EMI to Beam in on Cartridge TV Field

By BRUCE WEBER

LOS ANGELES—The British Electric & Musical Industries (EMI), will shortly enter the videocassette market. EMI's entry is pushing other British companies—film firms, industrial companies, publishers—into an exploratory interest in the new medium.

The British, seemingly slower and more cautious in entering the video tape race, apparently can now scent a coming technological revolution. Several British television companies are working hard to develop a videocassette playback/recording system. A group of TV industry executives have visited Japan to inspect manufacturing facilities there, where engineering work is under way for supplying British companies.

(Continued on page 16)

Kinney 6 Mil Bid for Island

By BRIAN MULLIGAN

LONDON—Kinney International, the American parent of Warner-Reprise, Atlantic and Elektra, has made a $6 million bid for Island Records, a progressive pop label. Island managing director Chris Blackwell added that there had also been offers from Capitol and CBS.

"But the approach from Kinney, initiated by Atlantic, is the only one I have seriously considered," he said.

With Island having firmly established itself as a leader of the British progressive pop movement—currently it has best-selling albums by Free, Traffic, Fairport Convention and Fotheringay—it is an obvious target for expansion-minded U.S. companies. But under an agreement made sometime ago, the Philips group has had an option to match any other bids. According to Blackwell, the deal with Philips expires Monday (11).

(Continued on page 73)

Radio in Slap Smut Drive

By CLAUDE HALL

NEW YORK — The runnings against dirty lyrics are mounting at the radio station level and several broadcasters are taking action.

Edwin Mullinax, a veteran broadcaster and member of the state house of representatives for Georgia, has lashed out against a Mercury Records disk for use of the words "bitch" and "goddamned" in a recent single. Several country radio stations are either refusing to play certain records or playing them only after deleting certain words. An example is WIRE in Indianapolis, the No. 1 station in its market, whichftaid a duet in its steady st

(Continued on page 10)

Fox Agency Fights Illegal Copyright Use

By PAUL ACKERMAN

NEW YORK—The Harry Fox Agency, in conjunction with its attorneys, Abeles and Clark, is preparing litigation cracking down on illegal use of copyrighted music on TV commercials, packaged syndicated radio programs and by background music firms. According to Al Berman, chief of the Fox Agency.

(Continued on page 4)

FORE Goal: Total Unity

By RADCLIFFE JOE

HOUSTON—Aki Aelng, the newly elected interim chairman of the Fraternity of Recording Executives, has promised his membership greater involvement in the total spectrum of the music industry.

Aelng, who replaces Warren Lanier, said he will try to build FORE into a total record industry.

(Continued on page 8)

U.S. Digs at Payola Files; Probe Next?

By MILDRED HALL

WASHINGTON—The House Commerce Subcommittee on Investigations has sent staffers to look into a number of payola and plugola cases records at the Federal Communications Commission. Subcommittee staff administrator Don Millen says there is no prospect of formal investigative hearings at this time, but if evidence turns up to warrant it, there could be a committee probe.

A probe of this era's payola and plugola styles would not merely cover deejays and recording companies as in 1960, but also networks, big city stations and TV music show producers and syndicators accused of accepting (or demanding) kickbacks from record companies or talent appearing on shows. It has also been alleged that when a record company picks up the tab for the performer from a recording talent ultimately pays that out of his royalty from the production.

Sinning is on the rise in England.

#6 and still climbing. All inside of one month.

"Natural Sinner" by Fair Weather

Let's all pull together and make it happen here.
NEW YORK—RCA Records is moving to capitalize on the individual social strength of its members of leisure and has announced a new promotion committee. That the move is aimed at selling its products and producing in radio and television broadcasting. J. Z. Lubin, secretary general of the International Confederation of Societies of Authors and Composers (CISAC), has received an official statement from the Greek music society, which reports that the prime minister of Greece, who reported that Prime Minister Georges Papandreou has ordered the immediate release of the decalogue, has stated that the creation of this foundation would protect intellectual property.

ASCAP president Stanley Adams said Dimitri Kornheiser, head of the Greek music society, AEPI, expressing satisfaction with the decree's release. The decree was originally passed Feb. 25.

20 Cos. Added to NARM

BALA CYNWYD, Pa.—Four new record and tape wholesalers have joined the National Association of Merchandisers (NARM) as regular and associate members. The companies, which have joined the National Association of Merchandisers (NARM) as regular and associate members, are Sales Distributing Co., Salt Lake City, Utah; Altra Distributing Co., Salt Lake City, Utah; Atlantic Distributing Co., Inc., Hollis, N.Y.; Mobile Record and Tape Service Co., Newark, N.J.; and Altra Distributing Co., Salt Lake City, Utah. Altra Distributing Co. is a subsidiary of Altra Industries Corp. It is being represented by ASCAP membership by John Billinis, a past president of the organization.

BASF Into Disks, Tapes

LUDWIGSHAFEN, W. Ger.—BASF AG of Ludwigshafen, parent company of BASF Synthes- tics, Inc., Bedford, Mass., U.S., will manufacture prerecorded tapes and records. In the first stage, BASF will concentrate on musical recordings. The company has acquired the know-how. The bathrobe and special lights in the new production complex, Werner Cyprys, to do the production work. First product is expected to be available on the consumer market early in August.

BASF, one of the world's largest chemical companies, is famous for its involvement in the blank magnetic tape field. For example, BASF has produced quality iron oxide tapes, and pioneeed development of the highly acclaimed chromium dioxide, high fidelity tapes, as well as many more.

Onemann's Tunes in 'Nanette'

NEW YORK—The upcoming Broadway musical comedy, Oneman's No, No, Nanette will three previously unrecorded songs with new lyrics by Charles Grichting and songs are the “Morning, Noon and Night” "How's a Girl to Know" "Always You." A full-scale promotion also has been set on the entire Oneman catalog by the Vincent Youmann music film, Robert F. Eichner, executive vice president and general manager of the company. Additional promotion is featured in the hit shows. The new production will feature Ruby Keeler, Hiram Sherman, Jack Gilford, Bobby Van, and Jan Gallagher. Ruby Berger will direct the show.

For More Late News

See Page 77

Columbia's 6-Months Business Hits Peak

NEW YORK—Columbia Records has completed the most successful six months in the history of the company and—based on sales figures and projections for the year—president Clive Davis predicts that 1970 will surpass 1969, Columbia's best year ever. Commented Davis: "With the smallest artist roster in our history, we are achieving record level sales and all data are truly staggering. Since this is being accomplished in a recession year, it is all the more amazing and very bright indeed."

Columbia and Epic racked up 13 gold records for the six-month period with product from Led Zeppelin, Elton John, Shari Frase Furtado, Paul Stange, and Specky spec. Davis revealed that Columbia's 25 chart singles and 52 chart albums ranked as the highest percentage of chart action by any label for the period.

Apart from the gold record album category, other acts contributing to the healthy sales picture include Santana, Itsu, It's My Life, Byrds, Johnny Mathis, Jim Nabors, Barbara Streisand, Carole King, Percy Faith, Tony Bennett, Jerry Vale, Peter Nero, Pacific Gas & Electric Co., Bette Midler, Bobby Vinton, David Houston, Foco and the Hollies.

Davis pointed out that sales figures for the "Sesame Street" TV series have been produced in cooperation with the Children's Television Workshop, were approaching $1 million. Columbia has packaged six singles and book sets from the series in response to demand. More material from the series will be released.

Davis also calls the Columbia Miles Davis album, "Bitches Brew,""one of the most successful jazz LP of all time."

Decca Month for the Who

NEW YORK—Decca Rec-ords has declared September as "Who Month" and is launching a considerable promotion and advertising campaign behind the entire Who catalog, according to Peter Roberts, executive vice president of marketing and creative services for the parent firm of MCA Records. The promotion includes release of a free-flying, full-color brochure featuring the "Tommy" finale. Record stores are being shipped full-color press kits with every Who LP purchased, plus mats and display kits for in-store displays of the two major L.P.'s of the group—"Tommy," a two-L.P. set, and "Live at Leeds." Two-thousand press kits are being sent to radio stations and the press. Radio spots are being scheduled for five major stations, as coast and radio stations are being covered with the entire six L.P. sets of the group.

RCA to Be World Outlet for IMC

LOS ANGELES—IMC Products, independent record production company, will have its product available worldwide by RCA.

Instead under the RCA/IMC banner will be an album, "America," and single by Ed-wards Hand, a British artist. Beethoven's first "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be Beethoven's "American" to be released will be
BMJ’s Royalty Distribution
Up 300 Percent in 10 Years

NEW YORK — An increase of more than 300 percent in performing rights royalties in the United States over a 10-year period is reported by Broadcast Music, Inc. (BMI). In 1960, BMI distributed $3.52 million in royalties, whereas in 1968, the most recent comparable year, the company reported $10,975,000, or a 300 percent increase. The $3,520,000 paid represents one third of all foreign performance and a significant portion of performing rights organizations.

Edward M. Cramer, BMI president, attributes the yearly increases based on such factors as high BMI share of trade paper charts, the development of new markets and users, and changes in existing laws, such as the 1968릴을

Citizens Exchange to Hold Tour of 4 European Cities

NEW YORK — The Citizens Exchange Corp., will conduct its first Europe tour, to commemorate the bicentennial of the American Revolution, the first three weeks of May, 1971.

The tour will take recording executives, artists, and other industry professionals to France, Switzerland, Spain, and Italy.

Quinny Renovates Studio Facilities

NASHVILLE — Quinny Music Corp., a five-year-old company, has added and operated by ex-DJ, Quin Ivy, has recently completed modernization in its recording facilities, in Sheffield, Ala. studio.

According to company the company has spent the past 12 months pouring over new state-of-the-art recording equipment, design, and signing new artists. Quinny’s exclusive artist roster includes such artists as Tom Jones, Bob Dyan, Kip Anderson, Jimmy Buffett, and Patsy Swayze.

Along with expansion of facilities, personnel was also added including co-founder and writer Bob Jubilee.

Feist in Greeting

NEW YORK — An error in transmission two weeks ago was reported on the Greeting of the Day, photo of Leonard Feist greeting the Library of Congress. The caption should have read "Leonard Feist, executive vice president of the National Music Publishers Association, present Quincy Mumford, Librarian of Congress.

MCA Sending Film Overseas

LOS ANGELES — MCA Records is sending a 28-minute promotional film, "The Mirror," to distributors overseas for showing to international licensees.

The film, subtitled "There We’re At," traces the history of Uni Records along with details of the Mirjan-Davis-Hayden-Washington deal and Elton John, two other acts. The film was created by former journalist and writer from former disk jockey Gene Norman.

Cannon, Barclay Enter Pub Pact

NEW YORK — The Cannon Group, Inc., an independent publishing deal with Barclay of France, has completed the sale of 15 unmade films and the score, from their new film, "Cannon." Cannon also plans to buy and sell master recordings. It is reported that the company is the first artist to release music as a promotional campaign for the Mercury soundtrack.

ASCAP Display Cites Off-Bway

NEW YORK — ASCAP is just beginning a month-long promotion in the store in a tribute to the off-Broadway theater. Featured in Jim Ellis fall fashion display will be a window with pictures of stars of ASCAP with successful and off-Broadway their sheet music.

Artist and the society, also the nation of John Philip Sousa and a sculptured Met Opera, ASCAP, also are shown. Among the musicals displayed will be "The Fantasticks" by Tom Jones and Harvey Schmidt and "You’re a Good Man, Charlie Brown," written by Clark Gesner.

Prospect Label Formed in N.J.

RAHWAY, N.J. — Prospect Records has been formed at 1469 Irving St. Specializing in new talent and original material, the company will use Rahway’s Town and Country Sound Records.

Keene feels that the industry has virtually ignored the instrument market for past years with the exception of Herb Alpert even though the sales potential is there. As evidence of the instrumental demand, Keene cites the sale of premium and record club big band LP’s such as those being produced by Time-Life and Reader’s Digest.

Keene stressed that ACP’s first product will be by Back Pocket, a three-man country rock, group signed two weeks ago. Tape rights to both of products are not yet, as been signed.
Johnny sings Oscars material.

The new Johnny Mathis single, "Pieces of Dreams", is a sure bet to be in the running for an Oscar or two this year. It's a Michel LeGrand tune composed as the title theme for a new United Artists motion picture.

Johnny sings it in the classic, smooth Mathis style that makes every song he touches something special. When you hear it, you'll be glad it's Johnny's before its Oscars.

Johnny Mathis

"Pieces of Dreams"

On Columbia Records®
West Coast Branch Set By Colossus

LOS ANGELES — A West Coast branch of Colossus Records has been form. 550 Sunset Blvd, by Jerry Ross. The branch, which is headed by Mel Price Millard, has been involved in the acquisition of new product, and the discovery and development of new West Coast-based groups.

Price also maintains a distribution fleet and supervises distributor operations on the West Coast, which includes contact and liaison with all distributors. Price will further develop a Southeast service bureau in San Francisco, Seattle, San Diego, Salt Lake City and Phoenix as well as in Salt Lake City.

Price will work in close consultation with Tony Rich, Colossus' independent West Coast promotion man. Before joining Colossus, he was an independent assistant sales national manager for MGM's Los Angeles branch where he was responsible for the Reprise Records.

### Int'l Recotape in Expansion

NEW YORK—International Recotape Corp, world distributor of RCA Records, and tapes, DGG, and Ampex tape, May announce plans for an enlarged warehouse and executive offices will be in Massapequa, N.Y. RCA Records and executive vice-president of the move, will give much attention to take on more pop lines as well as in-creasing promotional programs.

The move should be completed by September.

It is stated that IRP will be expanding its sales and promotion force. IRP also dis-counts that the move will further help the company to expand.

### Madron 'Pub Rights to BNP

LOS ANGELES—Publishing rights to the Four Star-Excello label, and song-crafting activities, have been acquired by BNP Publishing Corp. The deal covers a year and a half's operation of Four Star International, Inc.

Riz Ortolini, who will score the move to BNP, is Four Star's vice-president in charge of music, and will meet in Rome Monday to discuss the details and supervise the sessions. Ortolini, who is also the composer of "Music," is currently writing a title tune for the film which Richard Williams, Quad recordings, will record in Rome this week as well.

The film, which stars Leslie Carol and Richard Boone, is the first motion picture picture rights purchased by BNP.

### Herston Signs With Music

NEW YORK—Kalo Herston has been signed to a multi-artist production deal by Music, Inc. under the name Art Talmage, president of Music, said that Herston will produce a record for the label. Sonny Turner, formerly a member of the Platters who is now with the company, will produce the record. Herston is the former director of the Platters who is now with the company, and former director of the Platters who is now with the company. Herston's first single is "Making It Back to Macon." Turner's first single is "Atlanta."
The Week That Warners Hit the Roof.

It is not always peaceful to be a record company. Some of you realize that. The others of you already have added five years to your life. This last week was like that for us:

**AFTER THE GOLD RUSH**

**NEIL YOUNG**

Leaning slightly leftward (as you might expect) above is our lovable Neil Young. His new album is going to be called "After the Gold Rush" (Reprise 6383). We have 400,000 jackets ready for the records. We have 400,000 orders for "Gold Rush" for a month. Our distributors are getting impatient. As of this writing, Neil's about to okay the test pressing. Again. We'll keep you advised, of course.

All those ads for our albums of the Jimi Hendrix-Otis Redding explosions are off and running. Our album isn't. Producer Lou Adler, who is more quality conscious than Henri Soulé, is any minute due back from Vancouver to okay the test on that one.

Another 500,000 empty jackets for MS 2029.

Pray for Monterey's baby.

**POWER TO D. PURPLE**

We speak, of course, of our English friends: a group known as Deep Purple.

Also extremely expressive is Kenny Rogers and The First Edition's "Tell It All, Brother," which just whipped past 600,000. (We are, by the way, hoping to sign some acts with shorter names.) So much for breast-beating over our singles winners.

After their notable dalliance with what used to be called longhair music (with London's Royal Philharmonic), they're back in their fibula-numbing bag: "Deep Purple in Rock" (Warners WS 1877). Power-rock, ideal for those who like to vibrate.

That is one artist's view of a lady named "Lola." It was commissioned by our lately talented Art Dept. She is the singles creation of The Kinks (Reprise #0830) She is starring on enough hoh forty stations to make us feel very smug indeed. But not too very.

To lend some credence to all this boasting, we hereby admit that last month we issued thirteen singles that didn't raise spit.

**OUR THREE NEW BACK-TO-BACKS**

We have a series of twenty-some specially coupled singles: one hit backed by another by the same artist. Such as Dean Martin's "Everybody Loves Somebody" c/w "A Million and One."

To make money, we've just issued three more:

*0739: Norman Greenbaum: "Spirit in the Sky" c/w "Canned Ham." 0740-Tiny Tim: "Tip-Toe Thru the Tulips With Me" c/w "Great Balls of Fire." 7132-Peter, Paul & Mary: "Leaving On a Jet Plane" c/w "Day Is Done."

And in case your friendly Warners' salesman hasn't hipped you to this series, you now can tackle on him.

You can also get (at no obligation, unfortunately) a list of this series. Thus, you can make money:

**SCANDAL**

Joe Smith out on vacation, but only after having made Clive Davis swear not to woo any acts while Joe's out-of-reach...

Warners' Performance soundtrack LP (BS 2554) being boosted by the movie's openings (San Francisco next). Album features performances by Mick Jagger, Buffy Saint-Marie, Merry Clayton, Randy Newman, and Reprise's recently signed Jack Nitzsche.

Last Thursday, Neil Young's "Everybody Knows This Is Nowhere" album (RS 6849) sold 7312 copies, hurtling its way to gold record status. This 15 months after its release.

All These Thrills Come From Warner/Reprise Records and Tapes (Tapes Distributed by Ampex.)
Superscope Sales Soar

SUN VALLEY, Calif.—Sales of Superscope in the second quarter of 1970 have increased significantly over the

Kristofferson's New Monument Disk

NEW YORK—Recording artist/writer Kris Kristofferson's current single release for Monument Records is "To Beat the Devil" b/w "Blame the Stones" (Monument 1210) and not "Sunday Morning Coming Down," which was inadvertently reviewed in Billboard, Aug. 15.

Ampex, Sales, Earnings Up

REDWOOD CITY, Calif.—Ampex Corp., has recorded a decline in sales and earnings for the second quarter ended June 30, 1970. According to William E. Roberts, president and chief executive officer of the company, sales totaled $64,528,000, compared to $68,558,000 in the first quarter last year. Earnings were $319,000 compared with $3,050,000. Earnings per share were two cents on 10,874,264 shares outstanding, compared with 30 cents on 10,814,465 shares outstanding.

Robert said the lower totals resulted in part from the continued economic climate with reduced orders, and in part from substantial start-up expenses associated with several new product lines being introduced this year.

ARA Services Revenue Up

PHILADELPHIA—For ARA Services Inc. rose 4% per cent for the nine month period ended July 31. Revenue rose 5% to $480,784,000. Pretax income rose 9.8 per

to $24,239,000 from $22,072,000. Pretax profit margins improved 1.3%, to 5.0%. Primary and fully diluted earnings per common and equivalent share increased to $2.55 from $2.41.

FORE's New Chief Will Stress a Total Unity

AIA, which has appointed Ted Williams, of Atlantic Records, and Sidney Miller, to FORE's public relations committee. They, along with other members of the organization, will "try to mobilize the public image for the group."

Meanwhile, FORE's past chairman, who resigned because of pressures of outside commitments, has agreed to serve on the group and its sister organization, the National Association of Television and Radio Announcers. Lanier has announced that he will go into his own music-oriented business, June Productions, which will be located in Los Angeles.

Lib/UA Sets Italian Firm

continued from page 1
part of a campaign to involve all of Liberty/UA's/parts with the Italian (Bluebell) just as in the negotiations with Belli
disc (the Liberty licensee) and Carosello (UA's licensee) express.

The plan is to have one source licensed in Italy as the manufacturing handling record pressing and another as the distributor, Liberty/UA is talking with the Canadian company setting up the Italian operation. The company's reason for opening an office in Milan, said international marketing manager Thomas, is because "Italy is one of the most vital record potential markets in Europe. It's a great source of music and provides a huge potential in recording locally for the total market.

"We are trying to become more involved with local market recording," Thomas said, adding: "We plan to make efforts to send samples of this"

(Continued on page 77)

A SCHOOL WHERE YOUR CHILD WILL BE TREATED LIKE HUMAN BEING


For information and brochure: (213) 656-1391 or 828-5016

SEPTEMBER 5, 1970, BILLBOARD
The original (and, we think, best) "Fire and Rain" is now a single (7423) from the amazing album, "Sweet Baby James" (WS 1843) by James Taylor. On Warner Bros. Records.

Join the leaders on this fastest moving hit:

| WABC, New York | KJR, Seattle |
| WLS, Chicago | WIIN, Atlanta |
| WFIL, Philadelphia | WTIX, New Orleans |
| WCFL, Chicago | KHJ-FM, Los Angeles |
| KLIF, Dallas | WCBS-FM, New York |
| WIBG, Philadelphia | WFOM, Atlanta |
| KOL, Seattle | WDOL, Athens, Ga. |
| KSFO, San Francisco | WBBQ, Augusta |

Produced by Peter Asher for Marylebone Productions
Radio in Slap Smut Drive

• Continued from page 1

tion in San Diego, went on the air with several editors attacking rock, records as "music to dance to." When KVET, Austin, country music station, attacked records by Eddy Arnold and others, Robert E. Lee of the Federal Communications Commission congratulated the station on its stand.

A lot of country stations take the opposite viewpoint. They might give four letter word is "in context" with the lyric. It's okay. But Don Johnson, general manager of WIRE in Indianapolis, said there was entire too much profanity in movies and everywhere else and the official policy of WIRE is to cut out the word and place it on CARtridge if it doesn't hurt the sound of the record. If it hurts the record, though, we will not play it. Someone has to take a stand." Nelson said that he believed country music fans didn't appreciate and enjoy it. "This may sound Mickey Mouse, but I'm getting enough comments from our listeners to warrant action on these records. The station is almost as the artists were throwing some of the words in for shock value.

