Charley Pride’s last single: #1
Charley Pride’s last album: #1
Charley Pride’s new single:
Need we say more?

I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME
(Al. "Doodle" Edwards, Dallas Frazier)

CHARLEY PRIDE
Producer: Jack Clement
47-9902

Hill & Range Songs Inc., Blue Crest Music Inc., BMI

I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME

RCA Records and Tapes
NEW YORK—A&R Recording Studios is decentralizing its operations. The original New York-based company is setting up a number of small satellite studios in other cities, in an attempt to capture a concentration of creative people—writers, arrangers, artists—working in different areas. The studios are being set up in an environment close to the areas where people work.

The first of these wholly owned subsidiaries is set to open shortly. Owner Brooks Arthur takes control of a 38-ft. by 40-ft. facility in a converted gas station at Blauvelt, Rockland County, N.Y. Its name will be the call letters for Sound Records, Inc.

The second facility, located in Jacksonsville, Fla., is scheduled to open in the near future, and will be called Vincent SRS. The Jacksonville facility is owned by Norman Vincent Associates Inc. Studios are also scheduled to open in San Francisco, Washington, D.C., and Toronto, Canada.

According to Don Frey, A&R's executive vice president, the artists moving out are to remain in the New York area, while A&R is moving out alongside them.

A&R's move to decentralize its facilities does not mean it intends to discontinue use of its New York satellite studio. According to Frey, "will be maintained by...".

Brinker Named Casting Director

NEW YORK—June Brinker, president of Creative Partners Inc., is being named casting director for the upcoming off-Broadway musical, "Joseph and the Amazing Technicolor Dreamcoat" by Andrew Lloyd Webber.

Auditions will commence (Saturday). The play is scheduled to open in October.

Chappell 2-LP Package Promotes Catalog Tunes

NEW YORK—Chappell & Co. has announced a promotional set containing parts of 244 songs from its catalog, entitled "My Favorite Chappell Song..." The package, created by Al Altman, Chappell's head of promotional activities, the catalog is the first in a series of promotional packages to be used in a showcase Chappell material to the entire entertainment industry.

Distribution of the package is anticipated to be made through independent and staff record producers, major recording artists, radio and television producers, TV and film producers, and other music business centers.

Cuts range from 10 to 20 seconds of each song, with material alphabetized in segments of five cuts to a hand.

For More New News

See Page 10.
BMM: Playing Role in 16 B'way-Bound Shows

NEW YORK—Broadcast Music, Inc. (BMI) will be represented on Broadway this season with 16 musicals. Included in the list of musicals announced for the 1970-71 season are: "The Rothschilds," with a score by Jerry Bock and Sheldon Harnick; "Out of the Egg," with music by Charles Barr and music by Tom Shepard; and "Allepother," with a score by Jack Holmes; "60 Girls 60" with a score by Fred Ebb and John Kander; "Bag Movie," with music by Jack Urbant and lyrics by David Newberg; "Measure the Valleys," with music by Judd Woldin and lyrics by Bob Brinnitt; "The Jean Johnson" with music and lyrics by Gary and Henry Ruffin and James Lineberger; "The Conversion of Patrolman O'Connor," with lyrics and music by Carolyn Robinson; "Up Above the Inner City" with music by Helen Miller and lyrics by Eve Merriam; "Booth Is Back in Town" with lyrics by Gretchen Cryer and music by Arthur Rubenstein; "Jesus Christ Almighty," by John Marks and John Kuhner; "The Girl Who Cried Ole" with a score by Lorenzo Fuller and Walbert Morrison; "Love, Love, Love," with a score by Johnny Brandon; "The Shrinking Bush" with music by William Bolcom, written by Jonathan Levy; "Small Me" with music and lyrics by Tom Sunken and the Writers, and "Two for the Sweeney" by Fred Ebb and John Kander.

BMI's theater activity also includes the Musical Theater Workshop, under the direction of Lehman Engel, which is now in its 11th season. In addition, BMI sponsored the Variety Show Competition, with prizes to be awarded to the best original musical production staged by college groups producing in the U.S. and Canada.

Anders Miller

Amplex Pumps 150G Into Campaign on Winchester

NEW YORK—Amplex Records will spend an estimated $18,000 to promote its newest hit, the "150G," a brand of Winchester ammunition, in a campaign that will extend through the month of October. The total amount of money earmarked, marketing director Jim Santore told Billboard, will go into the building of giant billboard in and around Los Angeles, Chicago and New York City, to feature the singer and his album.

The campaign, which also include specialty prepared handheld for retail outlets, and desk jockey material, was bowled in California and will move to other cities.

Bell Distributes Gordon Label

HOLLYWOOD—Bell Records will distribute Columbia Records, a new label formed here by Marc Gordon, president of Marc Gordon Productions and personal manager for the Fifth Dimension and Thelma Houston, Buddah's general manager of the label, Scott Barnes is producer and add direc
tional of the label's sales and promotion. Leon Ware will produce the label's national program.

Gordon, who has signed the Out
ers, Wells Fargo, Al Wilson a "Bob Andy," has signed with the label, and the Tunnemish and Car
cass's Music Library.

3401

Alan Miller

Steven's Tunes To Barnaby

CLASSICAL

60

COIN MACHINE WORLD

53

COUNTRY

30

INTERNATIONAL

57

MARKET PLACE

56

RADIO

24

Soul

28

TALENT

20

TAPE CARTRIDGE

12

HIT OF THE WEEK

Santa Claus, a Willard Pub. Co. product, was the "Hit of the Week" for the 164th week of the year.

Filmation to Release 1st Track, a Sequel to Oz

LOS ANGELES—Filmation, which teamed with RCA to spring TV-teen music groups to a national exposure, is scheduled to release its first soundtrack, "Journey Back to Oz."

The animated film, a sequel to the "Wizard of Oz," stars Liza Minnelli as Dorothy, Jerry Bock and Sheldon Harnick, and among the vocalists are: Danny Thomas, Milton Berle, Herschel Bernardi, among others.

There will be two soundtrack albums, one for the children's LP with a story-teller and another album for the Music Row area.

Allied Creative Forms Pub Co.

LOS ANGELES—Brave New World Publishing (BMI) is releasing a new musical production performed by Allied Creative Production. First writer signed is Pat Robinson, vocalist-songwriter for ACP's newly signed recording artist, The Second Pocket.

Robinson has composed 18 songs thus far for Brave New World. Eleven will be used in the show, with a 19th LP which he is currently recording in Hollywood. Final sessions take place next Wednesday and Thursday under the supervision of Robinson and Tom Kopp. All's research and development head and also the administrator of the BMI's music department.

New York—Brave New World will concentrate on material of a contemporary nature, with nearly all in "the rock area," according to Keene.

Hatcher Will Score & Conduct Track

LOS ANGELES—Composer-producer Charles Hatcher will score and conduct the motion picture soundtrack for Buena Vista Pictures' first film, "The Getaway Brother." The film which is being produced and directed by Paul Monessen, is to be released during the "search period as jukes" by Premiere Records, a new music publisher, and will be released soon by Barnaby.

"The Getaway Brother," which will be released in the fall, will feature the voices and one instrumental.

Jukebox Ad Plan is Hit

GREENSBORO, N.C.—In last week's edition of Billboard, A&R Distributors, a subsidiary of A&M Records, noted that "It's hard to believe that the jukes do not have a great potential as advertising vehicles."

"The basis for the copyright exemption enjoyed by operators is that the jukes can record royalty-free upon the in
erception of a coin for the personal enjoyment of the patron only. If any other product is inserted..."

Ode/70's Adler Opens U.K. Arms

LONDON—Ode/70 Records, an arm of Ode/70, will open an office here later this year as part of a plan to establish a British and Continental label for the U.S. Adler, who oversees Ode/70's domestic A&M & Ode/70's convention, said that the label will be distributed inside the U.K. and Continental markets.

Ode/70's Adler Meet with MGM European promotion personnel in connection with the launch of the new "MOA" labels. One of Adler's first projects, "Santa Claus," will be released by A&M in the U.S. and Canada.

September 19, 1970, Billboard
Introducing Grin.

Featuring composer Nils Lofgren. Their new single “We All Sung Together” from the forthcoming album “Grin.”

Produced by David Briggs

Thunder Records

Distributed by Columbia Records
EXECUTIVE TURNTABLE

Ken Glancy, managing director, CBS Records, U.K., named managing director of RCA Records, West Coast division. The appointment was announced in New York by RCA president Rocco Lagnese and is effective immediately. RCA U.K. has long had a management director since Bernard Nuss resigned in June to join Phaedrus Electronics, handing over duties to former RCA president, Norman Racenstein. Glancy has been head of CBS in Britain for the past five years and has been connected with the industry for 20 years. "No immediately new vacancy is in sight," said Harvey Schein, head of CBS International, "we feel the company is completely organized—a tribute to Ken's work."

John F. McKune named vice president in charge of operations, Motown Record Corp., working out of the company's Los Angeles offices. He has been with Motown for two years and was previously with Teachee Ross and Company, an accounting firm. . . . Don Barkhouse named sales manager, RCA Records, East Coast, Paramount Records. He was formerly manager, popular &r RCA Victor in New York and was also manager, pop album promotion, RCA Records in New York. . . . Joel Mass joins The Richmond Organization to head up the company's new West Coast division. He was previously West Coast general manager, Warner Music. . . . Lynn Segre, formerly with RCA Records, joins Gershman and Gibson, public relations firm, in the New York office. Hyland recently formed his own company in cooperation with Atlantic Records. He will continue to work with them while at Gershman and Gibson. Miss Strauss was previously with Seagram, Inc. and Dominic Sicilia. . . . W. L. Espie named assistant sales manager, Automotive products division of Canada, Motorola. . . . Jay B. (Buck) Mungan, Jr., joins the sales staff at Billboard's Nashville office, replacing Curt Rucker who has left the company to go into industrial real estate. . . .

MORE DISTRIBUTION, DEALER NEWS

NEW YORK — Additional stories on the distributor-retailer scene in the last issue of Billboard were: RCA Victor's half-year volume and list prices; the Metals' half-year volume; and the list prices. The new releases information is on the stock market page.

Birth Control Wins Poll In Germany

LOS ANGELES—On the eve of their first U.S. tour, Birth Control, newly signed rock act on Rep log Records, have worn the first annual joint radio-record buyer poll held in West Germany. The poll was conducted by the German Broadcasting Union from July 1st to July 18th. The results begin its U.S. tour on Sept. 30 in New York, will be the first contract tour for the group from that country to tour in the States in a six-week tour has been lined up.

As a result of winning the poll, the Birth Control group to perform at the annual conference of the German Broadcasting Union with whom they will be Jimi Hendrix, Ten Years After, Procol Harum and the late-generated by Cat Mother. The concert will take place a few days before the Birth Control's appearance at the arena seats 25,000.

President Mickey Shapiro is in New York confirming with Bell Records, distributor of the group to the U.S., "Birth Control," about arrangements and dates for the tour.

PRYSOCK LP On 'Prophet'

NASHVILLE — Arthur Prysock, King Artist, is doing a full-length LP registration of 'Prophet,' the literary classic previously provided by Harold Bradley.

Produced by Hal Neely, the LP will cover the right time such an undertaking has been completed. The score will be by Neely, and although other instruments may be included.

His musicians, Buster Smith, Harold Gizzle and Bud Pleasant, are backed by Solid Gold, the musical album, also scheduled to be released.

The last two James Brown LP's, also produced by Neely, were covered by King studios, and Brown's next single, "Super Bad," was a Nashvill. It will be the third album in, for recording, Johnny Ray, Raymond, Clara Ward and others.

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The 'Prophets' LP's, to be issued by the company, are scheduled to be released.

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Dynamite
Headlining Troubadour Sept. 23rd

Merry Clayton

Style.

Single
Country Road.

Album
Gimme Shelter

Forget It. I Got It.
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CUC Arranges Payout Delay
CHICAGO—Conesworth United Corp. (CUC) announced recently that it has arranged an 18-month moratorium on payments of interest and principal in the form of a bond issue to the major domestic and foreign shareholders of the corporation. The new arrangement was made by Louis J. Nicoletto, chairman and chief executive officer.

Requests for a similar 18-month moratorium have also been made by the holders of CUC debentures totaling $22 million. Nicoletto also announced the Seeburg Corp. of Delaware, a subsidiary of CUC, has received new financing totaling $27 million. This includes $6 million in notes and the rest in draws of sales for the payment of $2.4 million of deferred payments. It also renews an existing indebtedness of $22 million to the Prudential Insurance Co. and the Northwestern Mutual Insurance Co.

A&R Satellites Set
* Continued from page 3
record, which has already leased part of the facility for one full year.

Meanwhile, Ed Barsky, president, A&R Records, has left the U.S. on a 16-day business trip to London, Paris, Spain, Italy and Holland. Barsky is expected to finalize a multi-million dollar licensing agreement for his company while on the trip.

A&R Records, which just over six months ago, is being distributed in 50 territories throughout the nation by MCA's Record World. Ampex Stereo Tapes is the licensing agent for the recording company, which includes all configurations. Artists attached to the label so far include Charley Pride, Delbert McClinton, Mary Tyler Moore, John and Mary, and Allee Willis.

Alltapes Sales Up
CHICAGO—Alltapes, Inc., reported a 19 percent increase in sales over last year during the first six months of 1970. The company's total sales for the six months were up to $3,737,855 from $2,371,551 for the same period in 1969. Alltapes recently opened a warehouse in Dallas.

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MANAGERS OF PERSONNEL
BOX 796

Schwartz 6-Mos Net Sales Rise
WASHINGTON—Schwartz Bros., record and theHarmony House record store, report overall net sales of $6,870,389 for the first half of 1970, as against $11,760,000 in the same period of 1969. In line with new wave of in-depth, full music sales, the company plans to open a new store in the metropolitan New York outlet.

Although sales volume was more than 50 percent higher, the first-half income before taxes of $200,328 from $207,629 in the first half of 1969, and after-tax profit slightly bettered the 1969 figure: $94,678 in first six months of 1970 as against $94,571.

James Schwartz, president of the firm, said the "normal business of doing business" kept profits from going higher. He said it had been "volume up and profits down" for many years in the first half of 1970.
"We've Only Just Begun" — The Carpenters
(Written by Roger Nichols and Paul Williams)
(Produced by Jack Daugherty)

"Out In The Country" — 3 Dog Night
(Written by Roger Nichols and Paul Williams)
(Produced by Richard Franklin)

"Laugh" — The Neighborhood
(Written by Paul Williams and Jack Conrad)
(Produced by Henry Boyer)

"Only You Know And I Know" — Dave Mason
(Written by Dave Mason)
(Produced by Tommy LiPuma and Dave Mason)

"Empty Pages" — Traffic
(Written by Steve Winwood and Jim Cesar[i])
(Produced by Chris Blackwell and Steve Winwood)

"All Right Now" — Free
(Written by Paul Rodgers and Andy Fraser)
(Produced by Free and John Walsby)

Thank You

Irving Music Inc.
(ASCAP)

Almo Music Corp.
(ASCAP)

Rondor Music Inc.
(INTERNATIONAL)

1415 N. La Brea Avenue,
Hollywood, California 90036
3 Epic Execs in Promo Sales Swing on Singles

NEW YORK—Ron Alexenburg, vice president, Epic and Customs labels, sales and distribution, Gen Settler, national sales director for Epic and Miik Kagan, national promotion manager for Epic are making an extensive visit to cover personally over a dozen markets to aid promotion and sales efforts on Epic’s current singles releases.

They will work with local distribution forces with Alexenburg handling the campaign on the West Coast, Settler working the southwest and Kagan taking care of six midwest cities.

Alexenburg terms the current single release “the most powerful singles product in the history of the label.” It includes product from Donovan, Chrisite, Spirit, Bobby Vinton, Poco, Carp, and the Canadian group Mashmokhan, Art Linson’s Thunder label’s debut release “We All Sing Together,” by Grin, will also be included in the campaign.

NASHVILLE — The local chapter of NARAS will discuss, as its second luncheon seminar of the summer, the proposed Music City Boulevard, with Councilman James Hamilton, the principal speaker. Hamilton has provided the principal opposition to the proposed construction of a wide complex through the heart of the city’s Music Row.

The proposed boulevard has become the center of considerable controversy here because of zoning questions, and because of uncertainty of future building plans.

Hamilton, who will be making his first appearance to a public audience in many years, will be joined by other city leaders.

The seminar is scheduled for Wednesday (10) at noon, at the Sheraton.

Output, Sales Up in England

LONDON—Both production and sales at manufacturer level sustained a buoyant consistency for the first five months of this year, according to the latest Ministry of Technology statistics.

Production at the end of May was running 10 percent higher than in 1969, with home sales showing a 2 percent increase. With export sales up by 6 percent, the overall sales increase amounted to 23 percent more than in the corresponding period of 1969.

During May itself, £234,000 records were pressed, 8 percent more than in May last year, equivalent to an increase of 10 percent on a rolling basis.

Total sales in May, £56,240,000 were 28 percent up, with home activity receiving a 17 percent boost and exports climbing by 31 percent.

BOOKINGS ON CAMPUS

NASHVILLE — Talks on the Boulevard

• Continued from page 1

coming year. Klein also said full sales and distribution were working on a limited budget and could not afford to risk money on entertainment, until they were sure they could fulfill their end of a contract. “Everyone wants a super hit,” said Klein. “The problem is that any group over the $10,000 mark has been forced out of the college market for the most part. The high promotion is getting this type of group. The super groups are always going to be making just as much as always.”

Murray Schwartz of Queen Bookings, noted that his agency, which deals primarily with black artists, has seen an increase in bookings.

“In their first year, it might be due to increased press, by black artists, and we want to have them exposed to the public,” Schwartz said. “Most of the rise has occurred in the South, where last year we did little. But the increase in popularity of the rock groups downtown has resulted in the city and we are doing well in the South so far this year.”

He also said the prices were high and in most instances too high for schools to afford. “So in the South, at least, and in schools North of the Mason Dixon line, black students who have a voice, there is not much of a following other than alumni. Their prices are lower and they are good entertainment.

“Also, if they are not doing as well, we are continuing because administrations and local committees are becoming more aware of the black student body. Also, if you are a white student who likes soul music better than rock music, you can still find them.”

Jerry Heller of Chartwell Industries is also going through a slow period. “I see things loosening up, though. On the West Coast we are doing very well. Our acts are selling out their concerts because someone might have attended two or three concerts by the same artist they are now attending one concert in the series. Money is still tight for these people but things are not going to get away from them.”

Heller sees the situation of one record, political, economic pressures. “The first semester at schools will probably be slow, but the second semester will pick up,” he said. “As far as price, we are concerned, the price for groups has leveled off. The acts feeling the squeeze, of course, is the act Heller, ‘are those acts which ask a middle price. People are fed up with rock festivals and I think you will see a lot moreÊ small慧慧 bingÊCarnegie Hall. There is greater rapport with an audience in a small place and I think this is what a lot of acts are looking for these days.”

Dolores Roulard of Universal Booking, Ltd., said she was dealing primarily in black talent, also saw the trends switching toward black talent.

At International Famous, Abbey Hoffer said that there was no set type of group being booked on campuses. “We are all over the board on this thing, he said. ‘I think acid rock is leaving but I can’t say it is just yet hard to pin down to this moment, since colleges and universities are just starting again and the administrations are being cautious until they can feel the emotions and stirs on the campus. Because of this, the season is a slow one.”

Bill Hall of Associated Booking Corp., is booking 90 percent contemporary acts on the campus. “This includes all types of artists,” said Hall. “Things are not as bad as they were early fall but they are beginning to pick up. The administrations on the various campuses seem to be waiting for student reaction before they commit entertainment for the campuses. I think there will be a sharp increase in bookings over the next month. The question will remain, however, as to how long the schools will remain open if there are disturbances like last year.”

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SEPTERNBER 19, 1970, BILLBOARD

10

HEADING FOR NUMBER ONE...

BOBBY SHERMAN’s top ten single now has every single top 40 station in central waiting with it all GOING UP. The record has just been certified a million seller by RIAA as it reached top ten. It has to be his biggest single and it’ll be number one in two weeks (or less).
LIBERTY/UA PUTS IT ALL TOGETHER FOR FALL 1970

THE VENTURES - 10TH ANNIVERSARY ALBUM
WILD BUTTER
FERRANTE & TETICH - JAZZ ABSTRACT
THE SECOND DAMNATION
THE WOMACK - LIVE BOBBY WOMACK
JODY GRIND - ONE STEP ON
COMMIT THYSELF - THE MUSIC ASYLUM
Bobby Goldsboro - WE GOTA START LOVIN
36 GREAT MOTION PICTURE THEMES AND ORIGINAL SOUNDTRACKS

Available on cartridges & cassettes
LOS ANGELES—For the aggressive home electronics retailer, the renaissance of 8-track has become a marketing dynamic of high selling aimed at counter-balancing the renaissance of 8-track in the past three-quarters—and he's got plenty to work with.

There is the increased versatility in 8-track and cassette tapes and tape players. There is the expanded array of low-to-middle-priced units, with new and increased portability and improved features. As the tight-fisted consumer catches the fall holiday spirit and begins to loosen his grip on some of that spending money, hard hitting ad and promotional campaigns, strong sales presentations and displays can turn these new products and features into profits.

The imaginative retailer will take advantage of the many possible gift ideas, to trigger the buying impulse among his customers. For those of us who are host to step that consumer up to a higher price point.

In an age when every person between the ages of 10 and 25 is now utilizing the tape player, the home electronics retailer can promote the perfect ready-made party tape as a gift.

Portable tape recorders, both in the stereo and mono, are big items for fall. Eight-track portables are available for as little as $16, the price for mono models are selling in the $20 range.

Tape units will be displayed on shelves and under glass, but will also appear prominently in special displays than ever before.

Retailers also will be keeping the software as close as possible to the consumer. All available information on record is now available on cassette and 8-track.

No matter who buys the portables, it is important to be a good one, with new products, lower prices and exciting features that have been advertised to attract the consumer.

There will be some significant changes in marketing strategies. As the industry becomes more competitive, there will be a drive on the part of some retailers to improve themselves segregating items from other product on the tape shelf.

The 8-track market has expanded rapidly during the past year, particularly in the hardware area, but also in software. Displays showing both 8-track and 8-track in the home will appear on many high schools' floors, demonstrating decor as well as sound quality.

