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COIN PAGES 43-48
HOT 100 PAGE 72
TOP LP'S PAGES 74, 76

Rio Fest to Roll as Snafus Are Beaten

By HENRY JOHNSTON

RIO DE JANEIRO—Rio is holding its Fifth International Popular Song Festival this year, triumphant over big troubles—fire, delayed repairs to the stadium and a last-minute postponement that obliged a reshuffling and rescheduling of artists and programs.

Despite the obstacles, 34 nations are represented. Only a half-dozen were forced to drop out because they could no rear-range artists to interpret the competing song entries.

Success in making the changes augusto Marzagao's drive and quick-wittedness, but to the importance that Rio's five-year-old festival has won. Rio's festival is an international composers' competition with all of the tension and excitement that goes with a race for cheering and acclaim. The 30,000 cheering, jeering popular song fans make Rio's festival to popular music what La Scala is to opera.

The international festival is being held Oct. 22-25—three weeks after originally planned. The preceding Brazilian competition to select the Brazilian entry started Oct. 15. Delays in repairing the fire damage forced director Marzagao to decide to make the postponement late in August.

The participating artists include Richie Havens of the U.S., Nicole Croissile of France, Vince Hill of the U.K., Joe Dolan of Ireland, Katsuko Kanai of Japan, Marianne Rosenberg of Germany. The judges include Ray Conniff, U. S.; Francoise Hardy, France; Astrud Gilberto, Brazil; George Martin, England; Lalo Schiffrin, Argentina, and Ed Eleno, Canada. Pele, Edson Arantes de Nascimento, Brazil's world-famous football "king," will preside over the judges, perhaps in the hope that his great

(Continued on page 66)

Nixon Requests Broadcasters to Screen Lyrics

WASHINGTON — President Nixon appealed to 70 radio broadcasters attending a day-long White House conference on drug abuse to cooperate with the government in its anti-drug fight by carefully screening the lyrics of rock records to avoid broadcasting favorable reference to drug use.

The President, addressing the assembled broadcasters in his office, stressed the fact that he

(Continued on page 78)

Head Shops Gain As Album Sellers

By CLAUDE HALL

NASHVILLE — Head shops may replace the rackjobbers as mass users of albums. Not only are they stocking faster—from four-to-five days or sooner—but they are stocking product the rackjobber does not carry.

"The head shops are growing. I've visited big and small stores in more than 50 cities, small and big, in the past few weeks," said Shelby Singleton, president of the Shelby Singleton Corp. here. Singleton heads SSS Records and Plantation Records, and distributes several labels, including Sun Interna-

tional Records, the label originated by Sam Phillips.

Not only do head shops seek direct service from local distributors, but some are so interested in product that they'll telephone 500 miles for a record the distributor doesn't have.

"The mass users of product—the rackjobbers—are great. But the day may come when, if these head shops continue to grow, they may do a total business larger than the racks," Singleton said.

In the next year Singleton will release at least 60 albums in the progressive rock field—all keyed to the head shops.

Singleton has set up the new Playground Recording Studio in Valparaiso, Fla., which contains 8-track equipment and may soon go to 16-track. His son, Steve, is using the Nashville studio.

"Today's music business is a different ball game," Singleton said. "You must use every promotional technique available. We are already testing radio

(Continued on page 8)

4-Track Unloading Lashes Coast

By BRUCE WEBER

LOS ANGELES — Record companies and duplicators/marketers here are dumping 4-track cartridges quietly and with increasing frequency.

"The dump is the configuration's last gasp," admitted an industry leader who specializes in acquiring "closeout" merchandise.

"I'm buying 4-track in some cases for as low as 30 cents," he said. "Name artists from major labels are going for about 45 to 52 cents. They

realize that this may be their last opportunity to unload 4-track product." Merchandise is appearing at major retail stores for under \$1.

The final dumping ground for much of the 4-track product is taking place in Southern

California, once a haven for 4-track players and tapes.

Akron, a major discount department store in Southern California, purchased a 4-track closeout at 32 cents and is peddling it for 89 cents. The

(Continued on page 6)

Computer Speeds Shipping Data Overnight to Mercury

By EARL PAIGE

CHICAGO—A computer is speeding Mercury Records pressing plant - to - distributor shipping data to an overnight basis.

The computer allows Mercury to obtain time worth \$840 a day for only \$96 a day, and

points to a fast approaching technology that can guarantee hit product is always available, said Mercury treasurer - controller David E. O'Connell.

He said that any record-tape company could achieve Mercury's speed-up of data flow if it wanted to pay for the "on-line" computer time of \$65 per hour. But Mercury's "off-line" application only ties up the on-line computer for two hours, after which a low-cost Dial-O-

(Continued on page 10)



Like the first album Bloodrock 2 is a reflection of the times. The music says the rest. The group has been receiving rave reviews playing together with Grand Funk Railroad. Also, they were the recent subjects of a featured article in Rolling Stone magazine. Produced by Terry Knight, Bloodrock 2 should prove to be a very successful album.

(Advertisement)

Calls Discotheque Untapped Medium

By BILL WILLIAMS

JACKSONVILLE—The discotheque can develop into an important area for breaking new records, but its use has not been fully developed in the U.S. Rudy Neidhardt, young German entrepreneur, who has been in this country only about six months, said most Americans have not grasped the potential of the discotheques in many areas of music.

"The equipment is wrong, the size is wrong, and the emphasis is wrong," Neidhardt said.

He explained that discotheques are frequented primarily by young people, the record-buying group, and they get "turned on" with the music. Thus, he explained, a smart promotion man or an underground radio station should use the club to expose material not programmed on the formatted stations.

"A record can become a hit through the discotheques in Europe," he said. He also said a discotheque should be a reaction-testing area.

(Continued on page 10)

(Advertisement)

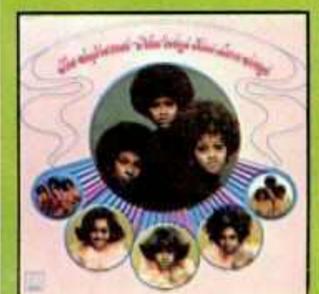
Motown scores another six big points



The Supremes & Four Tops
THE MAGNIFICENT 7 (MS717)



The Supremes
NEW WAYS BUT LOVE STAYS (MS720)



David & Jimmy Ruffin
I AM MY BROTHER'S KEEPER (SS728)



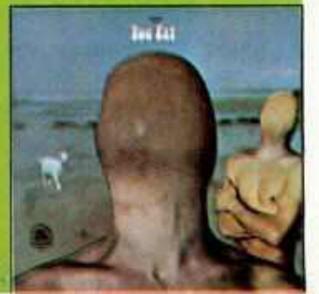
Gladys Knight & The Pips
ALL IN A KNIGHT'S WORK (SS730)

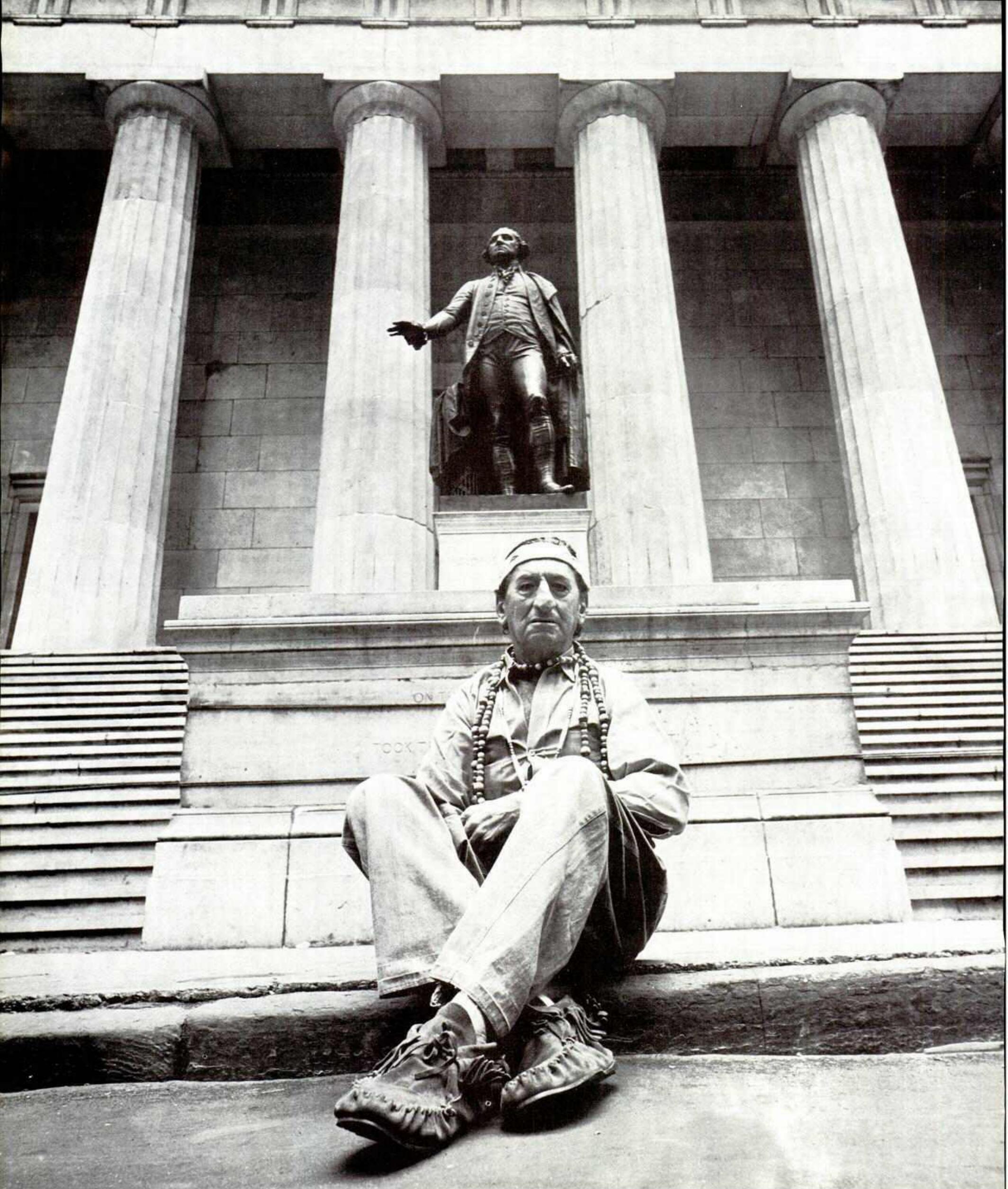


The Jazz Crusaders
OLD SOCKS, NEW SHOES (CS804)



TOE FAT (RS511)





“Share The Land”

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The Guess Who.

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RCA Records
and Tapes

Copyrighted material

RCA's Munves Seeks to Get Dealer on Classical Ball

NEW YORK—A campaign to erase dealer prejudice against classical records will be initiated by Peter Munves when he takes over as director of classical music at RCA Records at the end of the month (see Executive Turntable).

"There has been an accretion of prejudice against classical records among the clerks in the record stores," Munves said, "and we're going to try to turn them around so that they'll want to sell classical product." Munves plans to make his classical product easier to sell by presenting it in a light and entertaining way. He also plans to choose his repertoire and his artists with discretion so that he can get maximum mileage out of the records when they get into the clerk's hands.

Munves also plans to have his a&r producers make regular visits to retail shops to see what's selling and how it's being sold. He also would like the members of RCA's art department to make such retail store visits to see what album covers are attracting buyer's interest.

The appointment of Munves

Fidelity New Distrib Arms

SEATTLE—Fidelity Northwest and Fidelity Enterprises have formed several companies to distribute records and tapes.

The new firms are Fidelity Record & Tape Sales, Seattle Record One-Stop and Sea-Port Record One-Stop. Wallis Tolles is vice-president, general manager. Fidelity Northwest's record department has been the distributor for such labels as RCA, Motown and Philips in Oregon and Alaska. Fidelity Enterprises has run racks servicing Oregon, Alaska, Washington, Idaho, Montana and Wyoming.

Bitter End Club to Open On Coast on Thanksgiving

NEW YORK — Paul Colby, manager of the Bitter End in Greenwich Village, will expand his nightclub activities to the West Coast with the opening of Bitter End West in Los Angeles. The club is scheduled to open

GRAMMY ENTRY TIME UP OCT. 30

NEW YORK—Entry forms for this year's Grammy Awards from the National Association of Recording Arts and Sciences are due in the NARAS offices Friday (30). Companies failing to meet the deadline run the risk of having some of their recordings not being represented on the Grammy Awards eligibility list, from which members nominate for the upcoming competition.

Members of the academy are receiving forms similar to those which were sent to record companies. The members are being asked to recommend recordings which will appear on the eligibility list with those recommendations entered by the record companies.

to head RCA's classical department is part of the desire of Mort Hoffman, the label's vice president, consumer operations, "to revitalize RCA's classical department," and of Rocco Laginestra, RCA Records president, "to move vigorously to protect RCA's traditional leadership and profitably expand its Red Seal operation.

Munves, who had been with Columbia Masterworks as director of merchandising, will also attempt to capture a larger youth market with his new product concepts at RCA. "Classical music is not going out of business," he emphasized, "and we're going to meet the challenges of packaging, advertising, and marketing."

Among Munves' marketing innovations at Columbia Masterworks were: 7-inch bonus LP albums marketed with standard "warhorse" classics like Bernstein's recording of Beethoven's "Eroica" symphony; theme-finder sampler albums like "100 Moments from the World's Favorite Music"; numerous bonus LP's designed to spur sales of regular catalog releases, and the "Composer's Greatest Hits," which sold \$1 million at wholesale level in its first year and is still going strong. He also conceived many of Columbia's best selling classical albums with Columbia's a&r staff including "Switched-on Bach."

Merc to Handle Soundville 1st LP by Texas Group

NEW YORK—Mercury Records will distribute Jimmy Duncan's Soundville label. The first release is "Goodbye, Goodbye," by Sundance, an Abilene, Tex., group. An album and single by the Bojangles, the band that backs Lisa Minelli, will follow.

around Thanksgiving Day.

Colby will be booking both the new club and the New York club. "We'll use the same talent policy in Los Angeles as we do in New York," he said. "It's a policy devoted to finding new talent and developing them, while having a name act as the major draw."

For the opening week of Bitter End West, Colby will feature a different name act each night.

Kinney National Services will assist in the financing of the new club, but Colby will not confine his booking to acts in the Kinney recording company complex which includes the Atlantic labels, Warner Bros., Reprise and Elektra.

Deejay Niagra Into Retail Operation

PHILADELPHIA — Joe Niagra, for many years one of the leading disk jockeys in local radio and until recently with Station WIBG, has moved into the retail field. With his nephew, Tony Malandro, he has set up a new audio center in South Philadelphia as Joe Niagra Music Unlimited, Inc.

KRLA Hops On Top 40 Show Bandwagon

LOS ANGELES — KRLA, this city's progressive rock AM outlet, has become the 31st station to program "American Top 40," the three-hour syndicated show based on Billboard's Hot 100 chart.

KRLA will air the show Sundays from 9 a.m. to noon. Johnny Darin, the program director, said that "in the past syndicated shows have not made it on major stations because of quality and packaging. We took the show because the talents involved are the best in the industry. A Casey Kasem (the show's narrator and former KRLA personality) is one of the finest disk jockeys in the country. The show is a well done professional package, it's done the way a rock station has to be done for a major market."

With the addition of KRLA, "American Top 40" is now in seven of the top 12 markets. Among those cities airing the show are Detroit, Baltimore, Boston, St. Louis, Cleveland and Washington. Tom Rounds, of Watermark, the production company, noted that all 31 stations are in the top 100 markets and that Watermark expects to add another 10 markets within the next two weeks.

Charles Fach, Mercury vice president, explained Soundville is part of Duncan's \$2.5 million Houston production center, which includes large studios, four music publishing companies, a talent management agency, an FM radio station, projected TV facilities, plus producers, arrangers and lyricists.

Eddie Kilroy is general manager of recording facilities, while Marilyn Van Steiger heads the publishing end. Soundville has a staff of 15. Fach said the arrangement gave Mercury "access to material from the Texas-Gulf Coast area from the biggest studio in the Southwest."

The two recording studios utilize 16 and 24-track tape recorders. One of the rooms is 38 feet by 52 feet with a 22-foot ceiling. Fach called the facility "the Astrodome of recording studios. You can get 80 or 90 musicians into the room."

ASCAP & Coast Meeting on Oct. 28

NEW YORK — The American Society of Composers, Authors and Publishers will hold its semiannual East Coast membership meeting Wednesday (28) at 2:30 p.m. in the Empire Room of the Waldorf-Astoria. Reports will be given by Stanley Adams, president of ASCAP, and other officials of the society.

See More Late News See Page 78

Monroe & Carter to Country Hall of Fame

NASHVILLE—The man who pioneered Bluegrass Music and the first family of commercial country music were named to the Country Music Hall of Fame here last Wednesday.

Bill Monroe, the "father of Bluegrass Music," and A. P. Carter and the original Carter family were named to the Hall

of Fame at the climax of the Kraft Country Music Awards Show on NBC.

Monroe is credited with having done more to develop and present this musical form than anyone else. He teamed with his brother, Charlie, in the 1920's to make a name as the Monroe Brothers first on the stage and then in radio.

Splitting after World War II, Bill Monroe continued as an entertainer, and has been a member of the "Grand Ole Opry" since that time. Noted as a songwriter as well as a performer, Monroe wrote such tunes as "Kentucky Waltz," "Blue Moon of Kentucky," and "Gotta Travel On," and "Uncle Pen."

Among the musicians trained by Monroe over the years in Bluegrass music were such artists as Lester Flatt, Earl Scruggs, Clyde Moody, Don Reno, Red Smiley and Howdy Forrester.

Alvin Pleasant Carter, his wife, Sarah, and Carter's sister-in-law, Maybelle, constituted the original Carter family. In 1927, the three cut their first record session under the direction of Ralph Peer at Bristol, Tenn., at the same time Peer was recording the late Jimmy Rodgers.

Over the years this group became synonymous with the growth of country music, both through performing and writing. The family performed together until the early 1940's. Some of their great hit songs were "Keep On the Sunny Side," "Foggy Mountain Top," and "I'm Thinking Tonight of My Blue Eyes."

A. P. Carter died in 1960, making him—as leader of the group—eligible for the Hall of Fame in the deceased category. Monroe, very much alive at the age of 59, was named in the living category.

Just last week Monroe was given a special pioneer award by Billboard magazine.

Audio Fidelity To Distribute Milestone Line

NEW YORK—Audio Fidelity will handle worldwide distribution of the Milestone Records jazz line—but Milestone will also continue to be sold through its present distribution network, adding AF wholesalers in some areas not covered.

The new agreement announced by AF president, Herman D. Gimbel, and Milestone president, Dick Katz, will not affect Milestone's current overseas ties with CBS International and the Victor Company of Japan.

Orrin Keepnews continues as general manager and a&r director of Milestone. "The new setup allows us to expand our activities and I can concentrate on a&r work and talent acquisition with the company's administrative details being handled by Audio Fidelity's staff members," he said.

Keepnews returned from the West Coast where he recorded saxophonist Joe Henderson's new quintet in a live session at the Lighthouse, Los Angeles.

Haggard Runaway Winner of CMA

NASHVILLE — Merle Haggard, whose "Okie From Muskogee" was programmed both by country and underground stations during the year, won four category prizes in the Country Music Association Awards Show on NBC, Oct. 15.

Haggard, who said he was honored "just to be nominated with people like Johnny Cash, Charley Pride, Conway Twitty, Glen Campbell and Marty Robbins," swept virtually everything in which he was nominated.

The vocal group of the year was the Glaser Brothers, MGM artists, and the vocal duo was Porter Wagoner and Dolly Parton. For the second consecutive year Danny Davis and the Nashville Brass won the award for best instrumental group. Instrumentalist of the year was RCA's Jerry Reed, while "Sunday Morning Coming Down," written by Kris Kristofferson, took the song of the year award. Again, for the second year running, Tammy Wynette was selected female vocalist, while Roy Clark was named comedian of the year.

The "Okie From Muskogee"

song which won for Haggard was played straight by country stations. Underground stations played it tongue-in-cheek. No one was sure how Haggard intended it, but his producer, Ken Nelson has been quoted as saying it was straight.

Additional Country Music Awards Coverage See Pages 6 & 78

NARAS in N.Y. Board Elections

NEW YORK — Columbia's Bob Altshuler, independent art director Bob Cato, and Joel Dorn, producer for Atlantic Records, have been elected to the board of governors of the New York chapter, National Academy of Recording Arts and Sciences. Nasatir, John Berg and Esmond Edwards who resigned because of other duties. Nasatir and Edwards will remain as national trustees of NARAS.

RCA Area Meetings Bow Quad 8 System

NEW YORK—RCA Records introduced its new Quad 8 4-channel stereo cartridge tape system to distributors and dealers at a series of regional meetings, and announced that 70 titles will be available by the end of the year. The suggested list price of the Quad 8 cartridge will be \$7.95, \$1 higher than its Stereo 8 counterpart.

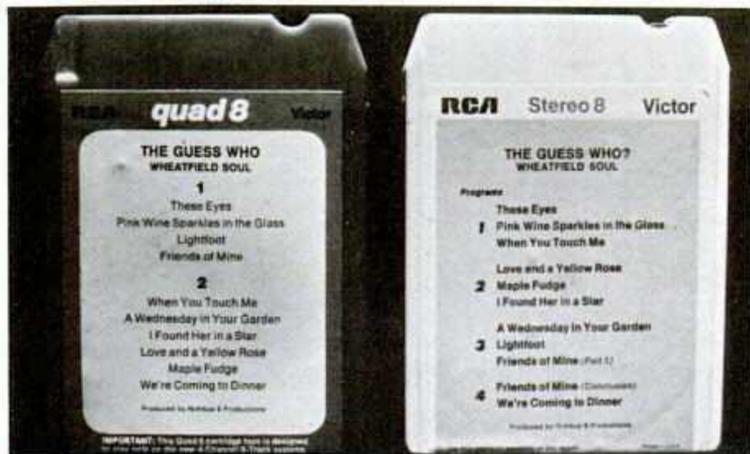
Irwin Tarr, division vice president, planning, who conducted the introductory meetings in Los Angeles, St. Louis and New York, and who also was instrumental in the introduction of Stereo 8 five years ago, said: "Developments such as Quad 8 are vital to the continued health and growth of our industry, and RCA Records intends to back this one with the same kind of continuing promotional support that was instrumental in establishing Stereo 8."

The initial 70 cartridge titles will be shipped to RCA Recorded Tape distributors in three

groups, the first in October, the second in November, and the third early in December. Thereafter, releases will be geared to the growth of the market.

Employing the same size cartridge and the same width and 3¾ ips speed of tape as conventional Stereo 8, the Quad 8 cartridge is capable of providing up to 25 minutes of music on each of two four-channel programs.

RCA Corp. recently introduced two home players. Previously, Motorola Automotive Products announced it will market auto playing equipment. Subsequently, a number of other manufacturers have announced plans to shortly market home and/or auto players.



RCA'S NEW Quad 8 4-channel stereo cartridge tape, left, and its existing stereo 8 equivalent. The only distinguishing physical difference between both is that the Quad 8 has a small vertical notch which identifies the 4-channel cartridge to the player. All RCA Quad 8 tapes will be encased in red cartridges for easy dealer and consumer identification.

Agency Formed To Aid Legatees Of Dead Writers

NEW YORK—Miriam Rose Stern has established the Miriam Rose Stern Agency, Inc., which will administer for legatees of deceased writers the reversionary interests from little known copyright laws in foreign countries. In England, Canada, some Continental European countries, and the Union of South Africa, rights of a songwriter revert to his heir upon proper claim made 25 years after a songwriter's death. In Germany, copyrights revert 35 years after death. The new firm will undertake proper procedure to have copyrights reverted in the name of the songwriter's heirs, since the claims on the copyrights are not automatically reverted.

The attorney's for MRSA, Inc., are Feinman and Krasilovsky, specialists in copyright and music. The new firm now represents 13 estates, including William J. (Billy) Hill, Sidney Mitchell, Charles N. Daniels (Neil Moret), Lou Klein, Otto Motzan, George Blake, Amy Beach, William Grosz and Vincent Rose.

Col Piracy Suit Vs 2 Dealers

NEW YORK — Columbia Records has instituted legal action against whom it claims are two retailers of pirated records. Suits have been filed against Custom Hi-Fi, Inc., in Silver Spring, Md., and Custom Hi-Fi, Inc., in McClean, Va.

A spokesman for Columbia stated that "other legal actions are pending and that Columbia will continue to pursue dealers of illegally duplicated record and tape product until this menace to the record industry is ended." Investigations are under way in several states in cooperation with the RIAA, NARM, and the Harry Fox Agency.

Executive Turntable

Peter Munves named director of classical music for the Red Seal and Victrola labels of RCA Records. Munves was formerly with Columbia Records as director of merchandising of Columbia Masterworks. He was with Columbia for 17 years (see separate story). Dale Hawkins named a&r producer, rock music, RCA, West Coast. He was previously a producer for Bell Records and the Texas-based ABNAC label. A singer-writer for Chess Records Hawkins scored with such records as "Susie Q" and "My Babe."



MUNVES



HAWKINS



CAMPBELL



BARRETT

Richie Salvador has resigned as executive vice president, Chess Records.

Anita Campbell named administrative director of Brunswick Records' copyright and royalty department. She was formerly assistant supervisor the Decca Records' copyright division. . . . Charles A. Barrett named Eastern publicity director Capitol Records, succeeding Stu Ginsberg. Barrett joined Capitol as a press representative based in Hollywood. . . . Dianne Petty named director of ABC music publishing companies, Nashville. . . . Joel Diamond, formerly professional manager, MRC, Mercury Records' publishing wing, named executive coordinator of contemporary product, Warner Bros.



DIAMOND



WESTBROOKS



BINGENHEIMER



SCHWARTZ

Logan Westbrooks is the new Mercury Record Corp. national soul promotion manager and will headquarter in Chicago. He has been administration assistant in Capitol Records' soul marketing department, was an executive secretary of the Chicago chapter of the National Association of Television and Radio Artists (NATRA) and is a recording secretary for the Fraternity of Recording Executives (FORE).

Rodney Bingenheimer, previously a writer for Go Magazine and other West Coast based publications, has been named to a special promotional position by Mercury Records. He will service Los Angeles area progressive rock stations.

Gail Jeffries named director of artist development and promotion for Trip Universal Records, Miami. . . . Andy Hussakowsky named manager of regional promotion and sales for Stereo Dimension Records. He was recently with United Artists Music group in the professional department. . . . Martha Glass named traffic manager and administrative assistant, Hit Factory Inc. She was formerly with Gotham Recording Studios. . . . Nicholas Arcomano named operations administrator, SESAC Inc. He was previously assistant to the director of operations for ASCAP.

Harold Lenz named merchandising director for Chappell and Co.'s publishing company. Most recently he was director of marketing and merchandising for Audio Communications, New Jersey.

Jules Cadenas named special consultant to formulate various committees dealing with standardization for the International Tape Association.

Gertrude Schwartz promoted to corporate secretary, NMC Corp. (OTC). She was previously controller with the firm. . . . Peter Butler named component sales manager and Larry Eisen system sales manager of Benjamin Electronic Sound Co., a division of Instrument Systems Corp., Jericho, N.Y. Butler was previously marketing manager, Milo Electronics Corp., and Eisen was associated with the Thomas and Hammond Organ companies.

Sidney Goldstein named director of international operations, Edwin H. Morris music publishing company. He joined the company in 1950. . . . Harry G. Charlston elected treasurer, Viewlex Inc. He joined Viewlex from NBC as director, corporate financial planning.

Phil Weinstock has left Atlantic Records and joined Mary Jane public relations.

Mercury Wraps Up Cast Rights to Off-Bway Musical

NEW YORK—Mercury Records has acquired the original cast album rights to the off-Broadway musical, "Sensations." Mercury will also be a limited partner in the production with producers John Bowab and Charles Celian.

The musical is scheduled to open at Theatre Four on Sunday (25), and Mercury expects to have the cast album available late in November. Mercury also expects to release three singles from the score in addition to single by Steve Leeds

which was produced by Notable Records. Leeds recorded "Lying Here," one of the ballads from the score which was written by Wally Harper (music) and Paul Zakrzewski (lyrics). The score is being published by Cy Coleman's Notable Music (ASCAP).

Eric Colodne, Notable's general manager, is lining up other recordings of the songs from the show. Among the recordings he's already set up are Shirley Bassey (United Artists), Sammy Davis Jr. (Motown), Robert Goulet (Columbia), Tamiko Jones (Metromedia), and Paul Mauriat (Philips).



BUCK OWENS, front, Capitol Records artist, conducts an autograph-signing session during the opening ceremonies at a new Zody's store in Bakersfield, Calif. To the left of Owens are other Capitol artists, Freddie Hart, Susan Raye and Buddy Allen.

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The title is more appropriate than it looks.

In a Los Angeles discotheque in 1965 the crowd went wild. The Byrds introduced Folk-Rock.

One year later their "Fifth Dimension" album combined Coltrane, Shankar and Bach. The Byrds introduced Raga-Rock.

Two years after that their seventh album was released. "Sweetheart Of The Rodeo" introduced Country-Rock.

As Bob Dylan said, "The Byrds are cutting across barriers which most people who sing are not even hip to. They know it all. If they keep their minds open they'll come up with something pretty fantastic."

Which is exactly what happened. The Byrds' new album, "(Untitled)," is a specially priced 2-record set performed live and in the studio. It's The Byrds and all their musics.

A few months ago when someone asked Roger McGuinn the title of the new album he answered, "It's untitled." They took him seriously, but it's not a mistake after all.

"(Untitled)": It's the only thing to call an album that has everything.

On Columbia Records 

The Byrds

(Untitled)

G 30127 A specially priced 2-record set
Also available on tape

By demand from the album.
The Byrds' new single, "Chestnut Mare"
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Vol. 82 No. 43

BOOK REVIEW

Okun's 'Sixties' Songbook Covers Gamut in Hits

NEW YORK—"Great Songs . . . of the Sixties," edited by Milton Okun, is one of the most comprehensive collections of hit tunes ever assembled. The 82 tunes featured in this hard-cover book, which retails for \$14.95 until Christmas, range from a worldwide easy listening hit such as "Downtown" to the Beatles' "I Want to Hold Your Hand." "The Impossible Dream," "Alice's Restaurant," "Aquarius," "Bridge Over Troubled Water," and "By the Time I Get to Phoenix" are other examples.

The book contains an introduction by Tom Wicker, associate editor of the New York Times.

The songs are arranged for voice, piano, and guitar. The scope includes folk, jazz, rock, and Broadway and movie themes. Quadrangle Books, a division of the Times, is the publisher; Random House is the distributor. Billboard Bookshelf has the U.S. sale rights.

CLAUDE HALL

Studio Opens for Undergrounders

LOS ANGELES—Pacific Underground Recording Studio has opened here, aimed at college and new underground groups. The facility's hourly rate is \$25. The studio has a rehearsal hall and 4-track equipment which may be boosted to 12 or 16 channels, according to studio manager Michael Jimerson.

Tom Hendricks and Hal Revelson are the owners. The studio is located at 6671 Sunset Blvd. The studio advertises in underground and college newspapers to reach specific audiences.

Coast Dumps

Continued from page 1

line consists of titles by Dionne Warwick, Herb Alpert, Jack Jones, Gene Pitney, 1910 Fruit-gum Company, among others.

Most stores, including Akron, were selling 4-track cartridges earlier this year at prices near \$4.98.

Muntz Stereo Corp. of America has stopped importing 4-track players, instead concentrating on 4- and 8-track compatibles and 8-track portables.

Muntz Stereo-Pak retail store in Los Angeles is selling 4-track players for \$14.95. The unit, from Automatic Radio, usually sells at \$49.95. The store also advertised Craig's \$69.95 4-track unit for \$29.95.

Many retailers here are making it clear that the low prices are not leader items. "It's strictly a dump to take advantage of a year-end market," said a buyer for a department store chain.

Map City License Deal With Marbot

NEW YORK — Map City Records has completed negotiations with Rolf Marbot of Edition Marbot for subpublishing rights to the catalogs of Sweet Magnolia and Mapletree Music, both BMI firms, and Map City Music Inc., an ASCAP licensee. Edition Marbot will represent all facets of publishing operations in West Germany.

BMI Cites 80 Writers, 47 Pubs in Country Field

NASHVILLE—Broadcast Music, Inc. (BMI) cited 80 writers and 47 publishers of 84 songs for Citations of Achievement in recognition of popularity in the Country Music field, as measured by broadcast performances for the period from April 1, 1969, to March 31, 1970. The awards were made at ceremonies here Oct. 13 by BMI president Edward M. Cramer and Francis Williams Preston, vice-president of BMI's Nashville office.

The first annual Robert J. Burton Award, presented to the most performed BMI Country Song, was given to John Hartford, writer, and Glaser Publications, Inc., publisher of "Gentle on My Mind." The award, honoring the late BMI president, is an etched glass plaque, mounted on an aluminum pedestal. It will be presented annually to the songwriters and publishers of the most performed BMI Country Song of the year.

Billy Sherrill is the leading BMI Country writer-award winner with seven songs, followed by Merle Haggard with six. Tom T. Hall and Glenn Sutton received four awards, with Bill Anderson, Johnny Cash, Dallas Frazier, Bobby Goldsboro, Margaret Lewis, A. L. Owens, Buck Owens, Mira Smith, the late Hank Williams, and Tammy Wynette each receiving three awards. Two awards were presented to Jack Clement, Curly Putman, Marty Robbins, Norris Wilson and Boudleaux Bryant.

Blue Book Music was the leading BMI Country publisher-award recipient with nine, followed by Al Gallico Music Corp. taking seven awards. Shelby Singleton Music was presented with five awards. Acuff-Rose Publications, Fred Rose Music, Hi-Lo Music, and Newkeys Music, each received four BMI Country Awards. Three awards were presented to Algee Music Corp., Blue Crest Music, Detail Music, Hill and Range Songs, House of Bryant Publications, Moss Rose Publications, Sure Fire Music, and Tree Publishing. Two awards went to Cedarwood Publishing, Combine Music, Glad Music, Jack Music, Lowery Music, Peer-International, and Stallion Music.

The 84 BMI award-winning Country songs, their writers and publishers, as logged by BMI for the period from April 1, 1969, to March 31, 1971 were:

- A Boy Named Sue**
Shel Silverstein
Evil Eye Music, Inc.
- All I Have to Do Is Dream**
Boudleaux Bryant
House of Bryant Publications
- All I Have to Offer You Is Me**
Dallas Frazier, A. L. Owens
Hill and Range Songs, Inc.
Blue Crest Music, Inc.
- Baby Baby (I Know You're a Lady)**
Alex Harvey, Norris Wilson
Al Gallico Music Corp.
Algee Music Corp.
- Big in Vegas**
Buck Owens, Terry Stafford
Mike Curb Music Corp.
Blue Book Music, Exbrook Publishing Co.
- But You Know I Love You**
Mike Settle, Pierre Delanoe (SACEM)
First Edition Productions, Inc.
- By the Time I Get to Phoenix**
Jim Webb
Rivers Music Company
- Cajun Baby**
Hank Williams Jr.
Hank Williams
Fred Rose Music, Inc.
- California Girl and the Tennessee Square**
Jack Clement
Jack Music, Inc.
- Camelia**
Marty Robbins
Noma Music, Inc.
- Canadian Pacific**
Ray Greff
Blue Echo Music, Inc.
- Daddy Sang Bass**
Carl Perkins
Cedarwood Publishing Co., Inc.
House of Cash, Inc.
- Days of Sand and Shovels**
Doyle Marsh
George Reneau
Lair Music
- Dreams of the Everyday Housewife**
Chris Gantry
Combine Music Corp.
- The Fightin' Side of Me**
Merle Haggard
Blue Book Music
- Folsom Prison**
Johnny Cash
Hi-Lo Music, Inc.
- Games People Play**
Joe South
Lowery Music Co., Inc.
- Gentle on My Mind**
John Hartford
Glaser Publications, Inc.
- Get Rhythm**
Johnny Cash
Hi-Lo Music, Inc.
- Girl I Used to Know**
Jack Clement
Jack Music, Inc.
Glad Music Co.
- Gitarzan**
Ray Stevens
Bill Everett
Ahab Music Co., Inc.
- Green Green Grass of Home**
Curly Putman
Tree Publishing Co., Inc.
- Groovy Grubworm**
Bobby Lee Warren
Harlow Wilcox
Shelby Singleton Music, Inc.
- Homecoming**
Tom T. Hall
Newkeys Music, Inc.
- Hungry Eyes**
Merle Haggard
Blue Book Music
- I Can't Stop Loving You**
Don Gibson
Acuff-Rose Publications, Inc.
- I Love You Because**
Leon Payne
Fred Rose Music, Inc.
- I Love You More Today**
L. E. White
Stringbean Music Co.
- I Saw the Light**
Hank Williams
Fred Rose Music, Inc.
- I Started Loving You Again**
Bonnie Owens, Merle Haggard
Blue Book Music
- I Take a Lot of Pride in What I Am**
Merle Haggard
Blue Book Music
- I Walk the Line**
Johnny Cash
Hi-Lo Music, Inc.
- If It's All the Same to You**
Bill Anderson
Moss Rose Publications, Inc.
- I'll See Him Through**
Norris Wilson
Billy Sherrill
Algee Music Corp.
Al Gallico Music Corp.
- I'll Share My World With You**
Ben Wilson
Glad Music Co.
- I'm a Drifter**
Bobby Goldsboro
Detail Music, Inc.
- I'm Down to My Last I Love You**
Billy Sherrill
Glenn Sutton
Al Gallico Music Corp.

(Continued on page 54)

Stevie Wonder's "Heaven Help Us All"

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Fanfare Into Disks Via IMC Purchase

LOS ANGELES — Fanfare Films is entering the music business via its acquisition of International Management Combine (IMC), a record-publishing-management complex.

Joe Solomon, president of Fanfare, said the company will release soundtrack albums, strengthen IMC's Hobbit Records and provide funds to further enhance IMC Productions.

Artists signed to Hobbit Records and IMC Productions will be placed in Fanfare feature films, with soundtracks and title songs scheduled for all future movie productions.

The music division will be guided by Lenny Poncher and Bill Loeb, co-partners of IMC. Solomon said that Fanfare plans to take an active interest in music publishing via IMC's nine publishing firms.

Solomon also wants to take advantage of IMC's track record on soundtracks. IMC Pro-

ductions has produced "Romeo and Juliet," "Norwood" and "True Grit," among others, for Capitol Records under a three-year, four-LP per year contract.

Neely Plumb, who produced all the Capitol soundtracks, will produce "Cromwell," "His Wife's Habit," "The Bird with the Crystal Plummage" and "Catch-22," all for Capitol.

Fanfare has released three soundtracks: "Hell's Angels on Wheels," Mercury; "Run, Angel, Run," Epic; and "Angels From Hell," Tower. It plans to release soundtracks on four upcoming feature films, including "The Losers," "Evil Knievel," "Simon-King of the Witches" and "Hot Summer Week."

IMC will operate as wholly-owned wing of Fanfare, which is diversifying into other areas of youth-oriented show business.

"The acquisition complements our own film production-distribution areas with IMC's music publishing, recording and talent management expertise," Solomon said.

IMC has offices in Hollywood, New York and London, and represents Pamela Britton, Rosemary Clooney, Louis Quinn, Les Brown Jr., Eddie Cano, Neely Plumb, Beverly Ross, Gene Stridell, Pat Buttram and Frankie Randall.

Country Joe Film Pace Stepped Up

NEW YORK—Country Joe McDonald, who composed and performed the soundtrack of "Quiet Days at Clichy," which Vanguard Records is issuing, has two more films with his music due, "Zaccariah" of MGM and "Gas-s-s," a Ringer Corman film.

He is in Chile working on the soundtrack of a film about Che Gueverra.

Five New Albums Unveiled as San Francisco Reactivates

NEW YORK—Atlantic Records has reactivated the Bill Graham-Dave Rubinson San Francisco Records line by unveiling five new albums at a special distributor-disk jockey reception at the Fillmore East.

Following this the product was also unveiled at the Fillmore West, Los Angeles, Chicago and Cleveland.

The presentation was audiovisual and hosted by Dan Loggins, director of merchandising for the label, with Fillmore Corporation's vice president David Rubinson also in attendance.

San Francisco made up a

sampler LP, featuring two tracks by each of the five groups, available to distributors and radio stations as part of the San Francisco campaign which will run until the end of November.

Artists featured included Hammer—who also played live at the New York presentation—Cold Blood, David Lanner, Victoria, and Tower of Power.

The San Francisco label was formed by Rubinson and Graham a year ago and the product presentation marked the initial multiple release. It is planned to build San Francisco Records into a full line label.

Head Shops Are Gaining

Continued from page 1

spots in Los Angeles, St. Louis, and New Orleans, in conjunction with newspaper advertising, on the U.S. Apple Corps album. My son cut that particular album, working five months on it. We feel it's going to be a new trend... call it Jesus Rock.

"But in the next year we're going to work each of these 60 albums we'll be producing as if they were singles—

promotion, exposure, everything. And we'll be concentrating on the album. If a particular cut gets exceptional airplay, we may release a single. But it's the entire album that's our main effort."

Abrams Named VP of Viewlex

NEW YORK—The board of directors of Viewlex, Inc., has elected Monroe R. Abrams, executive vice president of the company. His election, along with four other executive officers, followed the company's annual shareholders meeting held recently.

The full slate of elected officers is, Lawrence Peirez, vice president; Sanford L. Wartell, vice president, Leisure Time Division; Joseph N. Klein, secretary; and Harry G. Charlston, treasurer. Ben Peirez, chairman of the board, continues as chief executive officer.

Pincus Off to European Talks

NEW YORK—George Pincus, president of Gil-Pincus Music and Ambassador Music Ltd., left Saturday (17) for a series of European meetings with Ambassador executives Ray Mills and John Beecher. Pincus will also attend recording sessions with artists and writers managed by Gil Enterprises, Inc., in Europe. He will also be on hand for the initial English record release of Famous Records' "Can't Nobody See My Face" by John Small. Pincus will highlight the release with a dinner at the Churchill Hotel, London, for artists and writers under Gil Enterprises, Inc., management.

WB Pub Holds Production Talk

NEW YORK—The sales and production staffs of Warner Bros. Music, and George Lee, vice president and general manager of the company, are holding week-long meetings here to discuss new product that WB has printed or currently has set for production.

Negotiations have been concluded with the Robert Stigwood Organization for print and distribution of Casserole Music material. WB will release an Eric Clapton folio shortly which will include his new single, "After Midnight."

Market Quotations

As of Closing, Thursday, October 15, 1970

NAME	1970 High	1970 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	147 7/8	6 1/2	80	9 1/2	8 1/2	8 5/8	- 5/8
ABC	39 1/4	19 3/8	254	29	27 1/8	27 1/2	- 3/8
Amer. Auto. Vending	11	5 1/8	39	7 1/8	6 3/4	7	+ 1/8
Ampex	48 1/2	12 1/2	1798	19 5/8	17	18 3/4	- 1
Automatic Radio	27 1/2	5 1/4	186	11	10 3/8	10 3/4	- 3/8
ARA	118	76 1/8	230	110 1/2	104 1/2	108 3/4	+ 2 1/4
Avnet	133 3/8	6 1/8	550	8 1/8	7 3/8	8	Unch.
Capitol Ind.	53 1/2	14 1/2	763	21	18 1/8	19	- 2 1/4
CBS	49 7/8	24 1/2	1238	32	28	29 5/8	- 2 3/8
Certron	18 1/4	6 1/8	831	10 1/2	7 1/8	7 3/8	- 2 3/4
Columbia Pictures	31 1/2	8 3/8	610	12 7/8	12	12 1/2	Unch.
Craig Corp.	15 1/8	4 3/8	92	7 1/2	6 3/4	7 1/4	- 3/8
Disney, Walt	158	89 7/8	360	117 1/2	114	116	+ 1/4
EMI	7 3/8	3 3/4	291	4 1/2	4 1/4	4 1/4	- 1/8
General Electric	85 1/8	60 1/4	1856	85	82 5/8	84 1/2	- 5/8
Gulf & Western	20 3/4	9 1/2	1241	18	15 3/8	16 1/2	- 1 1/2
Hammond Corp.	16 3/8	7 1/4	153	11 3/8	10 1/4	10 1/2	- 3/4
Handleman	47 3/8	19 3/4	220	32	29 3/4	30	- 1 1/4
Harvey Group	12 3/4	3	53	6 3/8	6	6	+ 1/4
ITT	60 1/8	30 1/2	1812	45 7/8	43 3/4	45 7/8	+ 5/8
Interstate United	15 3/4	4 3/4	124	9 1/4	8 1/4	8 3/8	- 7/8
Kinney Services	36	20 7/8	1025	29 1/4	27 3/8	29	+ 1/4
Mackie	19	8	47	10 5/8	9 3/4	10	- 5/8
MCA	25 3/4	12 1/8	225	23 7/8	21 3/4	22 5/8	- 7/8
MGM	29 1/8	12 1/8	104	17	15	15	- 2
Metromedia	21	9 3/4	115	18 1/4	16 1/2	18	- 1 3/8
3M	114 3/4	71	760	90	87	89 7/8	+ 5/8
Motorola	70 7/8	31	680	47	44 1/2	47	- 1 3/8
No. Amer. Philips	54 3/4	18	187	24 7/8	22 1/2	23 5/8	- 1 1/8
Pickwick International	54 3/4	20 1/2	154	34	31 1/4	34	+ 3/4
RCA	34 3/4	12	1900	26 5/8	22 7/8	23 1/8	- 3 3/8
Servomat	31 3/4	12	302	23 1/2	22 1/4	23 1/4	- 1/4
Superscope	40 5/8	8	130	16	14 7/8	15 7/8	+ 1/8
Telex	25 7/8	9 1/8	5291	22 5/8	20	21	- 1/4
Tenna Corp.	20 3/4	3 7/8	537	10 3/8	9 5/8	10	+ 1/4
Transamerica	26 3/4	11 3/8	1711	14 3/4	13 1/4	13 3/4	- 7/8
Transcontinental	24 1/2	4 1/2	811	8 1/8	7 3/8	7 1/2	- 1/2
Triangle	17 1/4	10 3/8	27	15 3/4	14 3/4	14 3/4	- 3/4
20th Century-Fox	20 1/2	6	451	10 1/2	9 3/4	10	- 1/4
Vendo	17 1/8	10	30	13 3/8	13 1/4	13 5/8	- 1/8
Viewlex	25 3/8	5	433	10 3/4	10 1/4	10 3/8	- 3/8
Wurlitzer	17	7 7/8	20	9 1/2	8 5/8	8 5/8	- 7/8
Zenith	37 3/4	22 1/4	371	33 3/4	31 1/8	31 3/4	- 7/8

As of Closing, Thursday, October 15, 1970

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	9	8	8 1/4	Kirshner Entertain.	3 3/4	3 1/4	3 1/4
Alltapes Inc.	4 1/8	3 3/4	3 3/4	Koss Electronics	4 3/4	4 1/4	4 1/4
Amer. Prog. Bureau	25	22	25	Lin Broadcasting	6 3/8	6	6
Bally Mfg. Corp.	13 1/2	13	13	Mills Music	19 1/4	18	18 1/2
Creative Management	12	10 1/2	12	National Tape Dist.	4 3/4	4 1/4	4 1/2
Data Packaging	8 3/8	6 3/4	8	Perception Ventures	7	6	6
Faraday Inc.	10 1/2	9 1/2	10	Qatron Corp.	4 1/2	4 3/8	4 3/8
Gates Learjet	7 3/4	5 1/8	5 1/8	Recoton	4 3/4	4 1/2	4 1/2
GRT Corp.	8	6 7/8	6 7/8	Schwartz Bros.	4 3/8	4 1/8	4 1/4
Goody, Sam	9 1/2	7 3/4	9 1/2	United Record & Tape	5	4 3/4	4 3/4

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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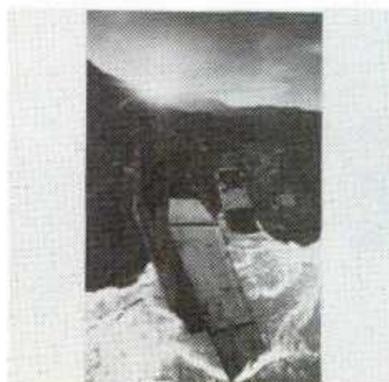
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Produced by Richard Podolor
Atco #6782



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WAR IS BIG BUSINESS

Discotheque Can Develop Important Area

• *Continued from page 1*

LP's should be played almost exclusively, he said, and the "Top 20" should be left alone.

"They should be songs people can listen to, or can sing with, or can dance to or just relax with," he stated. "Everything should be put on tape units, and a discotheque should be like a club with a private atmosphere."

Neidhardt plans to return to Germany in December for the newest ideas and the newest equipment. In his unusual discotheque here at the Some Place Else he uses a MacIntosh Amplifier, Altec-Lansing speakers, Thorens turntables, and an Ampex tape unit.

"The equipment is the most important part of the entire operation," he insisted. He uses two full sound systems, one on the dance floor and one for background.

"Until Americans get the picture of how a discotheque should really operate," he said, "there is no real appreciation of how great they can be. They should be a second home."

Neidhardt said he would be glad to advise operators in other parts of the country. He can be located through Peter Bass, P.O. Box 1618, Jacksonville, Fla., or telephone (904) 791-0361.

Fla. Studio Opening Marks A&R 'Bring Facility to Artists' Move

By **BILL WILLIAMS**

JACKSONVILLE, Fla. — Opening a satellite studio here, A&R Recording has made a first step in "bringing the facilities to the artists."

Additional facilities will be opened in the near future in Rockland County, N.Y., Pittsburgh and Toronto, according to company officials, who are seeking to decentralize the complex.

A&R, in partnership with Norman Vincent, opened the remodeled studio which, according to A&R's administrator Don Frey, is "as sophisti-

cated as any studio in New York City."

Jacksonville was selected for many reasons. In addition to its southeast location, where much of the industry is now moving, there were other considerations.

Wilson Williams, a local developer and father of Pat Williams, came upon the studio almost by accident, and advised A&R officials of its facilities and availability. The senior Williams is now a partner in the studio.

"Actually, we deal in people

rather than in physical structures," Frey said. "Even though we liked the facility, we had to be sold on Norman Vincent. And we were, quickly."

Vincent, a professional in the recording world, will continue total operation of the studio. He has had considerable success with his own work, and with custom sides cut in his studio.

"Vincent will bring not only a great studio but real sophistication to the people of this area," Frey noted. He also pointed out the benefits to the economy of the area, and what the satellite expansion program could do for musicians and affiliated interests.

A&R put on a top show for the press and for dignitaries to emphasize the importance of this move. Pat Williams spoke briefly, and some of his works were performed via tape; Keith Textor was on hand as portions of his new LP, "Measure of the Valley," also were taped in the studio; and three outstanding singers performed live. Marion Love, Warren Morley and John Blair drew strong ovations from the overflow crowd.

From the executive staff were Art Ward, president of the parent company; Phil Ramone, vice president and creative director; Frey; Ed Barsky, president of the A&R label, and John Gordy, who heads the video cartridge field phase of A&R, Visual Sounds, Inc.

Gordy, a long-time guard with the Detroit Lions, will release, as VSI's initial package, a sports format show featuring George Plimpton, author of "Paper Lion." Gordy also has early ties in the music industry. His father, the late Papa John Gordy, was one of the foremost jazz and Dixieland pianists in the south, and for many years was a part of the WSM staff orchestra in Nashville.

Hal Cook, vice president of trade publications for Billboard, was a speaker at an early press gathering at the Thunderbird Motel. Background music for all performances was provided by the Bill Davis Trio.



A&R RECORDS entire roster celebrates the opening in Jacksonville, Fla., of the Vincent Sound Recording Studios, Inc. (SRS), a division of A&R Recording, Inc. Left to right, are, Marian Love, Ed Barsky, president of A&R Records; Keith Textor, Warren Morley, Phil Ramone, creative director; John Blair, Pat Williams, and Norman Vincent, president, Vincent SRS.

Computer Speeds Shipping Data Overnight to Mercury

• *Continued from page 1*

Verter transmits data at a rate of \$4 an hour.

Mercury's parent organization, North American Philips, is maintaining a corporate IBM 360/30 65K computer in suburban Skokie, Ill. The label in the Loop ties in through direct phones to both Skokie and the pressing plant in Richmond, Ind. (where another Dial-O-Verter is working).

Digitronics Corp., manufacturers of Dial-O-Verter, is a North American Philips subsidiary and will lease the equipment to other labels, O'Connell said, once final shakedown operations are complete here.

New Way to Apply

O'Connell is modest about the application: "There is nothing mysterious about it—we've merely applied existing equipment in a new way. The Digitronics equipment tells us the next morning what the plant shipped and what is still on back order.

"A file which is printed out is still retained in our (Skokie) data center and the same cycle is replicated the next day—you enter new orders, you ship, tell what you shipped, generate invoices, and you then again prepare a report that tells what you shipped and what's still on back order.

"We used to obtain the same data by messenger a day later. Now we have it overnight at a lower cost than through any other device available."

Sales personnel, for example, can now precisely follow sales patterns of singles on a daily, 1/3 day, 1/5 day and 6/10 day basis (the LP and tape sales patterns are more extended, of course).

Eventually, O'Connell will speed the operation through what he calls "exception reporting." Orders will still go to Richmond three times daily, but rather than cross referencing those orders with an entire catalog read-out, the comparison will only deal with (1) new releases (2) chart action material and (3) material Mercury is working hard.

Still more sophistication will allow for a "reason code" telling why orders were not shipped; such reasons might be because of a credit hold, out-of-stock, an order for less than the minimum quantity, or any number of reasons.

NEW ALBUM THE YOUNGBLOODS "Rock Festival" is their first LP in 18 months.



Founded in the dawn of folk-rock, The Youngbloods had to wait until its sunset to be discovered via their three-year old classic which finally became a hit, "Get Together." Now The Youngbloods have eclipsed their—and our—electric folk period with a strong 1970s debut, "Rock Festival," an album twice as musical as it is subtle and twice as subtle as it is festive. And it is quite festive. Jesse Colin Young, Joe Bauer and the redoubtable Banana have lovingly quilted an album of recent concert and studio performances, vocal and instrumental, to delight the most discerning of ears. It's the result of 18 months of work and relaxation, the year and a half since they bid adieu to RCA and smiled hello to their very own Raccoon Record Company, tenderly distributed by Warner Bros. Records (and Raccoon/Warner tapes, distributed equally tenderly by Ampex). That hello smile is well worth hearing as it beams through songs such as "It's a Lovely Day," "Misty Roses," "On Beautiful Lake Spenard" and "Peepin' n' Hidin'."

"Rock Festival" deserves placement in good homes. It's its own reward.

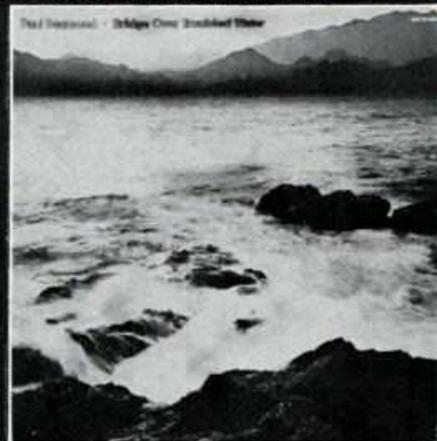
Some Jazz (Both Domestic
And Imported),
Some Pop And Soul



Marc Benno/A&M SP 4273
Mr. Benno's first recorded work since he helped Leon Russell create the Asylum Choir turns out to be a set of subtle blues on which he's assisted by such luminaries as Booker T. and Steven Stills.



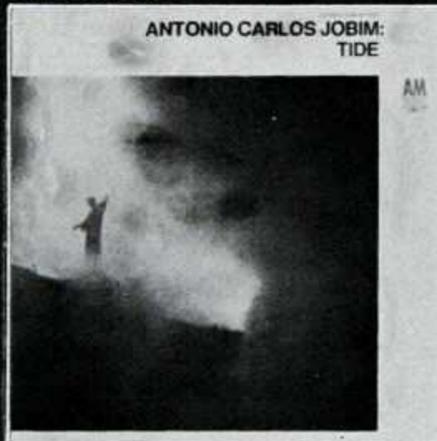
Pisano & Ruff: Under The Blanket/A&M SP 4276
Sprightly jazz excursions by the Tijuana Brass guitarist, Mr. Pisano, and celebrated jazz bassist Willie Ruff.



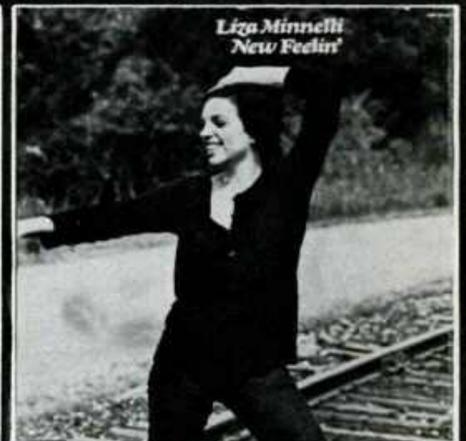
Paul Desmond: Bridge Over Troubled Water/A&M SP 3032
An album-ful of instrumental treatments of favorite Paul Simon material by the most widely-acclaimed tenor-saxophonist currently blowing.



Scott McKenzie: Stained Glass Morning/Ode 70 SP 77007
A gentle, quietly poignant return by the man who a few years back graced the charts with "San Francisco" and "Like An Old Time Movie."



Antonio Carlos Jobim: Tide A&M SP 3031
Another volume of Brazilian-flavored guitaristry by the man who brought the bossa nova to American popular music.



Liza Minnelli: New Feelin' A&M SP 4272
A nostalgic set comprising many classic tunes originally popularized by her mother by the heiress apparent to Streisand's throne.



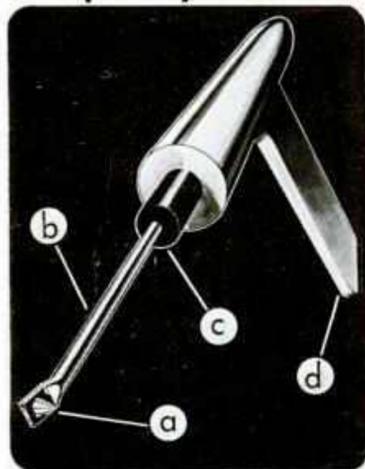
Merry Clayton: Gimme Shelter/Ode 70 SP 77001
Electrifying soul expressions by a prodigiously talented lady who, after making her presence known behind such as Joe Cocker and Mick Jagger, has elected to step squarely into the spotlight, where she belongs.



Ole Blue: The Baby Maker Ode 70 SP 77002
The musical soundtrack from an important new film by a talented country-rock-inclined outfit recently discovered by Lou Adler. Includes the title song, "People Come, People Go," which Fred Karlin of "Come Saturday Morning" fame composed.

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Col, Wein Huddling on LP on Satchmo Salute

LOS ANGELES—Columbia Records has shown the first interest in obtaining the soundtrack album from the series of films George Wein is preparing of the Newport Jazz Festival's 70th birthday salute to Louis Armstrong.

Columbia's John Hammond, a friend of Armstrong, has been in contact with Wein about the LP. Four 45-minute color shows were shot by Festfilms, the production company owned by Wein and Sid Stiber.

The four shows are primarily aimed at overseas television audiences, with Wein planning a one-hour special for American television. They are being produced in conjunction with Euro-Films, a local company which has begun its own series of four half-hour jazz shows for European television.

Armstrong is featured in all four segments, both as an artist and as the voice-over narrator, answering questions by Wein off camera.

Columbia's interest revolves around Mahalia Jackson, who performed solo then with Armstrong. Other artists saluting Armstrong include trumpeters Dizzy Gillespie, Wild Bill Davison, Bobby Hackett, Ray Nance, Joe Newman and Jimmy Owens. The first show covers the rehearsal. The second involves the trumpeter's salute. The third covers Armstrong's New Orleans roots and features the Preservation Hall Jazz Band and

the Eureka Brass Band. Mahalia Jackson and all the other participants work out on the final stanza.

The jazz producer (he founded the Newport Festival in 1954) is thinking of expanding his film productions into other TV and theatrical releases. In one of the scripts he is having written, the Newport Jazz Festival acts as the backdrop.

Wein will be in Europe Oct. 20 to screen the four segments for national TV network officials. Wein plans selling all four shows as a package. The U.S. Information Service has expressed an interest in offering the show to countries where it is not picked up, Wein indicated.

The four TV shows will be ready for overseas viewing by the end of November; the American TV special will be ready by February.

Motorola Forms Wing as CTV Software Promotes

NEW YORK — Motorola, Inc., has formed a new division, Motorola Teleprogram Center, to develop marketing and merchandising programs for the organization's cartridge TV software catalog.

The company has also reached an agreement with the National Film Board of Canada for the conversion of the Board's film catalog to the EVR format.

Commenting on the establishment of the new division, Elmer H. Wavering, Motorola's vice-chairman and chief operating officer, said the center, which will operate as part of the company's Education and Training Products units, represents a way for more producers with new ideas to reach new markets and new audiences through the medium of cartridge TV.

He said it also represents a way by which business, and industry, government and other groups can get more material better tailored to their specific needs for training, education and entertainment.

Wavering continued, "We took a major step forward when we

'Company' TVer To Air in 80 Marts for Week

NEW YORK — "Original Cast Album — Company," a television documentary account of the recording session of the Columbia cast LP, will air nationally in over 80 markets during the week beginning on Sunday (25). The film was produced by Columbia's Thomas Z. Shepard. Filmmaker D.A. Pennebaker, shot and edited the footage, which was purchased and syndicated by the Chrysler/Plymouth Corp.

The TV presentation features Harold Prince, who produced and directed "Company," Stephen Sondheim, who wrote the music and lyrics, and performers such as Dean Jones, Elaine Stritch, Susan Browning, Pamela Myers and Donna McKechnie.



RUSS REGAN, left, president of Uni Records, congratulates some of his staff for making October its most successful month. Left to right, are, Regan, Pat Pipolo, national promotion director of the label; producer Tom Catalano and Rick Frio, national sales manager.

