

Billboard

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COIN PAGES 47-58

HOT 100 PAGE 70

TOP LP's PAGES 72, 74

Atl in U.K. Urges Mfrs Unite to Smash Piracy

By BRIAN BLEVINS

LONDON—Atlantic Records in the U.K. last week initiated a move to enlist the aid of all labels to eradicate bootlegging. The action was sparked by the appearance in shops of illicit product by one of the label's strongest selling acts, Led Zepelin.

Atlantic European manager Phil Carson, in a letter to all company managing directors here, stated that "since any retailer selling a bootleg album to the public is defrauding the record company, the artist and his fellow dealers of their legitimate income, I feel that it is now time that we took very positive action."

Carson's primary proposal was that all retailers discovered dealing in pirated product be cut off by all manufacturers of any legal product, thereby forcing closure when stock dwindles.

In his letter, Carson claims to have evidence that two London dealers openly advertised their stocks of pirated albums, and suggested that penalties be levied on them immediately unless the two outlets curtailed their activity in this area.

In New York City, Nesuhi Ertegun and Jerry Wexler, Atlantic vice-presidents, stressed the necessity of curing rampant bootlegging in the U.S. and abroad.

Ertegun said: "We are facing a monster. All labels must take action. The industry needs the help of Federal law. . . . We need the help of Congress."

Wexler, noting that Atlantic had notified distributors some time ago that it would cut off

(Continued on page 6)

Historical Opry Fete Will Feature 200 Top Artists

By BILL WILLIAMS

NASHVILLE — Nearly 200 "name" artists will appear at scheduled shows and parties of the "Grand Ole Opry" Birthday Celebration here this week (Oct. 15-17).

The official functions of the occasion, those sanctioned by host WSM, will bring the greatest number of performers ever to the Municipal Auditorium. In addition to this, virtually all of the 56 acts of the "Opry" will be on hand, both for a "spectacular" at a Thursday luncheon,

and for the actual birthday observance on Saturday night. The program, the oldest now in the history of American radio, is celebrating its 45th anniversary. On hand from the first-year cast will be Alcyon Bate Beasley, Burt Hutcherson, Sam & Kirk McGee, the Crook Brothers and the Fruit Jar Drinkers.

Also present will be the musical giants of today. In addition to those functions listed as official, there is the Country Music Association convention, which

includes the Wednesday night telecasting of the Kraft Awards Show on NBC, hosted by Ernie Ford. This will be followed on Friday night by the CMA banquet and show. Also, throughout the week, there will be numerous private parties, the largest of which are hosted by the performance rights organizations.

An innovation this year is the establishment of the Country Music Songwriters' Hall of Fame, which is scheduled for Monday (12).

On Thursday, the general membership meeting of the CMA will be held, at which time a new slate of directors will be named.

The first official function will be the WSM luncheon at noon Thursday, followed by its fast-paced spectacular. Those scheduled to take part in this are: Roy Acuff, Bill Anderson, Ernie Ashworth, Margie Bowes, Jim Ed Brown, Archie Campbell, the Carlises, Wilma Lee & Stony Cooper, the Crook Brothers, Skeeter Davis, Roy Drusky, Lester Flatt, Fruit Jar Drinkers, Tompall and the Glaser Brothers.

(Continued on page 41)

Banner MIDEM for '71 Seen

By MIKE HENNESSEY

—many more than from any other country.

More than half of the 368 air-conditioned, sound-insulated bureaus have already been reserved.

Bernard Chevy said: "When MIDEM was first created in 1967 there was considerable skepticism. However, its success has more than justified its existence. There is little question that it fulfills a real need in the entertainment industry, and I am delighted to feel that our efforts have contributed towards the growth of the industry in general."

PARIS — The Fifth International Record and Music Publishing Market, scheduled for the Palais des Festivals et des Congres in Cannes, Jan. 17-22, 1971, promises to be the busiest and best attended so far.

Despite cuts in the subsidy given to British participants by the Board of Trade, there have been more than 70 reservations already from British companies

There will be no Classical MIDEM in 1971 since this event has now been put on a once-every-two-years basis. It will be held Jan. 8-13, 1972, in conjunction with the International Music Council of UNESCO.

