New Face, Horne, Philosophy—ABC/Dunhill 19th Anniversary
See page ABC-4

Bell Goes More Foreign in Stepped-Up Global Drive

NEW YORK—Bell Records is stepping up its drive to become an "international" label worldwide and will produce more local artists in foreign countries in the next year, said label president Larry Uttal.

"We've already done quite well with this theory in England, where about 50 percent of our hits have been by British artists and the rest by American artists. The best benefits come when we can import these hits by the British groups into the U.S., as we did

Sales Conventions: Motown
ABC/Dunhill
See page 3

PROFITS UP 77% AT U.K. DECCA

LONDON—British Decca's group profits for the year ended March 31 were more than 77 percent over the previous year's performance.

Profits were $12,842,600 compared with a 1965-69 figure of $7,226,400. Decca directors say that the boom is largely due to excellent results from record subsidiaries in the U.S. and Canada where Tom Jones and Engelbert Humperdinck have enjoyed major success.

The contribution to group profits from the consumer side, which includes the record division, went up from $3,604,800 to $11,046,400.

Capitol, Blue Thumb Enter $, Distrib Pact

LOS ANGELES—Blue Thumb is aligning with Capitol for distribution and financial backing after dissolving a similar arrangement with GRT. Capitol's company-owned distribution warehouses will pick up Blue Thumb's floor inventory at Columbia Records' three pressing locations, and Capitol's field salesmen will soon begin offering new Blue Thumb packages by Love, Gabor Szabo, Joan Baez and the triumvirate of Buddy Guy, Junior Marvin and Junior Wells. Also involved is the Shelter label, owned by Leon Russell and Danny Cordle, which Blue Thumb has been distributed. Blue Thumb's distribution deal calls for Capitol to have (Continued on page 76)

Wight Fest: Chaos Over Tapes

LONDON—What happens to the tapes of the performance at the Festival of Wight
during the Festival of Wight? All the acts were recorded, with most record companies planning to release product tying in with the event. Columbia Records in the U.S. transported producer Tom Macer and four engineers over to Britain, and hired the Pye Records mobile studio for the job. They were given the recording rights to the festival by Fiery Creations, but Fiery Creations neglected to seek authorisation from record firms such as Polydor, which had nine acts on the bill, Warners, Decca, RCA and Pye. Polydor and CBS U.K. had also hired the Pye mobile to record their own acts, and until late last week, CBS was unaware that its U.S. parent had intended to record all the artists, not just those signed to Columbia for recording.

By BRIAN BLEVINS

MOA, CMA Meets Conflict, Give Disks 'Split Personality'

CHICAGO—For the second consecutive year two conflicting music industry conventions are causing labels to divide personnel and will prevent some from exhibiting at the Music Operators of America (MOA) annual convention show here. The Country Music Association (CMA), itself an MOA exhibitor last fall, is convening in Nashville Oct. 15-16 overlapping the Oct. 16-18 MOA event.

The Nashville event also includes an anniversary celebration for WSM Radio and a day-long convention. Last fall, the National Association of Record Merchandisers (NARM) convention coincided with MOA. Referring to complaints from record label executives over the coincidental calendar jam-up, MOA executive vice-president Fred Granger says: "All associations have problems booking shows because it must be done well in advance. Conflicting dates such as we had last year and have now will probably occur again. "MOA is very enthusiastic about record company participation. We feel exhibiting at our (Continued on page 25)
A hot Nashville studio looks the same as any other Nashville studio, except for who's going in and what's coming out.

And what's coming out of RCA's Nashville studios is some very hot product indeed.

DOLLY PARTON
"Mule Skinner Blues"
#47-9853

PORTER WAGONER & DOLLY PARTON
"Daddy Was an Old Time Preacher Man"
#47-9875

KENNY PRICE
"Biloxi"
#47-9899

CHARLEY PRIDE
"Wonder Could I Live There Anymore"
#47-9855

JIM REEVES
"Angels Don't Lie"
#47-9800

JERRY REED
"Georgia Sunshine"
#47-9870

WAYLON JENNINGS
"The Taker"
#47-9895

DOTTIE WEST
"It's Drowned on Me You're Gone"
#47-9872

DOTTIE WEST & DON GIBSON
"Til I Can't Take It Anymore"
#47-9867

JIM ED BROWN
"Baby I Tried"
#47-9859

DALLAS FRAZIER
"The Birthmark Henry Thompson Talks About"
#47-9861

GEORGE HAMILTON IV
"Back Where It's At"
#47-9856

LIZ ANDERSON
"All Day Sucker"
#47-9876

NAT STUCKEY
"Whiskey, Whiskey"
#47-9864

CONNIE SMITH
"Louisiana Man"
#47-9867

GEORGE HAMILTON IV
"She's a Little Bit Country"
#47-9829

EDDY ARNOLD
"From Heaven to Heartache"
#47-9869

GEORGE HAMILTON IV
"Back Where It's At"
#47-9866

LIZ ANDERSON
"All Day Sucker"
#47-9866

NAT STUCKEY
"Whiskey, Whiskey"
#47-9864

CONNIE SMITH
"Louisiana Man"
#47-9867

GEORGE HAMILTON IV
"She's a Little Bit Country"
#47-9829

EDDY ARNOLD
"From Heaven to Heartache"
#47-9869

LSP-4391
LSP-4396
PSS-1603
PK-1603

RCA Records
and Tapes
**Motown: Sales Crushes, 3 LPs**

By LEE ZHITO

SAN FRANCISCO — Motown disclosed sweeping sales increases last month, with its major artists racking up a total of $71 million in sales. The fivefold increase over the previous month and a 71% jump over the December figure brought Motown’s total business for 1969 to $647 million, according to Motown vice president and general manager of the company, Berry Gordy. The fivefold increase in sales is attributed to the success of Motown’s new 3 LPs.

**New Marketing Approaches Key ABC/Dunhill 55-LP Sales Meet**

By ELIOT TIEGEL

LOS ANGELES — ABC/Dunhill Records showed its ABC lineup strength in unveiling 55 albums, a new international label, a new budget line, new marketing tools for LPs and a new slant for jazz, during the company’s national sales meeting here recently.

New approaches to marketing marked the sales presentation to 29 directors of the ABC/Dunhill Records, held at the Los Angeles Hilton. One of the new features will be the addition of nine new labels to ABC/Dunhill’s sales sheet.

The new approaches include: 
- developing music for the broad catalog market,
- creating a new label as an international outlet for all product released on both ABC and Dunhill,
- creating a non-jazz image for Impulse by eliminating the word jazz from the covers and substituting the slogan “Universality Series of Fine Recordings”,
- creating a new line for future classical labels, called Classical Audio Treasury (which can also be used for non-classical items),
- creating the Billie Holiday and John Coltrane covers incorporating a youthful swing.

In the “Singles” category, the new approaches are:
- Creating the $5.98 series of 35 budget 8-track and cassette tapes. (See tape section.)

In showing its new LP product, the company leaned on clips from its television and motion picture efforts, including the motion picture “How to Succeed in Business Without Really Trying” and the American Broadcasting Co. This heavy utilization of visual aids was a change from the past, according to Tiegel.

The morning meeting was conducted by Jay Lasker, and Dunhill president. Lasker told the company’s goal of creating an image for ABC/Dunhill, so that people who are still going into record stores.

In the category of current retailing emphasis on hits only on the reason why people over 40 have been driven out of record stores. The company’s stance now is to create music which will help bring back lost customers to record stores.

In the product category, there are eight new LPs on ABC by Tommy Roe, Blues Traveler, Billie Holiday and the Evolution Revolving Band, 10 new releases from “Zachary” (with Country Joe & the Fish), the group, and rock groups, such as New York Rock & Roll Ensemble and White Light/White Heat.

In the Dunhill category, the new products are by Pharoah Sanders and a Best of package by John Coltrane.

Dunhill LPs on the Audio Treasury Series is guitarist Bar-

**ITA Slates One-Day Seminar in N.Y.C.**

NEW YORK—The International Tape Association (ITA) will hold a one-day seminar to be held here later this month.

The seminar will take the form of five workshops, each followed by 10 individual seminars which will explore the broad spectrum of the ITA’s manifest.

ITA has also scheduled a special radio workshop and executives, called from its membership, to present seminars on steps to meet the growth of its demand.

The seminar will be held in conjunction with the ITA’s annual luncheon meeting held at the Plaza Hotel.

According to Larry Finney, co-chairman of the ITA seminar, the seminar will take the form of five workshops, each followed by 10 individual seminars which will explore the broad spectrum of the ITA’s manifest.

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Silver's Revamping Garrett Co.

LOS ANGELES—Ed Silver is reorganizing and conceptually re-defining Garrett Productions, the company founded by Leonard Garrett, president of the independent music-publishing company, just in time for the publication of a new record company, Sugar, which he is running in conjunction with the music-publishing company, Sugar Music.

Silver's first move is the creation of a new division within Garrett, which will be called Sugar Records, and which will specialize in the production of albums by young, up-and-coming artists. The division will be headed by Silver himself, who will serve as both president and chief executive officer. Silver hopes to have the company up and running within the next six months.

ABC/Dunhill Holds Meet

*Continued from page 1*

...interest among FM stations for free-form jazz as a new influence on the airwaves. The ABC/Dunhill meet, being the first of its kind, is expected to have a significant impact on the market.

In representing Ray Charles', Tangerine label. general manager Ron Granger stated that Charles is expected to make his first appearance in the studio in about six months, where he will record material for the label. He added that the label is working on a new project currently, which is expected to be released in the near future.

Ethnic Records in Sales Upswing, Says Lengsfelder

NEW YORK—The market for ethnic music is expanding rapidly, as evidenced by the increase in sales of ethnic music records. According to Lengsfelder, president of the independent record company, Ethnic Music, the interest in ethnic music is due to a combination of factors, including the growth of the multicultural population, the increasing influence of ethnic music in the mainstream media, and the desire of consumers to explore different cultures and traditions.

Lengsfelder notes that the market for ethnic music has been growing at a rate of 20% per year, and that the company has experienced substantial growth in sales over the past year. He attributes this growth to the increasing interest in ethnic music among consumers, as well as the company's success in identifying and promoting new talent in the ethnic music genre.

Wight Makes 500,000 Right But May Be Last Festival

By BRIAN BLEVINS

EAST AFTON FARM, U.K.—No one was born and nobody died, but 500,000 people gathered in a field in the English countryside over the weekend in what some consider to be the last of the country's major music festivals. The audience for the event, known as East Afton Farm, was a mix of fans, music lovers, and festival-goers who had come to see the acts perform.

According to festival organizers, the event was a success and will be repeated next year. They are hoping to attract even more fans and expand the festival's offerings to include a wider range of music and events.
There's more to Johnny Winter's new album than just "Johnny Winter And."

It's Johnny Winter and a brand new band. Three former members of The McCoys, whose roots are deep in rock'n'roll.

Now together, their sounds have merged into something new for all of them. Call it an evolution from blues to rock. Or a fusion of the two. Or just call it "Johnny Winter And."

It's being said that "Johnny Winter And" surpasses anything that Johnny has done so far. So, you might say there's more to "Johnny Winter And" than just a new album.

On Columbia Records* and Tapes
Maric in Dual Country Pitch

CHICAGO — Mercury Rec ord, home of eight LPs on the country charts, is introducing a special "Country" series consisting of five additional 25 LPs for September as well as introducing a "Celebrity-Country" series of double-hit 45s.

Highlights of the "Country Giants" program is a special two-week sampler featuring tunes by Merle Haggard. A sampler will be available for a limited time of less than 50 cents for every two albums selected from the 25 offered in the program. Album artists include: Merle Haggard, Skeeter Davis, Bobbie Gentry and Tom T. Hall.

"Celebrity-Country" series follows the success of the label's pop-double hit series. Initially, 23 singles will be offered. Both programs are being supported with a double-sided insert, advertising day-job divider card strips.

'Madron' Pub Rights to BNP

LOS ANGELES — Publishing rights to the original soundtrack of "Madron," a major BNP release, have been acquired by BNP Publishing Company, a subsidiary of Forty Star International, Inc.

Ron Orlin, who will score the film, and Alfred Ray, Four Star president, are joining forces in the charge of music, met in Rome last 31st to discuss the score and supervise the sessions. Orlin, composer of "More," is also writing a title tune for the film which Richard Williams, Quart band, will record in Rome this week as well.

The film, which stars Lee Strasberg and Richard Boone, is under "Madron" music buying rights acquired by BNP.

Sellers Revamping

Continued from page 4 to establish record licensing arrangements for Viva, Bravo and Pentagram Records.

Long-range plans call for Sellers to revamp its production of music, 30 from studios, which acquired Suff Garrett Productions in a cash deal more than a year ago.

Mediarts Uses LP For Story

LOS ANGELES — Mediarts Records Inc. has been issued a 25-year option to use its Los Angeles LP in "On My Way to a Woman," a feature film for its Mediarts Pictures. Miss Prine is writing the script for the film, which will be under production by Mediarts president, LP. Alan Livingston, president of the parent Mediarts Label and film and recording projects will become a growing phenomenon to Mediarts in the coming years. Mediarts was founded on the concept that plans for film production and record production can and should be developed simultaneously.

Executive Turntable

Berle Adams, executive vice president of MCA Inc., has resigned. He will remain through January 1971 to provide an orderly transfer of his responsibilities. Adams has been with MCA around 20 years and has been in charge of all worldwide corporate divisions for the last 3 years. Adams said he has no future plans at the moment.

New ad vice presidents at Capitol include Mickey Kapp, Artie Mogill, Mauro Lathower, Dave Cavanaugh and Ken Nelson. Kapp joined the label in 1969 as director of business affairs and has been general manager of the adm department. Mogill recently joined the department. He had been president of Tetragrammaton Records. Ken Nelson joined the label in 1946 and has been in charge of its country operation since 1952. Cavanaugh joined the company in 1950. Lathower joined the company as a salesman in 1957 and most recently was director of ad marketing coordination.

Alexander Towar joins Motown as controller in Los Angeles office. He was formerly controller at Paramount Pictures.

Red Baldwin joins Campy Music as general manager.

Bob Winning has left Capitol. He was the acting general manager of its international division.

Richard Rosenbloom joins Four Star International as producer in charge of film and video tape projects. Lowell Frank named vice president, general manager of Wally Heider Recording Co. in Los Angeles. He was previously recording director at Warner Bros. Records.

Michael Jackson joins A&M as executive producer and ad coordinator. He was formerly with Elektra in New York. He is the new California regional promotion director for Mercury Rec ord Corp. He will cover Cleveland, Pittsburgh, Cincinnati, Indianapolis and Louisville. He will be based in Cleveland.

ZEJ. SANDERS, president of JAS Records, watches signing of the Pug Fence contract. JAS is a division of (C) & J Associates, Inc. (C) & J is headed by former Bluebird Records, John Schuler, leader of the group, Zeil Sanders, president of A&M Records, Don Park, a former president of Bell Sound Studios, and Ed Kelly. Signing took place under recording group's single, "Just Like You"/"Blunderbuss Blues.

BMI's Awards Program For Student Composers

NEW YORK—The 19th annual BMI Awards program to student composers is open with $15,000 in cash prizes. The program, sponsored by Broadcast Music, Inc. BMI, consists of cash prizes to encourage the composition of concert music by student composers under 26 years old. Prizes range from $250 to $2,000. Students are invited to compete in as many events as possible, with no limitation on instrumentation or length, but no contestant may receive more than one award.

Contestants also must be citizens of the U.S. and present sound reproductions of their work, which will be judged by BMI's distinguished panel, including Paul and Steve, the Western Hemisphere and en-rolled in accredited secondary schools, conservatories or are engaged in private study with recognized and established teachers.


Doubles in Paris

PARIS—Alan Douglas, president of Douglas Records, has announced a new series of arrangements for distributing and promoting the Douglas catalogs. It is called "A Classic," a pop music title to France within the next two months. A heavy promotional campaign is being planned by Barclay Records under Bernard DeBous-

Douglass next visits London to line up English distribution.

September 12, 1970, Billboard

www.americanradiohistory.com
The Mo Ost in Experience

Extreme joy disfigured the bearded face of our leader, Prexy Mo Ost in, upon hearing that three long-awaited albums are finally shipping to retailers this week. Fingerling his accounts ledger with a neo-Sergian gesture, Mo watched box after box being posted of:
1. At last! Neil Young's "After the Gold Rush" (RS 6386).
2. At Last! "Nancy Sinatra's Greatest Hits" (RS 6406).
3. At Last! "The Monterey International Pop Festival" sound track, featuring Otis Redding and Jimi Hendrix (MS 2029).

A new label, Raccoon Records, will debut in the next couple of weeks. The catchy sig shown above belongs to the equally catchy Youngbloods, who've just moved over to Warners from Nipperville.

On deck from Raccoon will be the Youngbloods' first new album in about 18 months. Called "Rock Festival!"

Fans of fast ordering can startle our potential alert distributors by demanding WS 1878 now, before it's out.

Also to be on Raccoon: Youngbloods vocalist Jesse Collin Young's "Peace Song" single. For it, J.C. Young sent us the following drawing to be used in this trade ad:

One of the problems of being in this business over twenty minutes is you get so you've had it with "the-hottest-rock-group-in-England"--this.

At every such rumor, lavish guarantees are announced.

From every such whisper, giant trade ads are born.

So we wise guys in Burbank smiled tolerantly when our exec veep, Gentleman Joe Smith, hyed us on this new act he'd signed.

"Black Sabbath!" we said, "sure Joe sure!"

Joe was right. Astounding (large) sales pour forth daily from WS 1871. As you're probably aware, those of you who woke up this morning.

For the unaware: how could we expect you to believe us?

You Oldies may remember a '66 biggy called "The Cheater!"

Where on earth Bob Kuban's been since, we don't ask.

But his new one -- "Hard to Handle" (Reprise 0937) -- just broke in Bob's hometown, St. Louis.

KADI, KEYN, and KIRL, for your alphabet fans.

A natural follow-up to the Mother's recent "Weasels Ripped My Flesh."

Coming soon from our album machine will be (among others): A new Arlo Guthrie to be called "Washington County," whence he safely these days.

And "Tell It All, Brother," by one of the few presentday groups to wear matching outfits, Kenny Rogers and The First Edition.

And our beloved Fleetwood Mac's sudden thrust for your giblet, "Kiln House."

About 2½ weeks til these.

Randy Newman has a single out from the all-star (Mick Jagger, Buffy Sainte-Marie, Merry Clayton, Jack Nitsche) "Performance" album (BS 2534). It's called "Gone Dead Train" and is available for airplay. Randy's doing two weeks at the Bitter End in September.

Yet another neat week from Warner/Reprise records (and their tapes too, distributed by Ampex)
Atlantic Buys Old Town Line

NEW YORK—Atlantic Records moved a step closer to buying the Old Town label masters when it was revealed that Old Town vice-president and recording engineer Stephen Blake, as indirect owner through voting trusts, disposed of 12,603 shares, leaving him none.

Media Creations—R. M. Adler reports holding of 14,601,987 shares, National Tape Distributors—J. L. Costello reports holdings of 5,878 shares.

Jonali Expands... Adds Records

NEW YORK—Paul Jonali, president of Complete Trademark, Inc., an independent production firm, has formed his own label, Complete Imports. As far as distribution deals have been concluded with Beta Distributors, MCA Inc., New York City; Summit Distributors, Nashville, Tenn.; Decca, In
dianapolis and Wisconsin; Merit Distributors, Detroit, and Zan
dale, Minneapolis.

The label plans to maintain an open door policy for masters, prod
cuts, and artists. The Composers, a group from Harlem, have signed to the label, as well as an artist from Detroit, who have already been signed to the new label. The first record released will be "Let's Go to the Round," b/w "Chances Go Round," by the Composers.

Record Co. Formed By Sister Marlene

NEW YORK—Bobby Bo Records has been formed by Sister Marlene, currently standing as a candidate for the Governor of New York State. The company will issue a single by Sister Marlene, produced by Sunshine Productions. The company will handle and promote the evan
gelization of additional NARAS chapters for a concert at New York Town Hall Oct. 1.

ABC/Dunhill Meet

Continued from page 4

A catalogue commemorating 15 years of leadership in the record industry is to be presented.

Leonard Godshalk, presi
dent of ABC/Curtom, will be inducted into the Hall of Fame.

"Why are all these prices going up?" the consumer is asking. "Any

MCA Technology Buys Lande

UNIVERSAL CITY, Calif.—MCA Inc. has acquired Lande
group of Santa Ana, Calif., for an undisclosed amount of stock. Old owners included "insider" Carla Blake, and John R. Blake, former sales manager for Hollands, Portland, Ore.

The label will concentrate on acquisition of independent masters and artists.

MCA reports say the label will be "run by one of the top enter
erprises in the industry.

Lande's master collection includes songs by the Apollo The
ter, the Petula Clark, and others.

The new label plans to produce the following albums:

- Continued from page 1

of entertainment have doubled and tripled in price.

Bogart said that he had talked with many distributors across the nation regarding higher suggested prices. "Three of them mentioned it to me first; the others, after I mentioned to them, all thought it was a good idea.

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A Rave-Up Performance
"SOUL SHAKE"
Delaney & Bonnie & Friends
Atco #6756
Produced by Jerry Wexler & Tom Dowd
Recorded At Atlantic South-Criteria Studios, Miami

...From Their New Album
"TO BONNIE FROM DELANEY"
Atco SD 33-341
On Atco Records & Atco Tapes
(Tapes Distributed by Ampex)
Key Dealers in New-Store Spree Across the Nation

Continued from page 1

N.Y., St. Louis, Salt Lake City, Knoxville and Georgetown. "And more outlets," said Goody. "Stores are being added all the time."

Merco, for instance, had a chain of 89 stores in 16 states last year and plans to add 10 full-service stores, one at Kings Plaza, Marine Park, Brooklyn, and a second at Woodstock, Long Island. The latter will open in February. Goody pointed out that these stores will each carry a $300,000 inventory in records, tapes and audio equipment, and they will raise his chain to 10 outlets. Goody added that his sales will more than double the size of the period last year.