Cards Pile Up Additional Sales for Beverly Hills

BEVERLY HILLS, Calif.—Three-thousand browser box divider cards are turning the trick for additional soundtrack album sales, reported Beverly Hills

Records president Morris Diamond. Diamond printed up some two-foot long divider cards in black reading in view at the top: "Motion Picture Soundtracks RATED X."

"Record dealers and rack-jobbers are finding the cards a natural draw. They are moving the product," Diamond said. "First printing of the cards is out and distributors are asking for more."

The cards also promote Diamond's two soundtrack LP's, "Vixen" and "Cherry," both with music arranged, composed, and conducted by Bill Loose.

To illustrate how effective the cards are at selling product, Diamond tested the cards in a Pasadena, Calif. store and sold 10 LP's of each movie in one day.

given the NFB access to the ground floor of the new and revolutionary technology of cartridge TV.

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Tape CARtridge

Duplicators Lay Slide to Overestimation of Mart

By BRUCE WEBER

LOS ANGELES — Business may be getting better, as a lot of tape companies and some industry economists are announcing, but don't try to palm that theory off on duplicators.

Most have watched as orders for blank cassette tape (for pre-recorded use) have softened of late. In the first half, orders were about 20 percent below a year earlier; in the second half the drop (projected) will be about 12 percent.

Duplicators are doing a major job in the lubricated tape area, many admit, but that is in sharp contrast to the eroding market for custom duplicating in the prerecorded cassette area.

Any optimism of an improvement must be hedged in light of an unpredictable factor: the market potential. Admittedly, tape duplicators overestimated their market.

A survey of some 25 companies in the duplicating or cus-

tom duplicating area leaves little doubt that the free-spending days are over. Few companies are building tape duplicating facilities and fewer are jumping in.

The reasons range from a vague uneasiness over the general business outlook to some specific concern about falling profits and rising costs.

In short, the duplicators overestimated by about 30 percent of their tape needs for this year. "It simply was a case of what they expected to use (after a boom year in 1969) and what they actually are using this year," said an industry spokesman.

Another said: "The market (in blank cassettes for pre-recorded use) failed to materialize to our growth expectations."

Originally, duplicators intended to use about nine billion feet of blank cassette tape for prerecorded product. Instead, about six billion feet will be utilized through December 1970.

To offset losses, penny-pinching takes various forms, from minor plant economies to major reductions in spending programs and personnel.

In the main, however, four points led to the decline in the duplicating market. They are:

—The general economic slowdown that has been vexing the U.S. economy since the final quarter of 1969.

—A flood of custom duplicators, many quick-buck factories included, forced an industry-wide shakeout. Also, many record manufacturers surrendered their tape independence and returned to licensing agreements with major duplicators.

—Inferior quality blank cassettes tarnished the reputation of the industry.

—A curving, however slowly, growth pattern in prerecorded cassettes, and the much delayed acceptance of that configuration by auto manufacturers.

There are more than 300 custom duplicators in the U.S., many merely performing token roles. Of the majors, orders are down in some cases as much as 90 percent, and many have petitioned for reorganization pursuant to Chapter 11 of the Federal Bankruptcy Act.

(Under Chapter 11, the company continues to operate but seeks court protection against creditor lawsuits while it tries to work out a plan for paying debts.)

Many companies have filed Chapter 11 petitions, including International Tape Cartridge Corp. (ITCC), Livingston Audio, North American Leisure (NAL), Cassette Communications Corp., Tape Merchandising Assoc., Sarex Corp., Channel Marketing, among others.

Some have switched emphasis, removing a duplicating operation to enter other areas in the industry. Muntz Stereo-Pak, king of 4-track, curtailed its duplicating wing and became Muntz Stereo Corp. Others, searching for business—any business—became involved with illegal tape pirates.

It was not surprising to see many custom duplicators in court defending themselves in illegal tape duplicating suits.

Another factor contributing to the decline of custom duplicators was the lack of any overflow business from the majors. Example:

As business for the majors slumped (RCA, CBS, Decca, Liberty/UA, Ampex, GRT, Capitol, Dubbings), smaller outside custom contractors were left with minimum workloads, if any at all.

The majors, then, began beating the bushes for increased custom duplicating work, even in spoken word or in non-music areas.

During the boom period many majors increased plant capabilities, anticipating business gains. Instead, business slowed, plants (and lines) were idled, personnel shifted or chopped and, in some cases, plants shuttered.

Sony/Superscope built a \$1.6 million duplication facility in Sun Valley, Calif., only to see custom work evaporate before the plant was one-year-old.

A survey of plant cassette
(Continued on page 20)

Capitol Hit Sales, Performance Highs

LOS ANGELES — Capitol's tape posture in fiscal 1970 reached sales and performance highs, according to the company's annual report to shareholders.

The report indicated that "all major recorded product lines showed sales growth over the prior year. Although disks continued to be the dominant medium, consumer demand for recorded tape rose appreciably both in 8-track and cassette configurations, with 8-track tape showing greater strength."

The company's future also is bright when discussing cartridge TV.

"The major changes in home entertainment which are expected to be based upon new video playback techniques will offer unique opportunities," stated the report. "Capitol extended its study of this entertainment area (cartridge TV) to facilitate timely involvement in future audiovisual developments."

To point out Capitol's leadership role, the report emphasizes several points, like:

—Capitol has led the industry in the continuing battle against persons and companies duplicating music unlawfully. A recent ruling by the U.S. Supreme Court in favor of Capitol Records against several illegal tape duplicators is expected to serve as a major deterrent to this practice.

—With tape product sales increasing in Canadian markets,

Capitol established its own tape duplicating facility near Toronto.

—The key to Audio Devices' improvements has been the attention to quality and process control resulting in increases in yields in all product tape lines. (Audio Devices is a wholly owned subsidiary of Capitol Industries.) Cost savings were achieved through modifications of engineering designs and coating formulas and more effective purchasing.

—Audio Devices opened a new assembly facility in Bolton, N.C.

—Audio also introduced a new low-noise, high-energy cassette tape for the duplicator market.

Concerning tape in the "financial review," the report noted:

"Inventories increased to \$32,345,000 during the year. Most of the increase took place in Canada and at Merco Enterprises (wholly owned by Capitol) and was attributable to new operations and the continuing growth of tape configurations. The remainder of the increase was at Audio Devices and was also attributable, to a great extent, to the growth of tape configurations. Capitol Records' domestic inventories declined during the (fiscal) year."

Under "property," the report stated, that "net capital expenditures were \$6,273,000 in 1970. Major expenditures were for automatic record presses, tape duplicating facilities, modernization of recording studios and cartridge and cassette loading equipment."

Ponder & Best In M.O. Thrust

LOS ANGELES—Ponder & Best's J. Eric Morgan, national premium sales manager, is directing the company's assault on the incentive/premium/mail order market.

Ponder & Best will be involved in the field with two programs: audio electronic products and photographic equipment. Morgan's task will be difficult, since the company is a newcomer in the consumer electronics field.

But there is dollars to be made in premiums and direct mail. When Ponder & Best made its debut into audio electronic products earlier this year, it felt the time was ripe to aggressively tackle the field.

Morgan is preparing presentations to oil companies, stamp houses (Blue Chip, S&H), credit card outlets (Diners, Carte Blanche, BankAmericard), and catalog sales.

Realizing the premium and direct mail business has been saturated with electronics products, Morgan is taking a different approach to get Ponder & Best's Vivitar line into the premium

door and onto the pages of catalogs.

"Consumer recognition is important," he said, "so I will take advantage of the company's good name in the photographic field to open a few doors for our sound and audio lines."

Ponder & Best's Mamiya/Sekor single lens reflex camera has been used successfully in direct mail sales. Using this as a base, Morgan will present other company products in the photographic and audio areas.

Vivitar will be represented in the premium area with five models: a three-piece home cassette recorder, model RC-730, with AM-FM/FM radio; a three-piece home stereo cassette recorder, model RC-720; a portable cassette player with AM-FM radio, model PRC-770; a portable cassette recorder with a digital counter, model C-2, and a three-piece AM-FM/FM stereo receiver, model RTA-727.

"The Vivitar line has a high reliability factor which is major in a direct mail promotion,"

(Continued on page 22)

Budget Mart Entry By Precision Tapes

LONDON—Precision Tapes, the GRT-Pye partnership firm, is entering the budget market with a line of \$3.60 cassettes and \$4.20 cartridges.

It's the second company here to get into budget product. The other firm to market economy titles is Arrowsound, a subsidiary of Arrowsound.

Precision will package its line in a "mini sleeve" (7¼ x 7½), attached to one side of the tape case, creating a self-contained and free-standing display. The front of the sleeve carries artwork, while repertoire and notes are included on the back.

If successful, the packaging concept, designed by Garrod and

Lofthouse, will be used on full-price titles. Precision's initial budget release will be 20 titles in 8-track and cassette culled from the Marble Arch and Ember catalogs.

Additional titles will come from the A&M Mayfair label, World Record Club Conquest outlet, and from a recently-concluded arrangement with Saga.

Prefixed normally will be the same as full-price product, only with the letter B added to denote budget. Dealer discount will be Precision's normal 28 percent. Dealers will receive browser packs of either 20 cassettes or 10 cartridges.

3 Cos Give Product Colorful Dressing

LOS ANGELES — Retailers looking for something fresh to stimulate the fall buying season can call General Electric, Audio Devices and Belair Enterprises. They have something for you.

Amid the plethora of tape players, components and tape software, new product is being "dressed" in bright colors.

General Electric is offering colors on stereo components, and Audio Devices, blank tape manufacturer, is shipping a colorful mod line of blank tapes under the Capitol Records brand name. Belair, 8-track stereo portable manufacturer, is introducing some players in a multitude of colors.

Ed Mason, president of Belair, believes there's a revolution in progress relating to color and design.

Instead of the usual stodgy appearance of players, Belair's player line will come in a variety of colors, including stripes and solids on grill cloths.

Units will be "dressed" in contemporary fashions, with blue, green, brown, charcoal gray and whites. "We feel it will enhance the line for today's youth-oriented buyer," said Rod Pierce, Belair marketing vice president. "We're also hoping it will change the static appearance of tape equipment and stimulate retailers to 'dress'"

their stores by spotting the line in windows and on shelves

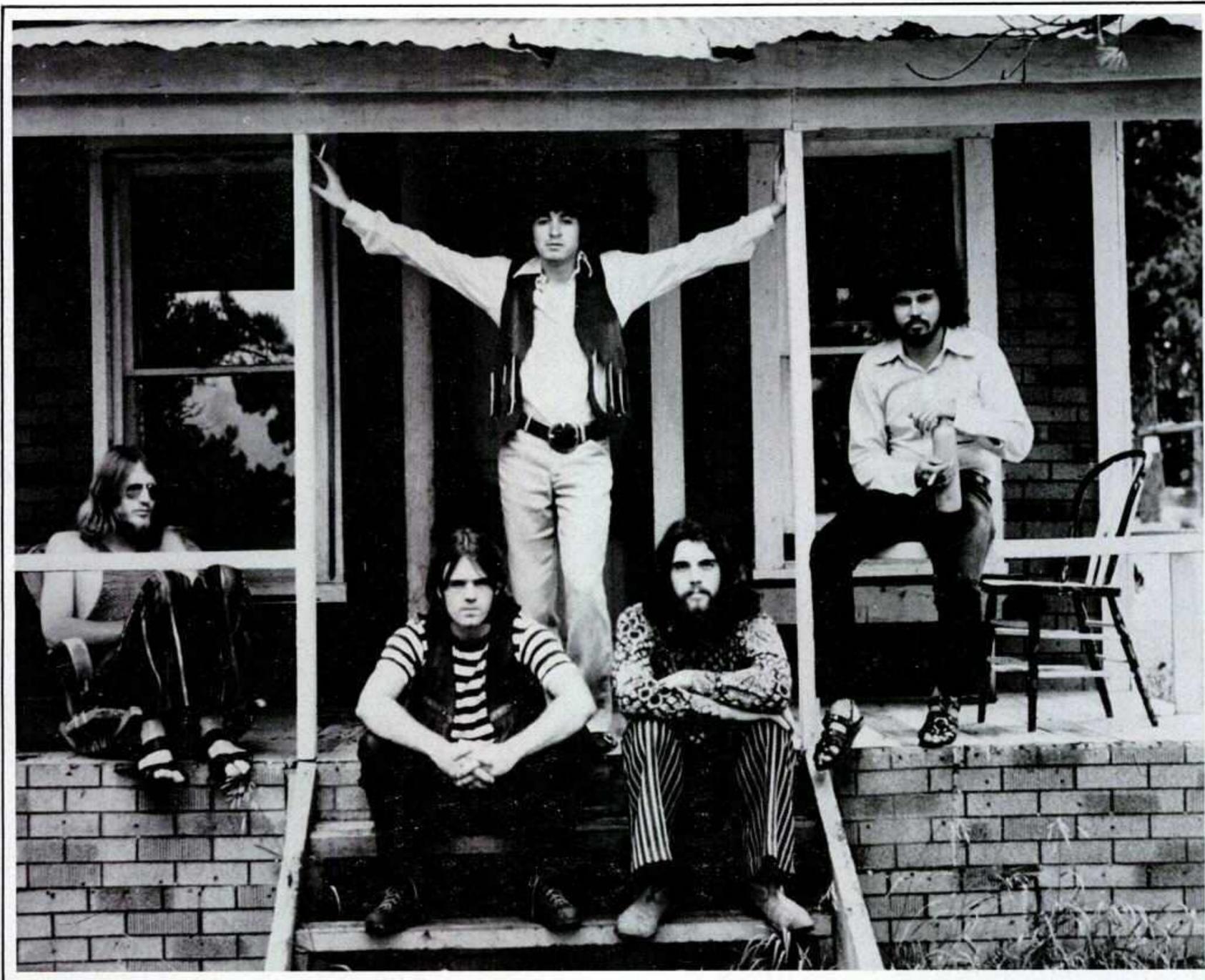
The company has introduced its straight 8-track (model 410) and 8-track with AM-FM/FM multiplex (model 412) in blue and green stripes. Models 810 and 812, both 8-track stereo home players, come in different shades of brown. Model 323, an 8-track stereo portable, is available in green, white and black. An 8-track with AM-FM radio, model 333, is shipped in gray, white and black.

Both Audio Devices and Belair are searching for new ways to display its products in retail outlets, where a plethora of look-alike equipment and accessories make it difficult for retailers to sell and confusing to consumers.

Audio Devices is offering the mod line, outfitted with 4-color contemporary graphics, in 8-track, cassette and 7-inch reels. It also will package a cassette three-pack. The company will switch packaging designs every six months, according to Cliff Shearer, advertising and promotion manager of Audio Devices.

Both Mason and Shearer are looking for unique ways to merchandise product and appeal to both teen-agers and young adults. Mason said "we've mixed contemporary design (of players) with contemporary eye appeal."

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What if we told you that they have one of the most successful single records in the country?

What if we told you that it's a hard-driving hunk of funk called "Green-Eyed Lady"?

That's right; they're Sugarloaf.

In the midwestern and central states they've been one of the most popular bands around for some time. But nationally their first Liberty single became a hit so fast that many of you didn't even have a chance to see what Sugarloaf looks like.

Sure, there have been TV appearances, concerts and the like. And you can be sure that the people (perhaps including yourself) who were around for any of them will remember.

But for those of you who haven't seen Sugarloaf yet; those of you who only know the group because you like "Green-Eyed Lady" so much, we have a new idea. There's a nice color photo of Sugarloaf on the cover of their new Liberty album (LST-7640) which we've named after the group, just so it'll be easy to order. We might also mention that there are a number of good songs on the album, including, of course, "Green-Eyed Lady." And we know you'll want to stock that. Because even though you and your customers might not know what Sugarloaf looks like, all the airplay and single record sales are ample evidence of how great they sound.

Produced by Frank Slay
For Chicory Productions

Sugarloaf



Also available on 8-Track Cartridge—9091/Cassette—C-1091

Liberty/UA, Inc. 
Entertainment from
Transamerica Corporation

Dolby Gains Wide Acceptance; System Pays Off in Short Time

By RADCLIFFE JOE

NEW YORK—Although it has been in development for several years, the Dolby Noise Reduction System has only been

available on the commercial market for a relatively short period of time. Yet, acceptance of the concept by major com-

panies involved in both the hardware and software divisions of the magnetic tape industry has been overwhelming.

So great has been the demand that a spokesman for Dolby Laboratories recently confessed that the firm has virtually over-extended its production capacity and is several hundred orders behind in its deliveries.

The wide acceptance of the system obviously implies that Dolby must be doing something right, and, according to David Sarser of Allison Audio Prod-

ucts, they are!

In a paper on "Dolbyized Duplicating and Its Effect on the Pre-recorded Cassette," Sarser told the 39th Convention of the Audio Engineering Society, "I strongly recommend the use of this system until the tape manufacturers come up with a tape that can do better without it."

Sarser was basing his comment on the result of extensive tests carried out in the laboratories of Allison Audio's Long Island plant. Sarser said, "During these tests, various types of masters were stretched into Type B Dolby Dupemasters.

"These masters ranged all the way from collectors' item disks transferred to tape, excellent old original tape masters made on III type oxide, to recent NAB record masters made on low noise tape without the benefit of Dolby noise reduction; and new masters recorded all the way from the original recording session.

"These tests proved to us that the system is extremely well-suited to preserving quality that already exists on the recording master."

However, he stressed, "The system must not be considered a cure-all for noise, and should be used with taste and discretion. The tasteful application of the Type B Dolby System will result in a cassette which is equal to the LP disk in both signal to noise and dynamic range. With the development of better playback heads and preamps, the cassette will also equal the frequency response of the record."

Standardization

Sarser added that at this point, the area which needs the greatest attention so that the eventual success of the cassette can be insured, is the standardization of the machines, and the mechanical parts of the cassette itself.

Model 100

The Allison Audio engineer revealed that in the initial tests carried out by his company, the Advent Model 100 Noise Reduction Unit was used. "We decided on this," he said, "because it was excellent for the test, as it allowed us to record and playback Dolby simultaneously. Both noise measurements and listening tests could be made, as the noise reduction circuits were switched in and out."

He continued, "The immediate results were startling. That last little bit of hiss or noise modulation left in the speaker, even with the -58db signal to noise ratio was gone.

"What happened was that the hiss was still recorded on the Dupemaster, but in the absence of high level signal, the Dolby System not being able to differentiate between signal and noise, had reduced the processed tape to the normal input level, thereby reducing the recorded hiss by the same amount."

The resultant Dupemasters made through this system could not be distinguished from the original tape masters," he added.

Sarser said that since the Dolby System is tolerant of gain errors, and an incorrect level to the playback of + 3db does not result in any perceptible alteration of the restored signal; and since production tolerances are + 2db on cassette duplication, Allison Audio felt it could high speed duplicate these masters with a reduction to 1 7/8 ips reel time in a cassette and un-process the 1 7/8 ips copy after the cassette playback preamp and accomplish the same startling results.

"Cassettes were made on both
(Continued on page 18)



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WAR IS BIG BUSINESS

Cartridge TV

Tape CARtridge

System Pays Off

• Continued from page 16

ferric oxide and chromium dioxide with very satisfying results," he said. Expert listeners could not tell they were listening to production cassettes.

"There was no significant difference between the two tape types as far as noise was concerned," said Sarsar. "Any difference in noise between the chromium dioxide and the ferric oxide, was dwarfed by the 10db overall reduction in noise contributed by the Type B Dolby System."

The Allison Audio technician went on to tell his listeners that in the absence of all noise, scrape flutter, or print-through, using very fine original modern masters, the difference between cassettes was contributed strictly to frequency response. The extended response above 10Khz was appreciated on the chromium dioxide tape.

Sarsar said that as far as compatability was concerned, Dolbyized cassettes played on non-Dolby machines exhibit more brightness in the low level passages as a result of the compression.

"If the original master is free from distortion, this is not objectionable, and could, perhaps, be considered an improvement when played back on low-priced machines," said Sarsar.

FANFARE PLAYS IT COOL ON CARTRIDGE TV FIELD

LOS ANGELES—While other film companies are getting involved in the cartridge TV race, Fanfare Films is taking a "wait-and-see" attitude.

"I don't see this market developing for many years yet," said Joe Solomon, president of Fanfare. "What's the big rush to jump into an unknown?"

Fanfare has produced seven feature length pictures and released three soundtracks in its first year of operation. Its product caters to the youth market.

"Eventually, of course, videotape will be a mass consumer item, but it won't happen until the late 1970s, or even the early 1980s."

Solomon is not ignoring the market potential, but he prefers to wait and allow the majors to break ground in the field. "Hell," he said, "they (cartridge TV manufacturers) can't even decide on a compatible system."

Videodisk Debut Gets A Hissy Reception

By RADCLIFFE JOE

NEW YORK—It might have been due to the hassle involved in adapting the European electrical circuits to U.S. standards—but whatever the reason, the much-vaunted videodisk system developed jointly by British Decca-Telefunken, made an unimpressive U.S. debut at the New Yorker Hotel, Oct. 13.

Picture image on the unit, which appeared to the accompaniment of hiss, wow and other

unrelated noises, was jumpy and undefined, reminiscent of a television image in a poor reception area.

Although the screening was not billed as the official U.S. showing of the system, more than 500 people from the industry jammed the hotel's Terrace Room for the presentation, which was hosted by G.M. Nathan, physicist for Decca, assisted by Horst Redlich and Hans-Joachim Klemp of TELDEC, and Gerhard Dickopp, AEG-Telefunken.

The showing was shrouded by an aura of secrecy with the engineers covering up the unit immediately following the presentation, and refusing to show it to press and other interested viewers. Pertinent questions about the unit were also countered with vague replies.

It is hoped that there would be a general improvement, and change in attitude of the exhibitors when the unit makes its official U.S. debut Monday (19) at the Pierre Hotel.

The videodisk is the system, developed in Germany, which utilizes a plastic foil disk recording, and works along much the same concept as the audio disk player.

Subsidiary Sold By Sterling Co.

HOUSTON — Sterling Electronics has sold Hi-Fi Associates, a subsidiary, and completed negotiations to sell two others, Mikado Electronics, an importer of tape players, and Henry Products, a retail chain specializing in high-fidelity products.

The transactions are part of Sterling's plan to reduce its bank debt. Mikado, Hi-Fi Associates, Henry Products, and another subsidiary sold last month, Almo Electronics, contributed \$13 million to Sterlings \$84 million total revenue during the fiscal year ended March 28.

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3. new innovations in hardware.
4. strengths and weaknesses in the industry.
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Capitol Ships Mailer to Promote Tape Premiums

LOS ANGELES—Capitol is shipping a direct mailer to more than 100 player manufacturers in the U.S. to promote its tape premiums.

The mailer includes five pre-recorded 8-track tapes and one head cleaner packaged in a

13 x 13 box.

Capitol is attempting to stimulate software promotions in conjunction with hardware manufacturers, said John Schmitz, special markets merchandising manager.

The direct mail offer is simi-

lar to a recent premium package put together for Motorola for use in a consumer campaign. By purchasing a Motorola stereo auto player, consumers can buy five Capitol tapes for \$16.44.

The label also is shipping a mailer to 5,000 premium buyers. Buyers will receive a premium LP and a flyer outlining Capitol's record and tape premium offers and available artist repertoire.

Duplicators Blame Overestimation

• Continued from page 14

operations revealed many statistics, like:

Decca—Down about 95 percent. Projected need prior to 1970 was about one billion feet

of tape, but actual usage (at the close of this year) will be about 100 million feet.

Capitol—Projected need was two billion feet, but actual is closer to one billion.

CBS—Down about 50 percent. Projected need was two billion feet, but actual is about one billion.

American Sound — Down about 90 percent. Projected was over one billion feet, but actual is 150 million feet.

Ampex—Using about one billion feet with a plant capability over two billion feet.

RCA—Down between 20 and 30 percent. Using about one-half billion feet, but with a plant capability of at least three times that amount.

GRT—Using about 175 million feet, but with a plant capability of at least three or four times that amount.

Dubbings—Projected one and one-half billion feet with a two billion capability, but plant operation about one-third capacity.

Superscope—Using 300 or 400 million feet but with a much larger capability.

Liberty/UA—Using 300 or 400 million feet but with a much greater capacity.

Certron—Down about 15-20 percent.

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Videotape Talk By Video Tech

LOS ANGELES—The Video Technology Laboratory will conduct a weekend seminar on videotape production for the music industry Oct. 31.

The program is designed to familiarize record executives with technical aspects of videotaping in line with the development of the video cartridge industry.

Subjects planned cover where videotape is today, television lighting, videotaping production and post production videotape editing. Speakers include Bob Boatman, lighting director with CBS; Dave Graham of the Hollywood Video Center; Bryan Hickox of Ampex; Bill Carruthers, a commercial producer; Arthur Schneider, a film and video tape editor; Joel Stein, a commercials producer, and Diane Baxter, a production consultant for Whatever, Inc., which is the parent firm of Video Tech Labs.

Solution Needed Now on Compatability: Norelco

NEW YORK—Norelco, the North American Philips Corp., has told the tape cartridge industry that an immediate solution to the growing problem of quadrasonic-stereo-monaural compatability in cassettes is needed if massive obsolescence at industry and consumer levels, and serious inventory problems among distributors are to be avoided.

In a specially prepared paper presented to the 39th convention of the Audio Engineering Society, Edward R. Hanson, technical manager of the Home Entertainment Products Division of Norelco, said the capacity to play four-channel, stereo or monaural cassettes interchangeably without loss of quality on any cassette machine is very feasible.

He said the basic mono-stereo compatability that has prevailed so far in the cassette industry can, and should be extended to the suggested 4-track medium.

Hanson continued, "Although it is far from clear whether the public will eventually accept four-channel sound as a standard mode, we must be prepared for the eventuality.

"Therefore, although we at Norelco do not foresee an immediate upswing in 4-channel cassette hardware or software, we are developing plans for a system designed to emphasize the feasibility of compatability, and to encourage further work in this area."

Norelco was the first company to successfully demonstrate a compatible three-way cassette system. The unit which was previewed at the Consumer Electronics Show last June employed

four discrete channels placed in the space occupied by the two stereo tracks on a standard cassette tape.

The unit was developed on the concept that since cassettes record and playback in two directions, the process results in a dual 4-channel configuration with four tracks for recording and playback in one direction, and four tracks in the other.

Said Hanson, "Since the new format places two distinct sound sources in the space now occupied by one source in a stereo cassette, the width of individual tracks is reduced from 0.0264 inches to 0.0110 inches."

The Norelco technician also noted that the smaller channels produced a reduction in signal-to-noise ratio, but assured that in practice, dispersion reduced the disturbance level.

"Our proposed four-channel approach is still under development, and this presentation is merely an interim progress report," he said. "Further ad-

Vivitar Cuts 10 Unit \$\$

LOS ANGELES—Vivitar, the audio electronics arm of Ponder & Best, is reducing suggested list prices on five of the 10 units in its line.

A portable cassette recorder, model C-1, formerly \$69.95 is now \$59.95; portable cassette recorder with AM-FM radio, model PRC-770, formerly \$109.95 is now \$99.95; AM-FM/FM stereo system, model RTA-727, previously \$144.95 is now \$119.95; stereo cassette recorder (with speakers), model RC-720, formerly \$199.95 is now \$179.95; and a stereo cassette recorder with AM-FM stereo radio (with speakers), model RC-730, previously \$279.95 is now \$239.95.

Vivitar also is extending guarantees from one year parts and 90 days labor to a one-year warranty.

vances in tape materials technology and playing head design will substantially improve the system."

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Allison Audio Opens Office

NEW YORK—Allison Audio Corp. is expanding its operations. The Hauppauge, L.I., based firm has opened an office in New York City at 65 West 55th St. The company had also expanded its Hauppauge facilities to cover some 20,000 sq. ft. of space.

The firm's mastering and duplicating facilities are housed in a single building spanning 15,000 sq. ft. of space while a 5,000 sq. ft. facility is equipped

(Continued on page 22)

Rosen Forms Tape Firm

LOS ANGELES — Cassette Concepts has been formed to produce educational and informational cassettes.

In addition, it will sell blank cassettes (Certron's), players (Craig's) and cassette accessories through mail order, according to LeRoy Rosen, president.

Rosen said the firm eventually will open a duplicating service, go into cassette consulting, programming and distribution.

Initial program development projects include children's cassettes, language courses, seminars, informational guides, among others. Rosen is partnered with Jay Stern, Mike Michler and Rob Richards.

Ponder & Best in M.O. Thrust

• Continued from page 14

Morgan said. "Product performance and service is important." To achieve consumer recogni-

tion for the premium/direct mail market, Ponder & Best has developed an advertising campaign for its audio-oriented product

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THE RICK ELY REVOLUTION STARTS WITH "CIRCLE GAME" FROM HIS FORTHCOMING ALBUM.

lines and its photographic equipment, Vivitar, Mamiya/Sekor and Olympus.

"The audio line will need careful exposure," Morgan said, "because of the premium/catalog saturation in cassette recorders. Our presentations will have to encompass marketing and merchandising ideas to convince premium and direct mail buyers of our intentions to build a consumer brand name in the audio field."

Most of a stamp or premium catalog is geared to the housewife/mother and buyers are always looking for products which have great appeal to the bachelor and young unmarried woman.

As in direct mail, Morgan will aim at the key accounts. "Recognition for the Vivitar lens line is established and should be helpful in laying a foundation for the Vivitar audio products line," he believes.

"For photographic equipment, catalogs and direct mail can be an important (financial and sales) plus," said Jay Katz, Ponder & Best executive vice president. "For tape recorders, radios, components and clocks, it is a must."

"While tape hardware is far from new in direct mail and premium business," he said, "the improvements in cassette recorders, tape and accessories have maintained this as the hot area in merchandise."

Morgan is realistic. He estimates a two or three-year effort to get the Ponder & Best product line established as staples in premium catalogs.

Tape Happenings

Avco's Cartrivision will distribute National Football League (NFL) cartridges. . . . Hitachi has introduced a color videocassette recorder. . . . Liberty/UA is releasing eight 8-track and cassette titles under the UA Latino banner. . . . Steve Olson Sales, San Mateo, Calif., has been appointed sales representative for Ponder & Best's Vivitar electronics line in Nevada and Northern California. . . . Recently formed Tele-Cartridge Enterprises has changed its name to Tele-Cassette Enterprises. . . . Certron, Data Packaging and Shibaden Corp. of America have joined the International Tape Assn., which has retained Jules Cadenas as a consultant. . . . Ampex has introduced a container designed to protect video tape during shipping and storage. . . . The Department of Water and Power

in Los Angeles pictures a cassette player and a reel-to-reel unit in a major advertising campaign promoting the role the utility company plays in today's environment. . . . Duotone, Miami, is offering a head demagnetizer and cleaner for 8-track players and recorders. Two styles are available: SA-83 for car units at \$8.95 and SA-84 for home units at \$7.95. . . . Ampex has appointed four market representatives to sell blank tape, including Gene Rosen Co., Bethesda, Md.; Component Marketers, Montclair, N.J.; Maury Farber Assoc., Buffalo, N.Y.; and Stanley A. Harris Co., Needham, Mass.

(Continued on page 25)

Allison Audio

• Continued from page 21

to handle all warehousing activity.

According to Louis Ligator, president of the year-old company, Allison's production unit is capable of handling a capacity of over 100,000 units a week.

Along with the expansion moves, Allison has acquired the services of veteran music industry executive Abe Chayet, who has joined the firm as a principle in all phases of operations. Chayet was originally production manager with GRT.

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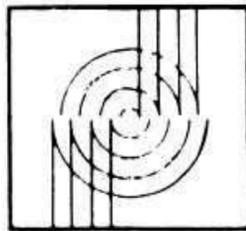
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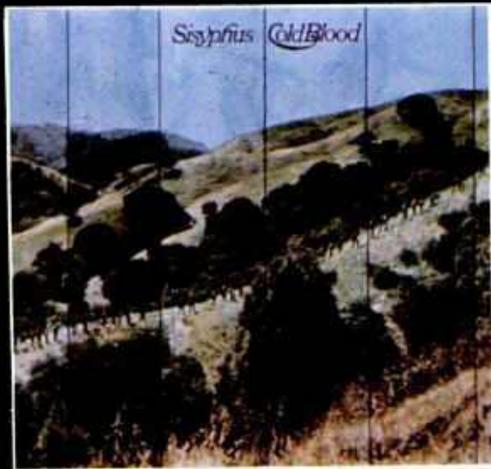
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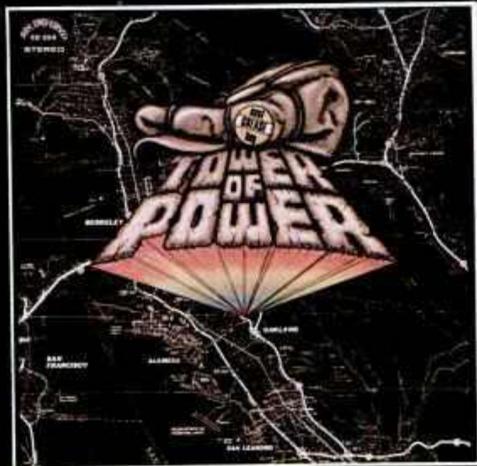
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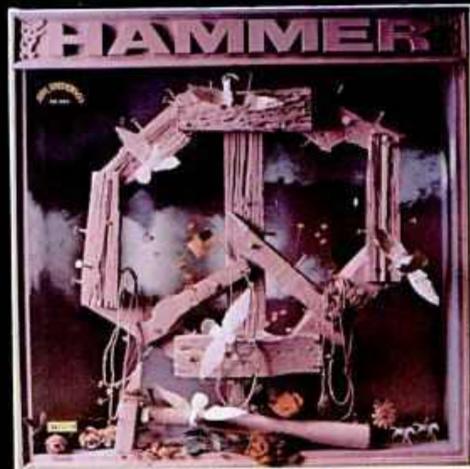
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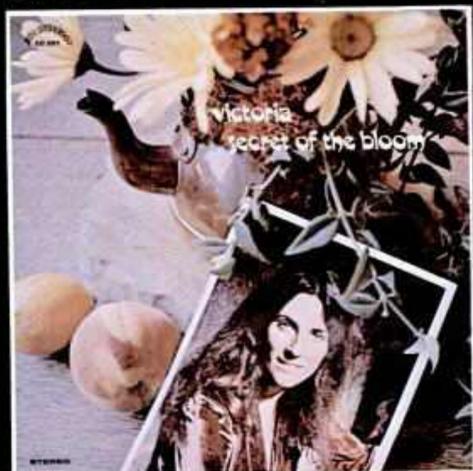
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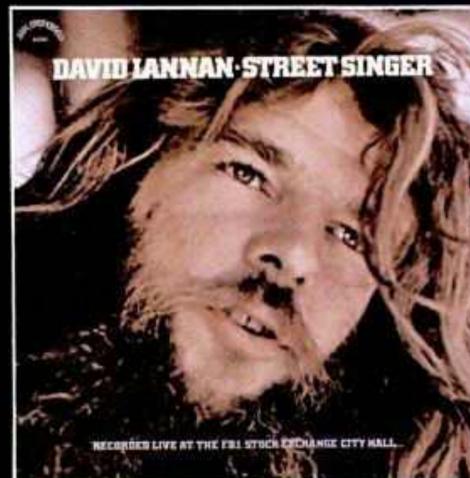
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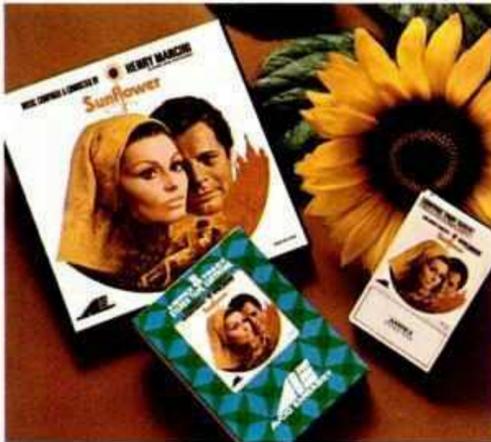
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Tape Happenings

The National Assn. of Theatre Owners has scheduled a board meeting in February to discuss cartridge TV in Scottsdale, Ariz. NATO has invited equipment manufacturers to make formal presentations. . . . Irving W. Rose and Assoc. will represent Vivitar's line of cassette products in northern

Illinois, eastern Wisconsin and a portion of Indiana. . . . Mio International Records, New York, has formed a division aimed at developing product for audio-visual. . . . Sony demonstrated its videocassette system in London, Sept. 28. It was the first time the system has been exhibited in Europe. . . . AEG Telefunken and Decca (Teledac) will hold the first U.S. demonstration of its video disc cartridge TV system at the Audio Engineering Society convention at the Hotel New Yorker, Tuesday (13). London Records, a Decca subsidiary, will

hold a demonstration of the system at the Hotel Pierre, Oct. 19-21. Craig, Los Angeles, is introducing a portable cassette recorder, model 2614, at \$35.95. . . . Gibbs, Janesville, Wis., a subsidiary of Hammond Corp., has named 16 representative firms to sell its Hammond line of 8-track and cassette players. . . . GRT is duplicating cassettes for Chaplain Productions, New Orleans, La. . . . Toyo Radio Co., Gardena, Calif., has named Daughtery Enterprises, Honolulu, as its factory representative for Hawaii.

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1	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	13
2	13	ABRAXAS Santana, Columbia CA 30130	2
3	2	CHICAGO Columbia 18 80 0858	35
4	5	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	19
5	—	LED ZEPPELIN III Atlantic TP 7201	1
6	9	SWEET BABY JAMES James Taylor, Warner Bros. BWM 1843	8
7	7	QUESTION OF BALANCE Moody Blues, Threshold 24803 (Ampex)	5
8	10	TOMMY Who, Decca 62500	13
9	16	AFTER THE GOLD RUSH Neil Young, Reprise BRM 6383	2
10	3	CLOSER TO HOME Grand Funk Railroad, Capitol Bxt 471	16
11	4	MAD DOGS & ENGLISHMEN Joe Cocker, A&M 81 6002	8
12	11	STAGE FRIGHT Band, Capitol Bxt 425	5
13	8	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex B7200	30
14	20	GET YER YA-YA'S OUT Rolling Stones, London LEM 72176	2
15	15	CLOSE TO YOU Carpenters, A&M Bt 4271	2
16	14	JACKSON 5 THIRD ALBUM Motown M 8-1718	4
17	6	BLOOD, SWEAT & TEARS 3 Columbia CA 30090	14
18	12	GOLD Neil Diamond, Uni 8-73084	3
19	19	JOHN BARLEYCORN MUST DIE Traffic, United Artists U 8216	11
20	—	FIRE & WATER Free, A&M Bt 4268	1

CASSETTE

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	12
2	9	ABRAXAS Santana, Columbia CT 30130	2
3	5	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	19
4	3	MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002	7
5	2	CHICAGO Columbia 1610 0858	31
6	6	QUESTION OF BALANCE Moody Blues, Threshold 24603 (Ampex)	4
7	—	AFTER THE GOLD RUSH Neil Young, Reprise 56383 (Ampex)	1
8	8	SWEET BABY JAMES James Taylor, Warner Bros. CWX 1843	2
9	—	LED ZEPPELIN III Atlantic CS 7201	1
10	14	TOMMY Who, Decca 7-32500	11
11	11	JACKSON 5 THIRD ALBUM Motown M 75718	4
12	4	CLOSER TO HOME Grand Funk Railroad, Capitol 4xt 471	16
13	—	STAGE FRIGHT Band, Capitol 4xt 425	4
14	—	GET YER YA-YA'S OUT Rolling Stones, London M 57176	1
15	15	CLOSE TO YOU Carpenters, A&M CS 4271	2

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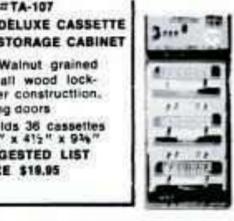
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on page 140 of **BILLBOARD'S 1970 Campus Attractions Directory**

Las Vegas' Int'l Hotel Giving Hard Rock a 'Dignified Look'

By LAURA DENI

LAS VEGAS—Contemporary rock is offered nightly in the Crown Room of the International Hotel. Rock groups are signed by Alex Shoofey for four weeks plus options. The Defenders recently closed a six-month engagement there.

A complete entertainment change was made with the Smith Brothers and gold record artists the Cascades taking over. "We felt we needed a change of

pace," hotel executive Bruce Banke explained. With the departure of Bill Miller, Billy Graham, head of light and sound, took over as entertainment coordinator. In booking acts, he looks for groups that can play not only hard rock, but music for people who want to dance. Although hard rock is featured, the Crown Room is geared for a "dignified" hotel crowd. "Coats and ties are required, which

keeps out the jeans and barefoot crowd," said Banke. "Mostly the room is filled with hotel guests. The International has 1,500 rooms, but the Crown Room only seats 300 and the room is always full."

Mo Lewis, headquartered at the Sands Hotel, books entertainment for the Landmark and some of the Sands lounge acts. The Landmark and the Sands have different clientele. As such, the Sands doesn't offer rock entertainment, which abounds at the Landmark's Sky Bar.

In booking rock acts Lewis looks for acts with record achievement. "I see 90 percent of all the acts before I book them. If I have to, I go out on tour to see them," explained Lewis. The Everly Brothers were contracted because of their record reputation.

Leaving the rock scene are the Fremont and Flamingo hotels. Bill Miller of the Flamingo turned the skyroom rock lounge into a steak house and for the past two months the Fremont Hotel has been offering a piano bar. "The management felt that more people wanted to talk and drink rather than to listen to loud entertainment," stated the Fremont's Joe Glaston. In all the hotels the patrons must be over 21 and the minimum price is a drink.

The Flamingo had booked rock groups like Stark Naked and the Car Thieves, Stillrock and the Treniers for over one year.

Sly Prod & Coe Merge—Form Complete Company

MIAMI—Sly Productions and Ed Coe Productions merged this week to form a complete company with facilities for concert promotion for their own artists as well as for visiting groups.

Sly Productions, an artist and promotion firm, manages Joe

Ventry, ex-Tunnel lead guitarist, and the Atlantian Driftwood.

Ed Coe Productions has produced for numerous groups including Ten Years After, Jethro Tull, Three Dog Night in such Southern cities as Jacksonville, Tampa, West Palm Beach, Atlanta; Hampton, N.C., as well as Miami. He has also worked with National Shows.

A subsidiary company, Revolution Sound, has also been formed by Coe and Sly, and will do lighting and sound for the San Francisco Opera House concerts.

The equipment used includes AKG mikes, EVM Crown amplifiers, All Tech electronic equipment and speakers and cabinets, RCA low frequency horns. The company's offices are located at 13993 Biscayne Blvd., Miami.

Baron Forms Co. To Produce Film

NEW YORK—Aaron Baron, president of Location Recorders, has formed Baron Productions to co-produce with Freese Green Films a feature film, "Quiet Cottage." Shooting begins soon, with Leon Gast directing.

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10 Years After in U.S. Return

NEW YORK — Ten Years After, London Records artists, will return to the U.S. for a tour next month. The group first will appear at the East Town Theater, Detroit, Nov. 11-12. They are scheduled for Madison Square Garden, New York City, Nov. 13. The rest of the schedule is The Spectrum, Philadelphia, Nov. 14; Moody College at Southern Methodist University, Nov. 16; Municipal Auditorium, San Antonio, Nov. 17; Sam Houston Coliseum, Houston, Nov. 18; Alexandra Memorial College at Georgia Tech, Atlanta, Nov. 19; the

Syndrome, Chicago, Nov. 20; Berkeley Community Theater, Berkeley, Calif., Nov. 21; HIC Arena, Honolulu, Nov. 22; The Arena, Seattle, Nov. 25, and the San Diego Sports Arena, San Diego, Nov. 29.

SSS Pact With Col Club Renewed

NASHVILLE — The Shelby Singleton Corp. here has renewed its contract with the Columbia Record Club on a non-exclusive basis for three years. The deal covers SSS Records and Plantation Records, said Shelby Singleton, president.



GORDON LIGHTFOOT, center, Reprise Records artist, accepts plaudits of a Warner Bros.-Reprise executive at a reception following his recent Carnegie Hall concert. Left to right, with Lightfoot are Alan Rosenberg, artists relations director, East; publicity director Laurel Holiday; Paul Tannen, head of WB's Eastern operations; and Mike Oliveri, New York promotion man.

Talent In Action

FLOCK, IT'S A BEAUTIFUL DAY & JOHN MAYALL

Filmore East, New York

Bluesy hoedown rock filled the Filmore East's early show on Oct. 9 with Flock, It's A Beautiful Day and John Mayall.

The sell-out crowd heard violent brass from Frank Posa's trumpet during Flock's first set. Jerry Goodman, playing his electric violin, exchanged heated leads with his sax men, John Gerber and Rick Canoff, while Ron Karpman did the "inevitable drum solo." It was a so-so set for the Columbia artists.

Fine harmony by Patti Santos and Dave Laflamme in "White Bird-She Must Fly," by It's A Beautiful Day began the second set, followed by a hand-clapping, grab-your-partner, violin, country reel. Patti's slick sound, backed by the honky-tonk piano of Fred Webb, put the audience to the front of their seats. It was a together set for the Columbia artists, whose latest album is "Marrying Maiden."

Having to tune up between each number, and becoming edgy over audience uneasiness, John Mayall took control with an impromptu hangover blues harp solo that told everybody what 12-foot high ceiling hotel rooms were like in the middle of nowhere places. This, followed by "My Pretty Girl," a showcase for base, featured Larry Taylor with John and Harvey Mandel backing up. A rock 'n' roll Bo Diddley beat with good finger picking highlighted the set. An apology by Mayall and a harp solo ended the evening.

RON STANCHFIELD

STEVE LAWRENCE & EYDIE GORME

Copa Room, Sands, Las Vegas

Steve Lawrence and Eydie Gorme's opening Oct. 7 ran two hours and 10 minutes. Dinner shows normally run one hour. The duo's rehearsed comedy routines extended the act.

In powerful voice Lawrence opened with "I Love You More Today" then continued with "What Are You Doing the Rest of Your Life," "For Once in My Life" and with flowing notes the Beatles "Yesterday."

Miss Gorme came on to duet "Up Up and Away," then stayed on stage to offer "When We're Together Again." "We've Only Just Begun" and the contemporary sounding "I Don't Want Him, You Can Have Him," written by Irving Berlin 40 year ago. Miss Gorme cried during her Grammy Award winning Jerry Herman song, "If He Walked Into My Life."

Brought back on stage by "Close to You" the duo sang a medley of 18 songs including "Have I Told You Lately" and "What the World Needs Now."

They also bantered carefully rehearsed insults at each others which could be trimmed. Don Costa conducted the Sands orchestra.

LAURA DENI

HARD MEAT

Ungano's, New York

Hard Meat is an English rock trio excelling in vitality and a romantic blues texture, as caught at the Ungano's stopover of their eight-week U.S. tour, Oct. 9.

Drawing from their new Warner Bros. album, "Through a Window," the group displayed their present commitment to a flowing, pulsating yet languorous musical line in which lyrics are relegated to a spare necessity so that when they occur, their intensity is suddenly appropriate and arresting.

A prime example of this artistic choice was "I Want You," which not incidentally, would be an exceptional single release in a shorter version; "On the Road" and "New Day" also seethed with rhythmic inventiveness with lead vocals by

Mick Dolan on electric 12 string, Steve Dolan on acoustic string bass and bass pedals, and Mick Carless on drums.

ROBIN LOGGIE

CALLIOPE

Mr. Lucky's, Phoenix

Bob Sikora debuted his new lower level room at Mr. Lucky's on Oct. 7 with a 10-piece rock group called Calliope, born and nurtured in Phoenix but which received its musical baptism in rockatoriums from Boston to San Francisco.

They have little original material to flaunt but they're heartily recommended to mature audiences as well as middle-of-the-road rock aficionados. Calliope gives out with a lot of good-sounding brass and song, the kind filling many a Las Vegas lounge these days. They have no record deal, as yet.

Their arrangements, staging, attire and happy vibrations bid fair to project this gang of Phoenicians to the same kind of home-grown popularity as that enjoyed by another Valley group, Goose Creek Symphony. (The latter, touring with Bobbie Gentry, open with her soon at New York's Waldorf-Astoria.)

Calliope's musical eclecticism ranges from the Sly and the Family Stone style to the Creedence Clearwater Revival sound of rock—plus a few others in between. Their girl singer, Kathy Ryan, sings well is highly attractive, and proficient on trumpet, French horn and organ.

PHIL STRASSBERG

ERNIE WATTS ENCOUNTER

Citadel de Haiti, Los Angeles

This is a new quartet fusing ingredients from jazz, rock and commercial soul and there are many moments of true excitement. Their booking, however, by club owner Bernie Hamilton on a bill with a mediocre soul band, isn't the best kind of pairing, but the audience sat still for the very intense, ethereal sounds.

Watts, the 25-year-old tenor saxophonist who formerly played with Buddy Rich for two years, has been developing this many moods band for four months. Its members include Pete Robinson on electric piano (his lines are wide open, free, yet lyrically telling); Bob Morrin on drums (he masterfully holds things together while changing tempos and moods without becoming absurd) and Bruce Cale on bass (who is oftentimes not heard to his best advantage, but is strong when he does come through.)

Watts plays intensely, angrily and with a scolding passion. When he slows down he plays pretty. The Vault Records group's repertoire included "Shadow of the Mountain" a very explosive work in terms of dynamics which segued into "Slick Black Motown."

This new band is in the final development stage. "The encounter is the music to the people," Watts said. That is it. ELIOT TIEGEL

SHIRLEY BASSEY

Waldorf-Astoria, New York

Shirley Bassey lit up the Waldorf-Astoria Hotel's Empire Room on Oct. 12 with a fiery, scorching performance of vocal and sexual artistry in motion.

Her ability in both areas was staggering. While the rings on her fingers flashed, her body cooed and her eyes mischievously enticed, she played one song trump card after another in a carefully organized act that showed vitality and certainty of purpose. Her course was clear and her voice, full of wide-busting range and power, soared her into the land of promise, where she blasted out "Light My Fire," "Big Spender" and "Something," her United Art-

(Continued on page 30)

From The Music Capitals of the World

DOMESTIC

MIAMI

Boston group, **High Street Carnival** featuring Miami Beach singer **Judy Messenger**, has attracted the attention of **Bob Shad**, Mainstream Records. Shad is commuting between N.Y. and Miami's Criteria Recording Studios taping various rock groups. This week the session was with **Katmando** and **Lacewing**. Mainstream taping the **Rush** next week. **Eric Clapton** is coming back for another session Saturday (26). Criteria engineer **Howie Albert** has been working with Mainstream on all sessions.

Local group the **Game** has a new record coming out to be released on Faithful Virtue label. **Chuck Kirpatrick** is the producer. . . . Miami-based San Francisco Opera House has long range plans—14 years, to be exact—with construction of 26 opera houses projected for 26 major U.S. cities. Facilities will include a recording studio, film company, radio station and magazine "Evolution"

Blandon & Dubs Back to Records

WEST ORANGE, N.J. — Richard Blandon and the Dubs, whose hits include "Could This Be Magic" and "Chapel of Dreams," are returning to the recording field and the personal appearance circuit. The group, which was popular in the 1950's is being produced by Wayne Stierle, who is also writing their first single.

which hit the newstands this week. . . . Alston Records (division of Tone Distributors) is betting on **Betty Wright's** new single—"Mama, I've Found That Guy" written by another Alston artist, Clarence Reid who also produced the session. **Henry Stone**, Tone president, announced that Steve Alaimo is producer of Marlin Records—another company label. **Gwen McRae's** release "Lead Me On" was produced by Alaimo for Columbia Harps and Chords (quintet) featuring harpist **Valeria Con Pechey**, **Jerry Marshall** on vibes, trumpet and flugel horn, **Tony Prentiss**, electric organ, **Don Mast**, Fender bass and **Dave Rudolph** on drums are appearing at Hugh Hefner's Playboy Plaza.

November concerts at Miami Beach Convention Hall will feature **Simon and Garfunkel** (7), **Arlo Guthrie** (13), **Lawrence Welk Stars** (21), **Blood, Sweat and Tears** (28) and **Glen Campbell** (29). . . . Ace Music now stocking the coveted **Giannini** guitars and is featuring the same classic guitar used by **Jose Feliciano**. . . . Vocalist **Bob Newkirk** returned to the Fontainebleau's Club Gigi. **Fats Domino** into the Seven Seas Lounge, Newport Motel. . . . **The Velasco Sisters** at the Bahamia Club, King's Inn, Freeport, Grand Bahama. WIOD program manager "Biggy" **Nevins** returned from Europe with a new package of jingles for the station's Voice of Florida where he spent a week in production sessions with **Anita Kerr**, jingle specialist and four-time Grammy Award winner. The news team of Voice of Florida added a new member—**Ken Roth** who has been

associated with KNOE (Shreveport, La.) and WGMA (Hollywood, Fla.), Miami's Youth Expo 71 (Oct. 31 through Nov. 8) at Convention Hall will hold rock sessions from 3 p.m. to 11 p.m. with appearances of local groups and "names." **Dion** and **Jerry Jeff Walker** expected to make appearances and jazz-organist **Jackie Davis** will demonstrate the multi-sounds of the popular instrument. "Playmates" Miami slick magazine publication is the official publication for Expo and will feature a heavy music section in future editions.

Bill Stith, Trip Universal, announced that "Children (Save the World)" has been leased to Lionel Records. Stith recently signed **Aistom Bair** and **Brian Decker** to his label. . . . **Walter Gwinn's** Vanguard featuring guitarist **Kenny Burrell** and his trio. **SARA LANE**

Capitol single, "True Love Is Greater Than Friendship." . . . **Traffic** starts a 17 city tour Friday (30). Bassist **Rick Grech** has joined the band for the tour.

"Workin' Together" is the title of **Ike & Tina Turner's** third LP for Liberty/UA due out shortly. . . . Guitarist **Merle Travis** guests on the debut LP by **Ray Sanders** on Liberty/UA titled "Judy." . . . Record Merchandising has picked up the Stax/Volt line for distribution, plus their subsidiaries Koko, Enterprise, Hip, Respect, Weis, Front Page and Warren.

Local composer **Charlie Williams** is doing a country music show for American Forces Radio and TV Service. He replaces **Joe Allison** who is now in Nashville.

The **Swingle Singers** performed Berio's "Sinfonia" with the Los Angeles Philharmonic at UCLA

(Continued on page 28)

LOS ANGELES

Songwriter **Buddy Kaye** and producer **Jim Hilton** have formed Diamond Jim Productions, which operates Checkered Vest Music and Stick Pin Music. Hilton's clients include **Trini Lopez** and **Gary Lewis** and the **Playboys**. The firm is located at 4007 W. 6th St.

United Artists is repackaging "Forest of the Amazon" by **Villa-Lobos**, the only classical LP in the Liberty/UA catalog. Heitor Villa-Lobos conducts the Symphony of the Air and Chorus on the package. **Bidu Sayao** is the featured soprano performing lyrics by **Dora Vasconcellos**. . . . **Three Dog Night** has taped a half-hour show for educational television in Tuscaloosa, Ala. The show is called "Now People."

Composer **Dave Grusin** will be a panel judge at the Rio de Janeiro song festival, Oct. 20-27. He will also speak before the Brazilian Music Academy about film scoring. . . . **Al Martino** goes on a five-city promo tour to Chicago, Cleveland, St. Louis, Philadelphia and New York to work his new



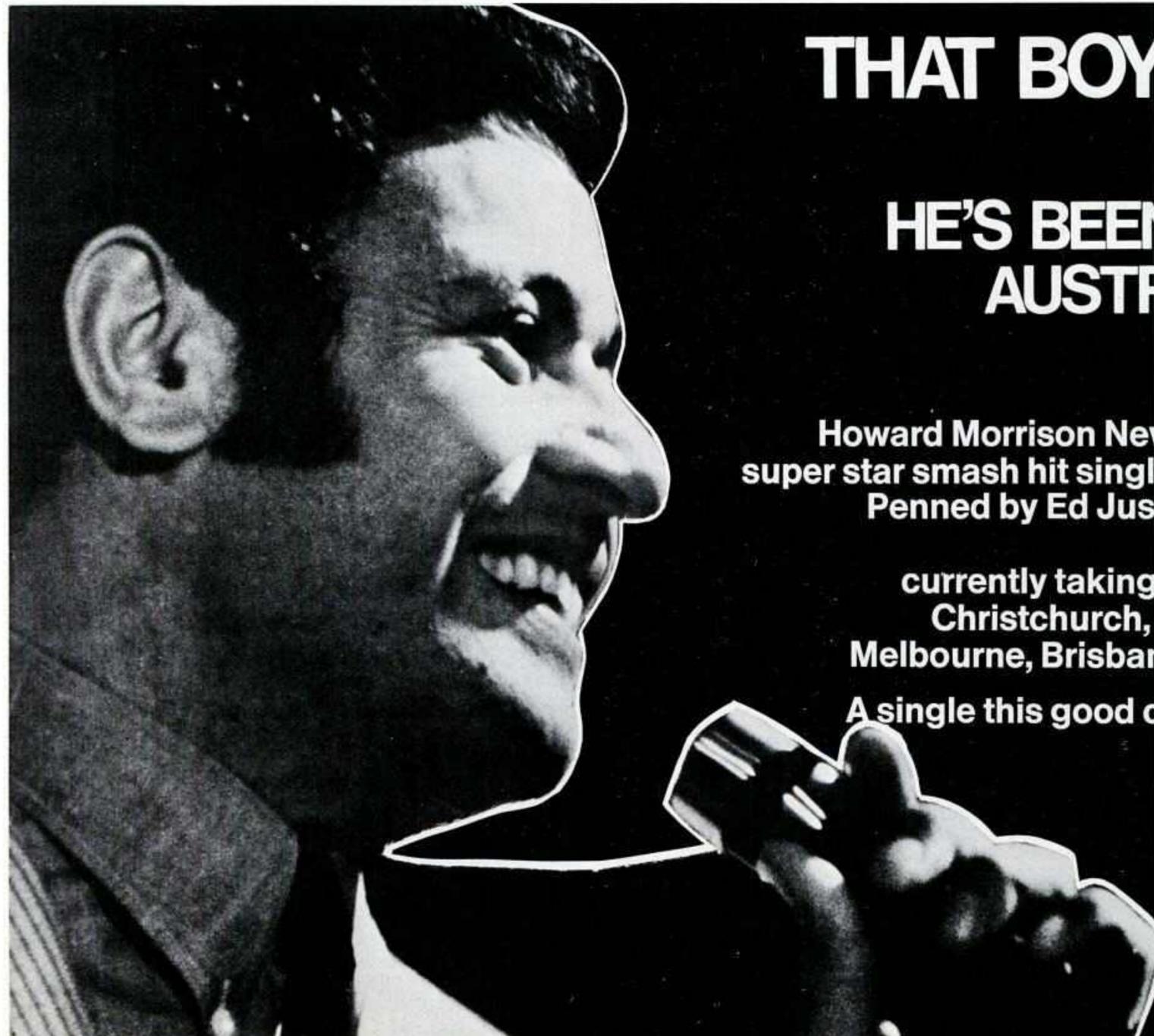
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From The Music Capitals of the World

DOMESTIC

• Continued from page 27

Oct. 15. . . . **The Fifth Dimension** named winner of the 1970 Humanitarian Award of Lincoln University. **Ron Townson** is an alumnus of the school. . . . **Rod McKuen** will narrate Wolper Productions TV special "Say Good-bye" which NBC will air. . . . "Pieces of Dreams" has been recorded by **Julius LaRosa** and **Enoch Light**. The composition is by **Michel Legrand** and **Alan and Marilyn Bergman**.
Tangerine's new single by the **Raellets** is "That Goes to Show You." Label general manager **Ron Granger** is presently promoting the single and **Ray Charles** new LP "Love Country Style" during an eight-city campaign covering Chicago, Detroit, Cleveland, St. Louis, Memphis and Atlanta. . . . **Riz Ortolani** will compose the theme

Pitts U. Show Award Winner

NEW YORK — "Something Personal," a production of Carnegie-Mellon, University of Pittsburgh, has been selected the outstanding variety show of the year in the 10th annual competition sponsored by Broadcast Music, Inc. (BMI). Cash awards of \$750 went to David Sheridan Spangler, composer and co-writer of the lyrics, \$250 to Mark Pirolo, co-lyricist, and \$500 to Scotch 'n' Soda, Carnegie-Mellon theater group.

for "Madron," film cut in Israel. . . . **Jose Feliciano** will create the score for "Las Posadas," a seven-minute film about a Spanish Christmas story. Film will first be shown on TV and then sold as a film short.
Stan Farber has been named parliamentarian for the local NARAS chapter and **Richard Oliver** has been appointed editor of a new newsletter. The local plans more luncheons and general get-togethers with members and non-members in the recording field. **Marvin Miller** will be responsible for getting members into more film screenings.
The **Iron Butterfly** donated \$1,000 from a concert at a Columbus, Ohio concert to develop a music scholarship at the city's West High School.
Jerry Heller, formerly head of contemporary music at Chartwell Artists and **Don Fischell**, head of that agency's TV department, have formed their own company, the Heller-Fischel Agency. Their offices are at 9121 Sunset Blvd.
Barbara Robinson of the local "Hair" cast joins Smith as its girl lead. . . . **Don Ellis** and his band played the Northwest Jazz Spectacular Festival in Seattle.
Walter Scharf is opening a Paris office for his Cinema Songs. . . . UA Records has released the soundtrack LP from "Where's Poppa," featuring music by **Jack Elliott** and lyrics by **Norman Gimbel**. **ELIOT TIEGEL**

NEW YORK

Atlantic's **Louden Wainwright III** opens Tuesday (20), for one

week at Boston's Unicorn. . . . A&R's **Marian Love** opens a two-week engagement at Mr. Kelley's, Chicago, Monday (26). . . . United Artists' **Shirley Bassey** opened at the Empire Room, Oct. 12, for two weeks (see review). . . . ABC's **B.B. King** appears on the "Ed Sullivan Show," Sunday (18), the "David Frost Show," Wednesday (28), and the "Flip Wilson Show," Dec. 17. . . . Bell's **Rodney Dangerfield** plays the "Ed Sullivan Show," Nov. 8. . . . **Woody Woodbury** headlines the Grandview Inn, Columbus, Ohio, through Saturday (24). . . . **Claude Gray & the Graymen** are on a tour of Wyoming, Colorado, Kansas and Minnesota.
Columbia's **Eloise Laws** opens a three-week stint at the Rainbow Grill, Dec. 14. . . . **Jim Capaldi** of United Artists' Traffic will co-star in "Nevertheless," a film. Traffic composed the score. The group opens its next U.S. tour Friday (30) and Saturday (31) at Howard Stein's Capitol Theater, Port Chester, N.Y. . . . **William Rezey**, president of Multi-Dimensional Arts & Advertising, Inc., co-ordinator of college concerts in New England, and Mrs. Rezey recently became the parents of a boy, **William Paul Rezey II**. . . . "Pay the Piper," a musical spoof of Robert Browning's "Pied Piper of Hamelin," opens at CAMI Hall, formerly Judson Hall, Monday (19). . . . **Bobby Scott** to Rio de Janeiro to participate in the fifth International Popular Song Festival.
Uni's **Neil Diamond** gives a Carnegie Hall concert, Monday (24). . . . **Lee Castle** leads the **Jimmy Dorsey Band** with **Helen O'Connell** and **Bob Eberly** at the Steak Pit, Paramus, N.J., Nov. 18-19. . . . **David Sheridan Spangler**, winner of the 10th annual BMI National Varsity Show, has been signed to a long-term contract by Chappell & Co., Inc. . . . A&M's **Free** open a tour of Europe, South Africa, Australia and Japan beginning, Nov. 6 in The Netherlands. A U.S.

tour is slated for March-May next year. . . . **Chico Hamilton** opens a one-week stand at Paul Colby's Bitter End, Wednesday (21).
Atco's **Derek & the Dominos**, with **Eric Clapton**, Columbia's **Ballin' Jack** and A&M's **Humble Pie** play **Bill Graham's Fillmore East**, Friday (23) and Saturday (24). . . . **Janet Lawson** will have a heavy schedule of promotional appearances to coincide with the release of her second United Artists single, "Good Enough to Be Your Wife." . . . **Jack Schlissel** is executive producer and creative consultant for the **Pastor Brothers**, a new vocal trio consisting of the three sons of the late Tony Pastor. . . . **Steven Levine** and Mrs. **Sheryl Levine** have become the parents of a daughter. Mrs. Levine is the daughter of **Jerry Rood**, the president of Progressive Label & Litho Co.
Philips' Frankie Valli & the 4 Seasons appear at the Copacabana, Dec. 3-16. . . . **Manuel** opens a nine-night engagement at the Fairmont Dallas Hotel, Tuesday (20). . . . Atlantic's **Mott the Hoople** open their second U.S. tour Nov. 6 at Chicago's Syndrome. . . . Decca's **Who** and ABC's **James Gang** are touring Europe. . . . **The 13 Hands** are playing at Club Hole in the Wall, El Paso, Tex., through Thursday (29). . . . **Ruth Kalkstein** will produce "A Quarter for the Ladies Room," an all-girl musical with book and lyrics by **Ruth Batchelor** and music by **Max Sandler**, January off-Broadway. **FRED KIRBY**

LAS VEGAS

Connie Francis, who records in six languages, is appearing at the Landmark. . . . **Liza Minelli** opens Wednesday (28) in the Riviera Hotel. . . . **Gary Puckett and the Union Gap** held the featured spot in the International Hotel's Casino Theater until he was rushed to Southern Nevada Memorial for an emergency appendectomy. After

release from the hospital he will go to California. Puckett shares with the Beatles the distinction of cutting four million discs in a single year.
Phyllis Diller substituted for **Tottie Fields** at the Riviera and **Bobby Darin** stepped in for **Steve Lawrence** and **Eydie Gorme** at the Sands Hotel on Yom Kippur. . . . **Frank Sinatra Jr.** returned to the Frontier Hotel's Circle F Theater. Supporting him are the **Tokoyo Happy Coats** and the **Leland Four**. . . . **Phil Harris** was joined by **Harry James** when they opened a four-week engagement in the Desert Inn Hotel's Crystal Room. Also appearing on the bill are the **Kids Next Door**. . . . **Ernie Ashworth** opened in the Gold Room of the Golden Nugget. Ashworth has an exclusive writers and recording contract with MGM.
Petula Clark made her fourth appearance at Caesars Palace Oct. 15, for a two-week gig. Following Miss Clark's engagement will be **Harry Belafonte** who opens Thursday (29).
Jack Turner has been named National Promotional Director for McConkey Artists Corporation. Turner will be Nevada based. While entertainment director of the Pussycat a Go Go he helped launch the careers of recording acts Sly & the Family Stone, Shango, The Checkmates, Gary
(Continued on page 29)

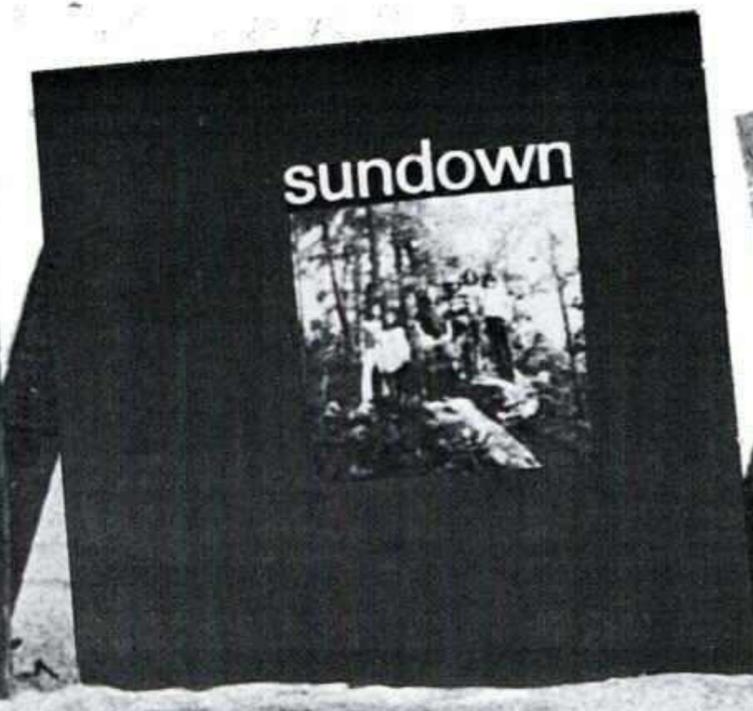
N.Y. Distrib Named By Jamie/Guiden

PHILADELPHIA — Jamie Guiden Distributing Corp., has named Dome Distributing Corp., to handle all distribution in the New York area. Jamie, Phil-L.A. of Soul, Arctic Volumes and Top and Bottom Records comprise the Jamie/Guiden group. Distribution in New York has been handled by Alpha Distributing Corp.