The 1971 MIDEM will present three galas, one featuring successful pop groups, one featuring new talent, and a final gala with top international talent.

Para's Baunach Calls Area Record Hit 'Historic Oddity'

By CLAUDE HALL

NEW YORK—The regional record hit has virtually become a historic oddity, according to Larry Baunach, eastern marketing director for Paramount Records. One of the reasons is that many Top 40 radio program directors feel that a record by a new artist is a tune-out factor. "Too many radio stations today — though interested in checking sales figures of a record and in records that they like personally — are much more inclined to wait and see whether a new record shows signs of becoming a national hit before playing it," he said, and added that this

trend, which is proving harmful to the development of new artists, has spread even into secondary markets.

"There used to be at least 100 radio stations you could count on to help expose new product. Now, I would estimate there are really only five or six. Some stations will say: 'Hey, I want to go on new records!' and then show you one record by an unknown artist that they are playing. They used to show you five or six records like this."

Even an artist who's just coming off a hit record is not necessary

(Continued on page 31)

MGM Pitch On 'Top 40'

By ELIOT TIEGEL

LOS ANGELES—In the largest buy made on the three-month-old syndicated radio show, "American Top 40," MGM Records has purchased all availabilities on the weekly, three-hour radio show for the next six weeks. The program, now airing in 30 markets, is produced for Watermark, Inc. by Tom Rounds, Casey Kasem and Don Bustany,

(Continued on page 33)

LP's High Session Cost Seen Raising Rock Singles' Output

By MIKE GROSS

NEW YORK—The high cost of producing contemporary rock albums will bring a surge in rock singles output. That's the prediction of Kevin Eggers, president and founder of Poppy Records, label manufactured and distributed by RCA.

Since recording costs for albums have soared to the \$25,000-\$50,000 bracket, Eggers figures that record companies as well as their contemporary artists will be leaning more and more toward single releases. He also sees a comeback of the EP record here

since it, too, will be cheaper to record than an album. "The EP," he pointed out, "has already made a dent in the English market."

Another factor indicating a moveover to singles by rock artists, according to Eggers, is the opening of AM Top 40 stations to contemporary product. "Heretofore," he said, "new music" was confined to FM and underground stations but lately we've seen important AM and Top 40 outlets go for rock releases and

(Continued on page 10)

(Advertisement)