The Wherehouse

Ler Hartsoune and his partner, Ben Bartell, are urging their seven-store discount record chain, The Wherehouse, to open a new branch in San Antonio, Texas.

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Ler Hartsoune and his partner, Ben Bartell, are urging their seven-store discount record chain, The Wherehouse, to open a new branch in San Antonio, Texas.
or, to put it less figuratively, stuff your racks with the latest album by Lee Michaels, if not because it’s his finest to date or because he is at the moment America’s most rapidly-rising superstar, because it’s a proven super-seller. Lee Michaels’ BARREL.

Produced by Larry Marks
On A&M albums and tapes SP-4249
Motown's San Francisco Happening

Motown's prestige in the record industry coupled with the beauty of San Francisco, created a delightful convention happening, as shown in these photos.

President Berry Gordy Jr. socializes with Mr. and Mrs. Barney Ales; Mr. and Mrs. Berry Gordy Sr. enter the convention hall at the Fairmont. And President Gordy greets his convention participants.

Attendees Mr. and Mrs. Wally Feltes of Seattle.

Conventioners Mr. and Mrs. Ernie Leauer of Chicago.

Attendees Mr. and Mrs. Jim Tiedjens of Milwaukee.

Detroit's Tom Schlesinger, left, with Motown's Phil Jones.

Mrs. Esther Edwards, Motown's senior vice president and her husband George, lead a contingent off of Motown's Shanghai cruise around the Bay harbor.

Miami's Henry Stone, left, with Mr. and Mrs. Jack Salinger of San Francisco.

Motown’s Phil Jones, left, welcomes a Jackson Five member, with assistance from Weldon McDougal of Detroit.

SEPTEMBER 12, 1970, BILLBOARD
On July 20 we introduced

If
Shiva's
Headband
Quatermass

Since then...
If:
"...no matter how far they go, the results are always listenable... IF is a must, whether you have the bread or not."

"...there's probably not a battle of the bands staged that IF couldn't win..." — John Mendelsohn, L.A. Times

Shiva's Headband:
"Describing Shiva's music is kind of like talking about God... I've never really heard music like theirs before... I came away not only liking what they are doing, but respecting it as well."
— Pat Pope, Dallas Notes

Quatermass:
"...They haven't been subject to hype, which is lucky, for their first album on Harvest Records is far ahead of its time... They disperse an inventive mixture of jazz, rock and classical music that sounds uniquely like themselves... It's about time things got interesting." — Nigey Lennon, L.A. Free Press

"...this album is one of the happiest finds of the year... consistently superior and exciting. Almost impossible to pick outstanding cuts as the set should be listened to from beginning to end..." — Cash Box

New artists from the new Capitol... being discussed, being played, being bought. Capitol has news again on September 8 with Yellow Hand, David Rea, Ashton, Gardner & Dyke, Bob Seger, and Richard Brautigan.

Good news... marketed, distributed and promoted by Capitol.
Cleveland—Tenna Corp., which makes minicomputer recording cartridges, has announced plans to build a new factory in the United States. The company is making a major expansion of its plant in Cleveland, Ohio, to increase production of tape and related products.

The new factory will be located in the same area as the company's present facility, and will be used to manufacture the company's new line of recording cartridges. The new plant will have a capacity of 500,000 units per year, and will be ready for production by the end of the year.

Tenna Corp. is one of the leading manufacturers of recording cartridges, and is a major supplier to the automotive industry. The company also makes a wide range of other products, including magnetic tape and related equipment.

The new factory will be used to manufacture the company's new line of recording cartridges, which is expected to be available next year. The new line will include both consumer and professional models, and will be sold through the company's existing distribution network.

Tenna Corp. is a division of Magnetics, Inc., which is a leading manufacturer of magnetic recording equipment. The company has operations in the United States, Canada, and Europe.

The new factory will create about 200 new jobs, and will have a significant impact on the local economy. The company expects the factory to be a major contributor to the growth of the Cleveland area.
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WE SHIP ALL OVER THE WORLD—WRITE FOR DETAILS!

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Tape CARTridge

Wellington Eight Opens Offices in the Far East

TRENTO—Wellington Eight Industries, Inc., has opened offices in Tokyo to handle its purchasing and product manufacturing activities in the Far East. Alex Fristhoff has been appointed to head the organization.

According to Irving S. Rosen- berg, president of Wellington, increasing trade with Japanese outlets and manufacturers, has triggered the move. Wellington buys its product for electronic and automotive supplies for its 30 chain stores from Far Eastern companies.

In other news from Wellington, the company will establish travel departments in each of its centers in the very near future. These will specialize in domestic and international Wellington young adult youth tours.

 Said Rosenberg, "These spe-

ially arranged and conducted 
tours will be less restrictive in nature than current travel tours in order to provide participants' activities are con-

cerned."

They will tie in with youth-oriented events such as music festivals, parades, gymnastics, and visits to recording sessions. The destina-
tion is limited to cities and towns in Japan and the most popular vacation areas.

Wellington has already en-
tered into an arrangement with an international travel agency for the operation of the youth concept. Rosenberg and his wife Jane, who is vice-president of Wellington, travel with the group especially for Amsterdam, Brussels and Paris to meet with travel rep-

resentatives to system for re-

presentation on the Continent.

Metronome Will Make Sell Tapeworld Product

NEW YORK—Tapeworld Inc. and The Recordings of Metronome have reached an agreement giving Metronome the rights to the manufacture and distribution of prerecorded tape and disk product from Tape-

world masters.

The pact was signed here by Ed Collin, president of Tapeworld Corp., and Brigitta E. M. Peschkow, vice-president for Metronome Records. Metronome will distribute the Tapeworld product throughout Germany, Austria, Holland, Switzerland, Scandinavia and Benelux.

From its first releases to be issued by Metronome are original recordings by Backstreet Boys and Volando conducting their own work and masters by Eddie Grundy, Carla-Montoya.

From Tapeworld's jazz series, Metronome will release record-

ings by Art Farmer, others. 

Tapeworld controls over 4,000 hours of music including a large library of classical material.

Mobile Views ITCC Stock As 'Financial Gold Mine'

NEWARK, N.J.—That staggering inventory of 100,000 4-track prerecorded CAR-

tridges, now owned by the underpinning of the new defunct International Tape Cartridge Corp., is viewed by the new financial gold mine by the Mobile Records & Tape Service which recently acquired the bankrupt Fairfield-based duo-

plicators.

According to Richard Feren-

andez, president of Mobile Record & Tape Service, which paid in excess of $500,000 for the assets of ITCC, his company will liquidate the redundant cartridges in 60 days or less.

Fernandez disclosed that these is a tremendous 4-track market just waiting to be exploited, and he is convinced that it will swell up his stock.

"I am only sorry," she said, "that the ITCC software package did not include more 4-track cartridges. The trouble with a lot of people is that they think the tape cartridge industry be-

between the East Coast and West Coast. We know better."

Mobile Records & Tape which also acquired addresses from 1,500,000 to 500,000 prerecorded 8-track cartridges and all the hardware equipment of ITCC, has no inten-
tion of going into the tape cartridge business, but will continue to speculate on other tape companies filled by financial woes.

Other key personnel in this operation are Owen Wright, vice-

president, and Motty Kelb, secretary.
Cheap Cassettes Periling Growth

*Continued from page 15*

According to the slogan, "You can't afford to save money on bargain tape."

Praeger believes the industry should establish a standard or grading system on all tape. "If the tape is graded subpar," he says, "at least the consumer knows by reading the label that this brand of tape is budget rather than quality."

Audio Magnetics' Johnson adds: "If tape manufacturers fail to heed new industry standards, retail boycotts and warnings by equipment producers, they may be beset with a new problem: consumer desertion."

"Retailers must be cautious," he said, "because when a consumer buys a product for less than a dollar he will very often throw it away — if it's faulty — without complaining. But the loss is a subtle reminder. He may not return the cassette, but he won't return as a buyer, either."

Norelco's Nelson sees the problem this way:

**Main Problem**

"The main problem stemming from cheap cassettes is the failure of machines to operate because of dimensions that deviate from the standard.\(^\text{1}\) Bleeding of leader adhesive onto the tape causes misalignment, inaccurate tape slitting, occasional improper tracking, loose guide roller pins, lack of uniformity in magnetic coatings.

All this leads to tape head wear and blank spots in recording — all damaging to cassette hardware.

From Sony:

"Bargain tapes contain little if any lubricants and can cause severe head abrasion. The heads become galled and tear the oxide from the tape."

"Then, this oxide builds up into a gummy film, first causing loss of high frequencies and eventually deterioration of sound. Not only are the heads ruined, but the capstan, pinch roller and tape guides are contaminated as well."

From Audio Magnetics: "Poor quality cassettes come in two forms," he says. "Oversized parts produced by overseas companies are rough and the short ones are 'quick back.' In some cases the entire cassette cartridge is oversized. "Poor quality cassettes that fail during prolonged use and are incapable of optimum performance."

"How did the tape problem deteriorate so rapidly?"

"Interior quality cassettes are being produced to meet low-price requirements," Johnson feels. "The fast growth of the industry also attracted numerous firms without the technical know-how to produce quality products."

"Many in the industry feel that competitive pressures from major manufacturers, which are still able to cut corners and costs, forced small producers to fight the battle for business along price lines."

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**Technicolor in New Process**

LOS ANGELES — Technicolor has developed a low-cost Pan Scan method of converting motion picture film into videotape.

The new system, an optical method, reduces cost as much as 50 percent and eliminates film laboratory work in the conversion process.

Joseph B. Blatt, vice president and general manager of Technicolor's Vidtronics division said the "Pan and scan system will have great significance in the videocassette field, as well as in motion picture conversion."

He believes it is the only technique by which film can be adapted for videotape cassettes and can be used for all cassette systems.

**ABC/Dunhill in Budget Mart**

LOS ANGELES — ABC/Dunhill enters the $3.98 budget field with 33 titles and a line bearing the Apt name, which previously was one of its rock record labels.

Both Ampex and GRT are duplicating and marketing the budget line, which comes in both 8-track and cassette. There are no 4-track or open reel copies of this material.

GRT's Tom Bonetti expresses (Continued on page 76)
LOS ANGELES — "Quadrasonic sound, although in its infancy, will be a new consumer force within two years," believes James J. Tiedjens, president of National Tape Distributors.

Although it may have little sales impact next year, Tiedjens realizes 4-channel is a product breakthrough. "We could be in the beginning of a major long-term market for quadrasonic products," he said.

"There is considerable speculation that many companies are waiting to capitalize on the 4-channel excitement. If a 4-channel boom is beginning, as some record companies and hardware manufacturers believe, other labels should start thinking in that direction."

Quad Sound to Be New Consumer Force in 2 Years, NTD's Tiedjens

Record companies are beginning to follow RCA's lead on quadrasonic merchandise. The consensus appears to be that 4-channel has real potential. Most labels agree with Tiedjens: "The 4-channel variety is a question of time."

Generates Interest

4-channel has been generating interest within the home electronics industry since last year when experimental demonstrations began utilizing reel-to-reel equipment. Tiedjens said he sees open reel, favored by many companies, as remaining with the audiophile. He also contends there is still work, technologically speaking, to be done on 2-channel cassettes, that the market isn't ready for 4-channel cassettes.

(North American Phillips, which holds the basic patents on the cassette, has less than enthusiasm about 4-channel stereo cassette.)

No doubt, industry sources feel, RCA's Quad has supplied the key to the integration with a shot-in-the-arm. "RCA's release of Quad 8 reporting began the interest that will lead to 4-channel at the retail level," said Tiedjens.

"What's important about all of the 4-channel talk is that it can stimulate a soft economy and can push sales of high-end equipment."

"We giant hardware manufacturers are jumping on the surround sound concept too, (Continued on page 76)"
The 1967 Monterey International Pop Festival on Records ... At Last.

WO—well, a lot really—but two special performances we remember from those suspenseful but warm black nights.

Saturday night and the only man who could climax a whole day and evening of performances by the best rock and roll had to offer: Otis Redding. He was an awakening for most of us because we had been innocently white and black was Chubby Checker or Leadbelly or the Supremes, but not yet Memphis. And here, before all us long hair creeps, stood this giant physical singer in his cornball green glow suit. And he stood us up straight, because it was Respect and Satisfaction and Shake and Try a Little Tenderness and I've Been Loving You Too Long and we had never seen that kind of energy beaming from one person for so long.

We'd never had this before us on a stage. We'd never before been had so good. It was our first pro game.

They had to turn on the lights to put on the brakes that night. And walking out of the Fair Grounds in Monterey that night—past the fires in the trash cans and out into the mist—was like early high school when we'd just won the homecoming game and were world champs.

And then there was Sunday night, too.

A purple-dressed black man with a fuchsia boa, who played guitar with his teeth, behind his back, played it like a bedeviled yo-yo. Who dropped to his knees, sprayed Ronson lighter fluid on his guitar, and gadzooks lit it up.

That was discovering Jimi Hendrix when it was a new Experience, when we were really younger, even before Jimi went out as the supporting act to the Monkees.

And we were there as Jimi and Mitch and Noel drove us through Rock Me, Baby and Can You See Me and Like a Rolling Stone and Wild Thing.

And it was our first honeymoon night with what we would later try to call an Aquarian Age.

Time has passed now. Our world has never since been so right.

It is wrong, though, to think of those light misty nights in 1967 Monterey as history. Until we heard those tapes played back recently, we feared innocence might trick our memory.

But no. Yes we were young and yes eager, with a blossoming awareness.

But they still are real, those nights. Thank you, Lou Adler, for recording it all, and with a fidelity incredible in its foreplanning.

Both performances—Jimi Hendrix and Otis Redding—form the honeymoon night of your life. In one new album called OTIS REDDING/JIMI HENDRIX/HISTORIC PERFORMANCES RECORDED AT THE MONTEREY INTERNATIONAL POP FESTIVAL.

The album has just been issued. It is on Reprise Records (#2029).

On Reprise, where it belongs.
Faithful to the end.

You can bet your recording life on it. Maxell Ultra Dynamic. The ultra+ stereo cassette tape with one of the most impressive pedigrees a tape can boast. It has a doubled frequency characteristic of 20,000 Hz. An SN ratio 6dB higher than most tapes. A greatly decreased distortion factor. Greater tensile strength. And like all Maxell tapes, UD has such a high degree of mechanically trouble-free operation, we guarantee it, unconditionally. All Maxell tapes must perform to your standards or we'll replace them, pronto! When you put heart, soul and sweat into a taping session, nothing but the best can do. Maxell Ultra Dynamic, in 60- and 90-minute cassettes. It can easily become your best friend.

For details on the complete line of Maxell professional tapes, write:

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Dept. B1, 501 Fifth Avenue, New York, N.Y. 10017

SEPTEMBER 12, 1970, BILLBOARD
Auto Stereo Owners Key Gains To Keeping Tab, Personal Touch

By EARL PAIGE

CHICAGO - Knowing customers on a first-name basis and keeping a close watch on day-to-day operations allows Peter Massaro and Fred Heilmann to increase business at their three Auto Stereo tape centers.

The three outlets are only 40-minutes driving time apart. Even so, Massaro finds it practical to maintain a mobile phone in his automobile so that decisions involving any store can be made immediately.

Moreover, the partners considered a 3-store central warehouse and buying office, but reconsidered when they found they were becoming too isolated.

The result was a warehouse product at each store and maintain separate buying offices in a mobile trailer located at the headquarters store here on south Pulaski street.

"We couldn't have grown as fast without competent help, but it isn't easy to find capable people," Massaro said. "As you expand, though you invariably lose the control Fred and I like to maintain. We also have found that we just can't do all the things we would like to do at each store."

The Auto Stereo of the Joliet, Aurora and Chicago stores dramatizes the "control" problem. The operations of the outlet from a franchise headquarters in March, 1969, was only recently converted to a separate headquarter sale in Chicago. The store is still lacking a separate display to accommodate multi-player demonstrations.

The Aurora outlet store on the other hand, consists of a former factory building in August, 1969, and is leading the two other outlets in terms of customer relationships, as is the only outlet that stocks prerecorded tape. By the same token, the newest outlet, a converted station last November, has a "roman repair bench, a feature still not to be found at the other two outlets.

There are areas of uniformity, however, at each store. For example, all three store records, and make use of the company's tape club.

All three stores utilize one installation bay. This reflects the philosophy of the two partners who started their business in an empty car and they not at an ideal 4-track cartridge days.

Says Massaro: "One bay is really enough, I can remember when we would actually work on as many as five cars. Get a hole cut—show the customer that we're moving. If someone became nervous and wanted to leave for a cup of coffee we let them use our own cars. We knew that if they felt it in their car they might not return.

Installation time today is speedier. There's much to hold a customer's interest while he's waiting—can browse for tapes or home players.

Massaro and Heilmann, both of whom say they are not above ruining a $35 pair of slacks to pitch in and help during rush installation periods, believe in "selling clear through."

"We won't argue if someone wants a specific installation job. We have a hard time believing he'll be back if it doesn't sound like it did when they heard it in our own ears. We're really interested in selling tape players as we are in building customer relationships.

Heilmann relays a classic anecdote: "We always advise an installation in the door or kick panel, somewhere with recesses so car can't be accessible. Once, I already had cut two holes in the doors of a Cadillac when the customer said he wanted surface mounted speakers. I quickly plugged the holes and the customer left with surface mounted. He came back a month later to tell us his system didn't sound like the demonstration he had heard in our car and wanted a whole new mount. When I pulled back the flap he saw the holes I had originally plowed! We explained that if he had known the car came equipped with plugged holes he would have had that kind of installation in the first place."

The future? Both men see the stereo tape center becoming a total home entertainment outlet. Continued emphasis on improved players and a future for quadraphonic paint a bright picture. They also see a trend to fewer hardware lines (they carry Craig, Panasonic, Mintz, Automatic Radio, Ampex, California Radio and JVC), less concern about player thefts, even though as high as 40 percent of their sales are a direct result of theft loss, and a decline in bootlegging.

"People are becoming component conscious," said Heilmann. "It's nothing for a customer to have a complete system involving a tuner, open reel deck, a cassette home unit, an auto B-track and a turntable—"

(Continued on page 70)

Ampex Introduces a Portable Videotape Recorder/Player

By RADCLIFFE JOE

NEW YORK — The Ampex Corp. unveiled its long awaited consumer-oriented miniature videotape recorder/player to an audience of press representatives and key industry executives at the educational, industrial, government, medical, training, and communications margins of the world.

The system, dubbed "Instavision," will be ready for commercial release by mid-1971, and will, initially, be geared at the educational, industrial, government, medical, training, and communications margins of the world.

He said that home recording and playback materializes, volume production will make lower prices possible.

"We informed sources disclose that the consumer version of the unit could sell for as little as half the list price of initial production units."

Elkus said the decision to use a circular cartridge instead of the popularity used oblong cartridge was based on the configuration's compatibility with all other conventional reel-type recorders. Dubbed the Type One standard recently adopted by many manufacturers of half-track recorders.

He said, "We believe the combination of automatic cartridge loading with the Type One standard will be widely accepted in existing closed circuit markets both as an integral built-in portable recorder/player, and as a highly simplified playback unit for distribution of previously recorded material."

The Ampex executive continued, "We also believe that the forthcoming home market will best be served by equipment that not only plays back cartridge loaded recordings, but permits completely portable or off-the-air recording as well."

Standard with each recorder or player is a separate power pack that houses an a/c power converter for plug-in operation, a battery charger, and optional electronic circuitry for color record or playback. The unit also utilizes an adapter that permits operation from an automobile cigarette lighter outlet.

In spite of the fact that Ampex is heavily involved in pre-recorded audio tapes, Elkus indicated that the company will avoid committing itself to the production of software for the Instavision system at this point. However, the company has indicated its willingness to work closely with software manufacturers on the development of programming for the unit. At this point discussions are under way between Ampex, Columbia Pictures and other software producers in an effort to come to a working agreement in this area.

Meanwhile Ampex will sell blank cartridges for the unit at a list price of less than $13 for 30 minutes of recording time at the Type One standard, or 60 minutes in extended play mode. The change from standard to the forthcoming home market will best be served by equipment that not only plays back cartridge loaded recordings, but permits completely portable or off-the-air recording as well. Standard with each recorder or player is a separate power pack that houses an a/c power converter for plug-in operation, a battery charger, and optional electronic circuitry for color record or playback. The unit also utilizes an adapter that permits operation from an automobile cigarette lighter outlet.

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Dubbings Develops Versatile Cassette

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20th Fox Into Cartridge TV

LOS ANGELES---20th Century-Fox has formed an audiovisual division to produce video cassettes and cartridges for home and educational-industrial markets. Martin Jurov has been named to direct the studio's new wing.

Certron Into Videotape With MAC Purchase

LOS ANGELES---On June 13, 1970, Ed Gamson, president of Certron Corp., said his company eventually would enter the videotape market. He prepared for that eventuality Tuesday (1) by agreeing in principle to acquire MAC Panel Co., a wholly owned subsidiary of Adams-Millis Corp. (NYSE), High Point, N.C., in exchange for 125,000 shares of Certron common stock.

Certron's interest in MAC Panel is the magnetic computer tape business and the related operating assets, including a base to expand its tape activities in home entertainment video field, computer tapes, instrumentation tapes and computer cassettes, according to Gamson.

The remaining assets of MAC Panel, which include discpack lease paper and other programming equipment inventory, are not included in the sale agreement.

Gamson, on June 13, said Certron is investing in video research and development, tape development, tooling and plastic to eventually market blank video cassettes.

"Our plans are strictly consumer-oriented (in video tapes)" said Gamson, but only when hardware producers agree on standardizing equipment.

He doesn't see a consumer revolution in videotape for a few years, but "by 1975 video tape will be major segment of our (Certron's) business.

When the boom does occur, though, Certron will be heavily involved in producing blank video cassettes.

Certron will continue to field and laboratory test video blank cassettes and may manufacture plastic cartridges, he said, but no major push in the marketplace will occur until about 1975.