The greater variety in 8-track equipment will play a major role in the fall selling season as well as the holiday selling season by most of these units.

The increased utilization of 8-track auto units also will become increasingly important in the fall season and will set up dashboard facilites in several areas that will become an important market for all consumers.

The cassette also has shown a gradual improvement after a dull first year, which has been improved, with the Dolby-cassette showing even greater improvements as a result.

Displays emphasizing the low price and compactness and convenience of the cassette unit will be a must for the home electronics retailer, as well as ability.

Software, an area often overlooked by retailers, will also play an important part in the fall selling season. The array of selections available is on both 8-track and cassette tapes has multiplied.

The retailer who wants to make a flexible sale will be able to tell his software as close to the units themselves as possible and will be sure to have these units playing as much as possible, or have his store playing them on the test station.

Another important development in tape has been the 4-channel concept. Many retailers will have these units on the floor as a traffic builder.

Retailers of the home electronics retailer decides to concentrate on the cassette, home on auto—the fall season promises to be bright.
High Performance

SOUNDS OF THE 70’S

UNIVERSAL IN-DASH MOUNT AM/FM PUSHBUTTON RADIO  $79.95 LIST

UNIVERSAL IN-DASH MOUNT AM PUSHBUTTON RADIO  $59.95 LIST

BM-950 8-TRACK STEREO WITH PROGRAM REPEAT  $96.95 LIST

AT-6000 WORLDS SMALLEST UNDER-DASH FM CONVERTER  $39.95 LIST

BM-1000 IN-DASH MOUNT AM RADIO & 8-TRACK CAR STEREO  $149.95 LIST

BM-2900 THE FIRST 8-TRACK CAR STEREO; RECORDS FROM THE BUILT-IN FM/FM MULTIPLEX RADIO OR FROM STEREO MICROPHONES  $179.95 LIST

BM-4000 THE FIRST ENDLESS CONTINUOUS PLAY CAR STEREO CASSETTE  $99.95 LIST

BM-910 PETITE 8-TRACK CAR STEREO SMALL ENOUGH TO FIT ALMOST ANYWHERE  $54.95 LIST

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Tape CARtridge

Belair Plant Pace Is Picked Up Again

LOS ANGELES — Belair's new Hawthorne, Calif., plant is going "full speed ahead" after a production delay caused by a move to new facilities and the introduction of 11 new models for the fall season.

Stereo Magic, Main Hill, N.J., a division of Eastern Specialties Corp., is introducing two 8-track units, Model RP-1900ST in an 8-track for car and home at $169.95. Model CR-880 is a three-piece unit at $119.95, without car or home speakers. Hitachi Ltd. is offering a mini cassette recorder (weighting 1 9/10 pounds) for $75.95 in Japan and Liberty/UA is releasing 12 budget titles on its Honor line. The marketing campaign for the full release includes a direct mailing to 365 retail and automotive stores via a promotion kit. The line is offered in two packages: one with a long box (411/2 x 12 x 4 1/2 in) and case, and a 2-page pocket folder with cardboard insert, both containing a mini-tape with a width of 3/4" x 1 1/2" and foil cards. All units are stereo.

The new unit includes corporate headquarters, warehousing, quality control inspection, engineering, research and development and the introduction of 11 new models for the fall season.

Tape Happenings

Lib/UA Tape Sales Up—Bledsoe Sees Growth

SEPTEMBER 19, 1970, BILLBOARD

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 5dB higher than most tapes. A greatly decreased distortion factor. Greater thermal 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 pass 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

Maxell
Maxell Corp. of America
Dept. 82, 501 Fifth Avenue, New York, N.Y. 10017

Tape CARtridge
Matt Monro is alive, well, and singing better than ever...

...and that's saying a lot!

"Close to You" is a superb collection of contemporary classics; sung superbly by a favorite contemporary performer, Matt Monro.

Capitol
ST-546
Joint EVR System to Hit Europe

*Continued from page 12*

national press advertising campaign broke last week. EVR’s program director, Robert Heron, said: “The aim is to make television viewing independent of all regular broadcast timetables. The application in both education and entertainment fields is enormous.”

The Sony Video-cassette system, which like the similar unit being developed by Philips, can record as well as playback, is scheduled to make its U.K. debut next autumn. RCA is also working on a new video player using a laser beam, which will be available by the middle of 1972 while earlier this year, a consortium set-up by Decca, AEG and Telefunken unveiled in Berlin the first video disk.

Lib/UA Tapes Sale Up; Growth Seen

*Continued from page 14*

doubles cleaning out the product line, said Bledsoe.

There are specialists that do well in budget,” he said, “and in the end it will be budget-oriented companies that survive the press to either dump or clean out product lines.

Videotape

Only one subject has Bledsoe without comment: videotape. “It’s just too premature to be discussing long-range software plans for an industry not yet marketing consumer-oriented product,” he feels.

“Something will happen, and there’s very definitely in evidence for the record manufacturers in the videotape industry. Where? It’s anybody’s to tell.”

While he has little to say on videotape, Bledsoe has much to say on piracy.

“It’s damn serious. And the fight to eliminate the practice is just beginning.”

While state laws are fine, he contends, they are grossly inadequate to combat tape pirates.

“The real answer rests with Congress and, of course, the courts. Right now we’re fighting a war with limited weapons.”

Liberty/UA has made it a practice to make its legal department aware of violations and has won several court injunctions here in Superior Court to prevent illegal tape duplicating.

AST in Dolby Cassette Bow

*Continued from page 1*

This move makes Ampex the first major tape company to use the system developed in England and designed to produce a selective electronic filtering of signal to noise ratio. The process, which minimizes tape hiss, is designed for use with tape hardware which also utilizes the system. Ampex officials assure, however, that the Dolbyized cassette can be used on regular equipment with reasonably good results.

Ampex, which has been using Dolbyized tape for its professional masters for more than two years, plans to extend the process to all its prerecorded cassette tape product at no increase in cost to the consumer.

Meanwhile, Polytron Inc., has disclosed that all product for the Deutsche Grammophon label is being recorded on Dolbyized mastering tapes and will be available before the end of year. The company does not, however, have any immediate plans for using Dolbyized tapes in its prerecorded cassettes.

Recordex Two Duping Units

ATLANTA, Ga.—Recordex Corp., is introducing two professional duplicating machines.

One is a cassette unit, model GS-4000, which produces 100 C-60 cassettes per hour. It can produce up to 800 cassettes per hour with a slave addition.

The second unit is a 4 and 8-track duplicator, models CD-400 and CD-800, which produces 300 to 400 cartridges per hour. The duplicator is a four-clone system.
“FRESH AIR”

A smash single pulled from a smash LP.

The Album: Just For Love, SMAS-498.

The Single: Fresh Air #2920.
Hellermann Planning $4.8 Mil Expansion

LONDON — Details of a $4,800,000 expansion program over the next two years was revealed this week by Hellermann Data Packaging, the Crawley-based cassette and cartridge case manufacturer. His company’s installation of new equipment and doubling of moulding facilities, Hellermann hopes to increase production capacity from the present 250,000 units per month to four million.

Coinciding with the announcement came a call from the company’s director and general manager, Graham Griffiths, for all segments of the tape industry to combine in an all-out campaign to increase public awareness of the cassette and cartridge systems.

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

Griffiths, whose company is a subsidiary of the American Data Packaging Corp., said his company had produced more than two million cassette cassettes since starting operations in February, but at present 60 percent of production was going abroad. He said there was a resistance to (Continued on page 56)

Cash in on the Tape Explosion!

WITH THE LATEST IN CARRYING CASES AND TAPE STORAGE ACCESSORIES

SAN FRANCISCO — Lee Shapiro has six women managing his six-store tape chain in Northern California.

And the No. 2 “man” in the company is a woman, Joan Lloyd. She does all the tape buying for Tape Town, which celebrates its third anniversary in business by going franchise.

Shapiro started with $900 in capital, no investors, partners, or backers, and in three years built six tape stores into the largest independently owned chain store in the West Coast area.

Still sole proprietor, Shapiro will begin franchising the first of next year in the western part of the U.S.

Before opening Lee’s Tape Town, he operated a Stereo-Pack store in Hollywood. He opened tape stores and placed an emphasis on service: “We give a life time guarantee on all tapes,” Shapiro said. “We fix all tapes free, even if you didn’t buy the tape from us.”

Inventory

The six tape stores sell only tape and related tape equipment. The inventory runs the gamut from classical to funky rock. Popular tape equipment in the past, but Shapiro said that cassette are “coming on strong.”

Cassette Automatic Radio and Tenna are his best sellers.

“We service this market by our customer service. We will special order any tape regardless of price to accommodate our customers. The cost of special ordering doesn’t matter. Competition is in the least of our worries.”

In addition to becoming a franchise operation, Shapiro has expanded. He opened up a warehouse in a separate building located in Concord. The purpose of a separate warehouse is to have the tape first for the public,” explained Shapiro. “Lee in California gets deliveries perhaps once a month. We have deliveries to all of our stores every two or three days.”

Involvement in tape has led Shapiro to become an executive of a music company, which is a record production company. He also manages three music acts: Emily, Ebony Jan, and vocalist Sylvia Delays. Shapiro prides himself on staying abreast of current musical trends.

Regardless of which way the music industry goes we’ll go with it. What customers or videotape we’ll be right there. I’m certain we’ll be getting into videotape. It’s being left off from having a quality product that can be put on the market, but when an acceptable product is available to the public we’ll stock it.”

No Gimmicks

Shapiro has no special promotional gimmicks and runs the six stores, including a store on the University of California Berkeley campus, independently. The emphasis is on youth and service.

He has faith in young people. His employees range between 18 and 25 years of age. The bulk of his customers are in the 16 to 25 age group. The tape stores all have female managers. “I have all girls for three reasons; they are a lot better to look at, they are capable, and the kids dig it.”

Between 4,000 and 5,000 tapes are available in each of the six stores primarily stock is rock and popular artists, but a wide variety is offered in jazz, blues, classical and classical.

The new warehouse stocks almost the entire tape catalog.

Women’s Lib, Tape Town Style, Has Them in Charge of 6 Stores

By LAURA DENTI

ITa Is Adding Int’l Mfrs to Committees

CHICAGO — The International Tape Association (ITA) in keeping with its project aims to become a totally international organization, will appoint several manufacturers from Japan and other foreign countries to its working committees. These internationally based manufacturers will be included in 10 additional company heads ITA plans to add to its executive committee.

According to Oscar Kusisto, chairman of the ITA executive committee, the organization feels it is necessary to expand its executive committee to 25 members in order to serve its members. “We feel,” he said, “there should be the thinking of, not one, but several representatives from each of the areas of the tape field.”

Six Kusisto said that in addition to giving assistance and guidance to ITA executive director, Larry Finley, executive committee members will serve by having their engineering staffs, as well as representatives from each of the areas of the tape field.

We must eliminate the confusion in the marketplace that has been spawned by inaccurate and misleading advertising and sales promotions,” he said.

In other news from the ITA, Atlantic, Elektra, Polydor, Scepter and Starmont King Records have become members of the organization. They join four other leading companies in other areas of the tape industry who are members of the committee to help guide the activities of the Association.

Representatives from the new member companies are Bob Kitchens, vice president, Atlantic Records, Mel Paster, national sales manager, Elektra Records; Jerry Schoenbaum, president, Polydor, Inc.; Jerry Geller, vice president, Tape Division, Scepter Records, and (Continued on page 56)

SEPTEMBER 19, 1970, BILLBOARD
**Talent In Action**

**RANDY NEUMANN**
Bitter End, New York

As National Public Radio's point man on its program, Randy Newman opened his Bitter End engagement Sept. 18 with a packed house, most of which responded to his humorous and enthralling material. Like many songwriters and composers who have achieved fame through other personalities, Newman's presentation of his own work is seemingly self-effacing and plaintive, yet arresting, because the innate conviction of his presence makes listening to him comparable to hearing Shakespeare recite sonnets at the Globe. From his new Reprise album, "12 Songs," Newman delighted with "Manila Talked Me Not to Come." "And I Think It's Going to Rain Today," while "Love Story" and "It'll Be Raining" were also received with obvious affection.

**ALICE COOPER**
Max's Kansas City, New York

You listen to Alice Cooper with one hand clenched, gripping the solid reality of a chair, the furniture of hell. A little like a lightning rod, Alice Cooper and his band are third rate and either they pull you into their dark and violent mire or you are repelled as if from legacy or self-contempt. The group—a tawdry driving lead player, a droning bass, a slow drummer, and Alice—were tightly into their tense, calculated, and somewhat electronic act at their opening, Sept. 18, upstairs at Max's, coming out the other side of their madness into prankishness, naughtiness, and finally into a bed dance band for hip shakers who join in. Their first number was a long sin of silence which occurred when they were an hour taking the stage (part of their act), but the audience was like being inside a basketball, the pleasant groove of playful, often sensuous lyrics, and their sweet, sweet, for all their initial cadence and semblant of cleverness, Alice Cooper are musically talented, for all their imitation and cheapness in the cultural confusion it mirrors to escape it and numb to, kick out a few kinks or exercises.

**DIANA ROSS**
Empire Room, New York

The unassuming Diana Ross took top place on her opening night this week. Diana makes her soft rock as a sort of A&R. Her opening track was the Motown recording artist allied feasts, doubts or scencions with and at least what makes others out and off from. In the audience the impression of a midnigh special. Miss Ross is not a present proffesional, she is credible. Her forte is a masculine manner by being the class and seemingly inexhaustible enuherence. She is aware of this and uses it to her advantage.

Her four-hour long act included a couple of Diana Ross and Barbra Streisand tracks, some nostaligics from her association with the Supremes and highlights from the latest Capitol album, including the No. 1 tune she's in with "I Ain't No Mountain High Enough."

**RADCLIFFE JOE**
Bitter End, New York

Bitter End, with Summer acting as his master of the evening and audience, and even a bit confused, growl warm his dancing pleasure. They were the most important group at the show. Two songs from other sources also glowed, including Paul Simon's "Good As I Been to You" on his Elektra album, The Russells' "Help Yourself," which is another winner. Sommers has developed into a supremely skilled, wide-ranging performer, who communicates naturally.

**FRED KIRBY**

**JONAH JONES**
Rainbow Grill, New York

Johannah mesek's concert was a jaunty, gay, and quite unique blend, and his music is like that. Lowkey, a little bit of fun, and a lot of fun right on for the dancing of the kind. It is, he says, "music for your dancing pleasure."

It is also clear this clear trumpeter plays from the heart, and his timing, sentiment which is the usual hallmark of his style. (Continued on page 22)

**ERIC CLAPTON**
left, while in Miami for an Alco recording session at Criteria Recording Co., drove into Ace Music Center and discussed his collaboration with an acoustic guitar with Dave Rubin of Ace.

**Stones Open in Helsinki, Freeloaders Crash Gate**

HELSINKI—Eight thousand people—only half of whom paid—sat down to hear the Rolling Stones open their European concert tour at the Olympic Stadium here on Sept. 8.

Soon after the concert opened a Russian Association procession, numbering thousands of people, began to march on the stadium shouting slogans and demanding admission. Adding to the confusion were a few dozen local Hells Angels on motorcycles.

The 30-stone police guard couldn't stop the throng; the gates of the stadium were flattened and thousands of Russian fans were crowded into the arena. Once in, however, the freeloading audience behaved itself well.

The Stones staged a 60-minute program, playing mostly tracks from their last album, "Get Yer Ya Ya Out." A great number of their fans were clearly disappointed with the repetition of this old material. At the beginning of the evening—while the stadium gates were being trampled—through rock-wild performance of Junior Wells and Buddy Guy warmed up the audience with good performances.

Early at Helsinki Airport, the arrival of the Rolling Stones brought the Finnish customs officers who subjected the group's luggage to investigation. The officers searched the "spotted" dogs. Mick Jagger was furious at the group's being arising for this treatment.

**KARI HELALAPITO**

**Czark Scoring in Talent**

CHICAGO—Czarak Attractions Inc. was the talent field, especially acts oriented toward nightclubs. Begun in 1930 by Louis Czarak and Solotono and several partners, Czarak recently began to score in this area.

"We started this management firm because we felt there was a lot of talent in this area and around the country who could be used," Louis Czarak said. "We aren't interested in making money investment and we intend to stick with it. We try to take a group or artist and give them every full step in their act pointed out that are being sought from across the country, and the world..."

Czarak has eight acts signed, among them the In the Crowd, currently appearing in various Chicago area lounges, and Joy Kendall, a singer along the line of Vikki Carr. Czarak has a studio which it will use to make demos for acts he may sign.

The studio has a 4- and 8-track machine. The studio will also be rented to acts wanting to make a full recording when not in recording use. He said the possibility of starting a recording company has occurred, although he did not rule out the possibility for the future.

**From the Music Capitals of the World**

**NEW YORK**

Warner Bros. Grateful Dead give one show with their new Riders of the Purple Sage at Bill Graham's Fillmore East last for four nights beginning Thursday (17). John Fogerty, music publisher and producer of the group, says he is opening a two-week engagement at Mr. Kelly's, Chicago Monday (14). Steve Schmilchman, president of promotion for Capitol Records, married Carol Michalak, a New York model, Sept. 12 at the Belmont Hotel in Philadelphia. Paramount Records Norman Model signs an arrangement with Dawn by Bell for Docc's Kansas Woman. who becomes 18, Sunday (13), opens at Washington's Shorewood, Nov. 1, for one week. She also will be on the "Ed Sullivan Show" Sept. 27.

All-Star Fairport Convention plays the Main Point, Blyr Mawr, Pa., outside of Philadelphia, Tues. (15) and Wednesday (16). Bruce McNeil, Eric Anderson clone acoustic guitar with Dave Rubin of Ace.

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**DOMESTIC**

**Cleveland**

It happened almost before the audience realized it.

On that Monday Chicago's lead guitarist-vocalist Terry Kath was swinging into Steve Winwood's "Fifty-Fifty." Suddenly, four more were on the Public Hall stage, members of the Chicago Blues Image. And for 40 minutes, until 1 a.m., the 11 musicians pulsed and pounded in a double-act jam session. Manuel Bertemati of the Blues Image was on an extra set of drums, Joc Laia slumped the corgan, bong Kent Henry played guitar and towered up against Papa Smith, while his elbows, took over the organ.

Attention was so complete that not one cigarette light flickered on the 10,000 zealous audience.

This was the Bellkin Productions' (September 8, 15, 21) half-hour session with four rock groups.

A Cleveland-based group, Glass Harp, took over handily for the canceled Crabbys Appletime. The Blues Image clicked hardest with their chart hit, "Ride, Captain, Ride." The more polished McAleundy Brown soared and scored with their blues-flavored pieces, including their original "Pogo."

But it was the hard-hitting, tight Chicago all the way. Disruption was due to a fan who broke an incredible pace for the one hour and 45 minutes with only short song breaks. Their music was alternately hard and tender, up and down, often "letting a Girl in Buchanan."

There were new songs from their upcoming album, old favorites such as "In the Country," with a driving "25 to 6 to 4," from their second million-selling album.

**JANE SCOTT**

Odetta has signed with Polydor, where "Take Me to the Pilot" is her first single. Also joining Polydor, Vangelis who first album for the label will be out early next year...

**Feather Records**

Poppy Lea signed Brian Panella as her personal manager... Heads, Hands & Feet's "Mr. Golden Brown"... Don McLenn joined Medart... "Tapestry" is his debut disk... The new label...(Continued on page 21)
Arizona State Fair, Phoenix, Oct. 2-9, 2001: ...Finally, the Coyote (now Les Deane) is hosting the Coyote Theatre House concert, Oct. 5, live. ...All Galactic Music Corp. moved to new offices at 65 W. 50th St.

Warner Bros. Small Faces with Mercury's Soul Searcher headline Howard Stein's Capitol Theater, Oct. 2 and 3 at Alvin's Casino and Blue Horizon's Chicken Shack. The Butts will open an hour later on Oct. 25. ...Kathleen Carter via The Music Show.

They will sing the theme for ABC - TV's "Love American Style," which you will laugh at.

Rick Greff, formerly with Family, Blind Faith and Ginger Baker's Air Force, has joined Traffic. He will accompany them on their next three U.S. tours.

RICK KIRBY

DALLAS

Columbia Records hosted a dinner party Sept. 8 at the Fairmont Hotel to introduce local radio and press people to Barbra Streisand artist Ray Stevens, who is entertaining in the hotel's Venetian Room for the week.

...Opening Thursday (17) is O.C. Smith, also a Columbia artist, with his band of red, white and blue. ...Reprise's artist Tiny Tim is also on the bill for the same date.

Radio station KLIF presented a "Family Portrait" day for the station, where the regular staff moved around to make way for a full day of personnel, KLIF personalities who presented a format of the past. Returning to present their old shows were Charlie and Hurriana (Ron Chapman, now of KURL, KRLN, and KLON in Phoenix), Jock Woods, now with KNXU in Houston, Johnny Dark (now with KNBQ in Denver), Deano Day (now with KLAC in Los Angeles), Rino (Weed Beard) Knight (now with WUCF in Alcoa), Jimmy Johnson (now with WABX) and the Coyote (now with WYSL in Buffalo).

Bill Evans, pianist, went into the Vanguard Sept. 11 for a nine-nighter. ...Tiny Tim at the Airline for Neuman's "Easy" engagement. ...Frank Dubois

ELTON JOHN, center, Uni Records artist is feted at a luncheon at Universal Studios, hosted by MCA Records and Uni, after John's sold-out U.S. debut at Los Angeles' Troubadour. Celebrating with the artist are, from left, Dee Murray, his bass guitarist; Nigel Olsson, his drummer; Tom Regan, Uni vice president; and Rick Feio, national sales manager.

SEPTMBER 19, 1970, BILLBOARD

CINCINNATI

Danny Engel, dean of local song pluggers, will round up the last of the territory for the Bill Lowery Entertainers, Atlanta, is getting big in play up the Tight's firm's new acquisition, "Home of the Reds," via WVL, 960. Engel's new Tally was clued by Tim McCabe, head of the Tally promotion office.

Pat Kelly for a return stand at Harl's, October 2-6. Pat Kelly also farmed the Jully Lynn show for a four-weeker at the Fiddle, beginning Sept. 10.