Youngbloods,

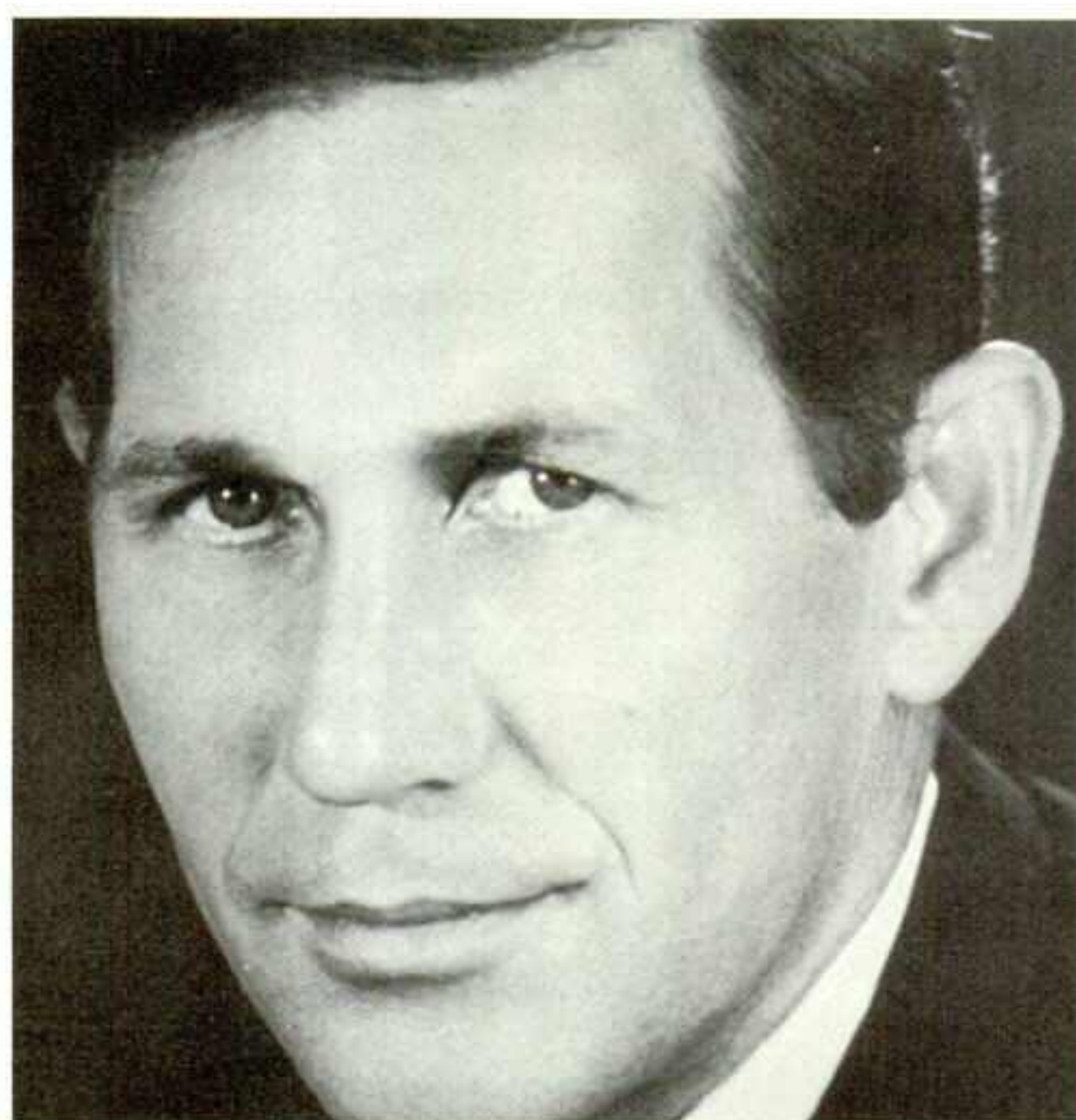


The

Their first new album in a long time. Raccoon/Warner's #1878. And on Warner Bros.

Tapes distributed by Ampex.

They couldn't have
picked a better picker.



Chet Atkins, voted
“Most Programmed Instrumentalist”
Cash Box 1970 Country D. J. Poll

RCA Records
and Tapes

CBS Intl Heads for Peak Year

NEW YORK—CBS International is rolling towards the best year in its history in terms of profits and sales. In analyzing the sales boom, Harvey Schein, president of CBS International, said, "CBS is clearly the No. 1 worldwide company and is constantly gaining in strength. We have been able to break our recordings which came from all over the globe, not only in the country of origin but in other territories as well."

Some samples of this worldwide pattern of sales success are Simon and Garfunkel from CBS in the U.S. and Christie from CBS in Great Britain. The American duo's LP, "Bridge Over Troubled Water," has been a No. 1 seller in Europe, Japan, Australia, Canada and throughout Latin America. With the added success in practically every corner of the world of Simon and Garfunkel's singles "El Condor Pasa," "Cecilia" and "Bridge Over Troubled Water," the duo's recordings have sold over 3,000,000 copies outside of the U.S. in the last five months.

Christie's "Yellow River," which was released in Great Britain last May and promptly went to the top of the British charts, had similar success on the Continent, Canada, Brazil and Argentina, and a Top 50 position in the U.S. Christie's world sales are now well over the million mark.

CBS International also scored worldwide with such artists as Chicago, Blood, Sweat & Tears,

Gil Music Into Soul

NEW YORK — Gil Music, headed by veteran publisher George Pincus noted for easy listening hits such as "A Taste of Honey" and "Calcutta," is invading the soul music field.

The firm is scoring with disks by Carolyn Franklin on RCA Records, "All I Want to Be Is Your Woman"; "Little Richard on Reprise Records, "I Saw Her Standing There," and the Manhattans on Deluxe Records, "From Atlanta to Goodbye."

Perception Makes Distribution Deal With 2 Holland Labels

NEW YORK — Perception Records will distribute Red Bullet Records and Dwarf Records, two labels originating out of

Amos Pub Is Formed

LOS ANGELES — Amos Publications has been formed as the umbrella firm for Fish Music, Open Air Music, Town Crier Music, Palo Duro and Palo Mesa Musics, Quill Music and Pencil Music.