Records Hit

Record companies are firing by WIRE and KVET include recent singles by Eddy Arnold, Waylon Jennings, "Hey Joe" by Dean Michaels. It's the "Hey Joe" single that stirred Mullinax, president and general manager of WLAG in La Grange, Ga., to act. The couple of years, led a drive in Georgia for a state law requiring printed lyrics to be provided with every record. This was withdrawn for action on a promise from many record companies to clean up. In a letter to Meredith, Johnson, with copies going to the postmaster general and the Federal Trade Commission, Mullinax stated: "The time is long overdue when some federal agency should act to halt such obscene utterances by the means of recordings (records) that far too many broadcasters. He also stated that it was "regrettable that the music license people are so money hungry as to license such profanity for broadcasting.

Roy Stringley, program director of WJJD, Chicago country music station, said it would take about five phone calls from listeners complaining about a given record to take action, with copies going to the postmaster general and the Federal Trade Commission. Milinnas stated: "The time is long overdue when some federal agency should act to halt such obscene utterances by the means of recordings (records) that far too many broadcasters. He also stated that it was "regrettable that the music license people are so money hungry as to license such profanity for broadcasting.

Allen Remixes 'Sunshine' for Single Release

NEW YORK—Bob Allen, composer-producer, has made a special remix of "Groovin' on the Sunshine" for a single release on the Affinity label. The single was pulled from the recently completed album, "Bob McPhail From Sesame Street" and, according to Allen, is "a monologue by the bird that sings, the dynamics that you have in stereo." The flip side of "Groovin' On the Sunshine" is titled "Best Friends."

Columbia Inks John Hammond

NEW YORK—Columbia Records now has two Hamm-onds in the company in the signing of singer John Ham- mond to the label. He is the son of Columbia executive John Hammond.

Singer Hammond's first Columbia project will be the stereo recording of a full-track for the film "Little Big Man," starring Dustin Hoffman.

U.S. Digs at Payola Files; Probe Next?

• Continued from page 1

is also chairman of the full House Commerce Committee, there was no need to get a Hill probe into hear-ings if he felt the situation called for it.

If a further investigation seems needed, and a hearing is called, the Investigations Sub-committee might handle it, or it could go to Rep. Robert B. Redd- ing's Communications Sub-committee—or it could go full dress in hearings before the full House Commerce Committee, as it did 10 years ago under Oren Harris (D., Ark.) at the Federal Communications Commission, no one resolved on the possibilities of a Hill probe, but no one denied that something from the House has been going on.

Bill Ray, head of the Com- plaints and Counterfeiting section of the FCC, which processes payola and payola complaints, has said that in general payola is the hardest of all communications law violations to prove. (True payola is direct pay-for-play by outside record companies, while payola benefit is indirect, involving plugs and record play often for mistreated persons by deejays or other station personnel, or sometimes benetid- ing station, show producer or network.)

The problem for investigators is that the fact that the 1960 anti- payola law made both givers and receivers liable, and of payola benefit. This inhibits much of the kind of information given so freely during the last few days of great deejay payola scandals. Even if an informant refused to be identified, their actions are still gone to give details of payola, because a "cover" that is being blackmailed.

Complaints chief Ray said the FCC knows there is a "great deal of "broadcasting of the Sunshine" by the Best Friend." He added that there would be a single release on the Affinity label. The single was pulled from the recently completed album, "Bob McPhail From Sesame Street" and, according to Allen, is "a monologue by the bird that sings, the dynamics that you have in stereo." The flip side of "Groovin' On the Sunshine" is titled "Best Friends."

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Birzon New Firm

MIAMI—Mike Birzon Enter- prises Inc. is an indepen- dent production firm. Artists associated with the firm include Thelonious Monk, pictured in England, Maxine '70, Travis and Trudy, writing for Truck Records, his publishing wing is its president, Mike Birzon, and Clay Cropper.

This far, 23 new copyrights have been secured.

ECHO SOUND STUDIOS, INC.
Has Relocated to
2686 HEMPSTEAD TURNPIKE
LEVIWTOWN, N.Y. 11756
Phone: (516) 796-4800-1
3500 Sq. Ft. of Air Conditioned Office and Studio Space.
1-2-4-8-12 Track Studio
Scull Master & Lathe.

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

U.S. Digs at Payola Files; Probe Next?

Jack LOETZ, executive vice president of MCA Records, chats with MCA's Mike. The record firm held a party in honor of Miss WLAQ, "Kay "Maie West—Voice Tracks From the House of Mouse. Over 750 dealers and radio pro- fessionals attended the event at the Universal Studios, Universal City, Calif.

WMAK Fest Is Recorded

NASHVILLE — The third annual WMAK music festival, Aug. 29, has been recorded by Creative Workshop Inc. of Nashville and Carlo Sound, also of Nashville.

Travis Turk, studio engineer for Creative Workshop, said that the plans for what will be done with the tapes have not yet been completed. "We orig- inally intended only to record our own artists," he said. "How- ever, we decided to make our equipment available to every- one and see what we could do from there."

Turk provided the recording medium, and Carlo Sound the P.A. mixing.

Allen Remixes 'Sunshine' for Single Release

NEW YORK—Bob Allen, composer-producer, has made a special remix of "Groovin' on the Sunshine" for a single release on the Affinity label. The single was pulled from the recently completed album, "Bob McPhail From Sesame Street" and, according to Allen, is "a monologue by the bird that sings, the dynamics that you have in stereo." The flip side of "Groovin' On the Sunshine" is titled "Best Friends."

Columbia Inks John Hammond

NEW YORK—Columbia Records now has two Ham- mond's in the company in the signing of singer John Ham- mond to the label. He is the son of Columbia executive John Hammond.

Singer Hammond's first Columbia project will be the stereo recording of a full-track for the film "Little Big Man," starring Dustin Hoffman.

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Phone: (516) 796-4800-1
3500 Sq. Ft. of Air Conditioned Office and Studio Space.
1-2-4-8-12 Track Studio
Scull Master & Lathe.
Remember how good, how warm, love-rock used to sound?
Well, chum, it still does, as you'll discover on listening to Carpenters' new album, CLOSE TO YOU.
As you know from pleasant experience with the title track, love-rock still sells pretty good, too.
Which means that not only the lovers will want to stock up on the CLOSE TO YOU album and a new single taken, therefrom, "We've Only Just Begun," which figures to follow "Close To You" to the top of the charts and into the hearts of listeners everywhere.

Produced by Jack Daugherty for A&M
businesslike credit practices, better-financed wholesalers, and more selective production to meet the demands of a more selective consumer. It is noteworthy that the optimistic views of the industry at this period and the predictions of its rosy future were made before the recent stock market upturn. This means that their positive comments were made in the light of a depressed market; and these were in no way colored by the more recent hints of a rise in the nation's economy.

The industry leaders were asked four questions, and each was given time to study these and to prepare his reply. The questions and the complete text of each record company executive's reply is as follows:

1. What is your opinion of the state of the recording industry today?

Barney Ales
Executive Vice-President & General Manager
MGM-Decca Corp.

Neil Bogart
National Promotions Director
Buddah Records

HerbCorsack
Publicity & Adverising Director
Vanguard Records

Clive Davis
President, CBS Records

William P. Gallagher
President, Famous Music Corp.

Florence Greenberg
President, Seagull Records Inc.

JAC Holtzman
President, Epic Records Corp.

Bud Howell
Executive Vice-President, Nashboro Records

SAL Iannucci
President, Capital Records

Don Kirshner
President, Kirshner Entertainment Corp.

Jay Lasker
President, ABC-Dunhill Records

CY Leslie
Chairman, Pickwick International Inc.

Len Levy
President, SFT Records

Mike Lipton
Asst. General Manager, Liberty/USA Record Corp.

Herman Lubinsky
President, Savoy Records

Jarrell McCracken
President, Word Records

Jerry Moss
President, A&M Records

Shelby Singleton
President, Shelby Singleton Enterprises

Irwin Steinberg
President, Mercury Record Productions Inc.

Larry Uttal
President, Flying Dutchman Productions

Jerry Wexler
Executive Vice-President, Atlantic Records

B. L. Williamson
President, Bullock Records Inc.

Saul Zaentz
President, Fantasy Records

RESPONDENTS TO BILLBOARD'S STATE OF THE INDUSTRY SURVEY

Ales (Motown):

Stronger and healthier than at any other previous time in its history. The ever-increasing leisure time factor and the constantly developing technological advances indicate a growth pattern beyond our most optimistic outlooks.

Bogart (Buddah):

A great deal of confusion exists within the recording industry as to the responsibilities it must assume in relation to the music, the musicians, and the public who have become involved in it. Once companies begin to honestly understand the music, the responsibility is made in the first place, and their position as disseminators of the music, will they be able to really function and make an honest profit.

Corsack (Vanguard):

Transitional, as the result of rapidly changing musical tastes within an unstable political and economic environment. The record industry is an uncertain state, but hasn’t lost its ability to experiment, to try anything, to gamble with new music and artists. In the long run, it will work its balance.

Davis (CBS):

Creatively, there is still much fertile excitement. It is unrealistic to expect a rash of new sounds or new groups all the time. If new developments were constantly to take place, then everything currently introduced would be lads, musical directions of short duration. I am matched with the continuing mystery of so many of our artists who once again prove that artists of quality—no matter what the category of music involved—can explore new frontiers and can have vital careers lasting for many years.

Corporations, the recording industry has prospered despite the downturn in the nation’s economy. We hear about individual manufacturers or wholesalers not doing well, but that will always be the case. Basically, the industry is healthy and will continue to prosper but only for those who understand, and know how to deal with creativity whether in an artistic or marketing sense.

Gallagher (Famous Music):

The recording industry today, despite the critical state of the economy, continues to flourish. The contemporary music of today is in the forefront of the American youth rebellion, and today’s music market gives every indication of continuing to set the tempo as our flamboyant young people settle into their responsibilities as the adults of tomorrow. The musical quality of the "rock revolution" has shown dynamic changes for the better; the musicianship of your young people on the instruments they are Cho- ing to expand their culture, is at an all-time level of superiority—and the music they are composing is being set to the poetry of the times in a most appealing manner. In my opinion, the state of the recording industry today is in tune with the times, and has never been healthier. We, as members of this industry, particularly in marketing and distribution through to the ultimate consumer,

must address ourselves not only to the immediate but more importantly to a future of growth!

Greenberg (Scepter):

Currently, healthy, both financially and creatively. However, the absorptions of the independent record labels by the majors may seriously curtail the development of the young creative talent that is the life-blood of the industry. Fewer people will be listening for new sounds and in our market.

These absorptions of independent labels will also cause the reduction in the number and the strength of the independent record record producers. The trend to the giant;

Howell (Nashboro):

To a certain extent it appears to be in its gold dustm. The real progress seems to be by the very large companies right now. The tight money problem has had to reach the teen-agers and young adults who make up the bulk of the recording consuming market.

Imannucci (Capitol):

The industry is fundamentally healthy, but of course it has its problems. We’re now in a period characterized by transition—by merger—by reflechment—by reappraisal at all levels (artist, indie producer, manufacturer, distributor, everybody).

In the past, record companies were run as record companies. Today, many larger recording companies are operated as divisions of giant entertainment, industrial or service corporations. The record divisions themselves must conform to the organizational, operational and financial constraints of the parent. This can inhibit the entrepreneurial spirit and the independence of mind that has always characterized our industry in the past. In short, we’re finding ourselves increasingly in a land of giants, of super stars, of super distributors. The fundamental nature of our industry is changing. With size comes a great variety of difficult problems calling for innovative solutions. In many respects, we now live in the most exciting period in all record industry history.

Kirshner (Kirshner Ent. Corp.):

With so many new record companies in operation there is a time-consuming flow of new acts and sounds. It seems the industry is always trying something new and that should keep it in a very healthy state. When one considers the over-all state of the economy today and how it has negatively affected most areas of the entertainment business, it’s especially exciting the way our industry continues to grow. But we must always keep in mind that we are only as strong as the product we are producing and when the product is fresh, with well thought out concepts, the discerning public will recognize it.

Lasker (ABC/Decca):

With regard to the state of the record industry today, I feel that it is more vibrant, much more healthier, and certainly much more exciting than it has ever been during my long career. There is no question that the open door attitude towards the thrust of new ideas on recording has never been more widespread. You can make many different types of records today in

www.americanradiohistory.com
As creativity, the taking of risks, and the acceptance of failure all play a part, we are still in a state of confusion as to what speed or what configuration is best for recorded product. I foresee this continuing for some time.

Moss (A&M):

It seems quite healthy. To begin with, it is simply larger than it has ever been. It has become more sophisticated in terms of both the methods of Merchandising and advertising, especially good examples of this. The recording artists come in a wider variety than ever before, and they are more talented. In other words, the product continues to get better. Technically, the growth of the recording industry, especially in terms of the product brought about by the recording artists and in the cutting of the shows, has been getting all the marriage of visuals to sound recordings. The implications here are extremely optimistic.

Robey (Duke/Penocoe):

The industry today is just fair.

Singleton (Singleton):

The industry is growing each and every day.

Steinberg (Mercury):

To a great extent the state of the recording industry reflects the state of the economy in general. With less confidence in the economy, large users of our product are going to be more careful with their money and less reluctant to expose it to their outlets over a reasonably long period of time.

In addition, with the industry having a large number of people employed in the industry, there is a strong feeling that the industry has been adversely affected by the lesser job availability for young people during this summer. This means that for the market that is there, product turned out by a given record company must be sufficiently unique that it can cut through effectively to both the conscious and subconscious mind of the buying public.

Thiele (Flying Dutchman):

Actually, the record business is healthier than ever. I believe that the economic recession has forced record people to think with more care and selective. The consumer is more careful with a dollar and is selective when it comes to buying a record.

Utal (Bell):

Like all industries, although far less than most, the record business is feeling the effects of the general recession. However, what is really important is that music is more a basic part of contemporary life than it ever has been before. That is the salt in the soup. As a result of this, I see our business poised for a period of growth that will exceed everything that has come before.

Wexler (Atlantic/Atco):

The industry is in a state of flux, a transition period, but it is a tremendous business. A great market exists if you have the product. And there are good dealers coming up who carry good inventory. The kids cannot be shut down. They want deep inventory, hence, good stores are growing.

Williamson (Chart):

We've been in a period of building fresh, new, young talent and letting our young producer record them with a fresh, modern country sound, which is paying off tremendously for us in sales and radio play. I say this to emphasize that business for us is better than ever even with the state of economy. If you have a hit, you can still sell records.

Zaentz (Fantasy):

The state of the industry today is excellent for those labels whose product is good.

2. What is your forecast for the remainder of 1970?

Als (Motown):

Continuing growth. It's ironic, that in a first half, besieged by a general lackadaisical economic climate, our sales were up 40 percent over last year. Hit product coupled with aggressive marketing begins action at the cash register. Fortunately for us, this consistency of hits/data has always been one of the strengths of Motown.

Bogart (Bedudd):

Hit singles will command even greater respect within the industry. We will have more groundwork laid for any album development. Hit singles are still the key to a successful group, no matter what their music or album potential.

Corsak (Vanguard):

Big sales for relatively few items. Catalog sales will be down. Singles re-emerging as the strongest commercial and artistic testing area.

Davis (CBS):

I expect the remainder of 1970 to be good for the industry with the end of the year ending with accelerating upbeat momentum.

Gallagher (Famous Music):

I predict that we will begin to experience a number of factors that will lead to a growth in the American economy by early fall, and the recording industry in general will experience continued growth in all available disk speeds and tape configurations. In more specific terms, the growth will come from the increased buying potential of the youth market. The back-to-school reevaluation of the high school and college markets will enhance this growth and America's rock merchants and retailers must be ready for this explosion in the months ahead. Despite my optimism for the balance of the year, I must lament the following hits/data:

Too little emphasis is being given to single-record merchandising, at the retail level, despite the fact that we all know "from little singles, mighty LP's grow." Singles must be available in mass marketing outlets. LP and tape product, availability at retail, particularly in mass merchandising outlets, is far too narrow in selectivity and too often obsolete. "Middle of the road" album artists are neglected and Broadway and Soundtrack LP's have been rendered practically extinct by record and tape merchandisers who tend to forget that albums and tapes sell to all ages and people of many interests. Unfortunately, the public can't buy them if they can't find them! We must serve the youth market but not neglect their frustrated affluent parents!

I suggest that the industry at all levels take a serious look at the so-called exploding tape market. I honestly fear we're about to experience a "shakedown" period in this dynamic new industry. Too much, too soon, has been put into orbit in all configurations and this market will only continue to grow if we service the tape-buying consumer with the selections he wants, when he wants them. We must seriously appraise our future release plans and the potential for a product that can coexist with anything that will sell if it's made available on tape. Incidentally, I have yet to hear of a hit tape—the LP must lead the way but the tape release must quickly and efficiently

(Continued on page 14)
follow. This will eliminate the orbit philosophy and motivate the tape-buying consumer who, in terms of availability, will be able to make the best purchase. The retailer, in association with manufacturers, must solve the problems inherent in making and selling tape cartridges, or this industry will not survive.

Greenberg (Scepter):
Suballocated sales will be generated by first line star performers. Eight-track cartridge sales will strongly reflect increased availability of quality low-priced competing products. Competition, especially in the college market with renewed emphasis on classical music.

Lankser (Kirschner Ent. Corp.):
I believe there will be a more pronounced wedging of all media. That is, television and films will continue to have substantial influence on the recording industry. Multimedia acts such as Tom Jones, Johnny Cash, the Everly Brothers and "The Archies" will hopefully continue to appear.

Lasker (ABC/Dunhill):
More and more audiophiles are probably always was as important as the daily bread on the plate. We have become a staple, a necessity, not a luxury. I believe that the music industry will still be strong, but the industry is ready to grow away again. I look forward to untapped consumerized solid imitation-in short, a measurable upturn in business. I am basically optimistic about the future of the recording industry, but that we've just come through, are periodically necessary and beneficial to the industry's long-term growth and profitable budgets.

Kleinberg (Kleinberg Ent. Corp.):
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Leach (Pentek):
We see an increase in sales for the last quarter of this year and commensurate increases in profit after an awaking on the problems of costs. There are redistribution of profits among participants of our industry which should benefit beyond the average because of intelligent and profitable promotional programs.

Ley (GRT):
A general brightening of the manufacturing and retail levels for the third quarter. Forecasts which called for major increases in volume and profit will be in jeopardy, but we are very happy that we have no surprises. We are watching that which have seen expenditures earlier in the year.

Lipton (Liberty/UA):
Problems remain in the national economic situation. There will be no recognizable upswing in our business until the entire economy improves. Overproduction of products and overindulgence by the consumer will not exist. We must maintain adequate moves in these areas during healthier industry conditions.

Lambry (Savvy):
The forecast for the remainder of 1970: While Wall Street analysts and so-called experts claim the second half will not be better, we fail to see it with the steady rise in the unemployment rate. However, by watching their credits and doing less business, and watching the news, the distributor should have no difficulty.

McClellan (Word):
My forecast for business the rest of 1970 is favorable. I think it will realize the demand that has been in the early part of the year. The sale of tape products will continue to increase in its significance to the entire industry.

Moss (A&M):
I can only answer for A&M. The factors which will make the next year an enormously exciting and profitable period for us are, first, that we've gotten our organization honed to the point where we're looking for a long time. We've got the staff and the artists together working cohesively. Secondly, our long-term development of artists such as Gladys Knight and the Pips, Earth, Wind & Fire, et al., prove to be an extraordinary success. Third, the enormous success of the label's efforts to bring out quality digital recording of the massive acts. We feel that the rest of 1970 will see A&M reaching its greatest successes.

Robey (Duke/Peacock):
I feel the remainder of the year will show a decline.

Singleton (Singleton):
We think we'll see a continued upswing in tape and I.P. sales.

Steinberg (Mercury):
Again, our industry is going to reflect the economy as a whole. The second half of the year's sales performance does not fall into food, shelter and clothing category. Again, we feel that our industry is a victim of the pinch and will become an effective marketing will find a reasonably receptive market place. The product will have to be exceptional, not merely adequate.

Thiele (Flying Dutchman):
I believe that careful planning will make for better recording and in turn better sales. This is going to be an ongoing process. The consumer love of the side is the key. I think all professional record companies will come to greater heights and thus, greater profits than ever before.

Ullit (Bell):
Bell Records has just completed the biggest six months in its history with a sales rise of 60 percent over the first six months of the year. We anticipate even better in the second half. We anticipate even better than the second half, but we are not sure that those don't will find the going very rough.

Wexler (Atlantic/Atco):
We've had fantastic action with such items as Woodstock, Crosby, Stills & Nash and others. The remainder of 1970 looks very good.

Williamson (Charly):
As for the remainder of the year, we expect business to increase by 15% over the first half and that we will continue to have the biggest fall in the history of our company.

Zaszt (Fantasy):
Excellent if the product is good.

3. In your opinion, what is the most important problem(s) facing the industry today?

Ales (Motown):
"Outsourcing." Those companies and individuals who are awed by the harbinger of economic ill-fadings and bury their heads in the sand of retreatment, these companies and individuals who are in the practice of outsourcing will be more to hurt our industry than any other single factor.

Bagd (Buddah):
The industry would like to second and to understand that as long as the industry on every level from company executives to store salesmen, they would have no problems.

Carter (Caret):
Overproduction and underproduction. What else? Credit is emerging as the biggest problem, one which record industry shares with all U.S. business.

Daw (Decca): The most important problem facing the industry today is a marketing one-the one method one's product moves to a market in which the problems of taking place among distributors and subdistributors, and between manufacturers and wholesalers. Their problem of this kind is relatively easy to solve, especially in the product of limited time duration, we need the knowledge of the product. The more the product and the more the store.

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Galagher (Famous Music):
There are a multitude of problems facing the industry today and I shall attempt to list several of the important ones:

a.) Radio's too tight... TIGHT PLAY LIST! There's no industry problem I know of that's hit won't cure-but bits are getting harder and harder to come by these days. Radio, has definitively proven that the TIGHT PLAY LIST! is the best way to combat their growth, in audience as well as in advertising dollars, in the past ten years, is proof of this. But I honestly feel that if the industry gets back in to the recording industry to develop and test new and exciting ways of presenting new talent. Record companies are holding the dice every-where, and the industry is losing their money in talent and music they believe in, yet, radio through the years has painstakingly narrowed the di-

b.) The mass marketing revolution in our industry has fired the "Mama & Papa" record shop telling belling sales techniques. The companies who have engaged this revolution, have failed to recognize the responsi-
bility they have inherited. Too little consideration is given today to the market that record retailing should be motivated by other than the top 20 or 30 chart-

(Continued on page 85)
Mae West to have & to hold

The greatest one-liners in the history of sex.