"When there is 500,000 to one million videocassette units in the field," Gamson said, "we will start a heavy push in supplying blank videocassette tape."

NATRA Forum


LIFETIME GUARANTEE

There's a Forbes in Your Future.

If there isn't, there should be!
Two Tune, Top 40 Cassette
—Will Not ‘Displace the Single
—Audio Communications’ Concept

By RADCLIFFE JOE

A revolutionary new concept in the manufacture and merchandising of Top 40 music has been developed by Audio Communications Inc., a vertically oriented manufacturing and marketing facility based here.

The company, headed by Mike Daspin, has developed a cassette equivalent to the 45 rpm record which will list for 99 cents or less, and which, ACI top brass is convinced will revolutionize the cassette market in particular, and the music industry in general.

According to Daspin, the two-tune cassette which will be geared to the expanding youth market, will feature popular tunes culled from Billboard's Hot 100 chart.

The ACI chief executive made it clear that his company has no intention of entering the duplicator/marketer end of the business, but will, instead, offer its complete custom duplicating facilities to record manufacturers, on a percentage basis, structured on their individual share of the Billboard pop charts.

Daspin assured that each company's chart rating will be reviewed weekly in an effort to guarantee impartial dispensation of duplication services, and also to give ACI an opportunity to service—if only on a limited basis—all the companies with chart product.

Admitting that in spite of the vertical structure of ACI's operation which enables the company to offer record manufacturers custom duplicating facilities on the two-tune cassette at an estimated price of about 25 cents per cassette, there is the danger that initial demand will outstrip production capacity, Daspin said his company will welcome other manufacturers to join ACI's effort.

He continued: "We feel there is great untapped potential for this innovation, and it would be virtually impossible for us to completely satisfy the initial demands."

Because of this, and the company's desire to create a viable market, ACI is not seeking to patent its process.

"Any company that is structured along vertical lines, and feels it can produce the two-tune cassette economically and yet realize a profit, can sit down and talk with us," said Daspin.

Commenting on the advantages of a two-tune cassette, Daspin said it would help reduce the high incidence of illegal tape duplication because its low cost would be in the reach of most young people who can ill afford to pay current high prices for LP prerecorded cassette product.

"Do you realize," said Daspin, "that the product we are offering will cost less on the consumer market than a blank cassette?"

"Consider this in relation to the time and effort it takes to home duplicate tunes on a blank cassette and you understand why our innovation will be an instant success."

Based on industry response to the new concept, ACI will go into commercial production of the two-tune cassette Monday (14).

Initial production will be 100,000 pieces a day during the first 16 weeks of production, following which Daspin promises a significant increase in production capacity.

Brushing away arguments that other companies have tried and failed to produce a viable two-tune cassette market, Daspin said, "These companies registered failure because their product was either too expensive, or there was a shortage of hardware on which to play the tapes."

"We are talking about a product that will list for 99 cents or less, Not $1.98, stressed the ACI executive. "Also, we know for a fact that there are approximately 15 million playback cassette units in the hands of the consumers, and trade sources estimate that an additional 7 million will be sold this year."

"The bulk of these will be low-priced units ranging from a mere $19.95 to $39.95. These units readily lend themselves to the two-tune cassette concept, and are within the immediate reach of young people and low-income groups."

Daspin also said that his company was not trying to displace the 45 rpm disk.
Mr. Record Company President,

FOR THE FIRST TIME

The HOTTEST Revolution
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Since The "45"
Introducing the "SWINGING SINGLE"

2 TUNES

Suggested Retail 99¢ or less

The Cassette With Your "TOP 100" TUNE

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AUDIO COMMUNICATIONS, INC. Route 10, Randolph Industrial Park, Dover, N.J. - (011 381-7600

www.americanradiohistory.com
‘Swinging Single’—Fulfills Demand

By MIKE DASPIN
President, Audio Communications, Inc.

A new concept in prerecorded cassette music is coming to the music industry. It is the two-tune, low-cost cassette. We have developed it, we are geared to manufacture it, and we will introduce it to the music industry.

Our “Swinging Single” cassette fulfills the demand for a new product to satisfy an existing need in the area of prerecorded music. It is an untapped market with tremendous potential for development.

There are, today, approximately 15 million playback cassette units in the hands of the consumer, and trade sources estimate that an additional 7 million will be sold this year.

The majority of these units are low-priced, budget-type machines ranging from $19.95 to $39.95. They are in the hands of the buying public who cannot afford the cost of a cassette album with a list price of $6.98. A cassette album which, in many cases, must be purchased in order to obtain a single smash hit.

As the 45 rpm record became popular in order to provide a single tune which the economy-minded youth market required, it is now apparent that the same must be provided for the cassette market.

This becomes even more obvious when we look at the size and volume of the cassette blank market.

Money is being spent today to purchase blanks in order to amateurishly reproduce fine quality recording at a cost which is, in most instances, higher than that at which the “Swinging Single” can be provided.

Because we are completely vertically integrated and because we are geared for efficient, economical high production, we offer the “Swinging Single” to you at a cost of about 25 cents each. Each cassette will contain two tunes in the same way that a standard 45 rpm disk does today.

The nature of this program has already indicated to us that despite our large productive capacity, requirements are going to be far in excess of our manufacturing capabilities. In fact, we will welcome, with open arms, other cassette manufacturers who would like to join us in this effort, because we feel that there is great untapped potential, and we recognize that we could not completely satisfy the demand.

Because of this we will resort to an allocation and allotment system based on trade research sources which indicate the share of market held by the various recording labels.

As of Sept. 14, we will begin producing cassettes at a rate of 100,000 pieces a day. Our allocations are predicated on the period from Sept. 14 through Dec. 31, 1970, or a total of 16 weeks.

Therefore, our capacity for this period will be 8 million cassettes. Should your share of the market represent, for example, 10 percent, we will then commit ourselves to supplying you with 800,000 two-tune cassettes during the 16-week period, or 50,000 “Swinging Singles” a week. Our minimum run per item is 12,500 pieces.

We sincerely regret that we cannot offer more. It is obvious that one hit could use up your entire allocation. However, we are gearing our manufacturing facilities so that we will be producing at a rate of at least two or three times our quoted figures by the beginning of next year.

Because of the anticipated demand and our limited production capacity, we are asking for your commitment now so that we could immediately schedule manufacturing.

In the event that you have questions, please feel free to contact me, or Murray Nass, our vice president, at Audio Communications, Inc., Route 10, Randolph Industrial Park, Dover, N.J. Our telephone is (201) 361-7600.

Breakthrough —

THE SINGLE CASSETTE

Success Lies in Management,
Says President Daspin

Audio Communications Inc., manufacturers of the new two-tune prerecorded cassette, is an offshoot of American Contract Jobbers, Inc., formed in the spring of 1968 for the custom duplicating and the loading of blank cassettes and 8-track CARtridgues.

The company, headquartered in the new Randolph Township Industrial Park, Dover, N.J., has spiraled from a small duplicating outfit to a completely vertical multi-company complex in less than 30 months.

The driving force behind the organization is 32-year-old Mike Daspin, a human dynamo with the foresight of a clairvoyant. A man of broad concepts and quick decisions, he is, as one observer recently noted, a practical entrepreneur who seems not unduly surprised to find himself the president of several inter-related companies.

At the end of last year ACI had realized close to $1 million in profits. This year the economic doldrums that has staggered the nation's economy has not unduly affected the company's progress, and it is estimated that an investment capital of between $5 and $10 million has been poured into firm's coffers during the past eight months.

The secret of ACI's startling success lies, according to Daspin, in its management. "A business is only as good or bad as its management" he said.

He continued, "As a manager you ought to know what you're doing, then you hire people who are experts in their field and let them do their own thing."

Obviously, Daspin has found the blueprint for success, for today, Tapete Inc.; PME (Precision Mould Engineering); CCC (Cassette Cartridge Components); CCD (Cassette and Cartridge Division); UMC (Universal Music Corp.); Audio Sonics Inc., and a number of affiliated merchandising, marketing, distributorship and retail outlets, offer a list of facilities that run the entire gamut of the tape industry.

"You understand," said Daspin, "why ACI is confident that it can produce the two-tune cassette at a cost that is, at least, very economic."

"There is nothing really new, or unique about our concept," he said modestly. "It's that age old story of building a better mouse trap cheaper."

Advertorial
By next week, NEIL YOUNG will have his first gold album: AFTER THE GOLD RUSH

Reprise already has the orders to prove it (Available as Reprise album RS6383 and Reprise tapes distributed by Ampex)

AFTER THE GOLD RUSH
NEIL YOUNG
Talent

Wight Makes Right But May Be Lost Festival

SAVANNAH BROWN,
PITTSBURGH MONDAY

Fillmore East, New York

It would have been an all-British evening at the Fillmore East Aug. 28 if Fruitport Convention hadn't canceled at the last minute. Standing in for them were Delaney &

Revolution's Jack & the Family Jewels, whose country-rock-funk-Latino mix and easy sense of humor provided more fun than the East Village has seen in a decade.

The rest of the evening was devoted to the shows of the blues bands, as it should be and as it usually is. Repton's Fleetwood Mac have survived without damage to the group's technical abilities, as there is more than just tight as a top. Their stuff, mechanical-made, made it a useful dell a的印象. I could sparse several songs of enthusiasm, and saved it for last.

Closing the hill were Parent recording artists Savoy Brown, who did just fine. They, too, stuck almost exclusively to blues material but there was an easygoing vibe to the group within the tight confines of the Fillmore East. A quick review.

TOMMY JAMES discusses the recording of his first solo album for Roulette Records during a press luncheon at New York'sLegendary Cafe Society in Washington, D.C., Monday. Of the King, right, and engineer Bruce Staple, seated.

SEPTEMBER 12, 1970, BILLBOARD

- Handicapped doctors put them up there in the beginning.

DAVID CUMBER

SMOKY ROBINSON & THE MIRACLES,
STEVIE WONDER

Greek Theater, Los Angeles

Smoky Robinson's and Stevie Wonder's skills in the fields of funk and Smoky Robinson's crew provided the softest of a love songs for the first time...

The Miracles program was built around a slow, close, and insinuating sound. Smoky's smooth voice glistened on the group's strength and forceful, small, intimate harmonies and the group's ability.

The group's hour on stage was devoted to the presentation of songs which they did not. But their adeptness was evidenced in the group's individuality to the music's material. They showed a better-than-moderate effort to a reasonable degree of emotional growth in their presentation.

The show went on to a major bonus for the group's involvement in the five request songs proving a crowd-pleasing.

The group's slow 50 minutes in the opening slot, incorporating electrifying vocals, got the audience's attention to its full potential. A few songs were particularly effective. Smoky's tone was a bit weak in a few spots, but all in all the group's Vineyard song, melody was by no means a weak point in the performance.

Watts 103rd Street Rhythm Band

The Second Coming, and the Watts 103rd Street Rhythm Band. The band's harmony, diverse, and entertaining billing of fare for first-class talent, is a winner.

Second Coming, on Mercury Records, is a loose assembly of musicians which makes a little jazz, a little rhythm and blues, a little soul, and a mixture of the light, soft, and sweet. The group give a delightful performance of songs, as its size indicates. Second Coming shows that the group are masters of their craft on stage, and unlike a number of groups, they are able to be heard most of the time.

Johnny Mathis

Johnny Mathis' annual visit to this top show proves that he has one standard: a standard of excellence despite his program being a mix of songs which are his standards.

- Continued from page 32

Miles Davis to the good-time sounds of John Sebastian who accompanied a standing room only audience at the Fillmore East. The group were revied many of the songs which made the Lovin' Spoonful a household name.

Sound was piped through a four-kilowatt system which was more than adequate at high strength.

The Doors, one of the Saturday night headliners, played a solid performance of early hits and some of their albums. Lead singer Jim Morrison's visit to England was...
From The Music Capitals of the World

DOMESTIC

Las Vegas

The Nancy Sinatra Show at Caesars Palace broke all existing records for business done for one week of 14 performances in Caesars Palace's Circus Maximus. Frank S. follows Nancy into the hotel Thursday (1). He will do eight shows a week. . . . Sergio Franchi at the Flamingo and Johnny Carson with Doc Severinsen open at the Sahara Hotel for the Labor Day weekend crossed. . . . Jimmy Durante, Eddie Jack- son & Co., plus Abe Lane take over the Desert Inn Crystal Room Thursday (10). . . . The Harper Valley P.T.A., who recorded the million seller "Harper Valley P.T.A." featuring their sequencers, Jeanne E. Rely, had their appearance at the Mint Hotel extended for another two weeks. . . . Phil Campos, Rene Noel and the Four Times opened at the Mint Hotel Tuesday (1) for a month-long engagement. Former Grand Ole Opry star, Marty Robbins, who has had top ten country records this year the past 12 years, is currently headlining in the Fremont Hotel's Fiesta Room. . . . The Straight A's plus Jerry Vale at the Frontier Hotel's Circle 'F' Theater Thursday (16). The Felons Bergere has celebrated its 11th year at the Tropicana and played to more than 6 million customers. The hotel It was the Folies Bergere in the Folies until 1971. . . . Nora Crespo opened in Nero's Nook of Caesars Palace. Roundout the bill with Crooky are the Ninny Grity Dirt Band, Burgundy St Singers and Sisters Love. . . . David Elitch presents recent International Hotel engagement Elvis has three single recordings and four albums top the 1 million mark in sales. Elvis also worked on his most recent MGM movie while here. . . . During Jack Benny's act at the Sahara Hotel Benny plays Wayne New- ton's recording of "You'll Never Walk Alone." While in this city, Benny will appear on the 11:00 p.m. show at the Sahara. . . . Eddie Clack opens Tuesday (16) in the Mint Hotel's Merit-Mint Lounge. . . . Leslie Armstrong in with Pearl Bailey at the Interna- tional Hotel is surrounded by a Jazz group composed of local musicians headed by James Mulli- dore. . . . Malloren is also backing Vic Damone every afternoon in the International Hotel's Convention Center when Damone does a 45-minute show for the Lincoln-Mercury car. . . . the "Topless Tower Sweats" starring Allene DeCastras has had its engagement extended into the Nightingale Lounge of the Landmark Hotel. . . . Buck's Band held a jazz concert at the Desert Inn Hotel. The band included local musicians: Dave O'Reilly, Carl Fantina, Howard Goff, Artie Mitchell, Don Overberg, Ron Fessier, Bill Christ, Sam Stain, Ron Tharsh and Joe Dafford. The Ozmond Brothers were in United Recording for a Japanese Christmas party at the Ozmond Hotel when they all recorded a new single titled "Our Christmas. You Know," a demo. . . . Impact of Brass did a soundtrack for a documentary film at United and Murray Arnold set some scoring duties here. . . . Peter Nero returned as a headline in the Tropicana Hotel's million-dollar lounge following a highly successful date there earlier this year. . . . Alex Shofley and Marty Elitch have signed a three-week engagement at the Landmark Hotel. . . . Cy Newman general manager of Seal Station KXOV has signed Joe Williams to do a 3-6 p.m. stint, Mondays through Fridays. . . . Connie Stevens who stars with Louis Nye at the Sands Hotel Wednesday (16) is busy cutting four new single disks for Bell Rec- ords. . . . Singer Frank D'Oropp, made his Nero's Nook debut with Woody Herman and his band. . . . Bert Manto and the We Five are at the Royal Inn. The DeCosta opened at the Showboat Hotel.

Laura Deni

Nashville

Phil Walden and Tony Joe White left for London on Aug. 20 to tape television shows including "The Top of the Pops," "Tony Joe White Special," and a possible Bobbie Gentry special. White will also make personal appearances with a stop planned in Paris. . . ."You're Not Alone," by Clarence Carter and Candy Staton were married Aug. 9 in Bir- mingham, Entertainment following the ceremony was provided by Earl Elkhorn and Candy Staton, along with other rec- ordings, including guest appearances at the Cook County Jail Aug. 10. Paul Kelly will release a new LP soon, "Staying in the Name of the Lord" on the Happy Tiger label. Kelly played the "Dick Clark Show" Aug. 29. . . . Don McCreary was in town recently to record for Epic records at the Co- lumbia studio in New York, produced by Glenn Sutton. . . . Cap- tain's Grand Final Tailgate food show at the Warehouse in New Orleans on Aug. 28. Also appearing in the show were David Alan Cop and Vanguard's Third Power. . . . Latham Brown has a new release on the Renaissance Rec- ords, "Sweet Desire." . . . Mike Vernon of Blue Horizon signed a contract with England here recently after completing some production for the band. . . . Don Wolf and Randy Hegazy, Lester and Lightning Slim.

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THE SOUNDTRACK FROM THE MOST ACCLAIMED PICTURE OF THE YEAR

composed by FRANCIS LAI

The music from Europe’s biggest film of 1970 ... a hit album ... from the composer of “A Man and A Woman” and “Live For Life.”

“RIDER ON THE RAIN”
when answering ads... Say You Saw It in the Billboard

We have a studio wherever you are!

From The Music Capitals of the World

DOMESTIC

MIAMI

Jefferson Airplane was sold out at the Aug. 25 concert held at the Miami Jai Alai Fronton. Appearing with the group were Great Jones and the Tunnel who recently played a Youngsummer 70 lawn concert at Miami Beach Convention Hall. Sound system for the Airplane concert was handled by Ed Cole Productions. Promoters of the event were M and B Lines Productions (Michael Lang, M. K. Woodstock and Miles Hurwitz). Shirley & the Shirelles followed, R&B group and the Coasters into the Newport, Bill Medley, Tommy Street and the Upper Hand and a local group, the Beach, are currently headlining the Hemp in the Mason Pool. Bobby Edwards' disco theater in the Balboa Hotel is making a positive impact on the Beach scene with the New Group's show. In the meantime, just added a new trumpet player - Herb Fairman, a member of the Nameless band.

United Artists are now distributing Bobby Darin's last album, "Typical Bobby Darin"; the followup to "Teenage Dream."

Inquiries: 2053 Record Plur.

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Location Recorders, Inc. 429 West 46 Street New York, N. Y. 10036
Talent In Action

*Continued from page 29*


The Columbia Record's newest materials include "Raindrops Keep Fallin' On My Head," "Close to You," "Blessed Ways," "Adlerby Long and Windy Road." Each is done with consummate artistry and tenderness.

ELIOT TIEGEL

CANNONBALL ADDERLEY QUINTET
Shelly's Manne Hole, Los Angeles

Cannonball's contagious music drew a full house on opening night, Sept. 24. A big band program was both electric and eclectic.

The Capitol Records groups' source is in great demand for it in a non-melodic box, but there is a hint of the big band vision of organized rhythm which ties everything together.

Joe Zawinul, the brilliant composer-pianist, has deserted the piano in favor of the electric keyboard and is into weird sounds and basis overrides all times and warmly lyrical and his brother Nels's correct is searching for something and secure at other times. Roy McCurdy's drums are like fire bombs bursting all over, while Walter Booker's bass dives deeply into the deep recesses of his inventive soul.

"Walk Tall" was the most melodic and mainstream of the selections. The final offering was a straight blues, with Nat doing the vocalizing ("I Gonna, Sweet Love On My Mind") and the crowd dug his effort. Cannon got off some lengthy, melodic solos. His way will could have broken up the barrage of music.

ELIOT TIEGEL

BUDDY RICH
Club Paradise, Memphis

Buddy Rich and his 16-member orchestra filled Club Paradise with the big bang sound and the audience loved it August 26.

It was a show to get in and get out of the Concord Music Festival at San Francisco the night before.

Sated in his customary place among the Slingerland drum sets, Rich scored with arrangements as "Nails," "Norwegian Wood" and "Buddy and Coot." The tone he used included a medley of tunes from "Midnight Countdown." The show led by Rich and his orchestra at the club at 645 S. Together at 645 showing in the Jazz on Sunday concert series sponsored by Mr. Horne.

JAMES KINGSLEY

THE COASTERS
Harlow's, New York

The Coasters, the group that started the '50s and why not? The combination of the group and their rip-roaring talent of Jerry Leiber and Mike Stoller (who wrote most of their group's songs) produced more than a footnote to the rock 'n' roll scene of just over a decade ago, it was self-contained, simple and urgent and referred to with sounds and phrasing of that time.

As part of their new Getty's oldies nights, they did "Searchin'," "Yakety Yak," "Charlie Brown," and "Along Came Jones." Little attempt was made to acknowledge the fact that outside it was 1976.

The Coasters, their material and their presentation stand up to the pressures of the 1970's music scene. This is not take nostalgia, copped up. It's good pop music.

IAN DOVE

'Pressure' Turns Off Central Texas Fest

BASTROP, Tex. — Central Texas Music Festival which was scheduled to be held on a 680-acre tract of land Sept. 3 through Monday (7) has been canceled because of severe pressure from local people and bad publicity in national magazines.

Some 25 rock bands were expected to take part over the Labor Day weekend while the Bastrop district judge also issued a temporary restraining order to keep the festival from being held.

Remember when just having a big was a big problem? There was a time when you were striving to make ends meet, to make a name for yourself, to prove your personal version of the American dream. A time long before you knew the difference between a common stock and a convertible debenture. Now you've made the grade. But a lot of people working for you are in the same boat now that you were in then: struggling to save a buck.

Why not help them? By installing and promoting the Payroll Savings Plan for the purchase of U.S. Savings Bonds.

Sure, there are more rewards investments for big-time investors. But for the small saver, the Payroll Savings Plan provides a proven method for saving something instead of nothing on a regular basis.

Think of this way: With the Payroll Savings Plan, you're providing a valuable fringe benefit for your employees. You're helping fight inflation by steering excess dollars into savings. And you're doing a good turn for your country which continues to look to Savings Bonds as a cornerstone of its debt financing.

If you already have the Payroll Savings Plan, promote it. If you don't install it. In information or assistance, write Director of Marketing, The Department of the Treasury, Savings Bonds Division, Washington, D.C. 20226.

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PFAUSTNEIF
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KNOW and will help you order... provide inventory control and other valuable know-how.