Russell Steagall is president of the branch of Amos Productions, with Jimmy Bowen and Tom Thacker both vice presidents.

Town Crier is co-owned with Baker Knight, with Steagall owning Palo Duro and Palo Mesa, and Mike Settle owning Quill and Pencil.

Santana, Canada's Mashmakhan, Bob Dylan, Ray Stevens, Mark Lindsay, Johnny Cash, Andy Williams, Johnny Mathis, and France's Joe Dassin.

CBS subsidiaries are also setting the pace for the industry in their countries.

For years CBS companies in Latin America, Australia and Canada have been leaders in their markets. Now, according to Schein, the same success story has spread to Europe. According to a Record Retailer survey, the CBS label has led the rest of the industry in sales of LP's from May through August, with a 21 percent share of the market.

RCA Pushes Country In Two-Month Push

NEW YORK—RCA Records is kicking off a special two-month country record and tape merchandising program this week under the title of "It's in the Stars." According to Harry Jenkins, division vice-president, country music, the program will emphasize promoting, advertising and merchandising of country product on both records and tapes.

RCA's distributors have been divided into three categories for a distributor performance contest in which grand prizes will be nine 1971 automobiles, three for each category.

Points considered in the contest will be sales, merchandising and over-all participation, based on purchase objective.

RCA is making available special window display materials for the contest as well as special advertising kits, artists blowups, national radio spots, and trade ads.

Distributors taking part in "the Roundup" will brand and register key executives and salesmen. Immediately upon registration, a distributor will become eligible to have one executive receive a personal computerized "It's in the Stars" horoscope, and other distributor personnel will become avail-

Hillversun, Holland. The deal was completed by Terry Philips, president of Perception Ventures Inc. which operates Perception Records and Today Records here, with Fred Haayen and Willem Van Kooten, managing directors of Red Bullet Productions.

Red Bullet Productions was associated with the hit "Venus," and have "Back Home" by the Golden Earring at the top of charts in Holland and Belgium. Other acts on Red Bullet include Super Sister, the Earth & Fire, and Sandra & Andress.

Zac Glickman will serve as liaison man between Red Bullet and Perception. The Golden Earring is expected to make a U.S. concert tour in connection with release of product here. In addition, film clips of the Red Bullet groups will be available to TV bandstand shows.

GRT Giant Roster-Buy Programs Aims for Major Market Thrust

NEW YORK — Len Levy, president of GRT Records, is building up the label for a major thrust into the market with a broad-based acquisition policy. He's been picking up talent in the pop, rock and country fields and he's got scouts around the country on a continual alert for new talent to help him bolster his GRT roster. Levy is also holding discussions with artists from other labels whose contracts are terminating and who are looking for a new affiliation.

Levy's main thrust, so far, has been in the country area where he's recently set up offices in Nashville under the direction of

Tommy Allsup. Among the country artists he's picked up are Stan Hitchcock and Mac Curtis, from Epic; Hugh X. Lewis and John Wesley Ryles, from Columbia, and Mickey Gilley. There are other acquisitions on the way, but Levy is presently keeping the deals under wraps.

In the pop and rock areas, Levy has latched on to Saint Jacques, a group from California; Rastus, a group from Cleveland; Podipto, a group from the Midwest; Minnie Riperton, formerly female lead singer with the Rotary Connection; the Garden Variety, a group whose master of "El Condor Pasa" Levy purchased from Edward B. Marks Music; and singers Jack Scott and Richard Bush. In addition, Levy recently acquired a recitation by

Lorne Greene entitled "I'm Proud to Be Your Son" from Al Gallico and which he's readying for immediate release.

Levy will unveil his first GRT album release in a couple of weeks. The release will feature album product by Stan Hitchcock, Minnie Riperton and Podipto.

Working with Levy in the buildup of GRT are: Freddie Love, director of marketing; Margo Knesz, coordinator of promotion and merchandising; Jack Nelson, regional sales manager in Los Angeles; Fred Mancuso, regional promotion manager in Los Angeles; and George Cooper, independent promotion man based in Nashville.