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From The Music Capitals of the World

DOMESTIC

• Continued from page 28

Puckett & the Union Gap, and Paul Revere & the Raiders.

Hawaii's top pop group, the **International Set**, made its local debut Oct. 15 in the brand new Cleopatra's Barge at Caesar's Palace for four weeks. . . . **The Smith Brothers** rock group currently appearing in the Crown Room of the International have a new single "Daybreak" on EMI Records which has just been released for European distribution. On the bill with the **Smith Brothers** is Uni's **The Cascades**. . . . **Gladys Knight and the Pips** stepped in for an ailing Gary Puckett at the International. **LAURA DENI**

CINCINNATI

Funeral services were held Wednesday (14) for **Barney Rapp**, 70, veteran band leader of the big-band era, who died of a heart attack at his home here Oct. 12. Rapp, with his name band, the **New Englanders**, played the major vaude houses, ballrooms and radio networks for many years before settling here in 1937. He was a native of New Haven, Conn. Since 1939 he has had his own talent booking agency here and in more recent years operated a flourishing tour business. Surviving are his widow, **Ruby Wright**, former singer with Rapp band and for 16 years a featured singer on WLW-T here until her retirement a year ago; four daughters and two sisters. Rapp's brother, **Barry Wood**, former producer of "Wide, Wide World" and the "Bell Telephone Hour," died two months ago.

The French National Orchestra, conducted by **Jean Martinon**, appears in concert at Music Hall Thursday (22), sponsored by the Cincinnati Symphony and the French Alliance of Cincinnati. The French orchestra, on its third tour of this country, concludes its 10-city American tour with a November concert at New York's Lincoln Center Philharmonic Hall. . . . Local folk singer **Wendelyn (Wendelyn Collison)** has been signed by Cetron for a series of TV and concert appearances. . . . **James D. Boaz** is the new general manager of WXIX-TV, moving up from the post of general sales manager. He was formerly with KGSL-TV, St. Louis.

Vivienne Della Chiesa, who formerly piloted her own stanza, "Vivienne," on WLW-T, opened Monday (19) at WGN-TV, Chicago, for two weeks of hosting on the station's "Morning Show." She moved there from a fortnight's stand at Harrah's in Reno, Nev. . . . Cincinnati Reds catcher **Johnny Bench** was the mystery voice in country music station WCLU's contest just concluded. The gimmick had Bench singing the country click, "Detroit City." The contest winner, **Jim Sewell**, Covington, Ky., was the recipient of a guitar presented by local Decca chief **Jack Brown**.

Frank Zappa and his new group of **Mothers**, including members of the former **Turtles**, show their wares Wednesday (21) at **Jim Tarbell's** Ludlow Garage here in a booking arranged by **Lawrence J. Hayes**, of John Hayes Enterprises, Inc., Dayton, Ohio. Hayes is also

working with **Steve Kirk**, deejay at WING, Dayton, on a series of bookings in the territory for **Neil Diamond**. . . . Mercury artist **Bobby Bare** and Billboard's Deejay of the Year **Ralph Emery**, of WSM, Nashville, and wife **Joy** were in town for the first game of the World Series. They took time out to visit briefly with **Harry and Louise Carlson**, of Fraternity Records, before dashing back to Music City.

Avco Broadcasting has two new singers to its roster in **Randy Weidner** and **Rob Reider**. The lads will make weekly guest shots on **Bob Braun's** "50-50 Club" on WLW-T and affiliate stations and on a regular basis on other Avco programs. . . . **Harry Mason Smith**, 72, a pioneer in radio broadcasting and former vice-president of the Crosley Broadcasting Co., died here Oct. 10 following a lingering illness. **BILL SACHS**

NASHVILLE

Jerry Wood of ASCAP is off to Texas to assist some new ASCAP companies beginning there. While in Texas he will also be searching for new talent. . . . The ASCAP awards luncheon will be held in Nashville Wednesday (14). Among those attending the luncheon will be ASCAP president **Stanley Adams**, **Johnny Mercer**, and **C.C. Courtney**, writer of the musical, "Salvation." . . . **Leonard Cohen** was here recently, recording at the Columbia studios. . . . **Sundance** has a new release on the Soundville label, "Goodbye Goodbye." Distribution will be handled by Mercury. The group is touring colleges in the southwest. . . . **Wichita**, a new Soundville group, will release their first LP in November. The release will be on the Westpark label. . . . The **Bojangles** who have been on tour in Canada made an appearance on the **Tom Parker Show**. . . . The Warehouse in New Orleans will feature **Johnny Winters** on Saturday (17),

and the **Youngbloods** on Oct. 31.

The Lowery organization has been keeping the **Marco Polo Hotel** in Miami busy with the recent successful engagement of the **Tams** in the Hump Lounge. Following the Tams will be **Billy Joe Royal** in November, and **Dennis Yost** and the **Classics IV** in December. . . . The Lowery Music Gold Clef Awards, given to Lowery writers whose songs reach the top 20 in the charts, is scheduled for Tuesday (20) in Atlanta. . . . **Sundown**, a new group on the Ampex label, has released an LP, "Sundown." . . . **Chakra**, an underground group from Atlanta, has released their first product on the Media Arts label, "Little Wheels Spin and Spin." They will be appearing on Thursday (22) at the Atlanta Auditorium with **Ike and Tina Turner**. . . . **Joe South** has been in Panama City, Fla., writing. . . . The **Classics IV** are on a month-long tour in the Midwest. . . . **Liberation**, a new group composed of some of the members of the former back-up group for the Tams, have signed to record on the 1-2-3 label. . . . **James Brown** was at the Starday-King studios in Macon recently where he did work on material for himself, **Bobby Byrd**, and his own band. **TOM WILLIAMS**

PHOENIX

Reprise's **Jethro Tull** headlines a \$3 top concert at the Memorial Coliseum on Tuesday (20), with Liberty's **Sugarloaf** ("Green-Eyed Lady") featured. . . . **The Relatives** opened their fifth engagement at Del Webb's Towne House. . . . **Fran Warren** commences a two-week engagement at **Ralph Gaines' Colony Steak House** on Monday (26). . . . ABC's **B.B. King** set for an Arizona State U. concert at **Grady Gammage Auditorium** on Monday (26); **Mahalia Jackson** there on Sunday, Nov. 1. . . . **Calliope**, 10-man rock-and-show group, set at Mr. Lucky's lower level room through Nov. 15.

Billy Eckstine into the Phoenix

Playboy Club Nov. 27-Dec. 12. "Professor" **Irwin Corey** is the current attraction. . . . **Tex Beneke and the Modernaires** headline the Phoenix Centennial Ball at the Hotel Westward Ho's Thunderbird Room in "A Salute to Glenn Miller" on Saturday (24). . . . **Gwen Harmon and the Players**, with **Ray Doris** and **Richie Oropeza** are in the Caravan Inn spotlight. . . . The **Mickey Turner Show**, featuring **Iris Martine**, are the song specialists at Paul Shack's French Quarter in the Safari Hotel, Scottsdale, through Nov. 1. . . . **The Nadine Jansen Trio**, featuring **Reed Curry** and **Danny Shannon**, has returned for another stand at Scottsdale's Executive House. **PHIL STRASSBERG**

Signings

Dino, Desi and Billy rejoined Reprise Records. Trio has been signed to a five-year contract calling for both the recording services of the trio as well as the members individually. . . . **Oliver** to Liberty/UA. He was formerly associated with the Crewe organization.

Jimmy Dickens, formerly with Columbia, signed with United Artists Records. . . . **Sam Samudio**, previously known as **Sam the Sham**, joined Atlantic, where his first album, "Sam: Hard and Heavy" was produced by **Jerry Wexler** and **Tom Dowd** at the Atlantic-South Criteria Studios in Miami. . . . **The Third Rail**, an East Coast rock group, to **Bob Halley Productions**. . . . **Debbie Green** to Irving Speck's Spice Productions. . . . **Fuego** signed with Lounge Records, a subsidiary of Glori. . . . Jazz pianist **Barry Miles** joined Poppy. . . . The **PJ's** to **Ken Roberts** for personnel management. . . . **Kathleen Emery** to **Le Roy Prinz** for personnel management. . . . **Chris Smithers** signed with Poppy, who plan to issue his debut album in January.

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U.K. Group to U.S. in RCA Promo Tour

LOS ANGELES—Rod Edwards and Roger Hand, two singers recorded by George Martin, are being brought to the United States by RCA Records for personal appearances in conjunction with their forthcoming RCA LP, "Stranded."

The duo is managed by International Management Combine (IMC) which is setting up a talent agency to develop a cross-country tour of major concert halls.

The duo, which calls itself Edwards Hand, was recorded by Martin in London and is the first British band he has worked with since his affiliation with the Beatles.

The duo wrote all the songs. One side of the concept LP is titled "Death of a Man." The other side is called "America." Martin and the two musicians worked on the LP five months.

Martin's production work includes the use of a synthesizer

and the charts are designed to allow the two composers to express their collective thoughts on the world around them.

The duo will be in this country about Nov. 20. IMC's co-owner Lenny Poncher has been offered concert dates for Edwards Hand with Three Dog Night, Eric Clapton, Elton John and Sly and the Family Stone, among others.

Ionesco Play As Musical

NEW YORK — Eugene Ionesco's play "Amedee" or "How to Get Rid of It," will be made into a musical for Broadway production this season. The musical will be sponsored by 3W Productions, headed by Stanley Swerdlow, Henry L. Hoffman, Norman Eisner and Eric Blau.

Mort Shuman and Eric Blau, who conceived the off-Broadway hit, "Jacques Brel Is Alive and Well and Living in Paris," will adapt the Ionesco material. Blau will do the adaptation and the lyrics while Shuman will compose the music.

Atco in Deal With Clinton

NEW YORK — Atco Records has set up a distribution deal with the Clinton label, based in Birmingham, Ala., for a single, "A Woman's Way," by Rozetta Johnson, which is a regional breakout.

The deal was completed by Jerry Greenberg, vice president, production and promotion for Atco, and Clinton Moon and Jesse Lewis of Showtime Productions who manage and produce the artist. Moon and Sam Dees produced the single.

Fogarty Writes For Creedence

NEW YORK — Creedence Clearwater Revival have no more concert dates planned until early 1971 so the group's leader John Fogarty is writing material for their sixth Fantasy album. The album will be recorded in November for a planned end-of-the-year release.

The group is now sorting out offers for tours in 1971, which will take them to Australia, New Zealand and Japan. In addition, a return tour of England and Europe is planned.

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Talent In Action

• Continued from page 26

ists single that's on both the Hot 100 and Easy Listening Charts. Her LP "Shirley Bassey Is Something" is on the chart, too.

Performing, for the most part, in a crimson, sequined jumpsuit with a bikini top, she added fuel to her vocal fire with accompanying shimmys and suggestive gestures. But there was never a suggestion of the honky-tonk. This part of her act was a display of coordination, sophisticatedly and subtly handled, as her eyes and derriere erupted with controlled showmanship.

Other tunes she sang included "On a Clear Day," "I (Who Have Nothing)," "Life Goes On," and "The Lady Is a Tramp." Ted Simon and his orchestra backed her solidly, and Brian Fay's conducting and directing were outstanding. **ROBERT SOBEL**

SURFERS

Outrigger Hotel, Honolulu

The Surfers are home again, but without a permanent home. They're appearing at the Outrigger's main showroom, on a double-bill with guest artists (Sonny Charles, Beverlee & Sidro with the Sneakers), and hopefully they'll land a permanent Waikiki address.

The group continues to provide a show long on laughs and polish. One thing is certain: they are never dull.

Big Al Naluai and cool Clayton Naluai bask in the spotlight—the former as the clown, the latter as the straight man—and the rest of the group complete the slick picture. There's pianist-vibesman Pat Silva, drummer Joe Stevens and organist Buddy Naluai.

The mode is mod for a good portion of the revue—from "Sweet Caroline" to "Jailer, Bring Me Water." But there's a brief display of Hawaiians, too, in tunes such as "Maui Girl." **WAYNE HARADA**

DICK JENSEN

Century Plaza, New York

Dick Jensen is a vocal treat and a visual trip. He is a cross between the explosive urgency of Ray Charles and the romantic vibrato stylings of Johnny Mathis.

Blend the two together and Jensen emerges, gliding around the stage as if he were on ice skates, shaking his body like Tom Jones, twisting like a moderate James Brown shouting like a Joe Cocker, romanticizing like a Mathis.

In his local debut Jensen was totally overpowering, working hard, fast, earnestly to prove that the string of major clubs he has played as an unknown are worthy of his abilities.

This Hawaiian dynamo, whom this reporter first chronicled in Billboard's Hawaii special in July of 1969 is all Mainland, although he does one Hawaiian medley. His opener of "I Love You More Today Than Yesterday" registers the point that his interests are in adult songs. He grooves nicely in "Spinning Wheel," "Quando, Quando, Quando," "Love, Love, Love" and "The Vehicle."

Two soul singers, the Duncan Sisters add an infectious backing

and work nicely with the 10-piece Al Pellegrini band augmented by Jensen's own four-man rhythm section topped by guitarist-conductor Andy Sanchez. Jensen works comfortably with hard rhythm numbers and soft ballads.

ELIOT TIEGEL

BEVERLEE & SIDRO WITH THE SNEAKERS

Outrigger Hotel, Honolulu

Beverlee & Sidro with the Sneakers are better than ever in their Outrigger debut. They're appearing in the main showroom till Saturday (24), and it's evident they are a headline act.

Leggy and lovely Beverlee is what singing's all about. She handily delivers the goods, mostly tried and trusted material, and her compadres are decidedly both vocally and instrumentally.

Variety is the watchword. There are ensemble workouts, solos, and duets—each number a fine showcase for talent in the ranks. Beverlee's show-stopper are "Fancy" and "Snowbird."

Sidro, Beverlee's spouse in real life, displays a keen guitar savvy on his thoroughly entertaining medley of "Green Leaves of Summer," "Meditation" and "Ebb

(Continued on page 40)

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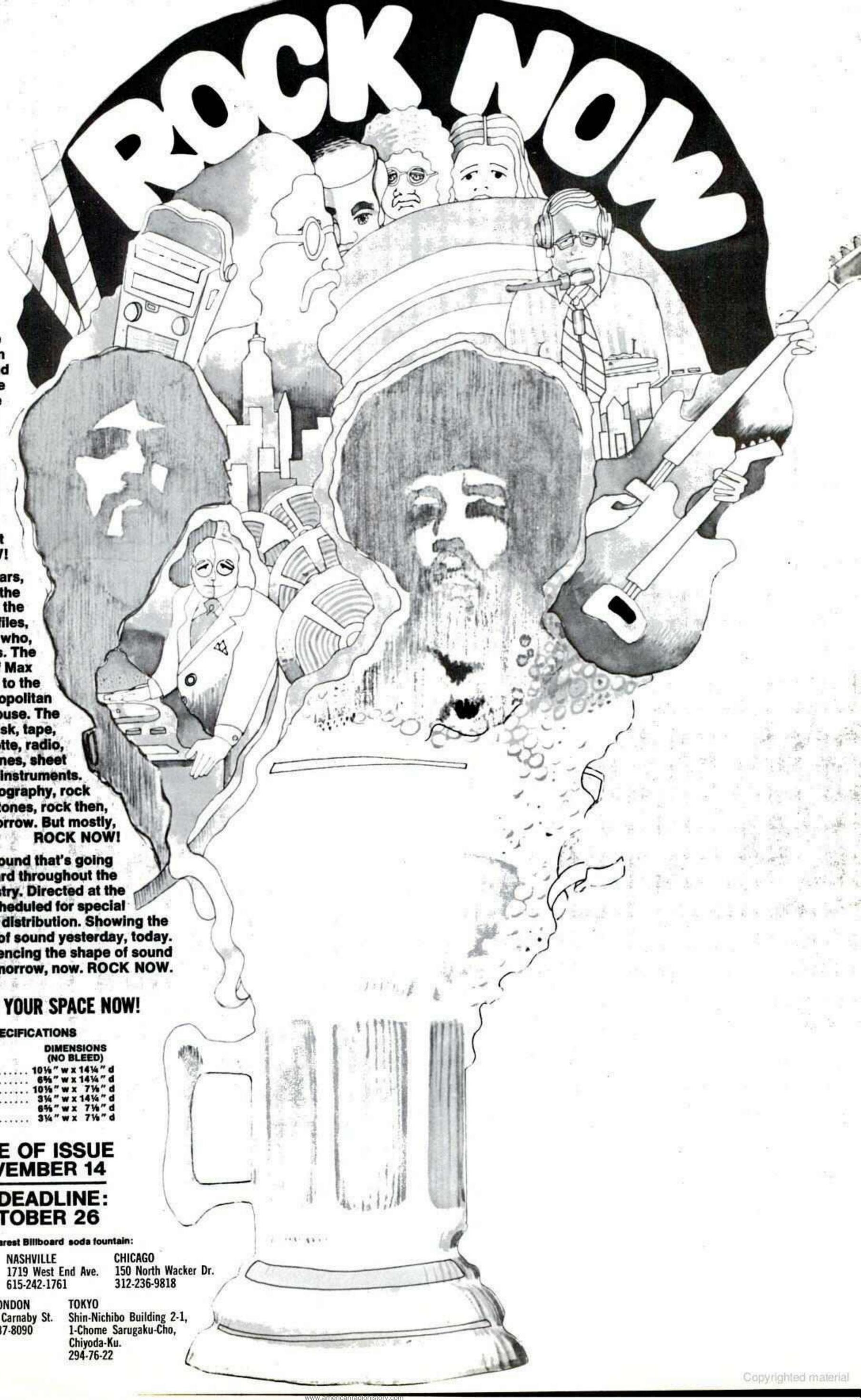
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Radio-TV programming



THE IDES OF MARCH, Warner Bros. recording group, pause with members of WEEL, Fairfax, Va., after a concert which also featured the Incredible Fog and Wooden Nickle. Left to right, front row, Larry Cash and Dave Hoehnie from WEEL, Washington, and Larry Millas, Robert Bergland and Jim Peterik from the group. In the back row, left to right, are John Christy, of WEEL; Bud Becker, Washington talent promoter; Jay Beattie and Richard A. "The Wierd Beard," who hosted the event; with Ides of March members John Larson, Chuck Somar, Bob Destocki, the road manager; and Mike Borch.

KCMO Weds Pop & Country

KANSAS CITY, Mo.—KCMO, beginning immediately, is blending easy listening records with country music. But Dick Carr, new general manager of the 50,000-watt facility, emphasized "this will not be a country music station."

Basically, KCMO will be "marrying pop music and country music," he said. He mentioned that several years ago, when setting out to create the sound of WIP in Philadelphia, "we had several guidelines. On one hand, you had Frank Sinatra, on the other our own background in Top 40 radio. It took a long time to build WIP because you don't reproduce a WNEW—those stations happen. But we added sports and news, and promotion and soon the station had its own identity."

He pointed out that easy listening stations had leaned more and more toward music on the Hot 100 Chart of Billboard.

"And today, it's my impression that you find a great deal of records on the Hot 100 Chart influenced by country music."

"I see the same thing happening that happened with us at WIP—Sinatra on one hand and Fats Domino on the other—now in easy listening radio—B.J. Thomas mixed with country artists."

He pointed out that Linda Ronstadt, Anne Murray, and the Creedence Clearwater Revival are turning out country-oriented material.

He promised that KCMO will have an exciting sound based upon this whole new concept of pop music. Pop artists played will include Poppy, the Carpenters, Simon & Garfunkel, Neil Diamond, and Glen Campbell. Country artists will include Dolly Parton, Warner Mack, Roger Miller (Carr pointed to Miller's "South" record), Stonewall Jackson, Ray Price, David Houston, and Roy Clark.

The sound of the station will be supplemented from both pop and country albums and Carr said that as soon as the sound of the station has been shaken down KCMO will weave in oldies. "KCMO is going to be a new kind of MOR station," he said.

WIBC's Todd Sees MOR in Danger

INDIANAPOLIS — "People may be worried about Top 40 stations losing their identity, but it's really middle-of-the-road stations who're in danger," according to Gary Todd, music director and morning air personality for WIBC.

WIBC, managed by Jim Hilliard, set out and is succeeding at carving a niche for itself in what previously had been considered and undentable market.

"Just recently, I monitored several radio stations. The rockers were all playing half of an MOR playlist without really getting into it."

And he felt that a large number of MOR radio stations may be falling victim to the pressure and playing records that really have no bearing on their target audience.

"Middle-of-the-road stations should be easy listening stations without falling into the category of becoming a background music station. It's easy to fall into the category of a background station and a MOR station must be constantly alert," he said.

WIBC hinges its programming on between 20 and 30 hit singles, plus as many as 20 new albums on a given week. But those LPs are not left to chance; as few as two cuts may be cleared by Todd for airplay.

"Our whole format is based on familiarity. You can take any 10 new albums today and you'll more than likely find the songs 'Raindrops Keep Fallin' on My Head' or 'Close to You.' Most albums that come out today in the easy listening category are just remakes of tunes that were recent hits." By sticking largely to these LP cuts, WIBC is guaranteed of always having familiar music on the air.

As for singles, "by the time I get on a single, even one that fits our music sound, the artist or group has likely been on television several times and adults

probably recognize them even though they may not recognize the tune."

He pointed out, though, that you could take all of the music and, unless you have everything else to go with it, you could throw the whole station out the window. "There's a cliché that states radio is a giant that thrives on creativity and, if you don't feed it, it'll devour you. WIBC is very strong in promotion, community service, news."

In music, WIBC uses a hot clock programming pattern. Air personalities are allowed to pull the album cuts for their show, although a stack of albums is kept handy and kept fresh. The station plays artists such as Frank Sinatra, Ray Conniff, and among the newer things Todd is high on the Mike Curb Congregation, Hugo Montenegro, and the Buddy Fite albums ("only two or three cuts from the new LP"), plus "Nashville Organ" by Kossi Gardner on RCA Records.

Todd started in radio at KYRB in Fairbanks, Alaska, while going to high school. "I was the kid who spent every single minute down their at the station . . . even took the news home to read it at night." He also worked at such stations as KOL in Seattle, KIMN in Denver when Ted Atkins was program director there, and CKY in Winnipeg, Can.

He also worked at KSON in San Diego when Ted Randell programmed the station Top 40. Before Randell got there, the station had 100 records on a jukebox. "That was real jukebox radio. You punched a button and talked up to the intro. It was really 'fun' because when you got to the 100th record, the whole machine had to recycle. That was in the late 50's. It was called TNT radio—Tunes, News, and Time."

He sighed. "Thank the Lord, WIBC isn't like that."



ALEXANDER RABBIT, Mercury records artists, sent two of their members to WMMR-FM, Philadelphia, to thank Jerry Stevens for playing the album. Left to right, are, Charles Brodowicz, organist for the group; Michael Tierson who does the "Marconi Express" show on WMMR-FM; Chris Holmes, lead guitarist; and Jerry Stevens, program director of WMMR-FM.

Live Concerts Build Rapport for KRLA

LOS ANGELES—Through a flood of live concerts, many of which feature record artists KRLA hasn't ever played, KRLA has been building up a strong rapport with listeners here, according to Bill Woods, head of promotion. By the end of the year, the station will have tied-in with some 60 preferences of artists ranging from Neil Diamond to Dionne Warwick with Concert Associates headed by Steve Wolf, president, and his partner, Jim Rissmiller. Concert Associates was formed about four years ago by Wolf, Rissmiller and Bob Eubanks. Eubanks later dropped out to host "The Newlywed Game" TV series. And Concert Associates is now owned by Filmways.

To illustrate how effective the close cooperation between KRLA and Concert Associates is, the Top 40 station recently scored quite well in ratings against the long-dominant KHJ. A year and a half ago, said Wood, KHJ "had us two-to-one. In a recent ARB audience survey, though, KRLA's Don Burns had a 7.4 to his competitor's 6.6. And Dick Saint had 7.8 to his competitor's 6.4." He said that he didn't want to negate the job that KRLA program director Johnny Darin has done, but that KRLA is back in business and the association with Concert Associates has surely helped.

The main sites used for the concerts include the Forum in Englewood, which seats 18,000; the Anaheim Convention Center, which seats roughly 9,000; the Santa Monica Civic Auditorium, which seats more than 3,000; the Pasadena Civic Auditorium, which seats 3,000, and the Long Beach Arena, which seats 14,000. A Neil Diamond concert at the Anaheim site was sold out a

(Continued on page 40)

WSAN Revamps Its Top 40 Format; Michaels Is MD

ALLENTOWN, Pa.—WSAN, 5,000-watt station here programmed by Ed Leonard, is revamping its Top 40 format and has hired Johnny Michaels as music director and 6-midnight air personality. Leonard said that the station will be making an all-out music effort. Although the playlist has been cut considerably and "hardened" a bit, the station will expose some 15 new records a week. The idea is that the shorter playlist will give stronger attention to these new records. In addition, the station has launched a printed playlist and will be distributing this to local record stores and to record distributors.

Use of oldies will also be expanded and the station will play between three and five an hour. From midnight to 5 a.m.,

WSAN concentrates on progressive rock album cuts.

Air personalities include Bob Ross, Sugerman, Jim Dougherty, Michaels, and Harvey.

CKWW-FM 'Free Form'

WINDSOR, Ontario—CKWW-FM has switched from MOR to a progressive free form format during broadcast hours from 6 p.m.-signoff, which varies nightly. There is one live air personality on from 6 p.m.-midnight, at which point the station goes automated. The reason for the switch, according to Mitchell Marcus of CKGM-FM, Montreal, is because the public in the



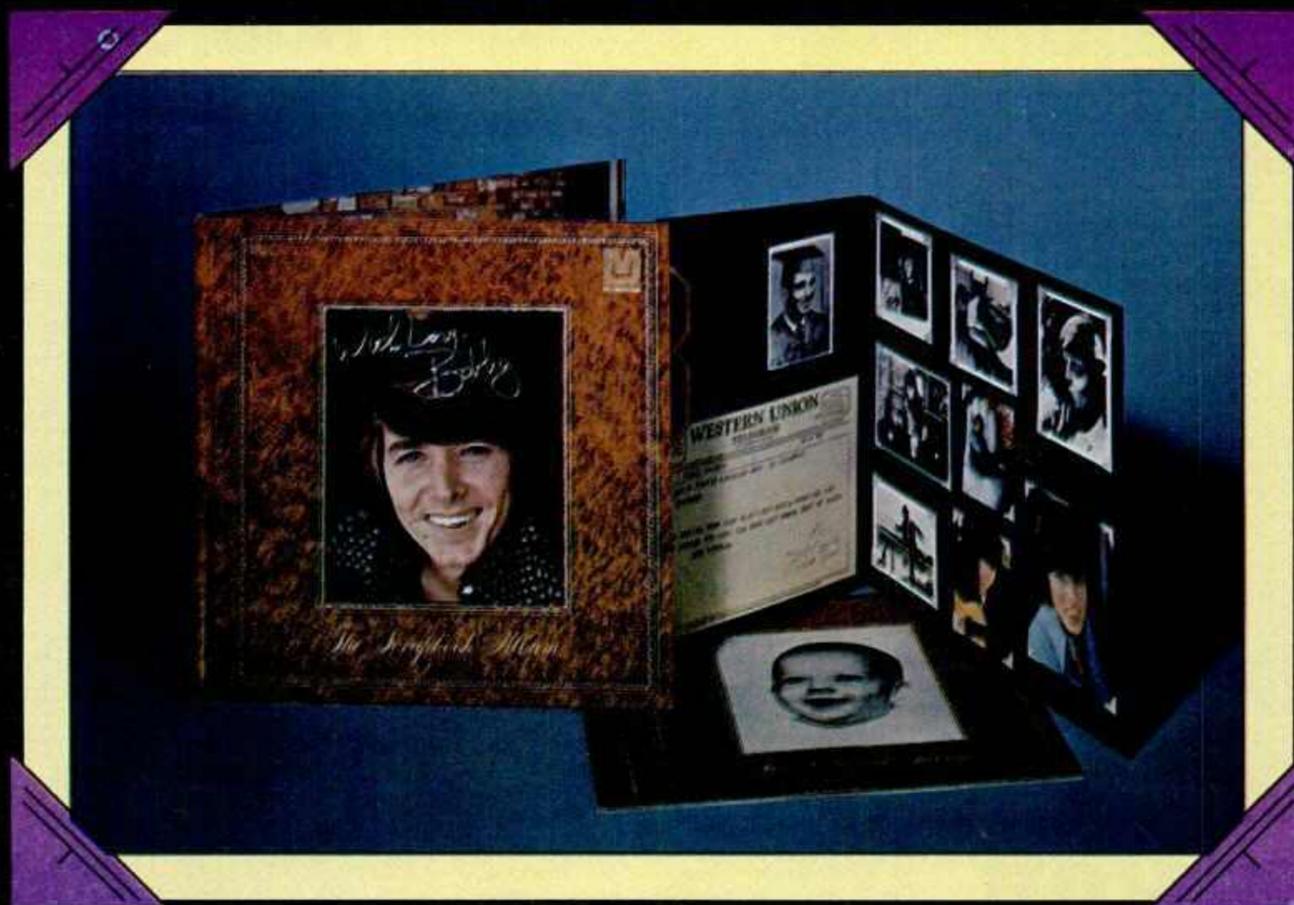
LORETTA LYNN, center, Decca Records artist, is greeted by Ed Sullivan, left, after singing her new Decca single at a performance at the Mid-South Fair in Memphis. Her performance was taped for telecast on "The Ed Sullivan Show," CBS-TV.

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

So, I'm sitting here quietly at my desk, only occasionally working, when comes a telephone call from a guy in a bar on Sixth Avenue who suddenly decides to be a disk jockey and calls me up to get him a job (you think I'm kidding, eh? I don't mind trying to help professionals; in fact, I feel like I've accomplished something when I've helped a good disk jockey and/or program director get a job. But this guy has had no experience. . . . "just think it'd be a hell of a looot of funnnn. . . ."). No sooner then I tell him to call back tomorrow, then Gary Todd walks in and says he's traveling around the world and just thought he'd stop by. "Yeah," I says. Anyway, we go out for a beer (he somehow knew my secret weakness) and finally he convinces me. Perhaps, it's the advertising in the Indianapolis News which indicates to me he's not (like I first thought) the guy from the Sixth Avenue bar trying a sneak attack to get a disk jockey job because it's a "hell of a looot of funnnn." Actually, Gary Todd, music director and morning air personality of WIBC in Indianapolis, is going around the world. He's racing Chuck Riley of WIBC, who set off in the opposite direction (you know—by way of Brady, Texas). While Gary is sitting across the desk, Bob Goode calls (he was listening to WIBC) and says to tell Gary that Chuck is already in Japan. Gary and I get him further behind in a local German Brau Haus as we consume a few beers, assuming (hopefully) that Chuck has stopped at a Geishi House or something similarly exciting in Japan. I've forgotten my point for telling this story, so I think I'll just end it here. But first, Jack Sorbi called and mentioned that he didn't think it was much of a promotion—"after all, they are having to do without the services of two of their best air personalities for a while. They could run this type of promotion every week and I wouldn't mind." For those of you who know, Sorbi is program director of WFBM, which competes against WIRC. Oh, well, back to the races, eh.

★ ★ ★
Bob Canada, program director at WROV in Roanoke, Va., likes "10 Pound Notes" by the Steel

River on Evolution; says "Amos Moses" by Jerry Reed on RCA is a big hit. . . . Bill Ward, manager of KBB, in Burbank, Calif. (Los Angeles), picks "Aunt Maudie's Fun Garden" by Jimmie Dean on RCA.

★ ★ ★
Ted Atkins, program director of KHJ in Los Angeles, is putting the Top 40 station back in high gear and the July/August Pulse leading by a hefty margin 6-10 a.m., largely on the strength of teens, but also very respectable in men and women. The same trend seems to exist through the day, except that KFI's baseball does quite well in the afternoon and evening. The KHJ countdown goes like this: 11 between 6-10 a.m.; 13 from 10 a.m.-3 p.m.; 10 from 3-7 p.m., and 9 from 7-midnight. In those same time periods, KRLA has 5, 8, 7, and 7. Easy listening giant KMPC has 7, 5, 6, and 10. KFI has 6, 5, 10, and 16. KIIS, the hangout of Lee Sherwood, has shown much at this point although it's still early. A real strong showing has been made by KMET-FM with a four in the evening. Soul station KGFJ has 5, 6, 6, and 5. So, KHJ seems to be taking a stronger dominance. Ted Atkins is bringing in Jerry Butler from WRKO in Boston to help out, too.

★ ★ ★
The lineup at WGAR in Cleveland: Don Imus, Joe Mayer, Chuck Collier from WSAI, Cincinnati; Bob Vernon and Norm N. Nite. And here's a note from WGAR program director John C. Lund: "As you can imagine, Don Imus is killing them in Cleveland. In fact, the phone company's lawyers called this morning to complain about his 6:15 a.m. phone calls to a certain operator at the phone company asking her (a) "Are you married," and (b) "Do you mess around." Answer 'no' to the first and 'yes' to second, spurring 352 calls this morning alone to the business office from men wanting to speak to this operator! I just came back from spending five days at PAMS in Dallas cutting most of Series 40 and a lot of custom girds. Several of the jingles were

on the air immediately. They did a whale of a job for us and Bill Meeks should be especially proud, as his entire staff is, of his son Dennis. As a member of the old KOA staff, I have a few comments on Bob Sherwood's June Pulse report on Sacramento radio. One thing that he failed to break out for you was demographics. As you know, the magic of our formula is that the programming is demographically designed for the 18-to-34-age group. We're especially proud that KXOA in just two months (from the time we changed our format to the end of the one-month rating period) we went from a No. 8-rated station to a solid No. 2 in adults 18-34. KROY and KXOA were so well entrenched in the No. 1 and No. 2 positions, that the No. 3 station was thousands of listeners away. We might mention also that KXOA had no on-the-air promotion preceding or during the June Pulse, while KROY (as asterisked in the Pulse) was attempting to give away \$1,000 an hour for the entire month. I might also remind Bob Sherwood that he was promoted from music director to program director the first of July and morning man Johnny Hyde was program director while the June Pulse was being taken. Nonetheless, KXOA in Sacramento served as a fantastic test market for the new WGAR sound which has been updated and improved." In defense of Sherwood, I believe Johnny Hyde once telling me that Sherwood had been more and more involved with the programming of KROY somewhere back, so Sherwood may be more responsible for the ratings than Lund believes. Oh, well. Nothing like a good argument. Would you like to comment now, Bob?

★ ★ ★
Don Bradley, the latest victim at WIFE in Indianapolis. He's gone to WYRL in Fort Wayne, Ind. . . . Ed Kauffman has joined "The Mike Douglas Show," produced at KYW-TV, Philadelphia, as assistant producer; he'd been on WBZ-TV, Boston; Trian King is now production assistant of the show. . . . H. Drury, a technician for NZBC in New Zealand, is willing to trade airchecks of stations there with somebody willing to aircheck several stations in the U.S. Cassettes preferable. His address is 20 Smith St., Hamilton, New Zealand.

★ ★ ★
Staff at KRIG, Odessa, Tex.: Program director Bob Johnson, Bruce White, Jim Blain, and John Bagwell. Station is MOR and also plays some big band sounds and Bagwell needs records. . . . A note from John McCloud at KLIV, St. Jose: "I wish to thank you for a recent mention in Vox Jox about air shift changes at KLIV. However, the person who sent the information neglected to give you the complete lineup, so here are the names of the remaining jocks: Tom Barry, 6-10 a.m., three years with KLIV; John McCloud, 10 a.m.-2 p.m., there and a half years with KLIV, and Ross McGowan, 9-midnight, two-and-a-half years with KLIV. The reason I gave the years was to illustrate the fact that there is some stability in radio, at least at KLIV. P.S.: Our news director Jack Smith has been here for four-and-a-half years and assistant news director Jim Braden has been here three-and-a-half years."

★ ★ ★
Would you believe that Tom Campbell, KYA, San Francisco, called five times Monday (12). . . . Jim Conlee from WEIM in Fitchburg, Mass., to WIXZ in Pittsburgh. This may herald a general exodus from the Knight Quality broadcasting stations, including national program director Tom McMurray. . . . I now have 77 progressive rock stations good on my personal list, and that's not counting the quasi stations. All but one are FM, two are college stations that I think a lot about. A good many of these are showing

(Continued on page 50)

ZBS Plans Studio in Upstate New York

FORT MILLER, N.Y.—ZBS Media, Inc., a new radio and artist production studio located on a 45-acre estate on the Hudson River, about 30 miles from Albany, will have studios ready in about one week and plans to cater to the progressive rock FM station.

The studio is equipped with a 4-track Ampex AG 440 tape machine, three 2-track machines, remote equipment, a Philips-built 4-channel board fully equipped with pan pots, reverb, special effects filters and equalizers, Phillips turntables, production modulators, joy sticks for panning between the 4-channels, a Nagra, a wide assortment of microphones, and a Martin Vari-Speed. All equipment can be set

up from quadrasonic reproduction when required.

Plans are to produce commercials, jingles and even mystery serials for distribution across the country.

Two radio shows, one featuring "Meatball," who is Tom Lopez, head of production at ZBS, and one show featuring "Snakeskin," chief engineer, are also planned for immediate syndication when the studio opens.

Meatball has produced shows for the BBC in England, CBC in Canada and the Pacifica Network as well as working for a time at WUHY, Philadelphia, where he did a nightly broadcast, "Feed," and at CKGM in Toronto. "Snakeskin," Bob Bre-

(Continued on page 50)

RADIO-TV Job Mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is \$15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS OPEN

Top Gun #1 Country Station in Midwest looking for afternoon drive jock, maybe you're a man with track record as country jock looking to move from small to medium market . . . or maybe a rock jock about to go batty from Top 40 pressure. My friend . . . come to country, much room to become big man in this field. Top studios and people to work with. First ticket pros only no hicks or beginners. Maybe we'll see each other at CMA if you get resume and production/air check first mailing to Box No. 316, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Exposed a lot of heavy rock before heavy was heavy on the 1st progressive rock show in the state. Then suffered format affliction and became one heck of an editor and writer. Over 20 rock culture features published in the past 4 months. Presently night city editor at 2nd largest paper in state. Been here 22 months. Have lovely wife/lover/friend; three intelligent sons, paid-for 1970 VW Bus, and (big sigh) no debts. Subtle sense of humor with respect for the absurd and a hatred of the obvious. Not very big on dead-end formats (radio or writing) of any kind. Calm, accent-free voice. Call Mr. Nobles at (912) 236-9860 before 4 p.m.

Major Market Contemporary looking for involved, interesting, exciting night-time personality jock who can project within format, Pulse, ARB, Hooper-rated Number One—except at night. Comfortable, pleasant working conditions, salary open. No goof-offs need apply. We want a dedicated professional who can join a team and bring in numbers. References, tape, resume to Box 318, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Anxious to work long hours on your news staff. Experienced disc jockey, control board operator, announcer, salesman. Tight board; third endorsed; dependable, creative, versatile; will relocate. All replies answered. Box No. 320, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Personality plus Contemp/MOR—Immediate opening for professional entertainer in beautiful area. Will consider limited experience if promising. Rush tape, resume, photo and salary requirement to: Barry St. John, WLVA, Box 238, Lynchburg, Va. 24505.

2 experienced first phones, morning and midday, seeking medium or major market Contemporary or Rocker. Both strong on production run tight boards, married, stable, looking for station that doesn't mind paying some decent money for good personality. We don't have to be hired together. If you need a good jock or two write Box No. 321, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

POSITIONS WANTED

Ready to Move . . . 3 yrs.' experience. 1 phone and working afternoon drive time for 100,000 market . . . Want medium market or maybe stable small market . . . will travel to any Top 40 Rocker after 2 weeks' notice. For picture, tape and first letter write Radio-TV Job Mart, Box No. 317, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Paul Michaud is looking for his first job in radio. I have third phone and am a broadcasting school grad. If you would like to help, my tape can be found at 387 S. Quaker Lane, West Hartford, Conn. 06119 (203) 523-7663.

Young, draft-exempt personality looking for opportunity with medium market MOR or Top 40 station. Have been afternoon entertainer on 5000-watt Ohio MOR for the past year. Experience also includes 3 1/2 years production at NBC, Cleveland. Box No. 319, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Say You Saw It in
Billboard

WOULD YOU LIKE A GOOD JOB?

WE NEED A TOP 40 JOCK. IMMEDIATE OPENING.
7:00 P.M. to MIDNIGHT
YOU MUST BE PRESENTLY EMPLOYED
WE ARE AN EQUAL OPPORTUNITY EMPLOYER
WE ARE REPLACING A MAN WHO HAS MOVED
UP TO BUFFALO. BIGGER BUT NOT BETTER!

NO TAPES RETURNED
NO COLLECT CALLS

CONTACT GENERAL MANAGER
ART SIMMERS
W.T.R.Y.
TROY, N.Y.
(518) 274-1100
9:00 A.M. to 5:00 P.M. (E.D.T.)

Why would any station buy our Ski Area Reports in Atlanta? (ATLANTA!)

The big, affluent youth and sports audience wants to know what's going on in its world and where it's happening. **WTCG-TV**, in Atlanta, and more than 200 other stations will tell them beginning November 16.

Our one-minute reports on snow conditions at the big, major ski areas is the medium... places like Aspen, Stowe, Sun Valley and Taos. We phone them to you every day. The reports are fresh and absolutely accurate. They're lively... make great listening for your audience whether it is part of the billion dollar skiing market or not (like Atlanta.)

You get your trading area exclusively for the season. The service is perfectly reliable and it certainly doesn't cost much.

Phone us today.



SKI NETWORK INTERNATIONAL

12440 28th South • Seattle, Wash. 98168 • Phone: 206/244-2960

Radio/Television Ski Reports and Programs • Reporters in Major Ski Areas World-Wide

Campus News

Ron Goldstein is in charge of special projects for Warner Bros. Records in the Los Angeles office. He wants to hear from all college radio broadcasters who desire service from the company. Drop him a line at 4000 Warner Blvd., Burbank, Calif. 91505, or call him at (213) 843-6000.

Also regarding promotion is the **Do It Now Foundation's** album, **First Vibration**. They need money to keep up their drug abuse campaign, something for which everyone should be concerned these days since the candy man has taken two artists quite recently. I don't know what you are doing, but by all means promote this LP. All the money received for the sales of the album go to the Do It Now Foundation. It's time to stop talking and start doing something. If you do not have a copy of the album or the fantastic drug abuse spots which the foundation has made, send your name and address on your station's letterhead to Rich, Do It Now Foundation, Box 223, Santa Cruz, Calif. They also accept money. They need your help now.

Andy Meyer at Bucknell University in Lewisburg, Pa., is the state campus coordinator for A&M Records. All stations in the Pennsylvania area wishing service should contact Meyer at 210 South Seventh St., Lewisburg. Call (717) 532-3711.

Campus Dates

Tom Rush, Columbia recording artist, appears at Lawrance College, Appleton, Wis., Saturday (24) and Ripon College, Ripon Wis., Sunday (25). . . . **Judy Collins**, Elektra recording artist, appears at Valparaiso University, Valparaiso, Ind., Friday (23), and Marietta College, Marietta, Ohio, Sunday (25).

Josh White Jr., who records for United Artists Records, appears at Coppin State College, Baltimore, Md., Wednesday (21); Parsons College, Fairfield, Iowa, Friday (23), and State University of New York at Cortland Saturday (24).

McKendree Spring, Decca recording artists, appear at Corning Community College, Corning, N.Y., Friday (23); University of South Carolina at Columbia, Saturday (24), and University of South Florida, Wednesday (28). . . . **The Original Caste**, who record for TA Records, appear at Texas Tech University, Lubbock, Saturday (24).

The **James Cotton Blues Band**, Verve Recording artists, appear at Hawthorne College, Antrim, N.H., Thursday (22), and American International College, Springfield, Mass., Friday (23). . . . **Hermann Prey**, Deutsche Grammophon recording artist, appears at the University of Wisconsin, Madison, Thursday (23), and the University of New Hampshire, Durham (25).

The Mothers of Invention, who record for Bizarre Records, appear at Beloit College, Beloit, Wis., Saturday (24). **Wowie Zowie**.

Traffic, UA artists, appear at the State University of New York in Albany, Tuesday (20); Muhlenberg College, Allentown, Pa., Wednesday (21), and the State University of New York at Stonybrook, N.Y., Saturday (24). . . . Comedian **Uncle Dirty** will appear at Fairleigh Dickenson University, Rutherford, N.J., Saturday (24).

B.B. King, who records for BluesWay, appears at California State College, Hayward, Wednesday (21); Boise State College, Boise, Idaho,

(Continued on page 40)

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—10 Years Ago October 24, 1960

1. I Want To Be Wanted—Brenda Lee (Decca)
2. Save the Last Dance for Me—Drifters (Atlantic)
3. Twist—Chubby Checker (Parkway)
4. My Heart Has a Mind of Its Own—Connie Francis (MGM)
5. Chain Gang—Sam Cooke (RCA Victor)
6. Devil or Angel—Bobby Vee (Liberty)
7. Let's Think About Livin'—Bob Luman (Warner Brothers)
8. So Sad—Everly Brothers (Warner Brothers)
9. Mr. Custer—Larry Verne (Era)
10. Theme From the Apartment—Ferrante & Teicher (United Artists)

POP SINGLES—5 Years Ago October 23, 1965

1. Yesterday—Beatles (Capitol)
2. Treat Her Right—Roy Head (Back Beat)
3. Lover's Concerto—Toys (Dyna Voice)
4. Get Off of My Cloud—Rolling Stones (London)
5. Keep On Dancing—Gentrys (MGM)
6. Hang On Sloopy—McCoys (Bang)
7. Just a Little Bit Better—Herman's Hermits (MGM)
8. Everybody Loves a Clown—Gary Lewis & the Playboys (Liberty)
9. Positively 4th Street—Bob Dylan (Columbia)
10. You're the One—Vogues (Co & Ce)

SOUL SINGLES—5 Years Ago October 23, 1965

1. I Want To (Do Everything for You)—Joe Tex (Dial)
2. Treat Her Right—Roy Head (Back Beat)
3. Rescue Me—Fontella Bass (Checker)
4. Respect—Otis Redding (Volt)
5. The "In" Crowd—Ramsey Lewis Trio (Argo)
6. Take Me In Your Arms—Kim Weston (Gordy)
7. Ain't That Peculiar—Marvin Gaye (Tamla)
8. These Hands (Small But Mighty)—Bobby Bland (Duke)
9. Let's Move & Groove (Together)—Johnny Nash (Joda)
10. Papa's Got a Brand New Bag—James Brown (King)

COUNTRY SINGLES—5 Years Ago October 23, 1965

1. Hello Vietnam—Johnny Wright (Decca)
2. Behind the Tear—Sonny James (Capitol)
3. Truck Drivin' Son-of-a-Gun—Dave Dudley (Mercury)
4. Only You (Can Break My Heart)—Buck Owens (Capitol)
5. Green, Green Grass of Home—Porter Wagoner (RCA Victor)
6. The Belles of Southern Bell—Del Reeves (United Artists)
7. Is It Really Over—Jim Reeves (RCA Victor)
8. The DJ Died—Ernest Ashworth (Hickory)
9. Love Bug—George Jones (Musicor)
10. The Sons of Katie Elder—Johnny Cash (Columbia)

New Console at Record Plant

NEW YORK—The Record Plant has installed a new 24-track console with quadrasonic monitoring capability in its Studio "A." The equipment was produced by the Record Plant's audio manufacturing division. The firm also plans to install its own tape equipment.

These expansion moves will make the Record Plant's Studio "A" a total facility with all equipment including playback monitor systems.

Selling Sounds

By BOB GLASSENBERG

At A & R Studios **Dionne Warwick** was in to record a few numbers with **Hal David** and **Burt Bacharach**. **David Frost** and **Billy Taylor** have just completed an album for Bell Records produced by **Phil Ramone** entitled "From David Frost and Billy Taylor, Merry Christmas." **Wilbur Harrison** was in to record for Sue Records. And **Mary Travers** will begin shortly to record an album without Peter and Paul for Warner.

The Master Rooms are now opened at Allegro Sound. They can accommodate both stereo and mono. **Stan Vincent** of PEMCO gets credit for the idea of remote recording via cable. In the Allegro Studios this week are **Yellow Payges**, **Tommy James**, the **Shirelles**, **Share**, and for Buddah Records, **Melanie** with her husband **Peter Shekeryk** producing.

The **Chambers Brothers** have been in the Columbia Recording Studios lately, recording new songs for a new album.

Riba Music has finished 30 second and 60 second radio and television spots for the Edison Security Systems, Inc., entitled "Steal From Me No More." The music was composed, arranged and conducted by **Richard Baebeuf**.

Dick Lavsky's Music House has created original music for J.C. Penney's fall-winter national radio campaign package. "The Treasury," is the name for the first 22 commercials in the package and was composed, arranged and produced by Lavsky. It will also serve as the Penney 1970-71 musical theme. Among the musicians at the sessions were **Thad Jones** and **Joe Neuman** on trumpets and **Grady Tate** on drums. The music is a big-band concept utilizing some of the most outstanding musicians around. The Music House also recently installed a new 8-track Scully and a Moog.

Criteria Recording Studios in Miami hosts **Bob Shad's** Mainstream Records artists **Lacewing**, **Raintree** and the **Rush**. Shad is producing with **Howie Albert** engineering. **Eric Clapton** is scheduled for a four day repeat session. Island Records artist **Jimmy Cliff** is taping with **Chris Blackwell** producing. And **Dion** is doing an album for Warner Bros., with **Phil Gernhard** producing.

David Lucas Associates has created the music for four commercials for the Junior Hot Shoppes. **Arnold Blum** was agency producer for Van Sant Digdale. The music was recorded at the Warehouse, Lucas' new studio.

National General Studios has **Louis Armstrong** singing **Steve Karmen's** music for Chrysler-Plymouth. **Chico Hamilton** is doing Waumsetta commercials. **Norm Richards** is producing jingles for Florida Grapefruit Juice and the Cunard Line. Steve Karmen is producing music for Falstaff Beer and Tijuana Smalls. **Glenn Osser** recording Wonder Bread music for Ted Bates. **Malcom Dodds** producing jingles and Raftis Records is producing singles. Epic Records group **Soulsofpy** is producing singles under the supervision of **Bob Motta** and **Jerry Vance**. **Buster Grabbe** is recording commercials for Governor Sargeant of Massachusetts. The Commissioner of the Virgin Islands is in with the Clinton Frank Agency producing shots for the Virgin Islands. Steve Karmen is producing Noxema music and **Garisto-Hyman** is producing Nabisco.

At the Record Plant's East Coast Studios, **Mountain** is working on a new LP for Windfall Records. The **MC5** minus **John Sinclair** is in mixing a new LP for Atlantic. **Robert Lee** is in for **Artie Kornfeld's** Luvlin Productions. And Avco Embassy has **Gershon Kingsley** in doing a piano moog album.

On the West Coast, the Record Plant is hosting the Association for Warner Bros., **Roger Tillison** for Atlantic, **Claudine Longet** for Barnaby, **Magpie** for Mediarts, **Demion** for ABC, **Denny Daugherty** for ABC/Dunhill, **Grahm Parsons** for A&M and for Buddah **Billy Kyle** and the **Inner Sense**, two new artists.

Letters To The Editor

'Hungry Boss'

Dear Editor:

I want to thank you for your help. You may not remember the name, but I was at WHYN in Springfield, Mass., for three years, and I left there for WMEX in Boston. Within three weeks, I called you looking for work.

This is a very peculiar sort of business. Though the insecurities are here, an out of work airman has an immense amount of interest and concern from his friends; occasionally, it can get you a job. There were so many people who tried to help me during this time. **Jim Hilliard**, **Dick Summer**, **Jack Armstrong**, **Joey Reynolds**, you—the list could easily go on for another page. Oddly—if not comically—I found my job by opening up the SRDS book, pointing my finger at a radio station, calling them up and, in less than a

week, I got a job as a program director and afternoon man at a pretty good station in Richmond, Va.

Richmond is a good medium market. And WTVR is sounding better all the time. The station has gone through many changes, including its call letters. But for about a year they have been doing a request radio, Top 40 format. WTVR has gone from nowhere to three in this 19 station radio market. I suspect we'll be doing better fairly soon now.

We do have a 50,000-watt monster here, WRVA. The station has its own helicopter. Why, I don't know. During heavy traffic times, it goes out and tries to find a car.

And in between WMEX and WTVR, I sat in a week at WIBG in Philadelphia. **Joey Reynolds** brought me to the attention of

(Continued on page 38)

45 rpm RECORDS oldies by mail

OLDIES from 1955 to 1970

All original artists.
For complete catalog send \$1.00
(deductible from any subsequent order)
to:

BLUE NOTE SHOP
156 Central Ave., Albany, N.Y. 12206

Rock Now. Rock Here.

Pulsating rhythms emanate never-ending sounds to the purple people. Billboard reports systematic orb-like narrations of allusions telling all about all. Gemlike offspring deliver pence and other barter unto the disc people without grief. Disc influentials, noting the petlike manner in which Billboard gratifies such motif should acquire announcements concerning their particular creations.

"WELL SAID: THAT WAS LAID ON
WITH A TROWEL." . . . Shakespeare.

In other words, advertise in the Rock Now
Issue of Billboard (November 9th)

AD DEADLINE: OCTOBER 26



In an eight way race to become the U.S. label for Canada's King Biscuit Boy and Crowbar, who do you think won?

If you think Paramount you're right.

And now that we've won we can offer you three things:

- 1. A hit single ... "Corrina, Corrina"
PAA-0052**
- 2. A hit Album ... "Official Music"
PAS-5030**
- 3. A hit group:**

"All solid musicians, all together, beautiful...These guys have everything, material, technique, stage presence. Beautiful!"

Dick Lupoff in **CRAWDADDY**

"It's been a long time since rock'n'roll has seen a group as inventive and together as Crowbar."

NEW MUSICAL EXPRESS, England

"The band came on as easily the equal, sans reverence, and occasionally the master of Ronnie Hawkins' old pals from days of yore."

East Coast News in **FUSION**

Crowbar is "a very bright, hard-rocking ensemble...obviously well rehearsed...unceasingly lively."

Mike Jahn in **THE NEW YORK TIMES**

"Harp solos were outstanding...By the last song, the audience was standing..."

Charles Martin in **THE BOSTON GLOBE**

"Crowbar from Toronto were literally sensational...blew everybody's mind."

David Warrien CFMQ on **KINOOKIMA ROCK FESTIVAL**

"Sensational tracks...I doubt if I've ever heard a tighter band."

Ritchie Yorke in **THE TORONTO TELEGRAM**

"Crowbar, a super-personality country/rock assemblage, had to rate with the best..."

Jim Thompson CKBB on **THE STRAWBERRY FIELDS FESTIVAL**

"It's been a long time since any band on the road has been as tight as Crowbar. It's not hard to see Crowbar taking the American scene by storm."

Talent in Action **BILLBOARD**

Official Music "contains some of the most interesting and exciting blues I've heard in a long time."

Peter Wilson in **THE VANCOUVER SUN**



"King Biscuit Boy with Crowbar put out some excellent rock-oriented blues which keep in touch both with modern and traditional forms of the blues."

Bill Musselwhite in **THE CALGARY HERALD**

"King Biscuit Boy is most probably one of the world's foremost blues harp masters." 'Official Music' features some of the heaviest blues and rock music ever recorded."

Wayne Dion in **THE INDEPENDENT GRIMSBY**

"The album is as significant as 'Music from Big Pink.'"