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AN EDITORIAL OPINION
Stereo Radio TV on the March

NEW YORK—Don’t panic...it’s not going to happen tomorrow and perhaps not even the day after, but television may actually put a dent in radio one of these days. Especially AM radio. But not the TV we know today. Would you believe three-dimensional TV with quadrisonic sound?

The TV I’m speaking of is “music format television”—much as radio is formatted now.

Sunday, Aug. 10, I watched WNEW-TV’s “Mid-Summer Pop,” a show originated by Avco Broadcasting in Cincinnati and being shown around the country. While I watched the show, I was able to hear the music on NEW-FM in stereo.

It was a great combination; I’ve wondered many times why television stations weren’t broadcasting the sound in stereo. Just think how much enhanced “The Dean Martin Show” or “The Andy Williams Show” would be.

Several of the TV shows are now using the music portion of the show in 8-track stereo in order to get a better sound, though only a few stations are broadcast in monaural.

Two factors may spur the addition of stereo sound to TV in the near future:

Cleveland Gets 2d Rock Outlet

CLEVELAND — The city gets its second rock station this week—KFMM-FM, a two-station stereo media outlet. The trend of the programming will be greatly determined by what the city’s only rocker, WIXY, does, but new general manager David Moorhead is expected to take the station in the same direction as his former station—KMET-FM in Los Angeles, and KSAN-FM in San Francisco.

KFMM-FM, with its new format of rock music, is expected to have a great deal of listener appeal, according to Tom Size, who sold the station.

The station has a playlist for its rock format which is expected to have the same rock appeal as WIXY.

The station has a playlist for its rock format which is expected to have the same rock appeal as WIXY.
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Hot Wax Records Inc.

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If you're a deja vu searching for a radio station—or a radio station searching for a deja—Billboard is the best buy. No other trade publication is read by so many radio personnel and program directors. And all of the sharpest programmers and general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the response of local radio station classified advertising. The cost is $15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to: Radio-TV Job Mart Billboard 165 W. 46th St. New York, N.Y. 10036

**Positions Open**

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**Positions Wanted**

Air personality. Six months' experience. 
Looking for metro position in country or hot rock format. 
Reply to Box 1706.
LOOK WHAT YOU'VE DONE TO OUR SONG!

THE SEEKERS

“LOOK WHAT THEY’VE DONE TO MY SONG, MA”

B/W “IT'S A BEAUTIFUL DAY” EKS-45699

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The first "Tighter, Tighter"

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was the hardest

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A New Single

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and

A New Album

Alive 'N Kickin'

SR42052

and

1,325,210 Thanks

www.americanradiohistory.com
Stereo Radio TV on the March

- Continued from page 34

high-budget shows such as "The Johnny Cash Show," "The Andy Williams Show," "The Ed Sullivan Show," etc.

In general, television today is very bad: even major network flagship operations are content to toss aside their day-time hours with reruns and summer brings on a flood of the same thing, most of which wasn't good enough to be shown in the first place. Often, in an effort to please their viewers, on the air, the networks are forced into deals with the producers and try to push their television product, I can think of several television shows that I like this. But the thing I object to most vehemently is the return; I know of shows that people have grown up with.

One of the major problems, as far as I can tell, with television is that old timers in radio went into it. But those were the radio men of 1940 who didn't know anything other than "shows" and block programming. Perhaps it's time for the new breed of radio men in the industry today to move over into television.

I was most impressed with the stereo sound and TV picture combination offered that other night by "NEW-TELEVISION" and "NEW-FM;" I watched Mountain Strings play the Grand Funk Railroad and I got to hear "all" of the sounds they were ostensibly creating on stage. One day, set manufacturers, now that color is off the market, will want to upgrade their product to create new sounds. Why not stereo sound? And of course, the dimensional pictures are in the wing just waiting to be released, on stage; a Japanese scientist told me a while back that 3-D picture is not just some science fiction, they were a little fuzzy now. But 3-D is coming.

And I ask, what great wonders falling out of the side into the world of television do not present itself? If we see bigger and better future things that arrive this far has already intrigued with the experiments being done today in quadraphonic sound. The "NEW-FM in San Francisco is leading the pack in aggressive developments in stereo a reality. James Gribbon, general manager of KIOM-FM, demonstrated 4-channel sound for me in Chicago during the last broadcast show, representing the National Association of FM Broadcasters (he set up the demonstration and was there to attend the meeting). Harry Maynard of FMD Guide has also been a leader. Once you've heard the Myster Moods in 4-channel stereo, it's difficult to return home to your little Lafayette rig that just has two bookend speakers. Done correctly, quadraphonic sound is "total environment" sound. It is part of the orchestra, the mountains, you're the lead singer in the middle of your room. In regard to the Myster Moods, I think those arrangements "all around me" and the music swelled up around me. Thunder, I was standing in the left corner, and went over my head and then left to the front of me in left corner, until was in- singing.

On Aug. 30, KPIX-TV in San Francisco, teamed up with KIOM-FM and KCBS-FM for an exciting TV picture with quadraphonic sound. The show featured the Myster Moods, Quicksilver Messenger Service and Swamp Dogg. The first such stereo broadcast, it caused a historic moment was broadcast. Called "Celebration," the event was produced by John Goldhammer and was directed by Bill Jackson was executive producer.

This is a clear example of radio and television working together. Maybe more of this type of programming in the future, I don't know.

But the future of radio is vast and directions are many and all of the directions seem to be fairly interesting. I think that not only do we the strong push (I don't know what kind of push, but the FCC gave radio a free boost with its non-duplication rules) we've had the same for UHF ones of this day. Penetration of UHF waves is not as strong, so spectrum is more needed.

Broadcast of TV, of course, does not end there. We must consider this from home-use of cartridge TV. For instance, a new "Radio Flyer" built-in cartridge TV units. But, because radio TV is basically a service medium, in many ways, obviously it will serve an even stronger role as a service for the masses.

Precisely when all of these changes come about, it won't be easy to say. The television industry is expected to erupt in the next two years, and it will take a while (Continued on page 40)
from diamond tip to plastic grip!

Fidelitone is the only needle manufacturer who makes a complete diamond needle that provides the best cutting quality throughout production. Fidelitone also provides you with the most effective merchandising program in the industry. Yes, we make it Easy for you to sell more Fidelitone needles and make more money at it, but it’s not easy to make diamond needles.

First, we grind the diamond points (a) to exact tolerances of .0001" (0.00005 of an inch). We are now the world’s leading producer of diamond points!

The needle shank (b) is hollow aluminum tubing only 0.049" in diameter, but must be drilled, crimped and drilled. We compound our own rubby to make sure the needle doesn’t get stuck with dynamic performance specifications.

We also mold plastic lever arms and grips (c). Everything is made and put together in our Chicago plant to assure reliability. It goes into the Fidelitone plastic needle box (d) that we make, too.

The complete Fidelitone story is easily summed up (e) with the help of the leader! Fidelitone is the leader...the only American company to make a complete diamond needle...the only needle line to offer a complete merchandising program that pays off. It makes it Easy for you to build sales and profits.

Fidelitone...
Advancing Technology and Merchandising with THE TOUCH OF MAGIC

505 S. Roseland Avenue, Chicago, Illinois 60609

45 rpm RECORDS...oldies by mail

OLDIES from 1955 to 1969

All original artists. For complete catalog send $1.00 (checkable from first source) to BLUE NOTE SHOP

156 Central Ave., Altamont, N.Y., 12010

Radio-TV programming

**Continued from page 34**

strictly American Top 40 group," said Gillett.

Another difference between English radio and American radio, according to Gillett, is that Top 40 shows often feature groups live or taped which play chart hits made by other groups.

Gillett also said that the advertising on Top 40 stations in the U.S. is different. He also said that England's Top 40 has no type of advertising, nor other radio shows, which he considers about the same caliber as the Top 40 spots in America. "I almost like the ads I hear on the progressive rock radio, according to Gillett. "I have listened especially to KSSN-FM, KMPX-FM and WABC-FM. They are advertising spots not only leave off the hyperbole, but they seem to fit in well with the music and overall sound of the station."

Gillett also commented that BBC jingles for the most part, are produced in the U.S. and use American announcers.

Producing separate shows in England's Top 40 is a major complaint. "There is a separate producer for each segment of the program in England," Gillett said. "There are some producers who coordinate all record play to make sure the record is not repeated too often and contains no objectional material. The people do this for the entire country, and rarely have the public contact. There is no listener feedback that I know of for these people to virtually dictate the tastes to the audience rather than having the audience dictate taste to the producers."

There is another problem on BBC radio, according to Gillett. "Everyone involved is a career music man looking to get that gig in Radio," Gillett said. "It is considered inferior and no one wants to stay in radio. This means that few people have any feeling for the music. They want to be promoted out of radio."

"I also like the fact that in the U.S. there is almost an amusement program for commercial radio in England will change all of the standards we now operate under. I don't know. But I do know that until the standards change, I am happy I have a phonograph of my own."

**Letters To The Editor**

**Q&A**

This is an answer to an article by Clive Hall in Billboard's interview with Ira Heifferich, vice president of Heifferich Brothers, Minneapolis, December 19/70. My remarks are directed to Mr. Heifferich.

According to your first paragraph, "It doesn't pay for a distributor to stock a record even though the radio station may be playing it and getting heavy requests."

"If airplay and requests are not enough to indicate for you to at least initially order and stock the record, what do you do?"

You suggest: Lower buying quantities on singles and more liberal returns for the distributor. 2. The manufacturer absorb or help costs of shipping single units to radio stations in your market, and 3. Manufacturers lowering prices of records because of trashing. Do you really think that anything you can bring an end to trashing? To my knowledge, items 1 and 2 are in fact carried to a majority of the manufacturers today, I cannot comment on item 3, however, I will not exacerbate the situation by refuting it. You further stated "the major problems are in record promotion" and went on to say your promotional materials are "worthless." I hope you are not referring to this year's "Single of the Week" mail order numbers, "Thirty for $400,000 on a promotion and expenses for four promo men and one man who mails records."

You suggest that the top songs are not of the right price for most of the "who does nothing but mail records," you could be using time to visit stores and merchandising product. I seriously doubt you are suggesting that we keep him busy mailing five days a week.

As I continued to read your article, I became more upset by the repetitiveness of it all. You stated your firm "tries to service 135 stations." Ira, a company of 400 employees, should service 135 stations! You've got the staff, the facility and the staff in place to service a majority of the manufacturers you represent. what do you want to do? You've got to do something! Be functional! Let's look first at the underline of "by" servicing only the stations that can do the most good in exposing products. I do not believe you could "go” broke providing record service to all the black-formatted radio stations. They're all important! Every minute of their listening time is important."

**RadioHall**

**CESCO/ MODERN DISPLAYS**

Ships 10-22nd from plants in California, New York, Illinois or Indiana. Short lead times on most orders. All orders 3% discount. 1-22nd from plants in California, New York, Illinois or Indiana. Short lead times on most orders. All orders 3% discount.

**Selling Sounds**

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


MUSICAL PERSUASION Inc. has signed Al Cooper, noted record producer and artist on Columbia Records, for work in commercials. Firm is located at 471 Park Ave., New York, N.Y. 10022. (phone 212-625-0066) and represents such artists as Quincy Jones, the Tokens, Charlie Calello, and Paul Leka in the radio- TV-commercials field.

RIBA MUSIC CO., New York (516-935-7611) has created an identifying music logo and jingle for Hathaway’s Furniture Galleries. Spots were 30, 60 and 90 seconds. Music was composed, arranged and conducted by Richard Baeber. Baeber is also finishing up original and material charts for a new group called Babylon which will debut fall with a new eponymous presentation concept.

**HIT FACTORY, New York, recording studio operated by Jerry Ragovoy, will be featured in its musical documentary on the National Educational Television network. The TV special shows the Silver Bird doing a session produced by Wes Farrell.**

**NEW THEME FOR BONANZA**

NEW YORK—A new theme for the television show "Bonanza" has been written and arranged by David Rose, the show's musical director for 11 years and recipient of the Emmy Award for his contribution to the long-running TV western. A stereo album of the new "Bonanza" music is being prepared for national distribution.

**Continued on page 42**
WE’VE BEEN MAKING MUSIC FOR FIFTEEN YEARS
For 15 years the ABC/DUNHILL family has been making hits...

for 10 years

AMPEX STEREO TAPES has been marketing & manufacturing these hits.

CONGRATULATIONS
When the record division of American Broadcasting Companies, Inc. was organized in 1955, Samuel H. Clark was named its first president. During the following ten years, he firmly established ABC Records as a major force in the entertainment industry. In 1965 he was elevated to group vice president, non-broadcasting operations, American Broadcasting Companies, Inc. (encompassing ABC Records, Inc., ABC music publishing, theatre operations, ABC Pictures, ABC Amusements and other operations). Clark then turned over the presidency of ABC Records to Larry Newton who had served as his vice president in charge of sales.

For the next five years, while the record division expanded, Newton acquired the highly successful Dunhill label, which had flourished under the direction of Jay Lasker, who was named vice president in charge of Dunhill and West Coast operations.

Earlier this year, upon his elevation to vice president, ABC Pictures Corp. in charge of worldwide sales, Newton turned over the presidency of the record division to Lasker, ensuring the company a continuing dynamic and vital role in the music industry.
A new face, a new home, a new philosophy.

All three belong to ABC/Dunhill Records, the recording division of American Broadcasting Company which is now ensconced comfortably in Los Angeles. And celebrating its 15th anniversary there as the only division in the ABC structure operating completely on the West Coast.

ABC's move to Los Angeles and into its two-story home on Beverly Blvd.—not too much of a drive from CBS Television City—is a result of the tremendous growth of LA as a creative center for recordings and pop musical activities.

The entire ABC/Dunhill operation is located in the ABC Records building at 8255 Beverly Blvd., with a building addition being constructed to house accounting and royalty departments.

Jay Lasker, as the company's third president, is a ten year "native" of Los Angeles, who has been associated with ABC since April 1966 when Dunhill Records, of which he was a one third owner, was purchased by the broadcasting company.

A tall, powerful man whose casual dress typifies the informality of the Los Angeles recording fraternity, Lasker is setting his own personal conceptual stamp on the ABC organization. The company's operational philosophy is more like a swinging independent than a large major: small, selective release patterns. "What we are doing is taking the Dunhill philosophy of very selective product rather than a buckshot approach. We are into very heavy promotions to support our releases."

The company's promotional budget—including radio spots—is its single most expensive operational cost, even exceeding recording costs. "We don't sign that many acts," Lasker says in his second floor office where one wall is filled with 13 gold records and a sign which proclaims "If it's on Dunhill Believe it."

As a result of not chasing after every rock group which waves its long hair in Lasker's face, the company doesn't have what the president calls "shotgun recording costs," which allows it to invest more capital into promotional activities.

Lasker's philosophies affect the ABC, Dunhill, Impulse, Bluesways, Westminster, Command and Probe lines.

"An act knows that when they sign with us they will be with the most promotionally oriented company in the business. Our distributors love it because they don't have that continuous flow of product coming in."

Personal Challenge

Having taken office in May upon the promotion of Larry Newton into the ABC corporate family, Lasker today talks about getting "all the facts about the company in my head." "My own personal challenge is to make the company number one in profits. That's the objective I've set for myself," he acknowledges. "We don't want to be number one in volume; just number one in profits."

Lasker looks upon the operation as one company, with pop records being released on ABC or Dunhill and jazz and blues on Impulse or Bluesways. Westminster maintains a steady release flow while the Command and Probe lines are undergoing an evaluation by the chief executive.

Lasker talks of being "excited" about the Impulse line and he plans to give it a more contemporary look in the way albums are recorded, released and promoted. "There is no reason why jazz should be treated differently. Recording activities are being cut back since there is ample product already in the case. "We are looking for quality in our jazz recordings and we are going to spend a lot of money promoting jazz."

Jazz to Lasker, who helped found Reprise 10 years ago, means steady sales and a profitable market, with an almost negligible return factor. "There is a lot of money to be made in jazz and more if it's treated with greater discretion."

Lasker feels blues and pop are basically the same kind of music and he points to B.B. King's success of this year in becoming a nationally known performer after years and years of being recorded on small blues oriented labels. King, who started out on the Bluesway line, has been moved to an ABC Records logo. It happened with his "Hummingbird" single which was released last month.

In the classical field, Beverly Sils is Westminster's most successful acquisition, with a Segovia protege Carles Barbarosa just joining the roster.

The company will henceforth release all new classical material on its newly formed Audio Treasury Series, which carries the parent ABC identity. The top Westminster catalog items have been re-packaged in a new series, Westminster Gold. And in the tape field, the Ape name re-emerges as a $3.98 budget line for 8-track and cassette, with 35 titles in the initial release package.

The Dunhill label, which has been the most successful of all the ABC owned companies during the past several seasons, has added several new names to its own artist roster, notably: Allen, a rock group; Emitt Rhodes, a 20-year-old singer-writer-producer; Magna Carta, another rock group from England.

The ABC line is moving into soundtrack properties from the parent company and has a package from the new ABC/TV children's show "Lancelot Link, Secret Chimp" plus the soundtrack from the ABC Pictures release "Zachariah" patterned musically after "Easy Rider" in that there are a number of contemporary acts performing solo, such as the James Gang (which records..."
CONGRATULATES

ABC/DUNHILL

Another Division of American Broadcasting Companies, Inc.

ON THEIR 15th
ANNIVERSARY

The ABC Record and Tape Sales offices shown above are full service Record Rack Merchandisers which supply all phonograph record, tape product and accessory needs to all size departments. We thoroughly cover the entire United States since we have over 200 salesmen and supervisors in the field.

We invite and sincerely welcome any prospective customer to visit any of our branches to inspect our completely computerized, fully automated and progressive offices and warehouses.

Doing a RECORD business is as simple as
UNITED RECORDING and AFFILIATES extends its BEST WISHES and THANKS to ABC - DUNHILL for Fifteen Years of Success and Origination In The Industry

CONGRATULATIONS to ABC/DUNHILL RECORDS on your 15th Anniversary

Specialty Records Corp.
210 North Valley Avenue
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[717] 489-4717
In appreciation and recognition of your outstanding contribution to our success

CONGRATULATIONS to ABC DUNHILL

Three Dog Night

CONGRATULATIONS to ABC DUNHILL

Steppenwolf

CONGRATULATIONS to ABC DUNHILL

Bush

CONGRATULATIONS to ABC DUNHILL

Reb Foster Associates, Inc.
Jay Lasker,
ABC/Dunhill's president

New Home, Face, Philosophy- ABC/Dunhill On 15th Anniversary

Continued from page ABC-4

for ABC), Doug Kershaw (who records for Warner Bros.) and Country Joe and the Fish (who record for Vanguard). In a more adult mold, ABC will release the music from the parent company's theatrical release, "Song of Norway."

"We are picking up quite a few of the ABC picture properties," Lasker says. "It's the greatest amount of inter-company cooperation in the music area we ever have had. But we really don't have to take anything. Our only criterion is that the music has to have a potential as a recording, able to stand on its own merit."

In an era in which money—or the lack of it—can strangle a record company, small independents are looking to the big fish for financial support. Will ABC get involved in purchasing other labels? "My thinking at this point is not one of acquisition," Lasker answers, a serious expression crossing his face. "It's one of internal growth. Our concentration is to build from within. While other companies have been chasing the Rolling Stones (which this past summer indicated they wanted to get into a new recording situation), we haven't opened our mouths because we know it's beyond the things we've set for ourselves."

One of the main goals for the company is to present a strong marriage of image that ABC and Dunhill, two formerly autonomous labels, are now closely lined. This goal has been accomplished by the linking of both companies' names into ABC/Dunhill.

In another major sense, there is also a second linking in that Lasker, as the new new president, maintains daily contact with Sam Clark, ABC Records first president when the company's name was ABC-Paramount Records. Clark is now a corporate vice president in charge of all non-broadcasting activities including theatrical films and motion picture houses, "He's very active in the record area," Lasker says. While Lasker gets Clark's advice on matters, he, Lasker, runs an autonomous operation. Clark, with his background, becomes an invaluable sounding back for Lasker.

Lasker's executive team, or the new crew, encompasses Howard Stark, executive vice president of ABC Records; Marv Heifler, administrative vice president, ABC Records; Steve Barri, ad vice president, ABC Records; Barry Gross, Dunhill's promotion vice president; Dennis Leventhal, national sales director for all the labels; Marty Goldrod, national sales manager for ABC Records; Julie Zima, national sales for Dunhill.

In the field, the company's sales executives are Joe Carbone in the East, Marty Hirsh in Chicago and Charlie Trelap in the South.

Operating from Los Angeles in the promotional area besides Dunhill's Gross are Marty Kupps, handling ABC and Barry Ray handling albums for all the labels. Promotional fieldmen include Marty Singer in Philadelphia; Chuck Livingston in Chicago; Richard Taub in Dallas; Mickey Wallach in New York and Rich Paladino in Los Angeles.

The company's ad department, headed by Barri, includes Ed Michel (handling jazz, blues and classical projects); Bill Saynycz; Harvey Bruce and Lee Young, the administrative chieftain.

The company's publishing wing, encompassing five firms, is operated by vice president Joel Sill, with Mike Gould his administrative assistant.

ABC publishes the works of most of its acts, including Steppenwolf, Three Dog Night, B.B. King, the James Gang, Grass Roots, Smith and John Lee Hooker.

Ray Charles, who records for his own Tangerine Records, is released on the ABC label. Charles as an artist has been associated with ABC for 10 years, having come to the company from Atlantic.

Lasker's background with Reprise, handling the Frank Sinatra type of middle of the road artist, his experience with Veejay handling rhythm and blues and some Beatles material and his deep involvement in running Dunhill's contemporary rock operation, puts him in good stead in understanding the artistic temperaments of the acts which record for all the ABC/Dunhill labels.

Talent Magnif

Ten years ago he would never have guessed that Los Angeles would become such a magnet for talent because all the major companies were in New York. But the Beatles put the emphasis on the teen buyer, he says, and the Southern California area represents the youth market, so it's right for ABC to be headquartered here.