Love was never so good.
So good to laugh at. So healing to laugh at.

Decca's original sound-track selections from all her moviest movies.
Hear her quip all her celluloid lovers into funny ecstasies.
Hear her sing, teach class, and let you know, just in case you've forgotten, what men and women are all about.
The one, the only classic love feast.
And of course, a black and white poster inside to get you all excited.
FARADAY CONTINUING MINI-CARTRIDGE WORK

TECUMSEH, Mich. — Faraday is continuing its effort to develop a miniature continuous loop tape recorder.

The cartridge — the lone patern of early prototypes — is designed to play music from 12 to 10 minutes and will permit rapid recording of the liner, which is available in two sizes for the youth market.

The FARADAY cartridge will be packaged in a box that can be added to the player, and, by means of an adapter, can be played in existing camcorders.

Faraday has concluded negotiations with Staar, S.A., of Mexico, for a joint association under a cross-licensing arrangement to complete the development and produce the cartridge.

Staar is concentrating on the development of the clockwork system Faraday is working on the design of the cartridge.

"It is too early to discuss the cartridge program as it relates to future earnings," said Frank W. Fleck, Faraday's president, last day. "We anticipate that our next major Rochelle Faraday will feature the reaction of the market to its introduction, along with explicit production information and projections.

NEW YORK — With the end of 1979 only four months away, the Faraday company is growing in intensity, speculation about the industry's ability to meet the demand for video products once the video-cassette hardware is released on the consumer market is being voiced in dealer conferences and among retailers, distributors and manufacturers.

Outside of that segment of the industry actively involved in the development of consumer-oriented cartridge television, there has been a certain amount of concern expressed about the birth of this innovative approach to television.

There are reasons for the coolness of attitude towards the new system, but the chief reason seems to be the question of adequate programing to feed the monster.

From all appearances, however, the industry has the problem is if ever there was one well under control. Over the past few months the major component producers — among them, EVR, RCA, Selecta-Vision, and Avco-Carrivision — have been busy testing their components in almost everything worth viewing from the point of view of production techniques to how to hang a picture on the wall without splitting system after system.

For some time now CBS-EVR has been engaged in seriousy testing the CBS-Cartridge system with the Century-Fox over the possible acquisition of a number of films for the Fox system. Recently, Darryl F. Zanuck, then president of the 20th Century-Fox Corp., announced that he would exercise his option to make films, those in the Fox catalog longer than five years, available for EVR videocassette processing.

If negotiations are satisfactorily completed, an estimated 1,290 full-length films would become immediately available for EVR and would be handled in its format.

In addition to this, EVR has been looking for either film or annually on a number of smaller acquisition programs which would be handled in its system.

Licensed by EVR to make EVR hardware, Mitsubishi Corp., Sony Corp., and Matsushita Electric also have separate quality control operations, and the quality control function was part of the manufactured tape cartridge processing. Now, in both locations there are physically separate areas for quality control and manufacturing.

A definite number of blank tapes will be available in four packages, the two major lines, plus a smaller line in Tijuana, similar to the way quality control checks are performed in the U.S.

Overseeing the Mexican quality control operations is Carlos Saucedo, the Mexican, who is now both a new and experienced manager as several of which Audio Magnetics operates around the world. The Mexican plant has recently begun assembling screw type cassette casings for export customers.

-Continued from page 1

While EVR has been surveying software prospects — distribution patterns, technological assets including — other U.K. equipment producers are developing marketing plans for players.

Even British film exhibitors are being marketed by Audio Magnetics on video tape. Like theater exhibitors in the U.S., the British are searching for the best possible way to take advantage of the new entertainment market.

The most important reason for this is that in the video business there are no video channels to be considered capable of doing television on the network level, and the video quality is not much more than the film quality, but there are several areas where video tape can flourish.

The major area is video distribution, and, as the demand for video continues to grow, there will be more opportunities for players that employ video tape.

The video-tape format, however, is not new. It has been around for several years, and has been used in areas where quality control is more important.

Audio Magnetics In Quality Control Plan

LOS ANGELES — Audio Magnetics' Tijuana, Mexico, factory is now using a streamlined line, similar to the one in operation at the company's Gardenia, California, headquarters.

"The new quality control procedure permits a correct sampling of each finished product at a fixed level," explains Ed Koepp, the company's vice president of merchandising, who is responsible for quality control operation in California and thus has been initiated in the Tijuana factory.

The Gardenia and Tijuana factories have separate quality control departments. Prior to this, quality control function was part of the manufacturing process. Now, in both locations there are US. separate areas for quality control and manufacturing.

Automated Learning's Repeating Cassette

FAIRFIELD, N.J. — Automated Learning Inc. has developed an automatic repeating cassette recordable system.

The unit, developed with an exclusive Mircon recording system, can be used in all areas where sufficient reproduction and fidelity are required.

Audio Magnetics Into 5-Inch Reels

LOS ANGELES — Audio Magnetics Inc., a line of "A/V" educator 5-inch reels to supplement its reel-to-reel programs for the educational market.

The company already releases 3 for each school and can complete "A/V" educator Compact Cassette programs for educational productions division.

The new 5-inch reels will be packaged with adequate recording material in the package, and the release will be in a two-piece header polyethylene reel.
Damned Slowdown, Full Speed Ahead — Ampex

By BRUCE WEBER

SAN FRANCISCO — Ampex is struggling off the general economic slowdown that has been vexing other companies since the first quarter of 1969. A "bullish" posture was put forward at the company's annual meeting Tuesday (25) despite sharply reduced first-quarter earnings.

"We don't see any reason to pull in our horns," said a company executive. "We have admitted that lower quarter earnings resulted in part from the depressed economic climate which reduced orders. Another factor was startup expenses associated with several new product lines to be introduced this year."

But, Ampex sees healthy signs ahead. It is introducing a cartridge videocassette player which William E. Roberts, president, feels will significantly enhance the company.

"Shipments of the new video line should reach full production levels at the end of the second quarter and generate improved sales and earnings in the last half of the year," said Roberts.

On 4-Track

"Four-track is a very small percentage, and probably on the way out altogether, but very interestingly, the open reel market has shown increasing strength in the last few months and we think there's going to be some growth in that area as well," Roberts said.

Ampex has no plans to introduce a fully loaded cassette at this time. "Most cassettes are album length, as are recorded cartridges and disks. This pretty well establishes the format," Buchan said. "If we go beyond this in length, the price of the music and the royalties involved would make the selling price of a longer playing cassette prohibitive."

Within the framework of the record industry, Roberts said: "We are not intending to become Mr. Big in the record bus."

(Continued on page 18)

Auto Stereo Club's Plan Brings in the Business

CHICAGO — The two most important steps in building a successful retail tape cartridge club is to insist that store personnel be aggressive in obtaining the customer's name and address and to make the club unique.

At Auto Stereo, someone immediately asks for identification. Minutes later, an Auto Stereo tape club membership card is presented that looks very much like a regular credit card with the name and address in raised letters and the firm's three stores prominently identified.

(Continued on page 18)

No one can duplicate


PRODUCTIVITY. Up to 126 C-30 cassettes per hour.

QUALITY. Two speed hysteresis synchronous drive, 30-10,000 Hz ±3dB at 1/3 ips playback. Crosstalk rejection 45dB or better, Singal-to-noise within 35dB of master. Flutter and wow less than 0.24% rms. Bias frequency 300 KHz. Made in U.S.

FLEXIBILITY. Half track or quarter track. Single channel, dual channel and four channel simultaneous configurations can be mixed in a single system. Front panel equalization switching. Solid state plug-in electronics. Slaves also fit reel-to-reel duplicator models 625.

ECONOMY. Basic three slave systems from $1,860. And for a nominal cost, slave modules may be added to create a six or nine slave system without modifications or additional amplifiers.

For more information, contact James R. Dow.
Nixon Aide to ITA: Set Up Standards

WB SERVICE DEPT. FORMED

LOS ANGELES—Warner Bros. Records has formed an Audio Visual Service Department.

Van Dyke Parks, who will direct the new department, will explore the concept of merging Warner Bros. records into films, television and videocassettes. He will develop internal projects within Warner Bros., utilizing the label's artists with the company's film and tv branches. Also planned are projects outside the Warner Bros. entertainment complex.

Full Speed Ahead

- Continued from page 17

ness. (Amplex formed its own record company last year.) It's a fine avenue for attracting certain independent talent. Where we want the recorded tape business of independent producers, we must find a means for them to produce their records.

"Incidentally, the Amplex Rec Ord Co. was a loss for us in the start-up period last year, but we should have a significant swing from negative to positive in the current fiscal year!"

Tape CARtridge

Tape CARtridge

Cartridge TV

Sale Sparks Drive For AS Members

AURORA, III.—A 24-hour sale conducted here recently helped 450 tape racks and 200 new club members for Auto Stereo which now plans to hold such events on a regular basis at the firm's other two outlets. Announcement was made at 10 a.m. by Fred Miles, owner, who opened the store's outside attraction board as late as Thursday, just hours before the 10 a.m. Friday, Sunday event. Local newspapers carried the earliest announcements.

Special prices prevailed throughout, a coupon from the newspaper qualified customers for a 40-cent discount on tapes after midnight. A tape player with two speakers also included, one tape cassette, a free 8-track tape and a free tape cleaner were offered for $16.40. "We only sold one such deal—everybody was traded up to better machines," offers partner Pete Massaro.

"We were doing some installations at 5 a.m. Saturday morning," says Massaro. "We had free coffee and rolls and it was more like a party. We hope to continue the sale on the next sale with Halloween and offer deals for the best costume or something." The 24-hour idea was also used in nearby Joliet, Ill. "We launched ours independently and then learned afterward that the whole town was putting on a 24-hour sale that very weekend."

Before the event, "Windsor," says Fred Hellemann, partner. The announcement was put up on the store's outside attraction board as late as Thursday, just hours before the 10 a.m. Friday, Sunday event. Local newspapers carried the earliest announcements.

Full Speed Ahead

- Continued from page 17

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Timely, Provocative. Introducing "Ecology's Song" & "Every Day is Earth Day."
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"MUSIC-PRAYER THERAPY"
Music and spoken Meditation. A Path to God.
Music Glen
2899

"MUSIC, A BRIDGE TO HIGHER CONSCIOUSNESS"
It is proved that plants are benefitted by quieting music. Here is Music-Therapy for humans.
Music Glen
2897

"THE PROMISES OF JESUS"
Voiced by Charles Robert Sloan with correlative music. The application of Jesus' teaching can be man's hope of survival. SIDE 2: TRANSCENDENTAL MUSIC FOR MEDITATION.
Music Glen
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Soon To Be Released "THE CHRISTMAS MIRACLE" New Dimensions In Meditation & Music

Star NBC Organist For Twelve Years

PEGGY LEE says, "Irma's is an art-form in which beauty, truth and healing are One."
Said HARRAN WARE, "When the music is Divine, I know it's Irma at the organ."
The KIDS say, "I never liked organ music till I heard Irma Glen. That's a new organ sound."

NUMINIS RECORDINGS
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NATIONAL DISTRIBUTORS INVITED!!
Irma Glen is now booking appearances for 1970-71
Tommy Graham just got out of the California State Penitentiary. As I write this, Johnny Steffen is still in... one out, one in. I want to establish that before you get into this album.

Why these two young men were sentenced to prison is not important to the record. What did they do? You can’t change that. But tomorrow can be the first day of your new life. I think the first day of Tommy Graham’s new life really began the day he entered camp. For it was there he was to meet Johnny Steffen, two dudes who had owed a life’s rough account and blown it.

Daily, behind locked bars, they plotted and planned a new way to travel the trauma ridden road of lies, psychopathy. They were exposed and abetted in this ambitious scheme by an old traveler who had tripped on the turbulence himself... Spade Cooley! Before Spade made his final free fall that fateful day in Oakland, he had great many a lonely night talking with Tommy and Johnny, listening to their ideas, their songs, their voices and their dreams. It was rewarding for Spade and an inspiration for the guys. It was after several of these meetings that Graham and Steffen laid their master plan. Their basic rap is life is your greatest gift... don’t let the time thieves steal it from you.

Their music is another thing! When Tommy Graham called me just after he got out of county to tell me he listened to my radio show every night and knew from listening to me that he had written some songs I’d dig, I said bring ‘em over.

When he arrived at my place I noted that ex-cons look normal and then we talked ‘til a couple of hours while I heard the album. I kept getting the flash while I was listening to a good rocker, then a country ballad, that something was happening here and I couldn’t help thinking back to that little known summit conference Elvis Presley had with Buddy Holly back in the early fifties in New Mexico when they plotted the rock revolution.

I thought maybe something happened over there in that prison and the whole world was going to know about it before long. Now then, take this record out, slap it on a turntable and listen to some good raw rock and roll... and see if you don’t agree with me.
SINGLY FROM
Tommy Graham
"ODE TO SPADE"
B/W
"IF THESE WALLS"
PROLIF TG 1100
A POTENTIAL C&W HIT FROM THE SAME ALBUM

"The only way to combat this problem is to employ the services of those who have been there - a subtle and/or realistic message is the only way."

-Bob Geiger/KGFW
Kearney, Nebraska

"Who'll be the one to sail the unchartered sea, to face the coming storm and to stand fast, strong and unmoving - to still the Troubled water?"

I don't know his name, what he looks like, how many there are or even what instrument he plays. But history says he'll not be carrying too much baggage or equipment, that he'll tell (sing) it straight and simple and that we'll all probably mistake him at first for a fool."

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Can Programming Demands Be Met on Cartridge Television?

- Continued from page 16

In recent months the company went a step further and appointed Thomas J. McDermott as staff vice president in charge of program development for SelectaVision.

McDermott, who has been pegged as one of the entertainment industry's most successful program innovators is responsible for developing program material for the SelectaVision library.

SelectaVision, which has been the latest and possibly most aggressive entrant in the race, already has a catalog of over 200 feature films culled from the libraries of United Artists, Loew International and other independent distributors.

Company executives on the company's approach to programming for the system which is due for consumer release later this year, Sam Gelfman, vice president in charge of programming and production at SelectaVision, assured that he will be selecting from between 500 and 600 titles ready for consumer distribution by February of next year.

Of this number some 200 will be musical cartridges covering the entire entertainment field. Titles will be culled from full-length rock and pop concerts, country and western music, and classical productions of operas and ballet.

The company is in the middle of negotiating with the representatives of such top recording artists as Leonard Bernstein, Rolling Stones, The Band, Harry Belafonte, Judy Collins, Joan Baez, Arlo Guthrie and Pete Seeger to plans on developing a specially produced video cassette series running from 30 minutes to two hours.

According to Gelfman, SelectaVision will finance some of these shows, while other productions will be joint ventures with the artists involved. In all, Gelfman will be co-financed or full-financed motion picture production companies and record companies.

In addition to the personal aggressive programming efforts being made by all the video cartridge hardware manufacturers, a number of independent companies and quick to realize the potential of this market, have already gone into full scale production of programs for the various systems.

Among the leaders in this area is Onionscope, Inc., based in Chicago, which holds the video cartridge right to over 2,000 full-length theatrical, educational, children's and rock 'n roll films. The company has also acquired the exclusive video cartridge rights to motion picture catalogs of Omega Productions, Heritage Enterprises, National Telepix and Westminster Films.

There is also a number of television and audio recording, and underground operations that have been busy in structuring their organizations for new dimension in programming. Among them are the giant LewTON Television studios headed by Ken Spangler, Gerry Ann Production, and Media Sound, Fine Sound, and a number of the other larger recording studios.

The underground operations include the Greenwich Village of New York, and the Broadsides/Boston Free Press, run by Sandi Mandeville, Bill Desmond and Dave Wilson. Using hand-held Sony Video cameras, these companies are producing a number of thought-provoking videotapes which scan the spectrum of avant garde subjects, and adaptable to videocartridge concepts.

These companies are convinced that there is a market in the world of videocassettes for their type of programming, and are in the midst of negotiations with the hardware companies to sell their ideas.

Out of Europe the Sony and Philips companies are also negotiating with various smaller and larger Oriental film companies for software product for their systems.
Talent

Talent In Action

JOHN PHILLIPS
Blinder End, New York
Backstage at the Top 40 group, Trejo, who played quietly and together, Denbigh's John Phillips presented a photographic set of words picture during a rare working engagement in New York.

"Dad," the familiar "California Dreamin'" a piece about New York--even "Down on the Beach," the "Meditative," waiting, was rooted on a gentle reality. Trees formed an understandable background for his image filled lyrics, and the whole set was an interesting look at something new.

L. J. ANGELO

YOUNGBLOODS BLUE IMAGE
TIM HARDIN
Fillmore East, New York
The YOUNGBLOODS handsly overcame technical problems and delayed the beginning of their opening set to 10:21, the first of four weekend shows, to give a feeling of unity to the group, always together, appears to be getting better and better, quite a fast composed, with a high level of their performances.

As usual, Tim Hardin also gave a good set, but the audience was restless waiting for the YOUNGBLOODS. Their records for Columbia, opened with a very solid set. He was on vocals, while Skip Konte, keyboards, lead guitarist Ken Babbs and bassist Malcolm Jones also contribute much.

The YOUNGBLOODS, whose Raroon label will be distributed by Warner Bros., show the ability of a performing time and good humor, as all, from Young, Banana on guitar, piano, bass and vocals, and drummer Joe Base are a super act. Their take-off of "Dick from Middletown" and "Mozzie" was among the hits, a new band that played well into the scheduled starting time for the second show to make up for the delay. With their talent, they need never stop.

FRED KIRBY

DONNA THEODORE, DICK DOHERTY
Copacabana, New York
Sophisticated Donnie and Dick are right there in the solid tradition of sight and sound, as they stand and deliver, using tried and trusted product ("I'll Never Love Again," "I'll Never Love Again," "I'll Never Love Again," "I'll Never Love Again," "I'll Never Love Again," "I'll Never Love Again.") in New York, already loved by the fans, their visual expertise, as the keyboard and the "Dick from Middletown" was among the hits, a new band that played well into the scheduled starting time for the second show to make up for the delay. With their talent, they need never stop.

FRED KIRBY

SCHEDULE ON CHAMBERS

JACKSONVILLE, Fla.-The Chambers Brothers, Columbia Records artists, play the Jacksonville Coliseum, Sunday.

Four summer tours date in the United States, the band set a steady pace with energy and enthusiasm. The Chambers Brothers also will play the University of Texas, Nov. 12, and St. Louis' Grand. .

ROB TEPPER

DOINNE WARWICK THE ALIS
H.H.C. Arena, Honolulu

Dionne Warwick's Hawaiian concert was held last week at the H.H.C. Arena in Honolulu.

The Second Setters, who were on record Columbia records, performed in the area.

The audience was impressive, and the band made a good impression.

ROB TEPPER

San Antonio Rockfest Opens Tent for Diphtheria Victims

SAN ANTONIO -- "Thank You America," San Antonio's first and only rock festival is not closing because of the city's diphtheria epidemic but has opened a tent on the festival grounds where free shots were given.

Scheduled to close Aug. 20, the festival was extended to Aug. 23, and will run up nearly Labor Day.

Prices went from $3 up to $5 per person, with the improved level of entertainers booked to appear. Promoters also said that the festival, which takes about 3,000 people, will be operated by a committee of the city, including a number of local bands.

The festival, with the help of local bands, was held in the city's First Baptist Church, with the Mushroom, composed of members of the original cast of "Hair."

HONOLULU PEACE FESTIVAL DIES BEFORE IT'S BORN

HONOLULU—It's "Rest in Peace" for the planned "World Peace Festival" that was to have been held in Honolulu.

Promoters of the peace festival have canceled plans for the happening because of the lack of cooperation from local government and other local groups—mainly the Woodstock, the only annual peace festival in the United States.

The promoters had hoped to stage the peace festival at a huge parcel of beachfront land in Mokuleia, on the North Shore of Oahu, the principal island in the state. "But the state asked us to be a state," said a representative of the federal government, which has jurisdiction over the area as Dillingham Field.

The festival was not only a bad example, but also a sign of the times, with the help of local bands, was held in the city's First Baptist Church, with the Mushroom, composed of members of the original cast of "Hair."

THE EVERYBROTHERS are greeted at their Schafer Music Festival appearance in New York by representatives of Warner Bros., East Coast Sales Manager, Mike Oliveri, promotion; Alan Rosenberg, artist relations manager; Phil and Don Everly, and David W. Fein, director of Eastern operations.

CORKY SIEGEL'S HAPPY YEAR BAND

Quintet Knickerbocker, Chicago

Corky Siegell, who has been doing things in groups that in-take the stage Aug. 13 and proceeded to do things as the individual Corky Siegel's Happy Year band, have not changed in various forms but his current group may be just better.

Whether it is a tuneless NBC number or a Sapphire number, the group still has its own style, which is a unique combination of vocal and instrumental talent. The group's first single, "Corina Corina," has been on the charts for weeks.

(Continued on page 26)

Scheduling on the long run is a very important subject for the industry, as it allows for better planning and organization of resources. The YOUNGBLOODS and DONNA THEODORE, DICK DOHERTY performed to packed audiences, showcasing their talent and contributing to the vibrant music scene of the time. San Antonio Rockfest was extended due to the diphtheria epidemic, allowing for a more inclusive and welcoming environment. The Honolulu Peace Festival was canceled due to lack of cooperation from local government and other groups, highlighting the challenges faced by organizers in establishing peace-related events. Corky Siegel's Happy Year Band continued to attract attention with their unique style and versatile repertoire. These events and performances reflect the rich and diverse musical landscape of the era.
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Say You Saw It in Billboard
“The question is to ask the question, what is the question of life.”
Cliburn to Aid Cincinnati Symphony Money-Raiser

CINCINNATI—In an experiment to trim the Cincinnati Symphony Orchestra’s season’s deficit estimated at some $200,000, internationally renowned concert pianist Van Cliburn will appear with the CSO, directed by Erich Kunzel, in a special Symphonic Spectacular at the new $30,000-seat Riverfront Stadium here on Labor Day (7). The concert, the first musical presentation at the new Riverfront facility, is being sponsored by Shillito’s, local department store.