East Coast Column in **NEW MUSICAL EXPRESS**

"...ranks with the best of the years releases from the U.S....the epitome of all that rock can offer."

Album Review in **THE TORONTO TELEGRAM**

"...gives one reflections of what the highly tauted Cream should have been. Crowbar is tight and together."

Bill Hentz in **THE REGINA LEADER POST**

"...it's obvious that the seven-man Crowbar could play circles around Canned Heat, Ten Years After, Led Zeppelin and other equivalents. Crowbar should take the world by storm."

Jim Beebie in **THE TORONTO DAILY STAR**
Crowbar



Paramount keeps on truckin'



Letters to the Editor

• Continued from page 36

Jackson T. And it was a helluva feeling to work in my hometown, at the station that I grew up with, even if it was only for a short time.

I'm pretty happy at WTVR. If I were at the No. 1 station in the market I don't think I would be as interested. A No. 1 station can occasionally tie the hands of a program director. Most of them are not sure how they became No. 1 and they become afraid to be creative, afraid they will lose the magic. A pro-

gram director has a much better chance to put his ideas into an air sound if he has a hungry boss.

Ron Savage
Program Director
WTVR
Richmond, Va.

Attitude Pays

Dear Editor:

May I comment on the several letters discussing broadcast professionalism and pay scale that appeared in your Oct. 3 "Letters to the Editor."

Broadcasting can be an excit-

ing, rewarding profession, or it can be a dull, dead-end job. The difference lies in the attitude of the individual and his willingness to grow in the profession.

Not everyone who works in a hospital is a doctor. By the same token, not every radio station employee can call himself a professional broadcaster.

To earn the degree Doctor of Medicine, a man spends eight to 10 long, lean, up-hill years through college, med school, and internship. Broadcasting demands as much of its profession-

A person is paid in relation to what he can contribute. As one manager I know says, "... anyone can talk and play records. It's what else you can do that counts." As much as it may hurt, it is true that a fair to average announcer who has nothing else to offer cannot command a fantastic wage.

The more a person can do, the more he can earn. The announcer who will "tune" his ability and talent to the maximum through formal education and extensive experience can tag himself a professional and demand the substantial salary that goes with the title.

In my decade in radio, I have never known an announcer who seriously set about gaining maximum experience who did not

receive professional respect and a five-figure salary well before 30.

On the other hand, every disk jockey I have encountered who lowered his sights to include only a board shift with little thought of personal or professional growth has left radio disillusioned or relegated himself to a go-nowhere air shift.

The individual broadcaster must decide his own path. For the man willing to devote 10-to-14 hours daily for five or more years, the rewards are there, just as they are for the professional in any industry.

Larry Melear
WRFC
Athens, Ga.

A Reward

Dear Editor:

I had promised myself I would refrain from commenting on the recent editorial on the jock leaving broadcasting because it didn't offer him enough of a financial reward. It's always been my theory you get back from the business what you put into it. Wayne Denis of WREB said it pretty well. However, the comments from Ken Rutherford at KODE spurred me into writing.

Knowing the Joplin market on a pretty good basis, I can't accept his \$2 per hour as the top salary in the market. I've known a couple of jocks out of Joplin who did a little better than that. I think Phil Jay at WHB in Kansas City came out of Joplin and, although I don't know for sure, I bet he did better than that when he was there.

Grand Island is comparable in size to Joplin. In fact, both cities were in the running when ABC was looking for a "typical" midwestern city to feature in their "Now" series. (Grand Island won!) Here at KRGI, we start beginning jocks at \$115 to \$135 per week and those with experience for even more. Granted, that's not a fabulous salary compared to some, but for no more than these guys have invested in being educated and prepared for this position, it's not bad. In fact, it's a darn good starting wage for this area. Sure some of the factory workers make a bit more... but... how many mornings a week do they arise dreading the day ahead. If you really love broadcasting you've never known the feeling.

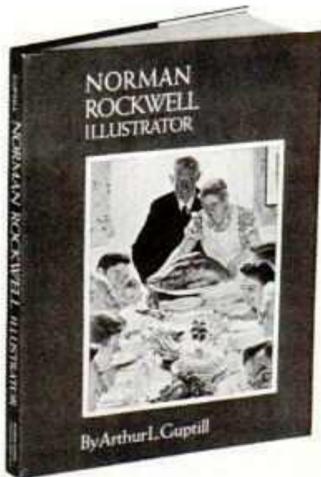
I also am 25 years old and have 10 years (some of them damn frustrating) in the business. I tried other jobs with higher pay and just was not happy. I came back into radio and have not been sorry for it. Sure, some of it's been uphill

(Continued on page 50)

KUVR-FM Bows — Play to Be EL

HOLDREGE, Neb.—KUVR-FM has gone on the air here and will be simulcasting with KUVR until the daytimer AM goes off the air and continue on the air until midnight. Don Gilbert reported that programming will be easy listening; owner William Whitlock terms the music as "sweeping strings." Gary Reise, formerly with KICX in Hastings, Neb., will host the FM show with Marilyn Jorges handling it on Saturday nights. Gilbert pointed out that it's the first time in history Holdrege has had a nighttime station.

OCTOBER 24, 1970, BILLBOARD



NORMAN ROCKWELL ILLUSTRATOR

By Arthur L. Guptill

208 pages. 9x12 inches. 437 illustrations, 43 in color. \$14.95 until December 31, 1970. "\$17.50 thereafter"

In a changing America some things change very little. A Thanksgiving dinner, a soldier's return from war, a father awaiting the birth of his child, a boy's first haircut... these are just a few of the aspects of American life that Norman Rockwell has chosen to depict. Norman Rockwell's first *Saturday Evening Post* cover appeared over half a century ago, in May of 1916, when the artist was just twenty-one. And with that cover began the career of one of the few living American artists whose name and work are both known and loved by millions of Americans.

NORMAN ROCKWELL ILLUSTRATOR was first published 25 years ago. Today it is a rare collector's volume and virtually unavailable. This new anniversary edition, published exactly as it first appeared, with all the fine color plates and fascinating marginal drawings created by Rockwell especially for this book, documents both the life and work of an artist who has portrayed the 'American man'—his dreams, his triumphs, his failures, pleasures and trials—with sure perfection and obvious affection.

There is much to be seen and much to be enjoyed in these pages—a visit with Rockwell at his home and studio, a chance to see exactly how he created his famous *Post* covers, and dozens of anecdotes told by the artist himself. All the many sides of Rockwell's art are described and documented: his portraits and unending search

for the right model; the technical tricks he uses in painting; what paintings have given him the greatest professional satisfaction; the often unpredictable reactions of the American public to his *Post* covers; his superb murals, calendars, advertisements, book and magazine illustrations.

NORMAN ROCKWELL ILLUSTRATOR contains 437 illustrations—43 in color, plus 250 covers for the *Saturday Evening Post* done over a period of thirty years—and offers a pictorial panorama of a growing and changing America. You will see his earliest covers and those he created during the years of World War II and after. The color illustrations include Rockwell's most famous works: The Four Freedoms, the April Fools' Day cover (in which he deliberately planted 45 mistakes), the Willie Gillis Series, a homecoming Marine, the charming charwomen, and many, many more.

Now seventy-six years old, Mr. Rockwell lives and paints at his home in Stockbridge, Massachusetts. In addition to being an active member of the faculty of the Famous Artists Schools in Westport, Connecticut, he gained new recognition with his moon-shot paintings, now in the Smithsonian Institution. Represented in The Metropolitan Museum of Art, Rockwell has just recently been named "Artist of the Year, 1969" by his colleagues of The Artists Guild of New York.



NORMAN ROCKWELL ILLUSTRATOR

by Arthur L. Guptill

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Who's Next?

Thousands of young people's lives have ended tragically as a direct result of drug abuse...including some of the finest talents of our time.

Who is Next?

To Our Fellow Deejays:

Social action and community involvement—on the air and off—can help prevent this mindless waste of lives. **BRUCE MORROW**, New York, works closely with his young audience encouraging them to start their own groups to combat drug abuse. His off air campaign uses the stories of ex-addicts to strengthen the message and on the air his station has presented over 4,000 case histories which speak eloquently against drugs.

HERB KENT, Chicago, is active in the reach-out program for young people. Finds jobs for minority youths and through his appearances in schools encourages students to pursue an education. He was instrumental in raising over \$20,000. for a recent community project.

TOM CAMPBELL, San Francisco, initiated a job for youth program and Drug Alert which broadcasts emergency information on lethal drugs in cooperation with community switchboards and law enforcement officials. He is active in student groups, educational seminars and drop in centers and publicizes his home telephone manned 24 hours a day, to refer those in crisis to people who can assist.

MURRAY KAUFMAN, Washington, designed and circulated CAPP, Community Action Program Package. The 200 page manual gives vital community drug information including list of speakers and organizations. Murray promotes and directs youth concerts while working with parent groups to educate them to cope with drug problems.

ROB SHERWOOD, Minneapolis, visits the high schools in his area, sometimes as many as seven a day. He has created a Smart Set Project for youth and also uses telephone contact and correspondence to advise and assist the people who come to him for help.

BARRY CHASE, Atlanta, teaches classes in a ghetto area YMCA. Chase takes ex-addicts and current addicts to high schools on an educational project and has organized a youth group, The Metropolitan Atlanta Council on Alcohol and Drugs (MACAD).

DON WEST, Denver, took a crash course on drugs with Denver's district attorney to provide himself with a working knowledge of the problem. Now West works closely with Denver's Veterans Hospital, holds rap sessions with listeners and participates in conferences with high school administrators and members of the medical profession.

TOM MURPHY, Seattle, urges young people to become involved in social projects such as Half Way House and does a school lecture series. He is working with the Washington Education Association on a forthcoming drug seminar in Seattle in which he is a featured speaker.

MIKE HARVEY, Miami, promoted a free concert series held without incident on the lawn of Convention Hall in cooperation with the City of Miami Beach. He provides a weekly news letter to the young people and through schools and record stores distributed posters on the adverse affects of various drugs.

RUFUS THOMAS, Memphis, spends much of his free time off the air meeting with parent groups and working to organize neighborhood action projects with both parents and their children. Thomas also produces and broadcasts anti-drug spots.

MARCELLO TAFOYA, Austin, holds "open hearings" on drug abuse communicating with the Spanish speaking population in his area. He produces and broadcasts anti-drug spots concentrating on the citizens loss of rights when convicted of a felony and is deeply involved with the Mexican-American community.

What are you doing?

Let's exchange ideas, pool our knowledge and do something positive to help resolve the problem.

Let us hear from you.

Tom Campbell,
KYA,
San Francisco, California

Barry Chase,
WQXI,
Atlanta, Georgia

Mike Harvey,
WFUN,
Miami, Florida

Murray Kaufman,
WWDC,
Washington, D.C.

Herb Kent,
WVON,
Chicago, Ill.

Bruce Morrow,
WABC,
New York, N.Y.

Tom Murphy,
KJR,
Seattle, Washington

Rob Sherwood,
KDWB,
Minneapolis, Minn.

Marcello Tafoya,
KTGN,
Austin, Texas

Rufus Thomas,
WDIA,
Memphis, Tenn.

Don West,
KIMN,
Denver, Colorado

Campus News

• Continued from page 36

Thursday (22); Pacific Lutheran University, Tacoma, Wash., Friday (23), and New Mexico State University, Las Cruces, Saturday (24).

Charlie Byrd, Columbia artist, appears at Shenandoah College, Winchester, Va., Tuesday (20); Fairleigh Dickinson University, Rutherford, N.J., Friday (23), and Lynchburg College, Lynchburg, Va., Saturday (24).

College Programming Aids

KSLA, California State University at Los Angeles, Steve Resnick reporting: "Tears of a Clown," Smokey Robinson and the Miracles, Tamla; "Why Does a Man Do What He Has to Do," Joe Smith, Capitol; "Let Me Go," Box Tops, Bell; "When the Party Is Over," Robert John, A&M. . . . WNFT, Slippery Rock State College, Slippery Rock, Pa., Dan Hatfield reporting: "I'll Be There," Jackson Five, Motown; "We've Only Just Begun," Carpenters, A&M; "Soul Shake" (LP, "To Bonnie From Delaney"), Bonnie and Delaney, Atco. . . . WPGU, University of Illinois, Champaign, Mike Soper reporting: "Melody," Ides of March, Warner Bros.; "Share the Land," Guess Who, RCA; "I'll Be There," Jackson Five, Motown; "Lola," Kinks, Reprise. . . . WAMU, American University, Washington, D.C., Mick Sussman reporting: "Fire and Rain," James Taylor, Warner Bros.; "Sister Liza Bookman," Rig, Capitol; "We All Sung Together," Grin, Epic; "We Gotta Get You a Woman," Runt, Ampex; "Our World," Blue Mink, Mercury; "Uncle John's Band," Grateful Dead, Warner Bros.; "Little Wheel Spin and Spin," Chakra, Mediarts.

WVBU, Bucknell University, Lewisburg, Pa., Stephen P. Selinger reporting: "Smile," Bert Sommer, Eluthra; "Fire and Rain," James Taylor, Reprise; "The Jeweler," Pearls Before Swine, Reprise. . . . WVBC, Boston College, Boston, Mass., Paul Cuzzi reporting: "Abraxas," Santana, Columbia; "Led Zeppelin III," Led Zeppelin, Atlantic; "Untitled," Byrds, Columbia; "Candles in the Rain," Melanie, Buddah. . . . WLUC, Loyola University and Mundelein College, Chicago, Walter Pass reporting: "Lucy," Crabby Appleton, Elektra; "The Jeweler," Pearls Before Swine, Warner Bros.; "Take It Easy," Savoy Brown, Parrot; "Led Zeppelin III," Led Zeppelin, Atlantic. . . . KUGR, Washington State University, Pullman, Eric Kidder reporting: "Stoned Cowboy," Fantasy, Liberty; "Do What You Wanna Do," Five Flights Up, TA; "Life Is That Way," Jose Feliciano, RCA; "Tears in the Morning," Beach Boys, Brother. . . . WSCB, State University of New York at Buffalo, Clay Pasternack reporting: "I'll Be There," Jackson Five, Motown; "Cry Me a River," Joe Cocker, A&M; "Montego Bay," Bobby Bloom, MGM/L&R; "Tears of a Clown," Smokey Robinson and the Miracles, Tamla; "I Don't Wanna Cry," Ronnie Dyson, Columbia; "Sugarloaf," Sugarloaf, Liberty.

WBCB, Bluffton College, Bluffton, Ohio, Warren Carter reporting: "As the Years Go By," Mashmakhan, Epic; "For Yasgur's Farm," Mountain, Windfall; "Handsome Johnny," Ritchie Havens, MGM; "I Don't Wanna Cry," Ronnie Dyson, Columbia; "It Don't Matter to Me," Bread, Elektra; "Montego Bay," Bobby Bloom, MGM; "See Me Feel Me," Who, Decca; "Sweetheart," Engelbert Humperdinck, Parrot; "Time Waits for No One," The Friends of Distinction, RCA; "Whisky Train," Procol Harum, A&M. . . . KTCB, Southern Colorado State College, Pueblo, Jack Jennings reporting: LP's "Share the Land," Guess Who, RCA; "Atom Heart Mother," Pink Floyd, Capitol; "Beaucoups of Blues," Ringo Starr, Apple; "Fire & Water," Frae, A&M; singles; "Heed the Call," Kenny Rogers and the First Edition, Reprise; "After Midnight," Eric Clapton, Atco; "Gas Lamps & Clay," Blues Image, Atco; "Cry Me a River," Joe Cocker, A&M; "Our World," Blue Mink, Mercury. . . . WKUL, Waynesburg College, Waynesburg, Pa., Gary Olsen reporting: "Lola," Kinks, Reprise; "Fire and Rain," James Taylor, Warner Bros.; "If This Was the Last Song," Dee Dee Warwick, Atco; "Time Waits for No One," Friends of Distinction, RCA; "Gypsy," Gypsy, Metromedia. . . . WGLS, Glassboro State College, Glassboro, N.J.; Jora Gurgione reporting: "See Me Feel Me," Who, Decca; "Can't Find Time to Tell You," Orpheus, MGM; "I Heard It Through the Grapevine," (Cosmo's Factory), Creedence Clearwater Revival, Fantasy; "Suite, Judy Blue Eyes," (Woodstock), Crosby, Stills, Nash & Young, Cotillion. . . . WLIU, Long Island University, Brooklyn, N.Y., Frank Avila reporting: "Country Road," Merry Clayton, A&M; "Cry Me a River," Joe Cocker, A&M; "I Believe in Music," Mac Davis, Columbia; "Mott the Hoople," (LP) Mott the Hoople, Atlantic; "Led Zeppelin III," (LP), Led Zeppelin, Atlantic; "Black Sabbath," Warner Bros. . . . WUNH, University of New Hampshire, Durham, Penny Hodgkins reporting: "No Matter What," Bad Finger, Apple; "The Tears of a Clown," A&M; "Black Magic Woman," "Gypsy Queen," (LP, "Abraas"), Santana, Columbia. . . . WNYU, New York University, Bronx, N.Y., Les Hanson reporting: "Cracklin' Rosie," Neil Diamond, Uni; "Supar Baj," James Brown, King; "I Think I Love You," Partridge Family, Ball.

KRC, Rockhurst College, Kansas City, Mo., Pete Medical reporting: "I Don't Wanna Cry," Ronnie Dyson, Columbia; "The Good Times Are Coming," Mama Cass Elliot, Dunhill; "Circles of Love," Kathy Smith, Stormy Forest; "It's a Lonesome Road," Hearts of Stone, V.I.P. . . . WNIU, Northern Illinois University, DeKalb, Curt Stalheim reporting: "God Love and Rock and Roll," Teegarden and VanWinkle, Westbound; "Easy Rider," Iron Butterfly, Atco; "Cry Me a River," Joe Cocker, A&M; "Heed the Call," Kenny Rogers and the First Edition, Reprise. . . . WIDB, Southern Illinois University, Carbondale, Jeff Avon reporting: "Time Waits for No One," Friends of Distinction, RCA; "Mongoose," Elephant's Memory, Metromedia; "Cry Me a River," Joe Cocker, A&M; "Stop, I Don't Want to Hear Anymore," Melanie, Buddah; "Turning Point," John Mayall, London; "Dinosaur Swamps," The Flock, Columbia. . . . WNYC, State University of New York, Potsdam, "Running Down the Highway," New York Rock Ensemble, Columbia; "Gallows Pole," Led Zeppelin, Atlantic; "Bus Rider"/"Share the Land," Guess Who, RCA. . . . WDVC, Dickenson College, Carlisle, Pa., Hal German reporting: "Gallows Pole," Led Zeppelin, Atlantic; "Southern Man," Neil Young, Reprise; "Love Don't Last Long" (Beaucoups of Blues), Ringo Starr, Apple.

WLPI, Louisiana Tech, Ruston, Bob Wertz reporting: "The Promised Land," If, Capitol; "Unite the World," Temptations, Motown; "Speed King," Deep Purple, Warner Bros.; "All I Wanna Do" (Sunflower), Beachboys, Brothers. . . . WTCC, Springfield Technical Community College, Springfield, Mass., Bill Caldwell reporting: "Gallows Pole," Led Zeppelin, Atlantic; "Fresh Air," Quicksilver, Capitol; "Uncle John's Band," Grateful Dead, Reprise. . . . WWAS, St. Francis College, Iddeford, Me., Gary Weiner reporting: "Hope You're Feeling Better," Santana, Columbia; "Indiana Wants Me," R. Dean Taylor, Rare Earth; "IMMIGRANT Song," Led Zeppelin, Atlantic. . . . WWUH, University of Hartford, West Hartford, Conn., Charlie Horowitz reporting: "As Your Mind Flies," Rare Bird, ABC; "Uncle Charlie and His Dog Teddy," Nitty Gritty Dirt Band, Liberty; "Down Home," Seals and Croft, TA; "Vintage Violence," John Cale, "We Believe," Mylon, Atlantic. . . . KFTD, Alternate University, Jimmy Zilber reporting: "Deaf, Dumb, Blind" (LP), Pharoah Sanders, Impulse; "I Don't Understand," Prez, Cliche; "Live and Conquer," the Right Hand Man, Plot; "Legwork," Jeremy Uteig, Solid State.

'HEE HAW' IN MORE SESSIONS

NASHVILLE—"Hee Haw" is no laughing matter at CBS-TV. The network has given the go-ahead for nine more hour segments to the Yongestreet productions firm, bringing the total to 22 for the 1970-71 season. The show features Buck Owens and Roy Clark and a host of other country artists. Bill Davis and Sam Lovullo produce; Davis also directs.

KRLA Live Concerts

• Continued from page 32

week in advance. The Who drew 30,000 to Anaheim Stadium.

The shows are promoted by Concert Associates exclusively on KRLA and in newspaper advertising. The newspaper advertising benefits the station because they always proclaim: "KRLA presents. . . ." In addition, an air personality of KRLA hosts every show and a special projection system puts the call letters of the station on the roof of the site of the concert during the show. Though KRLA does not have anything to do with promoting the show physically (it's paid for the spots promoting the shows), the tie-in reaps many other benefits. Tickets are sometimes distributed to favorite clients and/or used in a promotional type contest.

But one of the major benefits of the cooperation with Concert Associates is the strong identification with national groups, even though some may never have been on the station's playlist. Wood felt that the concerts have also done a lot toward expanding the tastes of listeners. Thus, while the station has promoted concerts by Frank Zappa and Ten Years After—and never played their records—maybe someday the station will be playing records by the groups as their appeal expands. Concerts coming up include Eric Clapton, Chicago, Grand Funk Railroad and Elton John.

Talent In Action

• Continued from page 30

Tide." He often sings with Beverlee, on the likes of "Something." Al Zepeda and Willie Sisneros offer comic novelties. Organist Chris Hamilton, drummer Tom Cross, and saxophonist Sal Riccardo provide consistently good vibes. **WAYNE HARADA**

DAVID ACKLES

Fortune Theater, New York

David Ackles gave a reserved, but effective, first set at the east-Village Fortune Theater, Oct. 13. The Elektra Records varied from his opening Brechtian number to his calm encore "Down River." Ackles, accompanying himself on piano, again proved a fine folk artist.

Also on the bill were Polydor's Jake & the Family Jewels, one of the most exciting new American groups, and Uncle Dirty, a first-rate hip comedian. The Fortune Theater, which seats about 220, opened the previous week with the same program. An off-Broadway theater also is in the building. **FRED KIRBY**

TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Ago	1	2	3	4	5	TITLE, Artist, Label & Number	Wk. Ago	6
1	1	1	5	WE'VE ONLY JUST BEGUN	6	Carpenters, A&M 1217 (Irving, BMI)	6	
2	2	3	7	IT'S ONLY MAKE BELIEVE	7	Glen Campbell, Capitol 2905 (Marielle, BMI)	7	
3	4	17	22	SWEETHEART	4	Engelbert Humperdinck, Parrot 40054 (Casseroles, BMI)	4	
4	3	2	3	CRACKLIN' ROSIE	9	Neil Diamond, Uni 55230 (Prophet, ASCAP)	9	
5	14	34	—	MAKE IT EASY ON YOURSELF	2	Dionne Warwick, Scepter 12294 (Famous, ASCAP)	2	
6	7	22	26	SOMETHING	7	Shirley Bassey, United Artists 50698 (Harrisons, BMI)	7	
7	5	5	4	LOOK WHAT THEY'VE DONE TO MY SONG, MA	8	New Seekers (Featuring Eva Graham), Elektra 45699 (Kama Ripa/Amelanie, ASCAP)	8	
8	10	19	24	AND THE GRASS WON'T PAY NO MIND	4	Mark Lindsay, Columbia 4-45229 (Stonebridge, ASCAP)	4	
9	6	7	11	EL CONDOR PASA	6	Simon & Garfunkel, Columbia 4-45237 (Charing Cross, BMI)	6	
10	13	28	—	IT DON'T MATTER TO ME	3	Bread, Elektra 45701 (Screen Gems-Columbia, BMI)	3	
11	16	32	34	OUT IN THE COUNTRY	6	Three Dog Night, Dunhill 4250 (Irving, BMI)	6	
12	17	31	35	FIRE & RAIN	5	James Taylor, Warner Bros. 7423 (Blackwood/Country Road, BMI)	5	
13	11	10	10	JOANNE	10	Mike Nesmith & the First National Band, RCA 74-0368 (Screen Gems-Columbia, BMI)	10	
14	9	9	16	PIECES OF DREAMS	7	Johnny Mathis, Columbia 4-45223 (United Artists, ASCAP)	7	
15	8	4	1	SNOWBIRD	17	Anne Murray, Capitol 2738 (Beechwood, BMI)	17	
16	12	11	6	AIN'T NO MOUNTAIN HIGH ENOUGH	11	Diana Ross, Motown 1169 (Jobete, BMI)	11	
17	—	—	—	JERUSALEM	1	Herb Alpert & the Tijuana Brass, A&M 1225 (Almo, ASCAP)	1	
18	15	8	8	CANDIDA	9	Dawn, Bell 903 (Jillbern/Pocketful of Tunes, BMI)	9	
19	18	12	12	FOR THE GOOD TIMES	11	Ray Price, Columbia 4-45178 (Buckhorn, BMI)	11	
20	—	—	—	HOME LOVING MAN	1	Andy Williams, Columbia 4-45246 (Maribus, BMI)	1	
21	36	—	—	I THINK I LOVE YOU	2	Partridge Family, Bell 910 (Screen Gems-Columbia, BMI)	2	
22	22	29	31	THE SONG IS LOVE	5	Petula Clark, Warner Bros. 7422 (Pepamar, ASCAP)	5	
23	—	—	—	ONE LESS BELL TO ANSWER	1	Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	1	
24	20	20	20	LONG LONG TIME	7	Linda Ronstadt, Capitol 2846 (MCA, ASCAP)	7	
25	32	33	—	WOODSTOCK	3	Assembled Multitude, Atlantic 2764 (Siquomb, BMI)	3	
26	—	—	—	STONEY END	1	Barbra Streisand, Columbia 4-45236 (Tune Fish, BMI)	1	
27	—	—	—	HEY GIRL	1	Lettermen, Capitol 2938 (Screen Gems-Columbia, BMI)	1	
28	38	—	—	PIECES OF DREAMS	2	Ferrante & Teicher, United Artists 50711 (United Artists, ASCAP)	2	
29	29	37	38	OUR HOUSE	4	Crosby, Stills, Nash & Young, Atlantic 2760 (Giving Room, BMI)	4	
30	34	36	36	UP ON THE ROOF	4	Laura Nyro, Columbia 4-45230 (Screen Gems, BMI)	4	
31	21	21	25	ONE MORE RIDE ON THE MERRY-GO-ROUND	4	Peggy Lee, Capitol 2910 (Screen Gems-Columbia, BMI)	4	
32	33	—	—	I'LL BE THERE	2	Jackson 5, Motown 1171 (Jobete, BMI)	2	
33	37	38	—	MONTEGO BAY	3	Bobby Bloom, L&R 157 (Unart/Cheezeburger, BMI)	3	
34	26	26	27	MEASURE THE VALLEYS	6	Keith Textor Singers, A&R 500 (Blackwood/Raisin, BMI)	6	
35	35	39	39	I JUST WANNA KEEP IT TOGETHER	4	Paul Davis, Bang 579 (Web IV, BMI)	4	
36	27	16	15	THAT'S WHERE I WENT WRONG	10	Poppy Family (Featuring Susan Jacks), London 139 (Gone Fishin', BMI)	10	
37	—	—	—	YOU DON'T HAVE TO SAY YOU LOVE ME	1	Elvis Presley, RCA Victor 47-9916 (Miller, ASCAP)	1	
38	—	—	—	IT'S IMPOSSIBLE	1	Perry Como, RCA 74-0387 (Sonburg, ASCAP)	1	
39	39	—	—	LUCRETIA MAC EVIL	2	Blood, Sweat & Tears, Columbia 4-45235 (Blackwood/Bay, BMI)	2	
40	—	—	—	DO WHAT YOU WANNA DO	1	5 Flights Up, TA 202 (Brig/Tiny Tiger, ASCAP)	1	

Billboard SPECIAL SURVEY For Week Ending 10/24/70

America in the 60's Our industry has put it on record

GREAT SONGS OF THE SIXTIES

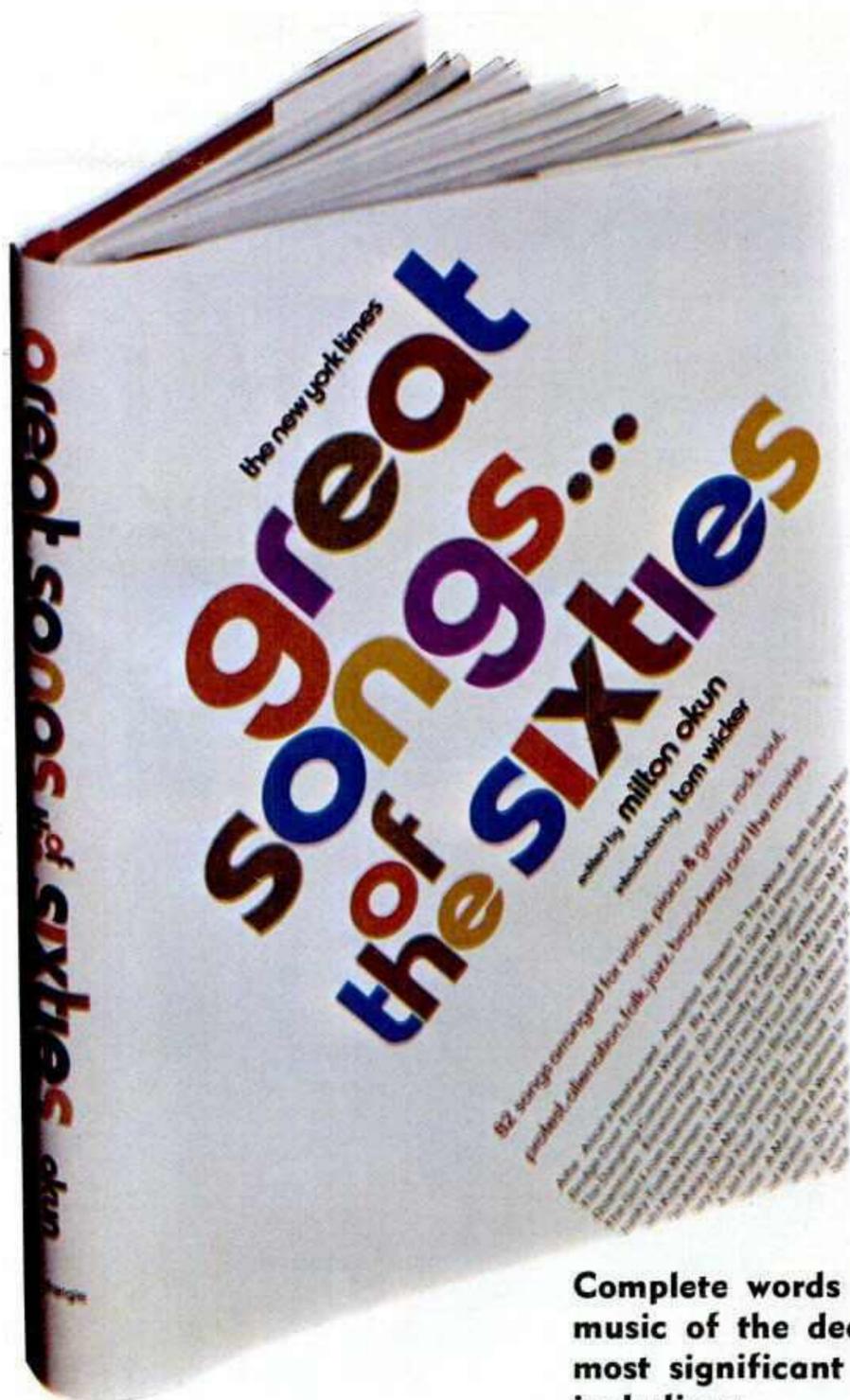
is a compilation of 82 songs—representing the most significant messages for America's generation in the last decade. For the music industry, this book provides insight into the historical, political, social and cultural attitudes of our society.

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Coin Machine World

Utah Programmer Faces 'Jukebox Rock Backlash'

SALT LAKE CITY—Charts and radio playlists are important jukebox programming aids but there are many other variables. Ray's Music Co. programmer Boyd Nielsen here has even come upon what he calls "rock backlash" where locations are requesting "Okie From Muskogee" which is played to tease and roust the younger patrons.

Referring to the Merle Haggard establishment-oriented Capitol record popular in late 1969, he says: "I have had about 10 requests for it lately. I'm sure it's a kind of backlash against

the kids. A lot of adults are tired of having so much rock music on the jukeboxes and are playing this record in self defense.

"In this one tavern there is a bartender about 35 who requested 'Okie From Muskogee' and the record is really playing in the spot. I ask him all the time if he's the one who is playing it and he swears a lot of people are playing it."

Older records receiving heavy jukebox play are nothing unusual in here. One of Nielsen's top playing records right now is Charley Pride's "Is Anybody Goin' to San Antone."

Nielsen claims that the vari-
(Continued on page 44)

New Finnish Coin Causes Confusion

HELSINKI—A new cupronickel coin, valued at one Finnish mark, is causing confusion among operators and importers of coin-operated machines. The new coin, similar to the old silver one but .3 grams heavier, is in most cases rejected by the machines.

According to Allan Soiniemi, director of the Finnish Mint, all importers of coin-operated machines were advised of the change and it is not the intention of the Finnish government
(Continued on page 44)

NEW ROWE PRESIDENT

Harry Martin Tells Industry Views

By EARL PAIGE

ST. LOUIS—Rowe International was the first U. S. manufacturer of jukeboxes to show its 1971 line and the firm's new president is indicating that the industry can look for even more firsts from the Whippany, N. J.-based subsidiary of Triangle Industries. As for predictions about 1971 jukebox business, Harry Martin is cautiously opti-

mistic, but the feeling here during the sales meeting with distributors would definitely point to a turn around in business.

The industry doesn't know Martin well as yet. He comes from the electronics industry and from Rowe's parent organization, also rather unique and new to the jukebox business.

At the convention here, Martin amiably took some kidding from his sales executives. One joke concerned how he assumed the presidency: "Someone wearing golf shoes stepped on his IBM card," said Hank Leonard, a comedian who is better known as "Senator Claghorn." Martin was also introduced at one point as "now being one of us."

In a long interview fitted in with his busy schedule, Martin's astute knowledge of the jukebox business becomes all the more surprising, considering the relatively short time he has been

New Wurlitzer 1-Speed Model Threat to LP's

CHICAGO—If jukebox operators and patrons continue to look upon the little LP 7-in. album with indifference, jukebox manufacturers may revert to single speed phonographs, according to Robert Bear, sales manager, Wurlitzer Co., which for the first time is offering one version of its new Zodiac model without the album feature. Other models, however, will play LP's.

Bear seems reluctant to give up on the little 33 1/3 r.p.m. disks, but says: "If the public
(Continued on page 48)

Wurlitzer Jukebox: New Style, Options

By EARL PAIGE

CHICAGO—Wurlitzer's new Zodiac jukebox represents a new styling and a line of machines offering operators many variations and options. One option is a "Record-Now-Playing" indicator that will be standard on the deluxe model. Another option is the four-quarter accumulator which allows for variable pricing never before available on Wurlitzer jukeboxes.

The Zodiac, shown privately to distributors, was officially un-

veiled at Music Operators of America recently and is characterized by the celestial Zodiac design created in seven colors covering the blue-green spectrum. The Zodiac symbols are used importantly in several play information panels.

The Zodiac will be slightly higher in price, according to sales manager Robert Bear, although models without the little LP feature will remain the same.

(Continued on page 44)

IN EUROPE

Seeburg Dist. Adding Games

By WALTER MALLIN

HAMBURG—Seeburg's West German representative, Seevend GmbH, has acquired the exclusive distribution rights for Sega amusement equipment.

This is third major manufacturer to be represented by Seevend which already has exclusive distribution rights for Williams equipment (for the last

five years) and for Chicago Coin (since March 1970).

Chicago Coin has also appointed a Seeburg affiliate, See-rome, to represent its interest exclusively in Italy.

Announcing this news, Seevend joint manager Hans Rosenzweig told Billboard that he
(Continued on page 44)

New Equipment



Wurlitzer—200-160-100-Selection Phonograph

Wurlitzer's new Zodiac jukebox offers as an optional feature the increasingly popular "Record-Now-Playing" digital indicator at the upper right of all new looking phonograph. The Zodiac signs are carried through in several key areas as in the play information panels. The design is all new: for example, the front center glass panel using seven color shades. Steuben glass etching, grained panels of pecan finished Parkwood, metal and glass and translucent plastics all combine for pleasing appearance. Internally, the amplifier of the stereo machine, the junction box, stepper, power supply and playrak have all been moved to the top for easier servicing. In terms of better sound, a scratch compensator, balance control and individual base and treble controls are featured. Of the new features is the four-quarter accumulator which allows for the insertion of quarters and half-dollars up to \$1 before selection is made. The dollar bill acceptor is optional and has a separate cash container. A security cash container is also offered that automatically locks when removed from the machine. A paging system, income computer, wall boxes with or without speakers and the Satellite II combination speaker/selector are all additional accessories available.

Nebraska Jukebox Meeting



NEBRASKA jukebox operators met recently in what was the largest gathering ever held by the Coin Operated Industries of Nebraska (COIN). Scenes from the banquet attended by over 70 people show that many wives participated. Howard Ellis (second

photo) accepts a special Music Operators of America (MOA) award; Fred Granger (center) stands between Mr. and Mrs. Ed Kort (he is COIN president); Ed Zorinsky (right) speaks while MOA president A. L. Lou Ptacek and Mrs. Howard Ellis listen.

Wis. Company Moving Into Jukebox Moving Business

By BENN OLLMAN

MILWAUKEE—Every sale of a new jukebox triggers at least four moving jobs in and out of locations and Yeats Appliance Dolly Sales Co. is very happy about this.

The first move sees the new jukebox being carted into an operator's top location.

Move No. 2: The displaced machine is moved into the operator's second best spot, triggering move No. 3 as that location's jukebox shifts down to the next ranking position. And the jukebox removed from that bottom spot heads for a distributor on a trade-in deal.

One or two additional moves down the location ladder depending on the size of the operator's route would not be a variety.

And each of these equipment moves calls for the use of that unglamorous but absolutely essential heavy item handler: the dolly.

With jukeboxes currently tipping the scales at somewhat over 400 pounds, pin games averaging from 250 to 300 pounds, pool tables somewhere between 600-700 for the medium size units, and bowlers 800 pounds and over, the need for sturdy, labor-saving dollies becomes quickly apparent.

According to Al Marin, advertising manager and officer of the Yeats Appliance Dolly Sales Co., here, "Dollies will continue to be in demand as long as jukeboxes are not produced

with handles and step glides for taking them up and down stair treads."

Founded 32 years ago, Yeats Appliance Dolly Sales Co. is exclusive distributor for the Yeats dolly in 43 states. Its earliest customers were refrigerator movers.

"But it didn't take long before jukebox operators all over the country latched on to dollies for their use, too. Today, we figure that about 80 percent of the nation's jukebox operators depend on our dollies. The average dolly is worn out and replaced after six to eight years of use."

Xerox Copier Uses Screen

BOSTON—A new coin-operated xerographic device that shows microfilm images on a screen and enlarges and prints them on ordinary, unsensitized paper was announced here by Xerox Corp. The new unit offers copies at prices ranging from 5 cents to 25 cents each, at the option of the installer. The coin mechanism makes its own change. Users can scan rolls of microfilm or study individual images on the machine's 9 by 11½-inch viewing screen. Single enlargements are delivered on 8½ by 11-inch bond paper.

Seeburg Adds Games

• Continued from page 43

thought amusement only machines would soon be appearing in German pubs and inns which previously have been limited to jukeboxes and pay-out machines. He said innkeepers were having to find an increasing number of distractions for their clients in order to combat the appeal of television.

Seevend, he said, was well suited to supply inns and pubs with Speedways from Chicago Coin, missile machines from Sega and Bonanza shooting galleries from Williams.

Poor Pressing Hurts Jukebox Action in Utah

• Continued from page 43

ables affecting jukebox programming are such that out-of-state lists and chart reflections are often misleading. "We have to go about 60 to 70 percent on the conditions existing here."

He is having some problems locally on hot records that he cannot get in time to program. "We're buying from ABC Dist. and on artists such as Merle Haggard and Charley Pride we just don't seem to be able to get them fast enough. If we miss on our locations checked every other week we lose a month's playing time." (About 25 percent of Nielsen's personal 60 stops are checked every week.)

Nielsen and Ted Samuelson are responsible for programming the entire route, however.

Poor Pressing

Another problem here is records that are poorly pressed. Nielsen claims that about half of the "Fire and Rain" recordings on the Warner Bros. label will not start on the jukebox.

"I'm sure this James Taylor record would be tremendously popular if we could get good copies. We have had numerous service calls where the location complained that the record would not start—it has a poor starting groove.

"It's not worth a service call to go out and change a record such as this so I end up not bothering with the record. Most of the trouble is on independent labels."

Nielsen buys records every week. He has been with the firm 18 years, the last 10 of which he has been involved in programming.

Two for a quarter play pricing has still to catch on here. "It's a tough battle. In some spots we've proven it but other locations make us change back."

Some locations have as many as 20 wallboxes which require a lot of the routeman's time but

(Continued on page 48)

Wurlitzer Jukebox: New Style, Options

• Continued from page 43

The company is offering several models (with 200-, 160- and 100-selections). Some of the option features have not been finally priced out.

Another departure is the mounting of the amplifier, junction box, stepper, power supply and playrack at the top of the dome above the record changer rather than on the cabinet floor.

The sound system affords 40 watts of music power for the jukebox itself and an additional 40 watts for auxiliary speakers. The system includes scratch compensator, balance control and individual bass and treble controls.

The overall appearance of the Zodiac is characterized by the blend of die castings on the upper dome framing the sides and surrounding the section and coin entry area and by the unity of metal, glass, pecan-finished, Parkwood grained panels and translucent plastics.

The record-now-playing feature, first introduced by Seeburg in 1969 and now adopted on Rock-Ola machines as well as on the Zodiac, informs the patron as to which selection is playing at any given time. As an option feature, the unit will be priced in the \$35 range, but could be incorporated in one line of models. This is being studied.

Price Variety

The four-quarter accumulator, another option feature priced in the \$60 range, offers operators more pricing variety than ever before. For example, patrons can choose six pre-programmed records for two quarters and 12 pre-programmed records for

four quarters. There are variables in between, too.

The patron may choose eight or ten pre-programmed selections for two quarters or eight for three quarters. The pre-programmed selections are keyed by a burgundy and a gold bar. The new accumulator accepts half-dollars as well.

Another option feature—the dollar bill acceptor—has a separate container for the bills located in the upper dome area.

Another security feature is the automatically locked cash container. A second key is needed to open it once it is removed from the jukebox.

Still other option features include the income computer, which gives a confidential reading and print-out of all money inserted into the machine.

A paging system combines on-off and volume control of the machine and mutes the music when in operation.

Remote control equipment includes wallboxes with or without top mounted speakers. The Satellite II, a combination speaker and selection device (actually functioning as another "jukebox") is also again available.

New Finnish Coin

• Continued from page 43

to contribute to the cost of adapting machines to take the new coins.

However, a plus factor is that new acceptors for the cupronickel coins will not accept the lower value foreign coin which has been extensively used in the old coin machines.

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Mixed Nuts	\$.067
Baby Chicks, 25-Lb. Ctn.	9.65
Rainbow Peanuts	\$.072
Bridge Mix	\$.072
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Jelly Beans	\$.072
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Harry Martin Tells Industry Views

• Continued from page 43

theater ticket vending, is still involved in a joint marketing plan with All Tech Industries offering a Rowe logo pool table, may be expected to acquire more amusement oriented companies, is moving ahead in film jukeboxes with an eye to the educational field—and much, much more.

All of which seems contradictory because Rowe has been rather quiet of late and operators have seen very few advertisements from the company.

"We have trimmed down to fighting weight and will be very careful about letting those inches creep back on our belt," Martin said in a sales talk earlier and repeated in the interview. "One of the first cuts we made in respect to the tightening economy was to cut out advertising," he acknowledges.

A more dramatic trimming move, perhaps, was to have Rowe personnel stage the annual sales convention instead of the usual professional organization (a saving of over \$25,000). Martin indicates that this saving will go into promotion of the new jukebox line.

On a more personal note, he says: "I told everyone that we would fly coach—and I'm still flying that way." Then he said something that probably accounts for the tremendous respect he enjoys from subordinates: "I have always felt that rank does not afford the privileges many people think it does."



HARRY MARTIN

work most mornings in Whippany at 8:30, driving 30 minutes from his home in Westfield, N. J. The golf shoe joke was cleverly keyed because golf happens to be a favorite hobby, as is bowling. He smokes cigarettes and thinks that the surgeon general's warning in 1964 was based on people who are not as careful about their health as he is. Every weekday morning he does a routine of Canadian Air Force exercises, rewarding himself by not doing them over the weekend.

Triangle acquired Rowe, he explains, because the firm wanted to get into more consumer oriented products. Until this significant move, Triangle was a building construction industry oriented firm involved in wire and cable, copper tubing, plastic pipe, copper fittings, steel conduit, electric raceways and—about the only thing jukebox operators are familiar with

—electrical cord sets, including those normally found in the home.

Rowe accounts for about 25 percent of the corporate operating income and about one-third of Rowe's total sales would be represented by products produced at the Grand Rapids, Mich. factory where jukeboxes are a major product along with the \$1 bill changer, other coin changers, the background music system and accessories relating to music.

Turning to subjects related specifically to the jukebox business, Martin discussed factory ownership of distributors, direct sales, the movement in music by large vendors, Rowe's international marketing picture and the general effects of Triangle's acquisition of the long established Rowe AMI company.

He points out that one effect of Triangle's purchase of Rowe was to make the first change in the styling of the firm's vending machines in seven years. This step in broadening the product line is more dramatically emphasized in this year's MM5 jukebox line.

Martin has some rather surprising observations. For one thing, he answers critics of factory owned distributorships with the point that this actually brings about a more equitable responsibility for meeting sales objectives. Rowe has only three factory-owned distributorships; however, these represent eight offices in five states.

(Continued on page 48)

What's Playing?

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

Baltimore; Soul Location

Jerry J. Eanet, programmer, Evans Sales & Service



Current releases:

"If You Were Mine," Ray Charles, ABC/TRC 11271;
"Stand by Your Man," Candi Staton, Fame 1472;
"Losers Weepers," Etta James, Cadet 5676.

Oldies:

"Sugar, Sugar," Jimmy McGriff.

Chicago; Adult Location

Paul Brown, operator; Betty Schott, programmer; Western Automatic Music



Current releases:

"Sweetheart," Engelbert Humperdinck, Parrot 40054;
"Joanne," Mike Nesmith & the First National Band, RCA Victor 0368;
"Orange Blossom Special/San Antonio Rose," Exotic Guitars, Ranwood 882.
"Detroit City," Dean Martin, Reprise 0955.

Fremont, Neb.; Country Location

Ted Nichols, programmer, Automatic Vending



Current releases:

"Sunday Morning Coming Down," Johnny Cash, Columbia 54211;
"Joanne," Mike Nesmith, RCA Victor 0368;
"It's Only Make Believe," Glen Campbell, Capitol 2905.

Gaffney, S.C.; Young Adult Location

Hal Shinn, operator; Gene Hough, programmer; Star Amusement Co.



Current releases:

"I'll Be There," Jackson 5, Motown 1171;
"Hello Darlin'," Conway Twitty, Decca 32661;
"Cracklin' Rosie," Neil Diamond, Uni 55230;
"It's Only Make Believe," Glen Campbell, Capitol 2905.

Milwaukee; Soul Location

Jim Martin, programmer, Mitchell Novelty Co.



Current releases:

"Losers Weepers," Etta James, Cadet 5676;
"Heaven Help Us All," Stevie Wonder, 54200;
"Groove," King Floyd, Chimneysville 435.

Milwaukee; Teen Location

Cliff Cotrell, programmer, Mitchell Novelty Co.



Current releases:

"Green-Eyed Lady," Sugarloaf, Liberty 56183;
"Fire and Rain," James Taylor, Warner Bros. 7423;
"I'll Be There," Jackson 5, Motown 1171.

Moberly, Mo.; Country Location

Don Skinner, operator, D & J Amusement Co.



Current releases:

"There Must Be More to Love Than This," Jerry Lee Lewis, Mercury 73099;
"For the Good Times," Ray Price, Columbia 45178;
"Snowbird," Anne Murray, Capitol 2738.

Moberly, Mo.; Teen Location

Jack Couch, operator, D & J Amusement Co.



Current releases:

"Gypsy Woman," Brian Hyland, UNI 55240;
"Tighter, Tighter," Alive & Kicking, Roulette 7078;
"Cracklin' Rosie," Neil Diamond, UNI 55230.

Salt Lake City; Country Location

Raymond Samuelson, operator; Boyd Nielsen, programmer; Ray's Music Co.



Current releases:

"Is Anybody Goin' to San Antone," Charley Pride, RCA Victor 9806;
"Sunday Morning Coming Down," Johnny Cash, Columbia 45211;
"How I Got to Memphis," Bobby Bare, Mercury 73097.

Salt Lake City; Teen Location

Ted Samuelson, operator; Boyd Nielsen, programmer; Ray's Music Co.



Current releases:

"Fire and Rain," James Taylor, Warner Bros. 7423;
"Snowbird," Anne Murray, Capitol 2738;
"I'll Be There," Jackson 5, Motown 1171.



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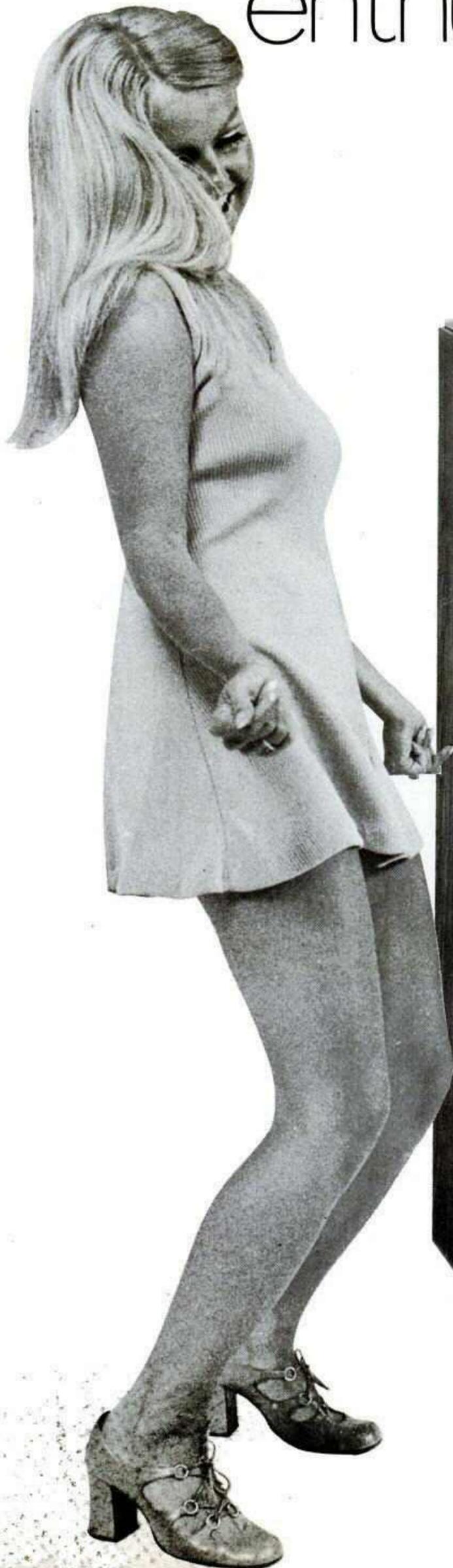
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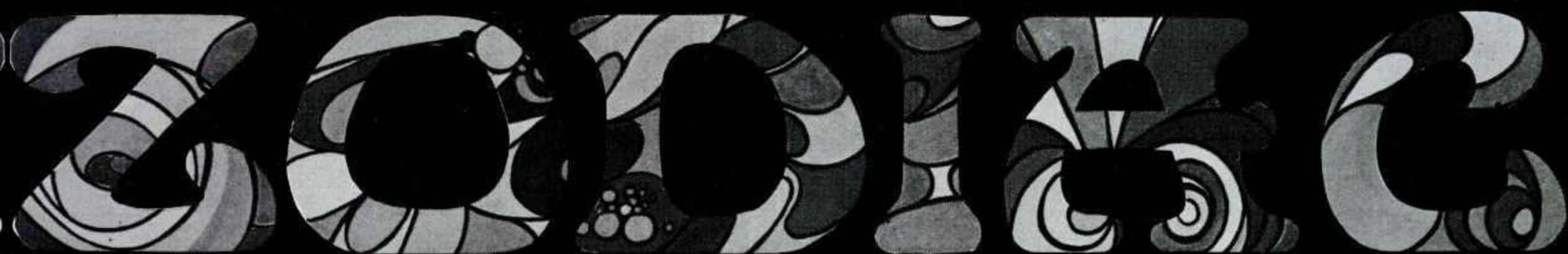
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115 Years Of Musical Experience

Harry Martin Tells Industry Views

• Continued from page 45

"We would prefer not to own distributorships but we have been unable to locate competent independent distributors in some markets. I say competent with

the understanding that this is a broad term.

"The independent distributor often feels put upon and it is true that he is the first to be asked to increase his quotas. But company owned distributorships actually help to carry the total sales responsibility and divide it more equitably," he pointed out in saying that Rowe has taken over offices in Richmond, Va. and New Orleans (Trimount, Rovenco and Bush International are other Rowe-owned offices in New England, California and the Southeast respectively).

Although he prefaces his remarks about direct selling by saying he is no expert, Martin says he cannot see any future in it. "The whole heart of the distribution system such as we have is based on the premise that franchised distributors will sell to operators. Those distributors that sell to location owners are bound to drive their operator customers away."

Rowe's name has been mentioned in operators meetings

where direct sales were discussed and Martin said the company recently terminated one distributor who was selling direct.

"Does the bar owner want to get into the business of advertising and trading a used jukebox? The distributor is equipped to take back older models and refurbish them.

"Direct sales is contrary to the whole philosophy of ecology we're beginning to adjust to today where the emphasis is to scrap less and less material and perpetuate the life and reusability of products, equipment, containers and so on."

Another concern of operators has been the acquisitions of music routes by ARA Services, Servomation, Interstate United, American Automatic Vending and other huge vending firms, but Martin thinks there will always be a place for the small, independent operators.

Moreover, while operators worry about vendor capitalized routes competing with them, and while distributors worry about vendors buying large quantities of jukeboxes direct, Martin believes that the entry of the large vendors into music will bring down the price of equipment to all operators, large and small.

As for the buying power of an ARA Services, he says: "One could also cite the various vending companies that have banded together such as Autoviable Services, Inc. This is a factor you have to cope with in any industry. Every manufacturer has to cater to volume buyers.

"Every manufacturer predicated his product sales on some price breaks or price advantages as volume increases. Our whole quota system for the distributor is predicated on volume, on the distributor obtaining the various plateaus of the quota system. The operators supporting the distributor will benefit through the improved purchasing power of the distributor."

As for the competitive threat of large vendor-backed music routes, he adds: "This small operator will be successful because he can provide local service that

Association Digest

FLORIDA

WINTER HAVEN—The Florida Amusement and Music Association (FAMA) is inviting comments of members regarding a letter being circulated by Addy-Guy Supply Co., Inc., Orlando, Fla., to business places throughout the state. The letter suggests that locations own their own machines and the firm lists jukeboxes, pool tables and all types of vending machines that it can make available.

FAMA also is exploring a pilot program to train jukebox mechanics through the Polk County Vocational-Technical Center. President Wesley Lawson hopes a statewide program can be established.

In other matters, FAMA is warning members about an attempt to change an ordinance in Tampa whereby the license fee on any coin-operated machine would be hiked from \$5 to \$10 and even \$20 per unit.

NEBRASKA

OMAHA—Coin Operated Industries of Nebraska (COIN) president Ed Kort has condensed all the minutes of a recent meeting into 10-page report. COIN is expanding its activities in many areas. Ted Nichols (pictured in "What's Playing" in this issue) will be chairman of a committee organizing a 20th anniversary. A possible convention next spring could involve several states.

COIN is also assigning a committee that will visit the state tax commissioner to investigate the enforcement of violations. Operators are complaining that out-of-state salesmen are selling machines direct to Nebraska locations without collecting or reporting the sales taxes on the sales. Nebraska is a focal point of considerable direct sales activity.

is not stereotyped into a national pattern."

Martin prefers to be less specific about Rowe's plans to expand its PhonoVue, saying only that "We plan an extension of the application to other competitive phonographs." He says the All Tech marketing plan has worked out "reasonably well" but is more mysterious about future diversification into amusement games.

"We view other amusement acquisitions very favorably because the more product that we can be in a position to offer our distributors that they're already selling, the better job we can do for them."

In international areas, Rowe is licensing manufacturers in Mexico, Europe and Asia and is involved extensively in South America where he envisions the development of another Common Market. Acknowledging the uncertainty in certain countries—Chile, for example—he says: "Naturally, our approach to marketing in those countries where there is political unrest has to be careful and conservative."

He views the jukebox business

as growing significantly abroad and developing importantly in America, too. "The phonograph is no longer a side show in a carnival—it's moving into locations that never used to consider a phonograph."

This year, he is determined that Rowe will move more importantly, too.

Poor Pressing Hurts

• Continued from page 44

generate considerable over-play (where several patrons punch the same record simultaneously with one play satisfying them all). "The Seeburg consolette is working fine because it only plays in the booth if the patron puts money in it."

He says that the Mormon influence here does not affect jukebox programming. "We had one single from the Mormon Tabernacle Choir that was a hit in 10 or 15 spots, but this is about it."

Just back from a two week vacation when reached by telephone Nielsen said he had a lot of catching up to do. "It's surprising how many new records can come out in just two weeks."

New Wurlitzer Unit

• Continued from page 43

doesn't want them, operators aren't interested."

At least three companies are now marketing Little LP's and all the new 1970 jukeboxes will play them, including all but one Wurlitzer model. By eliminating Little LP feature, the one Zodiac model remains the same price as last year's, indicating that manufacturers may take a new look at twin speed jukeboxes.



SEEBURG distributor Joe Fitzpatrick, president, South Atlantic Dist. Co. (left), is congratulated by Bill Keel at the grand opening of the firm's new facility in Raleigh, N.C.

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BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	27
2	1	BITCHES BREW Miles Davis, Columbia GP 26	25
3	3	CHAPTER TWO Roberta Flack, Atlantic SD 1569	7
4	4	GULA MATARI Quincy Jones, A&M SP 3030	11
5	5	WALKING IN SPACE Quincy Jones, A&M SP 3023	49
6	8	BLACK TALK Charles Earland, Prestige PR 7758	16
7	7	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	46
8	6	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	67
9	10	THEM CHANGES Buddy Miles, Mercury SR 61280	7
10	9	EXPERIENCE, TENSITY, DIALOGUES Cannonball Adderley Quintet & Orch., Capitol ST 484	6
11	11	EVERYTHING I-PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337	7
12	16	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	7
13	13	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	30
14	17	LAST POETS Douglas 3	6
15	12	VIVA TIRADO El Chicano, Kapp KS 3632	13
16	—	BLACK FOX Freddy Robinson, World Pacific Jazz ST 20162	1
17	14	BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4252	13
18	18	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	77
19	15	KEEP THE CUSTOMER SATISFIED Buddy Rich Big Band, Liberty LST 11006	8
20	20	TRANSITION John Coltrane, Impulse AS 9195	2

Billboard SPECIAL SURVEY For Week Ending 10/24/70

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Soul Sauce

**BEST NEW RECORD
OF THE WEEK:**

"Help Me Find a Way"

**LITTLE ANTHONY
& the IMPERIALS
(UA)**



By ED OCHS

SOUL SLICES: Breakout of the week: **Presidents**, "5-10-15-20" (Sussex). Also right in that bag are **Johnnie Taylor**, **Bobby Byrd**, **Friends of Distinction**. Get hip to big-time hits from **O.V. Wright**, **Intruders**, **Israel Tolbert** and at last **Tyrone Davis** and **Kool & the Gang**. Still smokin' are the **Isleys**, **Barbara Acklin**, **Eddie Floyd**, **Ray Charles**, **Etta James**, **Satisfactions** and **Faith, Hope & Charity**. Plenty of play left in **Anne Peebles**. **Freda Payne** has done it again, inching its way to the top like her "Band of Gold" millionaire. . . . Atlantic will bring its guns to town this month and next when **Aretha Franklin** plays Philharmonic Hall, Oct. 25, **Clarence Carter** headlines the Apollo in November, and **Roberta Flack** plays Wagner College, Nov. 20. She'll star again at the Apollo Theater, Dec. 2-8. . . . **Betty Everett** has signed with Fantasy. **Leo Austell** and **Calvin Carter** of Showcase Productions will produce Miss Everett in Chicago. The label's also cookin' with "Another Man's Song," by **Little Big Horn**. . . . **Canyon**, featuring **Eddie Haddad**, are looking for a hit on "Funky Music" for Mercury. . . . **Willie Mitchell** is producing a **Sequins** LP for Gold Star. He's got his own "Tails Out" on Hi. . . . **Sam** is no longer a **Sham**, but a **Samudio**. First LP for **Sam Samudio** on Atlantic will be "Hard and Heavy," produced by **Wexler & Dowd** in Miami. "Me and Bobby McGhee" is the single. . . . New York newcasters named **WLIB's** "Black Views—with Livingston Wingate" best local documentary. The show is aired every Sunday afternoon at 5:30. . . . Motown's V.I.P. label is back in action with LP's from the **Spinners** and **Hearts of Stone**, who have got a single to sell it in "It's a Lonesome Road." . . . Atco has grabbed another hot master from Birmingham called "A Woman's Way," by **Rozetta Johnson** on the Clintone label. . . . **B.B. King**, off and running with a new album and his "Chains & Things" single, appears on the **David Frost Show**, Oct. 28 and the **Flip Wilson Show**, Dec. 17 "B.B. King watches" are off the production line and being marketed, according to his press, similar to the Spiro Agnew watches. With some differences, I trust. . . . No doubts about **David & Jimmy Ruffin**, **Stevie Wonder**, **Martha & the Vandellas**, **Smokey Robinson** and anything else that's Motown blessed. . . . **Dave McAleer** writes from Pye in England that **Earl Van Dyke's** big one for Motown was "Soul Stomp," and that the **Main Ingredients'** hit was released by RCA a few years ago by the **Insiders**, now the M.I. Dave picks up the rights for Pye to U.S. soul disks not represented in Britain. That's Pye Records, ATV House, Great Cumberland Place, London. . . . Liberty/UA is clicking with **Anthony & the Imperials**, **Andrae & the Disciples** ("Christian People"), **Bobby Womack**, and the **Hues Corporation's** "Goodfootin'." **Robert Patterson** is next with "Mr. Soft Touch." . . . LP of the Week: **Paul Kelly's** "Stealing in the Name of the Lord," Happy Tiger. Also **Funkadelic**, **Willie Mitchell** and more Motown. The **Four Tops'** "Changing Times" album is a smash. . . . One of our local ears says the **Supremes'** "Stone Free" is Smash single material. . . . **Soul Sauce** picks and plays: **Oncoming Times**, "If You Had My Love" (Duo); **Flaming Ember**, "Im Not My Brother's Keeper" (Hot Wax); **Joe Tex**, "The Only Way I Know to Love You" (Dial); **Willie Hightower**, "Time Has Brought About a Change" (Fame); **Jodi Gayles**, "You Gotta Push" (Thomas); **The J.B.'s**, "These Are the J.B.'s" (King); **Glass House**, "Stealing Moments" (Invictus); **Eddie Holman**, "Cathy Called" (ABC); **Clyde McPhatter**, "Why Can't We Get Together" (Decca); **Desmond Dekker**, "You Can Get It" (Uni); **Doris Troy**, "Jacob's Ladder" (Apple); **Jackie Moore**, "Precious Precious" (Atlantic); **Al Perkins**, "Second Hand Love" (Atco). Also: **Florence Devore** on Yeu, **Little Grady Lewis** on Wand, **Mirettes** on Zea. . . . I don't want to forget to mention disks that keep on keepin' on by the **Lost Generation**, **Darrow Fletcher** **Anne Peebles** and the **New Younghearts** on Zea. . . . Not only does **George Morris**, national promotion man for Hot Wax, read **Soul Sauce**, but so does **Ed Ward** of Rolling Stone. Do you?