When teens began to really buy albums, all the labels began to look for youth oriented acts that could be marketed in the LP field, he points out. "I've always felt that this area's informal atmosphere, as opposed to the hospital look of the buildings in New York, was more conducive to creativity."

Lasker feels the area's creative environment draws songwriters who consciously probe social issues. Dunhill's own first big hit was "Eve of Destruction," which Lasker says "talked about sending men to the moon while we still have Selma, Ala." At its height, Dunhill employed 17 people. ABC/Dunhill's payroll today covers a staff of 35.

There is a feeling of informality which permeates the company's headquarters. "It's a controlled informality here," Lasker is prone to explain. "By that I mean we have the aura of informality, but we know where we are at all times. And this produces a better flow of ideas." One of the advantages of being headquartered in Los Angeles is the freedom to get in one's car and drive over to a club to hear a group audition in the afternoon, or going to an afternoon screening of a film with the idea of possibly bidding for the soundtracks.

Around 95 percent of the firm's product is created and recorded in the L.A. environs because the artists reside here. There are around 15 acts on the pop roster, with Lasker noting: "We would prefer to sign artists who are local" because it is infinitely easier to communicate with them on a host of business matters.

The company's own 16-track recording studio in the headquarters building is now used for sessions, with Steve Barri enjoying the comfort of having a facility in the same office in which he does much of his creative planning.

The 1970's represent a new day for ABC/Dunhill. The company has a California look. There is the West Coast informality which springs up at a visitor. But as Jay Lasker states:

"We have the aura of informality, but it's a controlled informality. We know where we are at all times."

SEPTEMBER 12, 1970, BILLBOARD
Congratulations

ABC/DUNHILL RECORDS

on 15 Years of Leadership

DAVID ROSEN, INC.

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MAY WE BE THE FIRST TO CONGRATULATE ABC/DUNHILL ON THEIR 25th ANNIVERSARY AS WE ARE ALWAYS LOOKING AHEAD.

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heavy sound from DUNHILL... RCA canada distributors and manufacturers
The Responsibility Of ABC's A&R Department

By leroy ROBINSON

Jazz producer

And talking to Michel, you can come that to be a fact immediately, as he was a freak in the sense that I am not mainlystreamed involved in A&R. I do the jazz populating for the jazz company, and there's no reason why a legitimate first class jazz record can't sell to a pop audience. It's melodically, it's interesting, it has a different sound to it.

Ed Michel is indeed the specialist who must utilize a certain insight into what will be marketable because his is a specialized market. And, therefore, it takes a very learned and experienced individual to make jazz work for ABC/Dunhill.

At 34, Michel looks back on 13 years of experience, mostly in jazz, serving under such mentors as producers of the J. M. C., Pete Best and producer of Bubble in the infancy days of tape cartridges, and as a freelance producer, before coming to ABC a year and a half ago. Since that time he has done all the producing, both in New York and Los Angeles, of such jazz artists as Ahmad Jamal, Milt Jackson & Ray Brown, and Buddy Montgomery, for Impulse.

Like Barrie, Michel thinks of spending well for the products he's responsible for, so one of the first moves he made in his area of the A&R department was in company. "I'm of the opinion that since I'm making limited market albums records, I don't want to spend an awful lot of money. That is to say, I'll spend the money, but don't waste it."

Michel's concern is not necessarily a personal one, although he admits to being "super stingy," or only in the business of Impulse Records, but for the artist whom he has a great deal of compassion for. He says, "It's the artist's money, it's not our money. We're laying it out, sure, but it's his money. He's gotta earn it back before he's paid royalties."

And to insure that the artists he records have the best advantage going for them in the way of promotion and sales, Michel personally, or personally selects the sort of the distribution as well. And more and more, Jay (Lasker) is pushing me into things that I hadn't done, like promotions, talking to radio stations and disk jockeys, booking agents, and just overall followup on spreading the word of our recording artists. And I think it's very good for me.

It could be that the jazz artists on Impulse, particularly since Lasker, president of ABC/Dunhill and a "super merchandiser," according to Michel, feels that he's "large kin if it's a jazz record or pop record; just sell it." Plus, Lasker gives a tremendous boost to everything that comes out of our A&R department, explains Michel, because he has asked only one thing, "I want more of something I can sell, and wall".

With that in mind, A&R fills the order regularly.

Impulse, under Michel, has been successful (its best selling artist is Barbra Streisand and the late John Coltrane because he has maintained the character his predecessor brought to the label. And he feels that he's not afraid of the new jazz, and that there is "a tremendous body of music in the traditional and mainstream music," which he does not ignore or disregard in any package he puts together.

The aforementioned is partly the reason Michel and the other member of the department, Bill Szymczyk, will be working on a special project. "We are going to be co-producing an album with guitarist Howard Roberts. We're tremendously excited about it because Bill is coming in a pop producer who really makes super-freak albums, and I'm coming in as a jazz producer who makes freak albums," excitedly explains Michel.

"I'm usually leery of co-production deals: producers really step on each others' egos," continues Michel. "But Bill and I have two such different sets of intentions, or different sets of directions we go in, that we really need on each other. It should be very good.

Szymczyk agrees with his fellow producer. He is also, at this writing, a very busy producer who is presently in charge of music for a production of a major motion picture, "Zachariah," overseeing all the music of the production. He is also an in possibly important entity in ABC Records because of his showing the music world just how great an artist B.B. King is and has been for long time. Under Szymczyk's guidance, the success of King's albums has been overwhelming.

At 27, and with six to seven years of experience, Szymczyk brings to the A&R department that extra something of individuality that makes his ABC/Dunhill reissues have a total quality. One reason this is possible is "I make an album, not a single," explains Szymczyk. "I want every track to be a hit," which is not of the ordinary for pop record production. But it has been the key to Szymczyk's success, and the ABC Records brass, as said Barrie, appreciates these methods.

These methods will be utilized when he records Howard Roberts with Michel, and it has already been used in an album recently completed of Jimmy Witherspoon, which the entire A&R department is overly optimistic will be heavily a part of the competition ABC will enter into with the other record companies. And producing simple products.

There is a mutual admittance society extent within the firm's A&R department. And it's all because of the executiveamaral John Coltrane, who assembled with Steve Barrie, Ed Michel, and Bill Szymczyk. They are young, talented, aggressive, a part of the urgency of today's youth and the music that surrounds today's generation of listeners, and definitely an asset in the 1970s for ABC/Dunhill.

Publishing Division Expands It's Creative Desires

ABC/Dunhill's publishing division is being geared for full status as a complete company, "We want to become a full-fledged, complete and total publisher," asserts its division's director, Joel Sill.

"We have the facilities to be a full-fledged company because we have the right elements—a record company, film company, a TV outlet—all of which can use our acts or we can exploit their songs.

In the past, Dunhill's publishing companies, Trustdale and Sage, and Warner ASCAP were repositories for songs written by the groups which recorded for that label.

In fact, notes Howard Stark, the ABC/Dunhill executive vice president: "Our publishing at this point is based on our own artists with 75 percent of the songs being written by them."

As a result of the amalgamation of the two labels last May, there is a new consciousness—and desire—in the publishing wing to sign more outside writers who are not aligned with any groups and there is a drive on to get more non-ABC acts to record material from the six major firms which are owned by ABC. These include, in addition to Trustdale and Sage, Arco (ASCAP), Pemco (BMI), West BPM (BMI) and Porgie (BMI).

There are around 10 writers involved in the ABC/Dunhill publishing business, with six on an exclusive basis, Sill, who is 23, and has grown up in the music business (his father is Lester Sill, the Screen Gems-Colombia (executive), boss for the professional structure of a song to be written, it is one of three new young writers for praise: Harvey Price and Dan Walsh, both 21, who have written material for the Grass Roots and who record as the Arcade on ABC, and Kenny Loggins, a writer for the Smothers Brothers TV show.

"Previously we felt publishing was a gas station for our record company," Sill says, "with songs being the source for the industry and our company owning our own film, we can go outside our own organization for material."

Music Potential

The people at ABC's film company are creatively aware of the potential of contemporary music, Sill says, adding that he and Barrie, the A&R director, are getting involved in film projects at their inception.

The publishing operation is structured so that Sill's efforts plus those of his administrative assistant, Mike Grodzicki, and Joe Carunchio, are helping in the film projects.

The company has decentralized its departments so that everyone is responsible for their own specialty areas, but not to the point where top management loses sight of what's happening.
Congratulations from Ray Charles and the staff of Tangerine Records, Inc.
International Exploitation Promotion

Major Point With ABC/Dunhill

Whatever ABC/Dunhill's plans are for the international marketplace, one thing is certain: each licensee or office will be promotionally oriented.

"The whole theme of our international and domestic operations is to project the label and build its acts," explains Howard Stark, the company's energetic executive vice president.

"The plans we have for our international operation are much the same as the plans we have been in the past," Stark continues. "Most of the big companies are widening their international scope. It will never get to the point where it outweights our domestic operation; rather it will be an adjunct to our domestic sales."

Henceforth, all of the company's product overseas will be distributed on the Probe label, a move to provide one label identification around the world. Both the ABC and Dunhill labels have been in use by other companies, so the American ABC and Dunhill companies have been restricted in their own usage overseas.

In the past, ABC and Dunhill product was released by EMI on its Stateide label. The Probe identity will also carry the explanation that the company is a subsidiary of ABC/Dunhill.

ABC/Dunhill's concept for a licensee is a company which is steeped in exploitation. "This is a major point with us," emphasizes Stark, a 10-year veteran with ABC. "We are not just there for the money, but for the purpose as well."

"As the years have gone by, our licensees have become more promotionally aware, just as we in the States have become more promotionally minded." Stark admits that the company has had to educate its licensees to the value of promotion, following ABC's own internal education. The Japanese, for example, as a rule went on further in promotion than other countries. (Toshiba is the Dunhill licensee and King is ABC's.)

Lee Wood's EMI organization in England, Stark points out, is also very cognizant of promoting ABC's acts.

"The Japanese do very novel things. They are always running contests involving promotional books, games and toys. They bring a lot of merchandising facets into play with their promotions."

Individually, Ray Charles, Steppenwolf and Three Dog Night are accepted overseas, "by virtue of the fact their records are played and they make appearances. But appearances on TV alone continue, "without a good record means nothing."

Tommy Roe is a major star in South Africa, and his appeal seems to have a wide international scope. In Italy, instrumental jazz albums on the Impulse line are "dynamite."

ABC does not have at present any company-owned foreign offices. "It's too premature to say what our plans are for the future but it's an area for thought. We want to do what's best for our company over a period of time," Stark does acknowledge that ABC will open a London office this year.

"We measure the potential of ownership against the potential of what we are getting in an attempt to accomplish. Money is important but there has to be other things. Personnel is a problem. Our major interest is the building over the next five years of ABC/Dunhill and then in turn building it up all over the world."

Stark and his boss, president Jay Lasker, have been overseas meeting with representatives from many parts of the world and the two plan a number of trips across the oceans to build ABC's relationships in the licensee and subpublishing fields.

Overseas, ABC/Dunhill's international operation falls under Stark's aegis. There is no international director replacing the late Dave Berger who had handled that assignment.

Lasker and Stark have established a policy of having more than one person present at major deals, both international and domestic.

Stark is Lasker's right-hand man, and the way the company is now structured, the two are involved in the international expansion and license structure of the new ABC/Dunhill.

Sitting in his office several steps away from Lasker's owns comfortably interlaced lair, Stark faces ABC 12 gold singles hanging on his wall.

Stark wears a blue dress shirt open at the neck with his tie hanging loosely as he talks about the feeling (or ambience) which permeates the office where people rub elbows with each other easily and the grapevine is very small and word gets around quickly.

General Cycles

The company's two-building complex will not get any bigger, Stark points out, because "we don't want the spaciousness to ruin the effect of informality which we now have."

Stark has gone through several cycles with ABC. He joined ABC when it acquired Westminster and handled sales for the classical line. Then he moved into the Impulse operation as its operational head. When ABC opened its New York branch, he ran that operation and then came back into the headquarters on Broadway as sales manager when Newton became president in 1964-65. Two years ago he moved to California as West Coast operations vice president.

The progression of moves which ABC has taken or is contemplating for the future—both international and domestic—are marked by a deliberate slowness. "We think things out," Stark says with a glint in his eye.

ABC/Dunhill's publishing division is being geared for full status as a complete company. "We want to become a full fledged, complete and total publisher," asserts the division's director Joel Sill.

"We have the facilities to be a full fledged company because we have the right elements—a record company, a film company, a TV outlet, all of which can use our acts or we can exploit their songs."

In the past, Dunhill film publishing companies, Trouse- dale (BMI) and Wingate (ASCAP), were repositories for songs written by the groups which recorded for that label.

In fact, notes Howard Stark, the ABC/Dunhill executive vice president: "Our publishing at this point is based on our own artists with 75 percent of the songs being written by them."

As a result of the amalgam of the two labels last May, there is a new consciousness—and desire—in the publishing wing to sign more outside writers who are not aligned with those who have been there in the past to get more non-ABC acts to record material from the six major firms which are owned by ABC. These include in addition to Trouserdale and Dunhill, Amos Distribution (ASCAP), Pameco (BMI), Westbam (BMI) and Porgie (BMI).

Gas Station

There are about 10 writers involved in the ABC/Dunhill publishing business, with six on an exclusive basis. Sill, who is responsible for setting up in the music business (his father is Lester Sill, the Screen Gems/Columbia executive), looks for the professional structure of a song from a writer. He singles out the young writers who have been praised by Dan Walsh, both 21, who have written material for the Grass Roots and who record as the Arcade on ABC, and Kenny Loggie, a writer for the Swoofers Brothers TV show. "Previously we felt publishing was a gas station for our record company," Sill says. "With songs being the source, the industry and our companies, ABC and TV companies, we can go outside our own organization for material."

The people at ABC's film company are creatively aware of the potential of contemporary music. Sill says, adding that he and Steve Barri, the ad director, are getting involved in film projects at their inception.

"Lately, ABC has felt that the publishing wing has begun to realize new sources of material. The publishing operation is structured so that Sill's efforts are geared to getting the best assistant, Mike Gould, flow through Sill and Lasker."

The company has decentralized its departments so that everyone is responsible for his own symmetrical areas, but not to the point where top management lobs sight of what's happening.

What's happening is that ABC plans to set up new publishing deals in Europe, notably in the United Kingdom and Germany. Contracts are being renegotiated in South America and South Africa. New affiliations include Edizioni Musicali Phonfilm in Italy; Agence Musicale Internationale in France, Belgium and Holland.

In Japan, Victor Publishing Ltd. and Seven Seas Music Co. handle the ABC and Dunhill interests. Associated Music Party Ltd. and Castle Music Party, Ltd. are the firm's two principal publishing affiliates. Swedish Music AB is the Scandinavian representative.

The company plans to more aggressively promote its copyrights in the international market, Stark points out.

Domestically, Vince Marchiolo is the publishing representative responsible for finding talent and exploiting songs. Diane Petty runs the Nashville office which is basically an outlet for publishing activities.

Gould, as the department's administrator, processes the paperwork, freeing Sill to generate income. Gould oversees all copyright deals and handles synchronization fees and relations with the Harry Fox office. He "has dozens of places where there are questions and doubts," Sill explains. "I've got one of Los Angeles' best known publishing figures. "Things are starting to come together," Gould says.

And that's a good analysis for the future.

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Ask any record promoter what the differences in techniques are in promoting records as opposed to saying hyping a new brand of breakfast cereal, and chances are he'll tell you've blown your mind for asking the question in the first place. For he is so deeply enmeshed in the job that he can't even do anything else for a living. Or if he can, he won't admit it. He is at the epicenter of the universe! He's phlegmatic to the point of bemorrhage, intense to the point of explosion, ineffable to the point of prevention, cunning to the point of thievery.

His entire world is comprised of disk jockeys, program directors, A&R men, free-form FM's (as underground FM's seem to be fading), turkeys, WATS lines, smashers, mind-blowers and stiffs. Also, the stilts.

"A stiff's no such thing as a stiff here," says Barry Gross, ABC/Dunhill's young, aggressive, outspoken, promotional vice-president. "Not going in, anyway. There's no way to know from day to day where your next hit is coming from, so you work everything. Everything must be promoted; but everything!

"Asked what fresh new promotional gimmicks his department was now employing as standard operating procedure, Gross retorts: "There are no gimmicks in promotion today. We've made a very sophisticated business out of record promotion. It is not a hobby. In fact, we've just heeded up our promotion department by bringing in some top-notch men from the field.

"As you know, the entire organization is guided by Jay Lasker, our president, and I oversee the entire ABC promotion department because there will always be labels who, because of size, cannot afford to maintain enough branches to service accounts." He pointed out that a large part of the record business has been the independent label and even though a hot independent label may set up some distributor branches of its own, it will have need for distributors in other areas.

He said he looked back fondly on his days as a distributor. "I never got away from the distributor business. Being a distributor helped me to learn of dealer problems, distributor problems, and the problems of the manufacturer.

The record business has gone through a dramatic change. "When we know years ago," he said, "which was essentially a catalogue business. But only a small part of the catalogue business remains. The largest percent of a record company's profits today come from a small number of artists. Some labels may have only three or four artists who give them 60-80 percent of their business."

And Clark felt the growth potential of the industry "is very good." The outlook, however, has certainly been helped by the advent of the tape business in all its configurations.

"But I think the industry is going to be forced to take a hard look at its marketing philosophy, I'm specifically referring to the guaranteed sale or exchange privilege. The credit terms extended.

Today, at no time do you know how you stand financially. There is no major company who doesn't need to project profits, cash flow, and cash requirements from time to time.

"And the way the record business is being done today, you can't do this. The distributor, heretofore, bought records based on privilege. You didn't buy the records that you didn't think would sell because you'd have to eat them. This led to the demise of various distributors when they found they had inventory above and beyond their ability to pay the manufacturers. But things are being done differently now.

"This is the only business I know where you don't get paid until the product is sold."

But the industry had better realize no business can succeed without profit.

"If the industry continues with its present marketing philosophy, it's going to come back to haunt us." He pointed to current conditions in the movie industry and how some motion picture firms have had to write off as much as $10 million.

I have told record management of ABC Records that our goal is not to see if we can do the most business, but to see if we can do the healthiest business. The object is to make a profit, I'm not interested in shaping the record and getting them back."

Clark set up the record division of ABC in 1955. Larry Newton came in shortly after the formation of the company and later became the vice-president. Clark said Newton had done an outstanding job with the labels before his promotion into the corporate structure. Among those who Clark brought into the record firm early were ad producers Bill Feller and Don Costa, now successful on their own.

The first record released by ABC was Edie Goss's 'Sincerely Yours' (b/w "Come Home") No. 9655. Others who've been ABC stars include Ray Charles, Steve Lawrence. Clark spoke of Paul Anka walking in, strictly as a songwriter, and recording him. That session was "a wonderful experience," he said.

"ABC Does The Healthiest Business - Sam Clark

The record industry is going to have to "take a hard look at its marketing philosophy," according to Sam Clark, group vice-president of non-broadcast operations of the American Broadcasting Companies Inc. A veteran record man and former distributor himself, Clark organized ABC-Paramount Records in 1955 for ABC, the firm then known as ABC/Paramount Records. Previous to that, he helped found Music Suppliers in 1945, a leading Boston distributor, with Harry Carter and Gordon Dinsmore.

The independent record distributor will survive, Clark felt. "I think there is a place for the independent distributor because there will always be labels who, because of size, cannot afford to maintain enough branches to service accounts." He pointed out that a large part of the record business has been the independent label and even though a hot independent label may set up some distributor branches of its own, it will have need for distributors in other areas.

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The record business has gone through a dramatic change. "When we know years ago," he said, "which was essentially a catalogue business. But only a
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In 25 words or less...

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Attn: ABC/DUNHILL

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MARY HELFER, ABC's administrative vice president.

MURIEL GAYNOR, Jay Lasker's administrative assistant (at right).