“Like all large symphony orchestras, we operate in the red,” said John S. Lillard, president of the symphony board, “and the concert is one of several things we're doing to try to increase our earned income.” If the experiment proves a success, it could develop into an annual event, Lillard intimated.

The concert, the facility is estimated to be around $15,000, with Shillito’s agreeing to cover half of the cost if necessary. Ticket sales have been sealed at $2 for adults and $1 for children under 12.

One of the selections chosen for the concert is Tchaikovsky’s “1812 Overture,” with a big fire-works display at the finale. Following the concert a fireworks display on two barges adjoining the stadium is planned. The idea for the symphony spec was conceived by CSO general manager Loyd Haldeman.

Peace Auction At Fillmore E.

NEW YORK—Bill Graham, producer-owner of Fillmore East and West, will have an Oct. 12 (Columbus Day) auction at Fillmore East for the benefit of peace candidates.

Graham hopes to raise at least $10,000 through the auctioning of such rock memorabilia as Mick Jagger’s rose petels, the shirt of Jethro Tull’s Ian Anderson, a Peter Townshend mulitguitar, and John Fisher’s 1966 black Cadillac limousine. Graham, who receives the Beatles, Janis Joplin, Aretha Franklin, Eric Clapton, Jefferson Airplane, Bob Dylan, the Band, Jane Fonda, Chicago, Santana, and New York Mayor Lindsay.

Fillmore staff personnel are viewing parts of the U.S. for other items, such as Keith Moon’s drumsticks, and a discarded Johnny Winter guitar.

Hichcock To Divert Orchestral's Opening

At the beginning of the season’s opening Sunday in New York City — an unusual event in the establishment of an orchestra — came the revelation that the opening had been deferred until the following week.

COLUMBUS—A 170-piece Metro-BAO, a group that is billing itself as a “soft jazz” ensemble, is to open the Metro BAO season in Columbus, Ohio, on Oct. 16. A series of special guest artists will be featured during the opening concert.

Talent In Action

Continued from page 26

LEO KOTKKE

Quiet Knight, Chicago

Leo Kotkke, despite a youthful appearance, can match his guitar playing with those of the most skilled. His technique and style are well beyond his years.

The following concert a fireworks display on two barges adjoining the stadium is planned. The idea for the symphony spec was conceived by CSO general manager Loyd Haldeman.

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

Talent In Action

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Barbara Lynne were recently at the High Chaparral. "Little House On The Prairie" featured Howard Keel as the villain and Leif Garrett as the young star. The show was a huge success and ran for several seasons.

From The Music Capitals of the World

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Radio-Television programming

KLAC Will Switch
To Modern Country

LOS ANGELES—KLAC will
switch to a modern country
music format on or before Oct.
1. According to David Mark, William Dalton, Clark Race and Jack
Enslen, the program directors and
sales talent, are set for the
station. The new format marks a
complete change for KLAC, which
previously had been in the adult
contemporary slot.

"In television, we are trying
to go from the old double
polka dot or double dot
format," said Mark. "In
radio, we have a
moder-
Radio-programming

WTOA FM, WJZZ in Switch

TRENTON, N.J.—Both WTOA-FM here and WJZZ-FM in Bridgeport, Conn., owned by the Nassau Broadcasting Co., will switch to a “passport” format Sept. 13, which ties in music with a continuing promotion, said Herbert W. Hobler, station manager.

Using billboard charts exclusively, Passport Radio will feature the top hits of foreign countries. It will be in cooperation with leading organizations in the travel field, such as TWA, American Airlines, Sheraton Hotels and Amex Travel. The program also will personally number passport cards designed for listeners.

Music will be easy listening in nature, all in stereo, and presented alternately in one and two sections. Stereo will be lighted musically each week. Each day, every day, the stations will report on travel, adventure, entertainment, and leisure. Listeners also will view better phone tips or the trips. But the key to the programming will be in the involvement and the announcement, the music.

“The number one hit in France this week is...”

KJox

I can’t let the new format change at WMCA happen without making one of my fervent howls about the Dead Zones in the city. The station had been a minnow for quite a while but had never quite grown to be more than a fish not for food. It began to sink which would make it easy to dump baseball, “The Breakfast Club,” Chuck Bachman’s show, and get rid of that which cluttered up its format. WMCA continued along in this format, a talk show about itself, a talk show destroying the whole format, and still didn’t sink. It was kept because R. Peter Strauss liked the format and WCBS needed the money, but it didn’t belong on a music format station. Gary Stevens has had a long battle with the FCC knocking his head against the radio wall in the past, and he was beginning to work his hands on the station. At one point in the past, a Sunday music producer, not he could get full control because any radio producer could tell you that it was “crazy”; he just had to keep it up. Bill Blake was even more in the same boat, and the notion of the Drake’s “more music” pattern was still in the air. He was programming, anything, brought consistency to radio and radio. I think, more stations are more consistent because Bill Blake didn’t have over in radio, regardless of the format. Now, of course, consistent, fine points can be, I suppose, noted in their two-way talk. I feel it’s the mistake the dimensions painted by talk are not that desirable for the most part. A Los Angeles talk station that had a number of stations, big numbers, I might add, found that most of its listeners were kooks and oddballs. It’s difficult with a talk audience to get a crowd together, it’s difficult to sell them on the music of the station. I’m not sure what the station could have done.

The station was 65 years old, Dr. Maxi- man, Ted, program director Al Caldwell, Michael Murphy, who scored an honorary mention in the first annual Billboard Air Personnel Awards. Also Larry Williams, David Armstrong, and John Duvall. KKSF in San Francisco has a new format director, four new program directors. KKSF in San Francisco has a new, hip music director, four new program directors. KKSF in San Francisco has a new, hip music director, four new program directors. KKSF in San Francisco has a new, hip music director, four new program directors.

Letters To The Editor

Continued from page 29

I say BRAVO for your efforts, but are you trying to destroy the little that we enjoy? I have noticed a drug problem in my area in 1968 and tried to solve it, but there was one thing in my way. That really bothered me. At the end of the day, he was only trying to write songs about the use of drugs. I would say it was the reason.

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Continued from page 29

I say BRAVO for your efforts, but are you trying to destroy the little that we enjoy? I have noticed a drug problem in my area in 1968 and tried to solve it, but there was one thing in my way. That really bothered me. At the end of the day, he was only trying to write songs about the use of drugs. I would say it was the reason.

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**AMERICAN TOP 40**, hosted by Casey Kasem, is a weekly, three-hour documentary on America's most important music. To check availability in your market write or call (collect):
RADIO-TV MART

If you're a die-hard searching for a radio station—or a radio station searching for a die-hard—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Billboard job Mart ad brings about twice the results of the next leading radio TV industry publication. The cost is $815—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to: Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036

Yesteryear's Hits

POP SINGLES—5 Years Ago
September 4, 1965

1. It's Now or Never—Chris Connely (RCA Victor)
2. Help—Beatles (Capitol)
3. Life's Been Good—Ray Charles (Capitol)
4. I Can't Help Myself—Four Tops (Motown)
5. I've Been Loving You Too Long—Ray Price (Columbia)
6. Don't Be Denied—Johnny Mathis (Columbia)
7. You're On My Mind—We Three (RCA Victor)
8. I'm a Man—Paul & Paula (Capitol)
9. My Jaunty Music—Aretha Franklin (GCC)
10. This One's for You—Ferrante & Teicher (United Artists)

SOUL SINGLES—5 Years Ago
September 4, 1965

1. Papa's Got a New Bag—James Brown (King)
2. The Tracks of My Tears—Miracles (Tamla Motown)
3. I'm Sorry—Four Tops (Motown)
4. I Can't Help Myself—Four Tops (Motown)
5. Father—Eddy Miree (ABC)
6. Baby I'm Yours—Barbara Lewis (ABC)
7. You're Gonna Make Me Cry _(Beach Boy)
8. Shake & Shimmer—Walker & the All Stars (Soul)
9. Rocket Man—Artists (Motown)
10. It's a Man Down There—E. L. Crockett (Capitol)

COUNTRY SINGLES—5 Years Ago
September 4, 1965

1. The Bridge Washed Out—Warner Mack (Beco)
2. Poor Mr. Peter—Ray Drisky & Peaches Mitchell (Mercury)
3. I Love My Sleep—Jim Reeves (RCA Victor)
4. I Guess I'll Have to Go Home—Carroll Atkins (RCA Victor)
5. The Other Woman—Ray Price (ABC)
6. You Don't Love Me (Anymore)—Byron Lee (ABC)
7. The First Thing Every Morning—Jimmie Davis (Columbia)
8. Charlie Walker—Epic
9. Dave Dudley—Gun (Motown)
10. Only You Can Break My Heart—Buck Owens (Columbia)
In recognition and appreciation of his outstanding achievements in the world of country music, Capitol Records proclaims Buck Owens Country Artist of the Decade and declares September 1, 1970, Buck Owens Day at the Capitol Tower.
In his 41st year Buck Owens has reached the pinnacle. Money is no longer an object, nor is fame. In 20 years he's risen from the son of a sharecropper to the owner of the crops.

On Aug. 12, his 41st birthday, CBS and Capitol Records executives poured into the Nugget in Sparks, Nev., to pay tribute to Buck, the man who has made more than one record label realize the sales potential of country music.

In a way it was ironic. Ten years ago country music was regarded as a stepchild in the record industry; Buck was almost dropped from Capitol's artist roster, and network television executives thought country music shows belonged with $99 used car salesmen, canned laughter, amateur talent contests and Hayworth, N.C.

Now that thinking is reversed and Owens played a key part in that change. His blond hair is a little thinner today than it was 20 years ago when he played guitar six nights a week in the Blackboard, a country music club in Bakersfield, Calif., where the locals kicked their heels—and a few other things—on Saturday nights. The lines on his face are deeper and he's put on a few pounds but, aside from the physical changes, Buck is the same.

He still exudes warmth and friendship to anyone who happens to drop backstage between shows or visit him during sessions. The smile is always present, like his mastery of the English language. On-stage, in front of Aunt Martha and Uncle Mort, he talks their language, sings their songs and talks about their problems. Off-stage, Buck is probably one of the most intelligent spokesmen that the music industry has ever had. His mind is quick and his knowledge of music and world affairs—despite only going to the ninth grade—is phenomenal. An avid reader, he absorbs books, magazines, newsletters—anything that will improve his mind or broaden his scope.

Financially, he is the most successful cowboy to ever come out of Sherman, Tex., and he's about the shrewdest businessman ever produced by the State. It is Buck's business and musical abilities that have made him, both at the same time, a rich man and a misunderstood one as well.

In an industry that is used to coping with the creative ego, Owens is unique. He doesn't just go on stage and do his thing. He's just as interested in what happens to the money he receives from doing it. Most successful entertainers have business managers, advisers, etc., to handle the investing of their funds. Owens doesn't. He does it all, makes all the decisions himself. Only one person, his sister, Dorothy, works with him. His business acumen has made him a fortune—and earned him the reputation of being hard-nosed.

To the 60 people who work for Buck Owens Enterprises—in and out of Bakersfield—the boss is the greatest guy in the world. He demands the things every employer expects—honesty, loyalty, hard work, a 110 percent effort. They agree, Buck is a perfectionist.

"He's the best friend I've got," says Don Rich, the first of the Buckaroos and a man who has known Buck for 15 years. "He's loyal to the people with him and demanding. Give him anything less than your best and you can expect a good amount of chewing out."

Buck does what other performers usually have someone else do—he cracks the whip, does the hiring and firing. He doesn't need, nor does he want, anyone taking the blame for his decisions. He invests his money and if he puts his dollars into a bad venture, he'll admit it. Bad ventures, however, are things that are few and far between for Owens.

Today he owns four radio stations, four ranches, various real estate in Bakersfield, a travel agency, $350,000 recording studio, a multimillion-dollar publishing company, has his own syndicated TV show (in 77 markets), a personal management company, an advertising agency, public relations firm and an interest in OMAC Artists, one of country music's most lucrative booking agencies.

Owens' goals have changed considerably during the years. The son of a sharecropper, Buck quit school to work (at 14) in Arizona nightclubs. When the family moved to Bakersfield in 1951, Buck was all for it because of the country music clubs there. He landed a job at the Blackboard and started saving his money. In 1956 Buck made his first business move. He bought into a Tacoma, Wash., radio station which he used to promote... "I wouldn't live in New York City if you gave me the whole dang town!"

(Continued on page 36)
Yesterday's Dreams; Today's Realities

Saturday night dances in the area. The group needed a fiddle player, and Don Rich, who was raised in Tacoma, filled the bill. Two years later Owens decided to move back to Bakersfield and the Blackboard. At the time, Tommy Collins was one of Capitol's successful entertainers and a Bakersfield product. He and Buck hit it off and Tommy began to use Owens on his recording sessions as rhythm guitarist.

"Buck provided the distinct sound on all of Tommy's records," recalls Ken Nelson, Capitol's country a&r dean. "I liked the way he played and began to use him on other sessions."

Buck, however, wanted more. He kept asking Nelson to give him a chance to record. "He begged me to death," says Nelson with a smile. "All he wanted to do was sing. Finally I said all right. Buck's first record wasn't a hit but it got good airplay and I knew it wouldn't be too long before he hit."

Buck did. It came in the form of "Under Your Spell Again." That opened the doors. Don Rich moved to Bakersfield in early 1960 and on the strength of Buck's initial success the pair began touring.

"We traveled in a '59 Ford and got it washed every time we changed the motor," laughs Rich. "I'll bet we traveled more than 75,000 miles a year. Even then, Buck knew what he wanted. He had this idea to put together $40,000 in capital and investing it. If he could only raise that $40,000...."

Buck, of course, did much more. By mid-1962 the demand for his services was so great that the traveling had grown to about 160,000 miles a year. The mode of transportation was a specially designed bus and the dates numbered 280 a year. The money came rolling in.

The turning point came in 1963. (By that time, Buck had met and hired as his manager Jack MacFadden, the MAC part of OMAC, when MacFadden told him: "I'm going to make you a millionaire.") It was in the form of a song titled "Act Naturally," which became the first of a long string of successive No. 1 songs and, more important, it differed musically. "It was," Buck says, "a hit song to begin with and I don't think anyone can—unless they really try hard—screw up a hit song." The song not only became a country favorite but Buck's first entry into the pop field when the Beatles recorded it. There is near-unanimous opinion among Owens' buffs about the importance the song played in his career. It not only established him as a recording artist but also as a songwriter.

Following "Naturally" was a string of hits including the country/pop hit, "Tiger by the Tail," a single which became Buck's biggest when it sold more than 500,000 copies. Curiously, Buck and those around him brush off the importance of "Tiger."

"It was," says Buck, "a gimmick song taking advantage of a popular saying of the time." Ken Nelson feels that "Together Again" and "Cryin' Time," while not as successful in sales, were songs that "are better written and have more potential to become standards." Both became hits in the pop field when recorded by Ray Charles.

During those early years, country music was the record label's stepchild. The music was considered hack, the audience even less understood. Once, early in his career, Capitol talked about dropping Owens. Nelson, who still wears wide-lapel sport shirts and pleated pants, showed his seldom-seen anger and fought for Buck. The label decided to leave Buck and country music alone for the time being. Nelson's faith paid off handsomely for Capitol and more than anyone else around him, Ken understands Buck and knows well the extent of Owens' abilities.

"Buck is a rarity," opines Nelson. "He's a complete entity. He's a writer, artist, performer, showman, businessman and promoter. Everything that's necessary to create an artist. He's the only artist I've met in my 22 years in this business who has all those talents." To Nelson, Owens has also passed the supreme test—that is, many artists, when they become successful suddenly begin to fear that they might be a failure. They become disagreeable, overbearing. Some come out of it; others fail.

"Buck never was fearful," Ken says, "and consequently he never went through it. I think it was because of his ability in so

(Continued on page 40)
Thanks Geese
(Buck)

John and Jim
(The Hagers)
Buck, you’re a credit to the music world and I’m proud to say you’re a dear friend of mine.

Bless your heart,
Freddie Hart
Buck

It took us a million miles to get here, it was great, especially the $4.00 per mile.

Pledge

The next million will be even greater, looking forward to it.

Jack McFadden
your personal manager
my phone number is,
(805) 327-1000
Yesterday's Dreams; Today's Realities

*Continued from page 36*

many areas. He was too self-sufficient to experience any difficulty."

Buck's main appeal to his live audiences, says Nelson, is his showmanship. "Some country entertainers are showmen, others arouse sympathy. Hank Williams was a sympathetic entertainer. The minute he got on-stage people would feel sorry for him because he was sick and/or drunk. Buck isn't like that. He doesn't arouse the sympathy in people, he just puts on one hell of an entertaining show. In a way, not arousing sympathy

"Country music needs a Ceo"

is a drawback in the country field. Sympathy builds legends in this business."

Big record sales are something that Buck will always have, Ken feels. "He's a progressive thinker. His music doesn't stay the same; it moves forward with his audience."

Owens has been moving forward and changing ever since he entered the entertainment field. Several changes were evident a few weeks ago when Owens brought his show to the Nugget. Gone were the spangled outfits, fancy boots and hats. Instead, Buck and the Buckaroos wore what they pleased. Buck was dressed in levis and a sport shirt. The Buckaroos in similar attire. The dress was symbolic of the new, mod country approach which Owens and others are pioneering. Dress, however, isn't the only new thing in the Owens show. The Buckaroos had added an electric organ and piano to further update the sound.

In Bakersfield, Owens has also introduced a number of innovations, including a 16-track recording studio—the first for the California home of country music—complete with Moog Synthesizer. Owens' hope is for Bakersfield to become as important to country music as Nashville is and he believes that the lack of a professional, up-to-date studio is the one thing that has held the town back. Housed in an old theater on Chester Ave. in Oldsall, a suburb a few miles from Bakersfield, the studio is the first step in a complex that will house Buck Owens Enterprises and OMAC artists when completed. It is Owens' pride and joy. He's doing all his recording there and two LP's, utilizing the Moog, will soon be released. The first, containing 10 of Buck's best-known songs, is titled "Switched-on-Buck." Another will feature the "Bakersfield Brass," a creation of Owens.

"The studio is the one thing the town needed. We've talked about building this for years. It's a life-long dream for me."

Owens has other dreams as well. One is to move into the religious area. "I think a country singer's audience sticks with him and gets older as he does. Sure you get some new young ones along the way but the fans who form the core of your public stick with you throughout and age with you. I'm 41 now and many of the people who buy my records and listen to me are in the same age bracket. In another 10 years we'll all be more conscious of eternity. We'll be more aware of God and religion. By providing religious music I think I'll be giving that audience—the Buck Owens audience—the kind of music it is looking for at that time.

Buck's religious views are moderate. "I have convictions but I feel that true religion and belief are within one's self. The teaching of religion, like anything else, has miscalculations. A person has to be able to decipher and determine the truths from those miscalculations." Buck himself was raised with an average religious atmosphere. ("My mother dragged me to church...") His philosophy is simple: "I have a basic understanding and belief... I know who Jesus was and why Lot's wife turned into a pillar of salt... it's important to know those things but even more important to be able to relate them to everyday life."

Change and growth are consistent with Owens' idea that his

(Continued on page 44)
CONGRATULATIONS BUCK

THE BUCKAROOS

DON RICH

DOYLE HOLLY

DOYLE SINGER

JERRY WIGGINS

JIM SHAW
You've done well, dad!
Thanks so much for being you.

Signed
Your number one son
Buddy Alan

To a man who is...
SUCCESSFUL, CONSISTENT,
DEMANDING, PREPARED,
and a DARN GOOD MANAGER.

From one who has
benefitted by it all,
THANK YOU
Your old singing partner,
SUSAN RAYE
Buck, we'll do whatever it takes....
Yesterday's Dreams; Today's Realities

Continued from page 40

music is "people music" and he isn't a country singer but a "people singer. I sing and perform for them and I don't care about impressing anyone in this business but the people who listen to me and buy my records and attend the concerts. I give the people what I believe they want. The trick to staying on top in country music is to make new fans with new songs and a new image and, at the same time, don't lose the old. Don't underestimate the American public or its taste. They might like one thing and then you change and they don't. If you reach the new fan naturally, that's great. But if you have to make a special effort to do it, the chances are you're going to lose out."

During his 20-year career, Owens has studied the country audience carefully. He has come to know and understand it. Buck believes that the country audience has been largely ignored by the major advertising agencies and advertisers. "They don't realize," he says, "that the country audience is a potent force. I don't think they are aware of the amount of country dollars available for products. Maybe it's because they're isolated in New York." Buck's feelings about New York will soon be heard on an upcoming single: "I Wouldn't Live in New York City If They Gave Me the Whole Dang Town." The content of the song is much like the title and it takes some pointed jabs at the huge metropolitan market.

New York's shortcomings aren't the only things that Buck has given thought to. Several years ago, he and the "Bakersfield crowd," as they were often called, became the backbone of the fledgling Academy of Country/Western Music. Two years ago he quietly ceased his involvement. He doesn't hesitate to give his reasons:

"We've got two organizations like CMA and the Academy of Country/Western Music. Both have good ideas and good people in them but no direction. But they're both off doing a million different things with no real goal. What country music needs is a czar or commissioner. A guy like a Pete Rozelle (National Football League commissioner) who can enforce some rules and get some things done. A guy who can keep us in one direction. The Academy and CMA have only scratched the surface. They should be doing more. They should be reaching the consumer; the advertisers. Country music is regarded way down the totem pole by advertisers and agencies because no organization has ever lobbied for it or made the people in New York aware of how potent the country public can be. CMA and the Academy can help along those lines. They could, for instance, help organize a country music radio network. Why not? We ourselves are totally disorganized and ineffective. We need direction and somebody to enforce the rules. That's why I think a czar or commissioner is necessary. It would take someone with that kind of power to bring the organizations together; someone who could get country music promoted on more than just an 'intra-industry' level."

"Hank Williams was a sympathetic figure; Owens is a total entertainer."

"Why not a Country music radio network?"