ZBS Plans Upstate Studio

• Continued from page 34

lecki, is the chief engineer at ZBS and worked as chief engineer at CKGM when he was 23 years old.

Also involved in the new studio is Richard Shanks, who is credited with starting free form radio in New Orleans at both

WWOM-FM and WJMR-FM. Meatball's show will be syndicated as a four-hour weekly show and Snakeskin's show will be for daily four-hour syndication.

Business manager at the studio is Larry Klein; president of the operation is Bob Derand.

Billboard SPECIAL SURVEY For Week Ending 10/24/70

BEST SELLING Soul Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	5	26	25	LOVE UPRISING Otis Leavill, Dakar 620 (Julio-Brian, BMI)	8
2	7	SUPER BAD (Parts 1 & 2) James Brown, King 6329 (Cried, BMI)	3	27	22	GIMME SOME General Crook, Down to Earth 103 (Meryl-Earl, BMI)	9
3	3	EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner-Tamerlane, BMI)	9	28	30	I DID IT Barbara Acklin, Brunswick 55440 (Julio-Brian, BMI)	3
4	4	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	8	29	40	ACE OF SPADES O.V. Wright, Back Beat 615 (Don, BMI)	3
5	5	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	9	30	32	HEART ASSOCIATION Emotions, Volt 4045 (Perv's, BMI)	4
6	13	ENGINE #9 Wilson Pickett, Atlantic 2765 (Assured, BMI)	4	31	—	BIG LEGGED WOMAN Israel Tolbert, Warren 106 (Carwar, BMI)	1
7	8	I DO TAKE YOU Three Degrees, Roulette 7088 (Planetary/Make, ASCAP)	7	32	—	THE TEARS OF A CLOWN Smokey Robinson & The Miracles, Tamia 54199 (Jobete, BMI)	1
8	14	UNGENA ZA ULIMWENGU (Unite the World) Temptations, Gordy 7102 (Jobete, BMI)	3	33	33	I HAVE LEARNED TO DO WITHOUT YOU Mavis Staples, Volt 4044 (Groovesville, BMI)	10
9	16	DEEPER & DEEPER Freda Payne, Invictus 9080 (Gold Forever, BMI)	5	34	34	MONEY MUSIC Boys In The Band, Spring 106 (Greyhound/Doraflo, BMI)	3
10	10	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI)	9	35	42	THIS IS MY LOVE SONG Intruders, Gamble 4007 (Assorted, BMI)	2
11	17	5-10-15-20 (25-30 Years of Love) Presidents, Sussex 207 (McCoy/Interior, BMI)	5	36	48	IF YOU WERE MINE Ray Charles, ABC/TRC 11271 (Tangerine, BMI)	3
12	2	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	11	37	37	ONE LIGHT TWO LIGHTS Satisfactions, Lionel 3205 (Tattersall/Lan-tastic, BMI)	3
13	15	SEEMS LIKE I GOTTA DO WRONG Whispers, Soul Clock 1004 (Roker, BMI)	9	38	38	LET ME TRY Odds & Ends, Today 1001 (Mardix/Bell Boy/Bradley, BMI)	6
14	6	(Baby) TURN ON TO ME Impressions, Curtom 1954 (Camad, BMI)	8	39	39	HEY ROMEO Sequins, Gold Star 101 (Ordens, BMI)	10
15	19	I NEED HELP (I Can't Do It Alone) Bobby Byrd, King 6323 (Cried, BMI)	6	40	21	A MESSAGE FROM THE METERS Meters, Josie 1024 (Rhinelander, BMI)	7
16	18	PART TIME LOVE Anne Peebles, Hi 2178 (Cireca/Escort, BMI)	6	41	35	BABY, I NEED YOUR LOVIN' D. C. Smith, Columbia 4-45206 (Jobete, BMI)	7
17	9	DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2751 (Progressive, BMI)	11	42	43	THE BEST YEARS OF MY LIFE Eddie Floyd, Stax 0077 (East/Memphis, BMI)	2
18	29	I AM SOMEBODY Johnnie Taylor, Stax 0078 (Groovesville, BMI)	2	43	45	MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP)	2
19	12	WHEN YOU GET RIGHT DOWN TO IT Delfonics, Philly Groove 163 (Screen Gems-Columbia, BMI)	6	44	49	TIME WAITS FOR NO ONE Friends of Distinction, RCA 74-0385 (Kirschner, BMI)	2
20	27	LET ME BACK IN Tyrone Davis, Dakar 621 (Julio-Brian, BMI)	4	45	41	LOSERS WEEPERS Etta James, Cadet 5676 (Heavy, BMI)	3
21	20	IT'S A SHAME Spinners, VIP 25057 (Jobete, BMI)	14	46	47	GROOVE ME King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI)	3
22	28	FUNKY MAN Kool & the Gang, De-Lite 534 (Stephanye/Delightful, BMI)	6	47	—	HEAVEN HELP US ALL Stevie Wonder, Tamia 54200 (Stein & VanStock, ASCAP)	1
23	23	I STAND ACCUSED Isaac Hayes, Enterprise 9017 (Curtom/Jalynne, BMI)	6	48	—	TO THE OTHER MAN Luther Ingram, KoKo 2106 (Klondike, BMI)	1
24	11	IF I DIDN'T CARE Moments, Stang 5016 (Whale, ASCAP)	10	49	50	DAWNING OF LOVE Devotion, Colossus 126 (Legacy/Micro-Mini, BMI)	2
25	26	GET INTO SOMETHING Isley Brothers, T-Neck 924 (Triple 3, BMI)	4	50	—	YOU & I Geraldine Hunt & Charlie Hodges, Calla 173 (JAMF, BMI)	1

Letters to the Editor

• Continued from page 38

and tough. But I looked around, decided what I wanted to accomplish and started working toward it. I'm not there yet but the goal is in sight.

How many guys in this business do you know who couldn't be doing something else and make much more? If you think you're worth 10 or 12 thousand a year . . . prove it. And if Ken Rutherford at KODE is the same one I worked with at KMDO in Fort Scott, Kan., have him get in touch with me. I can afford more than \$2 an hour.

Tom D. Nelson
Operations Manager
KRGJ
Grand Island, Neb.

No Quick Pay

Dear Editor:

I have been reading with great interest, the letters appearing recently in Billboard concerning low pay and the gripes about the most challenging business today . . . RADIO.

Some of these letters have some honest gripes, BUT, most are what we program directors find going through job applications every day. Three-year veterans?, looking for that big fat pay check for as little effort and work they can get away with.

Before a prospective disk jockey enters this business he should check to find this is NOT an eight-hour-a-day, five-

day-a-week job. I have been in this business for 15 years, seven of them as program director in markets from Wisconsin to California, small and medium and am proud to be associated with radio. I do not consider the large market "Never Never Land," how can anyone take such a negative attitude toward a market. The jocks in the major markets comb their hair the same way as I. Try getting to know a few. I spend 10-14 hours a day, six days a week programming an AM station and doing an air shift, and soon will add the programming chores of an FM to my schedule. I am not the highest-paid person in radio.

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Vox Jox

Continued from page 34

up quite well in ratings in those markets where the ratings are more accurate representations of the true programming picture.

Doug (Sonny Gray) Monks has joined WEAS-FM in Savannah, Ga., as music director. Station plays progressive rock and Top 40. **Don Bombard** reports in from WNDR, Syracuse, N.Y., where he's music director. From 11 p.m.-1 a.m. on his four-hour show, he'd been playing progressive rock. But says: "Our program director **Dave Laird** is leaving to become program director at WMPS in Memphis. **Dan Leonard**, an 18-year veteran of WNDR, will become program director here. I will now be doing afternoon drive and assisting in production and will continue to program the progressive rock show which will now move to 10 p.m.-midnight and be hosted by **Jim O'Brien**, the originator of the show."

Current lineup at KRGI, Grand Island, Neb.: Music director **Keith O'Neil**, operations manager **Tom D. Nelson**, **Carl (Carl Dean) Redmon**, **Ken (Ken Sebring) Martin**, and **Don (Don Stevens) Inkin**, with **Bob Meyers** doing weekend chores. **George Toles**, program director at KIRO in Seattle, reports the following lineup: **Jim Heath**, coming from KOY in Phoenix where he'd been program director; **Jim French**, **Mark Wayne**, **Bill Yeend**, and all-night man **Jim Bach**. Toles has taken himself off the air. **Jay Ross** is now program director of KZFM-FM, which is blending progressive rock and Top 40 records; he'd been doing afternoon drive at KRBE in Houston and before that was at KSEL in Lubbock.

Susan Richards has been appointed musical talent coordinator for "The David Frost Show," produced by Group W Productions, New York. **Stan Roberts** has

joined WHDH in Boston; he'd been at WKBW in Buffalo. Come on, Stan, did you really start out in radio in Pineville, W. Va.?

Note to **Chris Chandler**: My secretary sent your certificate to KLIF instead of KBOX. What are we going to do now? **Jerry Blavat** is back on the air at WCAM in Camden, N.J., and now program director. He's changed the station to Top 40 with emphasis on the top 15 records and the future 15. Blavat, years ago, used to tape a show for the station from his home. Until recently, he did a show on WFIL-TV, Philadelphia. **Dave Taylor** is resigning as general manager of KPRO, Riverside, Calif., on Nov. 15, says he's going to take a sabbatical and maybe travel around the world.

Dan Coffey, known as **Jerry Jay** at KOBO in Yuba City and on KXOA in Sacramento, is now at KTUF, the Buck Owens country music station in Phoenix. Says: "It's good to be with Buck." Program director now at WEED in Rocky Mount, N.C., is **Don Williams**. Rest of staff: **Wade Johnson**, **Bill Allen**, **Buddy Moore**, **Troy Weaver**, and **Jeff Wilson** on weekends.

Perry Reed, program director of WCCR, 1580 Philo Road, Urbana, Ill. 81801, needs country records. Says WCCR is the only country music station in the market area. At WAYS in Charlotte: **Tom Jones** from WBBQ in Augusta, Ga., and **Robert Roach** from WCOG in Greensboro, N.C. Jones is doing 9-midnight and Roach is doing the all-night show. **Hugh Jarrett**, previously on KBBQ, Los Angeles, is now back on WPLO, Atlanta. Some good people looking for work: **Jack Reno**, MOR or country, 309-691-5889; **Bob Goode**, Top 40, 317-636-2708; **Eddie Briggs**, country, 209-227-4579; **Steve Stafford**, progressive rock, 312-892-7818.

Letters To The Editor

Continued from page 50

but I am making a living and am happy with what I'm doing, which is most important to me.

Jocks should decide that when they take a job the objective is the boss' job. Anyone who thinks he will be a jock all his life and then retire, has got another think coming, those who do not look to the future, which includes management, sales, etc., deserve to end up selling used cars or running a "milk wagon."

Radio is not a business that fosters ill will and insecurity, or offers little in the way of appreciation or monetary reward.

Radio IS a self-satisfying and rewarding business. You must be a company man in this business, maybe more so than any other, and when the company makes more money, you can make more money.

We (radio) do not need a union, we need more dedicated people, dedicated to a great profession that is still growing. Go looking for a job with the idea you do not know it all, no one will ever know it all, as radio changes every day, every hour, every minute.

To **Bill Geiger**, you have not seen what happens to old disk jockeys in your short four years, you really have not seen too much of anything. I'd say if you can't afford to stay in radio another 10 years, and put in 10 hours a day, get out. We don't need you.

OCTOBER 24, 1970, BILLBOARD

dedicated to this business, the pride you speak of will not show up. Management has the pride. We need someone working for us with that same pride to make it blossom.

Dave Stevens
Program Director
WYFE
Rockford, Ill.

Hails Radio

Dear Editor:

I have been reading with much DISGUST the recent rash of letters to the Editor "bad-mouthing" a wonderful, if not the greatest business in the world. I started in radio in 1963 at KDSX in Denison-Sherman, Tex. Nearly starving on \$75 a week, after two years, I moved to KNIN in Wichita Falls, Tex., where I held the 10 a.m. to 2 p.m. shift. After four years there, I got only one raise of five dollars. (Which I had to ask for.) But all the time I kept telling myself to keep on keeping on, and that someday I'd get the break I'd been waiting for.

The "big break" did come in December 1968, when I was lucky enough to become affiliated with KTOK here in Oklahoma City. I still do the mid-morning shift 10 a.m.-2 p.m., and although my salary isn't yet calculated in six figures, I feel I'm working in one of the top money places in the country.

Too many disk jockeys think they either have to work on the

BEST SELLING Soul LP's

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	THIRD ALBUM Jackson 5, Motown MS 718	4
2	4	TEMPTATIONS GREATEST HITS, VOL. 2 Gordy GS 954	4
3	3	DIANA ROSS Motown MS 711	15
4	2	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	28
5	5	STILL WATERS RUN DEEP Four Tops, Motown MS 704	30
6	6	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	6
7	9	CHAPTER TWO Roberta Flack, Atlantic SD 1569	8
8	7	THE LAST POETS Douglas 3	18
9	14	SEX MACHINE James Brown, King KS 7-1115	4
10	10	SIGNED, SEALED, DELIVERED Stevie Wonder, Tamla TS 304	8
11	8	ABC Jackson 5, Motown MS 709	21
12	22	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	6
13	13	ECOLOGY Rare Earth, Rare Earth RS 514	15
14	12	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU Ronnie Dyson, Columbia CS 30223	7
15	11	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402	10
16	17	CURTIS Curtis Mayfield, Curtom CRS 8005	3
17	30	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	4
18	15	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153	12
19	16	GULA MATARI Quincy Jones, A&M SP 3030	9
20	20	WAR & PEACE Edwin Starr, Gordy GS 948	8
21	19	BAND OF GOLD Freda Payne, Invictus ST 7301	11
22	23	CHECK OUT YOUR MIND Impressions, Curtom CRS 8006	3
23	21	LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953	10
24	18	PATCHES Clarence Carter, Atlantic SD 8267	4

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
25	25	MAD DOGS & ENGLISHMEN Joe Cocker, A&M SP 6002	6
26	35	ABRAXAS Santana, Columbia KC 30130	2
27	27	STAND Sly & the Family Stone, Epic BN 26456	78
28	28	A GASSS Jr. Walker & the All Stars, Soul SS 726	3
29	—	CHANGING TIMES Four Tops, Motown MS 721	1
30	32	BLACK TALK Charles Earlard, Prestige PR 7758	21
31	31	GET READY Rare Earth, Rare Earth RS 507	40
32	33	GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342	8
33	26	WOODSTOCK Soundtrack, Cotillion SD 3-500	19
34	38	LOVE COUNTRY STYLE Ray Charles, ABC ABCS 707	3
35	29	EBONY WOMAN Billy Paul, Neptune NLPs 201	13
36	37	RIGHT ON Supremes, Motown MS 704	21
37	44	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	23
38	36	BITCHES BREW Miles Davis, Columbia GP 26	24
39	34	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SPS 581	26
40	45	HAPPY & IN LOVE Gloria Lynne, Canyon 7709	13
41	41	I'M MY BROTHER'S KEEPER Jimmy & David Ruffin, Soul SS 728	2
42	24	MAYBE Three Degrees, Roulette SR 42050	12
43	—	RIGHT ON BE FREE Voices of East Harlem, Elektra EKS 74080	1
44	43	EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	17
45	42	THEM CHANGES Buddy Miles, Mercury SR 61280	12
46	40	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	68
47	47	THE GENE CHANDLER SITUATION Mercury SR 61304	2
48	48	BLACK FOX Freddie Robinson, World Pacific Jazz 20162	2
49	49	THEM CHANGES Ramsey Lewis, Cadet LP 844	2
50	—	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	1

WPGC 'In' Image From New Playlist

WASHINGTON—A further expansion of their playlist to include 60 singles and 15 to 20 album cuts per week is helping WPGC build an "in" image with young adults in the market. The daytime station simulcasts with WPGC-FM; the FM continues all night with a very sizable audience. A further concept de-

veloped by music director Davey Jones includes playing lesser known artists, giving artists vastly needed exposure and the station a chance to break the hits.

"This is great for our ratings. FM radio is strong across the country because they play a lot of different music styles and many artists. I have tried to bring to new artist concept to WPGC in an effort to keep us ahead," said Jones, a veteran of seven years in radio.

"Why should a secondary market break a hit?" asked Jones. "We are leaders and we should break the hits. It takes a good ear and good sense, but it pays off."

Jones said that the audience for today's radio is too sophisticated for a jukebox sound. "One must play relevant music and talk about the relevant issues today," said Jones. He also gave credit to local promotion men.

east or west coast to make good "bread." Which simply isn't the case.

I may never really ever hit the "big times" or become a millionaire, but I'll never say bad things about such a tremendous business as RADIO. It's been good to me and it could be good to others if only they'd have a little patience and let it.

Joel Shankle
KTOK
Oklahoma City, Okla.

"They never try to slough a record off on me. It is really all good music that they bring us," he said.

Another policy of Jones is never to listen to other stations in the area. "Then I cannot be affected by their programming. The tendency then is to use programming ideas that are more original. Big Wilson and I balance beautifully. He does good promotion and I pick the music with the help of the rest of the staff. Of course Bob Howard, our manager, is there to see everything runs smoothly. The outcome is good music programming with honesty," Jones commented.

The air personalities at the station are compelled to play certain records but never told when to play them. They must also have something meaningful to say before they speak. This

(Continued on page 59)

Country Music

CMA's Growth Gains Are Highlights in Hitt Report

NASHVILLE—The growth of the Country Music Association during the past 12 months has matched, if not exceeded, the growth in country record sales, live stage performances and expansion of country music television shows.

This was the gist of the president's report made by Harold Hitt to the membership of CMA at the annual meeting here Wednesday.

Hitt pointed out that more than 650 full-time radio stations switched to a full-time format of country during the past year, and television stations showed a "substantial" increase.

The increase in network shows

and syndicated television programs was obvious.

A CMA survey taken during recent months showed nearly 300 artists appeared on network programs. The syndicated guest list numbered about 200.

Participation by radio stations in the country music month promotion was up 35 percent, and for the first time President Nixon joined the states' governors in a proclamation in observance of the month.

Hitt pointed out that the CMA this year was represented at MIDEM, MOA and NARM, as well as at the second Festival of Country Music at Wembley Pool, near London.

Within the staff operation of CMA the organization published the biographies of Hall of Fame members, a detailed history of CMA, a synopsis of the important events and activities initiated during the past 12 years, complete bylaws for membership requests, and annual election procedures. An enlarged songwriters' pamphlet was published will be available soon.

While working closely with the national shows, the CMA continued its promotional efforts to radio stations through its program of taped spots. During the year, Hitt pointed out, regional membership luncheons were originated, the first of which

took place in Atlanta. Plans were begun to explore the possibility of a spring festival of country music.

Mrs. Jo Walker, executive director of CMA, noted that an improved accident insurance plan for the membership was obtained. She also was active in providing such matters as special parking for out-of-town radio station remote broadcasting units during the convention, expansion of the disk jockey list to include detailed data on members.

According to Hitt, all indications for 1971 point to a steady and even larger growth of country music popularity, record sales and individual involvement.

Nashville Scene

Add another name to the list of artists scheduled to record in Nashville, again with Pete Drake at the helm. Dionne Warwick will be in to do several sides within a few weeks, and Drake will do the producing. He recently produced a session for Ringo Starr at Music City Recorders. . . . The J. Walter Thompson agency returned to Woodland Sound Studios to begin another series of jingles for 7-Up. They are being produced by Kelso Herston. . . . Buddy Killen spent last week completing his latest Pam and Allen Ross release for Dial. . . . Tommy Cash worked with Arnold Brown, producer for Dancer-Fitzgerald-Sample of New York, recording a jingle for Life-savers. . . . Nugget's Suzi Arden left right after the convention for her opening at the Mint in Vegas.

Earl and Gerry Owen, whose Gerry-O Promotions firm was announced last week, have changed

offices to 512 Eighth Ave. South. Among other things, Earl will be managing the business affairs of Audrey Williams. . . . Bob Luman is slated to appear in Puerto Rico late next spring. The governor of Puerto Rico was among many who proclaimed October Country Music Month. . . . The new Hugh X. Lewis record on GRT was produced by Tommy Allsup, and has a strong commercial sound. Hugh's TV syndication will be expanded to some 100 markets this year. . . . The Tommy Scott Country Music Show this year, featuring Tim McCoy, carried through 46 states, six and seven days a week. The caravan traveled on eight pieces of road equipment. All of the artists on the show are on Request Record. . . . Hank and Lewie Wickham, artist for Starday-King, made their first trip to Nashville during

(Continued on page 59)

Opryland Signs a Distribution, Production Pact With Capitol

NASHVILLE—Opryland Records has signed a distribution and production contract with Capitol Records, and the WSM-owned label now will begin marketing product.

Irving Waugh, president of WSM, Inc., made the announcement following lengthy negotiations, initiated through Ken Nelson.

The basis of the agreement is that WSM will join Capitol in supplying a full-time producer here. Plans also call for both a BMI and an ASCAP publishing company, both to be administered jointly by Capitol and WSM.

The company's recording outlet will be under the direction of E.W. (Bud) Wendell, who

will continue in his regular duties as general manager of the "Grand Ole Opry."

"Capitol will handle the promotion, distribution and manufacturing of the label throughout the United States and overseas," Wendell said. "We bring 45 years of prestige and a long history in an area where we have acquired a certain degree of expertise. Capitol brings its name, reputation, manufacturing facilities and distribution ability."

The Opryland label was licensed by WSM last year. Activation was held up pending distribution and production arrangements.

Wendell said the company, for the time being, will make use of existing studios. The principal job at the start will be to build a stable of artists. A few already are under contract.

The original WSM aim was to develop new young artists, and this has been done over a series of months, working with extremely young people.

WVVA in Wheeling also has released its first label product on its Jamboree USA Records. Distribution is through independents.



WADE PEPPER, right, country promotion manager for Capitol, announced that Ralph Emery again will host the Capitol Records Show, held this year for the first time at noon on Saturday (17).

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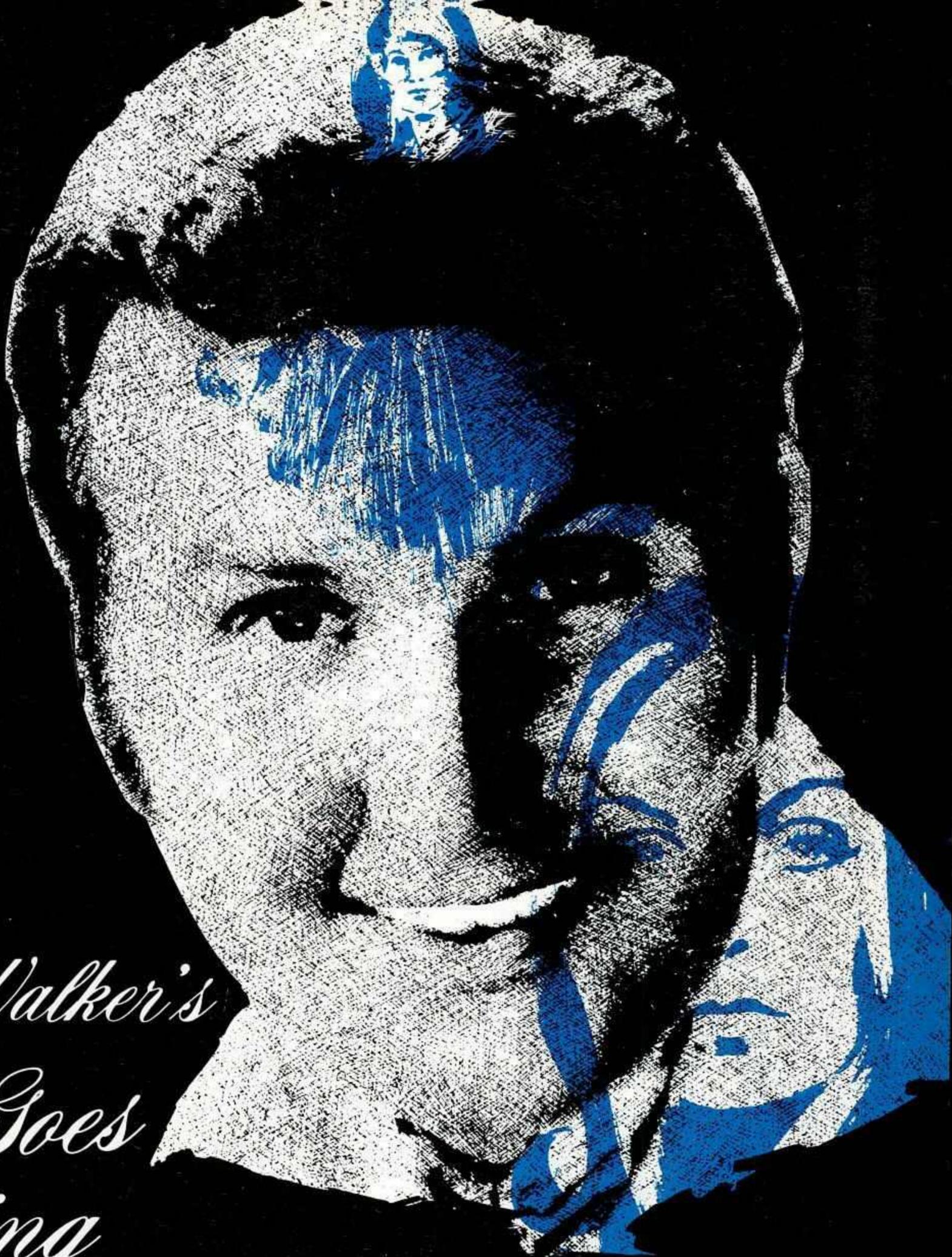
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HUEY P. MEAUX of Music Enterprises in Houston oversees the signing of an exclusive recording contract with Latin-American artist Rocky Gil. Already established in the Spanish market, Gil now will be produced by Meaux who also has been successful in the Latin field.



*Billy Walker's
"She Goes
Walking
Through My Mind"
is a musical experience*

MGM K-14173

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MGM ALBUM
'WHEN A MAN
LOVES A WOMAN'
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/24/70

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI)	7
2	1	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	8
3	4	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	6
4	8	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest/Hill & Range, BMI)	5
5	5	THE TAKER Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	9
6	3	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	10
7	21	THANK GOD AND GREYHOUND Roy Clark, Dot 17355 (Window, BMI)	5
8	11	JOLIE GIRL Marty Robbins, Columbia 4-45215 (Beijo, BMI)	7
9	20	ALL MY HARD TIMES Roy Drusky, Mercury 73111 (Lowery, BMI)	6
10	6	ANGELS DON'T LIE Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	11
11	9	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI)	9
12	7	WONDERS OF THE WINE David Houston, Epic 5-10643 (Algee, BMI)	12
13	13	IT'S A BEAUTIFUL DAY Wynn Stewart, Capitol 2888 (Return, BMI)	7
14	14	LOUISIANA MAN Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI)	7
15	27	15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC)	3
16	17	LIVE FOR THE GOOD TIMES Warner Mack, Decca 32725 (Page Boy, SESAC)	7
17	48	I CAN'T BE MYSELF/ SIDEWALKS OF CHICAGO Merle Haggard, Capitol 2891 (Blue Book, BMI/Tree, BMI)	3
18	16	BACK WHERE IT'S AT George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI)	9
19	18	FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI)	18
20	15	SOUTH/DON'T WE ALL HAVE THE RIGHT Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI)	9
21	49	ENDLESSLY Sonny James, Capitol 2914 (Meridian, BMI)	2
22	26	WAKE ME UP EARLY IN THE MORNING Bobby Lord, Decca 32718 (Contention, SESAC)	10
23	10	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	14
24	36	AFTER CLOSING TIME David Houston & Barbara Mandrell, Epic 5-10656 (Algee, BMI)	4
25	24	LOOK AT MINE Jody Miller, Epic 5-10641 (Welbeck, BMI)	11
26	12	HOW I GOT TO MEMPHIS Bobby Bare, Mercury 73097 (Newkeys, BMI)	12
27	35	GOIN' STEADY Faron Young, Mercury 73112 (Central Song, BMI)	3
28	53	SO SAD (To Watch Good Love Go Bad) Hank Williams Jr. & Lois Johnson, MGM 14164 (Acuff-Rose, BMI)	4
29	19	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI)	13
30	22	FROM HEAVEN TO HEARTACHE Eddy Arnold, RCA Victor 47-9689 (Singleton, BMI)	7
31	31	WHISKEY WHISKEY Nat Struckey, RCA Victor 47-9884 (Combine, BMI)	8
32	32	HE'S EVERYWHERE Sammi Smith, Mega 615-0001 (Two Rivers, ASCAP)	8
33	23	DADDY WAS AN OLD TIME PREACHER MAN Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Owepar, BMI)	13
34	29	I WANT YOU FREE Jean Shepard, Capitol 2847 (Gallico, BMI)	11
35	37	I CRIED (The Blue Right Out of My Eyes) Crystal Gayle, Decca 32721 (Sure-Fire, BMI)	6
36	39	MONEY CAN'T BUY LOVE Roy Rogers, Capitol 2895 (Cedarwood, BMI)	5
37	—	WHERE HAVE ALL OUR HEROES GONE Bill Anderson, Decca 32744 (Stallion, BMI)	1

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
38	25	HEAVEN EVERYDAY Mel Tillis, MGM 14148 (Jack & Bill, ASCAP)	14
39	30	CRYING Arlene Hardin, Columbia 4-45203 (Acuff-Rose, BMI)	9
40	43	YOU'VE GOT YOUR TROUBLES (I've Got Mine) Jack Blanchard & Misty Morgan, Wayside 015 (Mills, BMI)	5
41	42	TYING STRINGS June Stearns, Decca 32726 (Wilderness, BMI)	5
42	46	PATCHES Ray Griff, Royal American 19 (Gold Forever, BMI)	4
43	51	HOW I LOVE THEM OLD SONGS Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI)	4
44	57	RIGHT BACK LOVIN' YOU Del Reeves, United Artists 50714 (Paskey, BMI)	4
45	52	YOUR SWEET LOVE LIFTED ME Ferlin Husky, Capitol 2882 (Gallico, BMI)	7
46	40	MARTY GRAY Billie Jo Spears, Capitol 2844 (Chestnut, BMI)	14
47	58	TOO LONELY, TOO LONG Mel Tillis, Kapp 2103 (Sawgrass, BMI)	2
48	33	SHUTTERS & BOARDS Slim Whitman, United Artists 50697 (Vogue, BMI)	12
49	28	WHEN A MAN LOVES A WOMAN (The Way I Love You) Billy Walker, MGM 14134 (Forrest Hills, BMI)	18
50	60	IT AIN'T NO BIG THING Tex Williams, Monument 1216 (Central Songs, BMI)	6
51	61	LET'S THINK ABOUT WHERE WE'RE GOING Lawanda Lindsey & Kenny Vernon, Chart 5090 (Yonah, BMI)	6
52	59	JIM JOHNSON Porter Wagoner, RCA Victor 47-9895 (Owepar, BMI)	5
53	—	SHE GOES WALKING THROUGH MY MIND Billy Walker, MGM 14173 (Forrest Hills, BMI)	1
54	73	WHISKEY SIX YEARS OLD Norma Jean, RCA Victor 47-9900 (Tree, BMI)	3
55	50	WHO SHOT JOHN Wanda Jackson, Capitol 2872 (Little Street, ASCAP)	7
56	66	I WAKE UP IN HEAVEN David Rogers, Columbia 4-45226 (Window, BMI)	2
57	63	SUNSHINE Earl Richards, United Artists 50704 (Acuff-Rose, BMI)	3
58	74	DIXIE BELLE Stan Hitchcock, GRT 23 (Jack & Bill, ASCAP)	2
59	64	SILVER WINGS Hagers, Capitol 2887 (Blue Book, BMI)	7
60	68	STEPPIN' OUT Jerry Smith, Decca 32730 (Papa Joe's Music House, ASCAP)	4
61	—	SOMETHING TO BRAG ABOUT Charlie Louvin & Melba Montgomery, Capitol 2915 (Tree, BMI)	1
62	62	WATERMELON TIME IN GEORGIA Lefty Frizzell, Columbia 4-45197 (Wilderness, BMI)	10
63	67	OH LONESOME ME Stonewall Jackson, Columbia 4-45217 (Acuff-Rose, BMI)	3
64	65	SOMEWAY Don Gibson, Hickory 1579 (Acuff-Rose, BMI)	3
65	69	WAXAHACHIE WOMAN John Deer Co., Royal American 21 (Elan, BMI)	3
66	—	NICE 'N' EASY Charlie Rich, Epic 5-10662 (Shaw, ASCAP)	1
67	—	MORNING Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI)	1
68	72	BLESS HER HEART . . . I LOVE HER Hank Locklin, RCA Victor 47-9894 (Tree, BMI)	3
69	70	EARLY IN THE MORNING Mac Curtis, GRT 26 (Post, ASCAP)	2
70	—	AMOS MOSES Jerry Reed, RCA Victor 47-9904 (Vector, BMI)	1
71	71	ONE OF THE FORTUNATE FEW Hank Thompson, Dot 7354 (Attache, BMI)	3
72	—	GONE GIRL Tompall & Glaser Brothers, MGM 14169 (Jack, BMI)	1
73	—	ALLEGHENY Bonnie Guitar, Paramount 0045 (Combine, BMI)	1
74	—	NASHVILLE SKYLINE Ray Earl Scroggs, Columbia 4-45218 (Big Sky, ASCAP)	1
75	75	MAMA CALL ME HOME Bob Dalton, Mega 615-0003 (Dunbar, BMI)	2

Country Music

BMI Cites 80 Writers, 47 Pubs in Country Field

• Continued from page 6

I'm So Afraid of Losing You Again
Dallas Frazier
A. L. Owens
Hill and Range Songs, Inc.
Blue Crest Music, Inc.

Johnny One Time
Dallas Frazier
A. L. Owens
Hill and Range Songs, Inc.
Blue Crest Music, Inc.

King of the Road
Roger Miller
Tree Publishing Co., Inc.

Margie's at the Lincoln Park Inn
Tom T. Hall
Newkeys Music, Inc.

Me and Bobby McGee
Kris Kristofferson
Fred L. Foster
Combine Music Corp.

Mr. Walker It's All Over
Gene Cryslar
Barmour Music Co.

Muddy Mississippi Line
Bobby Goldsboro
Detail Music, Inc.

My Elusive Dreams
Claude Putman
Billy Sherrill
Tree Publishing Co., Inc.

My Life
Bill Anderson
Moss Rose Publications, Inc.
Stallion Music, Inc.

My Woman's Good to Me
Billy Sherrill
Glenn Sutton
Al Gallico Music Corp.

Okie From Muskogee
Merle Haggard
Roy Edward Burris
Blue Book Music

One Has My Name the Other Has My Heart
Deare Dean, Eddie Dean
Hal Blair
Peer International Corp.

One Minute Past Eternity
William E. Taylor
Stanley Kesler
Varia Publishing Co.
Hi-Lo Music, Inc.

One More Mile
Tom T. Hall
Newkeys Music, Inc.

Only the Lonely
Joe Melson
Roy Orbison
Acuff-Rose Publications, Inc.

Raining in My Heart
Boudleaux Bryant
Felice Bryant
House of Bryant Publications

Reconsider Me
Mira Smith
Margaret Lewis
Shelby Singleton Music, Inc.

Release Me
W. S. Stevenson
Eddie Miller
Four Star Music Co., Inc.

Rings of Gold
Gene Edward Thomasson
Acuff-Rose Publications, Inc.

Ruby Don't Take Your Love to Town
Mel Tillis
Cedarwood Publishing Co., Inc.

Running Bear
J. P. Richardson
Big Bopper Music Co.

She Even Woke Me Up to Say Goodbye
Douglas Gilmore
Mickey Newbury
Acuff-Rose Publications, Inc.

Singing My Song
Tammy Wynette
Glenn Sutton
Billy Sherrill
Al Gallico Music Corp.

Six White Horses
Larry Murray
Prodigal Son Music

Stand By Your Man
Billy Sherrill
Tammy Wynette
Al Gallico Music Corp.

Statue of a Fool
Jan Crutchfield
Sure Fire Music Co., Inc.

Sweetheart of the Year
Clyde Pitts, Jr.
Van Givens
Tuckahoe Music, Inc.

Sweet Thang and Cisco
Bill Eldridge
Gary Stewart
Forrest Hills Music, Inc.

Tall Dark Stranger
Buck Owens
Blue Book Music

Tennessee Bird Walk
Jack Blanchard
Back Bay Music

That's a No No
Ben Peters
Shelby Singleton Music, Inc.

There Never Was a Time
Mira Smith
Margaret Lewis
Shelby Singleton Music, Inc.

To Make a Man
Loretta Lynn
Sure Fire Music Co., Inc.

Try a Little Kindness
Thomas C. (Curt) Sapaugh
Bobby Allen Austin
Central Songs, Inc.
Glen Campbell Music

Wabash Cannonball
A. P. Carter
Peer International Corp.

The Ways to Love a Man
Glenn Sutton
Billy Sherrill
Tammy Wynette
Al Gallico Music Corp.
Algee Music Corp.

The Wedding Cake
Margaret Lewis
Mira Smith
Shelby Singleton Music, Inc.

A Week in a Country Jail
Tom T. Hall
Newkeys Music, Inc.

Who's Gonna Mow Your Grass
Buck Owens
Blue Book Music

With Pen in Hand
Bobby Goldsboro
Detail Music, Inc.

Women of the World
Sharon Higgins
Sure Fire Music Co., Inc.

Working Man Blues
Merle Haggard
Blue Book Music

You and Your Sweet Love
Bill Anderson
Moss Rose Publications, Inc.
Stallion Music, Inc.

You Gave Me a Mountain
Marty Robbins
Noma Music, Inc.
Elvis Presley Music, Inc.
Mojave Music, Inc.

Young Love
Ric Cartey
Carole Joyner
Lowery Music Co., Inc.

Your Cheatin' Heart
Hank Williams
Fred Rose Music, Inc.

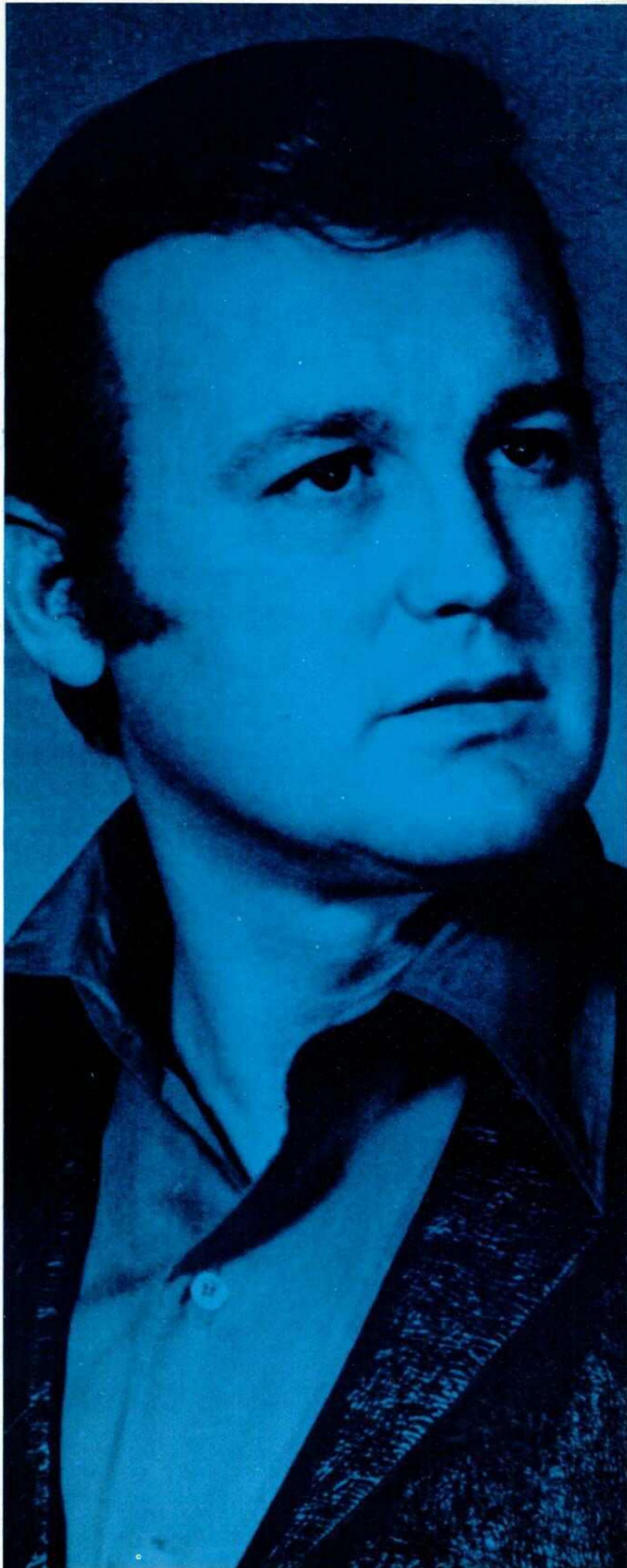
Yours Love
Harlan Howard
Wilderness Music Publishing Co., Inc.

'HEROES' GETS FULL PLAY

NASHVILLE—No Atlanta station is "bleeping" any portion of the controversial Bill Anderson song, "Where Have All the Heroes Gone?"

Anderson said there apparently was a misunderstanding, since he said the broadcast of a syndicated show heard in Atlanta had censored portions of the song.

"WPLO is rightfully upset about the report," the Decca artist explained. "It is playing the song in its entirety."



**LIVE
FOR
THE
GOOD
TIMES**

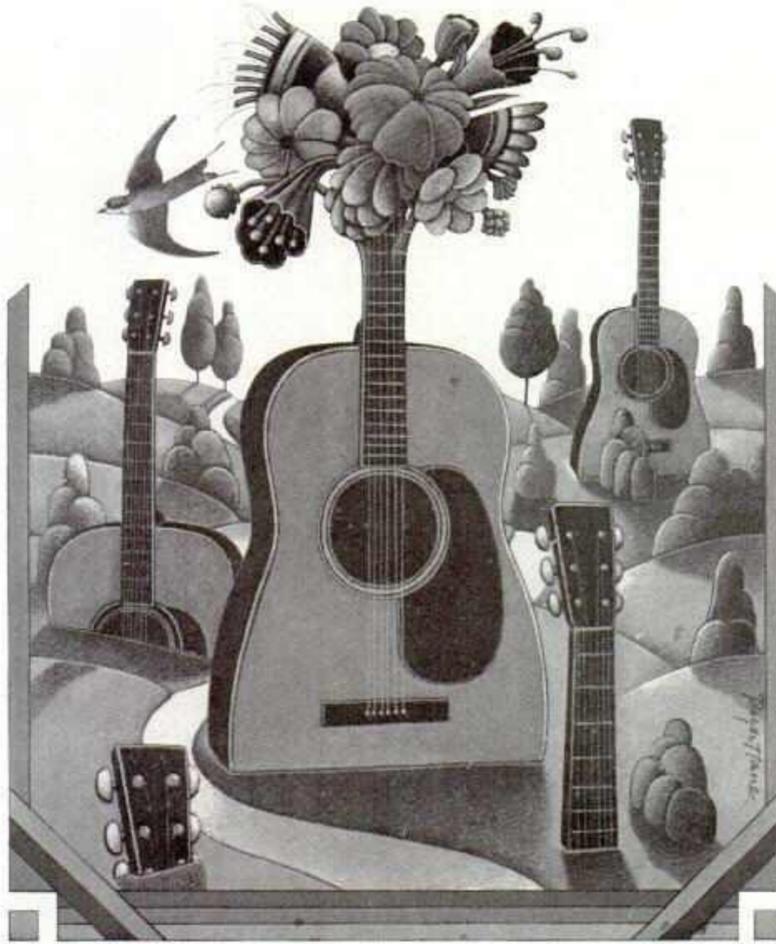
DECCA 32725

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MACK**

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A BOY NAMED SUE
Shel Silverstein
Evil Eye Music, Inc.
ALL I HAVE TO DO IS DREAM
Boudleaux Bryant
House of Bryant Publications
ALL I HAVE TO OFFER YOU IS ME
Dallas Frazier
A. L. Owens
Hill and Range Songs, Inc.
Blue Crest Music, Inc.
BABY BABY
(I KNOW YOU'RE A LADY)
Alex Harvey
Norris Wilson
Al Gallico Music Corp.
Algee Music Corp.
BIG IN VEGAS
Buck Owens
Terry Stafford
Mike Curb Music Corp.
Blue Book Music
Exbrook Publishing Company
BUT YOU KNOW I LOVE YOU
Mike Settle
Pierre Delanoë (SACEM)
First Edition Productions, Inc.
BY THE TIME I
GET TO PHOENIX
Jim Webb
Rivers Music Company
CAJUN BABY
Hank Williams, Jr.
Hank Williams
Fred Rose Music, Inc.
CALIFORNIA GIRL AND THE
TENNESSEE SQUARE
Jack Clement
Jack Music, Inc.
CAMELIA
Marty Robbins
Noma Music, Inc.
CANADIAN PACIFIC
Ray Greff
Blue Echo Music, Inc.
DADDY SANG BASS
Carl Perkins
Cedarwood Publishing Co., Inc.
House of Cash, Inc.
DAYS OF SAND AND SHOVELS
Doyle Marsh
George Reneau
Lair Music
DREAMS OF THE
EVERYDAY HOUSEWIFE
Chris Gantry
Combine Music Corp.
THE FIGHTIN' SIDE OF ME
Merle Haggard
Blue Book Music
FOLSOM PRISON
Johnny Cash
Hi-Lo Music, Inc.
GAMES PEOPLE PLAY
Joe South
Lowery Music Co., Inc.
GENTLE ON MY MIND
John Hartford
Glaser Publications, Inc.
GET RHYTHM
Johnny Cash
Hi-Lo Music, Inc.
GIRL I USED TO KNOW
Jack Clement
Jack Music, Inc.
Glad Music Company

GITARZAN
Ray Stevens
Bill Everett
Ahab Music Co., Inc.
GREEN GREEN GRASS OF HOME
Curly Putman
Tree Publishing Co., Inc.
GROOVY GRUBWORM
Bobby Lee Warren
Harlow Wilcox
Shelby Singleton Music, Inc.
HOMECOMING
Tom T. Hall
Newkeys Music, Inc.
HUNGRY EYES
Merle Haggard
Blue Book Music
I CAN'T STOP LOVING YOU
Don Gibson
Acuff-Rose Publications, Inc.
I LOVE YOU BECAUSE
Leon Payne
Fred Rose Music, Inc.
I LOVE YOU MORE TODAY
L. E. White
Stringberg Music Co.
I SAW THE LIGHT
Hank Williams
Fred Rose Music, Inc.
I STARTED LOVING YOU AGAIN
Bonnie Owens
Merle Haggard
Blue Book Music
I TAKE A LOT OF PRIDE
IN WHAT I AM
Merle Haggard
Blue Book Music
I WALK THE LINE
Johnny Cash
Hi-Lo Music, Inc.
IF IT'S ALL THE SAME TO YOU
Bill Anderson
Moss Rose Publications, Inc.
I'LL SEE HIM THROUGH
Norris Wilson
Billy Sherrill
Algee Music Corp.
Al Gallico Music Corp.
I'LL SHARE MY WORLD
WITH YOU
Ben Wilson
Glad Music Company
I'M A DRIFTER
Bobby Goldsboro
Detail Music, Inc.

I'M DOWN TO MY LAST
I LOVE YOU
Billy Sherrill
Glenn Sutton
Al Gallico Music Corp.
I'M SO AFRAID OF LOSING
YOU AGAIN
Dallas Frazier
A. L. Owens
Hill and Range Songs, Inc.
Blue Crest Music, Inc.
JOHNNY ONE TIME
Dallas Frazier
A. L. Owens
Hill and Range Songs, Inc.
Blue Crest Music, Inc.
KING OF THE ROAD
Roger Miller
Tree Publishing Co., Inc.
MARGIE'S AT THE
LINCOLN PARK INN
Tom T. Hall
Newkeys Music, Inc.
ME AND BOBBY McGEE
Kris Kristofferson
Fred L. Foster
Combine Music Corp.
MR. WALKER IT'S ALL OVER
Gene Cryslar
Barmour Music Co.
MUDDY MISSISSIPPI LINE
Bobby Goldsboro
Detail Music, Inc.
MY ELUSIVE DREAMS
Claude Putman
Billy Sherrill
Tree Publishing Co., Inc.
MY LIFE
Bill Anderson
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Stallion Music, Inc.
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Roy Orbison
Acuff-Rose Publications, Inc.
RAINING IN MY HEART
Boudleaux Bryant
Felice Bryant
House of Bryant Publications
RECONSIDER ME
Mira Smith
Margaret Lewis
Shelby Singleton Music, Inc.
RELEASE ME
W. S. Stevenson
Eddie Miller
Four Star Music Co., Inc.
RINGS OF GOLD
Gene Edward Thomasson
Acuff-Rose Publications, Inc.
RUBY DON'T TAKE YOUR LOVE
TO TOWN
Mel Tillis
Cedarwood Publishing Co., Inc.
RUNNING BEAR
J. P. Richardson
Big Bopper Music Co.
SHE EVEN WOKE ME UP
TO SAY GOODBYE
Douglas Gilmore
Mickey Newbury
Acuff-Rose Publications, Inc.
SINGING MY SONG
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Glenn Sutton
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SIX WHITE HORSES
Larry Murray
Prodigal Son Music
STAND BY YOUR MAN
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Tammy Wynette
Al Gallico Music Corp.
STATUE OF A FOOL
Jan Crutchfield
Sure Fire Music Co., Inc.

SWEETHEART OF THE YEAR
Clyde Pitts, Jr.
Van Givens
Tuckahoe Music, Inc.
SWEET THANG AND CISCO
Bill Eldridge
Gary Stewart
Forrest Hills Music, Inc.
TALL DARK STRANGER
Buck Owens
Blue Book Music
TENNESSEE BIRD WALK
Jack Blanchard
Back Bay Music
THAT'S A NO NO
Ben Peters
Shelby Singleton Music, Inc.
THERE NEVER WAS A TIME
Mira Smith
Margaret Lewis
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Loretta Lynn
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TRY A LITTLE KINDNESS
Thomas C. (Curt) Sapaugh
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Algee Music Corp.
THE WEDDING CAKE
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Blue Book Music
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Bobby Goldsboro
Detail Music, Inc.
WOMEN OF THE WORLD
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YOU AND YOUR SWEET LOVE
Bill Anderson
Moss Rose Publications, Inc.
Stallion Music, Inc.
YOU GAVE ME A MOUNTAIN
Marty Robbins
Noma Music, Inc.
Elvis Presley Music, Inc.
Mojave Music, Inc.
YOUNG LOVE
Ric Cartey
Carole Joyner
Lowery Music Co., Inc.
YOUR CHEATIN' HEART
Hank Williams
Fred Rose Music, Inc.
YOURS LOVE
Harlan Howard
Wilderness Music Publishing Co., Inc.

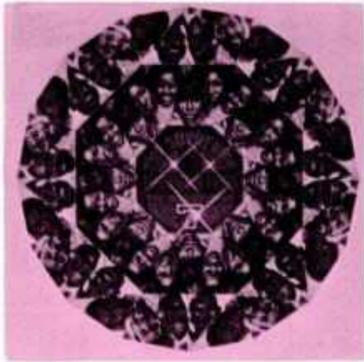
The most performed Country Songs April 1, 1969 to March 31, 1970





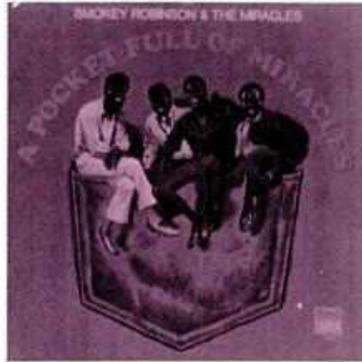
POP
SUPREMES—New Ways
But Love Stays.
Motown MS 720 (S)

The Supremes are a magical group, for not only do they do well with material conceived for them but they can handle material originally aimed for others with the same sure grasp. Simon & Garfunkel's "Bridge Over Troubled Water" and Lennon & McCartney's "Come Together" are solid samples of how the girls take hold of outside material.



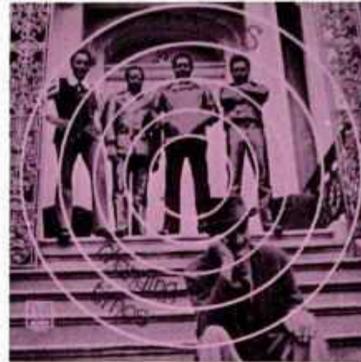
POP
SUPREMES/FOUR TOPS—
The Magnificent 7.
Motown MS 717 (S)

Individually their sounds are famous and familiar, and now blended together the Four Tops and Supremes add something special to sweet soul classics like "Reach Out and Touch," "Stoned Soul Picnic," "Ain't Nothing Like the Real Thing" and "Everybody People." The voices of Levi Stubbs and Jean Terrell lead this most soulful, classy combination in a songfest that's sure to prove an attractive package for fans.



POP
SMOKEY ROBINSON & THE MIRACLES—A Pocket Full of Miracles.
Tamla TS 306 (S)

This album is an example of the numerous reasons why they have managed to stay ahead of changing times and musical tastes. The group has a low-keyed, highly-musical approach to the soul format, and in this album adds an additional touch of beauty to tunes like "Bridge Over Troubled Water," "Get Ready" and "Point It Out."



POP
FOUR TOPS—
Changing Times.
Motown MS 721 (S)

The consistent Four Tops have an interesting and winning pressing here. The pairing of "The Long and Winding Road" and the title song surround the selections, which include such fine numbers as "Try to Remember" and "Raindrops Keep Fallin' on My Head." "Something's Tearing at the Edges of Time" and "I Almost Had Her (But She Got Away)" are among the other top cuts with that Four Tops stamp.



POP
ARLO GUTHRIE—
Washington County.
Reprise RS 6411 (S)

Arlo Guthrie has another winner here as the distinctive folk-oriented artist ranges wide with topnotch material, including the title song. "Fence Post Blues" is a fine blues cut, while "Valley to Pray" is a good spiritual one. "I Could Be Singin'" is an excellent protest number. Guthrie continues to be one of the most in tune artists of today's youth.



POP
ORIGINALS—
Naturally Together.
Soul SS 729 (S)

This is a potent soul package of many varied delights. There is the clicko "We Can Make It Baby" as well as the moody "Rainy Night in Georgia" which the Originals take over their own. In addition there are some other highly spinnable pieces which should make the Originals more popular than ever.



POP
GRASS ROOTS—
More Golden Grass.
Dunhill DS 50087 (S)

A powerful item with winners such as "Come On and Say It," "Turn Off the Rain," "The River is Wide," "Get It Together," and "Keepin' Me Down." Excellent production by Steve Barri with the Grass Roots.



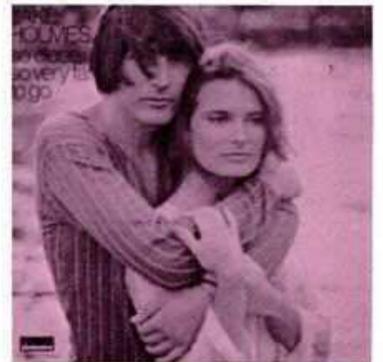
POP
TOMMY ROE—
We Can Make Music.
ABC ABCS 714

Roe's latest LP features 3 chart singles, "Stir It Up and Serve It," "Pearl," and the current "We Can Make Music," all of which add to LP's sales potential. The remaining cuts are mostly soft rock material which Roe does best, like "Traffic Jam," "Firefly," and Bacharach and David's "Close to You."



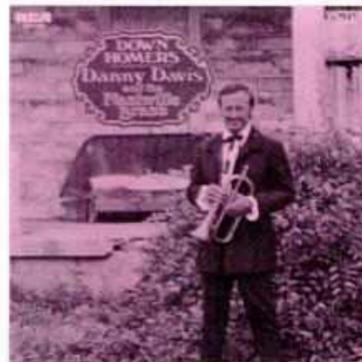
POP
JOHN MAYALL—
USA Union.
Polydor 24-4022 (S)

Mayall's new band, currently touring, Don Harris, violin, Larry Taylor, bass, Harvey Mandel, lead guitar. Again no drums but being all electric it is louder than his last outfit. Mayall is still as concerned as ever ("Nature's Disappearing" is as blunt in lyric as in title about ecology) and still manages to sound original rather than eclectic. Harris' violin adds a new color to Mayall's playing.



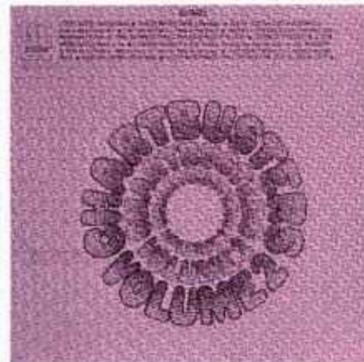
POP
JAKE HOLMES—So Close,
So Very Far to Go.
Polydor 24-4034 (S)

Holmes' second LP for Polydor has his current hit single "So Close," to spark radio programming and sales. He is best when writing and singing his own kind of love songs and there are many examples here: "Her Song," "I Sure Like Her Song," "The Paris Song," "SI Close," and "So Very Very Far to Go."



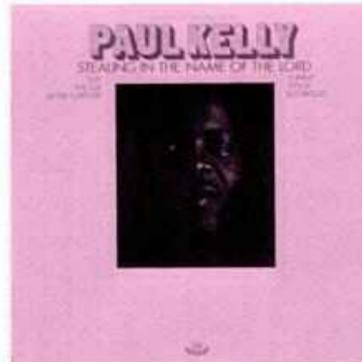
POP
DANNY DAVIS & THE NASHVILLE BRASS—
Down Homers.
RCA Victor LSP 4424 (S)

Though this LP is definitely pop-flavored, the accent is country-plus. Would you believe even banjos? Not a weak tune in the whole LP, but "Down Yonder" and "Tennessee Waltz" stand out just a breath of the flugelhorn above "Four Walls" and "Don't It Make You Wanna Go Home." Chalk up Danny Davis with another heavy-sales item.



POP
VARIOUS ARTISTS—
Chartbusters—Vol. 2.
Motown MS 715 (S)

Second in a new series of past single hits, this set features the Four Tops' "Bernadette," the Temptations' "I Wish It Would Rain," Jr. Walkers' "What Does It Take," the Supremes' "Come See About Me," and the Jackson Five's first million seller, "I Want You Back." LP should be an asset for top 40 radio oldie programming and dance parties, large and small.



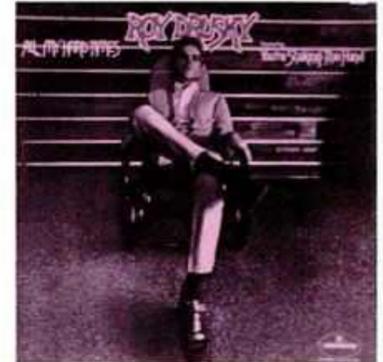
POP
PAUL KELLY—Stealing in the
Name of the Lord.
Happy Tiger HT 1015 (S)

Paul Kelly is a natural talent whose way with a lyric, plus a tuneful twist of soul and originality, helped his "Stealing in the Name of the Lord" to become a minor soul classic. His first LP features Buddy Killen's fine production and Kelly's sensitive and striking songs. "Soul Flow," "Comin' Comin' Comin'," "Travelin' Man" and his "509" hit are enhanced with a pop beat and some flattering arrangements.



COUNTRY
THIS IS CHET ATKINS—
RCA Victor VPS 6030 (S)

A winner from the first guitar string plucked, Chet Atkins, America's answer to just about every guitar player in the rest of the world, has here "Mrs. Robinson," "Lady Madonna," "Yakety Axe," and "Yellow Bird," plus several tunes with the Boston Pops. This repackaging is elite; a superb series; Chet's the latest and bound toward big sales.