SEPTEMBER 12, 1970, BILLBOARD
ONCE AGAIN WE SAY

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EMI Records (The Gramophone Co. Ltd.), EMI House, 30 Manchester Square, London W1A 1FA
## Soul Sauce

**BEST NEW RECORD OF THE WEEK:**

"IF THIS WAS THE LAST SONG"

DEE DEE WARWICK (Atco)

By ED OCHS

SOUL SQUAWK: A summer of soul sounds is over and school is back in session again, as kids are buying notebooks and textbooks instead of the summer-to-autumn sounds. Action is in the air, though, as soul continues its brisk new day of experimentation, an internal boom and a most soulful near future. So look out, Chicago is on again, The Gang and The Sequins. Same for The Artie K. prospering under the wing of producer Sylvia Robinson, on 300,000 on "If I Didn’t Care." Her own "Have You Had A Lately" is showing new regional strength, reports Bill Darrill, while the label is engraving a few more "Mom’s Got A New Man" for the Isley Bros. "Get Down Off The Train," on Turbo. The pop market is taking a second listen to hard-working soul hits, like Gene Chandler’s "Groovy Situation," Spinners’ "It’s Shame" and Jackie Lee’s "The Chicken It’s Showtime," singleaspect of discs by Charles Wright, Candi Staton, Impression, Whispers and 100 Proof. These are all national numbers. A surprising fact of B.B. King, album to be titled "B.B. King in the County Jail" will be taped by ABC/ Dunhill, Thursday (10), when the blues star plays for the 1,600 inmates of Chicago’s Cook County Jail. He’s appearing at Muster Kelly’s in that town till Sunday (13). Don’t forget big new Atlantic LP’s by Aretha Franklin, Clarence Carter, Roberta Flack, Wilson Pickett, Etta James, as well as top jazz offerings, and covers from Donny Hathaway and Otis Redding, and Dee Dee Warwick, hot again with "If This Is the Last Song." And Buddha’s got the next power product with Curtis Mayfield’s Isaac Hayes-like production, "Curtis." Also LP’s from the Impressions and the Edwin Hawkins Singers with "More Happy Days." Congratulations to NATNAS “Man of the Year” Al Bell of Stax Records, and for Foreman’s chair for the coming year, Aki Akongo, Warner Landers, Jr., who will go into his new venture, June Productions, based in Los Angeles. The Pompeii-distributed Jackson Sound label kicks off with Tommy Tate’s "Let’s Be Heard." Make SOUL SAUCE your bulletin board in Billboard for the latest music news, views and vibations. SOUL SAUCE sells solo to the top and over 200,000 copies in the first month. On stage at the Apollo vs. In The Mood at the Apollo this Thursday (6) Eddi Strong, Vivian Reed and Ronnie Dyson. Break out of the World: Four Tops! Still Water (Love). Clifford Curry to SSS isn’t with Soul Ranger while the Yeomans move the music, Tharsis. J. D. Woods, Sonny Charles and the Emotions. Pop’s with ears: Kool & The Gang, Funky Men; Originals, I Like Your Style; Del onions, I Give to You; Candid Staton, How Can I Put Out The Flame. Few are keeping more soul discs in play. SOUL SAUCE picks to run: Presley, Otis Redding, Eddie Floyd, Wilson Pickett, Righteous Brothers. "Baby Let’s Do It" by Paul Kelly, "I’m A Man" by Happy Tiger; Lee Dorsey, "What You Want" (Bell); Branding Iron, "Right, Tight & Out Of Sight" (Volt); Barbara Mason, "Now That He’s Gone" (General); Vandellas, "In My Opinion" (T-Neck); Bobby Adams, Mr. Preacher Man (Hometown); Alonzo O.W. Wright, "Ace of Spades" (Beat Back); Geraldine Hunt & Cherokee Sisters (Capitol); Manon & The Agents, "It’s The Thing" (Dynamo); Popular Five, "Baby, I’ve Got It" (M. Chandy); Sam & Sam Sneak the "Tennessee Waltz" (Atlantic); Oscar Perry, "Feel From The Sticks" (Back Beat). New Jackson Five, "I’ll Be There" b/w "One More Chance" (Motown). Douglas Records’ milestone, "The Last Poets," is over 225,000, and is now available from Douglas and Pickwick on 8-track tapes. Knaptown Records of Indianapolis is running with "Young Girl" by Jazzy Cuzzo. Aki Akongo sells SOUL SAUCE. If you need SOUL SAUCE, write us c/o Billboard, 165 W. 46th St., N.Y. It’s time.

---

**From The Music Capital of The World**

**DOMESTIC**

- Continued from page 33

Sunday evening Sept. 20 show. He joins a talent roster comprised of the Buddy Rich Band and Los Angeles’ Sound Master’s, Merriweather Post Pavilion, Middletown, New York. The program begins with a solo recital of the Oakland Chamber Orchestra, under the direction of Roberta Flack, Wednesday night. For an hour Saturday afternoon concert, "The Last Poets," is over 225,000, and is now available from Douglas and Pickwick on 8-track tapes. Knaptown Records of Indianapolis is running with "Young Girl" by Jazzy Cuzzo. Aki Akongo sells SOUL SAUCE. If you need SOUL SAUCE, write us c/o Billboard, 165 W. 46th St., N.Y. It’s time.

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**THE SOUL SINGERS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title Artist, Label, No. &amp; Pkt.</th>
<th>Weeks On Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>DON’T PLAY THAT SONG (Bobby Womack, Mercury, 722)</td>
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<td>2</td>
<td>PACHES (Vivian McKinnon, Atlantic, 2748)</td>
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<td>3</td>
<td>SIGNED, SEATED, DELIVERED (Fin-Tours)</td>
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<td>JINN DON’T KNOW MOUNTAIN HIGH (Donna Ross, Motown, 979)</td>
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<td>5</td>
<td>O.V. (Stevie, Motown, 999)</td>
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<td>6</td>
<td>SOTTO VOCE (Elvis, V.P. 2507)</td>
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<td>7</td>
<td>TOO MANY BARGAINS (Sex Machine, Parts 1 &amp; 2)</td>
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<td>8</td>
<td>EXPRESS YOURSELF (Charles Wright &amp; The Watts 103rd Street, Warner Bros., 2717)</td>
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<td>9</td>
<td>DO YOU LIKE MY LOVE (For You Growing)</td>
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<td>10</td>
<td>THIS WOMAN (Soul, United Artists)</td>
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<td>125 THINGS TO DO</td>
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**From The Music Capital of The World**

**DOMESTIC**

- Continued from page 33

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Selling Sounds

* Continued from page 40

spot for the Gemini Supermarkets, a Norristown, Pa., chain. Jack Shimpig, generating director, produced the jingle, which will be used on Philadelphia area stations.

Derek & the Dominos recording next week or so at the Atlantic Recording Studio in Miami. The group's latest album, "Lay It Down," was recently released.

** Action at National Recording Studios, New York (212-575-6440). Steinberg & Co. has closed the deal for the latest act to join the company's roster of recording artists: Steve Shamos, manager, recorded music.
Fill this out and you may win a trip to Japan.

The idea? It’s called the First Tokyo International Popular Song Festival. The winning song earns $3000, an all-expenses trip to Tokyo for you, the singer and an interested third party, plus $1000 for the singer. Each finalist gets an all-expenses trip plus $1000 and $500 for his (or her) singer. 10 finalists will be selected.

What do you need to enter? Tinkle out your tune on a 7½ tape, write three copies for piano and singer in English, enclose your photo, the singer’s photo, and brief personal histories… and send the whole thing to: Popular Song Festival, Yamaha International Corp., P.O. Box 54540, Los Angeles, Calif. 90054.

That’s it. Entries must be in by September 30, 1970. The Festival runs from November 20 thru 22. And we don’t care what kind of song you have in mind as long as it’s your very own (either unpublished or published on or after January 1st, 1970 in the U.S.) and as long as it isn’t classical.

Start tinkling now. Tokyo’s going to be a heavy scene this fall.

*YAMAHA INTERNATIONAL CORPORATION*
Pick Top Jukebox Artists, Records; 'Best' Label Award To Be Eliminated

Referring to the honor for labels, MOA executive vice-president Fred Granger says: "This called for a conclusion of fact we are not permitted to make. There is a lack of criteria for the past two years this aspect of our awards has really been a popularity contest."

From 1964 through 1967 the award went to the "Record Supplier of Good Records". This was three times by judging, then tol and once by RCA. After changing the award to "Record Company of the Year" (MOA) and "Best" label, MOA each took honors.

"It was basically a matter of determining what the best label is. Many of the best overall producers, a lot of companies, do not get their products on jukeboxes, Granger says. He mentioned such high-quality labels as RCA and Decca, who are not regularly with jukeboxes, Granger says. It came up for a letter to the MOA board after Eric Shirey, the award winner in 1967. He is one label executive who is really well known in the record business. So far, however, there is no decision what label be the best and MOG is another who has made a lot of hits, an independent label with a lot of good small labels."

S. C. Jukebox Convention Set

By LAMAR GUNTER

The association scheduled a full membership meeting to be held in Columbia Nov. 14-15 to complete the plans for the convention at the Columbia Sheraton Hotel next February. The meeting will be held at the Star Trading Company, South Atlantic Distributing Company and Wurlitzer Corporation at 12:30 a.m. for the planning session.

A. L. Witt of Witt Music Company. Greenville, is convener and entertainment chairman.

New Style MOA Talent Show

WIDMILL HALL
WASHINGTON—There will be a new rule to the Music Operators of America (MOA) stage show at the October 16-18 convention, and it is conservative. Hird of De La, who has subject his own 50th anniversary in show business and his 20th production for MOA, says this year the show will be "clean and straightforward," putting the jukebox operator on record as "establishment." Some raw humor at last year's banquet show drew criticism and signaled the need for a format change.

A new master of ceremonies for the show is another side of the emphasis on conservatism. The production will have its master of ceremonies Gene Brenner, who has done some emceeing for the "Hottest" and "Rowe" hillbilly band. He has also been "some comedy," says Hird, who had picked the acts and selecting the talent. Since White House is about the dead center of the country, Mr. Brennan's introduction will undoubtedly be in line with the new establishment tone.

The entertainment will be lively and plentiful, but it will be away from the hippie flavor that has been a little too much before presented. The show will be held at the Chase Park Plaza Hotel in St. Louis, A.M. Sept. 24.

MOA Date Dilemma For Label Exhibits

Continued from page 1

MOA show is worthwhile from a public relations point alone because, after all, the jukebox market represents 60 million in single sales. Why not promote. We should hope record companies make a effort to promote this if there are conflicting dates.

Without mentioning labels, he indicated there is more "negotiating with some who hope to divide personnel."

Bigger MOA Show

CHICAGO—Although there are the Music Operators of America (MOA) exhibitors this year, those taking part are not as strong as they were last year. MOA is heavily promoting this year's show. Only three booths are still available in the growing area of the Sheraton Hotel and requests for table booths are heavy, says Granger, who adds the table can still fit in some exhibitors.

Vending Mach. Down 9% from '68

CHICAGO—The shipment of vending machines by U.S. manufacturers in 1969 was down 9 percent from 1968. The 1969 shipment was 1,217,345, while 1968 was 1,327,600, according to figures from the Bureau of Labor Statistics. The 1968 bottom dollar amount was for beer, $119,863,000. This was down from $196,863,000 in 1967.

Continued from page 3

chart. "I go right to these songs from 100 up that were not on Billboard's Hot 100 the week before." This is the chart that the "Hot 100" initially at 70, "I've been considering this record, but now this kind of chart action will make me consider it more seriously.

In addition to weighting chart action, Mrs. Schott follows the Star Title Strip weekly list and radio play lists from WLS, WCFL and WJJD. Requests are a guide to the jukebox market.

Her first point of reference, however, are the business paper charts, "I go right to those songs from 100 up that were not on Billboard's Hot 100 the week before." An example is "Look What They've Done to My Song Ma," by the Shadows. This is the song that hit the "Hot 100" initially at 70, "I've been considering this record, but now this kind of chart action will make me consider it more seriously.

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Data correlated from many areas go into determining her jukebox picks. Even her son in Taiwan (formerly Formosa) keeps her abreast of music tastes in Asia. She has a 19-year-old daughter that offers advice about rock music.

BEHIND THE VOTE

Jukebox Programmer Finds Labels Slow With Samples

CHICAGO—Record companies would rate higher with Betty Schott if they were a little faster in sending out samples of new material. One of the few full time consumers of jukebox material is Mrs. Schott understands why operators don't want to turn over the best labels. Record companies occasionally send jukeboxes and many jukeboxes are all new jukebox companies all the time. Mrs. Schott, who programs jukeboxes at Western Automatic Music Corp., has the problem of analyzing the factors in determining what goes on the machines. "I must be on top of the music and most of the time I already have the record or have decided not to turn over more samples," is her comment regarding the value of samples. She uses a variety of criteria in judging the best record companies.

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FRED GRANGER and A.L. Lou Pecock (from right) laugh at joke by Ermer Boyce, president of the Montana Association. Dorothy Christianson, secretary, and Bob Walker, treasurer, look on.
Coin Machine News

Jukebox Programmers Labels Show

*Continued from page 45*

from locations are also important, but these often can lead her down a confused path.

"Actually, the location is usually a little behind me. I've been receiving requests for 'I Just Can't Help Believing' by B. J. Thomas. I first bought this record in mid-June (by mid-July it was up to 35 on the Hot 100). Neil Diamond is out now with 'Cracklin' Rosie' but I'm getting requests for his 'Solitaire' man. I'm still getting some requests for 'Raindrops Keep Falling on My Head,' too.

For the most part, Mrs. Schott finds that she programs a new record and then pulls it back off the route only to re-program it again when the song starts getting heavy radio play and shows up on the charts. "This happens all the time."

There is one criteria missing among Mrs. Schott's programming guidelines—stop advice. The reason is that Mrs. Schott buys her records from distributors. She orders her title strips in advance from Star. Keeping track of which distributor has which label is sometimes perplexing. "I have a big book—it's my bible. But now and then a new label will cause me to do some tracing down. I call Star then I start calling the different labels. The Billboard 'Hot 100 listing identifying distributors is really helping me."

She says that normally she buys records twice a week. "I like to buy in large quantities because this saves postage and delivery costs."

About the only aspect of jukebox programming she isn't involved in is the actual placing of the records on jukeboxes which is handled by route personnel. She handles all the paperwork, paying of bills, and maintenance of a huge library of older records and standards. "It really is a full-time job," she says, and I love it."

What's Playing?

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

Rapid City, S. D.; Adult Location

John Trucano, operator; Pat Burns, programmer; Black Hills Novelty Co.


Jackson, Miss.; Soul Location

Windham, Caugham, programmer; Capitol Music Co., Inc.


Missoula, Mont.; C&W Location

Eva Sheithamer, programmer, Montana Music Rentals.

Current releases: "If You Want To," Johnnie Cash, Columbia 4-4521; "You Must Be Here to Love This," Jeff Lee Lewis, Mercury 12090; "Wishing On the Wine," David Houston, Epic 5-10649.


Glendale, Calif.; Young Adult Location

Carol Stephens, programmer; Vanilly Vendors.


Springfield, Ill.; Adult Location

Bud Hashman, programmer; Star Novelty Co.


Chicago; Kid Location

Paul Brown, operator; Betty Scott, programmer; Western Music Co.


Emporia, Kan.; Young Adult Location

Harlan Wingrove; Jane Wingo, programmer; England, Music Service


Hutchinson, Kan.; C&W Location

Norman Kightlinger, operator; Beverly Wannemacher, programmer; Kight's Vending.

Current releases: "Everything a Man Could Ever Need," Glen Campbell, Capitol 2989; "Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211; "The Lovers Are All We Have," Tammy Wynette, Epic 5-10612.

Madison, Wis.; Kid Location

Lou Glass, operator; Pat Schwartz, programmer; Modern Specialty Co.


Omaha, Neb.; Soul Location

Howard Ellis, operator; Mac Ellis, programmer; Con-A-Matic Music Co.


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The Wurlitzer STATESMAN with its dual Gold and Red programs lets you offer pre-selected musical bargains for all age groups.

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Check with operators already cashing in on this exclusive STATESMAN feature.

They’ll tell you when you make it easier to play, patrons are more willing to pay!

That’s more gravy on the bread for YOU.

WURLITZER STATESMAN

THE WURLITZER COMPANY • 114 Years Of Musical Experience • NORTH TONAWANDA, N.Y. 14120
Jukebox Operators Find 'Top' Label Tough Pick

- Continued from page 43

Columbia). If I was really nailed down to a choice, I suppose I would pick Eric.

Like many others, Hashman claims he does program samples but he offers: There are few that go on to become big hits. "Tennessee Birdwalk" was one and "Spill the Wine" is another that came to mind immediately. I received a sample of "Spill the Wine" four months ago, but I will not buy it because it's too long. I used a lot of "Tennessee Birdwalk" and it's still on all my jukeboxes.

Sample service is often mentioned as the one major criteria in judging the best record company. The practice of one label distributing other brands clouds the old criteria of choosing the company that supplies the most hits during a given year. Las Montooth, MOA secretary, and an operator with over 500 jukeboxes in Peoria, says operators may not be able to recall the various subsidiary brands one label might distribute. Mentioning still another criteria—the pressing quality—he says: "This is fairly uniform, too."

Mack Ellis, programmer in Omaha, Neb., says he uses all samples mailed to the firm. "About one in ten pan out, but we appreciate the service. He says that a sample of Bobby Sherman's "Julie, Do Ya Love Me" tipped him off to his hit. Hashman isn't dismayed about the poor ratio of samples that eventually turn into hits. "This is natural—record companies have to push unknown artists. I'm willing to give them a shot."

"Sending samples to jukebox operators is a natural way to push new artists," says Mrs. Betty Schott, a Chicago programmer. "I find that the major labels do less sampling and I think this is because they know their product has a good chance of selling anyway. My complaint is that samples come in too late (see separate story)."

Granger indicates that all the MOA awards in 1970 will probably add entirely new ones. This will be a major topic at our next board meeting.

S.C. Jukebox Convention Set

- Continued from page 45

see chairman. If tradition is followed, he will be elected to succeed B. T. Barwick as association president at the convention. Barwick is with Sunner Music Company of Sumter, S.C.

Sherman convention chairman is Fred Collins Jr. of Collins Music Company in Greenville. Collins is immediate past president of the association.

Also on the convention committee are H. C. Keels of Keels Music Company, Florence, and Kenneth Flove of Greenwood Music Company.

S. Pratt, from the South Carolina Alcoholic Beverage Control Board was speaker at the Sunday luncheon of the association. About 50 members and their wives attended the Saturday evening dinner and dance at the Caballero in Charleston.

Coin Machine News


September 25-26—Arizona Automatic Merchandising Council annual meeting, Mountain Shadows, Scottsdale, Ariz.

October 2-4—Maryland Automatic Merchandising Council, annual meeting, Hilton Hotel, Annapolis.

October 2-3—Texas Merchandise Vendor Operators Association, Irving Hilton, Dallas.

October 2-4—Automatic Vendors of Virginia annual meeting, Mariner Hotel, Virginia Beach.

October 6-9—International Machine Exposition, Kopenhagen, West Berlin, Germany.

October 9-10—Marin Automatic Merchandising Council annual meeting, Holiday Inn, Lake of the Ozarks, Mo.

October 13—Ohio Association of Tobacco Dealers, 28th Annual convention and tobacco-candy exposition, Rutherford Hilton Hotel, Cincinnati, Ohio.

October 16-17—Northwest Automatic Retailers Council, annual meeting, Double Tree, Seattle, Tacoma Airport Area.


October 23-25—California Automatic Vendors Council annual meeting, Mark Thomas Inn, Monterey, Calif.
**Classical Music**

**Onegin' on Melodrama/Angel**

LOS ANGELES — A three-record package of Tchaikovsky's "Eugene Onegin" is being issued this week by the Downtown Angel Records with Montserrat Caballe, Kathleen Battle, the Boholte Theater Orchestra and Chorus, Yuri Mazurok and Gina Vitt, among the featured soloists.

The regular Angel label has a two-record "Onegin" package, and a "Requiem" and three albums by Carlo Maria Giulini and the Chicago Symphony Orchestra. Also on Angel are highlight albums from complete sets of Verdi's "Rigoletto" and Gounod's "Roméo et Juliette" and two Beechfochen concerti with pianists Emil Gilels and the Cleveland Orchestra under the late George Szell, taken from a complete piano concerto package.

A 10 LP "Guide to the Classics" is coming out on the Sere- phon label with the historical and contemporary works.

**RCA Issues a 3-LP Pkg Of Elijah in September**

NEW YORK — A three-LP package of Mendelssohn’s "Eli- jah" on RCA Records in September. Also slated are romantic guitar pieces by Julian Bream and Houston Group Gets Five Free Dates

Houston Music Performance Trust Funds has sponsored a guest-concert by the Southern Repertory and the Ensemble, directed by Richard Pickard, to present five free concerts at the Rice Institute Thomas campus this season, starting Sept. 27. The concerts will be under the aegis of the cooperation of Local 65 of the American Federation of Musicians.

(Continued on page 50)

**Regen Disk Firsts on McG-Hill**


Also on Telefunken is a Bee- dvin record set with soprano Hanne- Lore Khobe, also Annabelles Bar- mker, tenor Peter Schreier, Dinoian's soloist, and the chorus of Radio Leipzig and the Gewandhaus Orchestra, Leipzig, Herbert Kegel conducting. Completing the Telefunken series are an

**Dexter's Scrapbook**

By DAVE DEXTER JR.

HOLLYWOOD—Our Man in Germany looks in specifically. His latest contact describes a newly perfected one-sided disk that plays pictures on your home television set, a development of combined German and U.S. effort through the AEG Tele- funken and Telecine firms. With a five-minute running time, the new platter spins at 1,500 rpm. Anyone you know have a turntable that can handle it?

John Lennon and his Yoko have reined here several months now, without publicity. Phil Specter is working with Lennon in the production of a new album. Specter's associates say they hope to have it out "by Halloween, perhaps, or maybe the next Fourth of July."

PHIL STRASSBERG

**From The Music Capitals of the World**

**DOMESTIC**

**Continued from page 41**

CINCINNATI

Paul Dixon, WLW-PT personality who was stricken with a coronary at his home here Aug. 24, con- tinues his convalescence in University Hospital.

He'll be out at least a month. "The Paul Dixon Show," five days a week, has been taking its casting of four TV-top 4-hour, continues with Ken Priss, "midwestern Hayride" pilot, in for Paul, aided by the shows regulars, Carol Ann Sharpe and Ronnie Lou. Singer Annie Rodgers in town last week for work on "The Nick Clooney Show" on WCPN-TV.

Reflections is the name of a new rock club slated to make its bow at 2525 Vine Street, on the University of Cincinnati campus, in mid-October. Owners include Bob Onscreen, local real estate notables who will also have a repertory theater and will have facilities for dancing and the spot-ting recording. Staff comprises Dixon, Clooney, Carol Ann Sharpe, Ronnie Lou, Daniel Wolf, executive director, and Free Tyson, promotion. Plans are to open for business sometime this week.

Paul Fleck, personal manager to Richard St. James & Co., has set the date for his second album on the Ramada Inn, Portland, Ore., through Jimmie Ricks Productions in Chicago, and Red Donald- son, of the local Beas Jan Productions, holed into Cleveland last weekend to hang a promotion stethoscope on the Jackson 5. Wayne Jayme has ended a three-year tenure at WUBE Radio to join WJBX's sales staff.

**PHOENIX**

So that the Tom Jones situation isn’t repeated—where by the Par- rot recording was again filled off the Arizona Coliseum here (a $12.50 top) for his one-nighter last week in Phoenix. Elvis Presley’s manager, insisted on the house being cooled to a $10 (with other acts) at $5 and $5 when Elvis removes the first of a string of national concert tours. It takes place at the Coliseum on Wednesday (July 30) after several days at the Coliseum at the St. Louis Expo Center. He has his first concert tour in over 10 years.... A&M’s Leo Levy highlights the concert at the Coliseum, which has a 12,000 capacity.