Disneyland's Big Push on 'Aristocats'

NEW YORK—Jerry Weiner, national sales manager of Disneyland Records, will launch a sales and promotional campaign to accompany the motion picture, radio and television advertising on Walt Disney's animated cartoon, "Aristocats." The film is scheduled to play 7,000 theatres across the country for three-to-four-week engagements starting Dec. 25.

There will be major retail and department store tieups, including "Aristocat" costume characters touring the country with Scatman Crothers.

"Aristocats" will be available on Disneyland in a \$3.98 Storyteller, \$1.98 Children's LP, 69 cents book and record, and two 39 cents singles.

Kustom Buys Goya Music

CHANUTE, Kan.—The net assets of Goya Music, a division of AVNET, Inc., have been sold to Kustom Electronics, Inc., for an undisclosed amount of cash. The purchase includes all the inventory of Goya and Greco guitars, and the full line of Goya accessories.

Kustom Electronics is a manufacturer of amplifiers.

PICKWICK INT'L BUYS RECCO

NEW YORK—Pickwick International has concluded an agreement to acquire Recco, a Kansas City, Mo., based major record operation with seventy-seven Midwest retail outlets.

Recco's annual dollar volume is estimated at \$12 million.

Details of the deal, set by Amos Heilicher, are to be worked out and entail the transfer of 25,000 shares of Pickwick stock.

Pickwick's latest acquisition was U.S. Records.

Kama Sutra & Buddah Pubs List 150% Rise in Income

NEW YORK — Income of the publishing firms operated by Kama Sutra and Buddah Records is up 150 percent in the past 12 months over a year ago, according to Art Kass, co-president of the firm.

Frank Costa, professional manager of the firms, including Kama Sutra Music and Kama-Rippa Music, as well as affiliated companies with artists ranging from Edwin Hawkins, Lou Christie, Biff Rose, the Jaggerz, the Stairsteps, and the Brooklyn Bridge, credited the success of the publishing firms

to the popularity of material written by Melanie.

Melanie wrote her recent hit "Peace Will Come" as well as the New Seekers' single on Elektra, "Look What They've Done to My Song Ma." Thirty artists are on disk with her material. In addition, "Oh Happy Day," a hit by the Edwin Hawkins Singers, has now been recorded by more than 35 artists, including Glen Campbell and Quincy Jones.

Embryo Shifts Disk Course —Mann Plans Seven Albums

LOS ANGELES — Embryo Records is moving from the pure jazz vein to the pop idiom. The Atlantic-owned label which was established for Herbie Mann-originated productions, will have product by the Floating Opera, a rock band; Anima, a four-voice group, and Tanto's Expanding Head Band, another pop group.

Flutist Mann is producing all the LP's and plans seven albums for his next release which will be in January.

He has just signed the Phil Woods Time Machine, featuring the American leader now living in Europe. Since being formed last January, Embryo has released jazz LP's whenever Mann had them ready. There has been no formal release schedule, he

points out. In its first year there have been 10 LP's released.

Mann, who started out producing acts on Atlantic several years ago, now has his own band's efforts released on Embryo. He receives producers royalties in addition to his own artist royalties.

Mann has to produce eight LP's of his own over three years for Embryo. Why is he moving out of strictly jazz? "As long as music is honest, why eliminate all other kinds of valid expression?" he answers. "If I hear a trio of elephants, they'll let me record it."

OKUN BOOK TO BOOKSHELF

NEW YORK — Billboard Bookshelf has acquired the U.S. sales rights to The New York Times' "Great Songs of the Sixties," a collection of 82 of the most popular songs of the decade, edited by arranger-conductor Milton Okun. Times writer Tom Wicker has written an introductory essay to the 328-page book, which is the first to be published by The New York Times through Quadrangle Books.

The 82 songs are spiral-bound in sheet music form, arranged for piano and guitar. Included in the \$14.95 book is a sample demo record.