COUNTRY
ROY DRUSKY—
All My Hard Times.
Mercury SR 61306 (S)

Roy Drusky, in fine form, has here an album keyed on two songs—"All My Hard Times" and "You're Shaking the Hand." But the LP really represents a total effort; all the tunes are good, supported by some of the best sidemen in Nashville and superb production work of Jerry Kennedy. Other tunes recommended for airplay include "Silver Wings" and "At Times Everybody's Blind."



COUNTRY
BOBBY BARE—
The Real Thing.
RCA Victor LSP 4422 (S)

Bobby Bare comes up with another album outing that's headed straight for the top of the country charts. The mood is easy and relaxed as he offers such ballad gems as "Sunday Mornin' Comin' Down," "Homecoming," "Singer of Sad Songs" and a rhythmic "Come on Home and Sing the Blues to Daddy."



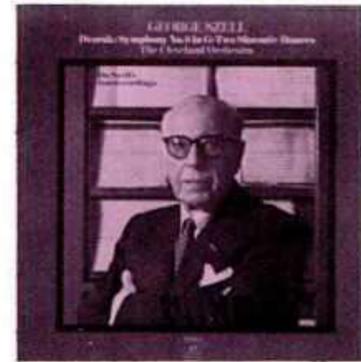
CLASSICAL
SCHUBERT: SYMPHONY No. 9—
Cleveland Orch. (Szell).
Angel S 36044 (S)

Schubert's Symphony No. 9 is a dramatic and exuberant composition, and the late George Szell conducting the Cleveland Orch. recreates its beauty and robustness with artful brilliance. Apart from being a really outstanding recording, this album marks the final recordings of this great conductor.



CLASSICAL
BEETHOVEN: VIOLIN CONCERTO/
KREUTZER SONATA/TWO ROMANCES—Heifetz/Smith/
NBC Symphony (Toscanini)/RCA
Symphony (Steinberg).
RCA Red Seal VCM 7067 (M)

Here's a specially priced two-LP set that should bring in the sales. Heifetz doing the Beethoven violin concerto is absolutely brilliant, offering his powerful, touching rendition. The work was recorded in 1940. Here, too, is the Romance in G and in F, both cut in 1951. In mono.



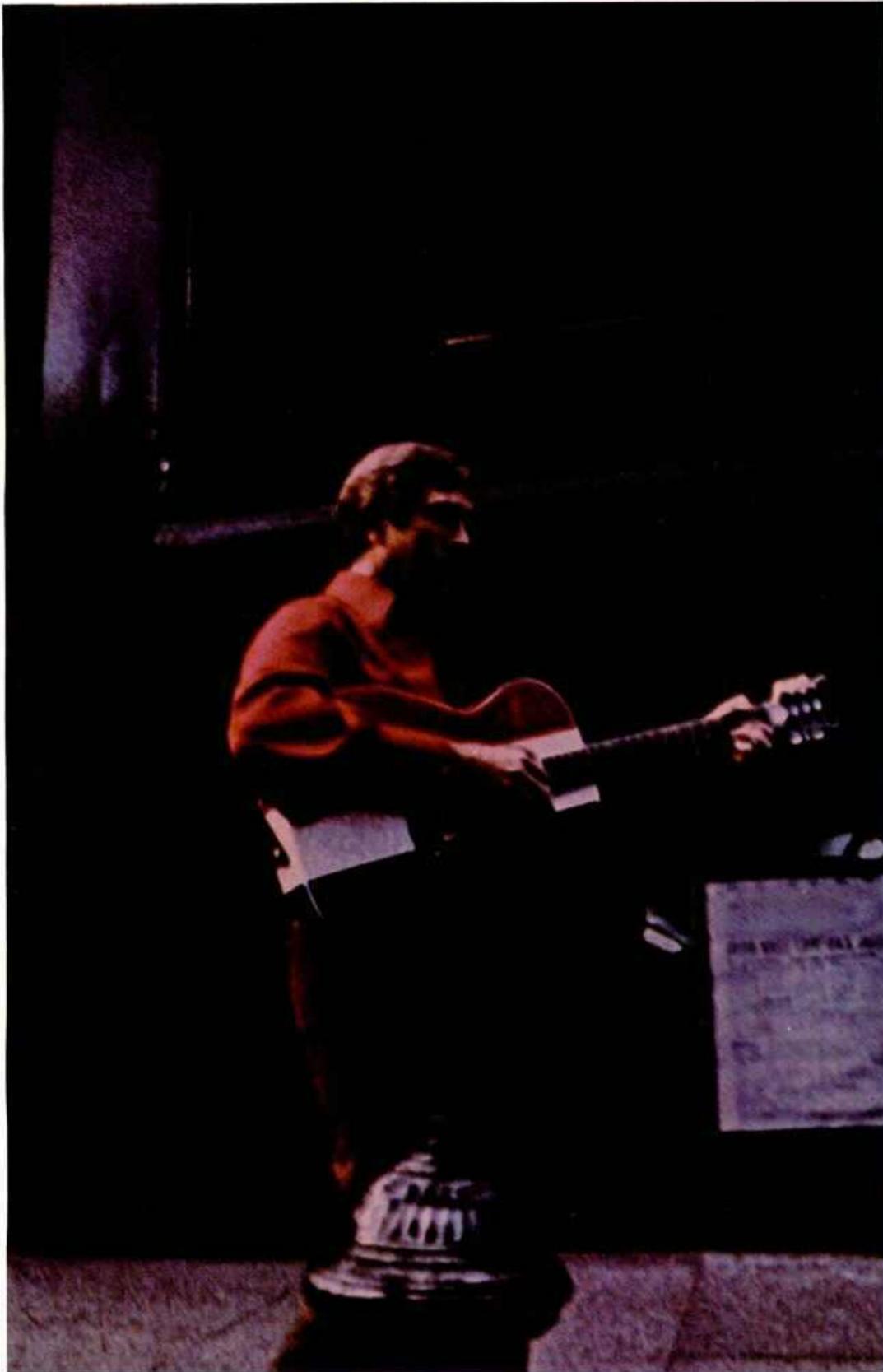
CLASSICAL
DVORAK: SYMPHONY No. 8/
TWO SLAVONIC DANCES—
Cleveland Orch. (Szell).
Angel S 36043 (S)

Szell captures the colorful melody and gracious charm of the work with all the brilliance of his conducting skill. He's convincing and vigorous as he translates the dances with a swirl and naturalness that is beautiful to hear.



JAZZ
PHAROAH SANDERS—
Summun Bukmun Umyun.
Impulse AS 9199 (S)

Sanders and company have added another spiritual breakthrough with this album which features one cut on each side. Side one is rhythmically oriented, with all eight musicians playing percussion at one time or another on the cut. Of course, there is always the Sanders Saxophone in a spiritual interpretation of life in the present and primitive past.



BUCK OWENS

AND HIS BUCKAROOS®

I WOULDN'T LIVE IN NEW YORK CITY

(IF THEY GAVE ME THE WHOLE DANG TOWN)

During my life I have probably been to New York City a 100 times, and each time I go I hope it will be the last. There's no other city in the United States, or the world for that matter, that I have been to that was so packed with people and buildings that it seemed like a jungle made out of concrete . . . **It ain't nothing but a concrete jungle with people packed like sardines . . .**

Every time I have ever been to New York I have been caught up in crowds of people who are always hurrying to get where they are going, most of them trying to climb that old ladder of success . . . **Where everybody's tryin' to live beyond their means, where all the natives hurry to scurry to and fro, but like the fleas on a puppy dog, they got no place to go . . .** New York City is the only place I know where a person could live out their whole life and never see the sun for the buildings . . . **I ain't seen the sunshine since the day that I arrived, cause brother I've been busy a tryin' to survive . . .** It's true that I am bitter about New York because I like to see people smiling and happy all the time but I never found any warmth in New York City . . . **Nobody knows you've been here til you're 6 feet underground, then you become a statistic, if they remember to write you down . . .**

The funny thing about New York people is that a lot of them feel the same way that I do. That is why I recorded my new Capitol single The New York City song live on the streets of New York . . . **I wouldn't live in New York City if they gave me the whole dang town, talk about a bummer it's the biggest one around, Sodom and Gomorrah was tame to what I've found . . .** When I was recording this song on the streets of New York I was almost arrested by a member of the N.Y.P.D. who came to investigate what I was doing. I caught the siren of his police car right on the recording track of the single. Experiences like that are typical of the things that have happened to me in New York City, and that is why I dedicate this single to the New York City people in hopes that someday they will remember to look up beyond those hard, old, cold, grey, bleak concrete walls . . . **I wouldn't live in New York City, if they gave me the whole dang town.**

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**I WOULDN'T LIVE IN NEW YORK CITY,
(IF THEY GAVE ME THE WHOLE DANG TOWN)
RECORDED LIVE ON THE STREETS OF NEW YORK.**

Personal Management:
Jack McFadden
403 Chester Avenue
Bakersfield, California 93301
(805) 327-1000

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Nashville Scene

• Continued from page 52

the convention. . . . **Jimmy Lewallen**, artist-writer from Hattiesburg, Miss., has signed a contract with Panorama Records and a booking contract with the **Joe Taylor Artist Agency**. He also has a writer's contract with the House of Cash. Jimmy is an ex pro boxer. . . . **Bob Alou** has assumed the responsibilities of national Country promotion director for the **Shelby Singleton Corporation**. The announcement was made by **Buddy Blake**, one of the most creative promotion men in the business.

Del Reeves and the **Goodtime Charlies**, **Jamie Ryan**, **Chase Webster** and "Jamboree U-S-A" artists **Jo Ann** and **Gus Thomas** were recently featured on a country show at the Community Arena in Steubenville, Ohio. Del then went to Wheeling for the all-night show, appearing with Gus and Jo Ann. . . . Celebrating the convention here, **Mega Records** released three singles and an album. The singles are by **Diane McCall**, **Harold Lee** and **Olin Bingham**. The LP is by **Randy Denison**. . . . Mega's **Sammi Smith** appeared at the annual "Shower of Stars" show this year in Savannah. . . . **Jim Nesbitt's** Chart Record titled "Spiro Our Hero We Love You Down South" is causing some problems. Some stations are afraid by playing it they'll run into an equal time problem. **Bob Rogers** of WANV in Waynesboro, Va., has sent a telegram to a Democratic National Committee Chairman **Lawrence O'Brien** offering equal time—but it has to be sung, whistled or hummed. Chart also has offered to record any suitable piece of material that the Democratic party might supply.

Singer **Tommy Hawk** is getting strong reviews in the Midwest. . . . **Jerry Seabolt**, "The Dumplin'," notes that Mega, one of the newest

labels, is getting strong air play despite its recent entrance into the country field. . . . **Paramount-Dot-Famous** has a new female member, **Regina Roberson**, who will work as secretary to **Howard White** and **Dixie Amis**. . . . **David Rogers** will be taping the **Del Reeves** syndicated show this week. . . . **Brian Collins** will be a special guest on the **Jamboree U-S-A** show Nov. 4. . . . **Bobby Bare** will be entertaining at the NCO club in Anchorage, Alaska, at the end of this month. . . . The **Harper Valley PTA** will be at the **Captain's Table** here in Nashville until the 31. . . . **Tammy Wynette**, who had planned to return to work Jan. 1, has pushed the date up to Dec. 1. She and her new baby, and George, are doing well. . . . Three songs which belong to Cedarwood, by **Mel Tillis**, **Jeannie C. Riley**, and **Roy Rogers**, all are strong on the charts.



DOSHA WALLA, a native of Shreveport representing Radio station KJOE, was named Miss Country Music U.S.A. at the Miss Country Music Pageant sponsored by KBER in San Antonio.

Bart Book Right On Writer Ball

NASHVILLE — Songwriter **Teddy Bart**, also a radio personality here, has avoided the obvious and thus has performed a great service for aspiring songwriters of this country.

Successful in his own right, he cast aside the temptation to be pontifical and seek the narrow path of his own experience. Instead, he has called upon some of the best and most commercial writers in the business to tell the story. And Bart does it in the medium at which he excels, that of the interview.

The book, "Inside Music City, USA," draws on the experiences of such notables as

Boudleaux Bryant, **Jack Clement**, **Harlan Howard**, **Billy Edd Wheeler**, **Hank Cochran**, **John D. Loudermilk**, **Willy Nelson**, **Bobby Russell** and **Marijohn Wilkin**. Bart also deals with the publisher, the performance rights organizations, and talks to the man who has done it all, **Chet Atkins**.

From these pages, the songwriter is bound to benefit. Well written and concise, the book is elementary enough to be understood by all, and yet profound enough to be meaningful even to the professional. Bart has done his task well. The industry should benefit.

Mrs. Jo Walker Receives Trade's Metronome Award

NASHVILLE—The "Metronome" award, given to the person who has contributed most to the music industry here during the past year, was presented Saturday night to Mrs. Jo Walker, executive-director of the Country Music Association.

The presentation was made during the 45th Anniversary performance of "The Grand Ole Opry" at the Opry House, by Mayor **Beverly Briley**, originator of the award.

Previous winners have included such outstanding leaders as **Owen Bradley**, **Jack Stapp**,

Wesley Rose and **Johnny Cash**. Mrs. Walker, who has been associated with CMA since its inception, has been its executive director for more than 10 years. Under her guidance, the organization has flourished, and the music industry has benefited both directly and indirectly.

Mrs. Walker, in addition to other duties, serves as secretary to the **Music City Pro-Celebrity Golf Tournament** committee, and is a member of the **American Women in Radio and Television**.

Lou-Neita Opens a Coast Office; Mgt Execs Named

EAST POINT, Ga. — **Lou-Neita Records & Tapes**, with home offices here, has opened

West Coast branch offices in **San Mateo, Calif.** **Emmett Burns** and **Gil Fagner** are management co-ordinators for the western operation.

This move is another step in the eventual international expansion plans for **Lou-Nita**, a firm established only four years ago by **Jeff Brannon** and **Martin Haley**. Starting as a two-man operation, it now is a vast complex comprised of 10 individual companies including several record labels and publishing firms. It has its own printing firm, a recording studio, and even manufacturing cabinets.

Say You Saw It in Billboard

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 10/24/70

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	13
2	2	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	14
3	4	HELLO DARLIN' Conway Twitty, Decca DL 75209	18
4	3	FOR THE GOOD TIMES Ray Price, Columbia C 30106	8
5	7	GOODTIME ALBUM Glen Campbell, Capitol SW 493	4
6	6	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	52
7	10	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	8
8	12	SNOWBIRD Anne Murray, Capitol 579	4
9	9	THE WORLD OF JOHNNY CASH Columbia GP 29	21
10	11	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	8
11	5	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	22
12	8	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	11
13	13	WONDERS OF THE WINE David Houston, Epic BN 30108	7
14	29	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	3
15	15	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor LSP 4394	5
16	16	BEST OF JERRY LEE LEWIS Smash SR5 67131	26
17	17	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	40
18	14	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	14
19	26	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	60
20	20	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	16
21	22	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	13
22	23	NO LOVE AT ALL Lynn Anderson, Columbia C 30099	6
23	19	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	23
24	18	WORLD OF RAY PRICE Columbia GP 28	16
25	25	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	17
26	28	A TRIP IN THE COUNTRY Roger Miller, Mercury SR 61297	2
27	27	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. 1 Elvis Presley, RCA Victor LPM 6401	9
28	21	WORLD OF TAMMY WYNETTE Epic BN 503	20
29	32	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	36
30	24	THE POOL SHARK Dave Dudley, Mercury SR 61276	10
31	44	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol ST 558	2
32	37	COUNTRY FAIR Various Artists, Capitol SW 562	2
33	30	ONE MORE TIME Mel Tillis, MGM SE 4681	7
34	35	REMOVING THE SHADOW Hank Williams Jr. & Lois Johnson, MGM SE 4721	2
35	33	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4391	7
36	31	JACK GREENE'S GREATEST HITS Decca DL 75208	12
37	—	BEST OF GEORGE JONES Musicor MS 3191	1
38	—	THE FIRST LADY Tammy Wynette, Epic E 30213	1
39	—	THE GENERATION GAP Jeannie C. Riley, Plantation PLP-11	1
40	41	COUNTRY FEVER Nat Stuckey, RCA Victor LSP 4389	4
41	36	HELLO, I'M JOHNNY CASH Columbia KCS 9943	37
42	—	I'M ALRIGHT Lynn Anderson, Chart CHS 1037	1
43	43	STANDING ALONE Eddy Arnold, RCA Victor LSP 4390	4
44	42	RISE AND SHINE Tommy Cash, Epic BN 30107	5
45	45	HE'S EVERYWHERE Sammi Smith, Mega M 31-1000	2

WPGC's 'In' Image

• Continued from page 51

is a primary rule at the 50,000-watt station. The jingles are limited and commercial air time is generally six per half hour or less.

Lineup at the station includes **Harvey Moore** 6-10 a.m.; **Bob Raleigh Jr.** 10 a.m.-3 p.m.; **Big Wilson** 3-7 p.m.; **Davey Jones** 7-11 p.m.; **Robert Randall**, 11 p.m.-3 a.m.; and **Jim Madison** 3-6 a.m.

AWARD FOR TOP GROUP

NASHVILLE—Inadvertently, an important category was left out of last week's report on the **Billboard Country Music Awards**.

Tompall and the **Glaser**s should have been listed as the number one vocal group, singles.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

The Last Time I Saw Nashville—Marty Martell (Adell)

Heart Over Mind—Mel Tillis (Kapp)
Meet Me in the City—Rev. Willie Green (Gee-Bee)
Honky-Tonk Angels—Tonnetta Watson (Timber)
No Arms Could Ever Hold You—Bobby Vinton (Epic)
Mansion Over the Hill Top—The Stuarts (Stuart)
Pillar of Salt—Tommy Scott (Northland)
One Broken Heart—Gary U.S. Bonds (Sue)
You Broke a Blind Boy's Heart—Jimmy Jones (Jody)
Who's To Blame—Jaw Harp John (Ground Hog)
Days and Nights—Paul Coleman (Roost)
Dallas Is the City for Me—Milus Bradley (Geauga)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today: SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

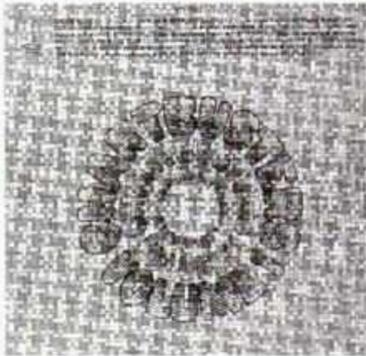
Billboard Album Reviews

OCTOBER 24, 1970



POP
THIS IS EDDY ARNOLD—
RCA Victor VPS 6032 (S)

RCA continues its "this is" series with another two-LP package that will bring in hefty sales. For Arnold's popularity continues, too, at an all-time high. Here, Arnold sings tunes such as "Anytime," "Mary in the Morning," "It's Such a Pretty World Today," which have made him a sales favorite these many years.



POP
VARIOUS ARTISTS—
Chartbusters—Vol. 1.
Motown MS 707 (S)

Motown Records is back again with a new review of their chartbusting artists' all-time great sellers. Included in this LP are Smokey Robinson & the Miracles, Marvin Gaye and Tammi Terrell, Diana Ross and the Supremes, Stevie Wonder, Martha Reeves and the Vandellas, the Marvelettes, Brenda Holloway, Jr. Walker and the All Stars, and the Temptations. All singing one of their top tunes.



POP
GRATEFUL DEAD—
Vintage Dead.
Sunflower SUN 5001 (S)

The Grateful Dead has come a long way since those early days when the group played the Avalon Ballroom in San Francisco. The basic musical format remains unchanged, but the group has matured considerably both in its presentation and finesse. This is beautiful collector's item for historians tracing the origins of rock and the people who helped perpetuate it.



POP
DOROTHY MORRISON—
Brand New Day.
Buddah BDS 5067 (S)

Here's a combination that can't be beat. . . Miss Dorothy Morrison and a program of tunes that is right in her bag. She's surrounded by the songs of today's top composers as evidenced by James Taylor's "Fire and Rain," Norman Greenbaum's "Spirit in the Sky," and Van Morrison's "Brand New Day," and she performs them with her own special magic. This is a winner.



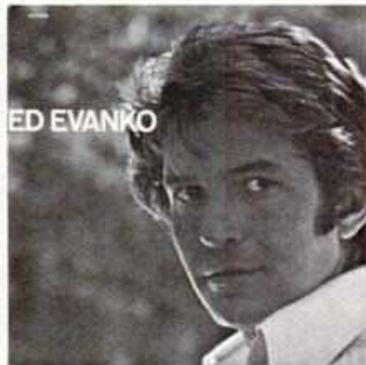
POP
THE RETURN OF THE
MARVELETTES—
Tamla TS 305 (S)

Smokey Robinson has produced a smooth, listenable set for the Marvelettes' first LP in a while. Excellent singles potential in "A Breath Taking Guy," "Marionette," "Fading Away," and "After All." Also featured are the Supremes' "Someday We'll Be Together," and their own "That's How Heartaches Are Made."



POP
THIS FLOYD CRAMER—
RCA Victor VPS 6031 (S)

Floyd Cramer's piano style has that country flavor but it's become broad enough for acceptance in the pop field. In this rich two-LP set, he tackles some of the top pop offerings of recent years and enriches them with his keyboard knowhow. Among the 20 cuts, "A Walk in the Black Forest," "Canadian Sunset," "Yesterday," "Monday Morning," "Alfie," and "A Man and a Woman" stand out and show just how wide his range is.



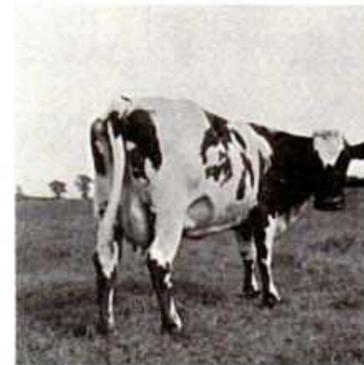
POP
ED EVANKO—
Decca DL 75238 (S)

Ed Evanko made his mark on Broadway while starring in "Canterbury Tales," and now is sure to make his mark on the record scene with this exceptional album debut. His voice is rich and beautiful and he's equally at ease with ballads or rhythm tunes. A programming must, this album includes favorites such as "Sweet Caroline," "Honey Come Back," "Everything is Beautiful," and a moving treatment of the "Airport Love Theme" entitled "The Winds of Chance."



POP
DUNN & MCCASHEN—
Capitol ST 565 (S)

Tony McCashen and Don Dunn have compiled one of the most important albums of the year. "Alright in the City" is a heavy, gutsy progressive rock item, while "The Cowboy" is more expressive musically and the lyric is cute enough that a country music station could play this cut in the late evening. "Live Till You Love/First Time I Saw Your Face" is very good. "So Long Rosie Plum" is sort of fun. A superlative LP.



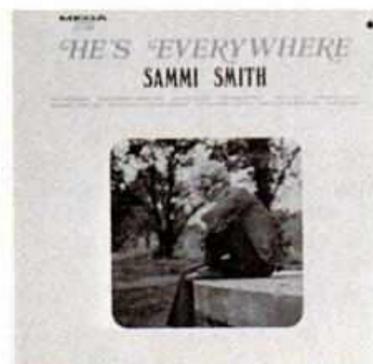
POP
PINK FLOYD—
Atom Heart Mother.
Harvest SKAO 382 (S)

Pink Floyd continues their inventive ways with this latest set. The title number, which occupies a full side, is a six-movement gem with an assist from the John Aldiss Choir. Electronic devices stand side by side with fine work on standard rock instruments. The selections on the second side also are noteworthy, especially "Alan's Psychedelic Breakfast."



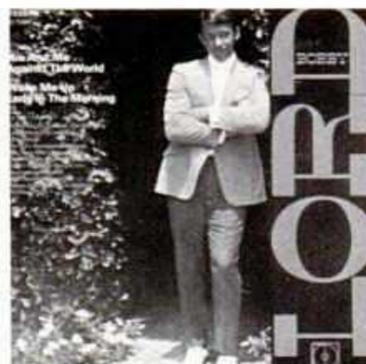
COUNTRY
HANK THOMPSON SALUTES
OKLAHOMA—
Dot DLP 25971 (S)

Hank Thompson, long noted for his recording of "Oklahoma Hills," brings it back for a revival with an album of tunes paying tribute to that state. Included are winners such as "Oklahoma Stomp," "Happy Oklahoma," "Oklahoma Home Brew" and "Take Me Back to Tulsa." No stranger to the best selling charts, this will bring Thompson right to the top.



COUNTRY
SAMMI SMITH—
He's Everywhere.
Mega M31-1000 (S)

This girl has everything—looks, persuasive voice, and, best of all, a hit record. Not only is "He's Everywhere" on this LP a hit, but the entire LP is packed with tunes featuring excellent production, exceptional performances. Tunes included are "Sunday Mornin' Comin' Down," "Lonely Street," and a dynamic version of "But You Know I Love You."



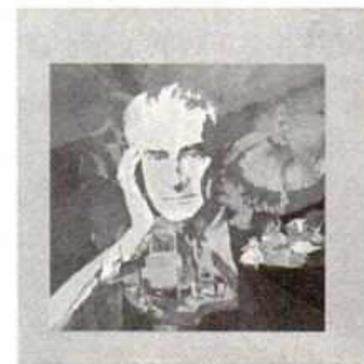
COUNTRY
BOBBY LORD—You and Me
Against the World/Wake Me
Up Early in the Morning.
Decca DL 75246 (S)

This is undoubtedly the best album Bobby Lord has ever done. Focusing on "Wake Me Up Early in the Morning" and "You and Me Against the World," the LP spins into a good version of "Mississippi" and then into a fast, but melodic "Live Your Life Out Loud." This LP should be a major sales item for Lord.



COUNTRY
JERRY SMITH—Drivin'
Home—Steppin' Out.
Decca DL 75241 (S)

Whew! Ain't nobody can be this good. But the honky-tonk piano of Jerry Smith steps out front so definitively with "Drivin' Home" and progressive-oriented "The Long and Winding Road" that other piano players must be filled with jealousy. The whole LP is full of good material for programming, especially the humorous "Gimme Dat Ding."



CLASSICAL
RAVEL: PORTRAIT OF THE
COMPOSER—
Various Artists.
Angel SCB 3768 (S)

This three LP musical portrait of Maurice Ravel features some of the best known and most enjoyed works of the composer including "Bolero," "Scheherazade," "La Valse," and "Daphnis & Chloé." The works are performed here by various artists including the Paris Conservatoire Orch., directed by Andre Cluytens.



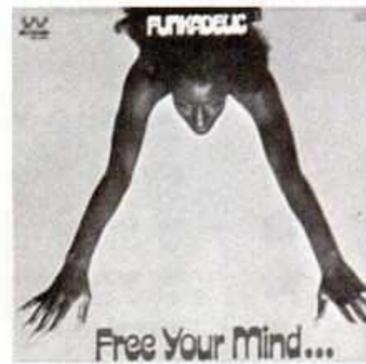
CLASSICAL
PROKOFIEV/SHOSTAKOVICH:
CANTATAS—RSFSR Russian
Chorus/Moscow Philharmonic
(Kondrashin).
Melodiya/Angel SR 40129 (S)

Here are two monumental compositions, in a deeply patriotic vein created by two of Russia's best known composers. Prokofiev's "Cantata for the Twentieth Anniversary of the October Revolution," and Shostakovich's "The Sun Shines Over Our Motherland," are excellent pieces. Kiril Kondrashin conducts the Moscow Philharmonic and the RSFSR Chorus.



CLASSICAL
KAGEL: LUDWIG VAN—
Various Artists.
DGG 2530 014 (S)

Deutsche Grammophon Records continues its Mauricio Kagel works with this intricate avant-garde piece, which commemorates the Beethoven bicentennial, a factor which should bolster sales. The performers, including bass Carlos Feller and baritone William Pearson, handle their difficult assignments admirably. This is a unique tribute to "Ludwig Van."



SOUL
FUNKADELIC—
Free Your Mind.
Westbound WB 2001 (S)

Funkadelic is back again, this time bidding to "free your mind" with more psychedelic-soul that's bound to separate from the senses. The wah-wah guitar electrifies the title trip, plus "Friday Night, August 14th," "I Wanna Know If It's Good to You," and Eddie Harris' "Eulogy and Light." George Clinton's production is right in the groove, and the group gang-tackles their thing with long cuts and electric soul.



SOUL
MAVIS STAPLES—
Only for the Lonely.
Volt VOS 6010 (S)

This album is at once dramatic and sensuous, and warm and appealing. Mavis Staples is cast in the same mould that produced recording gems like Aretha Franklin, Nancy Wilson and Etta James, and she can really deliver a song. Included here are "It Makes Me Want to Cry," "How Many Times," "Since I Fell for You" and "Endlessly."



JAZZ
THE BEST OF JOHN COLTRANE—
Impulse AS 9200-2 (S)

A handsome double album reissue of the late John Coltrane and featuring him in a variety of settings and moods—from the jaunty open air version of "My Favorite Things" from the Newport Jazz Festival, 1963, to the Eastern "Om" indicative of his 1965 directions. Several of the masters previously issued have been revised and the tracks are placed in sequence from 1961 so that you are able to follow the progress of one of the major forces on tenor in the new jazz.



JAZZ
THAD JONES/MEL LEWIS—
Consummation.
Blue Note BST 84346 (S)

Jones and Lewis take their Big Band a step forward and reflect the ancient sounds of Africa in a wide opened LP which is somewhat of a departure from the standard Lewis and Jones arrangements. The band has begun to flow towards more spiritual jazz music with such tunes as "Ahunk Ahunk" and "Consummation," while maintaining traditional ties with tunes like "Fingers," and "Tiptoe."

ACTION Records

Singles

★ NATIONAL BREAKOUTS

There are no national breakouts this week.

★ REGIONAL BREAKOUTS

WE GOTTA GET YOU A WOMAN . . . Runt, Ampex 31001 (Earmark, BMI) (Philadelphia)
VALLEY TO PRAY . . . Arlo Guthrie, Reprise 0951 (Beach, ASCAP) (Detroit)

Albums

★ NATIONAL BREAKOUTS

LED ZEPPELIN III . . . Atlantic SD 7201
BOBBY SHERMAN . . . With Love, Bobby, Metromedia KMD 1032
JOHN MAYALL . . . U.S.A. Union, Polydor 24-4022
ALLMAN BROTHERS BAND . . . Idlewild South, Atco SD 33-342

★ ACTION ALBUMS

BEST OF IAN & SYLVIA . . . Vanguard VSD 5/6
BEST OF ERIC ANDERSEN . . . Vanguard VSD 7/8
JIM KWESKIN & THE JUG BAND . . . Greatest Hits! Vanguard VSD 13/14
JERRY HAHN BROTHERHOOD . . . Columbia CS 1044
KENNY ROGERS & THE FIRST EDITION . . . Tell It All, Brother, Reprise RS 6412
FRIJID PINK . . . Defrosted, Parrot PAS 71041
PARTRIDGE FAMILY . . . Bell 6050
THE GENE CHANDLER SITUATION . . . Mercury SR 61304
FRIENDS OF DISTINCTION . . . Whatever, RCA Victor LSP 4408
DAVID & JIMMY RUFFIN . . . I Am My Brother's Keeper, Soul SS 728
RARE BIRD . . . As Your Mind Flies By, ABC, ABCS 716
MASHMAKHAN . . . Epic E 30235 (Columbia)
DIANA ROSS . . . Everything, Motown MS 724

Bubbling Under The HOT 100

101. NO MATTER WHAT . . . Badfinger, Apple 1822
102. VALLEY TO PRAY . . . Arlo Guthrie, Reprise 0951
103. COUNTRY ROAD . . . Merry Clayton, Ode '70 66007
104. GOOD TIMES ARE COMING . . . Mama Cass Elliot, Dunhill 4253
105. ACE OF SPADES . . . O. V. Wright, Back Beat 611
106. THIS IS MY LOVE SONG . . . Intruders, Gamble 4007
107. I JUST DON'T KNOW WHAT TO DO WITH MYSELF . . . Gary Puckett, Columbia 4-45249
108. JOLIE GIRL . . . Marty Robbins, Columbia 4-45215
109. TOO MANY PEOPLE . . . Cold Blood, San Francisco 62 (Atlantic/Atco)
110. THAT'S THE WAY I WANT OUR LOVE . . . Joe Simon, Soundstage 7 2667
111. I CAN'T BE MYSELF/SIDEWALKS OF CHICAGO . . . Merle Haggard, Capitol 2891
112. WE ALL SUNG TOGETHER . . . Grin, Epic 5-74000 (Columbia)
113. THE TAKER . . . Waylon Jennings, RCA 47-9885
114. ENDLESSLY . . . Sonny James, Capitol 2914
115. CHAINS AND THINGS . . . B. B. King, ABC 11280
116. GAMES . . . Redeye, Pentagram 204
117. I BELIEVE IN MUSIC . . . Mac Davis, Columbia 4-45245
118. BEST YEARS OF MY LIFE . . . Eddie Floyd, Stax 0077
119. STONEY END . . . Barbra Streisand, Columbia 4-45236
120. SOMETHING IN THE AIR . . . Thunderclap Newman, Track 2769
121. THEY CALL IT ROCK & ROLL MUSIC . . . Delaney & Bonnie, Atco 6788
122. CAROLINA IN MY MIND . . . Crystal Mansion, Colossus 128
123. SIMPLY CALL IT LOVE . . . Gene Chandler, Mercury 73121
124. WHY DOES A MAN DO WHAT HE HAS TO DO . . . Joe South, Capitol 2916
125. POQUITO SOUL . . . One G Plus 3, Paramount 0054
126. BEAUCOUPS OF BLUES . . . Ringo Starr, Apple
127. I GOTTA LET YOU GO . . . Martha Reeves & the Vandellas, Gordy 7103

SPECIAL MERIT PICKS

POPULAR

SPINNERS—2nd Time Around. VIP VS 405 (S)
The Spinners struck with "It's a Shame," turned it into a pop-soul hit, and now put it together with some typically cookin' Motown songs and unbeatable rhythm section. The combination of the Spinners' pop sound plus Motown magic should bring "A Brand New Baby," "At Sundown," and "Pay Them No Mind" to the charts, as the VIP label bids for top spins from the Spinners.

BUDDY FITE—Changes. Cyclone CY 4110 (S)
Excellent guitar work in a jazz style. Best cut would be "Evil Ways," but "Moonlight in Vermont" is lush and highly pleasant listening. Buddy Fite continues to grow in stature with this LP. There's a lot of intriguing material here for easy listening programming.

DALLAS COUNTY—Enterprise ENS 1011 (S)
Nothing new here, but you have to respect the coattail influence of Blood, Sweat & Tears. Even though Dallas County is more than an imitation—they are outright doubles—they are driving, capable and confident musicians with a high-energy horn section and a powerhouse vocalist in Sandy Jaramillo. Producer Don Nix wrote many of the tunes, but the group is better. A single like "She Didn't Say Why" could sneak the group into contention.

WALTER RAIM CONCEPT—Endless Possibilities. MTA MTS 5020 (S)
The Walter Raim Concept is a blending of

highly lyrical instrumental and chorus work. In addition to some new pieces there are some lovely renditions of more familiar items. Among the latter are "Beautiful People" and "I'll Never Fall Again." The concept on all is solid and Walter Raim rates a nod for expert craftsmanship.

VICTOR BRADY—Brown Rain. Polydor 24-4036 (S)
Rock is ever expanding and experimenting, so it should be no surprise that steel drums come to rock via the basic, blurring handiwork of Victor Brady, who also writes and sings some heavy songs to go with his rattling metallic steel drum dreams. A trio of drums, bass and guitar rounds out Brady's effort, and the results will make more noise and win a lot of FM play. "Glass House," "Hallucinodream" and 11-minute "Brown Rain" are bound to land with heavy impact.

ANCIENT GREASE—Women and Children First. Mercury SR 61305 (S)
A good electric blues album in a light vein featuring hard work in the blues basics and screaming vocals of a blues shouter. "Where the Snow Lies Forever," and "Freedom Train" are good examples of blues brought up to date while "Eagle Song," takes on an esoteric meaning in the context of today's society. The styles of rock and blues are combined well to create a balanced and well rhythmized music which should reach various audiences.

MATTHEWS' SOUTHERN COMFORT—Second Spring. Decca DL 75242 (S)
Headed by ex-Fairport Convention member Ian Matthews, this album explores folk traditions which have fathered today's

(Continued on page 68)

Classical Music

MERC PUSH ON 'OLD MAID'

NEW YORK—The only recording of Gian Carlo Menotti's "The Old Maid and the Thief" is being promoted by Mercury Records. The set features Judith Blegen, Margaret Baker, Anna Reynolds and John Reardon with Jorge Mester and the orchestra of the Teatro Verdi di Trieste.

Mercury also has a Scriabin album by pianist Hilde Sommer and a collection by Antal Dorati with the Minneapolis Symphony and London Symphony, which is being timed with his assuming the musical directorship of the Washington National Symphony.

25-Volume Lieder Edition Out on DGG

NEW YORK—A limited 25-volume specially priced Schubert lieder edition is being issued in two volumes by Deutsche Grammophon Records. The volumes, performed by baritone Dietrich Fischer-Dieskau with pianist Gerald Moore, will list for \$54 for the initial 12-record set and \$58.80 for the 13-disk Volume 2.

A Christmas selection is a concerto pressing by Herbert von Karajan and the Berlin Philharmonic of Corelli, Locatelli, Manfredini and Torelli. Pianist Robert Szidon is being introduced to record in a coupling of Gershwin and MacDowell with Edward Downes and the London Philharmonic.

A four-record package of Handel's "Giulio Cesare," sung in Italian, also is being offered with Fischer-Dieskau, Tatiana Troyanos, Julia Hamari, Peter Schreier, Franz Crass, Wolfgang Schoene, Gerold Schramm, Michael Schopper, and the Munich Bach Choir & Orchestra, Karl Richter, conductor, and harpsichordist. Also slated for this month is a Mendelssohn album with the LaSalle Quartet and a Bach LP with Richter on harpsichord.

★ ★ ★ ★
4 STAR
★ ★ ★ ★

POPULAR ★★★★★

THE NITE-LITES—RCA Victor LSP 4430 (S)
CHRIS FARLOWE & THE HILL—From Here to Mama Rosa. Polydor 24-4041 (S)
REVELATION—Mercury SR 61301 (S)
HOLLYWOOD GUITARS—Rock Classics. MTA MTS 5019 (S)
FERRIS WHEEL—Uni 73093 (S)
HEARTS OF STONE—Stop the World—We Wanna Get On. VIP VS 404 (S)
BRINSLEY SCHWARZ—Capitol ST 589 (S)
RANDY DENISON'S COLLAGE—Mega M31-1001 (S)
BOB MASSIE—The Old Times That Live Forever. Sunrise S5LP 100 (S)
RON HUDSON—Maya 1137 (S)

COUNTRY ★★★★★

BLUEGRASS BLACKJACKS—Blackjack's Country. Pine Tree PTSLP 502 (S)
LARRY SPARKS & THE LONESOME RAMBLERS—Ramblin' Guitar. Pine Tree PTSLP 500 (S)

CLASSICAL ★★★★★

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION / BERLIOZ: ROMAN CARNIVAL OVERTURE—Cincinnati Symphony (Kunzel). Decca DL 610178 (S)

LOW PRICE CLASSICAL ★★★★★
WAGNER: TRISTAN UND ISOLDE (Highlights)—Flagstad / Various Artists / Philharmonia Orch. (Furtwaengler). Seraphim 60145 (M)

(Continued on page 68)

Philips' Mailer Used In 'Plurabelle' Pitch

NEW YORK—Philips Records is sending a mailer to members of the James Joyce Society as part of its promotion on the world premiere recording of "Anna Livia Plurabelle," composed by musicologist-jazz composer Andre Hodeir. Monique Aldebert and Nicole Croisille perform the two washerwomen. Some of Europe's leading jazz musicians are among the other artists.

Philips also is continuing its Beethoven output for that composer's bicentennial year with the third volume of pianist Claudio Arrau's sonata cycle, a three-record set, and two sym-

phonic albums by Eugen Jochum and the Concertgebouw Orchestra of Amsterdam, which are from their complete Beethoven symphonic package.

Bernard Haitink and the Concertgebouw continue their Bruckner symphonic series with a two-LP set of the "Symphony No. 8," while Henryk Szyrnyng is conductor and violin soloist with the English Chamber Orchestra in a Vivaldi pressing.

Also, in the Beethoven celebration is a four-LP package of the complete sonatas for violin and piano with Arthur Grumiaux and Clara Haskel respectively.

'Orfeo ed Euridice' Given A Strong Effort by Bumbry

NEW YORK—Grace Bumbry's magnificent Orfeo and the authoritative conducting of Richard Bonyngé sparked the Metropolitan Opera's new production of Gluck's "Orfeo ed Euridice," Oct. 10. Miss Bumbry, who has recorded the role for Angel, was in excellent voice in the role that completely dominates the opera.

Bonyngé, a London Records artist, displayed a sympathy for the stately work, which is the oldest opera in regular repertoires throughout the world, having been first performed in 1762. Soprano Gabriella Tucci, who has recorded for Angel and

London, was fine as Euridice, whose only vocal music is in Act III. Soprano Gail Robinson was more, while soprano Mary Ellen Pracht sang the Blessed Spirit.

The new production has the chorus singing offstage with the ballet virtually on stage throughout as the ballet is so important in this early opera. But it was Miss Bumbry's vocal brilliance which brought "Orfeo" to life. She has also recorded for London, Deutsche Grammophon and Westminster. However, her latest recordings, including a new "Carmen," are on Angel.

FRED KIRBY

American Bows in Style

NEW YORK—The American Symphony, under the masterful direction of the ageless Leopold Stokowski, opened the season at Carnegie Hall, Oct. 6, in lush and stunning style. A feature was Paderewski's flashy romantic "Piano Concerto, Op. 17" with Earl Wild as the superb soloist. Wild has recorded the work with Arthur Fiedler and the London Symphony for RCA, which plans to release it early next year.

Another feature was the world premiere of Gian Carlo Menotti's "Tripto Concerto a Tre," an interesting work, somewhat conventional, which will

be heard from much in the future. The three-movement work has groupings of wind, string and percussion soloists along with full orchestra.

Stokowski, whose latest recording is on London Phase 4, also conducted his transcription of Handel's "Overture in D Minor," which he dedicated to the memory of George Szell, Sir John Barbirolli and Jonel Perlea, who died recently, and Schumann's "Symphony No. 2." His orchestra sounded magnificent. The program also celebrated the 25th anniversary of the United Nations.

FRED KIRBY

Nonesuch Series LP

NEW YORK—Nonesuch Records latest commissioned album contains Charles Dodge's "Earth's Magnetic Field," realizations in computed electronic sound. The Nonesuch commission series contains new works created specifically for disk. All the works have been avant-garde, including this work, which was composed in collaboration with physicists Bruce Boller, Carl Frederick and

Stephen Ungar. Another contemporary pressing couples Elliott Carter string quartets with the Composers Quartet.

Released for the holiday season is a collection of "poly-choral" Christmas music by Praetorius, an early baroque composer. Wilhelm Ehmann conducts the Westphalian Choral Ensemble. The set is from the Cantate series of West Germany. The Explorer Series has sets of Bulgarian and Balinese music.

Ilana Vered Is Brilliant

NEW YORK—Moszkowski's compositions are among the most challenging, but Ilana Vered flashed pianistic brilliance at Alice Tully Hall, Oct. 12, in the New York premiere of the "15 Etudes de virtuosite, Op. 72." The intricate composition is included in Miss Vered's debut album, due soon

on Connoisseur Society Records. The etudes all were breathtaking requiring impeccable technique and beauty. The program also included works by Ravel and Faure, which also showed the young Israeli artist's technique and sensitivity. Her performance was a pure delight.

FRED KIRBY

International News Reports

European Budget Line Launched by EMI

LONDON—A new EMI low-price label, Emidisc, is being launched this week throughout Europe, but not including the U.K. Two years in the planning, Emidisc was conceived to unify all

Bang, Shout to France, Benelux

NEW YORK—Product on the Bang and Shout labels will be issued by Dureco in Holland and by their affiliated firms in Belgium and France, as the result of an agreement reached between Bang and Inter-Rep, who represent the Dureco group in America. The negotiations were handled by Inter-Rep chief, Seymour Stein, and Alan Grubman, of the Walter Hofer law office, which represents Bang.

Dureco has rush released the current Neil Diamond smash, "Solitary Man," and plans to release "I Just Wanna Keep It Together," by Paul Davis, as well as the album, "Neil Diamond's Greatest Hits," within the next two weeks.

Dureco general manager, Robert Aardse and Seymour Stein plan to go over the entire Bang/Shout catalogue in depth, and release many older items by artists, such as the McCloys, the Strangeloves, Freddie Scott, Derek, Arsenio Rodriguez, Irma Franklin, and others. "It is fortunate for us," said Stein, "that Bang and Shout have never been fully exploited in France and Benelux. We intend to treat it as an entirely new company, and expect to do exceedingly well with the label."



ADRIANO CELENTANO

**number 1
of the italian song**



**CLAN CELENTANO
CORSO EUROPA, 7
20122 MILANO
TELEFONO 70.42.61**

ITALY

low-price releases of EMI companies in Europe on one label. Co-ordinated by Bovema, EMI's Dutch company, Emidisc will have complete uniformity of price, not more than \$2.50, and repertoire through Germany, Italy, Belgium, France, Holland, Spain, Austria, Switzerland and the Scandinavian countries.

The standardization extends to the packaging, with inner bags and labels in yellow. Another new concept is the introduction of 60 and 240-album racks.

Albums will be sold in "package deals" of 240 records rather than individual LP's, with sale or exchange options operating where possible.

The initial release will comprise 40 pop and 20 classical albums, with further material following at six-week intervals until a catalogue of 120 titles is available.

The material will be drawn from EMI's own labels, together with Imperial, Dunhill, Immediate and Pathé.

EMI U.K. Earns Record Pre-Tax Profit

LONDON—Out of a record pre-tax profit of \$58,984,000, before interest, to the end of June, EMI's leisure activities—basically records and tape—accounted for a 66 percent share worth \$39,424,000.

Although about \$8,400,000 better than the 1968-69 leisure surplus of \$30,488,000, the actual percentage contribution to the group profits remained on a par with last year, when total pre-tax profits amounted to \$46,800,000.

Film production and exhibition accounted for \$9,240,000 compared with \$6,480,000 last year with the Thames TV subsidiary chipping in \$2,380,000, against \$1,800,000 previously.

The profits before tax include \$2,160,000 earned by associated companies in which the group owns 50 percent of the voting rights. Of this sum, \$1,591,000 relates to associated companies, in particular Toshiba Musical Industries, where group interest was established before June 30 last year.

Total sales climbed to \$539,760,000 against \$422,720,000 last year. The U.K. contributed \$216,552,000, North America \$179,088,000 with other overseas countries grossing \$144,000,000.

Profits were—U.K. \$25,116,000, North America \$18,304,000, other overseas countries \$15,516,000.

A gloomy note is sounded over the current downward trend being experienced in America by Capitol, which accounted for a sizable 30 percent of last year's profits.

"Very difficult trading conditions" during the first quarter of the current year in the U.S. are stated to make it unlikely that Capitol will succeed in repeating its 1969-70 contribution. Indeed, it has been suggested that Capitol might suffer a \$3,600,000 shortfall in the first half of the current financial year.

The hope is expressed, however, that any downturn in Capitol's profits will be compensated by growth elsewhere.

Total dividend is increased from 15½ percent to 17½ percent.

Coinciding with the publication of the trading figures, ESMI announced its intention to raise \$49,392,000 by way of a convertible loan stock to shareholders.

Reason for this is the need for a new injection of working capital to finance further expansion in the leisure and electronic fields. During the last three years EMI has expanded extremely rapidly increasing capital and reserves from \$100,000,000 at June 30, 1967, to \$259,000,000 this year. The ex-

Invictus to EMI S. Africa

JOHANNESBURG—EMI (SA) has acquired the rights to Invictus and Hot Wax labels.

Joe Nofal, a&r director, said it had been a "tremendous capture" for EMI and they were planning to establish its roster of artists in South Africa.

The label has been acquired as from the beginning of October.

The initial releases were two singles, released Oct. 12. They were "Band of Gold" by Freda Payne and "Give Me Just a Little More Time" by Chairmen of the Board.

Bergman Exit

STOCKHOLM—A recent note in Billboard that Thorstein Bergman had left CBS Sweden to join Polydor should have been amplified with the explanation that Bergman never had an artist's contract with CBS even though he had a single released during the time when Philips was distributing CBS.

CBS's Carl-Erik Hjelm points out that none of the company's contract artists has left.

pansion has been partly achieved by cash acquisitions, financed by bank borrowings. Group borrowings are in the region of \$72,000,000 and the additional capital will help to reduce this figure as well as facilitate expansion schemes.

Crown, Premier Budget Catalog

LONDON—Industrial Commercial Plastics, a record pressing plant situated in Leicester in which Syad Ali of the Twelvegrade company has a stake, is planning to make available product from the U.K. Crown and Premier catalogs within the next few weeks at budget price.

ICP is currently involved in non-retail budget selling with the Deacon label, which is sold in supermarket chains and gas stations. Product on Deacon consists mainly of middle-of-the-road and orchestral albums.

Syad Ali has revealed that the Crown and Premier catalogs will be issued on their own respective labels and include vintage product by Frank Sinatra with the Tommy Dorsey orchestra, Ray Charles, Sam Cooke, Lena Horne and Duke Ellington.

As from Nov. 1, Deacon, Crown and Premier will be available to conventional record shops through the Keith Prowse Wholesale distribution firm, which was recently acquired by Syad Ali, and other independent wholesalers.

ICP will also make available its product on cassette and 8-track cartridges within the next few weeks. The company has formed a joint venture with the Metro-sound manufacturing company called Park Lane Tapes to produce the product.

Last, Ebstein Tour Sell Out

HAMBURG—The 28-city tour of West Germany by the James Last and Katja Ebstein has been completely sold out. The organizers have announced that the tour has been extended until Dec. 3.

A highspot of the tour will be the presentation to Last of a gold disk, awarded for sales in excess of 250,000 for his "Non Stop Dancing No. 10" LP.

Two-Year Wait For U.K. Quad-8

LONDON—Although RCA UK last week revealed promotion plans for its new quadrophonic cartridge system, Quad-8, there is no indication that the system will be marketed here for at least another two years.

In fact, it is general feeling of RCA executives that the straight stereo-8 cartridge system is still in need of greater development here before the amplified quadrophonic stereo sound can be introduced.

Irwin Tarr, vice president, planning of RCA was in London to fill in company personnel from the U.K. and the Continent on the American launch of Quad-8. He told Billboard that there had been no one in the UK to carry the 8-track banner, but that once the new administration at RCA UK had settled in, there would be greater promotion in the British market.

According to Tarr, sales of pre-recorded tape in the U.S. now account for a third of the recorded music industry, with retail volume

expected to reach \$530 million this year. Of this, Tarr claims, cartridges account for some \$400 million.

Tarr also said that the first indigenous production of Quad-8 in Europe would take place in Italy, a country well in advance of most other European nations in the tape "revolution." RCA is already planning new tape duplication facilities for Quad-8 in Italy which should be completed before the end of 1971 and which will mean a substantial increase in the company's volume of software.

There are no imminent plans for tape duplication at RCA's new Washington, England plant, although the space is there for expansion into that area of manufacture.

Quad-8 and stereo-8 cartridges will be compatible in all respects, so that owners of tape cartridge hardware will be able to move to Quad-8 as soon as software is available. The change would require an additional two speakers and another pair of matched amplifiers, however, and the playing time of a Quad-8 cartridge would be half that of stereo-8 cartridge with the same length of tape.

Motorola is demonstrating the Quad-8 system at the Earl's Court Motor Show.

The biggest holdup in the advance of tape sales in Europe, Tarr says, is the comparative scarcity of hardware. "But we are encouraged by the increase now taking place in hardware production here," he continued. "Motorola is now in full operation and Smiths Industries is beefing up its production as well."

Tarr also said that its Norwegian licensee experienced a greater turnover in tape sales than in disk sales for the first time in August, a phenomenon which he said was of the "greatest significance" for RCA's European operation.

"I have no doubt that five years from now, Quad-8 and stereo-8 will constitute a major proportion of the music industry in Europe," Tarr claimed. "And the production of Quad-8 hardware in the U.S. and Japan not only by RCA but several other companies reinforces our conviction, which is at least five years old, that the tape cartridge will be the preferred and enduring system for prerecorded music."

Clan Changes Distribution

MILAN—Clan Calentano Records, the company owned by singer Adriano Celentano, made a surprise switch in its distribution to Messaggerie Musicali and announced that Clan Celentano Distribution would be discontinued.

Messaggerie Musicali already distributes the CBS-Sugar owned and represented labels such as CBS, CGD, Warner and Reprise and is regarded as the most likely distributor to acquire the Liberty/UA catalog for Italy.

The Clan deal, signed on Sept. 18, came into force Oct. 1 and expires Dec. 31, 1972. It embraces all Clan owned and represented labels such as Kansas, Cat, Transatlantic, Sonet, Sayton, Big T, Europhon, Gasel, Marco, Melodia, Park and Xtra.

Under the contract Adriano Celentano is to produce a minimum of two singles and one album a year.

International Executive Turntable

Adrian Newton has joined EMI Records promotion department and will be responsible for home product. Previously Newton was involved with overseas promotion and artist liaison with RCA. Pieter Schellevis has been appointed deputy managing director of Philips Phonographic Industries, Baarn, with responsibility for popular a&r management and popular product management. Schellevis previously worked for PPI 10 years ago when he left to join Procter and Gamble.

Bess Coleman has joined the staff of Tony Barrow International, following her return to London after a spell in New York where she was head of the television department at the p.r. firm of Solters and Sabinson. She was formerly with EMI Records and Nems Enterprises and her first account at TBI will be handling the U.K. visit of Tony Bennett for a three-week season at the London Palladium. Leaving TBI after three years is Frances Van Staden, who is setting up her own company.

Glyn Evans has been named marketing manager pop product at CBS. Evans, formerly pop product manager, has been with CBS since 1967. He was previously in the special products department working on premium deals. Another new CBS promotion involves the appointment of Tony Woolcott as manager graphic arts purchasing.

Derek Johns, CBS singles coordinator, will leave on Oct. 30 to join the a&r staff at Warner-Reprise in the U.K. There he will be involved in both singles and albums production, and will work with Martin Wyatt.

Clifford Elson has formed a new publicity firm which begins operation Oct. 12 with clients including Leslie Grade Ltd., London Management Ltd., and the Palladium Theatre. Elson had previously been with the ABPC division of EMI, where he was publicity and advertising manager for all Bernard Delfont stage shows and handled press representation for the Talk of the Town. He joined ABC in 1954.

Ian Middleton, former news editor of Record Mirror, and a freelance writer since last April, has joined the Red Bus Company as press and promotion officer. The group management and agency firm handles Mungo Jerry, Trader Horne and similar acts.

LOOKING
for Conway Twitty's booking agent?
LOOK
on page 130 of the 1970
BILLBOARD
Campus Attractions Directory

Canadian News Report

Philips, Toronto, Win Cassette Contract

TORONTO — Philips Electronic Industries of Toronto has won a \$4,000,000 contract to provide the world's first auto stereo cassette system to Chrysler.

Philips will be responsible for design and development of the system. The combination record and playback units will be provided as a factory option on Chrysler, Plymouth and Dodge.

Originators of the cassette concept, Philips see the contract as an opportunity of opening up entirely new markets in the portable dictation field.

Philips introduced the first and only AM/FM 8-track combination

for autos, which was available as an option in Chrysler cars last year.

Bilingual Musical Opens

TORONTO—"Love and Maple Syrup," a musical look at the aspects of love in Canada utilizing the songs of Joni Mitchell, Gordon Lightfoot, Irving Layton, Leonard Cohen, Gilles Vigneault and others, opened at the St. Lawrence Centre for the Arts on Oct. 5.

The production is bilingual, and leading players include Colleen Peterson, Robin Ward, Veronica Le Glaguais, Claude Dorge, Mia Anderson and Richard Ayres.



MASHMAKHAN, Canadian group on the Epic label, is presented with a gold record in Montreal for their hit, "As Years Go By." Left to right are Jack Robertson, Columbia Canada vice-president, marketing; Rayburn Blake, guitar; Pierre Senecal, organ-flute; Brian Edwards, bass and lead vocals; John Williams, Columbia Canada director of a&r; Jerry Mercer, drums.

New Canadian Disks Released

TORONTO — New Canadian product released this week includes: "Lord Come," Happy Feeling, Barry B-3523 (no U.S. deal); "Taste of Tears," Debbi Lori Kaye, SSS-810 (U.S. release through SSS); "Comin' Round," Poor Souls, Quality Q-1980 (no U.S. deal); "A Familiar Story," Wizard, MCA 2001 (no U.S. deal); "Share the Land," Guess Who, Nimbus 74-0388 (U.S. release thru RCA); LP "Windsor Tunnel," Windsor Tunnel, AVCO Embassy AVE 33014 (U.S. release through Avco); LP "Make We Merry," Toronto Mendelssohn Choir—RCA LSC-3174 (no. U.S. deal).

Disk Production Down Again

OTTAWA—Latest figures from the Dominion Bureau of Statistics here reveal another decrease in the production of records during July.

Total production in July was 2,252,480 units, as opposed to 3,380,985 in July of last year.

Cumulative production figures for the year to July 31 show a

(Continued on page 66)

London Distrib, Much Prod Tie

MONTREAL — Much Productions, 80 percent of which is owned by Radio CHUM in Toronto, has signed a distribution deal with London Records of Canada Ltd.

Announcing the deal, Ken McFarland, London's Ontario Sales and Promotion Manager, said that

(Continued on page 67)

Quality With MWC Intl

TORONTO — Quality Records has announced an international distribution deal with Music World Creations, which initially involves two acts, the Stampeders and Christopher Robin.

George Struth, Quality's assistant to the managing director, said that the deal involves a new label, MWC Records, and that Quality will be responsible for placing the product internationally.

The Stampeders, a trio, have been one of Canada's best known groups since 1965, and have had several big domestic hits. Christopher Robin is a five-piece act which has been together for two years.

Music World Creations is headed up by Mel Shaw, who will produce both groups.

After Guess Who Single, Canadian Chart Boom

By RITCHIE YORKE

TORONTO—A total of 17 singles and 10 albums from Canada have made the U.S. Billboard charts since the Guess Who hit with "These Eyes" in March 1969. Many of them went on to achieve high positions in European and Asian charts.

Prior to "These Eyes," Canada's contributions to world charts had been few and far between.

But in the past year, only the U.S. and England have provided more hits on the Billboard Hot 100, with Holland in fourth place.

Canadian records which have broken internationally include:—

singles—"These Eyes," "Laughing," "Undun," "No Time," "No Sugar Tonight," "American Woman," "Hand Me Down World," "Share the Land" (all by the Guess Who), "When I Die" (Motherlode), "You Me and Mexico" (Edward Bear), "Snow Bird" (Anne Murray), "Which Way You Goin' Billy?", "I'm Gonna Capture You," "That's Where I Went Wrong" (Poppy Family), "Higher and Higher" (Canada Goose), "One Tin Soldier" (Original Caste), and "As the Years Go By" (Mashmakhan); albums—"Sit Down Young Stranger" (Gordon Light-

Canadian Executive Turntable

Rick Hiscox appointed Ontario promotion representative for Capitol Records (Canada) Ltd. Hiscox succeeds Joe Woodhouse who recently resigned. Hiscox was previously Capitol's promotion representative for Alberta and Saskatchewan.

foot), "Wheatfield Soul," "Canned Wheat," "American Woman," "Share the Land" (the Guess

(Continued on page 67)



Judith Durham
on A&M records
Her album
'Gift of song'
USA:SP4240
UK:AMLS967



From The Music Capitals of the World

SAN JUAN

Papo Roman (Borinquen Records), singer; **Rolando Santos R.**, composer, and **Pedrito Rivera**, arranger, all from Puerto Rico, received a celebration at the Sheraton Hotel co-hosted by **Dario Gonzalez**, head of Borinquen Records and **Angel Fonfrias**, local representative of Peer International. Roman won fourth place in the recent New York Latin Song Festival with the tune "La Ilusion de Dios" (God's Will) by composer Santos and with Rivera's arrangement. They all received trophies and plaques from Peer International who has Roman and Santos under contract as composers. . . . **Gloria Mirabal** (Musart Records), Puerto Rican singer, scored third place with "Un Milagro" (A Miracle) in the same festival. She was also named best female singer.

Puchi Balseiro, singer-composer (Orfeon Records), was named assistant editor of Mini Show, Puerto Rico's monthly entertainment publication recently acquired by Executive Ideas Group. She replaces **Guillermo Villarronga** in that position. Balseiro's most recent tune "Gracias a Ti" (Thanks to You) was recorded by **Papo Roman** for Borinquen Records.

Tite Curet Alonso, one of the leading Puerto Rican pop composers, recently launched his own record company, Award Records of Puerto Rico. Curet Alonso's tune "Chotorro" by Apollo Sound (Fania) has been among the top-10 of our charts for the past seven weeks. . . . **Gov. Luis A. Ferre** of Puerto Rico proclaimed October as International Country Music Month. In the proclamation, Governor Ferre (an accomplished pian-

ist) points out the similarity of country music with Puerto Rico's "jibaro" music. **Rafael Alicea Vallejo**, president of Nashville Sound of Puerto Rico, visited the governor in connection with the proclamation. . . . **Rhavi Shankar** (Capitol), sitar virtuoso and Indian music authority, appeared for the first time at a concert in the University of Puerto Rico auditorium to an SRO audience on Nov. 4. The next international artist booked by UPR will be Charles Aznavour (Monument), scheduled for Nov. 20. **J. E. Martinez**, of the University's Cultural Activities Department, is in charge of these presentations.

Paquito Fonfria's latest composition, "Duele Mas" (It Hurts More) is a chart number by **Papo Roman** for Borinquen label.