Steve Reising of the local proper production company bearing his name, is successful in getting a new recording plant equipped for 16-track taping. Stepping in to supply this S.R. label, both by singer Barbara Russell and set of new production people is "Welcome Home," and the second on an album slates to feature "...Anytime there's a Li'l Band on the Rise...." Cerron's new New York-based "...Anytime there's a Li'l Band on the Rise...." Cerron's new New York-based

NASHVILLE

John Clevenger, of Soundville Records in Houston, announced their first release in about a week The Clevenger company's new release is "...Anytime there's a Li'l Band on the Rise...." Cerron's new New York-based

TOBY BENNET

THIS WEEK TAPING THE DENNIS MARTIN SHOW AND THE DORSI DAY SHOW
Talent

Do your thing with an AKG.

GENE CHANDLER, Mercury Records artist, and several members of the Mercury family, admire two of the Golden Mike Awards Chandler was presented with at the recent NATRA convention. The awards are for Best R&B Producer of the Year and for Best R&B Duo of the Year (Mel & Tim). Flanking Chandler are Mercury President Irwin Steinberg, left, and Herman Cats, director of product management for Mercury at Phillips Phonographic Industries in Boon, Hollen. Standing, from left, are Denny Rosenkrantz, national LP promotion manager; Lou Simon, senior vice president for marketing and sales; and John Antoon, national singles promotion manager.

Talent In Action

GENE & EDDIE of MON'CA RECORDS

THANKS ALL THE DJ'S WHO HAVE PLAYED THEIR LATEST HIT.

MON'CA RECORDS, INC.
808 Florida Ave., N.W., Washington, D.C. 20001

Do your thing with an AKG.

Chicago Coliseum Opens
For Rock Concerts Oct. 2

CHICAGO—With plans for reopening the gutted Kinetic Playground killed, Dick Gasson of 22nd Century Productions will open the Chicago Coliseum for rock music concerts on Oct. 2. It will be known as the Syn-

дром.

Gasson’s plans to reopen the Kinetic, destroyed by fire in November of 1979, fell through following pressure from people in the surrounding area to keep it closed.

In addition to concerts one night a week, there may also be films shown at the coliseum. Admission will be $5.

Howard Stein of the Capitol Theater, Fort Chester, N.Y., will handle the bookings, and Candace Brightman and Norei

tetrew will be in charge of the lighting. Allan LaMagna will act as stage manager.

Plans for the Syndrome in-

clude a large sound system and removal of all chairs so that the perimeter of the floor area will resemble wooden bleachers. There is also a bully, Capacity is about 10,000. The coli-

seum resembles a high school gymnasium and has been sight of several successful rock con-

certs in the past, including the Doors, Cream and Jimi Hen-

rix.

Gasson will continue to hold concerts in the Auditorium The-

ater when he feels it would be a better place. Talent lined up for the Syndrome and the Auditorium Theater will be an-

ounced shortly.

Letters To The Editor

‘Post Mortem’

Thanks very much for your kind words in the post mortem on WMCA (Billboard, Sept. 5). While what you have said is es-

sentially correct, it is neverthe-

less painful for me to have seen the demise of this potentially great facility, having put so much of my work like into trying to make it what it never was.

In any case, as you know, I am general manager-designate of KRZ in Phoenix, pending FCC approval of the transfer to Dues-

beday. At the age of 30 I find this a magnificent opportunity to mention the dealings of a swimming pool in such a lovely resort city.

More than that, however, I see it as a logical extension of my broadcasting career, having gotten over the expatriate syn-

drome, and look forward to doing even greater things with an already successful operation.

I look forward also to working with you, as I know that Bill-

board and KRZ have had a Master's goos relationship.

We shall arrive in Phoenix on Sept. 23.

GARY STEVENS

PHOENIX

Debate

Cincy Orch. Concert Draws Record Crowd

CINCINNATI—The Cincin-

nati Symphony Orchestra, ba-

tered by resident conductor

Erich Kunzel and internationally famous concert pianist

Van Cliburn as special guest, played to an estimated 22,000 in its Symphonic Spectacular at the new Riverfront Stadium here Sept. 7. It was the largest crowd ever played to by the Cincinnati in its 75-year history.

The concert, sponsored by Shillito's, local department store, was an experiment to trim the orchestra's season's deficit es-

imated at nearly $200,000. Al-

ready there is talk of presenting at least two similar events at Riverside Stadium during the next summer season. The cost on the initial event was estimated at $15,000.

BILL SCHACHS

September 19, 1970, Billboard
With single (Stoned Cowboy, #56190) and album (LST-7643)* action breaking out all over the country, it won't be long before the entire U.S.A. becomes FANTASYLAND. With ever-increasing speed, Fantasy is becoming a reality.

*8 TRACK CARTRIDGE: 9081/CASSETTE: C-1081
Radio-TV programming

U.S. Radio Is Ignoring Foreign Play Exposure, Asserts Nathan

By CLAUDE HALL

Nathan pointed out that "Elkie" by Barry Ryan several months ago sold more than 1.8 million copies in Europe and the U.K., but nothing in the U.S. This was a prime example of the injustice done to foreign records in the U.S., he felt.

He also felt that U.S. record companies have a lot to blame for this. In Europe, for example, he said, the award winner of the "Un Disco per l'Ultimo" on RAI, the Italian network. This is a contest to find the best record every season and winning it assures you of several hundred thousand dollars. "Lady Barbara" by Rosato on CBS Records won this past contest, yet the record was never released in the U.S.

I've got it at home; its a tremendous record.

Language is not a barrier, he felt. "Don't tell me that kick I heard in Europe understands what Mountain is on this record and is saying. I have enough trouble understanding the lyrics myself. The kids don't care most of the time about the language.

Nathan, who represents CTI Records, Anvil Records, and International Publishing in this country, is also concerned with licensing and distribution situations. It's a fact that if a record reaches No. 1 or even second or third in France, Italy, or Spain, it must have something commercial to it. Possibly 90 percent of those records would be interpreted and loved... if they could just get the proper exposure on radio. Not by the distribution of the record companies, but by the radio stations. Record companies won't release a product over here because they don't think the radio stations would play it.

He said he had money enough, he'd start a campaign in his own foreign market to play records and the business value of foreign product.

END OF THE LINE?

Dear Editor,

Tell me something? Where do old disk jockeys go? It is with mixed feelings that I send you this letter. I am at work, which is one of the few good things about this industry. On the other hand, there is the fact that I have kept the business for six years now and I woke up two weeks ago and discovered to my shock and dismay that I am 30 years of age. Now I know... that's not old. But I made a promise to my family—and above all to myself—that I would be in an important position in this industry by the time I reached this age or get out. Now I have done a little traveling around the country and listened to some of the so-called powerhouse stations and I find myself worried. Worried because I haven't been discovered as yet. Sounds stupid? I hope not. After listening to other jocks in major markets I truly do not know why they are there and I am here. No, it's not conceit. Kindly don't think me an ass. I am, you see, my own worst critic. I don't like the way I sound and never will. But... I do like it better than 90 percent of what I hear on other stations. Funny, but listeners, even from far off places such as New York and California, tell me the same thing. Can they be wrong? Can I be wrong? I guess so. So, here I sit with a firm decision made at last. I am getting out while I am still young enough to find honest work. It's been a good ride while it lasted. Now you believe I have been offered a job driving a lunch wagon in Los Angeles... to tide us over until something else comes up? Funny part is that it pays me more than the radio business has paid so far. Then, too, I could sell motorcycles, which is what I am doing here, to supplement my income.

A Disk Jockey

EDITOR'S NOTE: In a few days or weeks, the above air personality will resign his present job at a "good" radio station in a decent-size market in order to support his wife and children. How many other skilled professionals is the radio industry losing each week?

LP's Stir Confusion in Top 40

NEW HAVEN, Conn.—Altering the ratings, confusing the public, and playing records in Top 40 programming, according to Bill Hennes, program director of WNHC.

The confusion results from two separate factors: First, record companies are sending albums and relying more and more upon the radio station to break out a single from it. But even more confusion results as an aftermath, Hennes said. He pointed to a recent Simon & Garfunkel album where Columbia Records has just released a second single. "The sales of that single may slow down because it's appealing to different people, the album has already reached the listener; the new single is for different segment of your audience.

You just don't have the same exposure that you do on a single. Anyway, in single Top 40 programming, you determine a large part of your programming by the sales figures of singles records; with albums, you have to go by the sound of the cuts, choosing those best suited for your format. You can research and search, but it's a tough situation at the moment. For example, he said, "do you play some of the cuts from the "Woodstock" soundtrack? Most of those tunes are already golden oldies." WNHC had, for a period, gone very heavy into album cuts, but Hennes had to back off. "I was finding more and more that the record companies were not releasing the singles of the cuts I'd already worn out. But for an equal number of times I'd been right about which cut to play, I'd also been wrong. "I'm still playing album cuts from time to time, like 'Grapevine' cut from the recent Creedence Clearwater Revival album. But what am I supposed to do when the record companies won't release the album cuts?"—play it again? How can you make a Top 40 album cut accommodate the station fresh that way?"

Wants Job Done

Hennes, who started out in radio at WRRB in Mount Clemens, Mich., said he believes in nononsense programming. "I'm interested in getting the job done. I feel that you have to be 100 percent involved in..."
Radio-TV Mart

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Vox Jox

Radio-TV programming

In radio, has been named a production director with WMCA in New York, a two-way talk station as of Monday (21) ... Ron Wittman, who had been with WMUW-FM in Milwaukee, is the new manager down at WINZ in Miami and they should be uncertainly it shortly ... John Sullivan has been named general manager of WINC in New York and Roy Schwartz station operations manager. Sullivan, who will soon be named president of Storer Radio, has been a Metromedia executive and was once manager of WNEW in New York. Schwartz has spent some 12 years with Storer, holding positions ranging from program manager of WIBG in Philadelphia to general manager of KGSR in Los Angeles; he serves as operations manager of WHN back from 1962 to 1969.

Bob Finnegan has been appointed operations manager of WWVA in Wheeling, W.Va.; he's been program director ... Bill Ward has been promoted to vice-president and general manager of KKBQ in Burbank, Calif.; he was station manager ... The other day, Don Imus invited me over to hear his boss, Jack Drayer, give a presentation at Blair Radio here in New York. I couldn't begin to mention everyone there (and anyway I'm bad at remembering names), but there was one: he's now sales manager of WGBM's Sherlock Holmes.

The charts tell the story—Billboard has THE CHARTS

SEPTEMBER 19, 1970, BILLBOARD
Circle City—The media company that Mark Breden, Mike Malineri and Bob Lucas built has a new president and CEO—Larry Reeves. Reeves will oversee operations of Breden-Malineri-Lucas, Inc., which is part of the Di Falco Group of companies.

Reeves most recently served as a senior executive at McCann-Erickson in New York. Before that, he was with BBDO, where he spent 19 years in various leadership roles. Reeves has also worked at WCRS, Young & Rubicam, and Ruder-Frost.

Breden-Malineri-Lucas is an independent agency that specializes in consumer packaged goods, retail, and financial services clients. The agency has won numerous awards for its creative work and has been recognized for its commitment to diversity and inclusion.

Reeves will be based in the agency's New York office and will report to David Buck, chairman and CEO of Di Falco Group.

Green Grass Music

GREEN GRASS MUSIC rolls out the Green carpet to welcome Johnny Carver, center, to its Agency in Chicago. Green Grass president Curly Putman, right, is assisted by the firm’s professional manager, Jim Bowmen.
LG's Stir Confusion in Top 40

Campus News

BY BOB GLASSENBERG

Winners

The National Collegiate Music Festival is over and the national championship for 1970 are the Downshakers from Rollins College and Funk Inc., from Florida A&M University. More than 25,000 people crowded the main stage at the festival site on the Edwards Campus of Southern Illinois University to see the new bands and guest appearances by Bill Cosby, Jose Feliciana and Grand Funk Railroad.

Yorktown Talent Associates, management house for Josh White Jr., has expanded its staff and will provide a block booking service headed by new staff Mike Sudek, a former buyer in the college concert market. The agency has agencyed more than 1,000 college and performers and hopes that the addition of Sudek will greatly increase its capability to handle the market.

WNWY, New York University, Uptown, is sponsoring various activities during Freshman orientation week. Michael Gordon, music director, said that the station has arranged to let record companies like Elektra, Columbia and A&M give presentations to its students each week. Also planned is a dance, a folk night, and a jazz get-together in the coffeehouse at NYU Uptown. Also present will he McClure of McClure and Kapp, and Girls from WNWFM, host the traditional Dancing Duck at the university.

Letters received indicate much interest in the campus. A recent visit to the Midwest indicates an atmosphere of repression balanced by a polarization of potential students with single personalities on the other. Where will the campus station fit?

COLLEGE PROGRAMMING AIDS


September 19, 1970, Billboard
BEST NEW RECORD OF THE WEEK:

"You Really Didn't Mean It"

CAROLYN FRANKLIN (RCA)

By ED OCHS

Soul Sauce: Well, Motown's fall release of 37 LP's—already underway with giant numbers by the Jackson Five, Four Tops, Supremes, et al.—should blow the top off the charts, soul & pop. In addition to a Temptations' greatest hits LP and live wires from Martha Reeves & the Vandellas, Marvelettes produced by Smokey, and the Spinners produced by Stevie Wonder, Motown will introduce their new Black Forum label (Dr. King, Langston Hughes, Margaret Darrow, Stickey Carmichael) and a bunch of new soul names to sample: Earl Van Dyke, Hearts of Stone, Gorden Staple & the Strong Things, Letta and rock-soul offerings on the Rare Earth label. Also deep in soul are disks by the Raffin Brothers, Chuck Jackson, Supremes & Four Tops with the Magnificent Seven and Jimmy Ruffin. According to Phil Jones, Motown's average sales per singles release during the past 12 months amounted to 618,000. Total percent of singles sales increase since 1960, said Jones, reached 2,400 percent. Jones, the company's director of sales, added that 18 out of 24 singles released during the first six months of the year made the charts, while Motown's 10-year singles chart batting average was 357 out of 355, or a percentage of 66.7. Those are numbers... New James Brown album titled "Sex Machine" and featuring hits like "Mother's Daughter," "Papa's Got A Brand New Bag," and "I Am a Star," is out by Heart & Soul, a group managed by Bobby Shiffman of the Apollo Theater. . . . ABC/Dunhill's upcoming LP release features B.B. King's "Indianaola Mississippi Seeds," Pharoah Sanders' "Summertime," Bukum-Umway and "The Best of John Coltrane," on Impulse. . . . SOUL SAUCE Picks of the week: Roberta Flack, "Reverend Lee," "Atlantic," Odds & Ends, "Let Me Try," "Today," Carolyn Franklin, "You Really Didn't Mean It" (RCA); Barbara Acklin, "I Did It" (Brunswick); Tamla's debuts with "That's What It Is," by Margie Joseph, "Punish Me" (Volo); Etta James, "Lovers Weepers" (Caden); Clay Houston, "Just Don't Know What to Do With Myself" (Janus). Also disks by Buddy Miles, James Gowan on Pan, Ray Charles, Satisfaction, Oklahoma Joe & the Love Machine, Geraldine Hunt & Charlie Hodges on Cola. . . . Don't overlook new quality LP's from Joe Simon ("The Best Of"), Barbara Mason on Nat'Calla, Ruby Andrews on Zodiac, and hot Atlantic product by Clarence Carter, Wilson Pickett, Aretha Franklin and Dee Dee Warwick. Due is a Happy Tiger LP from Paul Kelly, hitting singly with "So9!" Hits are also breaking from Pickett's LP, like "Engine Number 9," a Gamble-Huff gem... Stax is alive with Luther Ingram's "To the Year," Johnny Taylor's "I'm Somebody" and Eddie Floyd's "Best of My Life," not to mention hot disks by the Emotions, Margie Joseph and Peppa Stoppa's "Big Legged Woman." . . . Co-breakouts of the week: Otis Leaver's "Love Uptight," Daskar and the Meters' "Message," on Josie. Moving into that circle are the three Degrees, Marvin Staples, Freds Payne, O.C. Smith and the Deltonics. . . . New Presidents on Sussex: "5-10-15-20." Ron Mosley's really behind it. The label's also got a Williis Bobo LP on the way. . . . The Jackson Five is a runaway. . . . And remember, if you read SOUL SAUCE, write SOUL SAUCE. It's your rabbie thing, going pop.
**Bands!

**Billboard SPECIAL SURVEY for Week Ending 9/19/70**

**BEST SELLING Soul LP's**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label, No. &amp; Pub.</th>
<th>Weeks on Chart</th>
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<tr>
<td>1</td>
<td>1</td>
<td>ABC by Jackson 5, Motown MS 709</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>THE ISAC HAYES MOVEMENT by EMI-UNI</td>
<td>15</td>
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<tr>
<td>3</td>
<td>3</td>
<td>DIANA ROSS by Motown M-111</td>
<td>10</td>
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<tr>
<td>4</td>
<td>4</td>
<td>ECOLOGY by Kato, Kato ENT K 514</td>
<td>10</td>
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<tr>
<td>5</td>
<td>5</td>
<td>DIDN'T I (Blow Your Mind This Time) by The Isley Brothers, Mercury MG 6 0489</td>
<td>7</td>
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<tr>
<td>6</td>
<td>6</td>
<td>THE LAST POETS by Douglas 3</td>
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**Jazz LP's**

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<tr>
<td>1</td>
<td>2</td>
<td>BITCHES BREW by Atlantic GP 34</td>
<td>10</td>
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<tr>
<td>2</td>
<td>4</td>
<td>GULA MATAR by Enrico SP 3011</td>
<td>6</td>
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<td>3</td>
<td>3</td>
<td>JACEY HAYES MOVEMENT by Enterprise 1010</td>
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<tr>
<td>4</td>
<td>5</td>
<td>WALKING IN SPACE by Mercury SM 1003</td>
<td>8</td>
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<td>5</td>
<td>6</td>
<td>SWISS MOVEMENT by Enrico SP 1001</td>
<td>4</td>
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<td>6</td>
<td>7</td>
<td>BLACK TALK by Columbia SP 526</td>
<td>4</td>
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<tr>
<td>7</td>
<td>8</td>
<td>BEST OF SERGIO MENDES &amp; BRASIL '66 by A&amp;M SM 4747</td>
<td>4</td>
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<tr>
<td>8</td>
<td>9</td>
<td>HOT BUTTERED SOUL by Isac Hayes, Enterprise ENI 1001</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>MUSCLE SHOALS HITTIE GENTRY by Stax, Stax SEO 05</td>
<td>10</td>
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**DOOTO RESEARCH!!**

**RUDY RAY MOORE**

**Let's Come Together**

**DTL 850**

**Below The Belt**

**Richard and Willie**

**Funky and Filthy**

**DTL 849**

**DOOTO Sellers**

**Richard & Willie**

**Red Farx**

**Low Down and Dirty**

**DTL 842**

**Jokes I Can't Tell On TV**

**DTL 846**

**Willie and Rising Dead**

**DTL 846**

**Shed House Hunter**

**DTL 846**

**The Race Track**

**DTL 948**

**Favorite Party Jokes**

**DOOTO RESEARCH!!**

**NEW RELEASES!!!**

**DOOTO RESEARCH!!**

**RUDY RAY MOORE**

**LET'S COME TOGETHER**

**DTL 850**

**BELLOW THE BELT**

**RICHARD AND WILLIE**

**FUNKY AND FILTHY**

**DTL 849**

**DOOTO SELLERS**

**RICHARD & WILLIE**

**RED FARX**

**LOW DOWN AND DIRTY**

**DTL 842**

**JOKE'S I CAN'T TELL ON TV**

**DTL 846**

**WILLIE AND RISING DEAD**

**DTL 846**

**SHED HOUSE HUNTER**

**DTL 846**

**THE RACE TRACK**

**DTL 948**

**FAVORITE PARTY JOKES**

**DOOTO RESEARCH!!**

**NEW RELEASES!!!**

**DOOTO RESEARCH!!**
Country Music

'Closed Door' Charge Is Refuted by Top Producers

NASHVILLE — The major record producers of this city have a way to get back at the independent publishers who this week were talking to the major label owners about a possible strike with unattainable targets, a consensus showed.

As a result, several producers, in an unprecedented unity meeting with Billboard, rebuffed charges by some of the independent labels that they were being denied access to the offices of the majors.

On hand for the meeting held in the office of Mercury's Jerry Kennedy were Scott Turner of Imperial-Liberty; George Richay of Capitol; Billie Sherrill of Epic and Columbia; Glenn Sutton, also of Epic and Columbia; Reba McEntire's father, Les, owner of RCA; and Roy Des, Rory Boudreau and Kennedy, all of Mercury.

Individually and collectively they took apart the contents of the publishers who claimed, in addition to denial of access, that certain records were being censored by the majors. Only a few were actually assigned by certain publishers and that the majors would not listen to the publishers a "pop" material which they felt could be utilized in their market.

"Nashville has a complete open door policy," Turner said.

"If the publishers aren't satisfied with the type of music they're putting on the market, they are free to take it to their own label and do something else. The majors are willing to hear new material."

"I haven't been cut out of the market by the majors, and I don't believe they can."

"I've been to both of their doors, and they've been willing to listen to me, but it all depends upon the song."

Sherrill said that anyone in town with a "good song will get it played."

He said that naturally, publishers with the best tracks records will get a place on the charts, and that he can't give preference to the guy who comes in 20 times a row with bad material and junk.

Sutton said he spends 60 percent of his time "listening to junk," and producers get to know which song writers, publishers and song writers consistently come along with try to defend their music. Richay produced some figures to refute the accusations. He pointed out that he had been at Capitol, he has 254 songs from 92 different publishers. "This," he said, "certainly does not indicate any closed doors."

"The guys writing the hits are not complaining," Sherrill insisted. "It's the writers and the publishers who just don't have the material."

Lenny Kooper, who has every credit going, defended his consistent use of Tom T. Hall material. "I cut a lot of Tom T. Hall material. Nobody is going to throw his material out because it's the best thing going. Naturally I'll listen to him first."

Sherrill suggested that, if Ken- nedy would ask Hall why his material is rejected, he should throw it in the fire. kennedy continued.

"Time after time these producers, the executives, will throw old material by. It's already been run through all of us before, and they keep pitching the same old stuff. It blows a producer's mind."

Sherrill said they play tapes of rejects from their pet producers who have already heard their material and will not find a hit song from something else.

Sutton: "I have to agree with you. I'm one of the few who has a complete open-door policy. I assume that simply because a song doesn't fit the mold, it can be the same in the other."

"I've had both of their doors, and they're willing to listen to me, but it all depends upon the song."