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RANCY VALEY lasts a 30-minute show with Mickey Shapiro, top disc-jockey, and engineer Doc Siegel. The disk, "Maybe I’m Amazed," is her first single for the label.

**DAS ALTE WERK**

Big works by Biber, Poglitsch and Rosenmüller on original instruments with Gustav Leonard and the Leonhardt Con- cert.

Four J.C. Bach symphonies are presented on a 1-Thee Lyre with Emanuel Hurwitz and the Hurwitz Chamber Orchestra and Colin Davis and the English Chamber Orchestra.

Also on Argo is a set of strings and brass of Gabrielli, Vivadali, and Vevianovsky with trumpeters John Weidhahn and Philip Jones, the Philip Jones Brass Ensemble at the Academy of St. Martin-in-the-Fields.

Christmas album and a set by folk singer Cyril Tawney com- pete the Argo release.

**From The Music Capitals of the World**

**DOMESTIC**

Continued from page 41

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Smile Ludwig. It's your birthday.

All birthdays are the same. Unless, of course, you happen to be named Beethoven.

There's never been a birthday like this one. The 200th anniversary of Beethoven's birth. So we've outdone ourselves.

75 stereo records in 12 albums. The most definitive Beethoven collection ever assembled.

What the Wall Street Journal calls "the grandest offering of all."

"If music has charms," they write, "it also makes money... celebrate Beethoven's birthday and profit from the event."

They should know.


Our salesmen will leave you the Special Beethoven Edition 1970 Pre-Pack Order Kit.

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Deutsche Grammophon Records are distributed in the USA by Polydor Inc.; In Canada by Polydor Records Canada Ltd.
HOUSTON—The man who wrote the first commercial country hit recorded in the old Bradley Studios of Nashville has built two studios here, is in the process of building two more, and is developing Houston into a recording center.

Jimmy Duncan, author of the famous Bobby Helms hit of the early 1950's, "My Special Angel," has structured Jimmy Duncan's Soundville, a 14,000-square-foot music center which houses five publishing companies, three record labels, a production firm, and other facitities, including offices for two record labels.

Duncan, who has written "hundreds" of recorded songs over the years, now is building two more studios directly adjacent to the present property.

"We are going 18 hours a day with what we have," Duncan said. "And the way Houston is growing, we'll need the other studios as quickly as possible."

Duncan has three labels himself: Soundville, Soundville Country and Soundville Soul. On his country label he has signed Arch Yeary, a top disk jockey for years at KKKK, and Tino Del Toro, a strikingly handsome young country writer/singer of Mexican decent, whose first release will be out shortly. In all, Duncan has 12 artists under contract. Del Toro, by the way, has placed several other of his songs with Nashville music publishers.

Also in the Houston structure are Soundville Music, JDA Music and Gulf Music, all BMI, and Sherwick and Little Prince Music, both ASCAP. He has a talent management firm called Sound/Air, and a commercial production company called Sound Ads.

Jim Duncan Productions, Inc., is a holding company under which all of the other companies function. The commercial production firm covers both audio and visual work.

All of this part of the operation is located on the main floor, along with the two studios. One is a 24-track studio operation, running with four, two and full tracks. The studio size is 40 by 60, making it one of the largest audio studios in the nation. It has 22-foot ceilings. The other is a 30 by 40-foot, 16-track studio, running four, two and full tracks, and is said by Duncan to be almost an exact replica of the RCA studio "B" in Nashville. "It was one of my favorite studios and I copied it," he said. Upstairs are other offices, two of them manned by Scepter and Joe networks and on all country music syndicated shows. Another is Billy Troy, who is on the Opryland label, and Mike Hall and Tommy Jones, both of whom are currently in negotiations with Warner Brothers. Jones was one of the winners of the CMA Atkins Guitar Festival.

Diante Phillips, another under contract to Young Artist Productions, has been signed by Musco. Some of the other top acts in the fold are Pam Anderson, Wolf Cunningham, Butch Davis, Ben Shaw, Herman Lewis, the Skinner Sisters, Sharri Leonard and Steve Dikson.

Located in the new Four-Star (Continued on page 60)

NRS Releases Five Singles—First Quantity Product

NASHVILLE—NRS, a relatively new country label, has released its first quantity product with five singles placed on the market.

Dave Motes, owner and producer of the label, said the five artists just released are Chuck Columbia. The latter label just rented its offices, marking its move into the Houston market. Young Artist Firm Opens in Music Row

NASHVILLE—An agency called Young Artist Productions, dealing exclusively with country talent between the ages of 9 and 19, has been opened here on Music Row.

Bob Cox, an independent talent scout for several networks during the past 22 years and more recently the director of "Young Country" at WSM, is director of the firm, licensed by the state as an employment agency and by the APM and AFTRA as personal management and booking agency.

Cox has 21 acts under contract. Among them is Louie Roberts, just signed with Decca, who has appeared on virtually all major networks and on all country music syndicated shows. Another is Billy Troy, who is on the Opryland label, and Mike Hall and Tommy Jones, both of whom are currently in negotiations with Warner Brothers. Jones won one of the winners of the CMA Atkins Guitar Festival.

Diante Phillips, another under contract to Young Artist Productions, has been signed by Musco. Some of the other top acts in the fold are Pam Anderson, Wolf Cunningham, Butch Davis, Ben Shaw, Herman Lewis, the Skinner Sisters, Sharri Leonard and Steve Dikson.

Located in the new Four-Star (Continued on page 60)
Tommy Graham lived with and sang with Spade Cooley right to the end. They worked together in the same California prison. The night Spade died of a heart attack, Tommy, in the middle of the black prison night, by the light of a cigarette lighter, created the words and music for the song "Ode To Spade."

Now he sings it.
The best of George Jones—United Artists 39117 (S) 
Johnny Winter—and—Colvin 20125B (S) 
Johnny Winter’s take on a new song with a new band—The result is the great Winter harmonizing his superlative guitar technique in a most movable rock format. It’s a worthy, well-executed rock album that is a definite must for all Winter fans.

Impeccable:—Check Out—Custom CBS 8056 (S) 
The Impressions have the talent of multitudes in their favor for success. Their sound is the key to the success of the album. It’s a potential to put their hands on the top of the charts.

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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 this record. What's done is done. 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 prison. For it was there he was to meet Johnny Steffen, two dudes who had diced life's rough account and blew it.

Daily, behind locked bars, they plotted and planned a new way to travel the trauma-ridden road of life's psychopath. They were aided and abetted in this ambitious scheme by an old traveler who had tripped on the turbulence himself... Spaced coolly before space made his final free fall that fateful day in Oakland. He had spent many a lonely night talking with Tommy and Johnny. Listening to their blues, 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: Life is your greatest gift... Don't let the time they've steal it from you.

Their music is another thing! When Tommy Graham called me just after he got out of Quentin to tell me he listened to my show every night and grew 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 for 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 think 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. So now, then, take this record out, slip it on & turn it up and listen to some good raw, roadhouse rock... And see if you don't agree with me.

Dave Diamond KFRC Radio San Francisco, Calif.
A TYPICAL HANK THOMPSON RECORD

A HIT
"ONE OF THE FORTUNATE FEW"
A New Single On DOT: DOA 17354

FLASH:
Hank Thompson's "OKLAHOMA" LP is getting a bright new package.

A proven seller now with added appeal available Sept. 18, 1970 DLP 25971
Thanks D.J.s, Distributors, Jukeboxes and One-Stops

#1

“All For The Love Of Sunshine”

Hank Williams, Jr.

WITH THE MIKE CURB CONGREGATION

exclusively on MGM RECORDS MGM K14152

#4

“When A Man Loves A Woman”

Billy Walker

exclusively on MGM RECORDS MGM K14134

#7

“Heaven Everyday”

Mel Tillis

exclusively on MGM RECORDS MGM K14148
Jody Miller's most competitive record. On Jody's first Epic record, "Look At Mine," she tells why her eyes are brighter, her lips are softer, etc. A very competitive story. What she doesn't mention is the fact that this is her hottest single yet.

"Look At Mine" by Jody Miller.

On Epic Records

Country Music

One Nites Inks Jeannie Riley

NASHVILLE—Plantation recording artist Jeannie C. Riley has been signed to an exclusive personal management contract by Del Albritten's One Nites, Inc.

Miss Riley has severed all prior management affiliations, and the new firm will take over all career activities.

One Nites is setting her fall and winter 1970-1971 itinerary.

Artist Firm Opens

• Continued from page 52

building at 901 17th Ave. South, Cox plans to expand his agency through continued auditions at WSM studios once every four months. In an audition held six weeks ago there were 67 acts from five states represented, and the audition lasted five and a half hours.

The "Young Country" concept was begun by WSM some two years ago to develop young talent in the country music field. There was a general belief at the time that young people were slowly moving away from country music and into the pop field. The contrary proved to be true, as young people from many nearby states showed an unusual interest in country.

Cox began booking some of the acts, and played to capacity houses in swings through the southern states. One Florida tour brought standing-room houses. Although it once held young Roberts under contract, WSM released him to Cox and to Decca in order to accelerate his career since Opryland Records were not at the time ready to function. However, the first release, using Billy Troy, is due out almost immediately. Others are expected to follow.

Roberts has just been signed to do the Oct. 20 Bill Anderson television show, which will complete the circuit for him. The young singer, who is said to have much the same style as Columbia's Marty Robbins, began as a guest of Porter Wagoner on the last official "Grand Ole Opry" show taped from the stage of the Opry House. In between he appeared on virtually all of the country music syndications as well as the Mike Douglas Show, the Andy Williams Show, and dozens of others in major cities. Cox plans to negotiate recording contracts for his talent, and to book them in selected acts throughout the nation. Since he is dealing with juveniles, his work is bonded.

Quantity Product

• Continued from page 52

both for Horroh Publishing and for Clairman, a division of the House of Bryant, was a songwriter-civil engineer from Baltimore who now has moved to Nashville. His first release, "Modern Times," is getting heavy airplay in the Baltimore-Washington area, and in Nashville as well.

Shirley Copeland, another discovery of the label, is a Nashville native, a rare entity in the music business here. A former singer with a gospel group, Mathes selected her voice among many and recorded her doing a Tree song, "Snow and Tell," written by Robbie Williams. In addition to NRS, other labels owned by the corporation are Proclaim, Music Row, Fidelity Country and HSH. The latter is a gospel label. Co-owners of the firm with Mathes are Edwin Lay and Joseph Miller.
Hill of U.K. First Entry in Rio Fest
RIO DE JANEIRO—Vince Hill of Grappenhall, England, has confirmed that he will join the entry list at Rio's Fifth International Popular Music Festival, postponed until Oct. 22. Festival director Augusto Marzagato said he will not kick off the "Out of Darkness," by composer Cesar. He added that postponement of the festival for three weeks caused some confusion in plans and programs, immediately after ending the first phase of the contest. Marzagato made telephone calls to artists asking for reconfirmation of their presence. The director had declared that he expected some 85 percent of the artists to be ready to participate in the postponed festival. He believed that he would find substitutes for only 5 percent.

Festival officials announced that city engineers would work to ensure that the festival could be completed in the time frame for the scheduled opening at the end of September. Marzagato said the festival will now be broadcast to Europe early in July to contract artists, saying: "It is not possible to return until Aug. 20, in order to complete the line-up from other festival officials.

Record companies will be permitted to release recordings three days before the festival, Marzagato said. The festival will be televised in Europe and the U.S. The festival will be damaged by fire in March. Engineers gave assurance that the line-up was completed in time for the festival.

Following the postponement, the Molto said, the show will be held on Aug. 6, 1969.

Following the postponement, the Molto said, the show will be held on Aug. 6, 1969.

Danish Beat Festival Disks
COPENHAGEN—The Copenhagen Festival (Nov. 6) and Chicago (Dec. 14) have just moved into new premises. Its address now is 60-62, Vesterbrogade, Copenhagen (tel. phone number: 465 584).

Russian to U.K. A.M. Meet
HELSINKI—Octo Ruskanen, sales manager of the Finnish music recording company, will represent Finland at the A.M. In-ternational Conference in London, Sept. 7-14.

Ruskanen's London trip follows a visit to Sweden from A.M.U. (U.K.); a general manager John deacon who brought him an invitation to attend the conference.

International News Reports

Philips France 6-Mo. Sales Up 14%; Cassette Growth Accented
PARIS—Turnover of Philips France, John-Lozère, Paris, for the first six months of 1970 was up 14 percent over the same period last year, whereas total indus-try turnover in France for the first six months of 1970 was only 7 percent.

The annual report of the 1970 Congress of S.P. Philips held at the Grand Hôtel de la Loge, Paris, and attended by more than 1,000 people.

Sales director Jacques Callard said that the company's export-—which has been building over the past two years—was up 24 percent in 1969 over 1968, and were considerably higher than the in-dustry as a whole and this we are due to the strategy of our organization.

Among other statistics produced by the company's research market, the sales of recording labels, the record factory, were figures relating to the development of the European music industry, L.P. and cassettes.

Sales director says that the figures show that total retailers' turnover was up by 18 percent in 1970, par-pared with 1969, their total share of the market was down from 49.6 percent in 1970 to 48.5 percent in 1971.

Philips' own distribution com-pany, COGEREP, has increased sales by 10 percent during the first 6 months of 1970 and now accounts for 40 percent of the total, and MFM, the Hachette Group, for 5 percent of sales.

Callard said that the figures substantiated the fact that more and more records were being sold through new store formats.

Managing director Louis Haan referred to the accidently re-volution of technology and ob-servation among the recording companies, that we shall be buying in the very near future.

As far as our own industry is con-cerned, we shall be selling images as well as sounds, and Philips is very well placed in this connection.

WB U.K. ELEC-TED PPL
LONDON—Ian Raffini, man-aging director of Warner-Reprise, has been elected to the Phono-graphic Phormations Ltd., the industry body which numbers among its responsibilities negotia-tion of needlepoints agreements.

Coincidentally, one of Raffini's first duties will be with the PPL directors at the meeting this month with Christopher Chataway, Minis-ter of Posts and Communications, to discuss needlepro-gramming, to be held on Friday, May 20, 1971.

Jazzman for Finnish Tour
HELSINKI—Oy Yleisradio Ab is bringing U.S. jazz trumpeter Fred "Chet" Baker to Helsinki concert date on Sept. 15. With him will be a number of members of his current quintet including alto saxophonist, Accented (Warner Bros.), and pianist Cedar Walton, drummer Louis Hayes and bassist Arthur Breed.

The concert will be linked direct to national radio and TV net-works.

 enormity of the numbers: the title of the concert, which has been decided, is "Chet to Helsinki." The concert will be broadcast on the radio and TV.

Collector Flob in Finland
HELSINKI—The first major get-together of Finnish record collectors will take place Aug. 23.

The event will be hosted by Flenley, EMI and Discophones, at the Hotel Helsen, Helsinki.

Topics under discussion included records and selling in the 70s. Speakers included top executives from the three sponsoring com-panies.

TCB to Release Four British Labels
BY MALCOLM DAVIE
TOKYO—TCB Musical Indus-tries Inc., a subsidiary of the TCB Group, said it will re-lease discs from four U.K. labels, Carney, EMI, Major-Minor and Page One.

TCB, a joint-venture company con-sisting of the TCB Group, the band and pop fields here. Among their best-selling artists are the Grateful Dead (Warner Bros.), the Beatles and Mary and the Ventures (Liberty).

TCB's first release will be a silver Messenger Service (Capital), Blue Horizon Records, and the Ventures (Liberty), Adamo (EMI-Odeon) and others. With the addition of the four new British labels, the TCB group now carries 14 labels, including their own for domestic artists.

The company will lose Warner Bros. at the end of the month when the new Pioneer-Warner-Watanabe company goes into business. This has influenced TCB's decision to allow the acquisition rights to the four British labels, and then persuade the other-ones yet—unanetermined—under the U.K., Europe and the U.S. Major-Minor, formerly handled by Japanese Columbia in Japan, is the only one of the four new TCB labels to have rep-representation here. The first releases on the new labels included the L.P.s by Gordon Beck and David McWilliams and singles by the bands and the Blue on Major-Minor, the L.P.s by Zuck Lawrence and Mifreas Men and a single, "Border Song" by Elton John, on D.J.M., an album and single by John Walker (Carnaby), L.P.s by the Zinclio Trio and the Trogs, a Trogs single and a single by Vanity Fair on page one.

As a part of their expansion program, TCB is planning to move their main offices into four of their new floors of a building now under construction next to their present offices in Akasaka.

The Tokyo branch offices will remain in the main building.

TCB reports that their "Rock Generation" campaign, launched at the beginning of the summer, has been successful.

Giving brief descriptions of the four comprising audio-styled sys-tems, Haan referred to the major problem of the French market, where it had to be resolved but insisted "Record companies should not be frightened by the new technology, for Philips has always been our experience that technology is the most bene-ficial and complementary to the disc techni-que.

The growth of the cassette mar-ket was also emphasized during the Conference. A figure of 5 percent of Philips France sales turnover in 1966, the market in cassettes was a small one.

Philips presently and now represents 18 percent of Philips sales, from music cassettes in 1966 was 2 million francs ($400,000); in 1970 it was expected to be 11 million francs ($2.3 million) and for 1972, 26 million francs ($5.3 million).

The report was that a campaign to popularize cassettes by offering a special "HiFi of the Summer" release in France from July 15 instead of the normal 32 francs 90 centimes ($0.65) had been extremely success-ful, with 13,000 cassettes being sold in one month.

The heads of various depart-ments of the company described new product being readied for release, including a "Hi-Fi of the Summer" tape and Verigo catalogues and special boxed sets and subscription offers aimed at the Christmas gift market.

Delegates were also given a breakdown of the French market in terms of category with a compari-son of the sales at the end of the period of 1969 and the first six months of 1970.

Breakdowns, with 1969 figures in brackets, are as follows: 33 percent (3%), Foreign pop—26 percent (21%), Music—16.5 percent (15%), Jazz—14.5 percent (9%), Children—3.5 percent (3%).

NO. 1 of the italian song
Adriano Celentano

SEPTEMBER 12, 1970, BILLBOARD
GRT Holds Meet—Sees Sales Doubled

By RITCHIE YORKE

TORONTO—GRT of Canada Ltd., now entering its second year, recently hosted a four-day Partners in Profit/sales conference for distributors and marketing personnel. Initially involved in the tape market, GRT has expanded into records and with anticipated label acquisitions in the next few months, the company expects that its sales for this fiscal year will double those of the previous 12 months.

GRT introduced new product, including albums by Don Cooper, Alive & Kicking, Three Degrees and Don Crawford. Artists who appeared included Don Cooper, Teagarden and VanWinkle, Alive & Kicking and the Funkadelics. GRT also introduced the Crusin’ Series, a seven-record set which is a re-creation of pop music from 1956 to 1962.

The company announced a feature artist program which will include Boy Stevens in September/October and Tommy James and the Shondells in November/December. At an award presentation, the following credits were ac-

GRT Distributors

TORONTO—Van Doren Brothers Ltd. of Alberta and Emerson Sales of B.C. are GRT’s appointed distributors for GRT of Canada in those provinces. Previously both firms were servicing only dealers, with rackjobs being handled directly from Toronto.

Areele Sets Writer Auditions As Local Launching Pad

TORONTO — In a move to launch known and unknown Canadian composers in the U.S. market, Areele Music of Ottawa is arranging for a major U.S. publisher to visit Toronto on Thursday (10) to audition a large group of writers. The visit is the idea of Sandy Gardiner, head of Areele Music.

Areele (affiliated with BMI) is a Canadian-owned and operated publishing company which has successfully launched its writers in the U.S. market.

According to Gardiner, many Canadian composers “are getting the end of the financial stick south of the border” because of affiliations with record company-owned publishing companies. He claims it has reached the stage where U.S. record companies will often refuse to sign a Canadian act unless they can also have the publishing. Gardiner believes this is not necessarily bad if the publishing arms are active and self-contained, but he says that in too many cases, the publishing end of some labels are not as energetic as they might be.

“How many times have you heard cover songs of songs by new Canadian writers?” he asks. “Considering the amount of material available to the U.S., surprisingly little of it returns on disk. There are the obvious exceptions, of course, like the U.S. based Canadian writers—Joe Mitchell and Neil Young—and the U.S. managed Gordon Lightfoot.”

In a move to strengthen its promotional wing, GRT of Canada has appointed regional promotion managers Jim Cartright (Montreal), Garth Campbell (Mani- toba), Phil Bateson (Saskatchewan), Bill Martin (Alberta) and Jean Leblanc (British Columbia). Information will be coordinated at the corporate marketing headquarters in Toronto by Jeff Ney, promotion coordinator, and Vincent Lasch, sales and promotion coordinator. The complete program will be directed by Ed Labrick, national sales manager.

Areele Music of Ottawa has announced the following credits were awarded at the Canadian Songwriters’ Guild’s 4th annual gala:

1.1111
2.1111
3.1111
4.1111
5.1111
6.1111
7.1111
8.1111
9.1111
10.1111

GRT of Canada Ltd. has been appointed publisher in Canada for the following artists:

Lori Lasch
Bill Cooper
Phil Bateson

GRT has been appointed the Canadian publisher for” Toronto’s Murray McLauchlan.

Canadian Executive Turntable

TORONTO


Polydor is putting “Empty Pages” from the Traffic album, “John Barleycorn Must Die” as a single.

Jaye Winchester’s “Yankee Lady,” from the album, is drawing favorable response nationally.

Eastern Sound selling out promotion leaflets on its forthcoming 24-track facilities.

Johnny Nash has been cutting new sides at Toronto Sound and is rumored to be moving to Toronto to be nearer to the studio. His product is distributed in Canada by RCA. Promoter Mike Quinn put together a band which drew enthusiastic audience response at the recent Strawberry Fields festival. Columbia hosted a press conference for Johnny Cash during the singer’s Toronto visit this week for two SRO concerts at the CNE. The Temptations drew about 5,000 to their CNE engagement. Kenny Harris’ K.H. Productions has moved to Suite 51, 645 West Victoria Park, North Vancouver. Capitol has released “The Hills” Mysterious People at Hill in Canada following a television series for probable syndication.