New releases from Velvet Records of Hialeah, Fla., and Caracas, Venezuela, include **Mayra Marti's** album for their sub-label, SonVel, and singles by **Sexteto Juventud's** "La Carcel" (The Jail), **Felipe Pirela's** "Nadie" (No one) and **Blanca Rosa Gil's** "Sabes Una Cosa" (Do You Know Something?). Singer **Mayra Marti** took part in the recent New York Latin Song Festival. Fania Records, N.Y., promotes **Joe Bataan's** new album which includes "The Prayer." . . . **Kubaney Records**, Hialeah, Fla., presents their first album by Puerto Rican singer **Nydia Souffront**. "Mala Suerte" (Bad Luck) is the featured tune in this album. Also **Rafael Mancebo** and his Latin music group in an album titled "Esto Esta Que Quema" (This Music Burns). Kubaney releases all their albums also in cartridges and cassettes.

Antonio Contreras

TORONTO

Anne Murray's likely "Snowbird" followup is "Sing High Sing Low." . . . **Love's Frank Davies** reports that WABC-AM in New York is one of the stations in the U.S. which has picked the **King Biscuit Boy's** "Corinna Corinna." . . . **Rich and Poor** a new eight-piece jazz-rock band from Hamilton, has been booked for 10 weeks at the Dearborn Town House in Detroit. . . . **Grant Webb** of Revolution advises that **Chimo**, who have a new album coming out on Epic this month, are to work some U.S. tour dates with **Blood Sweat & Tears**. . . . The **Merrymen**, from Barbados, are touring seven major cities during this month. . . . **Pink Floyd** are also on a Canadian tour, with appearances in Vancouver, Calgary, Edmonton, Saskatoon, Regina and Winnipeg. . . . **Bobby Curtola** drawing good press re-

views on his current Southern Ontario club circuit . . . he is also scoring with his debut Capitol album "Changes." . . . Warner Bros. West Coast promotion man, **Bruce Bissell**, hired a large garbage truck to meet **Frank Zappa** at Vancouver Airport, when the group flew in for a one-nighter. . . . **Paul Mauriat** drew a standing ovation before 3,000 fans during his appearance (Oct. 3) at the Alumni Hall in London Ontario. . . . **Chilliwick** set to appear with the Toronto Symphony Orchestra on Nov. 7. . . . **Canned Heat** in London on Oct. 16. . . . **Van Morrison and Crowbar** headline at Massey Hall on Oct. 15 with show almost sold out a week in front. . . . MCA enthusiastic about **Russell Thornberry**, an American now living in Canada. His first album is being produced by **Gary Buck**. . . . Polydor out with the first single by **Derek and the Dominoes** (alias **Eric Clapton**) called "Tell the Truth." . . . London has signed **Daybreak**, a group consisting of two former members of Dee and the Yeomen. . . . **Strange Movies** are being booked by Kanada Talent Agency in New Westminster, B.C. . . . Polydor's **John Turner** on a national promotion tour with **Jacki Ralph** and **Cliff Edwards** of the **Bells**. Polydor in U.S. will release the **Bells'** single later this month. . . . Warner Bros. rushing out the **Led Zeppelin III** album with an unprecedented advance order. . . . Columbia readying the first album by the **Perth County Conspiracy**, and a new single by **Mashmakhan**. **RITCHIE YORKE**

LONDON

Philips is releasing its first product from the U.S. Sun label next week under its own logo. The Sun catalog was one of the first label acquisitions signed by **Fred Marks** when he joined Philips as managing director earlier this year. Marks has also recently picked up world representation outside the U.S. and Canada of the U.S. Tranquility label. Tranquility will supply Philips with the cast album of "Ari" a musical version of "Exodus," and various pop and progressive material. . . . Decca's Burlington-Palace group has signed a three year world-wide deal with **Tony Hiller** to represent his Tony Hiller Music company. Decca already has **Hiller** signed as an exclusive producer. . . . **Martin Davis**, managing director of Liberty-USA, has negotiated U.K. and Scandinavian rights to all recordings by Spanish singer **Raphael**. The singer already appears on United Artists in the U.S. following a previous deal with the company by Hispavox of Spain.

Agency and Music has opened a new agency division to handle underground and progressive acts. To be known as Evolution, the company will form part of MAM's main AMA agency and will be headed by **Ian Smithers**, previously with the Marquee-Martin group, and **Johnny Jones**, previously of the Capitol Artists group. Meanwhile agent **Sydney Rose** is joining MAM's agency division at the beginning of November. Under the MAM banner he will continue to represent his existing clients, which include **Helen Shapiro**, Irish group **Dickie Rock** and the **Miami** and **Eli Bonaparte**.

EMI's Harvest label has signed a three year deal with the Inferno company to release product by the **Mark-Almond** group. The deal is for European territories only. The group includes **John Mark** and **Johnny Almond** previously members of **John Mayall's** group. . . . Within a few days of the box office opening nearly 20,000 tickets were sold for Jazz Expo '70, now in its fourth year. The opening concert is on Oct. 24 at London's Royal Festival Hall and is headed by **Ray Charles**. . . . To mark his 40th anniversary as a bandleader the Variety Club of Great Britain held a special luncheon in honour of **Joe Loss** at the Savoy Hotel, Oct. 14. Among those in attendance were EMI chairman **Sir Joseph Lockwood**, EMI company secretary **Humphrey Tilling**.

Pye has released a recorded version of the TV series, "The Life and Times of Lord Mountbatten"

as a three record set. The set produced by **Isabella Wallichs** of the Delyse spoken word label covers **Mountbatten's** life from 1900 to the present day. . . . The Dawn label for which **Mungo Jerry** records, is promoting a series of concerts designed to showcase new acts on the label. The concerts will be held in November in selected venues and will feature **Heron**, **Titus Groan**, **Demon Fuzz** and **Comus**. To coincide with the concerts the label is mailing special posters and display material to local record stores. Dawn will also invite dealers to attend the concerts. **PHILIP PALMER**

COLOGNE

Electrola is mounting a strong promotion campaign for **David Garrick**, including a special party at Ruedesheim to mark the release of Garrick's first Electrola single, "Ruedesheim Is Not on the Thames." . . . Electrola director **Wilfried E. Jung** was in Munich to organize a press reception to introduce the product of **Alfons Bauer's** Isarton label, which is distributed by Electrola. The Isarton label features folk music and the Bavarian folk song albums are among the best selling LP's for Electrola as far as export sales are concerned. **Bauer** has also created a new label, **Beka**, which features folk music from the various regions of West Germany. . . . Electrola held a special celebration party to present the Golden Dog award to singer **Heino** to mark one million sales.

FRANKFURT

CBS Records has set a pattern which other West German record companies may follow, by raising the price of its albums from Oct. 1. Pop music albums were raised from 19 marks to 20 marks and classical albums have been increased from 16 marks to 21 marks.

MPS Records in Villingen, owned by **Hans-Georg Brunner-Schwer**, is to launch a new label in January which will be under the direction of pianist/composer **Horst Jankowski**, who wrote the big-selling hit, "A Walk in the Black Forest." **URSULA SCHUEGRAF**

PARIS

Most companies here are offering special subscription sets for the 1970/71 season. Philips is producing collections of Brahms, Mozart, Wagner, the Bach family, Beethoven and contemporary music, plus a full-price recording of "Les Troyens" by Berlioz. Harmonia Mundi has works by Bach, Ravel and contemporary Catalan music; Erato has Faure, Bach, Couperin and Scarlatti. . . . Pathe-Marconi has released the fifth and sixth volume in the 17-album **Django Reinhardt** anthology, "Djangology." Pathe has also announced an 18-album series, "From Stars to Idols" which will feature, among others, **Edith Piaf**, **Sacha Distel**, **Adamo**, **Charles Trenet**, **Les Compagnons de la Chanson**, **Charles Aznavour** and **iRichard Anthony**. Also from Pathe comes the last album from operetta star **Luis Mariano** who died recently. The title is "South American Melodies."

The American Blues Festival package, with **Champion Jack Dupree**, **Bukka White**, **Sonny Terry** and **Brownie McGhee**, **Sister Rosetta Tharpe**, **Willie Dixon** and the **Chicago Blues All Stars**, plays the Salle Pleyel Nov. 9. . . . Pathe-Marconi is releasing the **Gilbert Becaud** "Opera d'Aran" conducted by **Georges Pretre**. . . . CBS group **Chicago** will play the Paris Olympia Theater Dec. 5. . . . Pathe-Marconi is to distribute the Famous Chappel record label, Famous, in France, as a result of a deal signed with Famous-Chappel London international manager, **Ralph Mace**. First releases will feature **Tear Gas** and **Hate**. . . . Philips' new S2 classical line offers the first-ever coupling of Beethoven's Emperor Concerto and 5th Symphony. . . . **Eddie Barclay** with his **Grand Orchestre** is featured on the reissued album,

"Paris." Barclay has also released a **Brigitte Bardot** recording "Nue au Soleil" ("Naked in the Sun") and will issue an album from the summer vaudeville success at the Bobino, with **Guy Bedos** and **Sophie Daumier**. . . . United Artists executives **Ron Bledsoe** and **Jerry Thomas** were in to see **Eddie Adamis** at the new Liberty-U.A. headquarters in the Avenue Victor Hugo. . . . Vogue artist **Georgette Plana** was booked into the Don Camillo. **MICHAEL WAY**

STOCKHOLM

Electra is promoting **Elvis Presley's** new RCA single, "I've Lost You"; also the new **Engelbert Humperdinck** single, "Sweetheart," on the Decca label. Both records were released in Sweden on Oct. 2. . . . **Alice Babs** has recorded a new single together with former sports idol **Svenne "Berka" Bergkvist**, on the Telefunken label. . . . Classical music tours of Sweden during the fall will be made by **Inger Wikstrom**, **Studio der fruhen Musikl**, **Itzhak Perlman**, **Istvan Kertesz**, **Julian Bream**, **Wiener Sangerknaben**, **Diego Blanco** and **Birgit Finnila**. . . . **Jokkmokks-Jokke** (Karusell) left Sweden on a Far East tour, Oct. 18. . . . **Rank Strangers** (Polydor) has become the first local country group to sell more than 10,000 copies of an album (Country Our Way). . . . Karusell has been strongly promoting the new **Humble Pie** (A&M) single, "Big Black Dog." . . . **Roland Ferneborg** of Polydor has released new albums by three Swedish groups at present touring in different parts of the world—**Spotnicks**, **Gimmicks** (at present in Mexico) and **The Lolos** with **Billy Gee**.

Religious company Filadelfia has started a new label, Prim, which will feature music made specially for young people in the religious field. . . . Philips has released a single from the soundtrack of the Swedish cartoon movie "Asterix and Cleopatra." . . . Radio Sweden's U.S. Correspondent **Claes Dahlgren** has been giving the new **Jerry Lee Lewis** (Mercury) album a lot of airplay. It was released here, by Philips, on Oct. 2. . . . At present, Philips has released no less than 47 albums on its budget label, Sonora Roda Serien. Much of the recorded material is now part of the history of Swedish gramophone industry, Sonora was one of the first labels to appear in Sweden. . . . Swedish acrobatics act, **Stupid**, is to appear at Desert Inn, Las Vegas, next season. . . . **Chicago** (CBS) is visiting Stockholm on Nov. 7. The group will also appear in Copenhagen. . . . **Runo Sundberg** (Anette) has recorded a new EP, and will visit Minnesota, USA, before Christmas. . . . **Bengt Palmers** has left his own record company (Blueberry Records) and has started work, as producer, for EMI. With him, he has taken artists **John Julian**, **Rasmus** and **Michael** with **Salt & Pepper**. . . . **Robert Broberg** (Columbia) is to have his own TV show on TV2. It will be called "The Pling & Plong Show." The show will later be recorded for release on an album by EMI. . . . **Siw Malmkvist** (Metronome) and composer/arranger **Bengt-Arne Wallin** are the official Swedish representatives at the International Song Festival in Tokyo, Nov. 18-24. After the festival **Miss Malmkvist** goes to the U.S. to appear in TV programs to be recorded there by the Swedish Channel 1. . . . Traveling with **Siw Malmkvist** is manager **Borg Ekberg**, also general manager of Metronome Records. . . . CBS has started strong promotion for **Andy Williams** in Sweden. . . . Scan-Disc has signed newcomer **Linda Ambjornson**. . . . Metronome is counting on big sales for the Atlantic album "Led Zeppelin II." . . . Artist-Tjanst brought over the **Clarke-Boland Big Band**, with much success. . . . Sonet has signed the new English company, Reflection Records, for Scandinavian release. First album releases include offerings by **Steamhammer** and **Andwell**. Reflection will be represented on its own label.

Tommy Koerberg (Sonet) has completed a tour of Germany and Luxembourg to promote his new (Continued on page 67)

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Rio Festival
Augusto Marzagao
You're the Top! Carry on!
(signed)
Paul Gyongy



THERE'S A GOOD DEAL OF TALENT IN THE PHILIPS PACK. AND HERE'S A HANDFUL OF HANDSOME YOU CAN HEAR AT THE JANEIRO RIO THE SONGFESTIVAL.



Rita Reys
From Holland Europe's gem among jazz singers. Has sparkled at New Orleans and Birdland and swung with the best, including Blakey and Basie.



Madeline Bell
From the States via England Pop singer that everyone digs. Scooped world hits by herself as well as with Blue Mink in "Melting Pot", "Good Morning Freedom" and "Our World".



Mainella
From Greece. Knocks audiences in Athens clubs. Carries enchantment in her songs and the warmth of the sun in her voice.



Michèle Torr
From France. A star of chanson. Gets to the heart of a song as only the French can - and wins hearts too where audiences are concerned.

PHILIPS ARTISTS GO PLACES.....

PHILIPS

Rio Song Festival



AUGUSTO MARZAGAO, director and founder of the Rio festival.



REPAIRS ARE completed to the fire-damaged stadium and cameras moved in for the Fifth Annual Rio de Janeiro Popular Song Festival.



JULIE STEIN and Sammy Cahn at last year's festival, here again for this year's.



BRITAIN'S Malcolm Roberts who took third place in last year's festival and the U.S.'s Bill Medley who took second place. The crowd acclaimed Roberts who was "made" by Rio's festival.



YUGOSLAVIA's entry this year, Radoyka.



RITA REYS, Holland's interpreter.



PAOLA, Switzerland's interpreter.



ZOILA SORIANO, Peru's artist.



BRAZILIAN artist Elis Regina and Pele, football "king" of Brazil and the world, who will preside over the judges at the festival.



INTERNATIONALLY KNOWN Brazilian artists and composers Antonio Adolfo and Tiberio Gaspar who are appearing at the festival.

Despite Troubles, Rio Festival Is Set

• Continued from page 1

personal popularity will provide cover for any unpopular decisions.

The guests, famous in the music world, include Paul Simon, Johnny Halliday, Roger Vadim, Rock Hudson, Sammy Cahn, Quincy Jones, Silvie Vartan, David Gruson and David Raskin, president of the Composers' and Lyricists' Guild of America.

The prizes are to be divided between the artist, composer and lyricist. First prize is 30,000 cruzeiros (U.S. \$6,255), second prize 10,500 cruzeiros (U.S. \$2,234), and third prize 5,250 cruzeiros (U.S. \$1,117). The prize for the best male singer will be known as the Jimi Hendrix Award, and that for the best female singer as the Janis Joplin Award.

To add to the entertainment, the Ray Conniff Singers will fill in the intervals. Gato Barbieri, Argentine-born saxophonist who plays in the U.S., said that he would perform.

The festival is scheduled to be broadcast in color on the Eurovision network and to Latin American nations. Tapes are to be sent to the U.S., Japan and other countries.

MGM will make a documentary film. Roger Vadim, French film producer, will use the festival as background for a film starring Rock Hudson. Critics from all over the world will be on hand.

Headquarters for the festival will be at the Hotel Gloria.

The preceding Brazilian domestic festival is being held Oct. 15, 17 and 18. It has 41 entries from which Brazil's competing song and artist will be chosen for the international competition. Marzagao said that all the Brazilian artists have contracts with recording companies.

The entry list:

UNITED STATES
Richie Havens—"Baby Blue"

AUSTRALIA
Judith Durham—"Bonny Face" by Mike D'Abor

ANDORRA
Rosa Moreno—"Como Un Pajaro"—by Joaquin Alfonso

AUSTRIA
Judith—"Du Bist Mein Welt" by Rudi Wilfer

BELGIUM
Wallace Collection—"Who Can Tell Me My Name" by John Valke

BULGARIA
Lili Ivanova—"Requiem" by Alexandre Jossiphov

CANADA
Les Alexandrins—"Put If Off Till September" by Luc Cousineau

CHILE
Julio Zegers—"El Paso del Caminante" by Julio Zegers

COLOMBIA
Lida Zamora—"Girasol" by Alex Gonzalez

FRANCE
Nicole Croissille—

GERMANY
Marianne Rosenberg—"Wie Weiss Ich Dass is Lieb" by Joachim Heider

GREECE
Marinella—"Kyra Yorgena" by George Katsaros

HOLLAND
Rita Reis—"Just Be You" by Toots Thielmans

HUNGARY
Marika Kesmarki—"Myari Mikulas" by Laszlo Turan

UNITED KINGDOM
Vince Hill—"Out of Darkness" by Clive Westlake

IRELAND
Joe Dolan—"One Way Woman" by Mike Hazlewood

ISRAEL
Aliza Azikri—"Mifras Bodod" by Moshe Wilensky

ITALY
Iva Zanichi

JAPAN
Katsuko Kanai—"When the World Sings" by Takeshi Shibuya

LEBANON
Sammy Clark—"Tell Me What You Want to Do" by Elias Rahbani

MONACO
Michelle Torr—"Rire ou Pleurer" by Charles Dumont

MOROCCO
Tina

PERU
Zoila Soriano—"Con Sabor A Vida" by Jaime Delgado

PORTUGAL
Paula Ribas—"Cancao de Paz Para Todos Nos" by Costa Pinto

SAN MARINO
Little Tony—"Capelli Biondi" by Taricciotti

SWEDEN
Sylvia Vretthammar—"Djet Ljuva Livet" by Brihndinborg

SWITZERLAND
Paola—"Emporte-moi Sur Ton Menage" by Alain Morisod

CZECHOSLOVAKIA
Marcela Laiferova—"Mala Letna Hra" by Pavol Hammel

YUGOSLAVIA
Radoyka—"The World Is Mine" by Alfi Kabiljo

URUGUAY
Georgete—"Andrea" by Georgete and Jose

VENEZUELA
Gloria Martin

Fest Director Remains Cool

RIO DE JANEIRO — Augusto Marzagao, founder and director of Rio de Janeiro's annual Popular Song Festival, knows how to keep his outward cool when faced with disaster.

If he panicked when suddenly told that the repairs to the fire-damaged Maracanzinho Stadium would not be completed in time for this year's festival, he didn't show it for a minute. He just issued reassuring statements that "the show will go on," to press and everybody concerned. And a lot of people were concerned that the festival might have to be skipped.

Marzagao got busy phoning artists, agents and TV broadcasters around the world to make new arrangements. He succeeded where another might have thrown a fit and needed a straight-jacket. But, his calm was just on the surface says somebody who should know, inside, he was seething.

The Brazilian's calm may come from his training. He studied to be a professor of psychiatry and history at the University of Sao Paulo, his home town. "Psychiatry helps me to understand music festivals," he says. "History gives me patience."

While the problems that Marzagao faces in festivals in a land where the unexpected always happens, would age the ordinary man, Marzagao who is 41, looks younger and fresher than when he started. In keeping with the artists, his hair is longer but not thinner. He has changed the horn-rimmed glasses that he used when he started his career as a big politician's secretary for granny spectacles. Somebody said, "He looks like an international jet-setter." And well he might.

As soon as one festival ends, Marzagao starts traveling around the world, preparing for the next. As president of the International Popular Song Festival Association, he goes to almost all of them—San Remo, Midem, Athens, etc. He isn't seen in Brazil for months on end.

Marzagao says that he is going to quit as director of the Rio festival at the end of this one, but fill out his term as president of the international association. He says that he intends to act as ad-

Brazil's Artists, Composers Benefit From Rio Fest

By HENRY JOHNSTON

RIO DE JANEIRO — Rio's annual Popular Song Festival has become an institution, something you can count on.

This is the fifth and director Augusto Marzagao — pronounced Marzagao — says it will be the biggest and best despite the three weeks postponement.

The festival has been the "making" of Brazilian artists and composers as it was intended to be. And it has been the making of some international artists and songs as well.

It may be so again this year, as a number of performers are making their first big international appearances before leading figures in the music world.

For the first festival in 1966, Marzagao assembled such figures as Henry Mancini, U.S. composer-arranger Nelson Riddle, U.S. composer David Raksin, Lex Baxter, France's Jean Sablon, Mexico's singer Pedro Vargas. Some served as judges, some provided glamor.

viser while setting up an agency.

If Marzagao leaves as he threatens, he will leave a big vacancy to fill. He has no apparent successor. He handles all the details himself, never delegates authority to others apparently in the belief that if you want things done, do them yourself.

The festival director served for years as secretary to Janio Quadros, a San Paulo politician who was elected mayor, governor and finally president of Brazil. But Marzagao declined to accompany Quadros to the capital, it was just as well, because Quadros suddenly resigned as president leaving the country in confusion. By this time, Marzagao was in Milan, promoting the sale of Brazilian coffee in Europe as representative of the Brazilian Coffee Institute.

Apparently the coffee kept him awake, as he discovered popular song festivals in Europe. When he came back to Brazil in 1965, he organized the first Rio song festival and has been at it ever since.

Marzagao has four children who keep him in tune with "young music."

It's been that way ever since. Many keep coming back every year.

But, it was the audience at the Brazilian festival that precedes the international one, that set the pace and presented the challenge—with cliques and claquees, cheers and jeers, banners proclaiming their favorites and chants of their own. In Rio, almost everybody does a little composing and rhythm beating of his own.

Brazil has won twice in succession, something that makes some Brazilians blush. Germany won once. The U.S. has placed twice—in 1968, with Nelson Riddle's "Mary," and in 1969 with Jim Webb's "Evie."

Malcolm Roberts of Britain made a great popular success last year with his rendition of "Love Is All." His recording of the song made the hit parade and brought him a succession of contracts.

Andre Midani, president of Philips' Brazilian subsidiary, believes that Brazilian artists and composers have benefitted most. He reports that at least 5 percent of U.S. recordings carry Brazilian songs. Andy Williams, he says, includes at least one Brazilian number on every LP.

Marzagao founded the festival to provide a stage for Brazilian music and encourage the tourist business. As a result, Brazilian composers and arrangers have been moving to the U.S. and Europe with important contracts.

TV-Globo which sponsors the festival with the Rio Tourist Department, is investing an estimated \$700,000 in this year's competition. It hopes to get it back in the sale of tapes at home and abroad.

Disk Production

• Continued from page 63

15 percent decrease over the previous year. Total production so far this year is 22,919,044 units, compared to 26,520,703 for the same period in 1969.

The July production of prerecorded tapes was 102,384, making the cumulative figure for the year 1,765,115. There were no tape figures in 1969.

From The Music Capitals of the World

• Continued from page 64

record, "Tennessee Baby" and "Ich Komme Wieder." He visited Cologne, Luxembourg, Baden-Baden, Saarbrücken and Frankfurt am Main. . . . The French label, Byg Records, which specializes in avant-garde music, is now represented in Sweden by Amigo Records.

HAMBURG

Phonogram's **Marianne Rosenberg** will represent West Germany in the Rio Song Contest, singing "Wie weib ich, dass es Liebe ist?" (How do you know that it is love?). . . . Chilean pianist **Claudio Arrau** was awarded the "Grosses Bundesverdienstkreuz" (Great Federal Service Cross), which was presented to him by the head of the Cultural

Canadian Charts

• Continued from page 63

Who), "Which Way You Goin' Billy?" (Poppy Family), "Snow Bird" (Anne Murray), "Mashmakhan," "Jesse Winchester," and "Peacin' It All Together" (Light-house).

This compilation does not include records made by Canadians now domiciled elsewhere, such as Neil Young, Joni Mitchell, Stephenwolf and Leonard Cohen.

The main reason for the recent boom was the Canadian Radio—Television Commission's February announcement of a Canadian content legislation on local broadcasters. This forced radio stations, long neglectful of local disk production, to commence programming Canadian records.

Department of the Foreign Office, **H. W. Forster**. . . . After three **Peter Alexander** Show programs, produced in Munich, Berlin and Hamburg, two more were rehearsed this month. They will be broadcast in November and December, and (by Channel 2 TV) in February.

. . . **Ingo Seiff**, promoting CBS singing group **Ivan Rebhoff**, has opened an office in Hamburg City Hohe Bleichen. He said that **Rebhoff's** LP "Kosaken müssen reiten" ("Cossacks must ride") had sold 80,000 copies in three weeks. Two tours are being planned for 1971.

Hamburg group **Wonderland**, which was produced by **James Last**, has disbanded. The two leaders of the group, **Achim Reichel** and **Frank Dostal**, intend to produce, write and compose for other acts. . . . After rejecting playback recordings they had made for TV, **Eric Burdon** and his band, **War**, flew back to London after a few hours, without making any of the recordings Polydor had planned for them.

WALTER MALLIN

London Distrib

• Continued from page 63

three singles had already been scheduled—Pagliaro's "Give Us One More Chance," "We're Dancing (Til It Blows Over)" by Second Helping, and the Rephael Exchange's "The Message."

In addition, **Brian Chater**—who heads up Much Productions, and who wrapped up the deal with London—said that further releases by Second Helping, Major Hoople's Boarding House and the Chosen Few will be scheduled in the coming months.

U.K. Polydor Cassettes

LONDON—Polydor's first double album cassette release, delayed since May by production difficulties, will be made next month. An issue of nine 2LP tapes has been scheduled comprising specially prepared albums not available on disk, and including most major acts in the Polydor, Track, Atlantic and Buddah catalogs.

Spearheading the particularly strong release are "Supergroups," with tracks from Taste, Cream, the Who, Jimi Hendrix, Blind Faith and Eric Burdon, "Pop Power," featuring Robin Gibb, the Bee Gees, Tintin, Thunderclap Newman and Fairport Convention, and "Track Stack" made up of material from Track artists. There are two albums from Atlantic, "Allsortzarock" and "Allsortzasoul," "The Chosen Ones From Buddah," "Jazz at Midnight" and two middle-of-the-road LPs.

All the material has been previously released as either singles or album tracks. The tapes will retail for \$8.58 and in line with Philips. Polydor is designing a special logo to identify the double albums which will be packaged in bigger cases.

Industry Statistics In West Germany

FRANKFURT—The Institute for Advertising Psychology & Marketing, following a research inquiry, has discovered that 56 percent of all West German households have a record player, one-third have a tape recorder, one-fifth have stereo equipment and one-tenth have cassette recorders.

And 10 percent of those who own a record player do not have any disks. They borrow disks from

RR SETS FIRST U.K. TAPE FORUM FOR DEALERS

LONDON—Britain's first dealer tape forum, exclusively devoted to the mushrooming prerecorded tape business, is being presented by Record Retailer in London on Nov. 3.

The one-day seminar, which is being supported by more than a score of major companies involved in the tape industry, will give dealers the chance to hear first-hand how cassettes and cartridges are revolutionizing the music business.

The forum will cost dealers absolutely nothing.

The RR Tape Forum will not be a platform for companies to promote their own product but will give dealers a unique opportunity to learn how to make money out of tape and to hear from record dealers who already are making money from tape sales.

Topics on the program, which will feature experts in all branches of the tape industry, include the development of tape overseas, the future for cassettes and cartridges in the U.K., the hardware situation and general selling and merchandising advice from tape sales managers.

There will also be a panel of experts to answer dealers' questions.

Chrysler U.K. Signs Ampex Tape Deal

LONDON — Following the Chrysler U.K. motor group's announcement earlier this year to stock cartridges in 150 key showrooms, the company has finalized a long-term deal with Ampex Stereo Tapes for the supply of product. AST has more than 800 cartridge albums in its catalog, drawn from nearly every major label, and will be supplying Chrysler with special racks for selling the tapes.

About 100 showrooms will be

friends when they wish to use their player.

Seventy-four percent of young people, between the ages 15-30, own disks, but the figure for the over-50 age group is 37 percent.

initially supplied with the racks with the service being extended to a further 50 by the beginning of next year.

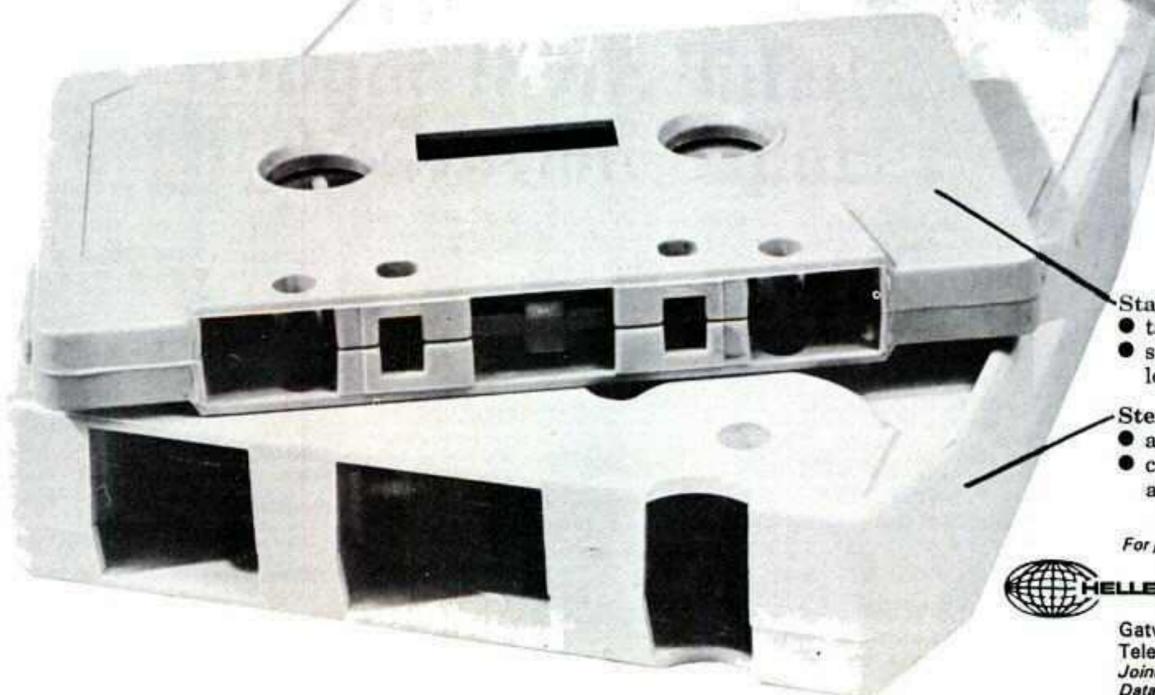
Use of garages as outlets for tape product has proved highly successful in continental Europe and almost every tape operation has been trying to interest U.K. chains. Conclusion of the deal means a major breakthrough for Ampex which already has automotive outlet distribution deals with several labels.

Chrysler also revealed further details at the London Motor Show of its plans to offer cartridge players as an optional extra for the company's complete range of cars. Motorola will be manufacturing the units which will carry the Chrysler logo.

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HITS OF THE WORLD

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	BAND OF GOLD—Freda Payne (Invictus)—Gold Forever (Holland/Dozier/Holland)	
2	3	BLACK NIGHT—*Deep Purple (Harvest)—Hec (Deep Purple)	
3	2	YOU CAN GET IT IF YOU REALLY WANT IT—*Desmond Dekker (Trojan)—Island (Kong/Kelly)	
4	8	ME AND MY LIFE—*Tremeloes (CBS)—Gale (Mike Smith)	
5	4	PARANOID—*Black Sabbath (Vertigo)—Essex Intl. (Roger Bain)	
6	7	AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Tamla, Motown)—Jobete/Carlin (Ashford/Simpson)	
7	5	MONTEGO BAY—Bobby Bloom (Polydor)—UA (Jeff Barry)	
8	6	CLOSE TO YOU—Carpenters (A&M)—Carlin (Jack Daugherty)	
9	10	WHICH WAY YOU GOING—(Decca)—Burlington (T. Jacks)	
10	16	BALL OF CONFUSION—Temptations (Tamla-Motown)—Jobete Carlin (Norman Whitfield)	
11	24	WOODSTOCK—*Matthews Southern Comfort (Uni)—MCPS (Ian Matthews)	
12	15	STRANGE BAND—*Family (Reprise)—Duke Slodge (Family)	
13	14	BLACK PEARL—*Horace Faith (Troja)—Rondor (Phillips/Arthey)	
14	39	PATCHES—Clarence Carter (Atlantic)—Rick Hall	
15	33	THE TIP OF MY FINGERS—*Des O'Connor (Columbia)—Leeds (Norman Newell)	
16	12	TEARS OF A CLOWN—Smoky Robinson & Miracles (Tamla/Motown)—Jobete/Carlin	
17	11	THE WONDER OF YOU—Elvis Presley (RCA) Leeds	
18	9	GIVE ME JUST A LITTLE MORE TIME—Chairman of the Board (Invictus)—Gold Forever (Staff)	
19	23	GASOLINE ALLEY BRED—*Hollies (Parlophone)—Alto/Ron Richards	
20	27	STILL WATER—Four Tops (Tamla Motown)—Jobete Carlin/Frank Wilson	
21	29	RUBY TUESDAY—Melanie (Buddah)—Mirage (Peter Schekeryk)	
22	18	MAMA TOLD ME (Not to Come)—Three Dog Night (Stateside); 3 Schroder (Richard Podolor)	
23	21	LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)	
24	19	OUR WORLD—*Blue Mink (Phillips)—In Music (Blue Mink)	
25	41	THE WITCH—*Rattles (Decca)—Trancontinental/Hans Sikorski	
26	20	MAKE IT WITH YOU—Bread (Elektra)—Screen Gems (David Gates)	
27	17	LOVE IS LIFE—*Hot Chocolate (Rak)—Rak (Mickie Most)	
28	44	NEW WORLD IN THE MORNING—*Roger Whittaker (Columbia)—Tembo (Denis Preston)	
29	13	DON'T PLAY THAT SONG—Aretha Franklin (Atlantic)—Carlin (Wexler/Dowd/Mardin)	
30	40	MY WAY—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)	
31	25	WILD WORLD—*Jimmy Cliff (Island); Freshwater (Cat Stevens)	
32	22	JIMMY MACK—Martha and Vandellas (Tamla-Motown)—Jobete/Carlin (Holland-Dozier)	
33	26	SWEETHEART—*Engelbert Humperdinck (Decca)—Abigail	
34	32	EVERYTHING A MAN COULD EVER NEED—Glen Campbell (Capitol)—Famous Chappell (Aide Lory)	
35	28	SOMETHING—*Shirley Bassey (United Artists)—Harrisongs (Harris/Colton)	
36	31	I AIN'T GOT THE TIME ANYMORE—*Chiff Richard (Columbia)—Leeds (Norrie Paramor)	
37	30	IT'S SO EASY—Andy Williams (CBS)—Valley (Dick Glasser)	
38	—	ITS WONDERFUL—Jimmy Ruffin (Tamla Motown)—Jobete/Carlin	
39	38	SHADY LADY—Gene Pitney (Stateside)—Love Songs/Bo Genty	
40	—	HEAVEN IS HERE—Julie Felix (Rak)—(Mickie Most)	
41	43	GET UP I FEEL LIKE BEING A SEX MACHINE—James Brown (Polydor)—Peter Maurice (James Brown)	
42	46	IN THE SUMMERTIME—*Mungo Jerry (Dawn)—Our Music/Kirshner	
43	37	MY WAY—Dorothy Squires (President)—Shapiro/Bernstein (Nicky Welsh)	
44	50	INDIAN RESERVATION—*Don Fardon (Young Blood)—Acuff-Rose (Miki Dallon)	
45	47	PRETTY WOMAN—*Juicy Lucy (Vertigo)—Getaway (Gerry Brown)	
46	45	MONTEGO BAY—*Freddie Notes & Rudies (Trojan)—UA (Grape)	

47	—	1 (Who Have Nothing)—*Tom Jones (Decca)—Shapiro/Bernstein (Peter Sullivan)	
48	—	LOOK WHAT THEY'VE DONE TO MY SONG—*New Seekers (Phillips)—Carlin (Dave McKay)	
49	48	CRY—Gerry Monroe (Chapter One)—Francis, Day and Hunter (Jackie Rae)	
50	42	RAINBOW—*Marmalade (Decca)—Walrus (Junior Campbell)	

CANADA

(Courtesy Maple Leaf System)

This Week	Last Week	Title	Artist
1	1	CRACKLIN' ROSIE—Neil Diamond	
2	8	GREEN EYED LADY—Sugarloaf	
3	7	ALL RIGHT NOW—Free	
4	4	LOOK WHAT THEY'VE DONE TO MY SONG—New Seekers	
5	2	JOANNE—Mike Nesmith & First National Band	
6	—	OUT IN THE COUNTRY—Three Dog Night	
7	—	WE'VE ONLY JUST BEGUN—Carpenters	
8	5	LOOKING OUT THE BACK DOOR—Creedence Clearwater Revival	
9	3	CANDIDA—Dawn	
10	—	GOD, LOVE & ROCK & ROLL—Teegarden & Vanwinkle	

DENMARK

(Courtesy Danish Group of IFPI)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME—Mungo Jerry (Pye)—Wilh. Hansen	
2	2	COTTONFIELDS—Beach Boys (Capitol)—Essex	
3	6	DER ER SOL I DINE OEJNE—*Peter Broders (Phillips)—Multitone	
4	3	LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Stig Anderson	
5	4	LOEB SAMSON LOEB—*Birgit Lystager (RCA)—Dacapo	
6	—	HJEMME ER BEDST—*Bjorn & Okay (Polydor)—Multitone	
7	5	WIGHT IS WIGHT—Sandie Shaw (Pye)—Stig-Anderson	
8	—	HER KOMMER PIPPI LANGSTRUMP—Inger Nilsson (Phillips)—Imudico	
9	7	LOLA—Kinks (Pye)—Dacapo	
10	—	JEG VIL SAA GERNE HJEM TIL FYN—*Brodrene Simonsen (Oktav)—Oktav	

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)
National

This Week	Last Week	Title	Artist
1	1	COMME J'AI TOUJOURS ENVIE D'AIMER—Marc Hamilton (Carrere/Phillips)—Carrere	
2	2	GLORIA—Michel Polnareff (Disc'AZ)	
3	3	JE SUIS UN HOMME—Michel Polnareff (Disc'AZ)—Meridian	
4	4	L'AMERIQUE—Joe Dassin (CBS)—Music 18	
5	5	CA—Bourvil, Maillan (Pathe-Marconi)—Transatlantique/SEMI	
6	6	JESUS CHRIST—On Me Recherche—Johnny Hallyday (Phillips)—J. Hallyday/Meridian	
7	7	PARDONNE-MOI CE CAPRICE D'ENFANT—Mireille Mathieu (Barclay)—Banco	
8	8	LES BALS POPULAIRES—Et Mourir de Plaisir—Michel Sardou (Phillips)—Barclay	
9	9	LES ANGES DU MATIN—Herve Vilard (Carrere/Phillips)—Carrere/Allo	
10	10	A REGARDER LA MER—Alain Barriere (Barclay)—Bretagne	

International

1	1	GIRL I'VE GOT NEWS FOR YOU—Mardi Gras (Disc'AZ)—Sherylyn	
2	2	IN THE SUMMERTIME—Mungo Jerry (Vogue)—Vogue International	
3	3	NEVER MARRY A RAIROAD MAN—Shocking Blue (Disc'AZ)	
4	4	LADY D'ARBANVILLE—Cat Stevens (Island/Phillips)—Freshwater	
5	5	EL CONDOR PASA—Simon and Garfunkel (CBS)—Charing Cross	
5	5	WIGWAM—Bob Dylan (CBS)—Big Sky	
7	7	ONCE UPON A TIME IN THE WEST—Soundtrack (RCA)—(Chappell)	
8	8	ALL RIGHT NOW—Free (Island/Phillips)—Labrador	
9	9	SUSAN'S TUBA—Freddie and the Dreamers (Disc'AZ)—Kaskat	
10	10	GET READY—Rare Earth (Pathe/Rare Earth)—Jobete	
10	10	SYMPATHY—Rare Bird (Phillips)—Labrador	

HUNGARY

(Courtesy Gyongy, Budapest)

This Week	Last Week	Title	Artist
1	1	EGY ZSAL HARANGVIRAG—Szecsi Pal/Paul Moro	
2	2	AZZURO—Laszlo Aradszky	
3	3	KOSZA SZEL—Pal Szecsi/Paul Moro	
4	4	JANOS BACSI PIPAJA—Sarolta Zalatnay	
5	5	REZMOZSARAT VEGYENEK—Gabor Harsanyi	
6	6	ARVAN—Zsuzsa/Jana/Koncz	
7	7	TORKENYI SZERELEM—Terez-Harangozo	
8	8	JAJ, NEM VIGYAZTAM—Kati Kovacs	
9	9	HA NEM LENNEL, KI KENE TALALNI—Eszter Balazs	
10	10	MAJUSI ESO—Harmonia Vokal	

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LOLA—Kinks (Pye)	
2	2	PINOCCHIO—*Maria Dallas (Viking)	
3	5	CANDIDA—Dawn (Bell)	
4	3	PRETTY GIRL—*Hogsnort Rupert's Original Flagon Band (HMV)	
5	4	SOMETHING—Shirley Bassey (United Artists)	
6	9	SHE WORKS IN A WOMAN'S WAY—Edison Lighthouse (Bell)	
7	7	YELLOW RIVER—Christie (CBS)	
8	10	MAKE IT WITH YOU—Bread (Electra)	
9	6	SONG OF JOY—Miguel Rios (A&M)	
10	—	PUFNSTUF—Pufnstuf (MCA)	

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	MITT SOMMARLOV—*Anita Hegerland (Karusell)—Sonora	
2	1	COTTONFIELDS—Beach Boys (Capitol)—Essex	
3	4	LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Palace	
4	3	IN THE SUMMERTIME—Mungo Jerry (Pye)—Air	
5	8	LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Palace	
6	6	EARLY MORNING RAIN—Rank Strangers (Polydor)—Bendiksen/Warner Bros.	
7	7	NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome)	
8	5	YELLOW RIVER—Christie (CBS)	
9	9	SEND ME A POSTCARD—Shocking Blue (IMA)	
10	10	PRETTY BELINDA—Chris Andrews (Pye)—Liberty	
10	—	EN ENKEL SANG OM FRIHET—*Gro Anita Schønn (RCA)—Sonora	

POLAND

(Courtesy Fan Clubs' Coordination Council)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LOVE LIKE A MAN—Ten Years After (Deram)	
2	3	RAINBOW—Marmalade (Decca)	
3	2	BEDZIESZ PANIA MOIM PIEKLE—*Romuald I Roman	
4	7	MAMA TOLD ME NOT TO COME—Three Dog Night (Stateside)	
5	4	THE GREEN MANALISHI—Fleetwood Mac (Reprise)	
6	5	HEJ, POMOZCIE LUDZIE—*Dzamble	
7	—	26 OR 6 TO 4—Chicago (CBS)	
8	—	SPILL THE WINE—Eric Burdon (MGM)	
9	10	NEANDERTHAL MAN—Hotlegs (Fontana)	
10	8	IN THE SUMMERTIME—Mungo Jerry (Dawn Maxi)	

SPAIN

(Courtesy El Musical)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	EL CONDOR PASA—Simon & Garfunkel (CBS)—Grupo Editorial Armonico	
2	4	IN THE SUMMERTIME—Mungo Jerry (Hisvovox)—Canciones del Mundo	
3	3	CORPINO XEITOSO—*Andres do Barro (RCA)—Erika	
4	2	YELLOW RIVER—Christie (CBS)	
5	9	N'A VEIRINA DO MAR—*Maria Ostiz (Hisvovox)—Ediciones Musicales Hisvovox	
6	1	NEVER MARRY A RAILROAD MAN—Shocking Blue (RCA)—Ediciones Sympathy	
7	5	UN RAYO DE SOL—*Los Diablos (Odeon)—EGO Musical	
8	7	LA NAVE DEL OLVIDO—*Henry Stephen (RCA)—America Toda	
9	—	PEOPLE TALKIN' AROUND—*Los Bravos (Columbia)—Notas Magicas	
10	8	CUANDO ME ACARICIAS—*Mari Trini (Hisvovox)—Ediciones Musicales Hisvovox	

SWEDEN

(Courtesy Radio Sweden)

This Week	Last Week	Title	Artist
1	2	BRIDGE OVER TROUBLED WATER (LP)—Simon & Garfunkel (CBS)—Sonet	
2	1	MITT SOMMARLOV—Anita Hegerland (Karusell)—Air	
3	3	SONG OF JOY—Miguel Rios (A&M)—Sweden	
4	5	COSMO'S FACTORY (LP)—Creedence Clearwater Revival (Liberty)—Palace	
5	9	LOOKIN' OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Palace	
6	4	TODAY I KILLED A MAN I DIDN'T KNOW—Roger James Cooke (Columbia)—Air	

7	6	IN THE SUMMERTIME—Mungo Jerry (Phillips)—Air	
8	7	GET YER YA-YA'S OUT (LP)—Rolling Stones (Decca)	
9	8	ALL RIGHT NOW—Free (Island)—Island Music	
10	—	SOM EN BRO OVER MORKA VATTEN—Tommy Koerber (Sonet)—Sonet	

SWITZERLAND

(Courtesy Radio Switzerland)

This Week	Last Week	Title	Artist
1	1	A SONG OF JOY—Miguel Rios (AZ Disc)	

2	2	IN THE SUMMERTIME—Mungo Jerry (Pye)	
3	3	NEANDERTHAL MAN—Hotlegs (Fontana)	
4	4	LOLA—Kinks (Pye)	
5	5	ALL RIGHT NOW—Free (Island)	
6	7	GROOVIN' WITH MR. BLOE—Mr. Bloe (Hansa)	
7	6	EL CONDOR PASA—Simon and Garfunkel (CBS)	
8	8	NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome)	
9	9	ARE YOU READY—Pacific Gas & Electric (CBS)	
10	—	WILD WORLD—Jimmy Cliff (Phillips)	

SPECIAL MERIT PICKS

• Continued from page 61

popular music. Outstanding musicianship and good vocals abound on the LP, especially with tunes such as "Jinkson Johnson," "D'Arcy Farrow," and "Moses in the Sunshine." A good soft touch is heard on every cut as the group take the listeners on a journey into the not so distant past of the folk era, evoking primitive emotion in the softness of spring rain.

IVAR AVENUE REUNION—RCA Victor LSP 4442 (\$). Four blues artists, Charlie Musselwhite, Barry Goldberg, Neil Merryweather and Lynn Carey, team up to present the blues in a traditional setting. Solos abound in the album which features such cuts as "Ride Mama Ride," "Walkin' Shoes," "The Otis Spann composition 'After Awhile,'" and incredible blues jam entitled "Toe Jam." The tradition of Chicago and its styles are encompassed and paid homage to in this album by four great blues artists and their friends.

KREAKY BILLY—The Wheelie King. Nocturne NRS 906 (\$). Songs of the open road in music reflecting the life style and free spirit of a motorcycle vagabond characterize this album. Side one is a rock cantata dedicated to cyclists and their obsession with freedom, love and the wide open road. Side two contains entertaining cuts depicting a life style which has reappeared in the public's eye since the advent of "Easy Rider." An almost novelty LP with good chart potential.

CLASSICAL

BOCCHERINI / VIVALDI / TARTINI—Gutman/Moscow Conservatory Chamber Orch. (Terian). Melody/Angel SR 40146 (\$). This young Soviet cellist exhibits the reasons for his popularity as he shows skill, technique and taste that will make him a leading recording artist. In the Vivaldi work his steady flow is tender and graceful. In the Tartini work, it's subtle and clever.

LOW PRICE CLASSICAL

THE SERAPHIM GUIDE TO GRAND OPERA—Various Artists. Seraphim SIC 6062 (\$). This three-LP set spans six 'eras' of opera, from Baroque & Classical Opera to contemporary, which included "Oedipus Rex" and "Lulu." Artists in these works all are engaging and display excellent voices. The musicianship is very good and also displays vigor and force.

THE YOUNG CARUSO—Enrico Caruso. Seraphim 60146 (M). This, as one reviewer points out, is indeed a fascinating glimpse into the genesis of an artist who was later to become one of the greatest tenors that ever lived. Recorded more than half a century ago, the voice, in spite of its youthfulness, told a graphic story of the sparkling career that lay ahead for its owner. Tunes include arias from Rigoletto, Aida, Tosca, Pagliacci and others.

★★★★ 4 STAR ★★★★★

• Continued from page 61

BEETHOVEN: CONCERTO No. 2 / PROKOFIEV: CONCERTO No. 3 — Kapell / NBC Symphony (Golschmann) / Dallas Symphony (Dorati). RCA Victorola VIC 1520 (M).
BEETHOVEN: PIANO CONCERTO No. 1 / LEONORE OVERTURE No. 3—Dorfmann / NBC Symphony (Toscanini). RCA Victorola VIC 1521 (M).

JAZZ ★★★★★

DONALD BYRD—Electric Byrd. Blue Note BST 84349 (\$).
ART BLAKEY & THE JAZZ MESSENGERS—Roots & Herbs. Blue Note BST 84347 (\$).

RELIGIOUS ★★★★★

REV. W. LEO DANIELS—It's Coming Up Again. Peacock PLP 168 (\$).
THOMAS DOUGLAS—Sweet Land of Liberty. Freeway TDA 1 (\$).
MIKE JONCAS—Singing in the Light. WLSM FR 1952-SM (\$).
DAVID YANTIS—Free Me. WLSM FR 2013-SM (\$).

GOSPEL ★★★★★

LITTLE COUNTRY TRIO—Almost Home. Melody MSLP 22 (\$).

JAZZ

HORACE SILVER QUINTET—That Healin' Feelin'. Blue Note BST 84352 (\$). Silver attempts to reflect upon the nature of life in a spiritual sense, while remaining for the most part in a traditional jazz setting. His use of voices is good motivation into the spiritual world while Silver's complimentary piano style is always present. Outstanding cuts on the album include "That Healin' Feelin'," "Love Vibrations," "Wipe Away the Evil," and "There's Much to Be Done." In general, Silver captures a good musical sound and expands it into a super consciousness.

LOUIS ARMSTRONG ORCH.—Back in N.Y., Vol. 1 (1935). Decca DL 79248 (\$). Louis Armstrong, in 1935, with a big band and the current good pop songs ("I'm in the Mood for Love," "Solitude," "Red Sails in the Sunset") and trivia of the day. Louis 35 years ago was fully armed, mature, and ready to go—his choruses on "You Are My Lucky Star" and the ending of "Solitude" ring straight and true over the years. 14 tracks of vintage Armstrong, one of the definitive voices in jazz.

JAZZ WAVE, LTD.—On Tour. Blue Note BST 89905 (\$). It's Thad Jones and Mel Lewis and their big band, flute player Jeremy Steig, trumpet player Kenny Hubbard, organist Jimmy McGriff, guitarist Kenny Burrell all playing separately and together, recorded live during a European tour in December last year. The final 16 minute jam, "Once Around" is exciting, proving by musicianly spirit and audience reaction that jazz ain't dead.

JACKIE McLEAN—Demon's Dance. Blue Note BST 84345 (\$). McLean on alto saxophone is one of the finer jazz voices that paid his dues but never really got his due. He is featured here in an uncomplicated setting—Woody Shaw's trumpet, LaMont Johnson, piano, Scott Holt, bass and the working drums of Jack DeJohnette. It allows him free rein to put together all he has learned from and about jazz in the last couple of decades. It is considerable and impressive: a jazz record for jazz people.

RELIGIOUS

VARIOUS ARTISTS—The Revealing Book of Life, Vol. 2. Song Bird SBLP 220 (\$). This album, the second in a series titled "The Revealing Book of Life" brings together several little-known, but really enjoyable, groups of gospel artists. Among them are the Melody Kings, Kansas City Melodians, Liz & Her Gospelettes, and the Supreme Jubilees. Their songs include "Do It for the Lord," "Ain't It a Shame," "Jesus Is My Friend," and "I Made a Vow."

DAVE WOOLUM & PARIS DECKER/LAUREL COUNTY PARTNERS—Let's Sing the Old Time Hymns. Pine Tree PTSLP 501 (\$). Here is an enjoyable singalong, clap-along album in the tradition of the old country sounds. Dave Woolum & Paris Decker, along with the Laurel County Partners, have taken many of the old traditional gospel favorites and arranged them to the ethnic music of the south and west. The result is an uptempo religious sound that will win the group's many followers.

LEO NESTOR—Sons of the Morning. WLSM FR 1953 (\$). An amazingly pretty LP, well-produced and thoughtfully conceived. Vocal harmony is superb and the works range from "Genesis" and "Song of Creation" to "The Canticle of Brother Sun."

SPOKEN WORD

GAGGED AND CHAINED—Seale/Various Artists. Certron CSS2-2001 (\$). Four sides of courtroom drama may not speak louder than 22,000 pages of trial transcript, but when actors assume the voices, venom and verdict of the Chicago Conspiracy Trial, records take on new aspects, an even finer form of recording journalism, nearer to realistic reporting than "Murder at Kent State." The double disk is politically entertaining, informative, and with classically theatrical characters. A new supergroup? No, and why has producer Dennis F. Shanahan committed only 25 per cent of the LP's royalties to the Seale Defense Fund?



We're Proud Too!