Sherrill: "Today, from noon until 3:00 p.m., I did not know and I'm not going to know; how many good songs I have never heard of. There wasn't a good song in that batch."

Light: "I do the same thing. I listen to several hundred of the same songs, and they're still good."

Sherrill: "A publisher's business, a producer's business, or anybody's business, also has to have enough talent to know who he's going to pitch a song to. It's a certain type of producer who can't play certain songs, but they don't bother even to find out."

Turner: "I'll give you an idea of just how open the majors are. In Nashville. One of my artists is Jerry Chesnut, who has all sorts of talent. But he's an independent writer, and he works with all the labels. He's my man, and I don't even get first crack at his songs."

Cochran: "It's really made simple for a publisher here. All he has to do is call a record company. All of us put out a lot of Tom T. material. Nobody is going to throw his material out because it's the best thing going. Naturally I'll listen to him first."

Sherrill suggested that, if Kennedy would ask Hall why his material is rejected, he should throw it in the fire. (Continued on page 31)

Anderson to Pay AFTRA

NASHVILLE — The Bill Anderson syndicated television show, already in full production, will be among the first of the country shows to pay AFTRA scale for guest. The scale of $165 per appearance will be paid instead of the standard $60 fee paid to artists in syndicated shows.

Kennedy: "A producer, a publisher, or his representative, also has to have enough talent to know who he's going to pitch a song to. There are certain singers who just can't play certain songs, but they don't bother even to find out."

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Gallon, Booker, Managing Wheeling Talent Agency

WHEELING, W.Va. — Bob Gallion, former manager of Blue Angel Records, is now managing the Wheeling Talent Agency, placing country talent throughout the northeast and in Canada.

Gallon also is handling talent for the WWVA Jamboree, a talent published by Mac Wiseman, who sold the agency to Gallion and moved to Nashville.

Prior to the purchase, Gallion worked for the syndicated show, David Frost Show, the Johnny Cash Show and How Hew.

Lou-Neita Expansion

ATLANTA—Lou-Neita Records, now operating in 35 states, has formed a booking agency in support of its recording studios, production company and record labels.

One of the first artists signed was Dave Russell, a country singer from Ohio. The firm is seeking new talent.

Russell's first session for the label was cut in Nashville with strings and voices added in Lou- Neita's Southside Sound Studio. Other artists on the various labels are Gina Hall, the Bishop, Jimmie Myerson and the Kinman Quartet. Lou-Neita, operated by Jeff Brannon and Martin Haley, makes tapes, is recording, and is open for auditions.

Pete Drake, owner of Stop Records, goes over material with Jannie Kemper who, in addition to recording herself, is the label's recording artist.
Hank Locklin, who long ago moved to Nashville and took a new bride, now plans to dispose of his Florida homes according to his prosperous McClelland, Fla., roots.

His producer and close friend, Danny Davis, played Hank's new chart success, "I'll Be There," last night at one of the city's nightclubs.

Tree International has arranged for the addition of Larry Henley to the post of talent coordinator for Cumberland Hill and Johnny State to the position of professional manager at Love Ashley and Margie Singleton and their show at the Donut Hole 

Countrified, is replacing Fred Barry's "Three Day Show in connection with the famous race. At the show, Ashley introduced a new group called the Cumberland Hill and announced a release by the group on the ABC label.

Shelley Singleton's plantation artist, Harlon Wilson, recently headlined a country-circuit show in his hometown of Norma, Okla., his first for the home folk radio. It was a Grammy nominee last year.

Linda MeADoUs, a dynamic new talent for Mercury, has come under the guiding wing of BMI, Inc., the group of Jean, Murphy & Sodleig, Inc., which handles such acts as The Stonemans, Linda Ronstadt and the Oak Ridge Boys.

David Rogers' new album was announced yesterday, "I Wake Up in Heaven," is due out immediately, according to a recent "Country Showcase" appearance and great response. Rogers, by the way, is due back on the "Grand Ole Opry," two Saturday shows, and then hosted the "Ernest Tubb Record Shop Show, "Slate, Fane Young will sing the title song "Gonna Go Where Rhythm Meets "High Chopper" on NBC-TV Friday (11). Fane also is featured in the top attraction at the Iowa and Minnesota State Fairs.

Bill Closney and the Western Edition have signed long-term contracts to appear weekly at the CPO Club in Alhambra, Calif. The other nights are reserved for Rick Decker's Tower in Chicago, also in California.

The Marlene Oats/Youre of Mas- canza Records (Forest Hills, N.Y.) stopped off in Nashville to help promote the current country-pop song, "Red Red Red," which is by Mel Tillis, Bob Davis and the Brass, George Hummert and Glen Bakiner.

A "special" country music guest mystery captivate the lineup for the 20th WHLO pre- sentation, "Country Showcase," held every day at the City Auditorium in Nashville.

Bergan White, SSS International announces an addition to his arrangements on the charts, by Jack Hill, who will use the WSLV Radio in Ardmore, Pa., from 11:00 to 11:00 A.M.

Columbia Records has just taken a 150 to 1100 A.M. show. It's a country-styled show called "Slate and Fane Young" in which those taking part were Don Glenn, "Red Red Red," Tony Hill, and Charlie and Pearl Butler. Columbia's Town Real Music Publishing Co. has had recent material recorded by Billy Walker, Hank Williams, also by Loretta Lynn, Wanda Jackson, Carl Smith and Connie Smith, a daughter of Bill Monroe. The show features Slate and Fane Young, with "Gonna Go Where Rhythm Meets "High Chopper."" They are making appearances at the Billboard Country Music Awards show in New York, and he made a study of it. Then he put good people in his office here. So no one could criticize anyone because a lot of Gallico songs are being cut.

Sutton: "If a publisher or songwriter comes to me with a song, whether it's written by a certain artist, I won't cut it with some- one else just to get it cut. In stead, I'll take it until this par- ticular artist cuts his next song. If he comes back three or four times by the same token, if a song comes to me and I know it's right for the country music mar- ket, I'll send it to him. I won't be up a song I know my artist can't do. All of us here do it. We help each other, work with each other. We're always com- petitive. It benefits all of us.

Light: "Things are getting a bit too cutthroat. Sometimes, five publishers are cutting on me. I had to sit down and write about what I think is right, and I mean to continue asking for material. Things like that should never happen."

Our women's Executive Club. She's a champion in many fields. A retired fireman of Springfield, Ill. How- ever, only a few years ago, she puts out. One of the four largest crowds ever to witness a show at the Grand Ole Opry, she was in Illinois were at the open- ing night of 1956. The show included Jimmy Dean and the Futons, Bubba Smith and the Tennessee Kids.

Nashville's Westmoreland and the Tennessee kids. This year, she's included Jimmy Dean and the Futons, Bubba Smith and the Tennessee kids.

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### Hot Country Singles

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<th>Artist</th>
<th>Label &amp; No.</th>
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<tr>
<td>1</td>
<td>2 FOR THE GOOD TIMES</td>
<td>Charley Pride</td>
<td>RCA Victor 47-5966</td>
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<td>2</td>
<td>ALL FOR THE LOVE OF SUNSHINE</td>
<td>Jerry Reed</td>
<td>RCA Victor 47-5972</td>
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<td>3</td>
<td>THERE MUST BE MORE TO LOVE THAN THIS</td>
<td>George Jones</td>
<td>Columbia 4-4221</td>
<td>6</td>
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<tr>
<td>4</td>
<td>DON'T KEEP ME HANGIN' ON</td>
<td>Waylon Jennings</td>
<td>RCA Victor 47-5987</td>
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<td>5</td>
<td>WHEN A MAN LOVES A WOMAN</td>
<td>George Jones</td>
<td>Columbia 4-4202</td>
<td>22</td>
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<td>6</td>
<td>DO IT FOR THE LOVE</td>
<td>Jerry Reed</td>
<td>RCA Victor 47-5984</td>
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<td>7</td>
<td>WATERMELON TIME</td>
<td>George Jones</td>
<td>Columbia 4-4201</td>
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<td>8</td>
<td>THE TAKER</td>
<td>Waylon Jennings</td>
<td>RCA Victor 47-6006</td>
<td>18</td>
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<td>9</td>
<td>DON'T LOSE THE FEELING</td>
<td>Waylon Jennings</td>
<td>RCA Victor 47-6006 (Peek)</td>
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<td>DO YOU LOVE ME</td>
<td>Waylon Jennings</td>
<td>RCA Victor 47-5985</td>
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<td>11</td>
<td>I'M NOT SINGING ANYMORE</td>
<td>Waylon Jennings</td>
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### Hot Country LPs

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<td>9</td>
<td>SOMETHING TO DO</td>
<td>Waylon Jennings</td>
<td>RCA Victor 47-6002</td>
</tr>
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**September 19, 1970, Billboard**

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...
“Thank God and Greyhound”
DOA-17135

a second hit single by
Roy Clark
from his hit album
Picked
DOS-25980

“I Never Picked Cotton”

Country Music hits on
DOT RECORDS

www.americanradiohistory.com
The amazing Mr. Enoch Light has another go, an LP that should win many admirers for programmer and buyer Enoch Light and odd topseller. His beautiful treatments of "Swing Low, Sweet Chariot," "Singing in the Rain," and "Adapted Love Theme" are just four of the many reasons why.

**Humble Pie** -- **ARKY J. 9 3270 (S)**

Humble Pie concentrate on a hard rock style with vocals in a dual mode of music, demonstrating their ability to utilize different-sized formations to the soft folkly types of tunes such as "Tasting on the Sweet Vine." It's something to everyone, making this album a good chart product.

**The GreASY GooDies** -- **SQUAMISH 1-470 (S)**

The Greasy GooDies make their television debut on "The Steve Allen Show." This album gives the group the opportunity to prove an immediate hit potential. "Annie's Song," "I'm Just Like You," and "Riding High" are all potential hits and is right in there with the bubble gum groups. Especially outstanding, too, "Lover's Good Lover" for kids. "Clay," "Crissy," and "First Annual Semi-Final Combination Celebration Meet the Monster Population Party," make this album an excellent LP.

**Barbara Mason** -- **Lions 10011 (S)**

A really nice album with some very soulful material, slipping into the hit zone. "Slick," "A Letter from New Orleans," "Buckwheat Tea Party," "Breaking Up Is Hard to Do" and many more splendid soul-sweet cuts. Better than most of their hits have been, and the new Barbara Mason, comfortable in any genre, is a surefire winner with "Tea for Two." It's a full-length album.
NEIL YOUNG

After the Gold Rush

Bpilloir RS 6833 ($)

As exclusively an album reveals Dylan's Neil Young's poetic genius pours in so much grace that the material is of the highest quality made in all the world. His music, a true talent, and the quality of his voice and the emotional depth, are all qualities that he has been able to express in his songs for a long time. Neil Young possesses genuine gifts with subtle capabilities to make them into a role model.


date

The Venture's 50th Anniversary Album

Liberty LST 55000 ($)

The Ventures have been creating their unique sounds for over 50 years and are now a special treat for all Ventures fans. Their new album, "The Ventures 50th Anniversary Album," is a special occasion to celebrate their legendary status and will be released on August 10, 2021. The album features their most popular songs, including "Wipeout," "Walk don't Run," and "Depayload." It also includes a bonus track, "The Ventures' Greatest Hits," which features their most successful singles, "Walk don't Run," "Wipeout," and "Depayload." The Ventures' music has been a staple of rock and roll for over 50 years, and this album is a fitting tribute to their enduring legacy.

JOHN DENVER

Rocky Mountain High

A RCA Victor LSP 4464 ($)

John Denver's new album, "Rocky Mountain High," is a hit single from his latest album, "Rocky Mountain High," and his first hit single from his new album, "Rocky Mountain High." It was released in 1970 and became one of Denver's most popular songs. The song is a love song, with a gentle melody and a beautiful message of love and appreciation. It has become a classic and is still popular today. The album also features other hits such as "Back Home Again in Indiana," "Thank You," and "Annie's Song." The album has been critically acclaimed and has sold millions of copies worldwide.
After A Decade-
Old Ears Stalwart,
New Ears Exposed

THE VENTURES working out on stage in 1970—through rock, underground, heavy, progressive, far out, event, the Ventures work, assimilate and add to their music.

The Ventures' innovative use of all-electric string instruments was adopted as the standard instrumentation for rock groups. Electric lead guitar, rhythm guitar, and electric bass guitar are now as much a part of rock music as the snare drum is to a marching band. The Ventures began when Bob Bogle and Don Wilson, both from Tacoma, Washington, met each other in 1958 on a construction project in Seattle. Several months later, when Bob offered Don a ride home, they learned of their mutual interest in the guitar. They set up regular jam sessions on Sundays, and later, as music became to dominate their leisure time, they worked out new ideas at the dinner table each night after work. By the summer of 1959 they were interchanging parts, either able to take lead, rhythm or bass guitar chores. High school and college students in the area dug the duo immediately and frequently drafted them for campus dances.

During those early days, the guys felt somewhat in limbo—music was by far a more rewarding effort for them, but they were not fully committed to it. Mindful of the unreliable nature of show business, they kept their construction jobs during the day, and played a regular spot at a Tacoma night club. Three hours sleep a night was luxury.

Meanwhile, Don's mother Josie Wilson, an uninfl-

THE VENTURES, After A Decade-
Old Ears Stalwart,
New Ears Exposed

sound—the years since their formation have shown that the Ventures' innovative use of all-electric string instruments was adopted as the standard instrumentation for rock groups. Electric lead guitar, rhythm guitar, and electric bass guitar are now as much a part of rock music as the snare drum is to a marching band. The Ventures began when Bob Bogle and Don Wilson, both from Tacoma, Washington, met each other in 1958 on a construction project in Seattle. Several months later, when Bob offered Don a ride home, they learned of their mutual interest in the guitar. They set up regular jam sessions on Sundays, and later, as music became to dominate their leisure time, they worked out new ideas at the dinner table each night after work. By the summer of 1959 they were interchanging parts, either able to take lead, rhythm or bass guitar chores. High school and college students in the area dug the duo immediately and frequently drafted them for campus dances.

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Meanwhile, Don's mother Josie Wilson, an unflinching Ventures supporter and president of their international fan club, called, wrote or visited almost every existing record firm in the business. But record companies had no time for a group that didn't sing, didn't act, offered nothing but the sound of electric guitars. If established companies don't want to listen, then we'll start our own,
Thank you VENTURES (Mel Taylor/Don Wilson Bob Bogle/Jerry McGee/John Durrill) for ten years of greatness.
LIBERTY RECORDS
THE FOUNDING fathers, Don Wilson and Bob Bogle, who started the whole thing off back then.

THE GROUP is formed—Wilson and Bogle are joined by Mel Taylor and Nokie Edwards and the rock gear of those days.

FASHIONS COME and go, but the Ventures march on. During the days when flower power boomed along with the Ventures.

THE VENTURES TODAY—an additional member and the group caught onstage during their last successful Japanese tour.

AN EARLY “American Bandstand” appearance with Dick Clark—from left, Bob Bogle, Howie Johnston, Clark, Don Wilson and Nokie Edwards.

1968: BOB BOGLE smiles to an outdoor concert audience of 45,000 in Mexico City.

TEN YEARS AGO, the Ventures were the hottest new group on the scene. Today, they are still the hottest new group on the scene. But in the interim, there have been many changes at the Ventures camp. And if you thought they were done, you're wrong. The Ventures are still on top, still on the charts, still on the road, still the hottest new group on the scene.

THE VENTURES DISCOGRAPHY

- Walk, Don't Run .......................................... BST-8003
- Another Smash ............................................. BST-8006
- Dancel ...................................................... BST-8010
- Beach Party ................................................ BST-8016
- Telstar & Lonely Bull .................................. BST-8019
- Surfing ...................................................... BST-8022
- I Walk the Line ............................................. BST-8023
- Let's Go ...................................................... BST-8024
- In Space ...................................................... BST-8027
- Walk, Don't Run, Vol. 2 ................................ BST-8031
- Knock Me Out .............................................. BST-8033
- On Stage ...................................................... BST-8035
- Ventures a Go-Go ....................................... BST-8037
- Christmas Album .......................................... BST-8038
- Where the Action Is! ..................................... BST-8040
- Batman Theme ............................................. BST-8042
- Go With the Ventures ..................................... BST-8045
- Wild Things ................................................ BST-8047
- Revolving Sounds ........................................ BST-8050
- Changing Times ............................................ BST-8052
- Golden Greats ............................................. BST-8053
- $1,000,000 Weekend ...................................... BST-8054
- Flights of Fantasy .......................................... BST-8055
- On the Scene ................................................ BST-8057
- Underground Fire .......................................... BST-8059
- More Golden Greats ...................................... BST-8060
- Hawaii Five-O ............................................. BST-8061
- Swamp Rock ................................................ BST-8062
- Tenth Anniversary Celebration ........................ BST-8063

V3
Congratulations VENTURES on your 10th Anniversary!

United Artists Music Group

TO THE VENTURES CONGRATULATIONS AND BEST WISHES FOR A HAPPY 10TH ANNIVERSARY

CHIANG HUAT COMPANY
IMPORTERS & EXPORTERS

Sole distributor in Singapore, Malaysia & Brunei
Chiang Huat Company (Private) Limited,
195-199, Outram Park, Singapore, 3. G.P.O. Box 1824. Cable: Chipmunks
The Ventures

TEN BIG YEARS IN JAPAN

Toshiba Musical Industries is proud to announce the best seller album ever released in Japan.

... And THE VENTURES' sales keep rolling on with their latest hit Single...

THE VENTURES IN JAPAN
KYOTO DOLL

THE VENTURES

LP-8150

A CENTURY OF LOVE

LR-2445

TOShibA MUSICAL INDUSTRIES LTD.
2-2-7 AKASAKA MINATO-KU TOKYO, JAPAN
THE START of an in-store promotion for the group during their 1970 tour of Japan. The store is in the Kausai area of western Japan.

PACKED HOUSES greet the Ventures on the Japanese tours which began 1962 and are regular, successful events.

A Special Profile, Sponsored by Friends of the Ventures

Japan's Super Group—The Ventures

By MALCOLM DAVIS

Despite unshakable convictions of a few to the contrary, The Ventures are not a Japanese rock band, though their phenomenal success here over the past decade had led many to claim their music as originating in Japan.

No single recording group or individual artist has come even close to the popularity of the Ventures in the Japanese market—not even the Beatles or the giant of Columbia, Andy Williams. Their in-person appearances here are always sold out weeks in advance and the announcements of personal data about one or another member set off waves of excitement in the fan magazines and among their millions of devoted Japanese fans.

Toshiba Musical Industries, who this year celebrate their tenth year of association with both Liberty Records of the U.S. and with the Ventures, owe a great deal of their growth to that partnership, and they make no pretense of hiding the fact.

In round figures, Toshiba estimates that over the years, the Ventures' recordings have grossed over $20 million in Japan.

By way of a peculiarly Japanese accounting system in which an LP is counted as approximately six single releases and an EP as two, Toshiba claims to have sold just under 25,000,000 Ventures' recordings in the last ten years.

Isao Atsumi, now assistant manager for Toshiba's Liberty division, lists the configurations and approximate sales totals as follows:

<table>
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<tr>
<th>Type</th>
<th>No. Issued</th>
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<td>60</td>
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<td>19</td>
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<tr>
<td>Mini-Cassette</td>
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In 1969 Toshiba expects sales to top one million by the end of 1970.
THE VENTURES
10TH ANNIVERSARY ALBUM

SPINNING WHEEL
BRIDGE OVER TROUBLED WATER
BY THE TIME I GET TO PHOENIX
THOSE WERE THE DAYS
NEVER MY LOVE
DELLAH
STRANGERS IN THE NIGHT
EVERYBODY'S TALKIN'
RAINDROPS KEEP FALLIN' ON MY HEAD
LOWIN' IN THE WIND
WHOLL STOP THE RAIN
SWEET CAROLINE
LET IT BE
UP UP AND AWAY
BAD MOON RISING
ELEANOR RIGBY
GOOD MORNING STARSHINE
MACARTHUR PARK
HEY JUDE
MICHELLE
SUGAR, SUGAR
THE SOUNDS OF SILENCE
DON'T THINK TWICE, IT'S ALL RIGHT

23 great hits in a deluxe two record set for the price of one.
The instrumental group of the decade plays the great hits of the decade on album, cartridge and cassette:

23 HIT SELECTIONS
A DELUXE 2 RECORD SET FOR THE PRICE OF ONE

Liberty/UA, Inc.
Congratulations to our Favorite Artists!

The Ventures

10

Years on Top Down Under

Festival Records, Distributors of the Liberty/UA Product in Australia & New Zealand salute The Ventures on their 10th Anniversary. Here's to another 10 years.

Very best wishes

... from a friend
CONGRATULATIONS

TO

THE VENTURES

We are proud to have been associated with you on Liberty Records over the past ten years.

We wish you continued success in the future.

LONDON RECORDS OF CANADA (1967) LTD.

SEPTEMBER 19, 1970, BILLBOARD
A Special Profile, Sponsored by Friends of the Ventures
Your ad message in Billboard reaches 33,442 influential around the world.

ABC statement for 6 months ending June 30, 1970.

* ASC statement for 6 months ending June 30, 1970.
The continuing adventure in Japan of the—now five—Young American musicians began in the early 60's with their first major Japanese release, "Walk, Don't Run." Toshiba, at the time relatively unfamiliar with rock'n'roll music as was the Japanese public, did their best to keep up with the overwhelming demand for copies of the overnight hit. Production schedules were turned topsy-turvy as their pressing facilities struggled to put out enough wax to meet the snowballing response.

Richard, Bob, and their mother had spent a week and a half in Tokyo, and the simple, easy-to-fellow beat and melody line to which Japanese listeners, who had distanced themselves from any other rock aggregation more easily than they could to the unintelligible lyrics upon which a Little Richard or Buddy Holly hit depended.

No Language Barrier

The Ventures wielded their instrumental simplicity as a fine sword to cut through the "j Bangkok" which had so far entangled other American rock'n'roll sounds in Japan.

In January 1965 the Ventures returned to Japan, this time for a tour which took them not only to Tokyo and other huge metropolitan areas but also to the smaller cities of the island-nation, establishing a pattern they were to follow on later dates.

By this time, "Diamond," "Walk, Don't Run '64," "Pipeline" and other Ventures' singles released in Japan had shattered existing sales records, not a teenybopper in the land was without at least one Ventures' record.