Dick Flohill has become editor of the Canadian Composer, the CAPAC publication. Flohill also handles PR and production of the annual Mariposa folk festival... Toronto’s Murray McLauchlan wrote two of the songs on the new Tom Rush album. ..

From the Music Capitals of the World

OTTAWA—Latest figures from the Dominion Bureau of Statistics indicate that the production of records in Canada up June this year is down slightly over the same period of last year.

Records produced amounted to 3,198,944 as compared to 3,843,527 the previous year. Cumulative figures for 1970 show 20,666,564 units for the end of two years compared with 23,139,218 in 1969. Net shipments for 1970 were down from 18,913,181 during last year to 17,449,122. Prepressed tapes produced in June amounted to 204,445, bringing year’s total to 1,662,731. There were no DEE tape sales figures in previous years.
From The Music Capitals of the World

continued from page 62

cassette version of the first Dave Liebman album, and the tape distortions on the GKT has also launched a weekly music news magazine, the Rocky Mountain Music Capsule. It has blasted the R.I.K. version and this version.

Recent visitors to Toronto were pianist Rick Hill and Jean and Richard J. Seado, who recently completed their mandate as music coordinator and executive director of the International Jazz Festival. The Seados were accompanied by their organist for the festival, Larry Lamb, who was accompanied by his tape recorder. The tape recorder is a popular coin and is associated with the Music Office.

The tape recorder is called the Ritchie Yorkie.

London

Mervyn Conn, promoter of next year's U.S. Festival of Country and Western Music, is coming to New York, and except for the flights he will be in the city for a few weeks. He has been here several times in the last ten years, but this trip will be longer than usual. He has been working with the Richard and Ricki Coe Band and is considering the possibility of organizing a festival in London next year.

Hamburg

Folk groups from eight countries took part in the International Folk Festival in Hamburg, June 15-20. The festival is organized by the Hamburg Folk Festival Committee, headed by the Hamburg Folk Festival director and the Folk Festival Committee chairman. The festival features concerts, workshops, and a folk market. This year's festival was the largest in the history of the Hamburg Folk Festival.

The festival was opened by the Hamburg Folk Festival Committee chairman, who welcomed the participating groups and provided an overview of the festival's program. The festival featured concerts by various folk groups from different countries, such as Australia, Canada, and Mexico. There were also workshops on traditional folk music and dance, which were attended by participants from around the world.

The festival also featured a folk market, where participants could purchase traditional crafts and souvenirs from the participating countries. The market was a popular destination for visitors, who enjoyed browsing the diverse range of items on offer.

The festival concluded with a grand finale concert, which featured performances by all participating groups. The concert was a highlight of the festival and received enthusiastic applause from the audience.

Overall, the Hamburg Folk Festival was a success, providing an excellent platform for the exchange of ideas and cultural experiences among folk musicians and enthusiasts from around the world. The festival's success was attributed to the hard work and dedication of the Hamburg Folk Festival Committee, who ensured that the event was well-organized and enjoyable for all participants and visitors.
**Survey Polls West Germans**

BAD GODDESSEB, W. Ger-

many—The disinter-

est in music of West Germans is deeply inter- 

ested in music, half 

the population "to some extent" and 

17 percent "just a little," ac-

cording to a survey carried out 

by the Institute for Applied Social 

Sciences. Over 1,692 persons 

were canvassed in the random survey.

Interest in music in Germany is tied to education and age, the 

survey discovered. Only 25 percent of persons with elementary 

school backgrounds were "strongly" in- 

terested in music. This figure rose to 

33 percent for those who took an 

apprenticeship after school. When 

advanced education was involved, 

the figure was 50 percent.

Among those of a pensionable age, no more than 25 percent 

could be called "real music fans," but 

between the ages of 18-24 

every second person was fond of 

music.

Fifty-nine percent of the people 

who took part in the survey 

preferred light music, 23 percent were interested in the seri-

ous music and 15 percent in both 

classical and light style. The 

amount of classical music bought 

and listened to by West Germans 

has increased largely for the learning toward that 

musical form.

Thirty percent of the people 

are active members of a chorus or "Gesang-

verein" (choral clubs).

**German Fests Lag as Draws**

BERLIN—The big break-

through in West German open-air 

festivals has not come so far, 

according to Hamburg concert agent 

Hans J. Klee.

In comparison to festivals held 

in Rotterdam which attracted 

112,000 persons (300,000), 

the best attendance for a 

West German open-air festival 

has exceeded 15,000. The reason, 

says Klee, is that most of the 

concert halls are now in 

demand and can no longer 

be used for open-air events.

Funk, together with Lippmann 

& Ross of Frankfurt, subsequently 

organized a joint concert with 

the Elysée in Copenhagen. 

Klee said that the most 

important concert halls in 

Berlin were booked until 

the end of the year.

Funk said that the following 

concerts will be held at the 

Olympia Theatre: the first 

for the next season: John Mayall, 

Jeff Tull, Ten Years After, Pink 

Floyd, Klaus Kinski, Wolf 

singer Karl Gott, Jannus West with 

the Rolling Stones and 

Gratz, Austria, and 

Evan Bretto. Among the 

jazz music performers 

were the Jimmy Giuffre 

Ensemble with Ello Fitz-

gerald and Count Basie.

**American Executives Turntable**

Sales director Jorgen Frichs, 

37, has been named managing 

director of Nederlwant Polyknon 

A/S, Copenhagen, as 

successor to the late Werner Hamburger. 

NPA is Denmark's biggest record 

company and is Danish represent-

ative for Decca, Philips and 

Polytron Music A/S—Deutsche 

Grammophon. Frichs, a Danish 

by education, joined NPA a year ago and worked for Polytron Music as 

sales director for the Fonon retail chain stores.

**STIGWOOD ON MARKET DRAWS FEW INVESTORS**

LONDON—The London Stock Exchange launch of the Robert 

Stigwood Group last week received a substantial number of 

investors. The top 25% of shares were sold at 90 cents 

last Thursdays, but at the end of the day only $40,000 had been 

accepted by the London Stock Exchange, which called it the "highest flop of the 

season."

With 1,500 shares left with the underwriters, it is expected that 

nothing in the shares this week will be at a price of the 

region of 72 cents.

**Yamaha Sponsors Intl Song Contest**

TOKYO—The Yamaha Founda-

tion for Music Education, an 

adjunct to the Yamaha musical 

instruments company, has 

established a new international 

song composition contest 

this fall. Every composer 

invited to participate in the 

event and winners will be 

selected by an international 

jury exclusive.

The Foundation supports con-

tinuing programs of music educa-

tion in countries where music 

education is not considered 

being done to the same extent, giving 

a chance for young composers 

to work on a higher plane of 

education. The contest is open to 

all composers, regardless of 

nationality. 

The latest in this series is the 

Tokyo International Popular Song 

Festival '70 to be held in Nov. 

This is open to partici-

pants from any country in 

the world and has the full and active 

support of Japan's Ministry of 

Education, Culture and 

Sports.

**Island of Wight's Tapes Are Caught in Ownership Muddle**

**Continued from page 1**

At the halms, that must be 

induced to record Muno Jerry 

as well as all the other acts. Further, 

said a source, "it is our wish that 

all the tapes ($3,000 worth of 

material) be returned to me 

that I have the honor to have 

belonged to Columbia.

The source said, "the both 

Poly and Polydor had earlier 

attempted to return the tapes 

from recording their acts."

As the situation now stands, 

the tapes are in the hands 

of the two companies, but 

those are supposed to be 

transferred to their 

respective labels. As a result, 

Pye is out of the competition 

for the tapes. An 

amicable schedule conference did not 

Pye in the recording. But a 

filed in with the 

law, and furthermore, would 

like to get some product out as 

soon as possible.Obviously, it 

has no desire to see the only 

tapes of its acts going back to the U.S., 

and will want to have an opportunity 

to hear the recording or 

approvers any recording place.

Pye and Polydor both 

made a proposal, that the 

Atlantic, but also to discuss 

with Columbia. The 

American firm could have 

made the tapes, but would not want 

be used by the other labels. 

**German Group Gets U.S. Tour**

BERLIN — The German 

promoters have presented a 

feast of six-day tour of 

America by Universal Attractions. 

The group, which was 

formulated for the U.S. Sept. 70, 

11, is now being released by the 

States by the new Polyphony label 

**Continued on page 65**

**Ebbe Bendsen**

OSLO—Arne Bendsen has taken over representation of 

Johanne depending that the 

songs ready for immediate local 

recording in 'Honey Monoo' will 

be produced both in 

Sweden and Norwegian lyrics for 

Black and White Records, and 

be issued simultaneously in 

the two countries.

**From the Music Capitals Of the World**

**Continued from page 63**

The Island of Wight is a 

small British island off the 

coast of southern England. 

The island is known for 

its unique music and 

festival culture, with the 

famous Isle of Wight Festival being held annually.

The Wight Tapes referred to in the text are likely recordings made during these festivals, which have been a significant part of the island's cultural heritage. The disputes over the ownership of these tapes have led to legal wrangles, affecting the rights and profits associated with them.
ENGELBERT HUMPERDINCK

His Latest Single

SWEETHEART

40054

Produced by Peter Sullivan for Garden Mills Productions
Mongrel, an incredible album by the Bob Seger System
Black Jazzmen Set Equality Sights at TV

NEW YORK—Seven demands to the television industry were outlined last week at a meeting of black jazz musicians and friends at the Village Vanguard last week. These demands include the appointment of a board of directors to coordinate three or four music specials per year to educate people to black music, expose jazz talent, and present a history of black music to the public; the hiring of blacks in all phases of entertainment production, including positions as talent coordinators, producers, and assistant producers; getting hosts who are qualified to talk about black music; get more exposure of black talent on weekday shows; the hiring of musicians appearing in house bands on regular shows as those hosted by Johnny Carson, Dick Cavett, and Merv Griffin; the option to be interviewed or sit on the panel when appearing on talk shows; add adequate promotion of black talent in all phases of the entertainment industry. Lee Morgan, jazz trumpeter, composer and arranger, said, "There is no reason that Betty Carter, or any other black singer or musician cannot appear on TV, since exposure is given to their white counterparts. We are artists, too, and demand representation to the public." Morgan also pointed out that demonstrations now being coordinated against TV—such as the one on a recent Griffin show—were meant to bring the problem of exposure of the black musician to the attention of all the media, not just TV. "We will concentrate on one target at a time," said Morgan.

Schroeder, Bagaimin Tie—Barry to Do 'Splits' Music

NEW YORK—A. Schroeder Music, riding a wave of hits, has just signed a pact to represent Harold Nell's Bagaimin Music, Inc. for the world; this catalog includes hits made famous by such artists as the Glass Family, Dorothy Dandridge, Sir Douglas Quintet, and Dr. John the Night Tripper. Also signed to Schroeder is a management agreement with David Chudnow's London Vista Music and Bryan Music which controls the music used in about 45 television shows currently being broadcast around the world, plus countless movies. Starting immediately the Schroeder firm of January Music will represent the Rick Nelson publishing firm, Matragna Music, and will launch extensive licensing and marketing campaigns globally. In addition, the subsidiary of Arch Music will represent John Antonio's Tons of Fun Music, which publishes the songs of Liberty Record artists Thomas and Richard Frost.

Works which work exclusively for Schroeder music include Jimi Hendrix, Randy Newman, Al Green, Grand Funk Railroad, Jose Donato, Tacy Macaulay, and Barry White. Among the records recently signed by Schroeder were "Mama Told Me To Come" and "Love Grows Where My Rosemary Grows." Schroeder has also scored charts with the entire selections or major groups of songs on the "Woodstock" and "Easy Rider" soundtracks.

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Corday Complex Set

WASHINGTON—Mitch Corday, former actor representative, will build a multirecording, publishing, and management studio which has already been completed, eight and 16-track studios are scheduled for completion soon. Also ready for production units are 52 masters from the studio. All consoles are designed to order. The complex will also have 16-track single-hall, soundproofing and audition facilities as well as two studios with in-studio playback and remix rooms.

Bledsoe Off To Continent

LOS ANGELES—Steps in London, Munich, and Milan are the high spots of Liberty Records' Robert Bledsoe's forthcoming Continent trip beginning Saturday (12).

The vice president, general manager will meet with key executives in England, French, German, and Italian offices. The two-week trip is Bledsoe's first ap- pointment to the new position. Bledsoe will inspect company's offices in the various markets while setting up communica- tions lines with the various offices. He will also meet with all European licensees in markets where the company does not have its own operation.

Guarino Forms Intl Music, Film Complex in Pittsburgh

PITTSBURGH—Creative Electronic Musical Industries, Inc., a Pittsburgh concern, and film complex, has been formed here by Louis A. Guarino, an officer of感觉龙瞎听的音乐行业。

Construction will begin in October of a $5,000-square-foot building which will house executive offices, two 16-track recording studios, and service equip- ment for radio and television commercials, a computer recording area, and several tape duplicating plant, audio and visual recording studios, and a lithography and album-fabricating plant. The company will be facilities for a wholly owned subsidiary, CEMI Records, which will provide for management of local, national and international talent, music publishing, and national and international record and tape distribution.

Guarino, who commented that this company is "one of the best kept secrets in the entertainment industry," said that the company's "potential is tremendous. We think we can be able to reach 70 per cent of the market in the United States or by truck or train traffic.

We will have full control of the entertainment product from beginning to end," said Guarino.

Man to Handle Platypus

NEW YORK—Platypus Records, run by Neil Levinson and Hank Hunter, will be distributed by Laurie Records, according to Laurie Records' president Bob Schwartz. The label will have worldwide availability through Laurie's worldwide distribution, Platypus will handle all Platypus product in 4-track and cassette.

First releases for Platypus features Keir Dullea singing "But- terflies Are Free." The arrange- ment for the song was done by John Abbott and produced by Hunter and Levinson. The single will be the first compatible stereo product released this month. An album by Dullea is expected to be ready for release by the middle of October; GRT is ex- pected to release the tapes simultane- ously.

According to Schwartz, Lon- don Records will handle distribu- tion of the album and single to correspond with Keir Dullea's opening of "Butterflies Are Free" in Lon- don. Dullea is currently starring on Broadway play, International Films will book Dullea for radio and television promo- tional tours in the U.S. and U.K.

Cine-Vox Bought

NEW YORK—Cine-Vox Pro- gramming, LTD., a syndicated Ralph Emery show, has been acquired by Transcommunications Corp. Donald H. Ross is president of Transcommunications, and A. Gardella has been appointed president of Cine-Vox, Gail Rickard has been named director of station relations.

Auto Stereo Owners Key Gains To Keeping Tab, Personal Touch

Joe Renu and Jack Reinach, writer-publishers of "Liberation: Never, ever spend the last 5 cents, strike during the Aug. 26 women's strike. Decca Records is releasing the album.

Guarino forms Intl Music, Film Complex in Pittsburgh

by BOB GLASSENBERG

COMING TO THE BIG SCREENS TOMORROW..."Late News..."a stunning television show will be released to movie theaters nationwide on August 18. "Late News" will feature the latest in news, music, and entertainment from around the world, presented by the most talented and accomplished performers in the industry today. With its captivating visuals and compelling storytelling, "Late News" is sure to captivate audiences of all ages, offering a unique glimpse into the world of television and film. So don't miss your chance to experience "Late News" tomorrow!"
Radio Programming Profile

... of more than 1,500 stations
(some 1,000 AM’s and over 500 FM’s)

... In all of the TOP 100 MARKETS
Everything You Need to PROMOTE Your SONGS... RECORDS... ARTISTS...
... In the RIGHT STATIONS

PROGRAM TYPES:

Pop-Stand. (Popular-Standard music) . . . emphasis on current hits excluding rock-n-roll with some standards.
Stand-Pop. (Standard music) . . . emphasis on standards with some current hits excluding rock-n-roll.
Stand. (Standard music) . . . current or stock versions of standards.
Contempo. (Contemporary music) . . . mostly rock-n-roll.
R & B (Rhythm and blues music) . . . mostly Negro-oriented “Soul” music.
Contempo-Pop. (Contemporary-Popular music) . . . Rock-n-Roll and other current hits, emphasis rock-n-roll.
Pop-Contemp. (Popular-Contemporary music) . . . approximately equal mixture of rock-n-roll and other current hits.

Album . . . mostly music of a subdued nature, lush orchestral and instrumental.
Show & Movie Music
Jazz Music
Classical Music
Country & Western Music (Modern usually indicated as Modern Country Music).
Ethnic . . . usually identified by ethnic type.
Talk-Int-Disc. (Interview and/or discussion program).
Talk-Tel-Part. (Telephone participation by audience).
Talk-Serv. (A service program such as farm programming, swap show, health or beauty, exercise, etc.)
Talk-Info. (Other than news, sports or above categories).
Religious
Drama

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

PERSONNEL ABBREVIATIONS:

Pr — President
EVP — Executive Vice President
VP — Vice President
GM — General Manager
SM — Station Manager
AGM — Assistant General Manager
SM — Sales Manager
GSM — General Sales Manager
NSM — National Sales Manager
OpM — Operations Manager
OpC — Operations Coordinator
ND — News Director
PD — Program Director
PM — Program Manager
PC — Program Coordinator
WM — Women’s Manager
MuM — Music Manager
PrD — Promotion Director
PM — Promotion Manager
PD — Production Manager
MgM — Merchandising Manager
BuM — Business Manager
TrM — Traffic Manager

SALES TAX SCHEDULE: For delivery within
State of Tennessee, add 4 1/2% Sales Tax.
State of New Jersey, add 5% Sales Tax.
N. Y. State, outside N.Y.C., add 3 1/2% Sales Tax.
New York City, add 6 1/2% Use Tax.
State of Massachusetts, add 5% Sales Tax.
State of Ohio, add 4 1/2% Sales Tax.

OVERALL FORMAT

Overall Number of hours of personality programming playing music with inf. in driving & afternoons drive slots, mid-day 7 a.m.-3 p.m., Generally Talk known as WAGS MEGA RADIO. The Only 24 hour station WAGS was sold in combination with WAGS-FM, 100.7 FM, 24/7 schedule, for $10,000,000.

With Program Formats by TIME SEGMENT

With Program Formats

ROLLING STONES

WAGS has 11 artists in 400 categories as an automated night program.

WAGS has 11 artists in 400 categories as an automated night program.

WAGS has 11 artists in 400 categories as an automated night program.
<table>
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<tr>
<th>星期</th>
<th>ARTIST</th>
<th>Title, Label, Number (Distributing Label)</th>
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<td>JACKSON 5</td>
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<td>NEIL DIAMOND</td>
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<td>HOT TUNA</td>
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</table>
We decided to put Ernie Ford together with a couple of unlikely cats: producer David Axelrod and arranger H. B. Barnum.

They recorded some unlikely songs: “Rainy Night in Georgia,” “Let It Be,” “Bridge Over Troubled Waters,” “And When I Die.”

How did it come out?

“How did it come out?

“Everything Is Beautiful”

ST-503

Capitol
<table>
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**September 12, 1970, Billboard**
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Chuck and of purposes), changed Jackson called VIP land, fourth of included Schlesinger, product Yule from (Tamla), Product Mar Martha and the greater milestones of new newly tops, releasing the Los Angeles, and the English States. Lasser made the Blue Thumb records to the Blue Thumb to the Blue Thumb and the Blue Thumb. The Bob Krasnow-headed company had formed a joint venture with the Capitol Sales Co., with GRT, a year and a half ago. In dissolving Blue Thumb, Capitol's independent distribution which manufactured and sold Blue Thumb, Capitol records, Krasnow and his two associates, Don Graham and Tommy Li-Ponti, have taken on all accounts receivable and payable. GRT remains Blue Thumb’s taproot, and the company is biased until, according to Krasnow, it has received payment on two or more million dollars. Blue Thumb retains its company logo on all product. A tug line of the Capitol’s distribution involvement. Capitol’s field force will be given an in-depth talk on Blue Thumb, Blue Thumb’s vice president and Charlie Nuccio, Capitol’s promotion vice president, visit the Capitol offices in New York Sept. 21, Atlanta Sept. 22, Chicago Sept. 23 and back here Sept. 24. Capitol sent a creative team to Blue Thumb’s Palm Springs offices last week to develop the sight and sound presentation. Like the other independent labels distributed by Capitol, Blue Thumb retains its autonomy, according to the agreement. The Blue Thumb-Capitol arrangement, which includes distribution of Shelter Records, covers more than five years and includes a minimum of 16 albums over the span.

Capitol Will Broaden Its Role as a ‘Financial Angel’

LOS ANGELES — Capitol Records’ role as a ‘financial angel’ to small record labels and production companies will be broadened.

Sal Iannucci, president of Capitol, is going to pursue an even more active interest in independent but “creatively heavy” firms.

Capitol’s involvement with Blue Thumb Records will follow a pattern basically designed for providing a company coming under the Capitol distribution umbrella with a marketing banner: “Financial and administrative support in return for creative freedom.”

“We can guarantee small labels avenues for their product so they can achieve with independent distribution,” he said. “Our marketing and promotional efforts can penetrate areas unknown and unreachable to the small under-staffed companies.”

Iannucci doesn’t see any conflict with marketing “outside” product produced by “outside” labels under the Capitol umbrella.

“Our staff is equipped to handle a multitude of creative product, be it from Capitol staff producers or from those outside the company,” he said. “The secret, of course, is to be selective with whom you financially support.”

ABC/Dunhill

GRT has about 12 budget lines proposed for its work along with the addition of Apte.

Musicor Signs ‘Upbeat’ Winners

producer Herman Spero and the show’s talent coordinator Walter Musky arranged the contest with the May Company. The Dynamic Sounds’ first single will be introduced on "Upbeat," which is viewed in 75 markets.

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