ENTERTAINER OF THE YEAR

ALBUM OF THE YEAR (Okie from Muskogee)



SINGLE OF THE YEAR (Okie from Muskogee)

MALE VOCALIST OF THE YEAR

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

123

LAST WEEK

129

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

TOP 20 POP SPOTLIGHT

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

THERE ARE NO TOP 20 SPOTLIGHTS THIS WEEK

TOP 60 POP SPOTLIGHT

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

*RINGO STARR—BEAUCOUPS OF BLUES (2:23)

(Prod. Pete Drake) (Writer: Rabin) (Window, BMI)—Cut in Memphis by guitarist-producer Pete Drake, Beatle Ringo comes up with a strong blues ballad loaded with appeal for Top 40, Easy Listening and Country. Title tune of his new album, it will prove heavy in sales. Flip: "Coochy-Coochy" (4:48) (Starting, BMI). Apple 2969

IKE & TINA TURNER—WORKIN' TOGETHER (3:36)

(Prod. Ike Turner) (Writer: Renrut) (Unart, BMI)—Title tune of their current LP, the dynamic duo hit hard with this driving rock item with strong lyric line. A sure-fire chart topper for their recent "I Want to Take You Higher." Flip: (No Information Available). Liberty 56207

ANDY KIM—BE MY BABY (2:59)

(Prod. Jeff Barry) (Writers: Barry-Greenwich-Spector) (Trio/Mother Bertha, BMI)—The Ronette's smash of the early 60's is updated by Kim in a top arrangement headed right for a top spot on the Hot 100. Strong vocal by Kim and production by Jeff Barry. Flip: "Love That Little Woman" (3:03) (Unart/Joachim, BMI). Steed 729

*SERGIO MENDES & BRASIL '66— CHELSEA MORNING (2:56)

(Prod. Sergio Mendes & Herb Alpert) (Writer: Mitchell) (Siquomb, BMI)—Mendes and group add their own unique touch to the much recorded Joni Mitchell folk rock ballad and the result will prove a hot chart item, Hot 100 and Easy Listening. Flip: (No Information Available). A&M 1226

GLASS HOUSE—STEALING MOMENTS FROM ANOTHER WOMAN'S LIFE (2:46)

(Prod. Holland-Dozier-Holland) (Writers: Holland-Dozier) (Gold Forever, BMI)—Sure-fire chart topper for their "I Can't Be You, You Can't Be Me" is this Holland-Dozier blues ballad headed for the top of the soul and pop charts. Flip: "If It Ain't Love, It Don't Matter" (2:43) (Gold Forever, BMI). Invictus 9082

DESMOND DEKKER— YOU CAN GET IT IF YOU REALLY WANT IT

(Prod. Leslie Kong & John Kelly) (Writer: Cliff) (Irving, BMI)—Penned by Jimmy ("Wonderful World Beautiful People") Cliff, Dekker has a sure-fire chart buster in this infectious Jamaican rhythm item, currently topping the British charts. Flip: "Perseverance" (Irving, BMI). UNI 55261

JONATHAN KING—CHERRY CHERRY (2:45)

(Prod. Jonathan King) (Writer: Diamond) (Tallyrand, BMI)—The BBC jockey and hit maker of "Everyone's Gone to the Moon" strikes back with a potent reading of the Neil Diamond hit material. The folk rocker will put King back up the charts. Flip: "Gay Girl" (2:30) (Mainstay, BMI). Parrot 40055

VIC DANA— YOU GAVE ME REASON TO BELIEVE (2:53)

(Prod. Dick Glasser) (Writers: Lambert-Potter) (Cents and Pence Musique, BMI)—Dana's move to the label and teaming with producer Dick Glaser has the sounds and ingredients of a top chart item. The rock ballad, penned by Dennie Lambert and Brian Potter is a natural. Flip: "It Won't Hurt to Try" (2:41) (Knollwood, ASCAP). Columbia 4-45261

PHIL FLOWERS—THE MAN, THE WIFE & THE LITTLE BABY DAUGHTER (3:45)

(Prod. Bob Feldman) (Writers: Terrell-Dahrouge) (Greyhound, BMI/Catron, BMI)—Flowers moves to the label with a potent blues ballad in that O.C. Smith bag with all of that sales and chart potential. Strong entry that will establish Flowers as a chart item, soul and pop. Flip: (No Information Available). Bell 928

NEW CHRISTY MINSTRELS— YOU NEED SOMEONE TO LOVE (2:53)

(Prod. Jackie Mills) (Writer: Bahler) (Lucon/Sequel, BMI)—The Christy's move to the RCA distributed label and produced by Jackie Mills of the Bobby Sherman hits, will prove a fresh new commercial winner for them. . . headed for a top Hot 100 chart spot. Flip: "South American Get Away" (2:27) (Blue Seas/20th Century, ASCAP). Gregar 71-012

STEEL RIVER—TEN POUND NOTE (2:50)

(Prod. Greg Hambleton) (Writer: Telfer) (Belsize Park, BMI)—The solid rock beat Canadian hit has all the ingredients to bust through Top 40 and the Hot 100 here with heavy sales. Strong vocal workout and material. Flip: "Mamma Pie Blues" (3:15) (Belsize Park, BMI). Evolution 101

D.B.M. & T.—HEY! MR. PRESIDENT (3:01)

(Writers: Barkan-Adams) (Screen Gems-Columbia, BMI)—The British group of Dozy, Beaky, Mich and Tich return to the disk scene via Bell with an infectious rhythm number with a lyric line certain to cause much talk and loaded with Hot 100 top chart potential. Flip: "Frisco Annie" (3:06) (Helois/Central Songs, BMI). Bell 942

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

THUNDERCLAP NEWMAN—Something in the Air (3:53) (Prod. Pete Townshend) (Writer: Keene) (Track, BMI)—Newman's moderate hit of last year is revived due to recent film exposure in "Strawberry Statement," and it has even more potential than the first time out. Track 2769

***JOHN DENVER—Whose Garden Was This (3:44)** (Prod. Milton Okun) (Writer: Paxton) (United Artists, ASCAP)—Beautiful Tom Paxton ballad is given a warm and sensitive reading by Denver. Culled from his new album bearing the same title. RCA 74-0391

STEVE MILLER BAND—Steve Miller's Midnight Tango (2:38) (Prod. Steve Miller) (Writer: Sidran) (Sailor, ASCAP)—Intriguing ballad that proves a worthy successor to Miller's recent chart rider "Going to the Country." Capitol 2945

SAM SAMAUDIO—Me and Bobby McGee (3:30) (Prod. Jerry Wexler & Tom Dowd) (Writers: Foster-Kristofferson) (Combine, BMI)—Originally known as Sam the Sham, Samaudio makes his Atlantic singles debut with a strong blues performance of the recent Roger Miller country hit. Atlantic 2767

AD LIBS—Love Me (3:15) (Prod. Ralph Murphy & Jimmy Woods) (Writers: Murphy-Elbert) (Belwyn, ASCAP)—Group had a hot sales item a few years back with their "Boy From New York City" hit, and now returning to the disk scene via Capitol, they offer a smooth easy beat ballad that should bring them back to the charts. Capitol 2944

MR. BLOE—Curried Soul (3:04) (Prod. Stephen James) (Writer: Koffman) (Modo, BMI)—Infectious instrumental composed by that "Swingin' Shepherd Blues" man, Mo Koffman, should prove a much programmed item with sales sure to follow. DJM 70,019

***MICHAEL ALLEN—I Was a Boy When You Needed a Man (3:03)** (Prod. Johnny Harris) (Writers: Leonard-Weinstein) (Blackwood/Prosody, BMI)—Allen's move to the label is his most commercial entry to date. With appeal for Top 40 as well as Easy Listening, this driving ballad should bring him to the charts with impact. MGM 14181

***ROBERT GOULET—Healing River (3:05)** (Prod. Sonny Knight) (Writers: Hellerman-Minkoff) (Appleseed, ASCAP)—Goulet's rich voice is perfect for this exceptional ballad entry that is a programming must, and has all the potential to bring him to the Hot 100 as well. Columbia 4-45250

DEEP PURPLE—Black Night (2:58) (Prod. Deep Purple) (Writers: Blackmore-Gillan-Glover-Lord-Price) (HEC, BMI)—Hard driving rocker is given a powerful workout by the group and it should prove the one to bring them back to Top 40 programming and the Hot 100 sales chart. Warner Bros. 7405

CASHBOARD, BILLBOX & YOUNG—Top Forty Love (3:09) (Prod. G. Knight G. Allen) (Writers: Knight-Allan) (Legacy/Spoondrift, BMI)—Clever and infectious rocker making use of song titles currently popular should prove a programming winner. Much sales and chart potential. Heritage 827

***GEORGE McCANNON III—No Love At All (3:15)** (Prod. Jimmy Bowen & Richard Burns) (Writers: Thompson-Christopher) (Press/Rose Bridge, BMI)—McCannon comes up with an exceptional pop treatment of the Lyra Anderson country hit. Much potential here. Amos 151

***LALO SCHIFRIN—Theme From "Medical Center" (2:42)** (Prod. Jesse Kaye) (Writer: Schifrin) (Hastings, BMI)—The exciting theme from the popular TV show gets a fine reading by the composer that has all the earmarks of an important chart item. MGM 14180

MAIN FLOOR—I'm Dying (3:04) (Prod. Thelma Moore) (Writers: Giordano-Miron) (McRon, ASCAP)—Unusual and thought-provoking piece of ballad material that offers a strong anti-drug message and is being released around the world in various languages. Should be heard. Label is N.Y. based. Star 118

GINGER GRECO—Let the Love Pour Out (2:56) (Prod. Wally Gold) (Writer: Greco) (Wren, BMI)—New composer-vocalist with a powerful voice should make her mark on the charts the first time out with this solid rhythm item. Columbia 4-45241

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

LYNN ANDERSON—ROSE GARDEN (2:52)

(Prod. Glenn Sutton) (Writer: South) (Lowery, BMI)—The Joe South rhythm ballad proves one of her most commercial outings ever. Will hit the top of the chart and move over to pop as well. Flip: (No Information Available). Columbia 4-45252

DAVE DUDLEY & TOM T. HALL— DAY DRINKIN' (3:16)

(Prod. Jerry Kennedy) (Writer: Hall) (Newkeys, BMI)—The two chart winners take off on a clever piece of Tom T. Hall novelty material certain to prove a hot juke box winner as well as a chart blockbuster. Flip: (No Information Available). Mercury 73139

JACK GREENE—SOMETHING UNSEEN (2:50)

(Writer: Cochran) (Tree, BMI)—Greene delivers the Hank Cochran ballad beauty in one of his most moving and sensitive performances. . . headed right for the top of the chart. Flip: "What's the Use" (2:13) (Hall Clement, BMI). Decca 32755

GEORGE JONES— A GOOD YEAR FOR THE ROSES (2:59)

(Prod. Bob Moore) (Writer: Chesnut) (Chesnut, BMI)—Jones follows his Top 20 winner "Tell Me My Lying Eyes Are Wrong" with a poignant Jerry Chesnut ballad loaded with top chart potency. Flip is an infectious Leon Payne item and one to watch, a la "The Race is On." Could happen also. Flip: "Let a Little Loving Come In" (2:17) (Glad, BMI). Musicor 1425

BILLIE JO SPEARS— I STAYED LONG ENOUGH (2:12)

(Prod. George Richey) (Writer: Wynette) (Gallico, BMI)—Her "Marty Gray" put her right back up in the Top 20. This strong ballad from the pen of Tammy Wynette, delivered in top form should fast prove a top 10 winner. Fine performance. Flip: "Come on Home" (2:23) (Central Songs, BMI). Capitol 2964

WAYLON JENNINGS & JESSI COLTER— SUSPICIOUS MINDS (3:42)

(Prod. Ronny Light) (Writer: James) (Press, BMI)—The Mark James rhythm ballad that proved a smash for Elvis Presley is given an exceptional country duet reading here. A sure-fire chart topper their first time together. Flip: "I Ain't the One" (2:13) (Baron, BMI). RCA 47-9920

CHART

Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

BUCK OWENS' BAKERSFIELD BRASS—Buckaroo (1:53) (Blue Book, BMI). CAPITOL 2962

STATLER BROTHERS—Bed of Roses (2:25) (House of Cash, BMI). MERCURY 73141

LEROY VAN DYKE—Mister Professor (2:27) (Wilderness, BMI). DECCA 32756

KENNY ROBERTS—The Best Part of My Years (2:50) (Tarheel, BMI). STARDAY 908

HANK COCHRAN—One Night for Willie (3:22) (Attache, BMI). DOT 17361

SLEEPY LABEER—Asphalt Cowboy (2:30) (Singleton/Frauline, BMI). PLANTATION 66

TOP 20 SOUL

Spotlights Predicted to reach the
TOP 20 of the TOP SELLING SOUL SINGLES Chart

IKE & TINA TURNER—WORKIN' TOGETHER (See Pop Pick)

GLASS HOUSE—STEALING MOMENTS FROM ANOTHER WOMAN'S LIFE (See Pop Pick)

PHIL FLOWERS—THE MAN, THE WIFE, & THE LITTLE BABY DAUGHTER (See Pop Pick)

CHART

Spotlights Predicted to reach the
SOUL SINGLES Chart

LUTHER INGRAM—To the Other Man (3:15) (Klondike, BMI). KOKO 2106

GROVER MITCHELL—Ah Feel She Really Doesn't Wanna Do It (3:35) (Double Diamond, BMI). VANGUARD 35113

FREDDIE WATERS—Singing a New Song (2:21) (Doorway/Jarrett, BMI). CURTOM 1952

NEWCOMERS—You Put the Sunshine Back in My World (3:03) (East/Memphis, BMI). VOLT 4049

MICKY MURRAY—Explosive Population (1:52) (Tarheel-Jupace, BMI). FEDERAL 12558

NIGHTINGALES—You're Movin' Much Too Fast (2:50) (East/Memphis, BMI). STA 0076

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

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STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



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HOT 100

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	I'LL BE THERE	Jackson 5 (Hal Davis), Motown 1171
2	2	CRACKLIN' ROSIE	Neil Diamond (Tom Catalano), Uni 55230
3	3	GREEN-EYED LADY	Sugarloaf (Frank Slay), Liberty 56183
4	5	WE'VE ONLY JUST BEGUN	Carpenters (Jack Daugherty), A&M 1217
5	4	ALL RIGHT NOW	Free (Free & John Kelly), A&M 1206
6	10	FIRE AND RAIN	James Taylor (Peter Asher), Warner Bros. 7423
7	6	CANDIDA	Dawn (Tokens & Dave Appell), Bell 903
8	11	INDIANA WANTS ME	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
9	12	LOLA	Kinks (Ray Davies), Reprise 0930
10	7	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169
11	18	STILL WATER (Love)	Four Tops (Frank Wilson), Motown 1170
12	9	JULIE, DO YA LOVE ME	Bobby Sherman (Jackie Mills), Metromedia 194
13	13	EXPRESS YOURSELF	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
14	28	SOMEBODY'S BEEN SLEEPING	100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah)
15	15	OUT IN THE COUNTRY	Three Dog Night (Richard Podolor), Dunhill 4250
16	17	LOOK WHAT THEY'VE DONE TO MY SONG MA	New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699
17	20	IT'S ONLY MAKE BELIEVE	Glen Campbell (Al DeLory), Capitol 2905
18	16	SNOWBIRD	Anne Murray (Brian Ahern), Capitol 2738
19	8	LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT	Creedence Clearwater Revival (John C. Fogerty), Fantasy 645
20	21	EL CONDOR PASA	Simon & Garfunkel (Simon, Garfunkel & Roy Halee), Columbia 4-45237
21	19	(I Know) I'M LOSING YOU	Rare Earth (Norman Whitfield), Rare Earth 5017 (Motown)
22	23	CLOSER TO HOME	Grand Funk Railroad (Terry Knight), Capitol 2877
23	31	IT DON'T MATTER TO ME	Bread (Bread), Elektra 45701
24	14	IT'S A SHAME	Spinners (Stevie Wonder), V.I.P. 25057 (Motown)
25	34	SUPER BAD (Parts 1 & 2)	James Brown (J. Brown), King 6329
26	30	GOD, LOVE AND ROCK & ROLL	Teegarden & Van Winkle (J. Cassily-Teegarden-Van Winkle), Westbound 170 (Janus)
27	35	STAND BY YOUR MAN	Candi Staton (Rick Hall), Fame 1472 (Capitol)
28	46	CRY ME A RIVER	Joe Cocker (Denny Cordell & Leon Russell), A&M 1200
29	45	ENGINE NUMBER 9	Wilson Pickett (Staff), Atlantic 2766
30	25	LONG LONG TIME	Linda Ronstadt (Elliot Mazer), Capitol 2846
31	39	SEE ME, FEEL ME	Who (Kit Lambert), Decca 732729
32	32	OUR HOUSE	Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760
33	33	LUCRETIA MAC EVIL	Blood, Sweat & Tears (Bobby Colomby & Roy Halee), Columbia 4-45235
34	36	DEEPER & DEEPER	Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	38	UNGENA ZA ULIMWENGU (Unite the World)	Temptations (Norman Whitfield), Gordy 7102 (Motown)
36	40	MONTEGO BAY	Bobby Bloom (Jeff Barry), MGM/L&R 157
37	37	DO WHAT YOU WANNA DO	Five Flights Up (John Florez), TA 202 (Bell)
38	29	THAT'S WHERE I WENT WRONG	Poppy Family Featuring Susan Jacks (T. Jacks), London 139
39	41	GYPSY WOMAN	Brian Hyland (Del Shannon), UNI 55240
40	42	YELLOW RIVER	Christie (Mike Smith), Epic 5-10626 (Columbia)
41	60	I THINK I LOVE YOU	Partridge Family (Starring Shirley Jones & Featuring David Cassidy) (Wes Farrell), Bell 910
42	43	AS THE YEARS GO BY	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
43	47	MAKE IT EASY ON YOURSELF	Dionne Warwick (Blue Jac Prod.), Scepter 12294
44	27	JOANNE	Michael Nesmith & the First National Band (Felton Jarvis), RCA 74-0368
45	68	THE TEARS OF A CLOWN	Smokey Robinson & the Miracles (Henry Cosby & "Smokey"), Tamla 54199 (Motown)
46	44	I STAND ACCUSED	Isaac Hayes (Isaac Hayes), Enterprise 9017 (Stax/Volt)
47	48	FOR THE GOOD TIMES	Ray Price (Don Law), Columbia 4-45178
48	51	I DO TAKE YOU	Three Degrees (Richard Barrett), Roulette 7088
49	78	HEAVEN HELP US ALL	Stevie Wonder (Ron Miller & Tom Baird), Tamla 54200 (Motown)
50	77	I AM SOMEBODY, PART II	Johnnie Taylor (Don Davis), Stax 0078
51	53	I JUST WANNA KEEP IT TOGETHER	Paul Davis (Chips Moman), Bang 579
52	52	BABY, I NEED YOUR LOVING	O. C. Smith (Jerry Fuller), Columbia 4-45206
53	57	AND THE GRASS WON'T PAY NO MIND	Mark Lindsay (Jerry Fuller), Columbia 4-45229
54	56	SEEMS LIKE I GOTTA DO WRONG	Whispers (Ron Carson), Soul Clock 1004 (Canyon)
55	55	WHEN YOU GET RIGHT DOWN TO IT	Delfonics (Stan & Bell), Philly Groove 163 (Bell)
56	59	FRESH AIR	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2920
57	50	MONGOOSE	Elephant's Memory (Ted Cooper), Metromedia 182
58	67	HEED THE CALL	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0953
59	66	LET'S WORK TOGETHER	Canned Heat (Skip Taylor & Canned Heat), Liberty 56151
60	64	SWEETHEART	Engelbert Humperdinck (Peter Sullivan), Parrot 40054 (London)
61	62	FUNK #49	James Gang (Bill Szymczyk), ABC 11272
62	58	(Baby) TURN ME ON	Impressions (Curtis Mayfield), Curtom 1954 (Buddah)
63	63	SOMETHING	Shirley Bassey (Johnny Harris & Tony Colton), United Artists 50698
64	65	OUR WORLD	Blue Mink (Blue Mink & Roger Quastad), Philips 40686 (Mercury)
65	61	COME ON AND SAY IT	Grass Roots (Steve Barri), Dunhill 4249
66	73	PART TIME LOVE	Ann Peebles (Willie Mitchell), HI 2178 (London)
67	69	HOLY MAN	Diane Kolby (Scott & Vivian Holtzman), Columbia 4-45169

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	75	AFTER MIDNIGHT	Eric Clapton (Delaney Bramlett), Atco 6784
69	70	JUST LET IT COME	Alive 'n Kickin' (Bob King), Roulette 7087
70	71	SO CLOSE	Jake Holmes (Elliot Mazer), Polydor 14041
71	72	5-10-15-20 (25-30 Years of Love)	Presidents (Van McCoy), Sussex 207 (Buddah)
72	74	LET ME BACK IN	Tyrone Davis (Willie Henderson), Dakar 621 (Atlantic/Atco)
73	—	SHARE THE LAND	Guess Who (Nimbus 9 & Jack Richardson), RCA 74-0388
74	—	YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP	Elvis Presley, RCA Victor 47-9916
75	76	LOVE UPRISING	Otis Leaville (Willie Henderson), Dakar 630 (Atlantic)
76	84	I'M NOT MY BROTHER'S KEEPER	Flaming Ember (William Weatherspoon/Raynard Miner), Hot Wax 7006 (Buddah)
77	79	TIME WAITS FOR NO ONE	Friends of Distinction (Ray Cork, Jr.), RCA 74-0385
78	85	IF YOU WERE MINE	Ray Charles (Joe Adams), ABC/TRC 11271
79	80	WOODSTOCK	Assembled Multitude (Bill Buster & Tom Sellers), Atlantic 2764
80	82	AMERICA STANDING	Five Stairsteps (Stan Vincent), Buddah 188
81	—	ONE LESS BELL TO ANSWER	Fifth Dimension (Bones Howe), Bell 940
82	—	EASY RIDER (Let the Wind Pay the Way)	Iron Butterfly (Richard Podolor), Atco 6872
83	—	KING OF ROCK & ROLL	Crow (Bob Monaco), Amaret 125
84	98	I DON'T WANNA CRY	Ronnie Dyson (Billy Jackson), Columbia 4-45240
85	89	TIME TO KILL	Band (Band), Capitol 2870
86	88	DREAMS	Buddy Miles (Robin McBride & Buddy Miles), Mercury 73119
87	—	I NEED HELP (I Can't Do It Alone) Part I	Bobby Byrd (James Brown), King 6323
88	90	YOU BETTER THINK TWICE	Poco (Jim Messina), Epic 5-10636 (Columbia)
89	—	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME	Charley Pride (Jack Clement), RCA Victor 47-9902
90	93	EMPTY PAGES	Traffic (Chris Blackwell & Steve Winwood), United Artists 50692
91	—	GROOVE ME	King Floyd (E. Walker), Chimneyville 435 (Atlantic/Atco)
92	—	RUN WOMAN RUN	Tammy Wynette (Billy Sherrill), Epic 5-10653 (Columbia)
93	95	FATHER COME ON HOME	Pacific Gas & Electric (John Hill), Columbia 4-45221
94	99	JERUSALEM	Herb Alpert & the Tijuana Brass (Herb Alpert, Jerry Moss, Larry Levine), A&M 1225
95	97	LOSERS WEEPERS—Part I	Etta James (G. Barge & R. Bass), Cadet 5676
96	96	GET INTO SOMETHING	Isley Brothers (R. Isley, D. Isley, R. Isley), T-Neck 924 (Buddah)
97	—	FIFTEEN YEARS AGO	Conway Twitty (Owen Bradley), Decca 32742
98	—	WHERE DID ALL THE GOOD TIMES GO	Dennis Yost & the Classics IV (Buddy Buie), Liberty 56200
99	—	STAND BY ME	David & Jimmy Ruffin (Frank Wilson), Soul 35066 (Motown)
100	—	ONLY LOVE CAN BREAK YOUR HEART	Neil Young (Neil Young & David Briggs), Reprise 0958

HOT 100 A TO Z—(Publisher-Licensee)

After Midnight (Viva, BMI)	68	Engine Number 9 (Assorted, BMI)	29	I Can't Believe That You've Stopped Loving Me (Hill & Range/Blue Crest, BMI)	89	Lola (Hill & Range, BMI)	9	Snowbird (Beechwood, BMI)	18
Ain't No Mountain High Enough (Jobete, BMI)	10	Express Yourself (Warner-Tamerlane, BMI)	13	I Do Take You (Planetary/Make, ASCAP)	88	Long as I Can See the Light (Jandora, BMI)	19	So Close (Out of Business, ASCAP)	70
All Right Now (Irving, BMI)	5	Father Come on Home (Braton, BMI)	93	I Don't Wanna Cry (Ludix/Betalbin, BMI)	84	Long Long Time (MCA, ASCAP)	30	Somebody's Been Sleeping (Gold Forever, BMI)	14
And the Grass Won't Pay No Mind (Stonebridge, ASCAP)	53	For the Good Times (Buckhorn, BMI)	47	I Just Wanna Keep It Together (Web IV, BMI)	51	Lookin' Out My Back Door (Jandora, BMI)	19	Something (Harrisongs, BMI)	63
As the Years Go By (Maknon/Blackwood, BMI)	42	Got to Believe in Love (Top Floor, ASCAP)	80	I Need Help (I Can't Do It Alone) Part I (Cried, BMI)	87	Look What They've Done to My Song Ma (Kama Rippa/Amelanie, ASCAP)	16	Stand by Me (Progressive/Trio/Atc., BMI)	99
Baby, I Need Your Loving (Jobete, BMI)	52	Green-Eyed Lady (Claridge, ASCAP)	3	I Stand Accused (Curtom/Jalynne, BMI)	46	Love Uprising (Julio-Brian, BMI)	75	Stand by Your Man (Gallico, BMI)	27
(Baby) Turn On to Me (Camad, BMI)	62	Groove Me (Malaco/Roffignac, BMI)	91	I Think I Love You (Screen Gems-Columbia, BMI)	41	Losers Weepers—Part I (Heavy, BMI)	95	Still Water (Love) (Jobete, BMI)	11
Candida (Jillbern/Pocketful of Tunes, BMI)	7	Heed the Call (Quill, ASCAP)	58	I'll Be There (Jobete, BMI)	17	Love Uprising (Julio-Brian, BMI)	75	Super Bad (Parts I and II) (Cried, BMI)	25
Closer to Home (Storybook, BMI)	22	Heaven Help Us All (Stein & Van Stock, ASCAP)	49	I'm Not My Brother's Keeper (Gold Forever, BMI)	78	Lucretia Mac Evil (Blackwood/Bay, BMI)	33	Sweetheart (Cassero, BMI)	60
Come On and Say It (Trousdale/Brother Duck, BMI)	65	Holy Man (April/Sanctuary, ASCAP)	58	Indiana Wants Me (Jobete, BMI)	8	Make It Easy on Yourself (Famous, ASCAP)	63	Tears of a Clown, The (Jobete, BMI)	45
Cracklin' Rosie (Prophet, ASCAP)	2	I Am Somebody, Part II (Groovesville, BMI)	50	It Don't Matter to Me (Screen Gems-Columbia, BMI)	23	Montego Bay (Unart/Cheezburger, BMI)	36	That's Where I Went Wrong (Gone Fishin', BMI)	38
Do What You Wanna Do (Brig/Tiny Tiger, ASCAP)	37	Let Me Back In (Julio-Brian, BMI)	72	It's a Shame (Jobete, BMI)	24	One Less Bell to Answer (Blue Seas/Jac, ASCAP)	81	Time to Kill (Canaan, ASCAP)	85
Deeper & Deeper (Gold Forever, BMI)	34	Let Me Back In (Julio-Brian, BMI)	72	I'm Not My Brother's Keeper (Gold Forever, BMI)	8	Only Love Can Break Your Heart (Broken Arrow/Cotillion, BMI)	100	Ungeza Za Ulimwengu (Unite the World) (Jobete, BMI)	35
Do You Wanna Do (Brig/Tiny Tiger, ASCAP)	37	Let Me Back In (Julio-Brian, BMI)	72	Indiana Wants Me (Jobete, BMI)	8	Our House (Giving Room, BMI)	32	We've Only Just Begun (Irving, BMI)	4
Dreams (No Exit, BMI)	86	Let Me Back In (Julio-Brian, BMI)	72	It's a Shame (Jobete, BMI)	24	Our World (Guv'nor Songs, ASCAP)	64	When You Get Right Down to It (Screen Gems-Columbia, BMI)	55
Easy Rider (Let the Wind Pay the Way) (Marlu, ASCAP)	82	Let Me Back In (Julio-Brian, BMI)	72	I'm Not My Brother's Keeper (Gold Forever, BMI)	8	Out in the Country (Irving, BMI)	15	Where Did All the Good Times Go (Low-Sal, BMI)	98
El Condor Pasa (Charing Cross, BMI)	20	Let Me Back In (Julio-Brian, BMI)	72	Indiana Wants Me (Jobete, BMI)	8	Part Time Love (Circa/Escort, BMI)	66	Woodstock (Siquomb, BMI)	79
Empty Pages (Irving, BMI)	90	Let Me Back In (Julio-Brian, BMI)	72	It's a Shame (Jobete, BMI)	24	Part Time Love (Circa/Escort, BMI)	66	Yellow River (Noma, BMI)	40
						Patch It Up (Presley/S.P.R., BMI)	74	You Better Think Twice (Little Dickens, ASCAP)	88
						Run Woman Run (Algee, BMI)	92	You Don't Have to Say You Love Me (Miller, ASCAP)	74
						See Me, Feel Me (Track, BMI)	31		
						Seems Like I Gotta Do Wrong (Roker, BMI)	54		
						Share the Land (Dunbar/Cirrus/Expressions, BMI)	73		

Unmistakably a No.1 LP....

***just
check
the titles
and
you'll
see why***

I (Who Have Nothing)

**TOM
JONES**

I (WHO HAVE NOTHING)
DAUGHTER OF DARKNESS
CAN'T STOP LOVING YOU
WHAT THE WORLD NEEDS NOW
TRY A LITTLE TENDERNESS
TO LOVE SOMEBODY
SEE-SAW
I HAVE DREAMED
LOVE'S BEEN GOOD TO ME
BROTHER CAN YOU SPARE A DIME
LODI





STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

TOP LP'S

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	SANTANA Abraxas Columbia KC 30130	3
2	1	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	14
★	—	LED ZEPPELIN III Atlantic SD 7201	1
4	5	JACKSON 5 Third Album Motown MS 718	5
5	7	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	33
★	10	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	2
7	6	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	21
8	8	NEIL YOUNG After the Gold Rush Reprise RS 6383	6
9	3	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	8
10	12	CARPENTERS Close to You A&M SP 4271	6
11	4	MOODY BLUES A Question of Balance Threshold THS 3 (London)	7
12	9	CHICAGO Columbia KGP 24	37
13	15	WHO Tommy Decca DXSW 7205	58
14	13	BAND Stage Fright Capitol ST 425	8
15	11	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	16
16	16	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	6
★	22	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	5
18	14	NEIL DIAMOND Gold Uni 73084	10
19	20	FREE Fire & Water A&M SP 4268	8
20	17	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	15
21	21	JAMES GANG Rides Again ABC ABC5 711	14
★	30	FOUR TOPS Still Waters Run Deep Motown MS 704	29
23	26	RARE EARTH Ecology Rare Earth RS 514 (Motown)	16
24	24	SUGARLOAF Liberty LST 7640	11
25	28	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	28
★	31	GUESS WHO Share the Land RCA Victor LSP 4359	2
27	19	WHO Live at Leeds Decca DL 79175	22
28	23	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	16
29	29	IRON BUTTERFLY Metamorphosis Atco SD 33-339	9
30	18	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	30
31	35	JACKSON 5 ABC Motown MS 709	21
32	34	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	7
33	36	ROBERTA FLACK Chapter Two Atlantic SD 1569	9
★	45	CURTIS MAYFIELD Curtis Curtom CRS 8005 (Buddah)	4
35	38	THE LAST POETS Douglas 3 (P.I.P.)	19

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★	—	BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032	1
37	39	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	14
38	32	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	10
★	53	JAMES BROWN Get Up I Feel Like Being a Sex Machine King KS 7-1115	7
40	27	DOORS Absolutely Live Elektra EKS 9002	12
41	25	DIANA ROSS Motown MS 711	16
★	86	ANNE MURRAY Snowbird Capitol ST 579	4
43	33	MELANIE Leftover Wine Buddah BDS 5066	5
★	49	CLARENCE CARTER Patches Atlantic SD 8267	5
45	42	STEVIE WONDER Signed, Sealed, Delivered Tania TS 304 (Motown)	9
46	37	KING CRIMSON In the Wake of Poseidon Atlantic SD 8266	7
47	41	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	26
48	48	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	37
★	65	GLEN CAMPBELL Goodtime Album Capitol SW 493	4
50	40	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	22
★	93	ELTON JOHN Uni 73090	4
52	51	DAVE MASON Alone Together Blue Thumb BTS 19 (Capitol)	17
53	43	BREAD On the Waters Elektra EKS 74076	12
54	55	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	15
55	57	RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	8
★	62	GYPSY Metromedia M2D 1031	3
57	52	EDWIN STARR War & Peace Gordy GS 948 (Motown)	8
58	58	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	51
59	59	CANNED HEAT Future Blues Liberty LST 11002	7
60	56	BUDDY MILES Them Changes Mercury SR 61280	16
★	71	DELANEY & BONNIE To Bonnie From Delaney Atco SD 33-341	3
62	44	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	10
63	63	QUINCY JONES Gula Matari A&M SP 3030	8
64	67	NEIL DIAMOND Shilo Bang 221	7
65	60	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	26
66	47	ERIC BURDON DECLARES WAR MGM SE 4663	24
★	—	JOHN MAYALL U.S.A. Union Polydor 24-4022	1
68	61	PAUL McCARTNEY McCartney Apple STAO 3363 (Capitol)	25
69	69	JOHNNY MATHIS Close to You Columbia CS 1042	3
70	72	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	10

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	74	FREDA PAYNE Band of Gold Invictus ST 3701 (Capitol)	10
72	73	MICHAEL PARKS Blue MGM SE 4717	3
★	138	BYRDS (Untitled) Columbia G 30127	2
74	80	STEVE MILLER BAND Number 5 Capitol SKAO 436	14
75	50	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	46
76	70	STEPPENWOLF Live Dunhill DS 50075	28
★	—	ALLMAN BROTHERS BAND Idlewild South Atco SD 33-342	1
78	77	MELANIE Candles in the Rain Buddah BDS 5060	25
79	79	MUNGO JERRY Janus JKS 7000	7
80	78	LEE MICHAELS Barrel A&M SP 4249	13
81	82	SANTANA Columbia CS 9781	59
82	66	ORSON WELLES The Begatting of the President Mediarts 41-2	10
83	46	ERIC CLAPTON Atco SD 33-329	14
84	84	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London)	16
85	76	BOB DYLAN Self-Portrait Columbia C2X 30050	17
86	89	WILSON PICKETT In Philadelphia Atlantic SD 8276	4
87	87	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	18
88	90	CHICAGO TRANSIT AUTHORITY Columbia GP 8	76
89	92	LED ZEPPELIN II Atlantic SD 8236	51
90	54	CACTUS Atco SD 33-340	14
91	99	BLACK SABBATH Warner Bros. WS 1871	9
★	141	RINGO STARR Beaucoups of Blues Apple SMAS 3368	2
★	167	JAMES TAYLOR Apple SKAO 3352 (Capitol)	4
94	88	MILES DAVIS Bitches Brew Columbia GP 26	24
95	98	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	48
★	142	FLOCK Dinosaur Swamps Columbia C 30007	2
97	101	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	79
98	91	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	29
99	100	NANCY SINATRA Nancy's Greatest Hits Reprise RS 6409	4
100	75	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	24
101	64	HOT TUNA RCA Victor LSP 4353	15
102	107	JOE COCKER! A&M SP 4224	49
103	108	RAY PRICE For the Good Times Columbia C 30106	7
104	109	DELFONICS Didn't I (Blow Your Mind This Time?) Philly Groove PG 1153 (Bell)	11
105	102	BLOOD, SWEAT & TEARS Columbia CS 9720	91

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

(Continued on page 76)

A Specially Priced 2-Record Set, G 30339



Soft Machine

THIRD

Because this album was released in England first, here's the news a lot of Americans have been waiting for.

Richard Williams said in *Melody Maker*: "The Softs are an exhilarating band and listening to them can be like jumping off a cliff into a pool of freezing water. The new album 'Third' is full of music of such fine invigorating quality, and their crucial importance in the future of popular music cannot be denied."

And that's only one of many ecstatic English reviews. *Melody Maker*, *Musical Express*, and *Time Out* have often compared Soft Machine to Pink Floyd and King Crimson. They also speak of Mike Ratledge's organ playing in terms of Frank Zappa's guitar. But despite the comparisons, they all seem to agree with *Time Out's* appraisal: "They (Soft Machine) are in a class of their own."

All of this probably sounds like the English have again reacted to new music before anyone else. But the first two Soft Machine albums have already created a strong audience here.

And now that "Third" is in America, that audience will speak for itself.

A new double album. On Columbia Records®

Continued from page 74

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
123		FIRESIGN THEATER Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102	6
107	95	MOUNTAIN Climbing Windfall 4501 (Bell)	33
108	103	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068	48
109	114	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	35
110	68	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	16
111	104	TOM JONES Tom Parrot PAS 71037 (London)	25
112	120	VENTURES 10th Anniversary Album Liberty LST 35000	3
113	94	GUESS WHO American Woman RCA Victor LSP 4266	37
114	116	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	39
115	118	THE JIM NABORS HOUR Columbia CS 1020	18
116	117	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	14
117	85	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	29
118	106	ELVIS PRESLEY On Stage—February 1970 RCA Victor LSP 4362	19
119	122	BEATLES Abbey Road Apple SO 383 (Capitol)	54
120	111	CROSBY/STILLS/NASH Atlantic SD 8229	70
199		SAVOY BROWN Looking In Parrot PAS 71042 (London)	2
122	113	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	117
123	125	MARK LINDSAY Silver Bird Columbia C 30111	8
124	96	SOUNDTRACK Strawberry Statement MGM 25E 14 ST	7
125	127	JOE SOUTH'S GREATEST HITS Capitol ST 450	7
126	81	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	19
127	112	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	60
128	136	CREEDENCE CLEARWATER REVIVAL Willy & the Poor Boys Fantasy 8397	46
129	133	ALIVE 'N KICKIN' Roulette SR 42052	2
130	132	CONWAY TWITTY Hello Darlin' Decca DL 75209	17
131	131	BURT BACHARACH Make It Easy on Yourself A&M SP 4188	60
150		CHARLES EARLAND Black Talk Prestige PR 7758	16
133	126	CHARLEY PRIDE Best of RCA Victor LSP 4223	52
134	128	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393	59
135	97	JETHRO TULL Benefit Reprise RS 6400	25
136	83	DONOVAN Open Road Epic E 30125 (Columbia)	15
137	137	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (Stax, Volt)	68

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
		LINDA RONSTADT Silk Purse Capitol ST 407	1
139	110	SANDPIPERS Come Saturday Morning A&M SP 4262	11
140	140	JR. WALKER & THE ALL STARS A Gassss Soul SS 726 (Motown)	4
141	105	AL KOOPER Easy Does It Columbia C 30031	6
142	146	LOVE Revisited Elektra EKS 74058	6
143	149	MICHAEL NESMITH & THE FIRST NATIONAL BAND Magnetic South RCA Victor LSP 4371	2
144	145	SOUNDTRACK On a Clear Day You Can See Forever Columbia S 30086	14
145	121	TEMPTATIONS Psychedelic Shack Gordy GS 947 (Motown)	30
146	135	SPOOKY TOOTH/MIKE HARRISON Last Puff A&M SP 4266	11
147	134	LETTERMEN Reflections Capitol ST 496	8
148	156	DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581	26
149	115	IRON BUTTERFLY In-a-Gadda-Da-Vida Atco SD 33-250	119
150	119	DEAN MARTIN My Woman, My Woman, My Wife Reprise RS 6403	7
151	144	BEATLES Hey Jude Apple SW 385 (Capitol)	32
152	152	FREDDY ROBINSON Black Fox World Pacific ST 20162	6
153	153	SOUNDTRACK 2001: A Space Odyssey, Vol. 2 MGM SE 4722	3
154	124	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	73
155	139	TEN YEARS AFTER Cricklewood Green Deram DES 18033 (London)	28
156	162	JERRY LEE LEWIS Live at the International, Las Vegas Mercury SR 61278	3
157	158	BOOTS RANDOLPH Hit Boots '70 Monument SLP 18144	3
158	160	DEEP PURPLE In Rock Warner Bros. WS 1877	7
159	159	ROD MCKUEN Greatest Hits, Vol. 2 Warner Bros. WB 2560	6
160	130	JOHNNY CASH World of Columbia GP 29	21
161	161	MOODY BLUES To Our Children's Children's Children Threshold THS 1 (London)	42
162	157	NEIL DIAMOND Touching You, Touching Me Uni 73071	46
187		YARDBIRDS Epic E 30135 (Columbia)	4
164	166	IRON BUTTERFLY Live Atco SD 33-318	23
		SUPREMES New Ways But Love Stays Motown MS 720	1
166	172	NEIL DIAMOND Greatest Hits Bang 219	2
167	170	JIM NABORS Everything Is Beautiful Columbia C 30129	8
168	182	RAY CONNIF Bridge Over Troubled Water Columbia CS 1022	27
169	174	B. B. KING Indianola Mississippi Seeds ABC ABCS 713	2
170	176	BEST OF THE YOUNGBLOODS RCA Victor LSP 4399	8

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
171	179	SAN SEBASTIAN STRINGS Soft Sea Warner Bros. WS 1839	5
172	184	GRAND FUNK RAILROAD On Time Capitol ST 307	55
173	168	IT'S A BEAUTIFUL DAY Marrying Maiden Columbia CS 1058	17
174	178	TAMMY WYNETTE Greatest Hits Epic BN 26486 (Columbia)	60
175	175	SHIRLEY BASSEY Is Really Something United Artists UAS 6765	2
176	164	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058	68
177	163	JOHN B. SEBASTIAN Reprise RS 6379/MGM SE 4654	31
178	171	JOHNNY CASH At San Quentin Columbia CS 9827	69
179	177	SERGIO MENDES & BRASIL '66 Greatest Hits A&M SP 4252	17
180	173	HERB ALPERT & THE TIJUANA BRASS Greatest Hits A&M SP 4245	32
181	181	SOUNDTRACK 2001: A Space Odyssey MGM SIE ST 13	119
182	193	PERCY FAITH Plays the Beatles Columbia C 30097	2
183	129	JOHN SEBASTIAN Live MGM SE 4720	3
184	165	SUSAN SINGS SONGS FROM SESAME STREET Scepter SPS 584	13
185		SMOKEY ROBINSON & THE MIRACLES Pocketful of Miracles Tamla TS 306	1
186	194	URIAH HEEP Mercury SR 61294	4
187		ROD STEWART Gasoline Alley Mercury SR 61264	18
188	190	TOM JONES Live in Las Vegas Parrot PAS 71031 (London)	50
189		CHARLES WRIGHT & THE WATTS 103rd STREET RHYTHM BAND Express Yourself Warner Bros. WS 1864	7
190	186	BOB McGRATH From Sesame Street Affinity A 10015 (Stereo Dimension)	11
191	191	VOICES OF EAST HARLEM Right On Be Free Elektra EKS 74080	3
192	197	FOUR TOPS Changing Times Motown MS 721	2
193	198	FOUR TOPS & SUPREMES The Magnificent Seven Motown MS 717	2
194	189	BLACK PEARL Live! Prophecy PRS 1001 (Bell)	2
195	195	JAZZ CRUSADERS Old Socks, New Shoes New Socks, Old Shoes Chisa CS 804 (Motown)	2
196	196	THUNDERCLAP NEWMAN Hollywood Dream Track SD 8264 (Atlantic/Atco)	3
197	200	FROST Through the Eyes of Love Vanguard VSD 6556	2
198		GRASS ROOTS More Golden Grass Dunhill DS 50087	1
199		BUFFY SAINTE-MARIE Best of Vanguard 3/4	1
200		RAMSEY LEWIS Them Changes Cadet LPS B44	1

ARTIST	POSITION
Alive 'n Kickin'	129
Allman Brothers Band	77
Herb Alpert & the Tijuana Brass	180
Burt Bacharach	95, 131
Band	14
Shirley Bassey	175
Beatles	50, 119, 151
Black Pearl	194
Black Sabbath	91
Blood, Sweat & Tears	20, 105
Bread	53
James Brown	39
Eric Burdon & War	64
Byrds	73
Cactus	90
Glen Campbell	49
Canned Heat	59
Carpenters	10
Clarence Carter	44
Johnny Cash	160, 178
Chicago	12, 88
Eric Clapton	83
Joe Cocker	9, 102
Ray Conniff	168
Creedence Clearwater Revival	2, 128, 134
Crosby, Stills & Nash	120
Crosby, Stills, Nash & Young	30
Miles Davis	94
Deep Purple	158
Delaney & Bonnie	61
Delfonics	104
Neil Diamond	18, 64, 162, 166
Donovan	136
Doors	40
Bob Dylan	85
Ronnie Dyson	55
Charles Earland	132
Percy Faith	182
Fifth Dimension	100
Firesign Theater	104
Roberta Flack	33
Flock	90
Four Tops	22, 192
Four Tops & Supremes	193
Aretha Franklin	32
Free	19
Frost	197
Grand Funk Railroad	15, 114, 172
Grass Roots	198
Grateful Dead	87
Guess Who	26, 113
Gypsy	56
Merle Haggard & the Strangers	116
Isaac Hayes	25, 137
Jimi Hendrix, Buddy Miles & Billy Cox	65
Hot Tuna	101
Engelbert Humperdinck	84
Iron Butterfly	29, 149, 144
It's a Beautiful Day	173
Jackson 5	4, 31
James Gang	21
Jazz Crusaders	195
Jethro Tull	135
Elton John	51
Quincy Jones	63
Tom Jones	111, 188
King Crimson	46
B. B. King	169
Al Kooper	141
Last Poets	35
Led Zeppelin	3, 89
Lettermen	147
Jerry Lee Lewis	156
Mark Lindsay	123
Love	142
Dean Martin	150
Dave Mason	52
Johnny Mathis	69
John Mayall	67
Curtis Mayfield	34
Paul McCartney	68
Bob McGrath	190
Rod McKuen	159
Melanie	43, 78
Sergio Mendes & Brasil '66	179
Lee Michaels	80
Buddy Miles	60
Steve Miller Band	74
Joni Mitchell	117
Moody Blues	11, 154, 161
Mountain	107
Mungo Jerry	79
Anne Murray	42
Jim Nabors	115, 167
Michael Nesmith & the First National Band	143
Thunderclap Newman	196
Original Cast—Hair	122
Original TV Cast—Sesame Street	37
Michael Parks	72
Freda Payne	71
Peter, Paul & Mary	126
Wilson Pickett	86
Elvis Presley	70, 118
Ray Price	103
Charley Pride	54, 133
Gary Puckett & the Union Gap	110
Quicksilver Messenger Service	38
Boots Randolph	157
Rare Earth	23, 75
Otis Redding/Jimi Hendrix Experience	16
Freddy Robinson	152
Smokey Robinson & the Miracles	185
Linda Ronstadt	138
Diana Ross	41
Buffy Sainte-Marie	199
San Sebastian Strings	171
Sandpipers	139
Santana	1, 81
Savoy Brown	121
John Sebastian	177, 183
Bobby Sherman	36, 98
Simon & Garfunkel	48
Nancy Sinatra	99
Sly & the Family Stone	97
Soundtracks:	
Easy Rider	127
On a Clear Day You Can See Forever	144
2001: A Space Odyssey	181
2001: A Space Odyssey, Vol. 2	153
Strawberry Statement	124
Woodstock	7
Joe South	125
Spooky Tooth/Mike Harrison	146
Edwin Starr	57
Ringo Starr	92
Steppenwolf	76
Rod Stewart	187
Sugarloaf	24
Supremes	165
Susan	184
James Taylor	5, 93
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Ten Years After	155
Three Dog Night	47, 108, 176
Traffic	28
Conway Twitty	130
Uriah Heep	186
Ventures	112
Voices of East Harlem	191
Jr. Walker & the All Stars	140
Dionne Warwick	148
Orson Welles	82
Who	13, 27
Rolling Stones	6
Flip Wilson	109
Stevie Wonder	45
Charles Wright & the Watts 103rd St. Rhythm Band	189
Tammy Wynette	174
Yardbirds	163
Neil Young	8
Neil Young & Crazy Horse	58
Youngbloods	170

A Hit Single

LEE DORSEY



Lee Dorsey has a new sound. Call it pure swamp funk and call his new single, YES WE CAN—PART ONE, another smash in the Lee Dorsey tradition. Lee has been happening since 1958 when he showed up on American Bandstand and knocked everyone out. Since then his hits have included DO RE MI, RIDE YOUR PONY, WORKING IN A COALMINE and the underground hit, GET OUT OF MY LIFE WOMAN. Lee's new swampy single was penned by his friend and personal songwriter Allen Toussaint and says that all the peace in the world is inside, you just have to find it. The single has been out less than a week and it's already happening. Big. Just like all those other Lee Dorsey singles.

We've only just begun.

YES WE CAN PART ONE (PD 2-14038)

From his forthcoming album:



YES WE CAN (24-4042)



Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Inc; in Canada by Polydor Canada Ltd.

31 Songs Take ASCAP Awards; Gives 124 Prizes

NASHVILLE—A record number of songwriters, publishers, record producers, and performers were cited with ASCAP Country Music Awards at the largest ASCAP Awards luncheon in Nashville's history. Over 700 music business leaders attended the program, held on Oct. 14, in which ASCAP president Stanley Adams presented plaques to the writers, publishers, producers and artists of 31 award-winning songs.

Among the multiple winners were Billy Edd Wheeler, with three award winners; Bobby Russell, winner of two awards, and the songwriting team of Jerry Foster and Bill Rice, with two awards.

A total of 124 awards were presented to the winners. Following is a list of the award winners:

- All That Keeps Ya Goin'**
Writer: Hoover
Published: GB Music, Inc.
Producer: Jack Clement
Artist: Tompall & the Glaser Brothers, MGM
- Are You From Dixie**
Writers: Jack Yellen, George L. Cobb
Publisher: Warner Bros., Inc.
Producer: Chet Atkins
Artist: Jerry Reed, RCA
- Better Homes & Gardens**
Writer: Bobby Russell
Publisher: Russell-Cason Music
Producer: Doug Gilmore, Buzz Cason
Artist: Bobby Russell, Elf
- Big Wheel Cannonball**
Publisher: Southern Music Publishing Co., Inc.
Producer: George Richey
Artist: Dick Curless, Capitol
- Blistered**
Writer: Billy Edd Wheeler
Publishers: Quartet Music, Inc.; Bexhill Music Corp.
Producer: Bob Johnston
Artist: Johnny Cash, Columbia
- Call Me Gone**
Writers: Bill Rice, Jerry Foster
Publisher: Jack & Bill Music Company
Producer: Glenn Sutton
Artist: Stan Hitchcock
- Drivin' Home**
Writer: Jerry Smith
Publisher: Papa Joe's Music House, Inc.
Producer: Owen Bradley
Artist: Jerry Smith, Decca
- Fancy**
Writer: Bobby Gentry
Publisher: Larry Shayne Music, Inc.
Producer: Rick Hall
Artist: Bobbie Gentry, Capitol
- Heaven Everyday**
Writers: Bill Rice, Jerry Foster
Publisher: Jack & Bill Music Company
Producer: Jim Vienneau
Artist: Mel Tillis
- House of Blue Lights**
Writers: Freddie Slack, Don Raye
Publisher: Robbins Music Corp.
Producer: Bob Montgomery
Artist: Earl Richards, United Artists
- I Can't Seem to Say Good-Bye**
Writer: Don Robertson
Publisher: Ann-Rachel Music Corp.
Artist: Jerry Lee Lewis, Sun
Producer: Sam C. Phillips
- I'll Be Your Baby Tonight**
Writer: Bob Dylan
Publisher: Dwarf Music
Producer: Norris Wilson
Artist: Claude King, Columbia
- I'll Never Be Free**
Writers: Benny Benjamin, George Weiss
Published: Valando Music, Inc.
Producer: Ken Nelson
Artist: Johnnie & Jonie Mosby, Capitol
- I'm Going Home**
Writer: Brenda Throckmorton
Publisher: Fescue Music
Producer: Scott Turner
Artist: Bobby Lewis, United Artists
- Johnny's Cash and Charley's Pride**
Writer: Cy Coben
Publisher: Jando Music, Inc.
Producer: Jack Clement
Artist: Mac Wiseman, RCA
- Mac Arthur Park**
Writer: Jim Webb
Publisher: Canopy Music
Producer: Danny Davis
Artists: Waylon Jennings & the Kimberlys, RCA
- Marry Me**
Writers: Les Reed, Barry Mason
Publisher: Jewel Music Publishing Co., Inc.
Artist: Ron Lowry, Republic
Producer: Charlie Adams
- My Cup Runneth Over**
Writers: Tom Jones, Harvey Schmidt
Publisher: Chappell & Co., Inc.
Producer: Pete Drake
Artist: Johnny Bush, Stop
- Oh Happy Day**
Writer: Edwin R. Hawkins
Publisher: Edwin R. Hawkins Music Co.
Kama-Rippa Music, Inc.
Producer: Al DeLory
Artist: Glen Campbell, Capitol
- Partly Bill**
Writers: Van Bulla, Steven J. Allen
Publisher: Sue-Mirl Music
Producer: Slim Williamson
Artist: Lawanda Lindsey, Chart
- Pull My String and Wind Me Up**
Writer: James L. White
Publisher: Milene Music, Inc.
Producer: Don Law
Artist: Carl Smith, Columbia
- Put Your Lovin' Where Your Mouth Is**
Writer: Darrell Statler
Publisher: Terrace Publishing Company
Producer: Henry Hurt
Artist: Peggy Little, Dot
- River Bottom**
Writer: Billy Edd Wheeler
Publishers: Quartet Music, Inc., Bexhill Music Corp.
Producer: Bob Montgomery
Artist: Johnny Darrell, United Artists
- Seven Lonely Days**
Writers: Earl Shuman, Alden Shuman, Marshall Brown
Publisher: Jefferson Music Co., Inc.
Producer: Larry Butler
Artist: Jean Shepard, Capitol
- Sittin' in Atlanta Station**
Writers: Van Trevor, Ron Peterson
Publisher: Atlantic Music, Inc.
Producer: Felton Jarvis
Artist: Nat Stuckey, RCA
- Son of a Coal Man**
Writer: Billy Edd Wheeler
Publisher: United Artists Music Company, Inc.
Producer: Scott Turner
Artist: Del Reeves, United Artists
- Sugar in the Flowers**
Writers: Jan Deckard, Jimmy Henson
Publisher: Sue-Mirl Music
Artist: Anthony Armstrong Jones
Producer: Cliff Williamson

KAEMPFERT HITS OVER MIL: BMI

NEW YORK—Two hits by composer, arranger and conductor Bert Kaempfert, "Danke Schoen," and "Wonderland by Night," have logged more than one million performances, as reported by Broadcast Music Inc. This makes four songs credited to Kaempfert which have reached this mark in the past two years. Both "Strangers in the Night" and "Spanish Eyes" had previously reached the mark. Kaempfert is under contract with Roosevelt Music Co., one of the music publishing divisions of Columbia Pictures, Industries.

Anti-Drug Disk by Star

NEW YORK—Star Records has released a single with a strong anti-drug message hinged on a Billboard editorial called "A Study of Dying. . ." The editorial was on a 20-year-old college student who, after a drug experience, soaked himself in gasoline and struck a match. Star's record is by the Main Floor and is called "I'm Dying."

A special sleeve for the single features the Billboard editorial. Mrs. Thelma Moore of Star Records said the single will be released not only in the U.S., but in English versions in France, Italy, the Benelux countries and Spain, as well as the local languages in those countries.

Baez Pkg on Vanguard

NEW YORK — Vanguard Records is celebrating the 10th anniversary of Joan Baez's recording for the company with a specially priced two-record set, which includes material from previous disks, including "Silver Dagger," which is in the first of her 12 albums for the label.

A special promotion, including extensive consumer advertising and display materials. A 12-page booklet is included in the set. All of Miss Baez's previous albums have scored well. She began performing professionally 10½ years ago.

- Then She's a Lover**
Writer: Bobby Russell
Publisher: Russell-Cason Music
Producer: Joe Allison
Artist: Roy Clark, Dot
- There Wouldn't Be a Lonely Heart in Town**
Writers: Sue Rishbein, Irving Reid, Ira Kosloff
Publisher: Rural Hill Music, Inc.
Producer: Bob Montgomery
Artist: Del Reeves, United Artists
- Vehicle**
Writer: James M. Peterik
Publisher: Bald Medusa Company
Producer: Lee Productions
Artists: Ides of March, Warner Bros.
- Hum a Song**
Writer: Richard Ross
Publisher: Crealey Music
Producers: Jerry Wexler, Tom Dowd and Arif Mardin
Artist: Lulu, Atco

President Asks Radiomen to Watch for Pro-Drug Lyrics

• Continued from page 1

has no intention of telling radio men what they should air. However, he told them that he did want them to be aware of the seriousness of the drug problem in this country. He also said he knew the great power radio has as a communications force from personal experience in his political campaigns, and the influence radio wields over youth through its disk jockey programs.

He said that although the government licenses radio broadcasters it will never become involved in the programming content of a station. Nixon said all he hoped was that the broadcasters would search their own consciences and if they choose to cooperate in the drug fight their help would be appreciated.

Nixon's remarks served as a highlight of the day's conference which included speeches by Federal Communications Commission Chairman Dean Burch, Narcotics Bureau Deputy Director John Finlator, Customs Bureau Commissioner Myles Ambrose, and John Broger, director of the Armed Forces Office of Information. Broger spoke on "Mass Media and the Drug Gospel," during which he made repeated references to rock songs in which he found favorable mention of drug use. He said that the men in the service are strong disk fans and implied that the popularity of recordings with drug-linked lyrics was aiding in spreading the drug evil among men in uniform.

The broadcasters received a comprehensive review of the problem concerning drug traffic in this country, and the continuing battle being waged by the administration in choking off foreign sources of supply. Others addressing the broadcasters included Assistant to the President for Domestic Affairs John D. Erlichman, Department of Health, Education and Wel-

fare Secretary Eliot Richardson, and National Institute of Mental Health Director Dr. Bert Brown. The day's agenda was completed with an address by Attorney General John N. Mitchell.

Of particular interest to those assembled was a confrontation skit presented by members of Day-Top, a New York drug rehabilitation center. Following their performance, broadcasters asked members of the group whether they favored legalization of marijuana. The opinion of the rehabilitated former users was opposed to legalizing its use.

A broadcaster asked whether the former users could trace their initial use of drugs to rock lyrics. A spokesman for the group seemed amazed at the question, and replied there was no connection whatsoever between rock lyrics and becoming a drug user. He said he found he enjoyed listening to rock while under the influence, but that the music was not responsible for introducing him to drugs.

Herb Klien, the President's director of communications, expressed the administrations appreciation to the broadcasters for their help in broadcasting anti drug spots and also in creating their own programs in fighting drugs.

All who attended the conference received a kit containing literature on the drug problem and anti-drug campaign tapes for broadcast use.

Fox & Gimbel Set Up Production Firm

NEW YORK—Charles Fox and Norman Gimbel, composers of the score for Universal's "Pufnstuf," have formed their own production company to be known as Blue Trolley Productions. Fox and Gimbel plan to produce records, and develop stage, film and television properties.

TOMORROW

By ED OCHS
Live at Fillmore

Four tourists in search of atmosphere, Fillmore East is not exactly "the leading East Village show place," though it is a musical landmark. No longer a creative element in rock, the fare has been boiled down to you pay your money you get your three acts. This way to the egress. Street people droop and cavort, straddle the curb and navigate the sidewalk at various speeds. Spar 'nextra ticket? Worn wooden horses process patrons like a crude computer. You step inside the Fillmore from the plain lobby, like checking into an old hotel and passing through the lounge. Ahead, beyond the perch of the back wall record people peer into the black interior and finally to the front where people are moved down and crowded together by the stage. You look around you at the cloudy faces, and when you have been captured enough, reached the threshold, the quota of racket or repetition, then you realize you must go. Others are harder and put in a full limit, jamming the Fillmore to the last seat in the balcony. Bill Graham provided only one stage on which Janis Joplin was presented, performed and was paid royally. There are hundreds of stages across the country, and you can see something, whatever you want, from any seat in the house.

Dead in Hollywood

Dressed down for the last time in a short nightgown, sad silks for a night alone in bed, her nakedness meaningless to bare now. . . . Blinded by the glare of plainness, the surgical point attracting the vein, ready to pop! What? Grimacing, pink lady hammering a rusty nail into her arm. . . . Curled down within herself, relieved of a fever that was herself, swallowed up, she could not remember any other sorrow because this different grief wiped them all away. She stretched herself upright to put out the light. And when they found her—the band's road manager and the manager of the Landmark Motor Hotel—she had fallen off the bed, face-down, crumpled between the nighttable and the bed. The fall, deceptively jarry, broke her nose and split her lip, but it didn't really matter. She was already dead anyway. The newspapers said she had some money in her hand, change, but it wasn't ransom enough, and she paid royally and got a few gold records, the industry's gold watch signaling short service to the company.

Any way you look at the situation,
Gene Chandler is turning things upside down.

*This is his dynamite
album (SR-61304)*

Produced by Gene Chandler. 8-Track—MC8 61304. Musicassette—MCR4 61304.

*This is his
established hit*

*This is his
new single
(73121)
released by
demand and
already making
big waves*



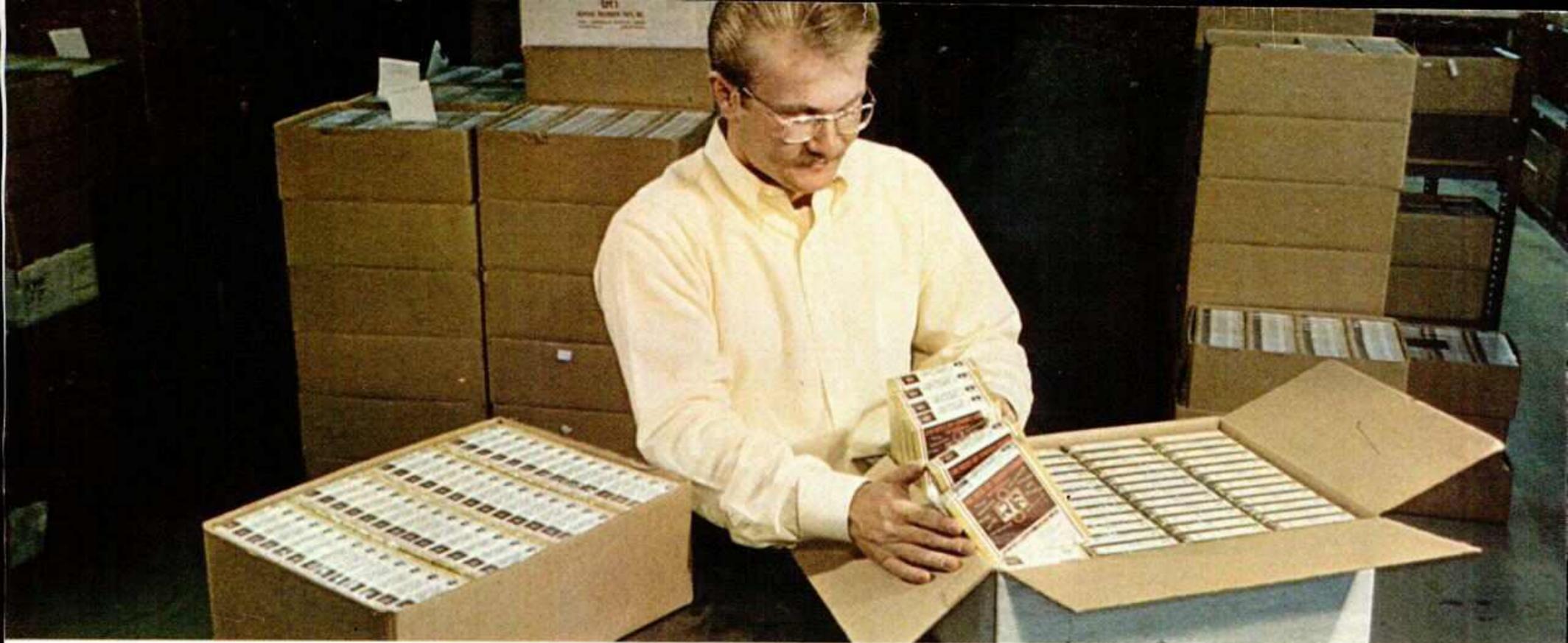
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Any way you look at the situation,
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Arthur Kallenburger's* specialty is the GRT fast-pack . . . he gets the hot ones to you while they're still hot.

(*Shipping Clerk—GRT/East, Fairfield, New Jersey)

TOMMY JAMES
8045-42051

Program A: QUICK SILVER BALL AND CHAIN	Program C: LIGHT OF DAY COME TO ME
Program B: MEET THE COVER MIDNIGHT TRAIN	Program D: LOST MY BABY LADY JANE

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GRT TOMMY JAMES 8045-42051

8045-42051

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**ALIVE 'N KICKIN'
TIGHTER 'N' TIGHTER**
8045-42052

Program A: TIGHTER, TIGHTER MISSISSIPPI MUD	Program C: JORDAN KENTUCKY FIRE
Program B: JUNCTION CREEK WATER MAN	Program D: SUNDAY MORNING JUST LET IT COME MOTHER CAREY'S CHICKEN

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT ALIVE 'N KICKIN' TIGHTER 'N' TIGHTER 8045-42052

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CRUISIN' 1962
RUSS KNIGHT, KLIFF DALLAS

Program A: I'M A BOSS MIDNIGHT TRAIN MIDNIGHT TRAIN MIDNIGHT TRAIN	Program B: I'M A BOSS MIDNIGHT TRAIN MIDNIGHT TRAIN MIDNIGHT TRAIN	Program C: I'M A BOSS MIDNIGHT TRAIN MIDNIGHT TRAIN MIDNIGHT TRAIN	Program D: I'M A BOSS MIDNIGHT TRAIN MIDNIGHT TRAIN MIDNIGHT TRAIN
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MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT CRUISIN' 1962 INCREASE 8100-2007

8100-2007

5100-2007

DONOVAN P. LEITCH
8098-3022

Program A: CATCH THE WIND TO TRY FOR THE SUN THE FOUR DRAGS ON COLDERS UNIVERSAL SOLDIER	Program C: WHY DO YOU TREAT ME LIKE YOU DO SUNNY DODGE STREET REMEMBER THE ALAMO TO SING FOR YOU SEALATED FORGIVENESS
Program B: JERSEY THURSDAY THE LITTLE TIN SOLDIER THE BALLAD OF A CRYSTAL MAN CARDY MAN THE SUMMER DAY REFLECTION SONG	Program D: PLEASE KEEP ON TRUCKING TURNUROSE ME 'N' YOU SUNSHINE BOY

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GRT DONOVAN P. LEITCH 8098-3022

8098-3022

5098-3022

**TOMMY ROE
WE CAN MAKE MUSIC**
8022-714

Program A: WE CAN MAKE MUSIC THE GREATEST LOVE STIR IT UP AND SERVE IT	Program C: FIREFLY TRAFFIC JAM BRUSH A LITTLE SUNSHINE AND LOVE
Program B: PEARL KIND OF FOOLS NO SAD SONGS	Program D: EVE GREEN CLOSE TO YOU REPRISE WE CAN MAKE MUSIC

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GRT TOMMY ROE WE CAN MAKE MUSIC 8022-714

8022-714

5022-714

**THE GRASS ROOTS
MORE GOLDEN GRASS**
8023-50087

Program A: COME ON AND SAY IT LET IT GO TEMPTATION EYES	Program C: THE RIVER IS WIDE WAIT A MILLION YEARS LOVIN' THINGS
Program B: I CAN TURN OFF THE RAIN WALKING THROUGH THE COUNTRY BABY HOLD ON	Program D: HEAVEN KNOWS GET IT TOGETHER KEEPIN' ME DOWN

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT THE GRASS ROOTS MORE GOLDEN GRASS 8023-50087

8023-50087

5023-50087

**JAMES BROWN
SEX MACHINE**
8032-1115

Program A: GET UP! FEEL LIKE BEING DOWN BROTHER KAPP KAPP I & E	Program C: DON'T WANT NOBODY TO GIVE ME NOTHING LONDON PURDUM SPRINGTIME IF I RULED THE WORLD
Program B: REBELS PLEASE PLEASE PLEASE GIVE IT UP FOR TURN A LADY	Program D: THE BEAT & THE IT'S A MAN'S MAN'S WORLD LONESOME I CAN'T STAND NO MORE MOTHER MOTHER

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT JAMES BROWN SEX MACHINE 8032-1115

8032-1115

5032-1115

**THE EXOTIC GUITARS
EXOTIC COUNTRY MUSIC**
8058-8080

Program A: ORANGE BLOSSOM SPECIAL WHEELS DOWN YONDER	Program C: TENNESSEE VOLTEZ HE'LL HAVE TO GO SAN ANTONIO ROSE -CONT-
Program B: FLORRY HON TIME SLIPS AWAY PEACE IN THE VALLEY	Program D: SAN ANTONIO ROSE CONCEAL RAMBLIN' ROSE RED RIVER VALLEY

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT THE EXOTIC GUITARS EXOTIC COUNTRY MUSIC 8058-8080

8058-8080

**JOHNNY CASH
THE ROUGH CUT KING OF COUNTRY MUSIC**
8074-122

Program A: COLD, COLD HEART MY TREASURE STORY OF A BROKEN HEART	Program C: FOOLS HALL OF FAME YOU'RE MY BABY I FORGOT TO REMEMBER TO FORGET
Program B: STRAIGHT A'S IN LOVE BORN TO LOSE YOU TELL ME	Program D: GOODNIGHT IRENE I JUST THOUGHT YOU'D LIKE TO KNOW

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT JOHNNY CASH THE ROUGH CUT KING OF COUNTRY MUSIC 8074-122

8074-122

5074-122

MUNGO JERRY
8098-7000

Program A: IN THE SUMMERTIME MOVIE, ON SAD EYED JOE	Program C: JOHNNY BE BADDE MAGGIE PEACE IN THE COUNTRY
Program B: LADY LET'S PLAY HOUSE SAN FRANCISCO BAY SEE ME	Program D: MY FRIEND MOTHER I'M A BOOGIE TRAMP

MFG. IN U.S.A. BY GRT MUSIC TAPES - DIVISION OF GRT CORPORATION
GRT MUNGO JERRY 8098-7000

8098-7000

5098-7000

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Three Dog Night:
Naturally
plus Steppenwolf 7
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