Cap \$3 Mil Bugaloos Pitch

NEW YORK—A merchandising expenditure of more than \$100,000 will kick off the introductory campaign behind the Bugaloos and their first Capitol Records release, "For a Friend." A total commitment of more than \$3 million has been set as an over-all figure to launch the

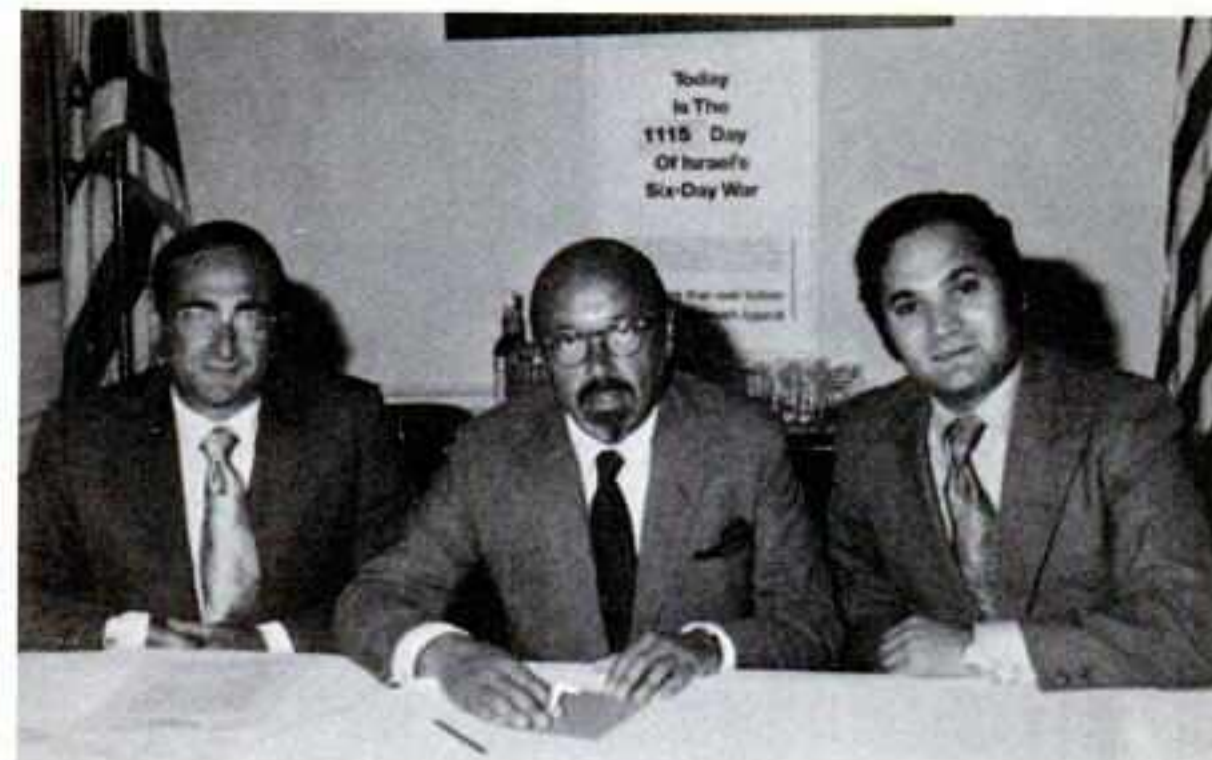
British rock quartet in the U.S. Exposure for the single includes three airings on the Bugaloos' weekly NBC-TV series, Oct. 10, Oct. 24 and Nov. 21. The support scheduled includes major advertising and in-store merchandising, direct mail, special promotion tie-ins, television

and radio guest appearances, and a cross-country series of personal appearances.

An animated outdoor board is being created on the Sunset Strip in Los Angeles, developed by the Bugaloos' creators, Sid and Marty Krofft Productions, Inc.

"Friend" is backed with "The Senses of Our World" and both are included in a Bugaloos album planned for November. Hal Yoergler produced the records with Artie Mogull, executive producer for Capitol. The Bugaloos comprise Caroline Ellis, John Philpott, Wayne Laryea and John McIndoe.

Beechwood Music and Capitol have publishing rights to the songs in association with Krofft.



AHMET ERTEGUN, center, president of Atlantic Records, meets with United Jewish Appeal co-chairmen Al Levine, left, and Bernie Block, in preparation for the Fifth Annual Dinner Dance of the UJA Music Industry Division to be held Nov. 1, at the New York Hilton. Ertegun will be guest of honor.