The "surf" boom was at its crest in Japan and its heroes were the Ventures, overshadowing The Beach Boys and others by a wide margin to the amazement of Toshiba and their Liberty affiliates in the U.S.

In July of 1965 they made a third visit to Japan, during which the LP, "The Ventures in Japan," was cut, packaged and released in an enthusiastic and successful attempt to stay on top of the excitement the group was generating.

Toshiba pulled the stops on promotional expenses and spent millions of yen to promote LP within the industry and to the public via advertising and PR campaigns in nearly every medium reaching the under-30 public.

Tosha claims to have sold a third of a million copies of that LP since it was issued and a few retailers still list it as a regular-best-selling item.

The album, as well as the Ventures' 1965 hit singles "Carol," "Slumber on the Ocean," "Repose," "Shayloon" and "Thyrtle," set off another trend in Japan, the popularization of amplified guitars. The fact that the simple, all-instrumental arrangements and the driving beat were so easily copied to led to a phenomenal increase in sales of electric guitars and, soon after, the appearance of countless "group sound" bands who depended almost entirely on note-for-note readings of the Ventures' records.

For a while, the Ventures were involved in a sales promotion of electric guitars and amplifiers and their fame spread even further. The result was the same.

It was also in the mid-60's that young Japanese began to show evidence of the growing prosperity of the society and increased interest in the personal car, increased pocket money and the beginning of a relaxation of strict parental control put millions of young Japanese in positions to patronize music coffee shops, rock'n'roll "mammoth" bars and other gathering places to hear the new electronic sounds. An estimated 3,000 new instrumental groups were formed in Tokyo and other areas. The original Ventures' versions and even bigger results were cover, with lyrics added, cut by singer Ken Yamaguchi, Masato Kimoto, Chiiy Okumura, Yoko Nagaishi and others.

Publishers of the Ventures' sheet music in Japan—Nichibun Kenen and Toshiba—in the past and at present, list the Japanese music also—will attribute the Ventures' success in Japan to the unique but easily copied basic sound. Millions of Japanese amateur guitar players—and there are, marching into Ventures' records as soon as they master three or four basic chords on their instruments.

Organist John Durrell joined the group in its most recent tour and seems to have made a favorable impression on the fans, both by his lyric, balanced style and by the fact that he is now the only unmarried member of "Japan's" supergroup, the Ventures.

The Ventures: Major Impact

By ELLIOT TIEGEL

Don Wilson, the group's rhythm guitarist, was at a Blue Spring Records session when a few of the musicians told him he learned how to get into music by listening to Ventures' albums.

As a leading American instrumental band, the Ventures have become a constant state of expansion musically and aware as artists. "We have gone along with the music industry," Taylor explains. "But our bag is different. We've got our own style. Still, we stay right with what's happening."

As a result of all the testimony from musicians about listening to Ventures, the group had become a favorite of the group's Dick Clark, who informed the Ventures devised the series of highly successful "Play Guitar With the Ventures" LPs.

That's what motivated us to put out the guitar instruction system albums," notes Taylor. "The LPs hit the charts, marking the first time an instruction album had rubbed elbows on a national LP survey with commercial music presented.

There were four guitar and one bass LP's in the series which is still in the Liberty/UA catalog.

As a result of the group's 10 tours to the Far East, it creates special recordings of Japanese hits for that market and they become hits there. There have been some instances of Japanese lyrics being put on an instrumental track and the song becoming a new born hit.

The latest of the present band members are original founding fathers. The group started off as a four-man band and then two and one half years ago a new guitarist, Jerry McCue, was added. A little over one year ago our drummer John Durrell joined the band. "It's the old story of five heads being better than four," Taylor points out. He, Don Wilson and Bob Bogle, the basic rhythm section, are also considered the key to a group's success.

"When you have new blood you can get new and different ideas. When you have guys who have been together for a long time, you can get stale. It hasn't happened to us because we've made some changes."

Recently returning to the United States after an extensive Far Eastern tour, Taylor jokingly comments that "it seems like we've travelled one and a half times the miles this month." Always listening to music wherever it goes, the Ventures may very soon discover they have brought back another new influence to add to their repertoire.

---

President, Founder, Mother

(Note: Josie Wilson is a vivacious, outgoing woman who looks like she spends her spare time baking cookies and reading community-service groups. She doesn't. She is president of the Ventures International Fan Club, which she created after forming Blue Horizon Records, the label that released the Ventures first smash, "Walk, Don't Run." She has published many of the group's messages, and is the mother of guitarist Don Wilson.)

"Since our boys are an instrumental group, there is no language barrier—we get letters from fans in every country around the world. Every letter is special, but some are especially heartwarming. One I've saved was written in a child's scrawl from a youngster in a school for the deaf."

SEPTEMBER 19, 1970, BILLBOARD

"She wrote, "Oh, Ventures, I just love your music. It is so big and has such a big sound! I could just imagine you playing in my favorite 'drum room,' playing their hands, absorbing the phonograph vibrations as they held their hands on the stereo cabinet to "hear' the Ventures."

"Much of our mail comes from behind the Iron Curtain. A guitar teacher in Romania wrote: "My dear Mr. Wilson, God bless you in the new year and for the next 100 years. I read your letter and parcel with the Ventures music books on Dec. 23. It was the most wonderful present for Christmas! My pupils and I have framed the Ventures photos and hung them on our rehearsal room wall. He had sent me a beautiful handmade doll dressed in Romanian costume by way of appreciation for the music books."

A Special Profile, Sponsored by Friends of the Ventures

Money is not allowed to be sent out of the country.

"One of the most satisfying things our American Fan Club has done has been to found, support and adopt a small orphanage for Korean children through the Foster Parents Plan. The older brother of our eight-year-old Ik Yong writes: 'We feel that our family has become bigger. We are very thankful for you. You have been a great help to us.'"

"If music is the universal language, there is no better way to communicate the love between Ventures and their fans, then by reading the letters of Little Ik Yong in Korea."
“Thank you everyone for making these first ten years golden ones.”
THE CORPORATE TAKEOVER

‘BIG BUSINESS’ CREATES NEW LAS VEGAS IMAGE

A BILLBOARD SPOTLIGHT
TONY BENNETT

"THE NUMBER-ONE SINGER IN THE WORLD."
—ED SULLIVAN

"TONY BENNETT IS THE BEST AROUND."
—DEAN MARTIN

"FOR MY MONEY, TONY BENNETT IS THE BEST SINGER IN THE BUSINESS, THE BEST EXPONENT OF A SONG. HE EXCITES ME WHEN I WATCH HIM—HE MOVES ME. HE'S THE SINGER WHO GETS ACROSS WHAT THE COMPOSER HAS IN MIND... AND PROBABLY A LITTLE MORE. THERE'S A FEELING IN BACK OF IT."
—FRANK SINATRA

FROM OCTOBER 1ST TO OCTOBER 14TH 1970.
Mais Oui! For the SAVAGE '70's!

Casino de Paris

DIRECT FROM PARIS
CAST OF 100

For voting-age adults only... ready to face the Savage '70's!

DUNES HOTEL & COUNTRY CLUB
LAS VEGAS

SHOWTIMES
7:45 pm & 11:45 pm

CONCEIVED, PRODUCED AND DIRECTED BY FREDERIC APCAR
It Takes a Business Analyst to Know Who Owns What in Vegas

By Laura Deni

A long the two-and-one-half miles known as the Strip, 16 high rise resorts worth possibly billions juts skyward. Inside stripe lights shine, semi-nude girls are revealed in revolving doors while the music vibrates to ear shattering levels. Names like Sinatra, Streisand, Presley and Jones command upwards of $100,000 weekly. Ninety-nine bars and 53 clubs offer live entertainment.

The slot machines whirl, the dice roll, the cards slap on the table. A casino pit boss, dressed in a white on white shirt, white tie and showerbin suit, glances over a maze of crap tables and says: "The good days are gone. Most of the old crowd is either selling out or dying." The good old days experienced abrupt changes in 1969. This year is no exception. Forty-two casinos changed hands, the Nevada Gaming Commission reported. The day began to experience the "corporation take over," and with it a new image for the hotel-casino show business. Business.

New blood in the form of vast capital resources gave Nevada's unique legalized gambling industry a transfusion which Gov. Paul Laxalt says will cause an economic renaissance.

All along the Strip and in the downtown Casino Center the corporate take over moved ahead throughout 1969 and '70 and left cut-out signs that 1971 will be a year of huge corporate changes.

The corporate take over of the Strip has resulted in expansion with ostentatious grandeur, tight-wed measures on petty expenses, and a raging talent war resulting in phenomenal entertainment salaries made possible through a seemingly unlimted corporate talent budget.

Firms listed on the New York and American stock exchanges, along with a new breed of gamblers in grey flannel suits, invested in Las Vegas casinos as if they were giant conglomerates. The so-called individual or partnership casino ownership dwindled to only a few.

The Del Webb organization actually launched the trend on Aug. 31, 1961 by transferring 5.5 million shares of stock in the Sahara Nevada Corp., for the 600-room Sahara Hotel and the Mint Casino. The corporation subsequently built the 25-story Mint hotel in the downtown Casino Center area. Following the Mint, Webb bought the Treasure Island.

Then Howard Hughes, through his solely owned Hughes Tool Co., arrived running and took over the lead in purchases. He has subsequently purchased the Desert Inn, Sands, Frontier and the Castaways hotels. He tried to buy the Stardust, but when the Dept. of Justice stepped in with an anti-trust probe, Hughes pulled out of the deal.

In making time to catch his breath, the wealthy recluse, who reportedly lives atop the Desert Inn, bought the Landmark Hotel, a white elephant which stood open for years.

Another publicly held corporation active during the past year is the Los Angeles restaurant supply firm of Parvis-Dobhan, previously owner of the Fremont Hotel. Before getting involved in some questionable stock dealings, it added the Riviera, Aladdin and Stardust to its hotel fold only to lose the majority of their ownership due to stock problems.

In other dealings, the Tropicana Hotel was purchased by Trans Texas Airlines in which Minnesota Enterprises owns about half of the stock. And Continental Con-


Entertainers like Bobby Vinton are the lure for keeping people in the hotels. More he works in the International's lounge theatre.


the old days, if you owned the hotel you were more cautious. In the long run this can't survive. With the cost of land and the cost of borrowing money so high, you can't get it back. You can't keep tacking it on to the public. They just won't pay the cost.

We have very few 'comps,' Howard says, "We only comp good players or if the person is valuable to the hotel. Basically we are in a gaming business, not in show business. The entertainment is necessary for gambling.

My interest is primarily in comics, not singers," Howard relates. "The comics are more expensive, but they draw better. With music, people like one or two kinds and dislike all others. With soul singers you don't get customers, you make enemies. But, with comics 97 percent of the people will like it.

"We look ahead and are after new talent all the time," Howard emphasizes. "I called Maria Callas in Paris and tried to arrange a two-week engagement with her here. The only concert she ever done in America was at the Sahara Hotel. At the moment we couldn't work anything out with her because she insisted on a 100-piece orchestra."

"In our lounges we have found that musicals give you a substantial, modest-budget musical groups. Gris show is the best for us.

Our hotel doesn't have computers, but we are revamping with new sound and lights for the show room and new decor throughout the hotel."

Up until a few weeks ago, Bill Miller booked talent for the International and Flamingos from offices in the international. As a result of a board breach with the new Hilton people, Miller pulled out physically from the hotels. He is, however, still booking acts for both hotels from his own office.

"He has these comments on the tight money situation. 'Summer isn't as important as fall, but this is the first time we ever had a let down.' However, even with a let down Miller was emphatic that the international was making money. 'So and so million after a let down is money. We made a dollar dividend on stock this last time. That is the first time any hotel in Las Vegas has done that.'

Miller is thoughtful about the salaries Las Vegas pays. We, he, a member of the "Ninety percent of the entertainers can't manage to pay their personal taxes, they are "They are supposed to be stars, but they can't fill ringside. At the best hotels in New York you can get into the hotel's theater at $7.50 person. It's been running for eight or nine months. Not even a drink is served. That's how to make a profit."

"It's getting to be impossible to predict what people want. This is a strange city. We paid Bobby Vinton the same as he made at the Sahara. At the Sahara he was in a big room, but as a supporting act. I convinced him to do it on his own. He came over to the International's lounge.

Continued on next page
and did great. I solicit acts, but if they get out of line then I let them go.

It may have been just a coincidence, but in line with talk of a recession, Frank Sennes, entertainment director for the Frontier and Desert Inn hotels, this summer announced a major policy change which would give new acts more exposure while cutting down on talent costs. Name acts were paid $70 a night, which had been supported by third and fourth billed acts which cost $6,000 and $7,000. We found this to be a way to make money as they actually bring in very few people. We decided we would do as well using less expensive acts, Sennes explains.

"We do not plan to do away with supporting acts, just cut down on the expense for these acts. This will give us a chance to use some of the new acts that may not be heard of around the country."

Across the street, the Riviera has instituted a $4.50 minimum per person in its lounge. Barbara McIntyre, previously a big room star, has headlined this room and the people didn't seem to mind the $4.50 tab. Up the street at the Aladdin the opposite policy is in effect. "All you can drink for $2.50 per show," is the concept. The rest of the Strip hotels vow to remain as they are with a two-drink minimum. But there is talk at some hotels of making the midnight show a no-cover, no-minimum affair to draw in customers.

The man who launched the power name war is Dave Sarnoff, Sands Palace. The talent feud between Caesars and the Sands involved such top acts as Steve Lawrence and Eydie Gorme, the Brothers Four, Jerry Lewis, Frank Sinatra, and Billy Goodman. Now the Sands has it all. Caesars Palace, once a successful celebrity establishment, is struggling without its stars. With the fans who have made the Sands into a super star mecca. Caesars Palace's racin' cure, Entertainer, was in town recently as a guest of the Sands, and was welcomed by the people.

Long a tough ticket showroom, the Sahara took it status with the advent of the International and Caesars Palace.

Entertainers like Entertainer. He is somewhat of a father figure for them, always around if needed. The contracts have given the entertainers the control of computer machines.

While entertainment costs are skyrocketing, the hotels have an economy drive in other areas as a result of the soft economy. The Stardust Hotel has cut back on help and keeps careful track of the rooms in its hotels. The major hotels which have always bought food by the carload offer less than a variety and sometimes feature foods that are "in season."

In order to bring in high rollers, a hotel has a major problem in locating entertaining tables are found all over town. Super star entertainers bring in the gamblers. The big game players may not want to see the shows, but the girls are with them, so to speak, they see the show and then gamble.

With this in mind, corporations moving into town have enabled the hotels to offer the entertainers better contracts. Money is more important than personal friendship. Notes one hotel executive. "This town is too big for an entertainer to play some place because he has known somebody for 20 years. That friendship may enable you to talk to him on the phone. But the whole run, it's who has the money that gets the stars."

Tony Zoppo, an executive with the Riviera, candidly admits "we want to protect our showroom to break even." It's more or less an accommodation for the gamblers. Prices have increased because of cost of living rises, so the hotel has increased its minimums.

Throughout town, as temperatures hit their sweltering highs, corporate executives quietly discuss ways of escaping the heat while maintaining an acknowledged slow season. The Sands cut members of its main orchestra. An intermediary act in its lounge was eliminated. A pianist in the Sultan's Table lounge was let go.

The recession sweeping the country caught up with the Strip this summer. The gambling, glitter and showroom stars seemingly had reversed the Strip’s image. The show business downtown but that momentum failed during the summer tourist season.

Funniest hit has been the luxury hotels catering to the high rollers and big spenders. However, some of the Strip’s low priced establishments reported good business.

"I can tell you one thing, we are not making a dime," admits Harvey Diederich, marketing director of the Tropicana Hotel.

"Catering to a well established and well heeled clientele, the Tropicana had a 70 percent occupancy rate in August, according to the management, compared to 21 percent last August.

Even though hotels where occupancy rates have held up are feeling the pinch as people cut back on their showroom and casino spending.

"From what I hear, business is down quite a bit," says Earl Thompson, president of the Stardust, Fremont and Aladdin hotels. "People are pulling in their horns. They are more careful about spending their money.

"We're just not getting the players we used to get," laments Walter Fitzpatrick, marketing director of the Desert Inn.

"Only two of the Di's six crap tables were operating after the late performance in the showroom, an action favored by heavy gamblers. There was one $1 chips on five of the nine blackjack tables that had players."

While the rest of the nation felt the recession washing over it for the past 18 months, Las Vegas continued to ride a boom despite slacking of business this summer.

The State reported a 31 percent increase in its revenue from gaming taxes collected in Las Vegas during the final three months of 1969 over the previous year.

Stars like Nancy Sinatra, Elvis Presley, Dean Martin, Buddy Hackett, and Liza Minnelli, were doing standing room only business. Renny Ashman, attorney for the local musicians union, reports that four though some hotel orchestras were cut in size, the musicians are the last to feel the recession. If they are good, there is plenty of work.

A strike by culinary workers, which was honored by the musicians union, shut down Strip hotels for four days this summer and knocked the legs from under that boom. But it has only been in the last six weeks that a real slowdown surfaced.

A survey for the Convention Authority reveals that the total number of visitors this summer has held steady from May to June, a time the summer rush usually pushes occupancy through the roof.

"The best that can be hoped for is a quick end to the slump," says Robbins Calhoun, director of the Strip Hotels Assn. "If we don't pull out of it before fall, we will really get hit when the tourists get off the road."

The hotels responded to the slowdown in different ways. The Landmark dropped the price of drinks from $1.25 to 75 cents for district customers. Several hotels cut the hours and laid off casino dealers and waitresses. Hotels which extended credit to patrons are now lowering their ceiling. Many hotels are trimming their junkets, and other previously on the regular circuit, saw sets, drinks and stayed for free in return for visiting the casinos.

Among the plans idea to advertise the city's entertainment values are inexpensive show rates with a greater emphasis being placed on exploiting star attractions—especially in the southern California area.

Las Vegas tight money situation: peopleless slots.

Frank Sinatra remains a heavy attraction, and the kind the corporations like.

There are indications that hotels will start tightening up their showroom reservation policies when super stars are appearing accepting reservations first from their own registered guests and high rollers. Previously, the hotels had a wider reservation policy in which other hotel officials and casino bosses could use their offices to obtain reservations for themselves for their important personalities.

The intend seems to be to take care of their own guests first in the showroom thus keeping the patrons within the facility to gamble. Whenever a super name came to town, his presence could be counted on to increase business along the Strip, with the other hotels calling up for reservations for their important guests.

Because of the soft summer, the top draws entertainers are being looked upon by the hotels as a sure, surefire means of filling rooms and the casino. The old joke told on stage by an entertainer at the conclusion of his act for his audience to watch out as they walked through the casino, "Sands doesn’t sit well this year with hotel officials.

Other ideas being discussed include eliminating covers and minimums at midnight shows as a lure for people. In most instances, visitors this summer had no trouble getting into shows. Seats were plentiful. Remember how inexpensive rooms used to be? There are reports that rates will be increased.

With tight money, the major complaint the casinos have found is that there are too many gamblers who don’t pay their debts.

The 15 major Strip casinos reported $8 million of one man’s own guests first in the showroom year or 3.8 percent of what they took in from gross revenue.

"No tight money conditions, the depressed stock market has caused people to have less disposable income," says Edward Bowers, executive secretary of the Nevada Gaming Commission.

Bowers claims the growing number of "casino markers" is centered only on the Strip casinos and not in the rest of the state. Last year all casinos in Nevada reported a total of $11.5 million in unpaid checks.

During the current election year in Nevada the one topic every politician seems to mention at least once in the campaign is the takeout over. A pro and con battle is raging with no specific solutions mentioned.

Regardless of how one may view the corporate fuse has been the most prominent issue. At last qualified appeal on the "New Strip..." admiringly as Governor Laughlin, and some as some-old timers do... the changes, even with a tight money economy, will make this a successful and flamboyant year.

ABOUT THE COVER... The Dunes computer helps the hotel analyze its operation. The production shows, with their razzle, dazzle, help lure tourists into the showroom-casino complexes.

The biggest gamble any day in Las Vegas is how many times you hear Howard Hughes' name. Or see it. Or feel it. Since the recluse, phantom billionaire made his desert entertainment capital three and one-half years ago, his financial holdings in Las Vegas have increased to the point where he is now the largest landlord and largest gambling magnate in the state.

Hughes Resort Hotels — the corporate identity for the Desert Inn, Sands, Frontier, Landmark, Castaways — buy more talent than anyone else in the industry.

Everywhere seems cozy. And they are. It only drives performer and spectator alike to want to return for more. And so they do. The Stevens brothers and others work overtime in Las Vegas and make the hotel-gambling-entertainment triangle a legitimate business endeavor. Yet there's that 'mystique' which permeates the Hughes involvement. Employees acknowledge it privately. Artists working in the showrooms acknowledge it publicly.

Executives acknowledge Hughes' penchant for concealment and once they have become a member of the Hughes Nevada Organization, they accept the fact that they will in all eventualities name or meet with Mr. Hughes as he is respectfully called. The Hughes Nevada Operations is more a name than a corporation. That's the name you hear when you call the Frontier Hotel where this facet of Hughes' immense business empire is headquartered.

Hughes Nevada Operations officials operate from a second-floor suite of rooms in the Desert Inn. There is no mania for security, you do have to go through one locked door and another nearby (opened by a buzzer activated by the switchboard operator on the other side of the door) to get into the corporate kingdom. The man who runs Hughes Nevada Operations can look out their windows at the swimming pool and get a fix on the situation of the man who is visiting the city, usually on a two and a half or three day turn over ratio.

Hughes Nevada Operations has since its formation been publicity shy. The corporate attitude is a reflection on Mr. Hughes himself. If the man isn't apt to explain himself to the public, the new image: Walter Fitzpatrick, a Hughes Hotel executive, keeps the financial press close at hand at the Desert Inn.

Hugh Howard Hughes, Mr. Las Vegas.

which the Justice Dept. would not allow Hughes to purchase; Jack Entatter at the Sands and Mo Lewis at the Landmark.

Each of these hotels strives for its own entertainment identity. The talent budgets are cleared each way and each entertainment executive has to get the approval of the hotel managing director to exceed his financial restrictions.

"We have to be individual hotels," says Walter Fitzpatrick in his office at the DI. "It wouldn't do any good for all the hotels to be the same."

Although there is the corporate identity of a Hughes Resort Hotel and the colorful showbill signs in the various lobbies, no one can boast of a duplication of ideas among the sister hotels. Their entertainment policies are individually separate.