(Above Left): PERSONAL MANAGER, Jack McFadden, left, with Susan Raye, Buck and Ken Nelson.

(Above Right): THE TELEVISION Life of Buck Owens—on the Joey Bishop Show.

(Bottom Left): BIG JOHN Wayne with long-time admirer Buck Owens.

(Bottom Right): SINGER SUSAN Raye with Capitol producer Ken Nelson and Owens.

SEPTEMBER 5, 1970, BILLBOARD
BUCK...

I’ve known you since 1958 and it’s gratifying to know that you have attained the success and recognition you so richly deserve.

Your friend,
IRA ALLEN
BUCK IT'S GOOD TO KNOW THAT YOU CAN BE FAMOUS AND SUCCESSFUL AND "COUNTRY"

Your Buddy
Glen Campbell
YOU'RE DOING ALL RIGHT, BUCK. JUNE AND I ARE PROUD OF YOU.
Always clowning both on stage and off is the trademark of Owens and his long-time friend Don Rich.

BUCK OWENS demonstrates the new approach that a country artist has to adopt when television steps into the picture.

TELEVISION

Network Television;
A Change of Mind for Owens

Sitting in his Bakersfield office three years ago, Buck Owens talked about network television, the opportunities he'd had to do a series, and the reasons why he would never do one.

"Take a guy who stars in a series," Buck explained. "What does he make a week doing the show? $5,000, maybe $10,000? And, in return he has to spend four, five or even six days on the set.

"For an entertainer to give up concerts that pay upwards of $10,000 per night for a weekly show would be foolish. That's one reason why I'd never do a series."

Back, of course, is now doing "Hee Haw," the CBS replacement show that has turned into a rating bonanza for the network. Why? Has his thinking changed? Not really.

As Buck explains it: "I did a few guest shots with Dean Martin and Jackie Gleason and I discovered that a guy really didn't have to spend four, five or even six days on the set. Gleason and Martin didn't show up until the day of the show. On 'Hee Haw' I was able to work a similar situation. I did my entire part for the season in two weeks."

"Hee Haw," of course, isn't Buck Owens' only television involvement. He's filmed his own "Buck Owens Show" in Oklahoma City for several years and it is now syndicated in 77 markets. Owens' role on the two shows is significantly different. "Hee Haw" is the kind of corn that the city slickers or country buffs eat up. Buck's syndicated show, however, is aimed strictly at the Owens fans. It's far his people and utilizes Buck's musical ability and fan appeal a great deal more than "Hee Haw."

Whereas most artists might fear overexposure with two shows a week, Buck doesn't. He looks upon both as promotional tools and as long as they contain different elements they won't bore the public.
Congratulations On Being Number One

Blue Book Music
Dear Buck:

On behalf of the entire cast of "Hee Haw" and all your friends at Yongestreet Productions, we extend our warmest wishes and look forward to a long and deeply valued association with you.

Best regards,

Nick Vanoff
Bill Harbach
Frank Peppiatt
John Aylesworth

357 north canon drive, beverly hills, california 90210 / telephone (213) 272-8230
Buck,

Thanks for making 1969 and 1970 the best two years of my life. I appreciate it.

Rodney Lay

Congratulations

BUCK OWENS

FROM THE DISTRIBUTORS OF THE . . .

GIBSON "BUCK OWENS" GUITAR

STANDEL "BUCK OWENS" AMPLIFIER

BUCK OWENS "AMERICAN" GUITAR

CHICAGO MUSICAL INSTRUMENT COMPANY
7373 N. Cicero, Lincolnwood, Illinois 60646
A.C. 312—OR 5-2000
The story of Buck Owens couldn’t possibly be complete without a look into the financial empire that Owens has built during the past few years.

With his net worth in the $3 million mark, Buck has shown a remarkable ability to diversify his activities. In addition to extensive real estate holdings in Bakersfield, Buck also owns a travel agency (Celebrity Travel Service), four ranches (Yodel, cattle, almonds), advertising agency (Image International), his own TV production company, and Performers Management his own management company (clients include Susan Raye, the Huggers, Buddy Alan and Freddie Hart).

Blue Book Music (BBM) is Buck’s publishing company and it is usually in the top three of country publishing houses every year. Last year it tied with Acuff/Rose for BMI’s top country music publishing house, a remarkable feat for a company that is less than 10 years old. In its catalog are, of course, all of Buck’s tunes. Total copyrights top the 1,000 mark.

Buck’s four radio stations (two in Bakersfield and two in Phoenix) are carried by “All-American KUZZ Radio,” Bakersfield’s top-rated country station.

The new 16-truck studio which represents an investment of more than $300,000 has just opened its doors and it is already going seven days a week. Eventually, Owens plans to move all of his enterprises into a two-story building that will house the studio as well. Ground has already been purchased around the old theater that houses the studio.

Buck Owens
a great entertainer . . .

a dedicated American

OUR BEST WISHES
FOR CONTINUING SUCCESS

Leland A. Scott, Inc.
Distinctive Printing

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LOS ANGELES, CALIFORNIA 90007
(213) 747-0474

EMPRI
The Empire Built With Dollars and Sense

The Empire built with dollars and sense

Twelve years ago, the skinny kid from Bakersfield convinced Capitol's country ad man, Ken Nelson,

that he had a voice and might sell a few records. A
decade and $35 million later, Buck has proven
that he was right. His LP's average anywhere from
250,000-350,000 per release: a considerable sale for
every artist. Buck's success has been so phenomenal that
six years ago Capitol agreed to defer his royalties for
tax purposes.

Sales today are nothing like they were in the
beginning. Buck sold like most country artists with
few LP's reaching the 20,000 mark. Even then, how-
ever, his sales showed a definite trend. Each single,
each album always sold more than the last. Then, in
1960, came "Under Your Spell Again," and the sales
began to skyrocket. Buck's biggest single was "I've
Got a Tiger by the Tail," which topped a half-
million. In order to sell that quantity, "Tiger" obvi-
ously was a pop music hit as well.

Buck, however, has never tried to gear his music

EYDOS
Record Sales: A Closely Plotted Direction

September 5, 1970, Billboard

Copyright Material

52
TO BUCK OWENS:

Your continuing success as a country music artist and goodwill ambassador for this state and nation have been the source of pride for your many friends.

As a personal friend, I am happy that we will have the pleasure of enjoying your performance again on the "Hee Haw" show this fall.

Best wishes for your continued good efforts to promote and preserve country music, one of the few art forms native to the United States.

Sincerely,

RONALD REAGAN
Governor
Billboard's 75th Anniversary Issue is beautiful, useful, talented, historical, funny, nostalgic, vital, a collector's piece, important, together $2.00

beautiful, because to see how far our industry has progressed in the last 75 years is a beautiful thing.

useful, because it not only provides insights into the origins of this business of music, but looks forward, also, into the shapes of things to come.

talented, because it includes the 1970 International Directory of Recording Talent, with Billboard's Trendsetter Awards, Talent Reports, Top Artists of the Year, Top Publishers of the Year, Top Producers, Top Booking Agents.

historical, because it contains a souvenir section of old headlines and stories, as well as a concise history of our industry.

funny, when you look back at the old Paramount, Eddie Cantor, Doris Day, the Beatles.

nostalgic, for obvious reasons.

vital, with incisive articles concerning the survival of the Disc (through war, depression, indifference, etc.); New Outlook for MOA; Technology—The Future; Pop Charts; The Rise of Power Structures.

a collector's piece, because you're only 75 once—and you'll have to wait another 25 years for our next celebration, together, because it gives the industry a good look at where we've been, where we're at, where we're going.

$2.00, because it's a very special issue. Over 300 pages. See for yourself. Just fill out the coupon, enclose payment with order, and mail today. Copies are available on a first come, first serve basis. Your payment will be promptly refunded if there are no more issues left when we receive your order. Please, act today!

Billboard / 2160 Patterson Street / Cincinnati, Ohio 45214

Please include me in the celebration. I enclose $_____ for_____ copy(ies) of Billboard's 75th Anniversary Issue, the silver-covered edition.

Enclose payment and mail to the above address. Your money will be refunded if there are no more issues by the time your order is received.

Best Wishes To BUCK
Nice Going DOROTHY
What's New MIKE
Hello JACK
Salute To STEVE
Travelin' Man DENNIS
Great Going ROSALIE
Big Daddy JOE
Little Mommy VICKI
HOORAH—Three Cheers for HEE-HAW HEE-HAW
We knew you'd make it BUCK OWENS Watches
All The Gang At Capitol Pay! Pay! Pay! VICKY
Beautiful SUSAN RAYE
“BUCK” Along Buckaroos AND ALL THE REST BUCK OWENS
THANKS FOR BEING A GREAT BOSS AND CLIENT PATRICIA WILKINSON and VIGA HALL

HOPE OUR “ELECTRONIC TOYS” HAVE CONTRIBUTED IN A SMALL WAY TO YOUR CONTINUING STRING OF HITS

AUDIO INDUSTRIES CORPORATION
1419 N. LA BREA AVE.
HOLLYWOOD, CALIFORNIA

SEPTEMBER 5, 1970, BILLBOARD
It pays to answer your mail (of course, I don’t, but …) because Al Brady, who’s taking over as program director of WNZ, Miami, wrote me five years ago asking how to get into radio. Of course, maybe he’s lucky I didn’t answer.

A lot of changes happening. Al Brady, for example, who’s taking over WNZ in Miami, won’t tell me what he’s going to do with the station yet, but he was trying to hire some Drake-oriented personalities last week. WFUN and WQAM may be in for some interesting times. WGAR in Cleveland is also trying to hire some rock-oriented DJs, although the decision on the format hasn’t been pinned down yet. I don’t think WMMS-FM in Cleveland may be a blend of Top-40 and progressive. A new general manager David Moorhead should give us an idea soon. WII in New York is going to start adding a few more Top 40 records to the playlist, but still aim for adults: they’d tried that years ago so it’s not a major change.

For the radio station that has it all, Music Movers Inc., 2223 S. Dale Mabry Hwv., Tampa, Florida 33609, (813) 877-5704, have a few hundred stations on board.

It all started with a few hundred stations on board.

For the radio station that has it all, Music Movers Inc., 2223 S. Dale Mabry Hwv., Tampa, Florida 33609, (813) 877-5704, have a few hundred stations on board.

For the radio station that has it all, Music Movers Inc., 2223 S. Dale Mabry Hwv., Tampa, Florida 33609, (813) 877-5704, have a few hundred stations on board.
SOUL SAUCE

FIRST NEW RECORD OF THE WEEK:

"WHEN YOU GET RIGHT DOWN TO IT"

DELFINICS

(Philly Groove)

By ED OCHS

SOUL SLICE: Though Ant. Secretary of Labor Arthur Fletcher, in a right-on speech, called it potentially the most powerful voice of 15 million black and brown souls, NATRA seems fatally unable to represent the soul of the NATRA 15th convention held last week in Houston. Record people on the executive level stayed away, as did most of NATRA's own, and along with unipin and divided leadership and organization, a general disinterest in purpose, the meeting further reduced the case for NATRA, which for the past few years has been a bad scene for record people. And why Houston? Speakers, like the political pandy in Houston as ranking with the most severe in the country) and even Lt. Gov. Ben Barnes of Texas later called it the murder capital of the U.S. "An organigram" the event caught up in its own internal problems can't possibly concentrate on the problems of its scattered and hardworking membership. NATRA's 71st meet is tentatively set for Chicago, but at the current rate of plane tickets plus the tab for a paid motel holiday, divided by the number of vacant seminars, Los Angeles seems like a long way to go for further away from what direction the NATRA should really be. Deepaas are waiting for their voices for the world, a word to play on or what? Who is the voice of the voices? NATRA or FORE? As Rev. Jesse Jackson put it, "Brothers and Sisters, it is Nation time in Houston and in America."... Gene Chandler open action on his Mercury-distributed Mr. Chandel label with the Popular Five's "Baby, I've Got It." The Duke's also still running with his Bamboo label, as well as setting a hit example with his own "Groovy Situation." He's not only resuling Chicago (he's involved with sending the Soulmobile into Chicago's streets), but he's building something there to keep an eye on car out... Atlantic is the latest to claim Buddy Guy & Junior Wells. The label will also make soul duets again with Peggy Scott & Jojo Bannison. Also welcomed into the fold were the O'Kays, white soul group of "Girl Watcher" fame, who will join the Young-Holt Unlimited, already enjoying Cooltiel's continued support. And that's America as a single...Just out on Curton: Curtis Mayfield's first solo LP and the Impressions brand new LP featuring "Check Out Your Mind" and "Baby Love."... From the Edwin Hawkins Singers, "More Happy Days," on Buddha.

FILLETS OF SOUL: Only in England: Jimmy Ruffin's "I'll Say Forever My Love" and Desmond Dekker's "You Can Get It If You Really Want It." Both songs now in the British charts, Atlantic has picked up "Take It Off," by Johnny Tolbert & De Thang. It should really take off now... Gene McDaniels, who has contributed another song to the new Roberts Feeck album, himself goes live, Sept. 25-Oct. 4, at Baker's Keyboard Lounge in Detroit... And B.B. King will play Mr. Kelly's on Rush and State streets Aug. 31 through the middle of September... The Cheetaeh will hold a mini-soul festival here from Sept. 8, featuring the Five Stairs, Kool & the Gang, Sam & Dave, and the Manhattans, Willie Foster & the Magistrates and others... SOUL SAUCE's top picks of the week: Ann Peebles, "Part Time Love" (Hi); Festivals, "You're Gonna Get Hit." "I Don't Care." "Baby, I've Got It" (Mr. Chandel); "I Don't Love You" (Gott); "Big Time Love" (Hot Wax); "Everyday's A Mystery" (Elephant Piece); "Got To Love You" (Atlantic); "I'll Never Wait For You" (RCA); "I Only Want To Be With You" (Stax); "Get Me A Little Love" (Soul); "Baby Love" (Atlantic); "More Happy Days" (Buddha); "More Happy Days," by the Edwin Hawkins Singers, "More Happy Days," on Buddha.

SOUL SAUCE: Soul singles for the week ending September 5, 1970

KPRC in Houston is undergoing some staff changes: Program director Bazz Lawrence, besides bringing in Jerry Lee of WSRK in Cleveland (he's replacing him in another column), is also putting veteran Houston personality Buddy McGregore on the air and adding a new personality from KYKO in Tulsa, Maxine Manning, previously music director for WDAY in Los Angeles, is going to assist Lawrence. And the station is mulling the idea of making it a little more contemporary.

Bad Service reports in from WFTM-FM, New York, where he has just installed named music director; he'd directed Herb Ober Anderson radio show on WNYL, New York.

**Continued from page 55**

Clark Race, an old friend, is joining KLAC in Los Angeles. Race is Jay Lawrence, previously programmer for KFI in Los Angeles. Race, one of the gods in the Top 40 field, is clearly enough to send the station back to the old days. Bill Drake and Claude Haines may add KLAC is spending money for its current staff. Warren Dallas is back again at KLAC.

Bill Atkins has been reappointed music director of KDKO in Tyler, Texas. Atkins has just been to KOKO in Dallas, and has been brought back. Jay Angel has joined KFI Los Angeles and will do the 2-3 p.m. show.

Gordon H. Huston is the new station manager of WOKR-FM, Boston. He's been with WABC, WOR, and WOR, and will do the noon-3 p.m. show.

Los Angeles country station, recommended, "It's a Beautiful Day" by Wynn Stewart, Capitol Records 4554. It's a "soul country" happening record with KBBQ now on "Sunday Morning Country" by Johnny Cash, Columbia.

Bill Atkins has been reappointed music director of KDKO in Tyler, Texas. Atkins has just been to KOKO in Dallas, and has been brought back. Jay Angel has joined KFI Los Angeles and will do the 2-3 p.m. show.

**Continued on page 57**

VOX JOX
Letters To The Editor

Continued from page 33

What have I been trying to say? That a military market is too small for serious competition in the recorded music business. The record industry should be striving for growth and development, not just maintaining the status quo.

Tad Murray
Program Director
WSAC
Fort Knox, Ky.

Last Letter

Here we go again, I enjoyed reading the "Letters to the Editor" in the Aug. 15th issue. Out of the eight letters, seven of them claim it's not their fault they do not get good service and there are no reasons to believe for those reasons. Maybe their complainers are proper but I find that hard to believe for those reasons. As long as you continue to support this organization, can answer that question.

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SEPTMBER 5, 1970, BILLBOARD
The Hot 100
That's Ray Price Country

How does a country ballad make the Hot 100? Take a sensitive lyric about lost love. Take an artist who relates to country and city people through the common ground of warmth and passion. Take "For the Good Times" sung by Ray Price—and watch the country come to pop. #2 on Billboard's Country Chart, #26 on Easy Listening, and #85 on Billboard's Hot 100 Chart. That's Ray Price country.

Bookings:
Bill Starnes
Ray Price Enterprises
3016 Cameo Lane
Dallas, Texas
(214) 247-7546
On Columbia Records

SEPTMBER 5, 1970, BILLBOARD.
Girl Programmer Pushing Jukebox Special Requests

LA CROSSE, Wis.—The job of the jukebox programmer is made more difficult and more important when locations fail to make suggestions, according to Belle Southwick, a programmer for many years with Jim Stansfield Novelty Co. here. The firm makes a special effort to enlist requests from locations "but most just don't tell you what they want," she says.

The company's route checker distributes a pink postcard headed with the phrase: "We are trying to serve you better. If you have any requests for records, write down name and artist and if at all possible we will bring your request next week. Locations often fail to list..."

State Jukebox Assns Boost MOA to 1,000

SALT LAKE CITY — The membership of the Music Operators of America (MOA) has surged recently to over 1,000 according to Fred Granger, executive vice-president, who credits the growth to the large part of the number of state organizations being formed. There are 35 various local and state organizations of jukebox operators, he said here.

Granger, who is on a nationwide tour to visit the 35 associations now in existence and helping organize others, added: "Any organization is..."

Association Digest

UTAH

SALT LAKE CITY—A committee consisting of W. L. Gregerson, Reaver John Mahville, Helper; Ted Summerson, Henry Nottle and Tom Caladry, Salt Lake City, and Ray Sommers, Logan, is planning the organization of a statewide association. Another meeting to formally organize and elect officers will be held here Sept. 18. (See separate story.)

ARIZONA

PHOENIX—Music Operators of Arizona (MOA) executive vice-president Fred Granger is encouraged by the possible rebirth of the operators association in this state. He conferred with Stan Beasley and Dale Foster recently and learned that operators have generally lost interest in an organization. On the other hand, the vendors have a strong group and will meet Sept. 25-26 in Scottsdale.

ILLINOIS

ST. LOUIS, Mo.—"Financing coin machine routes," "Tax Problems" and "Legislative Headaches" are three seminar topics planned for Sept. 19, the second day of the Illinois Coin Machine Operators annual gathering here at Stouffer's Riverfront Inn.

NEW HEADQUARTERS for the Wico Corp. in Niles, Ill., will be ready in early 1971. The building, still under construction, will replace old offices and plant and provide 250 percent greater floor space.

Jukebox Artist Poll Hit; MOA Vows Overhaul

- Continued from page 3

Tell Jukebox Role in Rock

CHICAGO — Of many books being published on rock music, one recent one has devoted space to reporting on the effect of the jukebox on rock music. The book is "The Sound of the City, The Rise of Rock and Roll," written by Charlie Gillett and published by Outerbridge and Dienstfrey in New York.

The book is mainly about the different type of music and sounds that affected the start and rise of rock music in mid-1950's from the present. In a section of the book in which Gillett outlined the then phenomenon of white audiences buying records by black artists performing rhythm and blues, he says, "Once the new audience became apparent, jukebox distributors (i.e. operators) began putting rock 'n' roll records in jukeboxes, which then provided a new channel of communication to white record...

MOA Jukebox Schools Push

CHICAGO — Plans for the Music Operators of America (MOA) annual jukebox show here Oct. 15-16 take form. Exhibitors are planning service clinics prior to opening day (Brunswick will hold one in the Sherman House Hotel Oct. 15 and Wratherz is scheduling another while more clinics are yet to be announced). MOA is also arranging the booking of music sales representatives to actually visit and sell some prominent recording artists are lined up for the above Oct. 18 among them Danny Davis and the Nashville Brass and Rainey Lewis.)

Midway—Submarine Game

This natural followup to Midway games Sea Raider features several improvements. For instance, Sea Devil allows the player to treat targets at a distance, adding more play appeal and impact. The two different target types are one surprise, the mines which are detectable by the player's sonar. The other is a "smoke" type, which is only visible when the player's sonar is up to 20 yards from the target. The game is designed for a single player and play starts in seven yards of water with six mines on the bottom and four on the surface. Players can make a maximum of four tanks of torpedoes per game and can sink the target. The difference is in the smoke...
Ask MOA Award Nominations

MOA's awards came under critical scrutiny last fall when "Harper Valley P.T.A." won the "Jukebox Record of the Year" award. It peaked on Billboard's "Hot 100" Nov. 2, 1968, 18 months earlier. "I made repeated phone calls into every area of the country confirming the staying power of this record," Granger says.

The nation's jukebox operators, who account for $52 million in record purchases annually, will present their awards here Oct. 18 at a gala banquet and talent show.

The Jukebox Role

buyers who did not yet tune in to the Negro radio station.

Griff is the world's largest supplier to the operator and distributor alike. Volume produces world-wide, and volume sells worldwide. Griff stocks every record made by every company. Griff is the national authority on jukebox lore.


Frank R. Fabiano, programmer, Fabiano Amusement Co.

Current releases:
- "Stay With It," Brenda, Electrical 45588.
- "Hi-De-Ho," Blood, Sweet & Tuna, Columbia 4-5724.

Lafayette, La: C&W Location

Gerald Gooden, programmer; Manny's Amusement Machines

Current releases:
- "Fingerprint," Freddie Hart, Capitol 2839.
- "Remember Me Love You," Hank Williams Jr., and Lois Johnson, MGM 11836.
- "In the Summertime," Mungo Jerry, Arista 1292.
Local Utah Assn Decides to Expand

* Continued from page 59 *

ment of pool tables in businesses not designated billiard halls and many other things," he said. He added: "We are probably the only organization in America that thought far enough into the future to hire an executive secretary on a local basis. From the beginning we have had W. J. Jennings as our executive secretary and by his work he has helped us in many ways. All I want to see now is a strong statewide organization that will help the whole state."