NARM Accepting Entries For 1971 Scholarships

PHILADELPHIA, Pa. — The NARM Scholarship Foundation is now accepting applications for scholarships to be awarded in 1971. Applicants must be employees of NARM member companies or sons and daughters of employees of NARM members. Both regular and associate member companies are eligible. Scholarship eligibility covers the entire music business.

Ten scholarships will be awarded next year. Twenty-nine have been awarded since the program went into effect in 1967. Several graduate fellowships have also been awarded.

Scholarships are in the total amount of \$4,000 for four years of college. Winners are selected on the basis of academic achievement in high school, academic potential for college as revealed by the

scholastic aptitude tests, and financial need.

In addition to its regular scholarship program, NARM also makes a special scholarship available specifically for a black student. This scholarship is funded jointly by Capitol Records and NARM, and applicants must in some way be associated with the music business, either as an employee, or the child of an employee of a radio or TV station, a music publishing or promotion company, or someone involved in the business on a creative level.

Student applications are available by contacting Jules Malamud, executive director, NARM Scholarship Foundation, 703 Trianon Building, Bala Cynwyd, Pa. 19004. The award winner will be announced at the Scholarship Dinner during the 1971 NARM convention in Los Angeles.

CTI Pushes 6 Markets On Jobim

NEW YORK — CTI Records has launched a six-city promotion campaign behind "Stone Flower," an album featuring Antonio Carlos Jobim. CTI president Creed Taylor said that 60-second radio spots with dealer tags are being broadcast on key radio stations in New York, Philadelphia, Washington, Baltimore, San Francisco and Chicago. Scott Muni, WNEW-FM air personality in New York, cut the spots. Already dealers in New York, the test area, are calling Beta distributors in New York and Apex-Martin in New Jersey to stock back-up copies, just from spots run on WLIB-FM.

CTI has also launched a promotion man contest with prizes going to the promotion men who get the album played on 10 key FM stations, plus one middle-of-the-road station.

Northeast Office Is Opened by BMI

SYRACUSE, N.Y. — BMI has opened a Northeast regional office in the Hill Building here. G. Lee Trim is supervisor of the office, which covers Cleveland to Maine. It will be primarily concerned with general licensing, that of commercial uses other than television and radio broadcast use.

Publishers Rep Firm Bows As Sire/Blue Horizon Wing

NEW YORK—Inter-Rep, a new firm to represent medium and small record and music publishing companies, has been launched here as a division of the Sire/Blue Horizon group of record and publishing firms. Managing director Seymour Stein said that one of the major functions of Inter-Rep will be to service American and Canadian labels with product from overseas, especially in regards to negotiating contracts and placement.

Inter-Rep will also work with the U.S. labels in promotion and exploitation of the product, Stein said.

A key service of the firm will be subpublishing of foreign copyrights and Stein has already set up a series of separate publishing companies jointly owned by Inter-Rep and various foreign publishers.

Stein said he will also be acquiring foreign rights to U.S. records, record catalogs and tunes for clients of Inter-Rep overseas.

The firm is the outgrowth of several representation deals

made during the past year for Sire Records, Stein said. These deals included Fable Records of Australia and the Heathside/Transatlantic group of record and publishing firms in England.

Stein said a "tremendous interest" exists among U.S. record companies for foreign product; he capitalized on this by placing "Knock, Knock, Who's There" by Liv Maessen of Fable Records with Cadet Concert/GRT and "Old Man Emu" by John Williamson with Mercury Records—both were No. 1 hits in Australia. Jody Grind on United Artists Records and Humblebums of Liberty Records represent his deal with Heathside/Transatlantic. A survey of U.S. leading labels indicates a vital need for a firm like Inter-Rep, Stein said. In addition to Fable and Heathside/Transatlantic, Inter-Rep represents Dureco, Holland; Angle Music, Australia; Kuckuck Records and ERP Music of West Germany; Spark Records, United Kingdom; and Radio Tele-Music, Benelux.

Grammy Forms to Execs

NEW YORK—The National Association of Recording Arts and Sciences (NARAS) has sent out this year's Grammy Awards forms to record company executives throughout the country. The forms, which cover 43 dif-

ferent categories, have a Friday (23) deadline for return to NARAS. Company recommendations, as well as the recommendations of NARAS members, which are about to be solicited, will form the basic eligibility list from which the members will nominate candidates for the awards.