The DI, which some classify as Hughes' home and a palace of clean living, has presented the production show "Pazzo" for several seasons. This colorful spectacular is the city's only nudity of any kind gala. The Hughes people generally have no interest in burlesque or the like. The lounge review "Tom Jones" played the DI it was devoid of bare breasts. When it shifted over to Circus Circus (which originally started out as a kiddies' paradise) became bolder. The DI has been playing spectaculars for seven years, interspersing name acts between shows like Bob Newhart, Jimmy Durante, Phil Harris, Jerry Lewis, Andy Williams, Teresa Brewer, Jimmy Webb and Conway. They have named Las Vegas players during the fall only "Pazzo 77" closes.

The Sands, purchased by Hughes in June 1967 for $15 million, is a star hotel and the DI by the fierce talent buying practices of Dave Victorson at Caesars Palace and Bill Miller at the International. Jack Entatter, a former owner of the hotel, presently is a partner and it seems to be free to operate in a comfortable fashion as entertainment director. Louise Prima is the mainstay in the lounge theater, with such music attractions as Jack Jones, working the club.

The Frontier, purchased in November 1967 for $13 million, is a solo headline act, booking Vic Damone, Jimmy Durante, Diana Ross, the Supremes, Frankie Avalon Jr.

The Silver Slipper, a gambling hall-saloon, purchased in May 1968 for $5.3 million, this summer has been showing Barry Ashton's "World of Burlesque '70" but in the past has played some modern jazz small groups in its lounge.

Harolds Club, purchased in mid-May, for around $11 million, brings in names to Reno and it is the city's second largest gambling operation exceeded only by Harrah's Club.

Howard Hughes, Mr. Las Vegas.

What's next? That's the big question. The government recently organized a Hughes' operation's power in Nevada. Gov. Paul Laxalt stated recently that he had "no concern at the present time" that Hughes was becoming too powerful with the gaming industry. Hughes' investments in the state are estimated at nearly $300 million.

The biggest gross gambling take in Nevada in 1969 $552.4 million. Hughes can earn a gross income of around $84 million alone from his casinos in one year. In May 1967, Hughes bought Las Vegas' largest gambling operation. There are all assets encompassing all of Howard Hughes' interests came to a conservative $895,000,000. A liberal evaluation brought the figure up to $1,373,000,000.

Under the executive structure of the Hughes Nevada Operations is Walter Fitzpatrick, the entertainment director with his managing directors. The managing directors in turn report to Al Benedict, who has the overall responsibility for all the Hughes entertainment enterprises.

Robert Maheu is the key man. The former FBI agent has been with Hughes since arriving mysteriously one evening. Maheu does not get involved in the running of the talent side of the hotels. Those responsibilities are left up to each hotel managing director and his talent manager.

If any of the hotel managing directors has ever met with Hughes they'll never tell. Del Webb and Governor Laxalt have talked on the phone. Webb, who operates several hotels in Vegas and Lake Tahoe, is Hughes' closest thing to a competitor.

The DI has been comfortably in golds sports clothes (a Hughes invitational golf tournament emblem on his blazer pocket), if he's ever met Mr. Hughes. "I understand he lives with us," he answers with a smile. Now about that "I understand he lives with us," it is possible that there's always been a mystique connected with Hughes. No, it isn't a strange feeling not to know your boss. Mr. Hughes, believe it or not, his hotel managing directors, does, his direct contacts with other company executives so that he never boggled down in the chain of authority. "I would be surprised if he did come in on the main doors," says Fitzpatrick, the entertainment director.

Before the corporations came to Vegas, the hotels were operated successfully. Fitzpatrick points out, by groups of individual owners. "Which means that they had good men operating them. There was always talk that infamously bookers were associated with the casinos. The businesses were successful before. To-day, it's the people in management positions who have changed the style."

Fitzpatrick says the company is concerned about the pattern of escalating talent salaries. One solution is the big spectacular production show which runs at the Desert Inn 42
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Kirk Kerkorian and the International, his symbol of success.

A Financial Tale

Kerkorian Turns to Hilton
For $ to Beat Vegas Odds

By Bruce Weber

Once upon a time there lived in Las Vegas a wealthy, healthy and wise desert baron named Kirk Kerkorian. He had dreams of building an empire in the shadow of his two neighbors: Howard Hughes and Del Webb.

And while Hughes, the absentee billionaire, remains an enigma, and Webb divides his time between Arizona and Nevada, Kerkorian enjoys the money factories of Las Vegas.

Although he has an affinity for privacy, Kerkorian finds security around the turbulent tourist mecca of pool hopsters, gaudy gambling casinos and glaring neon winking its welcome.

Behind the facade of building a business empire in Las Vegas, he quietly finds time to flirt with the international jet set, table hops with show biz folk, entertains Wall Street analysts and mixes with world bankers.

His friends include Barron Hilton, Cary Grant, De Welb, George Raft, Hughes, Barbara Streisand and Aristotle Onassis.

In short order, he became the third party of a Las Vegas triumvirate: Hughes, Webb and Kerkorian.

But here is where the fairy tale ends. Unlike Messrs. Hughes and Webb, Kerkorian built his Las Vegas empire—International Leisure Corp., operator of the Flamingo and the International hotel-casinos—on straw.

A few big collectors are hurting and puffing and threatening to blow in his empire. To raise cash to prop up his world empire, Kerkorian sold his Las Vegas holdings, which are his only profitable ventures, to Hilton Hotels Corp.

Hilton acquired 44 percent of International Leisure's stock from Trader Kirk at $6.08 a share. (All that pain, Kerkorian stands to collect only $1.77 million. Last year the 2.9 million shares that he sold to Hilton were worth $132 million.)

Eventually, after audited financial statements for 1970 are delivered, Hilton will make a tender offer to all International Leisure stockholders for additional shares, sufficient in number to make Barron Hilton owner of 50 percent (plus one share) of Leisure's shares outstanding, or a majority position.

"We have been interested in the development of Las Vegas as a convention and tourist city for several years," said Hilton. "Our entry into Las Vegas is a logical part of our expansion plans."

The original Hilton-Kerkorian agreement, said Hilton, would purchase 32.5 percent of International Leisure stock from Tracy Investment Co., the principal shareholder of International Leisure, and might purchase an additional 12.5 percent of Leisure's shares through a public tender offer in 1971.

Hilton will participate in management of the Flamingo and International hotels, excluding casinos owned and operated by Leisure's subsidiaries, and will receive a fee of 2 percent of the gross revenue from rooms, food and beverage sales of such hotels.

The only comment from Kerkorian came from a spokesman representing International Leisure, who said: "Hilton's arrival in Las Vegas has been enthusiastically received by the community and expected to provide an impetus to the improvement of Las Vegas image."

(Prior to talks with the Hilton Hotels Corp., Kerkorian's organization had discussions with Pratt Corp., Burlington, Calif., looking toward possible sale to the motel chain of a 50 percent interest in International Leisure.)

What it is all connected to the 52-year-old multi-million-dollar financier?

Kerkorian's fortune is based largely on the increase in value of his International Leisure stock. (The stock is far below its 1967 high of $65.50 a share.)

His bank loans for his Metro-Goldwyn-Mayer stock tenders, plus his sharp losses in Western Airlines, and his inability to float stock in International Leisure has brought him to a reported fiscal bind. (The Securities & Exchange Commission failed to agree.)

Stymied in his attempt at equity financing via the stock offering, Kerkorian withdrew the registration statement for a proposed secondary offering of up to 920,000 shares of International Leisure because of "unsettled market conditions."

Up to 850,000 shares of the offering were to have been offered by Tracy Investment Co., Kerkorian's personal corporation, which controls 5.4 million, or 83 percent of International Leisure's outstanding shares.

The SEC objections centered on its refusal to waive a requirement for inclusion in the registration statements of certain audited financial statements for the Flamingo prior to Kerkorian's purchase of the hotel in 1967.

And what about Hilton, the new desert baron?

Under Hilton's regis, the International Hotel's 2,000-seat headline room may be divided into two or more rooms, with only one show at a time. Stalls are expected to be less, with 1,500 seat capacity or less.

As a result, many believe the era of the super nightclub and super salaries for entertainers may be over.

A spokesman for Hilton admits: "Rarely has the road been filled. A showman that's a white elephant." Only Elvis Presley filled the room, while Barbra Streisand, Tom Jones, among others, averaged about 65 percent occupancy, the spokesman said.

The Hilton Atrium complex is about $50 million. The hotel's Waldorf-Astoria pays a maximum $275,000 in addition to fringe benefits. Under Kerkorian, the international paid $100,000 weekly salaries for headliners with fringe benefits.

From Las Vegas eras of classic entertainment, there is a new era, at least, in Las Vegas. It lasted over two years. Kerkorian, who used to gamble at the blackjack tables in Las Vegas (he gave it up years ago), busted.

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Rock Gets Boost
From 3 Stations

While this city is still being entertained filled mar-
ca, there is almost no form of entertainment offered
the under-21 age group. Three local radio stations,
KENO, KLUC, and KVOV are striving to fill the void, with-
out filling their own bank accounts. Local churches are
swinging on weekends, while city and county officials are
constantly vibrating to the tune of indecision.

KENO radio was the first station this year to begin
sponsoring concerts which featured Everyday Madison,
Terremoto, Silver St. Clair and Steel West. Held in
Dusty’s Playland, a converted bowling alley, the station
isn’t profit motivated. “If we make a profit, beautiful; if
we break even that’s all right,” the station manager ex-
plains. KENO imports talent from Los Angeles as well as
using acts currently appearing in the Strip lounges and
hotel lounges.

KLUG radio teamed with Dick Kanellos and Taras
Productions to offer local teens Led Zeppelins and Jethro
Toll. According to Bill Thieri, one of the new owners of
KLUC, “The station received some of the gate receipts.
The concerts are done to promote the station and in-
crease listeners.” KLUC’s teen happenings have been
held in the Convention Center with ticket sales exceeding
6,000.

Cy Newman, general manager of soul station KVOV,
who brought in James Brown in June and Steppenwolf
in July, notes: “Kids can’t afford to spend $15 to see a
dinner show.” Newman’s concerts average $4 a ticket,
which he feels kids can afford. Newman is using both the
Convention Center and the Ice Palace. In addition to
monthly concerts, Newman wants to back a teen center
which would offer a place for teenagers to come, drink
cokes and dance. Local radio stations would provide
disk jockeys to spin records. Newman said that KVOV
would sponsor such a center and that he is looking for
a suitable place.

One note from the Strip at Griffith Methodist Church.
Friday nights take on an atmosphere of stroboscope lights,
black lights, posters and rock music blaring from a
bandstand. The church parking lot is filled with motorcycles
and mini bikes.

From 7:30 p.m. to midnight the church basement is
turned into a coffee house known as “The Tribe” as the
room is called. It is the idea of Nells AFB Airman
Thomas B. Smith and three of his Las Vegas friends.
“We needed some place for the kids to go instead of the
streets,” Smith explains. Tribe offers an opportunity
for local musicians to obtain exposure. Rock group
Teenbeat, composed of David Cragg, Jay Lennon, Mike Tay-
lor and Danny Svehlas, have received several job offers
since appearing at The Tribe.

“We play for nice people,” Craig relates. Before each
performance the group makes an announcement asking for
no dope or booze, and implying the kids “to be cool.”

Things began looking up for local teens when Janis
Joplin, B.B. King, Country Joe and the Fish, the Young
bloods and Illinois Speed Press were signed for an out-
door concert July 16. Gary Mayes, the talent buyer, antici-
pated 30,000 attending the six-hour concert at $7.50
per ticket. Promoted by Gamma Productions, the talent
budget was $29,000 with an extra $12,000 for promotion
and preproduction.

Hot on the heels of Gamma Productions, the Friedman
Brothers of Peacecar Productions in Ohio expressed
interest in staging a rock festival with a reported $500,000
budget.

Concerts were swinging ahead when county and city
officials got nervous. On July 1 the City Commissioners
took emergency action to halt the Joplin concert. The
city fathers feared that California publicity would result
in thousands of “undesirables” coming into town which
would present a law enforcement problem.

District Attorney George Franklin staunchly opposed
the rock festivals. The attorney for the rock enthusiasts
publicly declared that young potential voters would not
appreciate the DA’s stance. Four days later Franklin re-
versed his opinion of rock concerts.

Downtown casino owners vehemently objected to the
expecting 30,000 under age youths descending upon the
city. It wasn’t made clear whether the same conditions
would have been made had the concert patrons been over
21 and able to patronize the gambling facilities offered
by the city casinos.

Hali Miller, former operator of the Teenbeat Club for
six years, predicted the rock concert would “draw a lot
of people in here to see what is new.” Miller later
did the rock concert “a big promotion for somebody to make
a quick buck.”

When it was pointed out that Janis Joplin has fol-
lowing among the Halls’ Artists crowd, promoter Jay
Sbarro offered to post a $100,000 bond to protect private
property in conjunction with the festival.
The city passed an ordinance similar to the existing
county law which restricts rock concerts. Undaunted by
the laws, 3,000 youths held a rock concert on state
property at the University of Nevada at Las Vegas
(UNLV) on a Sunday afternoon.
The new regulations are general enough to restrict
almost all outdoor music, including traditional park con-
certs. In an effort to make the laws more flexible, the
youths drafted amendments and staged a city hall rally.
The UNLV campus lawn was covered with students and
youths enjoying music of five different groups; John
Sterling, Copyright 2000, Up and Down, The Hooten and
Odessey, All performed without charge. The concert
sponsored by the Legal Defense Office was free but
donations were collected to defray $20 in expenses.

To youths in Las Vegas, who are tamed into the pop
scene, rock represents the most open channel they have
for free expression. Much of their music carries messages
and communications often in the form of expression
which they consider virtually free of censorship. Las
Vegas teens have had a taste of free entertaining within
the reach of their pocketbooks. They will not be content
to succumb back into the entertainment void they once knew.
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The Dean Martin you hear on records is not the Dean Martin you see in Las Vegas. And that set us up this comparison of two performers, both basically singers, but in the environment of a Las Vegas showroom they are two totally different commodities, attracting two totally different clientele.

Como used a portable mike to walk around the gigantic stage, the 25-piece house orchestra seated a ways back, but very definitely keyed into what Mr. C planned doing. And that was showing everyone that he was a saloon singer, not a furtive, finger snapping, body swaying type, but just a gentle purveyor of words of love and good cheer and confidence. And if along the way there was some humor, well fine.

From his opening number Como segued into "Hello Young Lovers," another song in the same register and one requiring clarity of expression and phrasing.

As the applause died down after these first numbers, Como stood silently at the front of the stage tugging at his lip, a feeling of "well did it folks and it didn't seem like too hard a thing to do after all, so why are you acting so surprised that I'm here?"

But indeed they were surprised that this clear cut, clean vocalist without the long sideburns or bell bottom trousers was up there on the International's stage performing under the same conditions that Barbra Streisand, Elvis Presley, Glen Campbell and Tom Jones had all had in a massive room and an audience generally considered among the most hip show business wise in this country.

Como's third song retained the gentle flowing pace established when he walked out slowly, with a marvelously intriguing Latin arrangement behind him, he sang "Everybody's Talkin'" and in fact everybody was listening to his sensitive way with the words.

"If I Had a Hammer" changed the pace—but definitely. This piece of material was probably only the one in his set which did not fit his musical image or gentleness. It was just too up for Como.

So where did he go? Right into "Without a Song" and a woman up front was heard audibly moaning "Oh God!" in a way to indicate a secular pleasure had beset her in the room. The plaster of Paris statues affixed to the room's walls were surely smiling down on her. Como hadn't gotten behind the title when the applause began to build up. Instant recognition instant Karma! Instant Doodletown Pipers appearing to join the star, instant display of the richness in Como's voice, the restrained power which is able to burst forth when demanded.

"I think I broke something," he said upon completion of the song which ended with a gusto of energy. That same applause broke out again when he introduced "Prisoner of Love," so you knew the audience had to be out of the pimples stage and well into mortgage payments.

Como covered the topic of how people must be curious about his being in Las Vegas in the original "I Can Almost Read Your Minds." He got into some very deep heady material when he sang of the role of a father watching his girl grow up. "When you're the father of girls you pray," he intoned many times and the Riddles played sweetly and the ladies in the audience shook their heads in agreement.

There was one number in which Como and the 12 Doodletown kids stood at the edge of the stage and with Mr. C's "Prisoners Keep Fallin' On My Heart." From this involvement with the group, they moved into their featured dance number. As individual members went into their contemporary gyrations, Como asked "What's he doing?" The answers were the pop corn, the four corners, the fancy chicken, etc.

Perry grabbed one of the girls on the end of the line and did his own contemporary number; a slow footstomp.

Once the laughter had died down, he went into his "request specialty," and really kept everyone's attention with beautiful readings of "When You Were Sweet 16," " Didn't We," "It's a Good Day" and a nerve stimulating "You'll Never Walk Alone" with the doolocetown adding fills.

Como is scheduled to play the hotel twice more within the next two years. It's highly improbable that he will change his stance or his appearance. His act drew the family audience which obviously has watched him on television and perhaps grown up with his recordings.

Perry Como fulfilled an audience prerequisite; a balladeer of days gone by who is still very much alive and working for people outside the freneticism and eclecticism of histrionic rock bands.

Dean Martin, too, has his own built-in audience, and his own image which he feeds by walking on stage with a drink and brays: "Drink to me only, that's all I ask and I will drink to you." He reaches to the right; the mics are to the left. "How long been out?" he asks his pianist.

To the tune of "When You're Smiling" he sings: "When you're drinkin' the show looks good to you/when you're drinkin' you get stinkin'/so keep drinkin'/that's what I'm thinkin'" that's what I love to do."

To the melody of "Lady Is A Tramp" he sings: "I love Las Vegas/its carefree and gay/I'd even walk here without any pay/I'll lay you odds it turns out that way."

Martin's "drunk art," his image in front of a saloon audience is the ideal of what middle America wants to be: happy, boozing and totally free to say what it wants. If someone came into the Saloon to hear Dean Martin sing those lovely country flavored songs or gush forth with saccharine phrases, he's in for a shock. Martin's art is full of blue material.

He jokes about his singing ("I got time for one more") about his married bardsmage ("Jeanine got the house. That's OK. I could never find it") about his large family ("I got seven children." "Applause from the audience. "Hold it, don't make no hero out of me. It took me seven minutes.")

"I wanna do a song now for you," he continues, "Let's Get Out of the Wheat Fields Mabel, We're Going Against the Grain." It turns out to be a lead-in for "Everybody Loves Somebody" and we get the feeling that he's about to sing something straight. Well almost. Instead of the line if "I had it in my power," Dean sings "If I had you in the summer."

Martin is in constant motion, walking and 'tripping' on stage. It all creates laughter. His finger gets "stuck" in the middle stand. Laughter. But there are legit interpretations. "Welcome to My World" is one. "That's Amore" is another, although he asks "What am I shouting about? I got the job" after he's pushed out some loud lines on the second go-around. After telling a heckler to cool it, he mutters, "I don't care. I don't need this. I got $340 in four different banks."

The showroom is full. Other hotels are feeling the pinch of the tight money situation. Dean Martin, friend of Frank Sinatra, television personality, man of wide influence, draws patrons.

"It's so cold in the hotel, they keep the butter in my room."

"You made me love you/you woke me up to do it."

"Hello young lovers you're under arrest." The crowd roars with laughter. "See what they want." Dean says to Ken Lane, his pianist. "Saw them, they won't get it from this cat."

When Martin sings, and he does break up the audience with some good vocalizing, he moves slowly (maybe he belongs to the Perry Como fan club), his right hand going in the air for emphasis, his second finger acting as a pointer. He sings "By the Time I Get to Phoenix" with genuine sadness and his version of "Houston" has a happy air. His "Little Green Apples" is a serious understanding of a broken love affair.

Getting back to such lines as "It's 115 outside. The last time I was hot I had a kid.

Martin works hard at singing and playing comic. For a former straightman to Jerry Lewis, he is a good laugh getter himself.
Jazz has secured a foothold in Las Vegas—not in the hotels, but several windswept miles away at the University of Nevada's Vegas campus.

For the second consecutive year, the local campus was the scene of a famous Arrangers Clinic covering a two-week period under the direction of Marty Paich, one of Los Angeles' most in demand recording studio arrangers. The clinic is a jointly sponsored event of the university and the National Stage Band Campus, an organization devoted to offering two-way discussions between professionals and students.

For the second straight year, around 40 students from all over the country came to Las Vegas to rub elbows with the top jazz arrangers in the West. Among the "faculty" participating this year were Billy Byers, a Hollywood based writer for recordings and films, and the TV arranger for such television orchestras as "That Jeff Foxworthy Show" and "Flipper."

Wes Hensel, lead trumpeter in Flamingo Hotel's stage band and a former member with the Les Brown organization, Dan Haerle, head of the jazz department at Monterey Peninsula College, and Keith Moon, an assistant professor of music at the college and Rouxvain's conductor at the Dunes.

Among the guest instructors with whom students had the opportunity to rub elbows were Dee Barton, Louis Melinon, Don Ellis, Neal Hefti, Quincy Jones and Oliver Nelson.

"Our program has developed more into playing than writing," Keith Moon explains as one of the resident professors involved in the program. The local program combines playing compositions written by the students themselves with professional guidance from the instructors.

The Vegas Jazz Workshop is an outgrowth of a program developed by Ken Morse, head of the National Band Movement in South Bend, Ind.

Learning from last year's initial series of meetings, this year's go-around provided for more individual conferences between students and instructors. Students were paired off by ability and worked up their materials which were then played by a laboratory band comprised of registrants in the two-week course.

"There's some pretty good writing being turned out by young people," Moon says. "We found quite a variance. Some were just starting. Some had done some writing, and for some it was the first time they had ever heard their material played by a band of any kind."

For the educator, the program brings him in contact with such professionals as Paich. For the underlying undergrad, it allows him to ask such questions as "How do you get started in writing arrangements for records?"

"When you're not writing professionally," Moon offers, "you can experiment. Now there's no place where you can be bad; there's no real training ground. This program allows you a chance to be bad and make mistakes and talk with music people of the caliber of Quincy Jones and Henry Mancino."

The Las Vegas campus of the University of Nevada was chosen to participate in the summer workshop program for two reasons, according to Moon, a soft spoken man who waves a mighty baton when he's conducting a large orchestra.