Granger from Chicago said: "Today there are about 35 associations in America, but only about 20 are really active. But a strong state organization makes the national association that much stronger. It will require the cooperation on the local, state and national association for the trade associations in America to survive. That's not just in the music industry. It is in every trade association and organization.

There are 20,000 associations representing every major industry in America. Today we are faced with copyrights and other legislative problems. But the MOA today has more than 1,000 members and we are growing each year. It is this type of grass roots development that will assist us in our fights in Washington. Everything representative and senatorial wants to know how many members the organization has. They are actually asking how many votes does your organization control—and when they know you are strong they are more cooperative.

Those attending the Utah meeting were AF Lot of Provo, Dean Mortensen of Provo, Eldon Kingston, Ben Conford, Jerry Carlson, Frank Page, Stan Larson, and Mike Cook, as well as Ted Samuelson, Henry Nolte, Ray Oberhansley, Preston Conford, Gregerson, W.L. Brown, Tom Calliey, John Weller, T.C. Martin, H.J. Gay, W.J. Jennings all of Salt Lake City, Jay Thompson of Sandy, W.L. Gregerson of Beaver, John Mahbret of Helper, Ray Gazell of Price, Ray Sommers of Logan.

Utah Meeting

TED SAMUELSON, left, takes a break during the recent meeting of the Utah Music Guild to discuss matters with Henry Knowton, center, and Ray Sommers.

FRED GRANGER, MOA executive vice president, Ray Samuelson, A.L. Lou Placek, president of MOA, and Bill Jennings.

J.H. SPRUNST, from left, Dean Mortenson, Eldon Kingston, Jerry Carlson and Frank Page.

W.L. GREGERSEN, from left, Stan Larson, Jay Thompson and Garth Brown.

Blast Jukebox Leasing

* Continued from page 59 *

U-Vend-It, headquartered in various cities, and the other is Mid-States Leasing Co., headquartered in Carroll, Iowa.

Kurt says it was his understanding that U-Vend-It is a subsidiary of MIAMCO, Florida-based division of Vendo Co. Johnny Johnson, MIAMCO general manager, told Billboard: "U-Vend-It is an independent operating company—not a subsidiary of MIAMCO. They lease all types of equipment under various plans and buy equipment from various manufacturers as well."

Kurt complains that he lost a location in Schuyler, Neb., to Mid-States. "The location owner told me he signed a three-year contract calling for payments of $139.89 a month and involving a Prestige 160 jukebox, a National pool table with a Fawn logo and a Viking shuffleboard I would value at about $75."

Asked if this was a lease toward purchase, he said: "I cannot tell from the contract—my lawyer is going to advise me about that."

State Jukebox Assns Boost MOA to 1,000

* Continued from page 59 *

only as strong as its membership. I attended a meeting at Alexandria, La., and believe it will grow into the third largest and strongest in America following behind New York and California. I have visited in Phoenix and New Orleans.

"This organization here in Salt Lake City is one that can be very strong. They are all enthusiastic and eager. I think that most operators are now realizing they can receive a lot of help from us and more and more are realizing this. I am free to go to any organizational meeting or to help any association when my time works into their schedule. I am delighted that in most instances they will work their meeting around my schedule," said Granger.

In fact, at one point in the meeting here, Granger made a rare appearance as meeting chairman, conducted the election of an organizing committee, and said MOA can furnish organizations with some bylaws, parliamentary procedure outlines and methods for setting up as a non-profit organization.

A proposal making Utah organization dues $10 a month also sought additional fees for MOA membership.

"At every meeting we are telling the operators they will have problems—not only from free riders, who are the first to cry when something goes wrong—but that many will want to sit back and wait to see how things work out. We are emphasizing that they get the story across so there won't be any 'sitters-backers' but joiners," said Granger.

"There have been battles in Washington and there will be more. But we learned that it will be at least a year before any legislative action will be taken on performance royalties from jukeboxes. That was a relief."

"We are all happy that MOA is growing and getting stronger. This can only be accomplished through the strong organization of statewide associations. Local and regional associations are fine, but when it reaches every segment of the state then it is automatically a stronger organization."

"We tell every organization at every meeting if they don't make a strong effort to organize they are making a great mistake. I don't think they are going to make that mistake in Utah. I am sure they won't in Louisiana and they are pumping some life into the Arizona association. Florida, Oregon and Minnesota are also proving more positive in their attitudes," he said.

Reports from around the country indicate that other leasing operations are springing up. Some experts feel that operators worried about leasing will begin to offer leasing plans but some operators complain that leasing narrows profits.

MOA has a committee studying the whole subject.
Qualiton Plans Three Multiple Sets, 19 Other Albums for Fall

NEW YORK — Qualiton Records has three multiple sets and 19 other albums slated thus far for fall U.S. release. The multiplets include three sets of DGG Beehoven quartets by the Bartok Quartet and Mozart quintets by cellist Anna Mahler and the Tatrai Quartet.

Qualiton is to issue a series of excerpts and music from the Extzerachit court with the Liet Chamber Orchestra, the Choir of the Gyor High School and second quartets by top Hungarian soloists. The Extzerachit pressuring features sopranos Margit Lankro, tenor Sandor Nagy, the chorus of Hungarian Radio and the Budapest Philharmonic. Pianoist Peter Papp has a program of arts and music:

Mélis and mezzo-soprano Marta Stirim, a concert by the Zoltán Kodály Girl Choir. The Tatrai Quartet is featured in another Kodály set. Violinist Maria Salsburg premieres Brahms preludes with the orchestra of Hungarian Radio. Baritone Janos Lechner is featured in a Haydn album, one of two by that artist. Violinist Albert Kohn and pianist Cilla Sabo have a program of Bach, Bartok and Brahms.

A pressing of first listings of Pablo Kadosa has his “Symphonies Nos. 4, 6, and 7” with pianist Gyorgy Kiss, violinist Janos Adamec and the Orchestra of Hungarian Radio also are to be featured in an LP set of two. Organist Gabor Lubota has a concert of Bach, Bartok and Brahms. Tenor Robert Kreklyvi has a program of chamber quartets by Debussy, Bartok, Brahms and Mozart arias. Continuation of its series of Kodaly recordings, Qualiton has a sec recital with baritone Gyorgy Balkay

34 Orchestras Get 1.6 Mil in Endowment Fund Grants

WASHINGTON Grants ranging from $5,000 each for the Lincoln Symphony of California to $1.1 million for the Philadelphia Orchestra are being offered to the National Endowment of the Arts as a $16,600,000 grant program. Congressional approval last month made good the 1976 $69,500,000 budget for fiscal 1977 paved the way for the grants for the arts, which include orchestras, symphonies, ballet companies, theater companies, and museums. The total fund is $16,600,000. [continues on page 72]
Shepherd of Hills Farm
To Issue 6 Promotional LP’s
BRANSON, Mo.—The Shepherd of Hills Farm is
preparing for a new season in 1970 of its
promotional program of six LP’s to be produced at the farm in 1970, for the upcoming year and the 1971 season.

T. The farm will be featured on the front page of albums by the Steelers Brothers, New York, the Farm Quartet of Nashville, the Blackwood Brothers, and the Boll Weevil Band, and J.D. Sumner and the Stamps Quartet of Nashville. One or two additional groups will be signed in the near future for albums at the farm.

The concept was begun last year when the Farm-Owned Fantast Caverns of Branson, Mo., was the scene of an album on the Cavern label, “The Fantast Thresher Brothers at Fantast Caverns.” The LP was named one of the top four gospel music albums of 1969 at the Gospel Music Association Awards.

In making the announcement of the Labor Day release of the Shepherd of Hills Farm owner Mark Trimmell said: “We are heavily involved in the gospel music business at both the Farm and the Cave, and both have shown dramatic growth in the past year. We felt our next step was to become heavily involved in the field not only because of the excellent publicity it gives our attractions but because gospel music fans can more easily associate with our attractions when they buy the albums or hear them on radio.”

Arrangements for the LP’s and advertising will be handled by Gene Gideon and Bill Brunsmill.

GMA Presents Board Slate

“...So much has happened to gospel this week that we'll have no time to talk about the future. With the exciting new group coming out of the Western United States called "The Real Thing," we'll have no time to talk about the future. The group has been nominated for a Grammy Award this year. Their debut album was released last week and it has sold over 250,000 copies. The group consists of four brothers and a sister. They have a strong, soulful sound that is sure to appeal to a wide audience. The band is currently touring the U.S. and is scheduled to perform at the Grand Ole Opry next month. Keep an eye on them.
**Country Music**

**All-Black Co. Formed to Produce Country Blues**

NASHVILLE — Brendon Banks, musician, arranger and producer, and his partner are forming a record- ing and publishing company which will be the first independently owned all-black country-blues records.

"Actually it will be somewhere between a label and a company," said Mr. Banks, who is the composer of the group's first album, "Soot." "This will be a label for the beginning of the song." The group involved is the BCM Mass Choir, consisting of members of the Baptist, Catholic and Methodist denominations, who have been coming into their own as a recording group.

Miss Johnson feels the move by Banks and the others will be a big one for Nashville and the music industry generally, and will do more to aid the black community.

**Indie Publishers Feeling 3-Way Squeeze From Establishment Cos.**

NASHVILLE—The close tie between record companies and publishers, ownership of publishing firms by record companies, and the steady growth of publishing companies all are putting the squeeze on the independent publisher. "I can't even get some of the companies to listen to music," charged the Nashville representative of a West Coast publisher. "They'll only take material from certain publishing houses, and the rest of us are out of luck." "We have hit songs in the pop field, and they could be big smashes in the country field," said Mr. Banks. "But we can't get the companies to write to us. They're in somebody's pocket." One independent publisher said he looked for a rebellion on the part of some of the publishing companies to happen. "There are some producers who get stuck with bad material because they must take the material given them by their own publishing companies." Another had a different sort of complaint. He said he could not get nothing recorded by a certain label even though the same company owned the independent publishing firm he represents. "It's pretty simple," he explained. "The label has under some of the top writers in the business. They use virtually all their material." One independent publisher blamed the licensing agencies. "Everytime a songwriter comes forward, they ask for an advance they're told to form their own publishing company. They form one for each of the performance rights groups, get an advance, and they're in business. That just creates more publishing companies and takes good songwriters out of circulation. The more publishing companies, the less time the producers and artists have to listen. It's becoming a very frustrating business," he said.

A producer takes an entirely different view of the business. "It makes good sense to deal almost exclusively with a strong publisher, and not play the field," he said. "The publishing company has unlimited top-flight writers, and we get songs we can't get from nobody else. We have a lot of songs that have been written, but we can't get far enough from exclusive use, then the company loses interest in featuring the best songs to us."

**Carl Smith Is Signed by Lee**

NASHVILLE — Artist-legend Buddy Lee has signed his second "giant" of the country music industry in the past couple of weeks.

Mr. Smith, who has been a Country Music star for many years, signed his contract with Lee. Earlier, Lee had signed Webb Pierce and a recording artist of national and international standing.

Lee now has under contract more than 50 leading country music acts.

**Moeller Adds Rice to Its Exec Staff in Expansion**

NASHVILLE — Moeller Talent, Inc., has made the first of its expansion moves with the addition of its executive staff of Tandy Rice, who will be a part-owner of the firm.

Mr. Rice has added the public relations field in this city and will later become President of Show Biz, Inc., which is expected to move into other areas of music. W. E. Moeller, president of the corporation, said other moves would be announced soon.

Rice's position with the company represents a renewed emphasis by Moeller Talent on national and international sales, packaging and promoting of country music shows, the college booking circuit, outdoor fair atmosphere, and the traditional television/radio field. While with Show Biz, Rice was responsible for a number of planned country music syndications into major cities.

The Moeller Agency, an outgrowth of the Jim Denny Artists Agency, is the only independent agency with its own Nashville offices.

Mr. Rice recently signed a publishing and management agreement with a local talent company. This move is part of its diversification plan. The company, which recently moved into a new Spanish architectural showcase structure quarters next door to ASCAP and within a half block of BMI on Music Row, has announced new plans for the firm, including an expansion into management of other music companies.

**Nashville Scene**

Hank Williams Jr. will be the main attraction at the big Macy's parade in New York. Fred Keppel, partner of Keppel and Jule and founder of the company, is promoting the event in Australia and New Zealand. Details will be announced soon.

Fred Lehman, president of WAGY, Birmingham, announced that the station has changed its format from rock and roll to country and western. A veteran of 10 years in country music, Fred is joined by Nelson Miller, who has a background of 15 years in the business. The station is a 1,000 watt daytime, Columbus, for whom Mr. Miller, who recently joined. The station is now featuring a recording of an old single made up mostly of songs made famous by the late Tammy Waters, and others.

Mr. Smith, who has been a successful record producer and talent manager, has announced that he will join the record company's management staff. Mr. Smith is a well-known figure in the music industry and has been active in both the film and television fields.

Jimmie Riley, who walked all the way from Shreveport, Texas, to Nashville, will be promoting the new writer's singer. He has placed his first song, "Route 66," with The New Riders of the Purple Sage. The song is a classic, and its popularity has been steady and growing. Mr. Riley has been working hard to promote the song and has been successful in getting it played on country stations.

Doug McClure visits Carl Smith at the Smith Ranch out- side Nashville at the same time Smith was signing with BMI. Smith is an astute observer of the music business and a key man in Nashville and the music industry generally.

DOUG McCLELLAN visits Carl Smith at the Smith Ranch out- side Nashville at the same time Smith was signing with BMI. Smith is an astute observer of the music business and a key man in Nashville and the music industry generally.

Barry Lee Trammel as business manager and Clay Daniels as artists.

Daniels is program director of radio station, and in charge of the promotion department.

The first record, featuring Billie London, was recorded by Ric Cartey of the Lowery Group, and the A side was written by Carrie and Freddy Velle.

It is titled "Look For Me When You See Coming."

Mr. Daniels, a native of Tennessee, said that in the past he had been selling distributorship as just as he has sold them in the past for his cosmetics line. He feels his similar product can be used in this way. A South Carolina company, Turner, has already signed a multi-million dollar company.

The record, to now, has had distribution in Florida, Georgia, and has been well accepted in those markets.
SEPTEMBER 5, 1970, BILLBOARD

**Billboard Hot Country Singles**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist, Label, No. &amp; Pks.</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;If You're Not In the Picture,&quot;</td>
<td>Moe Bandy, Capitol 47-8065 (Barnes, Mo.)</td>
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<td>2</td>
<td>&quot;She's Goin' Back,&quot;</td>
<td>Melba Montgomery, RCA Victor 47-9674 (Gower, Mo.)</td>
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<td>3</td>
<td>&quot;The Night,&quot;</td>
<td>Janie Fricke, Capitol 47-9811 (Columbia, Mo.)</td>
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<td>4</td>
<td>&quot;I'm Sorry,&quot;</td>
<td>Melba Montgomery, RCA Victor 47-9811 (Gower, Mo.)</td>
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<td>5</td>
<td>&quot;Almost Always,&quot;</td>
<td>Melba Montgomery, RCA Victor 47-9811 (Gower, Mo.)</td>
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<td>6</td>
<td>&quot;I'm So Lonesome,&quot;</td>
<td>Janie Fricke, Capitol 47-9811 (Columbia, Mo.)</td>
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**Big Country News!**

**LES SEEVERS singing**

"There Goes My Life"

b/w "Two Wrongs"

Chesnut Records #221

**Breaking Big In**

Philadelphia

Cincinnati

Houston

Birmingham

Flint

Personal Direction:
P. Donald White
2020 Ridge Avenue
Philadelphia, Pa. 19123
(215) PO 5-1650
# Billboard New Album Releases for September

## New Popular Releases

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
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<tbody>
<tr>
<td><strong>A</strong> GEORGE JONES — Dreams to Remember (Columbia) LCS 31818</td>
<td><strong>B</strong></td>
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<tr>
<td>RONNIE ALDRICH — Here Comes the Night! (London) SQ 4143</td>
<td>BILLIE JOE COMBS — All You Need (United) LC 1498</td>
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<tr>
<td><strong>C</strong> TERRY ALBRIGHT — Everything Changes (ABC) SP 430</td>
<td><strong>D</strong></td>
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<tr>
<td><strong>E</strong> JIMI HENDRIX — Starman (Atlantic) 6023</td>
<td><strong>F</strong></td>
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<tr>
<td><strong>G</strong> NOEL REDMILE — Wish You Were Here (Reprise) RPL 4001</td>
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<tr>
<td><strong>I</strong> JOE DULLES — Live at the Domino (Columbia) CS 9001</td>
<td><strong>J</strong></td>
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</tbody>
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This monthly product list includes LPs which were issued during the past several weeks and are considered as part of the manufacturers' September release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.
### Billboard Album Reviews - September 5, 1970

**The Joe Cocker Flash and Whiskey Creek**

Joe Cocker has found his niche in the world of soul music with his latest release, "After Midnight," which features some of the best musicians in the business. His voice is powerful and soulful, and he manages to convey a sense of urgency and passion in every song. The album is a masterpiece of soul music, and Joe Cocker is sure to be a force to be reckoned with in the music industry.

**The Brooklyn Bridge - Busted**

The Brooklyn Bridge is a rising star in the world of soul music, and their latest album, "Busted," is a testament to their talent. The band's sound is a mix of soul, rock, and blues, and they manage to create a unique sound that is both catchy and soulful. The album features some of the best musicians in the business, and they work together to create a sound that is both powerful and soulful.

**The Greatest Hits Vol. I**

The Greatest Hits Vol. I is a collection of some of the biggest hits from the 1960s and 1970s, and it features some of the biggest names in the music industry. The album includes hits from artists such as The Beatles, The Rolling Stones, and The Who, and it is sure to be a hit with music lovers of all ages.

**The Greatest Hits Vol. II**

The Greatest Hits Vol. II is a continuation of the first album, and it features some of the biggest hits from the 1960s and 1970s. The album includes hits from artists such as The Beatles, The Rolling Stones, and The Who, and it is sure to be a hit with music lovers of all ages.

**The Greatest Hits Vol. III**

The Greatest Hits Vol. III is the third installment in this massive collection of hits, and it features some of the biggest hits from the 1960s and 1970s. The album includes hits from artists such as The Beatles, The Rolling Stones, and The Who, and it is sure to be a hit with music lovers of all ages.

**The Beatles - The Beatles**

The Beatles is a collection of some of the biggest hits from the 1960s, and it features some of the biggest names in the music industry. The album includes hits from artists such as The Beatles, The Rolling Stones, and The Who, and it is sure to be a hit with music lovers of all ages.

**The Rolling Stones - The Rolling Stones**

The Rolling Stones is a collection of some of the biggest hits from the 1960s, and it features some of the biggest names in the music industry. The album includes hits from artists such as The Beatles, The Rolling Stones, and The Who, and it is sure to be a hit with music lovers of all ages.

**The Who - The Who**

The Who is a collection of some of the biggest hits from the 1960s, and it features some of the biggest names in the music industry. The album includes hits from artists such as The Beatles, The Rolling Stones, and The Who, and it is sure to be a hit with music lovers of all ages.

**Shirley Bassey is Really ...**

Shirley Bassey is a gifted vocalist, and her latest album, "Shirley Bassey is Really ...," is a testament to her talent. The album features some of the best musicians in the business, and they work together to create a sound that is both powerful and soulful.

**André Kostelanetz - The Four Winds**

André Kostelanetz is a gifted musician, and his latest album, "The Four Winds," is a testament to his talent. The album features some of the best musicians in the business, and they work together to create a sound that is both powerful and soulful.

**Vários Artistas Alternativos**

Vários Artistas Alternativos is a collection of some of the biggest hits from the 1960s, and it features some of the biggest names in the music industry. The album includes hits from artists such as The Beatles, The Rolling Stones, and The Who, and it is sure to be a hit with music lovers of all ages.

**Billboard - The Greatest Hits Vol. IV**

Billboard - The Greatest Hits Vol. IV is a collection of some of the biggest hits from the 1960s, and it features some of the biggest names in the music industry. The album includes hits from artists such as The Beatles, The Rolling Stones, and The Who, and it is sure to be a hit with music lovers of all ages.

**The Beatles - The Beatles**

The Beatles is a collection of some of the biggest hits from the 1960s, and it features some of the biggest names in the music industry. The album includes hits from artists such as The Beatles, The Rolling Stones, and The Who, and it is sure to be a hit with music lovers of all ages.

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*Note: The above text is a fictional representation of a magazine page featuring album reviews from the 1970s.*
“My Country, My Music.”
A thirty-hour country music special produced for your radio audience. With the magical personalities whose artists capture America's exciting history of the music called "country”—Johnny Cash, Hank Williams, and others. Rodgers, Jim Reeves, Tammy Wynette, Kitty Wells, Loretta Lynn and hundreds more.

Thirty hours of music From Fiddlin’ John Carson (1923) through the Explosion of the Nashville Sound (1957-1970). Exclusive interviews and commentaries by the stars who have made the music and the music that has made the stars.

Cine-Vox Productions has produced “My Country, My Music” as a radio entertainment special...hosted by “Mister Country Music Disc-Jockey,” Ralph Emery. Your audience will move closer to their radios—and they’ll stay tuned for all thirty hours. It’s their music, their stars, their history.

“My Country, My Music,” thirty hours of music programmes designed and formatted for your radio station. A 30-hour special or 30 one-hour specials. Weekends, Daytime, Mono, Stereo, Merit exclusivity. And star promotion!

First air date: October 1st. Call collected

Cine-Vox Production
(212) 689-2180

P.O. BOX 9093
JANESVILLE, WISCONSIN 53545

www.americanradiohistory.com

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Nashville Scene

**Country Music**

*Continued from page 64*

Pete Fountain and Jonah Jones, will be seen by 1/2 million viewers overseas through the Armed Forces Radio and Television Service. The one-hour color special was produced by 21st Century Productions of Nashville.

Ben Peters has announced the formation of Playback Music, a new BMI publishing firm. It will be located at 900 Old Hickory Blvd., Brentwood, Tenn.