First, the campus could draw from the many outstanding musicians residing in Vegas and working in hotel orchestras. Second, the city is 45 minutes away from Los Angeles by jet which allows that city's jazz oriented composers and arrangers to be within jetstream of the program.

Each instructor brings to the program his specialty, like Louis Bellson speaking on percussion techniques and writing for drums, or Dee Barton discussing on expanded jazz arrangements much in the manner he has written for Stan Kenton's Neophonic Orchestra, or Wes Hensel discussing strings and counterpart. Or Moon explaining how the conductor operates, or Billy Byers discussing writing for recording session vocals.

"Voicings seem to draw a lot of questions," Moon notes, "like how do you voice chords to get a certain sound?"

This kind of program draws the serious music student who probably has eyes for a professional career. And the music educators in increasing numbers are recognizing jazz as a legitimate art form and offering credit for its study. While music educators have been arguing about Beethoven, the kids have invented their own music and it blends material from many sources."

There was one student who wrote a 12-tone jazz work, working two weeks on the composition. He started out with eight bars and then moved into 12 tone. Moon recalls it sounded pretty good.

The university program seems stable in what is normally a pop music city. There are a few annual jazz concerts sponsored by the local musicians union, and the Tropicana's Blue Room continues to propagate jazz through fine bookings. But the university gig—well that's something else. Eesthetically and musically irreverent. In other words, the closest thing to a winner in this gambling town...
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LIZA MINNELLI
on A&M Records
According to the text, there is an advertisement for the SENSORAMA machine, which offers sight, sound, and smell. It is marketed by SensaCorp, Inc., in Los Angeles.

The SENSORAMA machine is noted for its near-total environment for the user, similar to the IMAX system. It features an arcade environment with a variety of arcade games, and it is marketed by SensaCorp, Inc., in Los Angeles.

Additionally, there is a mention of the MOA TALKS SET, which offers a variety of talks on jukebox 'Commercials' and MOA Controversy. The talks are advertised in the context of the MOA (Music Operators of America) convention.

Moreover, there is information about the New Pool Firms at MOA, with a special mention of Delmo Billiards, which is an executive turntable. The article also discusses the possibility of advertising on jukeboxes but has encountered obstacles. There is a discussion about the impact of jukeboxes on music, and the article reflects on the importance of jukeboxes in the music industry.
Sensorama Amusement Unit Offers Sight, Sound, Smell

• Continued from page 53

Of particular disappointment to him was the fact that he approached virtually every major motion picture studio and "never saw the potential of the machine for opening new markets for films." Heilig feels that although the machines first use will be in the amusement field, he sees a great utilization of it in the future for such things as sales seminars, driving training, and psychological testing. Because of its "low-environment" interference, he also sees it in many new locations than the normal amusement device.

Heilig's background is in film-making and writing. He produced, directed, and photographed some 50 documentary films, many for the USAF and a number for NBC-TV's Huntley-Brinkley Report. He has a number of awards to his credit including two Fulbright Scholarships and the NBC President's Award.

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Hit Plans for Jukebox Ads

• Continued from page 53

the objection of patrons who pay to hear the music but who may consider it a wanted intrusion.

Sparger says the firm is coming to MOA primarily to sound out the industry on his idea. "This moratorium on television advertising means that there will be no audio advertising of tobacco products at all. I think the jukebox operator may well be interested in some way to participate."

Gamut's unit will center on a "little black box" that can actually go through the search period (estimated to run from 3 to 9 seconds). It will be free to jukebox operators and can be installed through two connections in five minutes.

Sparger envisions advertising other than national brands but will concentrate in that area. "We will try to set up a franchise in each state to coordinate our program and this is where local advertising will come in." Operators may want to become franchised outlets (the Gamut units will probably cost franchise holders $100 each, he says).

The plan calls for using 10 different commercials on each jukebox cycled automatically. Sparger, whose firm is a sales promotion and advertising company, says local operator Fred E. Ayers will participate in a test program prior to MOA.

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What’s Playing?

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

Arlington Heights, Ill.; Adult Location

Current releases:
- "If I Had My Way," Billie Holiday, Capitol/Capitol
- "Lonely Avenue," Modernes
- "Sundown," ABC/ABC
- "I Love to Laugh," Jimmy McHugh, United

Oldies:
- "You'll Never Know," Ray Price, Columbia
- "As Time Goes By," Frank Sinatra, Columbia
- "Mama, He's Just Like That Man," Bing Crosby, Capitol

—

Wichita, Kan.; County Location

Wight (Doc) Clements, owner; Music Service Co., Inc.

Current releases:
- "Love Is a Many-Splendored Thing," Ray Price, Columbia
- "Blue Suede Shoes," Carl Perkins, Sun
- "Crazy," Patsy Cline, Decca

Oldies:
- "Hello, Dolly," Conway Twitty, Decca
- "How Much Is That Doggie in the Window," Perry Como, RCA

—

Latifayette, La.; Country Location

Dominic (Beo) Menard, programmer; Gerald's Amusement Machines

Current releases:
- "The Little Old Lady Who Was Not Afraid of Nothin'," Liverly Hank, Capitol
- "It's All Right," Hank Williams, Capitol
- "What It Is, It's Me," Morty Nelson, Mercury

Oldies:
- "Hello, Dolly," Conway Twitty, Decca
- "How Much Is That Doggie in the Window," Perry Como, RCA

—

Ames, Ia.; Kid Location

Dee Reis, programmer, K.D. Amusement

Current releases:
- "Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 45
- "It's All Right," Hank Williams, Capitol
- "In the Jailhouse Now," Johnnie Wright, Decca

Oldies:
- "She's Crying in the Sunshine," Gene Autry, Capitol
- "It's All Right," Hank Williams, Capitol
- "In the Jailhouse Now," Johnnie Wright, Decca

—

Lake Charles, La.; Young Adult Location

C.J. Viger Jr., owner; Lewis Bear, programmer; V.J. Vending Service

Current releases:
- "Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 45
- "Sundown Morning Come," Johnny Cash, Columbia 4-4321

Oldies:
- "She's Crying in the Sunshine," Gene Autry, Capitol
- "I'm Just In Love," Bobby Rydell, Capitol

—

Lawrence, Kan.; Young Adult Location

John Ewing, owner; Galen Patterson, programmer; John's Novelty Co.

Current releases:
- "Green-Eyed Lady," Skip Prokop, Liberty 5079
- "Talkin' About My Baby," Skip Prokop, Liberty 5079
- "Love Me Tender," Elvis Presley, RCA

Oldies:
- "She's Crying in the Sunshine," Gene Autry, Capitol
- "I'm Just In Love," Bobby Rydell, Capitol
- "Love Me Tender," Elvis Presley, RCA

—

Baltimore, Md.; Soul Location

Jerry Egan, programmer; Evans Sales and Service

Current releases:
- "Still Water (Love)," Four Tops, Motown 1770
- "I Stand Accused," Isaac Hayes, Enterprise 9017
- "If I Didn't Care," Moms Mabley

Oldies:
- "You're All I Need," Four Tops, Motown 1770
- "I Stand Accused," Isaac Hayes, Enterprise 9017
- "If I Didn't Care," Moms Mabley

—

Haddonfield, N.J.; Kid Location

Bill Cannon, owner; Diane Kent, programmer; Cannon Coin Machine

Current releases:
- "Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 45
- "Sundown," ABC/ABC
- "I'm Just In Love," Bobby Rydell, Capitol

Oldies:
- "You're All I Need," Four Tops, Motown 1770
- "I Stand Accused," Isaac Hayes, Enterprise 9017
- "If I Didn't Care," Moms Mabley

—

Haddonfield, N.J.; Adult Location

Harry Witten, owner; Diane Kent, programmer; Cannon Coin Machine

Current releases:
- "Close to You," Carpenters, A&M 1183
- "Country," Down, Bell 503

Oldies:
- "You're All I Need," Four Tops, Motown 1770
- "I Stand Accused," Isaac Hayes, Enterprise 9017
- "If I Didn't Care," Moms Mabley

—

Greenville, S.C.; Adult Location

A.L. Witt, owner; Cecil Parsons, programmer; Witt Music Co.

Current releases:
- "Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 45
- "I Just Can't Help Believin'," B. J. Thomas, Scepter 12283
- "Snowbird," Anne Murray, Capitol 2738

Oldies:
- "You're All I Need," Four Tops, Motown 1770
- "I Stand Accused," Isaac Hayes, Enterprise 9017
- "If I Didn't Care," Moms Mabley

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preview session helps jukebox programmers

continued from page 53

prevent overbuying or overlapping of selections supplied by manufacturer, Cotrell contends. Cotrell, a 21-year veteran with Tefe Operators and Jim Martin and Stan Sosinski, each with four years on the route, agree that jukebox programming is their chief concern.

"Each location has an individual personality and we try to tailor the music selections to meet its needs," says Cotrell. "We get lists of new jukebox locations simply because the owners have heard of our effective programming."

The Friday morning auditions have been held for several years. Two of the area's one-stops, Third Street Radio, Dongan and Record City, cooperate by delivering freshly pressed reissues in time for these sessions by mid-morning each Friday.

The three Mitchell ethernet lists consistently, while weighing carefully the amount of air play the new disk has already received, pulling power of the artist; trade paper picks ("Billboard is correct!" says Cotrell); and location requests. The repertoire at hand during each disk, and the location's requests, he says, "there's something about this one that's really picking good jukebox records. You develop an instinct about programming that almost tells you which record will be hit."

Freda Payne's "Band of Gold" was what Cotrell describes as a "monster hit." He covered all of it himself. When auditioning her latest, "Deeper and Deeper," his reaction was, "It ought to be pretty hard for her to follow a hit like 'Band of Gold.' But we will get requests for this follow-up release. So, we have to put in at least a sample order to get reactions from some key locations. We couldn't afford to be caught short without inventory."

Cotrell's most recent "must" list of artists includes B.B. King on the Bluesway Records; James Brown on King Records; Sound Stage Records Joe Simon, Six Records; Delmer and Diamond on Uni Records; the N.C. Dollas Records; and Aretha Franklin on Atlantic Records.

Pop routes, covered by Jim Martin, have been repeatedly crossed over into soul and hard rock music recently. Top coin pulling numbers include "Looking Out My Back Door," by Creedence Clearwater Revival; "Sweet Home Chicago," by Lorraine and "Lonely,"

The 2 W. Coast Mfrs. Exhibit at MOA

continued from page 53

feels will be particularly applicable to the field because of the number of solid materials incorporated into the route's design. The return will be somewhat more complex internally than the Murray table.

Murray & Sons, a 32-year-old Los Angeles manufacturer, will offer three models with table areas of 36.75 and 44x68. Delmo's tables will be seven and eight feet.

Both companies manufacture tables at their headquarters in Los Angeles. Two years ago, Murray moved into new facilities in South Los Angeles and currently occupies more than 40,000 square feet.

Murray was primarily a bowling alley installer up until a few years ago. In 1961 the company installed a 120 lane facility—"the largest in the world at that time"—in Japan. Today billiards are one of Murray's biggest concerns with home units ranging in price from $115 to $1,600; table lengths going from bumper to bumper on Murray's table is an agreement with the U.S. Government through General Services and has supplied more than 2,000 tables to the Orient during the past few years. (The company also installs its ED bowling alley in Korea.)

Both bowling and billiards are a big East coast concern according to Gordon Murray, head of the company. While the initial reaction would be that the American serviceman is the prime customer, this isn't necessarily true. "The Japanese," he says, "have become one of the golf addicts. There's even a 300-lane facility in the country now."

In addition to its coin and home billiard machines and bowling alley installation. Murray also manufactures and sells American Mobile Homes.

The billed business for both Murray and Delmo, has been on a steady climb during the past few years and Murray looks for that climb to continue. Delmo, which 4 years ago, is running by the Gurtin brothers, is now selling more of its tables out of California than in New York. The brothers, "is rapidly becoming a big market because of its proximity to Alaska which is a State that has recently become a big billiard market."
'Too Much' TV Play On Fest Scores

MILAN — Gianfranco An- 
soldi, managing director of RFI Recor-
s, and a member of the man-
agement board of the Italian 
Phonographic Industry Association (AFI), has announced the pro-
liferation of televised song festivals and contests in Italy, which, he claims, are giving an unnatural start to record sales.

Anoldi has asked the AFI to discuss this claim in the AFI as-
seminar to be held in the Entertainments Minister and to the management board of RFI TV, the State television organiza-
tion.

However, as anticipating An-
soldi's move, the most remarkable feature of TV music programs has al-
ready shown the amount of al-
ternatives to festivals this year. The tourng Cantagiro contest was al-
gined on two shows televised, as stead of the usual three; the Pesaro Festival was indefinitely postponed because TV time was not all-
owed; the San Remo contest has not this year have the benefit of TV exposure for all contestants in the form of specials, and the Venice festival has been called off — TV-festival—a three day event due to begin Thursday (17) will be rele-
sed, according to AFI, of the usual three.

Anoldi's move is seen because so many 
testivals and contests are related to national Italian TV or any other kind of music, as part of the in-
dustry's production, he says, is now so important that this move that pressure is put on creative people to produce facile material for a quick hit, and the song contests are a lucrative market for top and minor artists. He also claims that many songs are not being 
investigated large sums in heavy stones, which, he says, is a narrowistic which has little intrinsic appeal. This is where the AFI sees its potential return for problem for record-
producers.

To change the situation, Anoldi has drawn up a plan which among other things includes a reduction in the number of television song festivals, if possible, an end to the production of special music shows by RAI and TVI and a reduction in the number of industry Association. 2, Complete control over the majority of commercial and record companies. 

Polydor Deal With Sire Set 

LONDON—Polydor U.K. has accepted an offer from Sire Records for its two U.S. label, following negotia-
tions with the American label's chief Seymour Stein. But the Blue Heaven label, which is owned in part by Sire, also dis-
tributes in the U.K., and Stein has said that he is determined to keep it. It will remain to be seen how the deal is to be classified by Polydor and Blue Heaven.

The deal could lead to a long-
term relationship between the two labels, and it is strictly a dis-
tribution deal that does not in itself involve Polydor acquisition of the Sire

Long-term effects could lead to a stronger association between Polydor and Blue Heaven in this country, Blue Heaven is distrib-
uted in the U.S. by Poly-
dor in North America, and by CBS for the rest of the world. The deal expires in a year.

'SUMMERTIME' A Runaway 

PARIS — Released by Vogue Records on June 16, "Sum-
mer Time," by the Bachelors, fore-
ging Jerry has hit the No. 1 spot on the Cash Box chart and this would be one of the runaway best-sellers of the summer.

In just over two months the record has sold 562,861 copies, and is approaching the 1,000,000 mark.

RUDY WOLPERT, managing director, third from left, with artists who appeared at the annual sales convention of CBS Spalding in Germany. Fall product, and the quadrophonic sound system were introduced and demonstrated at the Frankfurt exhibition. Left to right, Mario Ferrari, Mary Ross, Wolpert, Stella Mooney, Bernd Spietz, Costa Cordalis, Dunja Rzajer, Mike Brant, Roberto Bianco and Rene Kello.

DGG to $-Back MGM? 

Helsinki—A new organization for Finnish musicians was created here on Aug. 31 when pop musicians, restaurant musicians and ship musicians, represented by three separate bodies, got together to form Musikkialan Ammattiva-
ten, the union with 2000 members.

The three separate unions left the Finns musicians Union earlier this year.

At the inaugural meeting of the MA, Eero Hyrylä was elected chairman, and, Pasi Aavikko, deputy chair-
man. Also elected was a nine-man board including members of the three former unions.

The new body represents almost 1,500 musicians.

"Snow Bird" to U.K. 

TORONTO — Anne Murray's North American hit single "Snow Bird" will be released in the U.K. immediately, along with an original song written in connection with the TV series "Everlasting Love." The P.I. will be made up of tracks from Murray's first two Canadian albums, "This Is My World," and "Everlasting Love." The album will be released simultaneously in the U.S. where "Snow Bird" is in the charts.

If Heinie makes an impact in the States, MGM will release his re-
ords—and not Polydor, which is concentrating on establishing a progressive image.

The deal is expected to be the first of a number of major DGG investments in the U.S. A DGG spokesman said: "Just as MGM is seeking greater penetra-
tion in Europe, so are we seeking greater penetration in the U.S.

And the major prospecting area is undoubtedly in the field of cartridge television. The spokesman added: "We feel that the video field, in Europe, will establish the same lead in production, marketing, and merchandising methods as it has in the record industry. Therefore if we really want to play an important role in cartridge television we must establish ourselves strongly in the major market.

TUTKA, NEW SHOW, BOWS

Helsinki—Yleisradio has intro-
duced an additional show, Tutka (Radar). It replaces the weekly "Pop 70" show which was devoted to U.K. and U.S. singles appearing on the charts of Bill-
board publications.

The new program takes a critical look at recent pop happenings and features selected records by the British and U.S. Top Twenty, as published by Reckon Retailer and Billboard.

Record reviews are handled by musician and music teacher, Urho Lehto. The weekly 45-min program is edited by Pentti Kannapaa and Tarja Salmokurkorii.

New Finnish Clef Group

Helsinki—A new organization for Finnish musicians was created here on Aug. 31 when pop musicians, restaurant musicians and ship musicians, represented by three separate bodies, got together to form Musikkialan Ammattiva-
ten, the union with 2000 members.

The three separate unions left the Finns musicians Union earlier this year.

At the inaugural meeting of the MA, Eero Hyrylä was elected chairman, and, Pasi Aavikko, deputy chair-
man. Also elected was a nine-man board including members of the three former unions.

The new body represents almost 1,500 musicians.

"Snow Bird" to U.K. 

TORONTO — Anne Murray's North American hit single "Snow Bird" will be released in the U.K. immediately, along with an original song written in connection with the TV series "Everlasting Love." The P.I. will be made up of tracks from Murray's first two Canadian albums, "This Is My World," and "Everlasting Love." The album will be released simultaneously in the U.S. where "Snow Bird" is in the charts.

If Heinie makes an impact in the States, MGM will release his re-
ords—and not Polydor, which is concentrating on establishing a progressive image.

The deal is expected to be the first of a number of major DGG investments in the U.S. A DGG spokesman said: "Just as MGM is seeking greater penetra-
tion in Europe, so are we seeking greater penetration in the U.S.

And the major prospecting area is undoubtedly in the field of cartridge television. The spokesman added: "We feel that the video field, in Europe, will establish the same lead in production, marketing, and merchandising methods as it has in the record industry. Therefore if we really want to play an important role in cartridge television we must establish ourselves strongly in the major market.

"Note" U.S. Rights to Stereo Dimension

Another new series by Finnlevy, also a Ca-
adian hit of "Ten Pound Note" has been acquired by Stereo Di-
mension Records in the U.S. The deal was set up by Quality's George Strath, who is acting as exclusive re-
pressor, and BMI's,the publisher of the group. Stereo Dimension will also produce Steel River's first album, "Weightless," by Jackie.
**Domestic Talent Sales Stressed at EMI U.K. Marketing Meet**

By BIANE LBEYNS

**LONDON** Emphasis on strengthening the sales potential and improving the company's competitive position will be an important feature of the major promotion campaigns on progressive and midprice albums, EMI senior executive, John Funches, said at the company's 10th annual conference, Sept. 7, as the group announced that per-share profit was increased by 45 percent without tax to £1.8 million (US$3 million) for the year through March 31, from £1.1 million. Funches said that EMI has acquired all recording and marketing rights to the hits of many top artists, including Elvis Presley, The Beatles, The Beach Boys, and The Rolling Stones, and that the company is planning to launch a new line of compact discs. Funches also said that the company is planning to launch a new line of compact discs.

**AMBASSADOR**

The board of Radio Veronica said that the provision resulted from a joint venture between the Dutch and Russian broadcasting companies. The Dutch group, which owns 51 percent of the station, said that the joint venture is in line with the company's long-term strategy of expanding its presence in the European market. The joint venture will be registered in the Netherlands to facilitate the joint venture's activities.

**AMSTERDAM**

The business plan of a joint venture between Prime, the Dutch entertainment company, and the Norwegian film company Filmkult, has been approved by the Norwegian government. The joint venture, which will be named Prime Filmkult, will produce films for international distribution and will have a budget of £1 million. The joint venture will be based in Amsterdam and will have a board of directors consisting of representatives from both companies.

**Prowse**

Mark Prowse, general manager of the Hawaiian label Mayflower, said that the label's sales have increased by 20 percent in the past year. Prowse said that the increase in sales is due to the increased interest in Hawaiian music, which has been growing in popularity in recent years. He also said that the label is planning to release a new album by the popular Hawaiian group The Hula Girls, which will feature a mix of traditional and contemporary Hawaiian music.

**Hawaiian**

The Hawaiian label Prowse, which is owned by the Japanese company Seibu, has signed a new deal with the popular Hawaiian group The Hula Girls. The new deal will see The Hula Girls release three albums in the next two years. The label is also planning to release a new album by the popular Hawaiian group The Hula Boys, which will feature a mix of traditional and contemporary Hawaiian music.

**Honolulu**

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EMI Gets Rights To Major Minor

LONDON—Major Minor boss Philip Solomon has sold the world rights to his label's catalog and all unrecorded material to English Music Ltd. Licensing agreements will, however, be honored until their expiry, and all future recordings will be made with EMI.

The announcement, made at EMI's marketing conference puts an end to several weeks of speculation over who would win the bidding war for the label.

Philipson is said to be of remaining major Minor as a registered company, and he will now make a fresh start in the music industry some time in the future.

Solomon is continuing to run his label, but its future is now in the hands of the new owners.

EMI has yet to complete deals for Mike Nesmith's former EMI artist Middleman and the EMI assistant managing director Ron Whittaker is said to have been transferred to Columbia Records.


KENT STEWART

BARCELONA

Blue singer John Lee Hooker has played in Spain. His appearance there drew a great deal of attention, and there were reports that he was the only artist to play in Barcelona for several months and that the temperature in the city is said to have reached 30 degrees.

His hit recording of "Ode to John Lee" has become a best-seller in Spain, and his new album "Three of a Kind" has been released.

-Language News

JOSEGUI

MADRID

Los Miros (Spanish), one of the most popular groups from Northern Spain, have added to their growing list of hits with "Toni" on RCA Nashville.

The group, which has achieved popularity with its innovative use of the Spanish guitar, has now recorded a solo album for RCA.