The Merle Haggard Show with Bonnie Owens and the Strangers, Ferlin Husky, Ernest Tubb, Claude King and Simon Crow is scheduled for Sept. 19 at Kienhans Music Hall in Buffalo, N.Y., for two shows. The show was set up by Rambles' Lou. The Jackson Rodeo Association reported that the largest crowd attended the show this year, with special guest artist Carl Smith entertaining. Smith played the crowd with his performance both as a singer and as a horseman.

Station WLOK, Thomasville, Ga., is doing daily medical reports on both Parrish, who was badly injured in a recent accident. Chet Atkins is at it again. This time the brilliant guitarist (and one of the world's most human beings) has accepted the honorary chairmanship for the Cystic Fibrosis Research Foundation's fund drive. One way or another, he must be one of the leading individuals in the field of personal generosity.

Jack Key, professional manager of New York's Music, has announced the addition of three new exclusive writers to the firm. Two of the writers, Jeff Elliott and Mike Morgan, are from Jackson, Miss., while Ronnie Rogers is from Nashville.

Chuck Chullen is in charge of promotion for Ampex Records in this area. Sharp-eyed Dick Davis of WWL, Black River Falls, Wisc., spotted an incorrect, unidentified identification of a Mickey Stewarty song, and we appreciate his calling our attention to it. Buddy Lee, reports from the West Coast that Mel Tinker has completed the taping of his first appearance on the Glen Campbell TV show to be aired Oct. 1. The performance netted him a repeat taping, with options for additional performances on a semi-regular basis.

Sam Brown, getting strong airplay on her Mollie single "He's Everywhere" appeared on Don Evans extravaganza at Pittsburgh's WEEP, and then went on to Wheeling and Jamison. She is a super-talent who deserved the attention she is getting. Flimsie Lee, of Fairport, Ohio, has been her new release on the Stomp Label, and it's her best so far.

Doug Davis of Sound Country Promotions reports that C.B. Kelton, a regular on the Brown Jug show, has a new single on NAP records, a country version of the pop hit, "Heigh-

Blue Grass Park Alive With Music

CAMP SPRINGS, N. C.—Eight days of musical activity are now underway at Blue Grass Park in rural Cawall County here.

The last weekend in August saw the First Annual String Music Championship, conceived as a vehicle for locating and recognizing new talent in bluegrass and non-electrified string music. Open competition was held Saturday, and runoffs for the Grand Champion awards were held yesterday.

Judges included recording artists, music publishers, record executives and recognized experts on string music styles. During the current week, some 15,000 are expected for Carlow Haney’s Sixth Annual Labor Day Weekend Bluegrass Music Festival, held for the second year here.

Concerts begin at 10 a.m. Friday (4), running until midnight. Among those performing will be Ralph Stanley, the Bluegrass Alliance, Roger & Joan Sprung, Clyde Moody, the Goin’s Brothers, the Shenandoah Valley Cut-Ups with Red Smiley and Reno Harrell & the Tennessee Cut-Ups.

A highlight of Friday’s con-

*Billie Jo Spears*

**On Capitol of Course...**

Written by: Walter Woodward

JERRY CHESNUT MUSIC, BMI

8GB 16th Avenue, South, Nashville, Tennessee 37203

WHEN A HOT SELLING RECORD IS ALSO A HOT TURNTABLE RECORD—WHEN A COUNTRY RECORD IS ALSO PLAYING POP—WHEN THE RE-ORDERS ARE INCREASING—WHEN THE RECORD GOES TO 22 WITH A STAR IN BILLBOARD; WHAT MORE CAN BE SAID, IT'S GOING ALL THE WAY...
Bubbling Under The HOT 100

110. BRING IT ON HOME. . . . Lou Rawls, Capital 2856
111. DEEPER AND DEEPER. . . . Freddieaya, Imperial 9880 (5)
112. WHERE ARE YOU GOING. . . . Jerry Butler, Mercury 73101
113. SING OUT THE LOVE. . . . Arthor, Denny 4247
114. MONTREZ BAA. . . . Bobby Brown, MGM/UA 157
115. SIMPLE SONG OF FREEDOM. . . . Spirit Of U. S. Y 441
116. CHANGES. . . . Outsiders, bell 904
117. COMIN' BACK TO ME. . . . Stax唱片. . . . Stax 4014
118. YOU BETTER THINK TWICE. . . . Columbia
119. IT'S SO NICE. . . . Jackie DeShannon, Liberty 5187
120. BORDER SONG. . . . Elton John, Uni 52546
121. WIFE OUT. . . . Purple People, Paravane
122. FOR WHAT IT'S WORTH. . . . Single Mendes & Bros. '66 A&M 1309
123. HERE I STAND. . . . Crossroads, ABC 8165
124. I JUST WANT TO KEEP IT TOGETHER. . . . Paul Davis, Begg 729
125. DON'T NOBODY WANT TO GET MARRIED. . . . Jesse James, Zon 1022
126. CIRCLE GAME. . . . Buffy Saint-Maire, Vanguard 2518
127. WE CAN MAKE MUSIC. . . . Tommy Roe, ABC 11723
128. I WANNA LOVE YOU. . . . George Baker Selection, Colosse 1214
129. REVOLUTION IN MY SOUL. . . . Reiver, White Whale 360
130. LOVING YOU IS A NATURAL THING . . . Riley Mcclay, Chips 2868 (Capitol)

NEW musicians:

MILES OWENS
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

ROBERTA FLACK
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

DEAN MARTIN
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

BILLY JOEL
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

JIMMY CROW
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

NANCY SINATRA
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

LAURIE ANDERSON
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

VALERIE SARTORI
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

COUNTRY

Chesney 
Slide, Liberty 5187
Scotch, Liberty 5188

BUDDY ROBERTS
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

BILLY BAX
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

WILLIE NELSON
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

BOBBY GRIFFIN
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

WILLIE AND THE BANKERS
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

A WESTERN SONG
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

LANCE MICHEELS
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

PATRICK RAE
Mr. Woody, Liberty 5187
Scotch, Liberty 5188

SPECIAL MERIT PICKS

SANNY DAVES JR. - Sammy Daves. Cutie. Expose R 4410 (5)

BRUCE SPRINGSTEEN - Bruce Springsteen. The River. CBS 30246 (4)

The B 52s - The B 52s. Wild Planet. CBS 30245 (5)

DANNY的新 recording of a cover of Bobby Vee's hit from his "Papa" LP- "I'm in Love with You". This set is the result of a group's many talents.


BUNKY AUGUST - Bunky August. "All My Love". CBS. The B 52s. Cutie. Expose R 4410 (5)

COUNTRY


PATRICK RAE - Patrick Rae. "I'm in Love with You". CBS. The B 52s. Cutie. Expose R 4410 (5)

LANCE MICHELS - Lance Michels. "I'm in Love with You". CBS. The B 52s. Cutie. Expose R 4410 (5)

Real Estate

TAPA, FILO. "The Tapa, FILO. "We're on Time. CBS 50246 (5)

COUNTRY

CHARLIE BRENNER - Charlie Brenner. "Reprise". CBS 50246 (5)

SAMMO - Sammo. "Let's Get Down". CBS 50246 (5)


REAL ESTATE

TAPA, FILO. "We're on Time. CBS 50246 (5)

COUNTRY

CHARLIE BRENNER - Charlie Brenner. "Reprise". CBS 50246 (5)

SAMMO - Sammo. "Let's Get Down". CBS 50246 (5)


REAL ESTATE

TAPA, FILO. "We're on Time. CBS 50246 (5)
EMI Adds BandC, Transatlantic Deals

LONDON—EMI, following its recent opening of a new distribution office in Sydney and Hawaii, has acquired two further clients on similar arrangements.

Major Disk Firms Launch Rack Setup

HAMBURG—Major record manufacturers here including Ariola, Polydor, RCA, and BMG are bringing in rack systems for their stock, in which the industry sources feel can best be covered by an integrated company system. The management hopes to introduce the new firm to the public in a special conference to be held in Balague on Sept. 30.

S. Dominican Festival Set

SANTO DOMINGO—Plans are being made by Frank Natera, who represented the Dominican Republic at the Latin Song Festival celebrated in Mexico and Colombia this spring, to hold the first Latin American Song Festival in Santo Domingo, to be held on Dec. 17-19. Contact is to be made with U.S. and U.S. Latin American and Europe.

DUCALE PLANT IN OPERATION

BREBBIA, Italy—Ducale's new plant for pressing and duplication of cassettes and cartridges has started operations. The first major commitment to be covered is for the pressing of 50,000 LP's for the MCA European group.

Japan Tape, Radio Companies Into Disks

By MALCOLM DAVIS

Tokyo—One of Japan’s leading tape producers, Pony Co., Ltd., and two other major electronic companies, have launched a joint-venture record manufacturing company. The venture will also produce 3 and 4-track tape, the first time this has been attempted on a large scale in Japan.

Pony was formed in the Japanese music market to produce the records and tapes on the special tracks. The company has a network of recording studios in Japan and plans to produce a wide range of tapes and records.

The formation of this new company will be a significant step for Pony, which has been a leading supplier of recording tapes and film in Japan. The company has also expanded its operations to include the manufacture of record players and turntables.

The move is seen as an attempt by Pony to increase its market share in the rapidly growing Japanese music market. The company has been active in the production of recording tapes and film for many years, and has been particularly successful in the production of high-quality recording equipment.

The new company will be headquartered in Tokyo and will be responsible for the production of all Pony’s products. The company will also be responsible for the marketing and distribution of these products.

In addition to its existing range of products, the new company will be able to produce a wider range of products, including 3 and 4-track tape. This will allow the company to compete more effectively with other manufacturers in the Japanese music market.

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South African Firm Ups Sheet Music Prices

JOHANNESBURG — Stepping in line with the rest of the music world, the NEMS Enterprises (Pty) Ltd has decided to increase the price of sheet music by 40 cents to 50 cents.

Gallo is the only distributor of sheet music in South Africa, with sales representatives operating from branches in the eastern Transvaal and Cape Town. The company’s headquarters are in Johannesburg.

NEMS Stays in Triumph Fold

LONDON—NEMS Enterprises is remaining within the fold of Tri-Bell Investments, the City firm which had apparently decided to unwind its major shareholding in NEMS Enterprises and return the group late in the spring but has now decided to retain ownership.

When Triumph Investments first announced its intention to offload itself on a basis of a £150 million price tag, it was reported that NEMS had been the most eagerly bid for by the group.

But Lewis told Billboard last week he had been informed that the rival group had stood the most eager bidder was NEMS, which would remain in the fold.

Meanwhile, a proposed merger between NEMS and Blackhill Entertainment, which was still in the closing stages of negotiation for a potential joint venture, has been called off.

The plan, which would have made the merged company a powerful force in the music world, was rejected by Blackhill as not being the most attractive offer.

Polkadot France

PARIS — Polkadot France has signed its first European contract with French singer Maia Theodorakis — writer of "Les Choses de la Vie," French pop’s current top hit, which is being released by an exclusive European contract covering her as writer, artist and conductor.

Theodorakis, who was hosted on the occasion of the first performance of this year by French political candidate for the Socialists, Martine Aubry, is now resident in Paris and signed the contract in two recordings by Polkadot artist Georges Moustaki, followed by singer Edith Piaf.

First release by Theodorakis, who also recorded the score for the Oscar-winning film "Z" (the music for which was written by the Polish director Roman Polanski), will be the "La Morte de L’Esprit," a song recorded last year in Athens, and released this year in France for the soundtrack of the film "Touki Bouki".

Shane in Deal With Philips

LONDON — Music publisher Cyril Shane has signed an exclusive production deal with BMG Rights Management, Ltd. The contract, completed between Shane and Bob Mark, managing director of Philips International, has Shane producing material for the world for a period of three years.

Polkadot France

Turf magazine has announced the renewal of the contract terms for Radio Station A107.

Shane and Phillips have signed a contract for the production of material for sale, with the production of the record in one year.

MTA Sets Up Training Courses

LONDON—Plans for the introduction of the Music Training Association (MTA) staff training courses have been completed in the last few weeks and will start on September 23, with further sessions planned for October 3, 11, 17 and 24.

The courses, each taking 20 people, will cost £74 per person, and will be held at the MTA Training Center in London.

Shane of the MTA will interview the candidates and guide students to a comprehensive knowledge of all aspects of retailing.

Under the supervision of Magnuson, the MTA staff, who are under a strict training program, will be trained to be permanent lecturers, supervised by Magnuson and the staff, and expert on such matters as stock control, inventory management and staff relations.

Initially the sessions will be limited to junior staff, but next year will be expanded to include senior staff and management, with the aim of increasing the number of instructors available for employees involved in selling sheet music and record retailing.

The program for the first five months will be the introduction of successful retailing; showrooms, training routine including catering, stock control, order handling, and use of record catalogs and guidebooks; the recording of recorded repertoire; the budget for the recording and the influence of various kinds of promotion.

Management courses will embrace general principles of management and personnel training, customer relations; market research, and sales training and keeping.

Cyril Shane of MTA will interview the candidates, and the plans. Mini Davis told Billboard that registration will be completed. By, the end of February, 26, with details being finalized in the last week of January.

MTA was warmly praised the support she has received so far from the MTA, both for the training offer and the opportunity to make use of equipment available on long-term loan. She has, for instance, acquired a £1,000 amplifier and a Garrard turntable.

Already she has started to recruit a sales team, including a leader from Sweden seeking a job in setting up a store in Sweden, who has been invited to firms from Sweden and Norway. She has also acquired a £1,000 amplifier and blank tape duplication. She is also looking to the 1984 summer, "I want to have dealers talking to me about the Training Center is really a meeting place.

MTA is also preparing an educational function, a training fund to be used for training courses. The center now offers facilities for all staff and dealer representatives.

The 1971 series of courses will begin on February 2, with details being finalized in the last week of January.

South Africa Radio Selling 36 Hour Prog

JOHANNESBURG — Lawrence Marques Radio has embarked on a 36-hour music marathon project yet, a solid 36 hours of playing old music around the clock. The project is entitled "The Golden Week," and in its third and final day.

Since its inception as the first commercial radio station in South Africa, Lawrence Marques Radio has been responsible for many record-breaking events.

In recent years it has been kept busy with "more music" programs and the introduction of several special features both on a regular and "one-off" basis.

Among the latter have been the two-hour "specialettes" on the Beatles, Elvis Presley, and on Jan. 1, this year the station presented a 24-hour program of the 1969 hits.

During the "Golden Weekend," LM listeners will be able to win 36 big top G Oil prizes in competitions the station will be running.

Bob Edwards, transmission manager of Lawrence Marques Radio, said, "It has been very successful on many radio stations in America and Australia, and has been very much a stunt from listeners reactions to Golden Weekend. The station had not been included in LM's program before, but it is proving popular in South Africa too."

From the Capital Musics of the World

SAN JUAN

Los Cateros, Mexican group (RCA) appeared at the Club Caribe of Caracas City. The group featured the Japanese musician Masahiko Takehara (Marky) (UA) located at the Caribe Ballroom. The group appeared in Los Angeles, Los Leon and another location.

Bob Bennett, in charge of the group, said, "We are preparing a trophy with a Puerto Rican flag for our work in behalf of Puerto Rico."

OSCAR CHURCHOV ARRELANAL (UA Latino) recorded this week in Puerto Rico at Shadrach Beer Records.

Papin (Panama) appeared at Capitán Prada in a Musical Festival sponsored by Schaefer Beer.

Radio Club, one of the largest stations in Puerto Rico, opened recently in Bayamón featuring well-known Puerto Rican singer Nicky DeFaro (Remo Records).

BMJ's Juan Salvador Gymnopedie show "The History of Rock & Roll" Sept. 5-7. They expect to distribute and record copies of the program before the show begins its three-day stand.

Bob Bennett is manager of the station and Mejoreira (Ringo) is program director.

One of the most prestigious theatrical productions (US$1,000 budget) ever attempted in Puerto Rico will be the musical "Man of La Mancha." With" Puerto Rican actor-director-directing artist, Kenneth Morgan, in charge of the production made in San Juan, the musical is being presented by Festival de Carreras, the largest news offices in Puerto Rico, opening Wednesday evening.

However, it has been the most successful of the season.

Rogelio Lopez, head of Framaco Records, Inc., who is an established Puerto Rican singer, will be the singer for the coverings of South America this trip and on his way to New York, the coverings will be the majority of La Plata.

In the city, the launch of the new record of Tito Gades, the muff-puppet, appeared in the weekly magazine "El Hombre," by Puerto Rican actor Brusil Castello. Included in "La Felicidad," by Argentinean singer-composer Paleto Ortega.

Festival (Underground, a new concept in shows, dance and art) has opened in the San Patricio Shopping Center.

The store carries besides records, stereo equipment, musical instruments, motorcycles and scuba gear.

Gilberto Gonzlez Arean, president of the Puerto Rican branch of Decca and Control, who is visiting here from Sarasota, Florida, is not an old friend of the local promoter of the store. He is also heading the Festival of the Arts, which he founded in the mid-1970s, and is visiting his old friend in Spain, RCA España promotor de la música en España by licensee of Velvet.

Armando Palacios, disc-jockey and singer for a number of years in the recording industry, is also a disc-jockey and singer for a number of years in the recording industry. He is now a radio station director.

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From the Music Capitals of the World

**LONDON**

Following the bankruptcy of United Artists and their move to EMI for distribution in the U.K., Lexx, the group's managing director, visited London to see if new Irish Record Factors could be found. As a result, the company was able to sign new artists and release new albums. Slim Jim Phantom is one of the artists who was signed by the company.

**SAN PEDRO DOMINGO**

Nelson Munoz, Dominican singer (Ria Records), has won various awards, including the Latin Grammy for Best New Artist. He has also been nominated for a Grammy Award. His latest album, titled "El Fantasista," was released in 1991.

**MILAN**

From September the AAM catalog will feature "The Beatles," released by EMI Records. The album includes new versions of classic songs like "Twist and Shout" and "A Hard Day's Night." The album has been newly remastered and is available on CD.

**JOHANNESBURG**

A new company, MAP, has been formed by Terry Dompsey of Store Rooms, who has had a successful career in the South African music industry. Dompsey has also been involved in producing several radio and television commercials. He has been involved in producing several albums for South African musicians.

**BARCELONA**

Raimon (Discophon), the famous Spanish singer, has just released his first LP track, a recorded version of the song "La Bala." The song has been performed by many artists and has been a hit in Spain for years.

**PARIS**

RCF, the French record company, has just released a new album by the singer Jean-Michel Jarre. The album, titled "Equinoxe," has received critical acclaim and has sold well in France.

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HITS OF THE WORLD

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(Country Radio Chart)

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<th>Song Title</th>
<th>Artist/Group</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>THE WONDER OF YOU</td>
<td>Cliff Richard</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>TEARS OF A CLOWN</td>
<td>John Lennon</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>MONTREZ ROYAL</td>
<td>Nina Simone</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>RAINBOW</td>
<td>Michael Jackson</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>BRIGHT STAR</td>
<td>Paul McCartney</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>TELLER'S GROVE</td>
<td>The Hollies</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>LL-LIGHTS</td>
<td>Dusty Springfield</td>
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CANADA

(Country Radio Chart)

<table>
<thead>
<tr>
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<th>Canada Chart Position</th>
<th>Song Title</th>
<th>Artist/Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>HAND ME DOWN WORLD</td>
<td>Showaddy Waddy</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>THE LONG, Long BEND</td>
<td>Gordon Lightfoot</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>IN THE SUMMERTIME</td>
<td>Terence Hill</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>6 FOR T. + Chicago</td>
<td>The Diamonds</td>
</tr>
</tbody>
</table>
| 5         | 5                      | W.W. & EDI, Start (Quartet)| George & Sheb
tt        |
| 6         | 6                      | LOVE ME           | Andy Williams         |
| 7         | 7                      | CANDIDAS, Dave     | Bell                  |

DENMARK

(Country Radio Chart)

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<thead>
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<th>Denmark Chart Position</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>IN THE SUMMERTIME</td>
<td>Terence Hill</td>
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<tr>
<td>2</td>
<td>2</td>
<td>TO KRAMMERSTED-Controlled by Hanne</td>
<td>Tommy Hansen</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>THE TRUTH</td>
<td>The Shadows</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>WITH A HOLE IN MY HEART</td>
<td>The Beatles</td>
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<tr>
<td>5</td>
<td>5</td>
<td>LITTLE LITTLE LEXIE</td>
<td>The Shadows</td>
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MALAYSIA

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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>GOODBYES SAM, HELLO</td>
<td>Peter Cetera</td>
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<tr>
<td>2</td>
<td>2</td>
<td>SHE'S SO PRETTY</td>
<td>Don McLean</td>
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<tr>
<td>3</td>
<td>3</td>
<td>LOST IN LOVE</td>
<td>Siram</td>
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<td>4</td>
<td>4</td>
<td>SWEET LOVE</td>
<td>Danyen</td>
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<td>5</td>
<td>5</td>
<td>LITTLE LITTLE LEXIE</td>
<td>The Shadows</td>
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NEW ZEALAND

(Country Radio Version)

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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>BACK HOME</td>
<td>Guy Clark</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>IN THE SUMMERTIME</td>
<td>Terence Hill</td>
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<tr>
<td>3</td>
<td>3</td>
<td>DO YOU WANT TO 'POPTASTE?</td>
<td>The Shadows</td>
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<tr>
<td>4</td>
<td>4</td>
<td>JULIETTE</td>
<td>The Shadows</td>
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<tr>
<td>5</td>
<td>5</td>
<td>WITH A LITTLE LITTLE LEXIE</td>
<td>The Shadows</td>
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JAPAN

(Country Summertime Contest)

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<tr>
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<th>Japan Chart Position</th>
<th>Song Title</th>
<th>Artist/Group</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>AI WA KI ZUKUSUI</td>
<td>Akiko</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ROMANIA</td>
<td>Akiko</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>KIKU, KIKU, KIKU</td>
<td>Akiko</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>TEA A WA NO GOGA</td>
<td>Akiko</td>
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<tr>
<td>5</td>
<td>5</td>
<td>HAHARU</td>
<td>Akiko</td>
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POLAND

(Country Radio Chart Coordination Union)

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<td>BELOVED</td>
<td>Gabor</td>
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<td>3</td>
<td>3</td>
<td>MIKTI</td>
<td>Ben Becker</td>
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<td>ROBERT</td>
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<td>5</td>
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SOUTH AFRICA

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MANILA

Ann Margaret with husband Roger Smith performed at the International Convention in Manila, Philippines. The Young Americans were booked for three nights at the Araneta Coliseum with Tawang Ng Tawang. The group was scheduled for a tour of the United States, but the tour was postponed due to the overwhelming response to the show in Manila.

OSCAR SALAZAR

SEPT 5, 1970, BILLBOARD
**Late News**

**Labrador Day Fest Set**

**Big Music Splash in Phoenix**

By Phil Strassberg

PHOENIX — In what is viewed locally as a sincere attempt — via the coupling of rock and country music — to bridge the gap between the longhairs and the square-jawed set, the three-day Labrador Day weekend mini-music festival at Arizona's Big Surf will be held in the area of the desert. Known strictly for its surfing and swimming prior to this summer, Big Surf jumped into the rush of the Saturday eve rock concerts and now, with Spectrum Productions named as exclusive booking agency for the complex, is expected to seriously vie with the more established halls for the rock trade this fall and winter season.

Produced by Associated Entertainment Inc. of Phoenix, the festival program put together by Spectrum for Big Surf — which is geared to hold 20,000 — will offer acts such as Three Days, T. Rex, Big Country, Moby Grape, and Judy Collins, among others.

The afternoon shows will be strictly country-western and will be produced by Joe Thompson, vice president of KTUT radio, the Buck Owens Broadcasting Co. outlet in Phoenix. KTUT also plans a remote broadcast from the facility.

The evening entertainment will showcase 10 groups which fall into the hard rock, folk, rock and jazz rock "bags"; Shelter-blue Thumb's Leon Russell, Atoe's Dr. John the Night Tripper, Captain's Goose Creek Symphony, Captain's John Stewart, Atoe's Judy Mahan, Arnpol's Mike Collins, Dancer (featuring Eric Braun, formerly of Iron Butterfly), First Edition's Waldrop & Rountree and Zimmerman & Greenberg.

A strict $2.95 ticket will allow the buyer of Big Surf's full facilities all day as well as admission to both the country and rock concerts.

Woody Witt, formerly of New York's Willard Alexander Agency, who set the exclusive booking for Spectrum with Big Surf, notes that advance sales are good.

**Jackson Sound in Mississippi**

JACKSON, Miss. — Jackson Sound Records has been named by Lifetime, Inc. to sell in partnership with producer Gene Shively. First record out of a new 12-track studio called Jackson Sound Studio is "Let Us Be Heard" by Benny Tate, Tate, a song-writer, has produced for Stax Sound Productions at the studio. The tape record was produced by South Sound Productions, a firm operating out of Hollywood. Jackson Sound Records, which is distributed by Epic-Studios/Records, is releasing for Jackson Sound Records, a new series of records, to be sold on the West Coast.

**Spectrum Takes on N. Jersey**

Fort Lee, N.J. — Spectrum Records, which last month signed as a client of the new Spectrum, is now taking on national distribution of the new label to the same degree as that of Spectrum's Michigan label, Spectrum West, now distributed by Caroline and the new Spectrum East label, distributed by the Atlantic Distribution Corporation.

**Lib/UA to Open in Milan**

**Continued from page 8**

Lib/UA product to the other international distributors for exposure in this country. To this end, the company is developing a broadband that may allow local market exposure.

**4 Distrists Named By Audio Fidelity**

NEW YORK — Audio Fidelity Records, expanding its distribution network, has named four new distributors for its labels. The new Audio Fidelity distributors include: London Records, Los Angeles, Calif.; Telarc, Atlanta, Ga.; and Atlantic Records, Kansas City, Mo.

**Executive Turntable**

**Continued from page 8**

year. James R. Trudell, former central regional sales manager will succeed Jazmeri. Ted Lindgren named sales promotion manager, record tape, Supercord Inc., Calif. For the past 13 years he has been in sales and promotion with Capitol Records.

... have signed a contract for a ten state complex within the Eastern region of Transcontinental Music Corp. He is a former Chicago branch manager with the company. . . . Bob Dylan of the international to the newly-formed UA Records, joins Goss Brothers, Atlantic, as executive vice president, in charge of national promotion and merchandising for the Charisma Records and Gold Guitar line.

* * *

• Appointments at Audio Devices include Bill Dawson, east Coast regional manager; Bud LaGrandeur, West Coast regional manager, and Paul Lange, marketing in Rockville, Md.; NormFrankort, sales, operating in Gladale, Calif.

* * *

Art Gaines, general manager of Concord's new special products division, has left.

* * *

William H. Madden, has been appointed marketing director of 3M's magnetic products division, succeeding D. E. Denham, who was promoted to general manager. Dianne T. Wishall has been appointed to Madden's former position.

* * *

Ted Lindgren has been appointed sales promotion manager, record tape, of Supercord Inc., Calif. For the past 13 years he has been in sales and promotion with Capitol Records.

Bobby Morris has been named entertainment director of Crystal Bay Club and Cal Neva Lodge, both in Lake Tahoe.

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**Spotlight Singles**

Spotted Predictions to reach the top 20 of the HOT 100 Chart

**Pacific Sun Electric**

FATHER COME ON HOME (2:57)

- Prod. John Hill (Written: Haden, Hill, BMI).-"How Would You Feel" topped them a few years ago. The smoother-oriented bar sound offers much of that style and is well executed. Strong follow-up. Flip: Title (5:17) (59th Week, BMI)

**Blues Image—Gas Lamps and Clay (2:39)**

- Prod. Richard Fedoroff (Written: Cornell-Kentell, ASCAP)-Great track that will be a hit. The pro唋 on this would fit well with the general market, and the less powerful vocal would give a strong follow-up for sales and chart. Flip: "Second Chance" (5:58) (72nd Week, BMI)

**Bobby Vinton—Why Don't They Understand? (2:27)**

- Prod. Don Sickler (Written: Vinton, ASCAP).-He is back and will give a strong sales hit for his "No More Tears," which was a hit earlier. This one will be strong. Flip: "Don't You Know" (5:29) (22nd Week, BMI)

**White Plains—Lovin' You Baby (3:05)**

- Prod. Alpert (Written: Dallman, Venn, King-Vernon-Hosto-Page, ASCAP).-This track will be strong, and with the right marketing, it could be a hit. Flip: "Sweet Memories" (5:58) (15th Week, BMI)

**Petula Clark—The Song Is Love (3:53)**

- Prod. Alpert (Written: Alpert, Pacino, Coconut).-The ABC-100 hit will be a strong follow-up for her "No More Tears," which was a hit earlier. Flip: "I'm Only Human" (5:29) (22nd Week, BMI)

**Dee Dee Warwick with the Dixie Flyers—If This Was the Last Song (3:39)**

- Prod. Dave Crawford (Written: Wells, Cagney, ASCAP).-Following up her hit "The End," this one will be strong. Flip: "Blue Moon" (5:29) (22nd Week, BMI)

**The O'Jays—Love, Hope and Charity—Baby Don't Take Your Love (2:48)**

- Prod. Van Haynie, Joe Cocker (Written: Haynie, Cocker).--The "So Much Love" theme will be a hit in the Hot 100. This production will be strong and will have a good follow-up. Flip: "Make Love to Me" (5:29) (22nd Week, BMI)

**Paul Kelly—509° (2:54)**

- Prod. Buddy Killen (Written: Kelly, ABC).-Including a hit this year, it will be a hit. Flip: "I Want to Be Loved" (5:29) (22nd Week, BMI)

**Ferrante & Teicher—Pieces of Dreams (3:09)**

- Prod. Jimmy James (Written: Ferrante, Teicher).-The two will give a strong follow-up for the hit "A Time for Us." Flip: "Mark My Words" (5:29) (22nd Week, BMI)

**Laura Nyro on the Roof (3:15)**

- Prod. Carole King (Written: Nyro).-"The first hit of the hits. It's a big hit with movie themes and this could become a hit for her. Flip: "A Child of the Sun" (5:29) (22nd Week, BMI)

**James Taylor—Fire and Rain (3:20)**

- Prod. Peter Asher (Written: Taylor, Greenwich-Beer-Struys, BMI).-The song will be strong, and with the right marketing, it could be a hit. Flip: "Catch a Falling Star" (5:29) (22nd Week, BMI)

**Diane Kolby-Holy Man (3:05)**

- Prod. Jack & Van Halterman (Written: Kolby, Redding, ASCAP)-Initial reaction was strong, and with the right marketing, it could be a hit. Flip: "The Best of Friends" (5:29) (22nd Week, BMI)

**Jake Holmes—So Close (3:24)**

- Prod. Alpert (Written: Alpert, Beach, ASCAP).-The hit will be strong, and with the right marketing, it could be a hit. Flip: "Take Me Home" (5:29) (22nd Week, BMI)

**Tedd Carson-Win-Win—God, Love and Rock & Roll (2:47)**

- Prod. Jack CreajinnHa’span-Winkler (Written: Robin-Torker-Blalock).-This will be a strong follow-up for the hit "Eye of the Tiger." Flip: "Living in the 70's" (5:29) (22nd Week, BMI)

**Young-Holt Unlimited—Mellow Dreaming (3:05)**

- Prod. Alpert (Written: Alpert, Beach, ASCAP).-The hit will be a strong follow-up for the hit "Eye of the Tiger." Flip: "Take Me Home" (5:29) (22nd Week, BMI)

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**SPECIAL MERIT SPOTLIGHT**

Spotlighting new singles desiring special attention of programmers and dealers.

- "Sorry Goldsmith—We Got It (2:53) (Prod. Bob Montgomery & Goldsmith (Written: Goldsmith, Clark, BMI).- "Sorry Goldsmith" is a hit that could be a hit again. It has a lot of potential and could be a hit. Flip: "Cry Me a River" (5:29) (22nd Week, BMI)

- "SAD!...—We're Only Just Begun (2:04) (Prod. Bob George & Goldsmith (Written: Goldsmith, Clark, BMI).- "SAD!...—We're Only Just Begun" is a hit that could be a hit again. It has a lot of potential and could be a hit. Flip: "Cry Me a River" (5:29) (22nd Week, BMI)

- "Bush—I C'mer Over That Line (2:59) (Prod. Bob Foster (Written: Clinton, ASCAP).- "Bush—I C'mer Over That Line" is a hit that could be a hit again. It has a lot of potential and could be a hit. Flip: "Cry Me a River" (5:29) (22nd Week, BMI)

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**TOP 40 POP SPOTLIGHT**

Spotted Predictions to reach the top 20 of the HOT 100 Chart

**Country**

**Roy Clark—Thank God and Greyhound (3:35)**

- Pro (Joe Allard, Written: Joe Allard, BMI).-He is back and will give a strong follow-up for the hit "Thank God and Greyhound." Flip: "I Wish I Was a Soldier" (5:29) (22nd Week, BMI)

**Jack Blanchard & Misty Morgan—You've Got Your Troubles (2:44)**

- Prod. Little Gage (Written: Little Gage, BMI).-Following up their hit "You've Got Your Troubles," this one will be strong. Flip: "I Wish I Was a Soldier" (5:29) (22nd Week, BMI)

**Top 20 Pop Spotlight**

Spotted Predictions to reach the top 20 of the HOT COUNTRY SINGLES Chart

- "Siamese Cat" (Prod. Peter Kageyama (Written: Kageyama, BMI).-"Siamese Cat" is a hit that could be a hit again. It has a lot of potential and could be a hit. Flip: "I Wish I Was a Soldier" (5:29) (22nd Week, BMI)

**Chart**

Spotted Predictions to reach the HOT COUNTRY SINGLES Chart

- "How the Dog Barked" (Prod. Peter Kageyama (Written: Kageyama, BMI).-"How the Dog Barked" is a hit that could be a hit again. It has a lot of potential and could be a hit. Flip: "I Wish I Was a Soldier" (5:29) (22nd Week, BMI)

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**Top 20 Pop Spotlight**

Spotted Predictions to reach the top 20 of the HOT COUNTRY SINGLES Chart

- "Siamese Cat" (Prod. Peter Kageyama (Written: Kageyama, BMI).-"Siamese Cat" is a hit that could be a hit again. It has a lot of potential and could be a hit. Flip: "I Wish I Was a Soldier" (5:29) (22nd Week, BMI)

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**Chart**

Spotted Predictions to reach the HOT COUNTRY SINGLES Chart

- "How the Dog Barked" (Prod. Peter Kageyama (Written: Kageyama, BMI).-"How the Dog Barked" is a hit that could be a hit again. It has a lot of potential and could be a hit. Flip: "I Wish I Was a Soldier" (5:29) (22nd Week, BMI)

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**Soul**

Spotted Predictions to reach the top 20 of the HOT SELLING R&B SINGLES Chart

- "I Want You" (Prod. Albert King (Written: King, BMI).- "I Want You" is a hit that could be a hit again. It has a lot of potential and could be a hit. Flip: "I Wish I Was a Soldier" (5:29) (22nd Week, BMI)

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**Chart**

Spotted Predictions to reach the SOUL SINGLES Charts

- "I Want You" (Prod. Albert King (Written: King, BMI).- "I Want You" is a hit that could be a hit again. It has a lot of potential and could be a hit. Flip: "I Wish I Was a Soldier" (5:29) (22nd Week, BMI)

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All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.
From RANWOOD RECORDS
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ORANGE BLOSSOM SPECIAL - SAN ANTONIO ROSE

Arranged & Conducted by Bill Jones

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RANWOOD RECORDS, INC., A SUBSIDIARY OF RANWOOD INTERNATIONAL, INC., 9034 SUNSET BLVD., LOS ANGELES, CALIF. 90069

www.americanradiohistory.com
Rare Earth has Chartisma.

Get Ready: RS507
Almost forty weeks in the trades and still deeply rooted. "Get Ready" started Rare Earth on their trip to the top of the charts. Included is the complete 21:00 version of "Get Ready."

(I Know) I'm Losing You R5017
Chartquake! Rare Earth's second single "I'm Losing You" has registered heavily on the sales seismograph. It erupted out of their latest album "Ecology." And it's as hot as molten lava.

Ecology: RS514
A top fifteen chart item and heading upward. Rare Earth's second LP, "Ecology" is solidly grounded in the same success soil that growing things thrive in. Included is the complete 10:53 version of "I'm Losing You."

Wallow in it.
Billboard

Compiled from National Retail Store Sales by Music Popularity Chart Department and the Record Market Research Department of Billboard.

TOP LP'S

For Week Ending September 5, 1970

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(Continued on page 84)
Al Kooper has reached his toughest critics.

Six songs from Al Kooper’s "Easy Does It" album are now on the air. In Top 40 and FM markets. And it’s beginning to show.

But if you’re not impressed with reviews from the street, just read Billboard. They call “Easy Does It,” “without doubt, a musical landmark . . . on album masterpiece.”

In fact, there’s so much good news, it looks like this could be Al’s biggest album since “Super Session.” Because the more people hear it, the more the word spreads.

"Easy Does It," It’s the critics choice.

On Columbia Records • and Tapes
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"So Close"
(PD 14041)
A new
Jake
Holmes
single.
On
Polydor.

From the
forthcoming
Polydor LP
"So Close,
So Very
Far To Go"
(24-4034).

Polydor

Records. Carsine and
8 Track Cartridges are distributed
in the USA by Polydor Inc.;
in Canada by
Polydor Records Canada Ltd.
4. What are you or your company doing about this?

Ales (Motorola):
It never has, nor will it ever exist at Motorola.

Borg (Buddah):
We are attempting to understand the music as communication, and our job is to help the artist to connect with, the music, be it commercial pop, soul, gospel, rhythm & blues, or rock.

Cock (Vanguard):
Work as closely with our dealers and distributors at every level. More attention must be paid to the catalog and specialty dealer to encourage catalog sales and sales of our gold records. Also, faith, hope and charity.

Davis (CBS):
Columbia is not going to multiple distribution but is reviewing the viability of its branch distribution organization and the value of its individual salesmen and individual promotion men as a vital part of a strong national coordinated effort.

Gallagher (Famous Music):
Our company is a young one and most of our immediate energy is channeled into the development of an artist, roster, repertoire, etc.—ways to improve the means of merchandising and exploiting young talent. We are fully cognizant of the many problems facing our industry and our enthusiastic support of RCA's efforts in industry organizations such as RIAA, NARM, CMA and NAB.

Greenberg (Sceptor):
We are working to effect legislation making bootlegging counterfeiting felony.

Hassel (Nashboro):
Electra has initiated several programs to alleviate this situation. Not only have we ingested capable young personnel but we have created new opportunities for women in the essential areas of sales and promotion.

Further, by increasing our direct contact with large customers, we can assure that these customers will be properly served.

Elektra will continue to maintain its stringent release program for which we are known. Future mental renewal will be issued and every individual release will be supported by the most competent and creative merchandising campaign that we can muster.

Howell (Nashboro):
We are continuing to make every effort to release better and better quality product, which most often means incurring a loss due to the basically far-out nature of many of Electra's innovations. We are fortunate to have an extensive catalog of spirituals and blues. We exploit these to every conceivable degree using any medium available, even if it is a paper radio station, just one of them.

An F-80 paperback, as of Aug. 1, we have on 8-track tape, seven blues albums which are each a unique slice of the Electra catalog.

Epic is now working with Neshoba to promote larger, not only at the radio stations but with one-stop and jukebox operators.

We are also trying to finesse the show or pay account problem by the no-pay no-shipment of merchandise system. We are glad to say that the majority of our accounts try to work with us and we are working with them, too. We hope for a mutually profitable arrangement.

Iannucci (Capitol):
The credit problem is effectively beyond the solution of any one manufacturer or individual. What's called for, is a coalition of the record manufacturers, the major distributors, and the credit agencies. Hopefully new artist-development is the present solution. But the credit and collection problem must be dealt with, and dealt with correctly. It is a significant day-to-day problem for both parties.

Robey (Peanock-Duke):
Collections from distributors.

Singleton (Singleton Enterprises):
Sales and discounts for prompt payment.

Steeleberg (Mercury):
In the terms of the liquidity problem, working more frequently and more closely with all of our distributors; b) the need for a re-statement of the dictionary definition of 'inventory'; c) there is more responsibility in the hands of the middlemen and retailers; d) we are developing a highly professional in-house national and local promotion organization.

Tiefe (Flying Dutchman):
The answer for a company such as ours is to be more careful in our promotion. Issue product that the consumer wants; issue product that the majors can't or won't do. Also, there is no need for new business in the record industry. America and this is the consumer wanted by Flying Dutchman.

Uttal (Bell):
At this point, we are standing still, trying to figure out what to do. Maybe go more to tapes and LP's . . . singles are not as good as they were. And we are setting up independent distributors because it is so hard to collect from the giants.

Singleton (Singleton Enterprises):
Sales and discounts for prompt payment.

Iannucci (Capitol):
We are currently searching for key executive workers who have had proven success in the record business and you would be surprised how few really good men are available. The answer then, is that it is so many other problems facing us today, is in, you, untested talent.

Lacker (ABC/Dunhill):
A much greater dollar percentage of the manufacture of our companies, particularly at this point, is being devoted and spent toward the substitution for that face-to-face contact with the consumer. We are not doing more advertising in almost every media, and it is really not advertising, in the basic sense it is more an educational tool.

Leslie (Peanock):
Liquidity problems lead to tightened credit controls which ultimately makes for a stronger and economically aware consumer. We believe that the problem, as well as the solution, will be found in the new generation of retailers. They will be the innovators who will be able to function in small fashion simply because of the nature of theoperation which can no longer be accommodated.

Levy (GRT):
We will attempt to be judicious in our product releases — few, but meaningful. Hit product generates demand-demand generates payment. We will compete for product, and we will compete to the detriment of our over-all financial capabilities.

Lipton (Liberty/UA):
We are carefully puring our artist roster. In turn, this cuts down on the amount of releases. However, if an artist or an act is of sufficient interest to record and issue, we will then back product to the hill via advertising, publicity, promotion, merchandising, and everything. In other words, our policy is less product, but a corporately based effort in reaching the consumer and toward mass merchandising.

Lubinski (Saven):
We are urging the distributors to mark up their merchandise to get the attention of the consumer. The average distributor has an overhead cost of 12½ percent to 15 percent. They cannot buy an album for $1.65 and sell it for $2.25. We are still attempting to get distributors to cease their Greyhound operation (transshipment of their merchandise) by the nature of its distributors in locations into which the merchandise is being shipped.

McCracken (Word):
Our company is working closely through RIAA in seek- ing a solution to the multiple distribution and duplication and passage of the copyright legislation. We have been very much involved in trying to help make commodity agreements more effective means so that they can appreciate its values and importance to the industry. These agreements have the potential to make lawmaking which seriously effect the industry. It makes it necessary for all of us to be concerned with legal and personnel examiner that we never were before.

Moss (A&M):
It is most difficult to say anything precise. I don't think there is any specific solution or 'prescription' for these types of problems. The idea is to market the product with discomforts by being as sensitive as possible to the situation. We are or our dealers. We believe most of our representatives and the distributors must be treated on a realistic basis.

Robey (Peanock-Duke):
At this time, we are still standing still, trying to figure out what to do. Maybe go more to tapes and LP's . . . singles are not as good as they were. And we are setting up independent distributors because it is so hard to collect from the giants.
Hey Jerry:
If you liked their last one—wait'll you hear the New Single by

THE THREE DEGREES

"I DO TAKE YOU"
R-9086

written by Myna Morcn  Produced by Richard Barrett

Jerry Wexler of Atlantic Records, whom I consider one of the greatest geniuses of them all in producing records, said last week that one of his favorite records of the moment is "Maybe" by the Three Degrees. It's not even his record; it's on Roulette. And I was so darn busy shooting the bull with Jerry that I forgot to ask him why he was recommending somebody else's record. But that's the kind of guy Jerry is—he lives and breathes the record business; I don't think he ever turns it off.

P.S. You'll love their current album, too!

Best,
Morris Levy

BY CLAUDE HALL
Radio-TV Editor

VOX JOX

THE THREE DEGREES
"MAYBE"

SR 42050
Best Glen Campbell EVER!

IT'S ONLY MAKE BELIEVE

#2905

Capitol.