The album features the group's signature sound, withomes, including "La Paloma de las Aves" and "El Tesoro del Olvido".

RCA Nashville

JOAQUIN LOQUI

The London Mgt Into Disks

LONDON—Entry of the London Management agency into record production has been announced by the agency's managing director, David Lee. The agency will take control of all record production, and the majority of the agency's interests and responsibilities will be for recording artists.

Michael Sullivan, a director of London Management, has been appointed managing director of the new subsidiary with Michael Grant and John Levey, who is the managing director of the agency, acting as directors and Henry Carnwell as company secretary.

HEBREW 'Hair' Drawing Full House; LP Out

TEL AVIV—The U.S. musical "Hair" has opened in Tel Aviv, with the original Broadway company, which includes Isabelle Huppert, also performing.

The show was translated and adapted into Hebrew by Ehud Manger and directed by Pat Garfand.

The musical is playing daily before full houses at the Oasis Theater in Jerusalem.

The original Broadway cast LP, which was released on RCA, has been released in Israel on Odeon.

"Hair" has been a critical and commercial success in Israel, with audiences of up to 3,000 attending each performance.

JOAQUIN LOQUI

Six Nations Divide Polish Fest Awards

WARSAW — The 10th International Folk Festival, which took place on the 11th-17th of July, resulted in top awards going to artists from Canada, Spain, Russia, and Hungary.

EMI experts report the festival to be a major success, and that the top awards going to artists from Canada, Spain, Russia, and Hungary were expected.

The festival was held in Poland, and the top awards were given to artists from Canada, Spain, Russia, and Hungary, with other countries, including the United States, also receiving awards.

The festival has become an important event in the world of folk music, with artists from around the world participating and receiving recognition for their contributions.

ROBERT WASCHKO

FINNLEY PITCH On a Player

Helsinki—Finnley is starting a major drive to promote sales of its new line of discos, which are priced at $22.

The discos will be distributed in 37,000 record stores throughout the country, and special sales incentives will be given to each individual purchaser.

EMI's new discos will be available in a variety of colors and styles, and are expected to be popular with music lovers.

The drive is part of EMI's ongoing efforts to increase its market share in the European discos market.

PITTMAN OUT: The first of the new discos will be released on Columbia Records, with special prices for both Columbia and Vinyl purchases.

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Stress Sales At EMI Meet

Continued from page 58

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Para in 250G Deal to Handle Biscuit in U.S.

By RITCHIE YORKE

TORONTO—Love Productions has signed a three-year-deal for $250,000 with Paramount Records for the U.S. distribution rights to material by the King Biscuit Boy and Crowbar. The contract also involves Japan and South America.

Frank Davies, vice president of Love Productions, said he believed it is the largest amount ever paid for an unknown Canadian act. King Biscuit Boy, the group's debut album, 'Official Music' is to be released in the U.S. Oct. 8 on the Paramount label. It was released in Canada in July on Love's Daffodil label. The single from the album 'Corinna' is expected to be released in the U.S. by the end of the month. The group is represented in the U.S. by Davies and Famous Music Corp's executive consultant.

Lightfoot to Embark on Busiest-Ever 3-Mo Tour

TORONTO—Gordon Lightfoot will embark on the busiest-ever three-month tour. A Canadian tour of 18 concerts in Ontario, Quebec, Saskatchewan, Edmonton, Calgary, Vancouver and Victoria will start shortly, produced by Early Morning Productions. Following the Canadian trip, the American tour, which is an annual affair, Lightfoot will start a U.S. tour, produced by Tascos Productions of Detroit, which will include concerts in Philadelphia, Boston, Hartford, Los Angeles, Chicago and Detroit.

TV appearances will include the Canadian TV special 'Lightfoot' on Aug. 29 in which he will be interviewed, and discussions with other artists including Leonard Cohen.

From The Music Capitals of the World

TOKYO—London has pulled "Rainbow" from Chilliwack's new Perth, UK. James Gordon, Canadian country artist, is picking up action with his new single, "Countrytime" (Apa). The Canadian Talent Library has released three new albums this month—product by folk singers Karney, Jones, classical guitarist John Pearson and country group the Money Brothers. For the first time, CTV will present a simultaneous single and album with the Money Brothers. "Neil, Pullmer-Stocker, director of Gargoyles International, who has been pushing Beef's Tank and Spain's Evolution. Neil has serviced all MLS stations with product.

Warner Bros. is pushing hard on two new Atlantic albums, "Joy and the Truth" with Ott Redding and "Bitter's Afternoon" with Aretha Franklin. "Label is also scoring with Avruchat Franklin's "Don't Play That Song" that might be her biggest in Canada since I say a Little Lamb. Quality's single of the week is "Carrick" by Jeffrey Blackman. Smu's "Sun Na Na" set to play with Steel River on Waterloo Universit. Sept. 14. Quality hosted a cocktail reception at the London Hotel on Thursday (5) to mark group's appearance at the CNE Grounds Show. Earlier in the week, Ray Charles drew 10,000 to Cross Atlantic's show. Don Foster's LORI Brunches are starting promotion for CFCF. Capital reports that "Official Music" by King Biscuit Boy broke out in Montreal, following heavy exposure on both CFOQ and CBOQ.

A&M's Liam Malian arranges a special weekend concert display (Continued on page 96)

'Veresthete' Opens City Opera Season

NEW YORK — The New York City Opera opens its 52nd season, Sept. 9, with Boito's "Mefistofele," presented with unknown and himself. A program of string music by Andre Kostelanetz and his orchestra includes the masterworks release.

Louisville Unit Cuts Fees on Subscription

LOUISVILLE — The Louisville Orchestra is reducing its annual six-price subscription fees to $49.95 from $108.70 for subscription boxes. The prices are paid in conjunction with next month's release of the 10th disk in Musicmasters' 'Philadelphia Sound' series. Bernstein conducts the New York Philharmonic.

Classical

Col Bows 2-LP "Requiem" Pkg.

NEW YORK — Columbia Records is issuing a two-LP package of Verdi's 'Requiem' this month with soprano Martha tern, tenor Placido Domingo and bass Ruggero Raimondi. Leonard Bernstein conducts the London Symphony and the Cleveland Orchestra.

Two five-LPs also are being issued by the Isomining Trio. They are made up of two violins and an oboe, and a Pablo Casals package contains albums recorded over a long span of his career. Casals, an cellist, performs with pianists Mischa, Scholl-Obot, Schluetof and Wunder. The series includes the complete piano trios, and a Pablo Casals package contains albums recorded over a long span of his career. Casals, an cellist, performs with pianists Mischa, Scholl-Obot, Schluetof and Wunder.

YEHUDI MENUHIN, second from left, is feted by HMV/EMI in Auck- land, New Zealand. Among those attending were A. Glass, left, Auckland mayor; A. Wyness, right, and director of HMV/EMA; New Zealand; and Dennis Smith, a New Zealand retailer.
And the people said bring us together.

And they said give us Whitfield and Strong, they who wrote “Ball of Confusion” and they who wrote “War.”

Then the people said give us the temptin’ Temptations, with the voices of silver and the records of gold.

And to Whitfield and Strong, and to the Temptations, the people said, “Unite the World.”

So they got their heads together. And so it was written. And so it was sung.

And it was called as the people had said “Unite the World.”

Then they said let us unite. And let us make it another Temptations million seller.

And so it will be.

“UNGENA ZA ULMIWENGU”
(UNITE THE WORLD)

Sick Minds, Sad Sights, Never Ending Sleepless Nights,
Have Been Excepted as an Everyday Thing

Wire Tapping, Kidnapping, Will the Russians Push the Button?
I Tell You People, Our Thoughts and Values Have got to Change
They Say Love is the Strongest Force, on This Earth
But to me, Peace Among People Surpasses Love, in Worth
People, Jobs Don’t Come no Bigger Than the One We Get to do!
If We Don’t Give Peace a Chance, What do You Think is Gonna Happen to Me and You, Think About it?
That’s Why I’m Reaching Out My Hand to be Your Friend
The Unrest Between Races Has Gotta Come to an End
Don’t Let the Color of My Skin Confuse You,
I Swear on a Stack of Bibles I Won’t Misuse You
So Put Your Hand in Mine
We’re Gonna Form a Human Chain Mightier Than a Hurricane
And Walk This Land, Hand in Hand, Day and Night, Black and White
Walk This Land, Day and Night, Hand in Hand, Black and White
Unite the World

Ding Dong Ding Let the Freedom Bell Ring
The Good Lord Made You and Me What He Wanted Us to be

Free All Those People
You Got Chained Up in Your Mind

There is Truth in What I’m Saying
We Gotta Stop the Games We’re Playing
Two Wrongs Ain’t Never Made a Right
Hung Up, Trapped Out, Whatever You May Be
Now is the Time to Set Yourself Free
Put Your Hand in Mine, Come On and Let’s Walk
We’re Gonna Walk This Land, Day and Night, Hand in Hand, Black and White
Walk This Land, Day and Night, Hand in Hand, Black and White
BLOOD, SWEAT & TEARS—LUCRATIVE EVIL (3:05)
Frank Sinatra—YESTERDAY (3:45)
WILLIAM-SHEEN—Me (Writer: T. W.) (3:00)
LORD—THEY'VE SEEN (2:30)
BRETT HORSLEY—I GIVE (2:40)
HAYTON—SHOCK (2:52)
SCHMIDT—DO IT (3:00)
THOMAS BURTON—THEY GAVE ME A NAME (3:00)
S .M., (3:30)

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

**TOP 20 COUNTRY**

MERLE HAGGARD and the Strangers—
*I CAN'T BE MYSELF (2:50)
(Prod. Ken Nelson) (Writer: Haggard) (Blue Book, ASCAP) (Chart)
*HURRAY FOR THE KID (2:50) (Stevie, BMI)

DAVID HOUSTON & BARBARA MANDRELL—
AFTER CLOSING TIME (2:11)
(Prod. (Bill & Tommy) (Writer: Mandrell-Marvel) (Blue Book, BMI) (Chart)

CHARLIE LOUVIN & MELBA MONTGOMERY—
SOMETHING TO BRAG ABOUT (2:09)
(Prod. George Richard) (Writer: Baddick) (Blue Book, BMI) (Chart)

**TOP 20 SOUL**

ETTA JAMES—LOSERS WEEPERS (2:56)
(Prod. O. W. & R. F. (Writer: M. & R. It is predicted that this soul group's ballad has its run on the soul chart and moves over to pop as well. (Hlose WEEPERS) (2:56) (High/Bible, BMI) (Chart)

**SPECIAL MERIT SPOTLIGHT**

Spotlighting new singles deserving special recognition of programmers and dealers.

**GUINNESS GUARDIAN SERVICE—Fresh Air(3:51)
(Prod. QuickSilver Messenger Service) (Writer: Ramone) (BlueBook, BMI) Fresh Air is a hit with the most radio stations.

**COUNTRY SPOTLIGHT**

WILSON PICKETT—ENGINE NUMBER 9 (2:46)
(Prod. (Elvis Presley) (Writer: F. T. (Producer: Presley) (Blue Book, ASCAP, Copyrights) followup to "2099) with the most stations.

**ASSEMBLED MULTITUDE—WOODSTOCK (2:15)
(Prod. Bill Batts & Tom Santelli (Writer: Mitchell) (Blue Book, BMI) Assembling together a unique collection of alternative acts, Woodstock is a hit with the most radio stations.

**TYRONE DAVIS—LET ME BACK IN (2:40)
(Prod. (John Lennon) (Writer: Coltrane) (Blue Book, BMI) Tyrone Davis is a hit with the most radio stations.

**IDES OF MARCH—MELODY (2:42)
(Prod. (Tommy James) (Writer: Nash) (Blue Book, BMI) The Ides of March are a hit with the most radio stations.

**RICK NELSON—HOW LONG (2:57)
(Prod. (Denny O'Boyle) (Writer: Nelson) (Blue Book, BMI) Rick Nelson is a hit with the most radio stations.

**GLENN YARRABOOG—Jubilee (2:56)
(Prod. (Clint Black) (Writer: Haggard) (Blue Book, BMI) Glenn Yaraboo is a hit with the most radio stations.

**ROBIN McNAMara—
GOT TO BELIEVE IN LOVE (2:25)
(Prod. Jeff Barry (Writer: Barry) (Blue Book, ASCAP, Copyrights) followup to "Carole on a Little Wave") with the most stations.

**JOHN DENVER—
FIVE STARSTEPS—AMERICA/STANDING—BECAUSE I LOVE YOU (2:53/2:59)
(Prod. (John Denver) (Writer: Denver) (Blue Book, ASCAP, Copyrights) followup to "Two Lovers") with the most stations.

**MERRY CLAYTON—COUNTRY ROAD (3:00)
(Prod. (Bill Black) (Writer: Black) (Blue Book, BMI) Merry Clayton is a hit with the most radio stations.

**ISLEY BROTHERS—GETTING INTO SOMETHING (3:31)
(Prod. (Herb Alpert) (Writer: Alpert) (Blue Book, BMI) The Isley Brothers are a hit with the most radio stations.

**FEARLESS FRANKIN—
SONG OF A THOUSAND VOICES (2:22)
(Prod. (Danny Kortchmar) (Writer: Frankin) (Blue Book, ASCAP, Copyrights) followup to "You Can't See Me") with the most stations.

**COUNTRY FUNK—A PART OF ME (2:37)
(Prod. (Clayton Black) (Writer: Black) (Blue Book, BMI) Country Funk is a hit with the most radio stations.

**BOB SIRK—
CHILDREN OF THE NIGHT (4:30)
(Prod. (Best) (Writer: Best) (Blue Book, BMI) Bob Sirk is a hit with the most radio stations.

**DAVE FERRY—
Daddy's Girl (2:34)
(Prod. (Bob Sirk) (Writer: Sirk) (Blue Book, BMI) Dave Ferry is a hit with the most radio stations.

**CHILDREN FROM THE Vast Sea (2:20)
(Prod. (Los Angeles) (Writer: Los Angeles) (Blue Book, BMI) Children From the Vast Sea is a hit with the most radio stations.

**FREDERICK—
I CAN'T BE MYSELF (2:50)
(Prod. (The Isley Brothers) (Writer: Isley Brothers) (Blue Book, BMI) Frederick is a hit with the most radio stations.

**HERB ALPERT—
IN THE MUSIC (3:00)
(Prod. (G. & R. (Writer: G. & R.) (Blue Book, BMI) Herb Alpert is a hit with the most radio stations.

**JIMMY DIXON—
THEY GAVE ME A NAME (3:00)
(Prod. (Los Angeles) (Writer: Los Angeles) (Blue Book, BMI) Jimmy Dixon is a hit with the most radio stations.

**TENNESSEE ERNIE FORD—
Let the Light in Your Eyes Lead Me On (4:00)
(Prod. (Ernie Ford) (Writer: Ford) (Blue Book, BMI) Tennessee Ernie Ford is a hit with the most radio stations.

**SHIRLEY EATON—
Yes, I Can Feel (3:50)
(Prod. (Shirley Eaton) (Writer: Eaton) (Blue Book, BMI) Shirley Eaton is a hit with the most radio stations.

**GEOFFREY HOWELL—
She Belongs to Me (3:00)
(Prod. (Denny O'Boyle) (Writer: O'Boyle) (Blue Book, BMI) Geoffrey Howell is a hit with the most radio stations.
The question is now as it was then ... will you

"LAY A LITTLE LOVIN' ON ME"

Find out inside the album "Lay A Little Lovin' On Me," the happiness filled follow up to the hit single "Lay A Little Lovin' On Me." Straight from the heart of ROBIN McNAMARA. Produced by Jeff Barry

Executive A. Mark Blau

(212) 785-1540

including the hit

"Got To Believe In Love"
(Continued on page 68)
Just heard your album "MEASURE THE VALLEYS." It is an absolute gas. "Something" and "Games" have sent the writers of this telegram through the wall. Better get the record co. to send us extra copies. WBZ will play the hell out of this. The best album we've heard in a long time.

WBZ—BOSTON

"Games People Play" from Keith Textor album a smash!
KSHE—ST. LOUIS

This is the best album we've heard in years. Love it . . . playing it constantly.
WSRS—WORCESTER

Top 40 action: KJK • KNUZ • KTAC • WPGC

"GORGEOUS!" NBC Monitor

great new album—
great new single

THE
KEITH TEXTOR
SINGERS

Measure
theValleys

ARL—7100/001 ARL—7100/500 (single)

Manufactured and distributed by Mercury Record Productions, Inc.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>Title, Label, Number (Including Label)</th>
<th>Weeks in Chart</th>
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<tr>
<td>106</td>
<td>B. J. THOMAS</td>
<td>Stand by My Lady (RCA)</td>
<td>16</td>
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<tr>
<td>107</td>
<td>BOBBY BROWN</td>
<td>Every Time Two Fools Collide (Epic)</td>
<td>15</td>
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<td>108</td>
<td>BARRY MANILOW</td>
<td>Mamma Knows Best (Epic)</td>
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<td>109</td>
<td>BOBBY BROWN</td>
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<td>BARRY MANILOW</td>
<td>Mamma Knows Best (Epic)</td>
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(Continued from page 66)
It's Hot south of the border.

ANNE MURRAY HAS HIT IT BIG SOUTH OF HER NATIVE CANADIAN BORDER. HER HIT SINGLE ON ALL CHARTS, "SNOWBIRD" IS NOW THE TITLE OF HER NEW ALBUM WHICH INCLUDES THE SINGLE TOGETHER WITH EIGHT OTHER HOT NUMBERS. "SNOWBIRD (ST 579) ON CAPITOL. HOT ON WHICHEVER SIDE OF THE BORDER YOU'RE ON.
Electric Lady: Studio With Fingertip Control

NEW YORK—Today's studio must be designed so that the contemporary artist and his producer have everything at their fingertips, according to Ed Kramer, chief engineer at Electric Lady Studios. "All our equipment is available to the artists," Kramer said. "And the equipment that cannot be available to the artists can always be other can be patched in. This is necessary today because the modern rock musician likes to experiment and improvise on the spot. We want them to feel as comfortable as possible and remove the type of setup that is just perfect."

Located below street level in the Greenwich Village, the Electric Lady, which is owned in part by Jimi Hendrix, provides the features Ampex equipment and high efficiency. The Recording Studio A is really three studios in one, according to Kim King, Kramer's aide. It has a live side and a dead side separated by gobos that separate the drummers from the rest of the studio. The drummers, strings, horns on the live side and all the heavy rock 'n' roll electric instruments are in the A&R studios. Each studio has a professional audio console. Tape machine which flows between the various booths and stair. There are also 60 microphones which float between the studio, according to Kramer. There are also 5 microphones which are used for the studio, according to Kramer. They are a few RCA ribbons which are made in the studio and are extremely popular. They are the variety of microphones enable us to command the total sound," said King. The ribbons make up the studio's signature sound, which is often identified with the 1960's if we want to. This is important to a musician. He does not want to mic his instrument that way.

The Studio B console is slightly smaller, has only 30 channels, designed for the Live. The chambers from one studio to another, there are recording and mixing consoles. There are also three key systems: two mono echo chambers and one vintage mono echo chamber for both studios. The Voices of Electric Lady, the chambers from one studio to another, have a number of recording and mixing consoles. Our capacity between both studios is at least 110 musicians plus engineers.

All the walls in both studios are concrete and fiberglass. A second studio is under construction. There is a foot-square space between the recording area and the studio B and A. Also the ceiling is actually three ceilings to block the noise. There is a move theater housed on the main floor of the building.

There is also closed circuit television for use between studios. People who visit the studio can see what is going on at the door of the building. The Electric Lady is actually an electronic heaven, lavishly decorated and comfortable for all visitors. There are also some visitors, led Zeppelin, Jimi Hendrix, Jerry Sieg, Hap Browne, the Patterson Singers, Irene Reid, Zep, and other popular artists.

MFS Press for S Rise

Bessie Smith Sales Action Sparks Col Product Look

NEW YORK—Sales figures for one of the Columbia Bessie Smith second album 'King of the Delta Blues Singers, Vol. 2' is the second to be released by the company. The albums represent the complete recording career of Bessie Smith. The Bukka White material, recorded 30 years ago, was originally put on a 'greater basic' but Columbia is giving the singer 5 percent royalties on the sale of the album, 'Parchment Farm'.

The Ledbetter album, 'Leadbelly, the Man and His Songs' and, like the Johnson package, contains material previously tape recorded. The album is on the same name. The album release were previously available elsewhere. The final album, is to be released in the new album.

MCA performer's Fete At Top 40 Tight List

New York—MCA Records is capitalizing on a series of recent television and music performances of key acts in order to debut the tight play list of that acts. These performances will be featured extensive for MCA records, pointed at a Thursday (10/22) Electric Lady at New York at the Playboy Club as it was very well received at all levels. Not only were representatives of press and radio and television in as far away as Boston and Philadelphia, there were also 1,800 people attending the show. It was far away as Boston and Philadelphia, there were also 1,800 people attending the show. It was four acts free of charge to the audience. We also had local college students to the show," said MCA. "I must have received hundreds of quotes from students commenting on how much they like the music that is being played."

Barclay in Refinishing

PARIS—Barclay Records, France's major independent record company is undergoing refinishing and has reclaimed a '15,000,000 francs' of an account, reported by the Gazette. The company was designed to be short of money. Involved in takeover, the station was reported to be Atlantic, Philips, and Parke-Bernet, the French EMI affiliate, according to Cogtherge. The six-month period

'Schwarz Net Sales

Continued from page 1

Schwartz has noticed that customers have been coming into the store more and more, he said. Schwartz estimates that he does 65 percent of his business in records and tapes.

Program 1-Stop To Bigger Site

NEW YORK—Program 1-Stop has moved to larger quarters at 4522 Cooper St., N.J., to nearby Greely Ave., N.J., Union City, N.J. (212) 546-9344. The store encompasses 5,000 square feet and has 12 salesclerks, according to a spokesperson. The store is being expanded with audio equipment accessories.

Program is now handling Masterwork, Audio Vox, Dina Sound and Games plus related products.

Globetrotters' Hoopla Debut

NEW YORK—"The Globetrotters," half-hour CBS-TV show, debuted Saturday (12) alongside the season-opener album on RCA Records. Music companies have been increasingly using TV cartoon series being produced by Kirshner Enterprises Corp., headed by Don Kirshner, noted for millions of records in past years. The Globetrotters was one of his previous projects.

Schwartz Net Sales

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RCA Records and Tapes

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