The awards, in their 13th year, cover product issued between Nov. 2, 1969 and Thursday (15), 1970. The latter date has replaced the usual cutoff date of Nov. 1, to allow additional time to prepare the Grammy Awards presentation ceremonies.

Companies who do not receive their entry forms by Thursday (15) should contact their nearest NARAS office immediately.

Decca Bows 'Superstar' Set Oct. 27

NEW YORK—An intensive promotional campaign, including a press preview at St. Peter's Lutheran Church here, is being launched by Decca Records to herald the release of "Jesus Christ—Superstar," a two-album rock opera set slated for release Oct. 27. The cast of the opera, a followup to the controversial single of "Superstar" a few weeks ago, includes Ian Gillan of the Deep Purple as Jesus; Murray Head of "Superstar" fame as Judas; and Mike d'Abo, formerly with the Manfred Mann group, as King Herod. Support is by a rock group, a jazz band, Moog, and 85-piece orchestra.

Figgins, Wright Form Disk Co.

DETROIT — Marvin Figgins and Arnold Wright, two Detroit independent record producers, have formed Grand Junction Records. The first release on the label is "Red Moon," by Fugi. The new label is located at 10333 West McNichols, Detroit, Mich. 48221.

A companion label, Black Rock Records, will be started soon under the auspices of Figgins and Wright.

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Hi Fi Show Spans Holidays

WASHINGTON — The 1971 High Fidelity Music Show to be held here in February will manage to span both Lincoln's and Washington's birthdays. Thanks to the new federal four-day weekend holiday calendar, the show can start on Friday, Feb. 12, carry on through St. Valentine's day, and wind up on Washington's birthday, which will be observed on the 15th.

This will make the eleventh Washington HiFi show, and it

will be in a new setting—the historic old Washington Hotel, downtown, and only a block from the White House. Teresa Rogers, the show director, has announced glowing prospects, with three floors of the hotel reserved, and an expected attendance beyond the 22,000 of the 1969 Washington show.

The stereo extravaganza, formerly held in large, convention-gearred uptown hotels, should provide some new and interesting experiences in the downtown setting, both for the visitors and for the staid old hotel itself. Mrs. Rogers says exhibitors have already reserved space, although formal contract offerings were not made until Oct. 5.

Bell Rings Up Mil in Orders

NEW YORK—Bell Records racked up more than \$1 million in distributor orders on its fall release of eight albums—its first formal album presentation.

Gordon Bossin, vice president of album sales, pointed out that key Bell executives visited distributors in 20 major cities such as New York, Washington, Detroit, Denver, and Los Angeles to unveil albums by the Partridge Family, Seals & Crofts, Buddy Fite, Billy Taylor, Peter Duchin, Amon Duul, and Clifton Chenier, as well as the "R.P.M." soundtrack album, featuring Melanie.

3 WB ALBUMS BOW NEW ACTS

LOS ANGELES—Warners-Reprise introduces three new acts to its roster with LP's by Jimmy Webb, guitarist Ry Cooder and vocalist Bobby Scott. Webb has written 10 new songs for his vocal LP. Other releases spotlight Frank Zappa (in the Bizarre/Reprise label), Capt. Beefheart and the Magic Band. Don Ho and Tim Buckley (on the WB/Straight label).

Every so often someone runs an ad to tell you that so-and-so will be singing such-and-such on **The Andy Williams Show** next week.

And no wonder. The Andy Williams Show is seen by millions of people every week. Exposure on the show is like money in the bank.

Which brings us to the subject at hand. A new album is available which consists entirely of today's top songs performed on The Andy Williams Show. By the singer who performs them.

So you can imagine why we expect "The Andy Williams Show" album to be extremely successful.

And Andy's new single, "Home Lovin' Man," likewise. It was performed on Andy's opening show this season.

(No matter how big we get, we'll never be above tying-in with a winner).



KC 30105

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Vol. 82 No. 42

Shulman Broadens Col Division In Retail & Premium Licensing

NEW YORK — A.E. Shulman, vice-president, Columbia Special Products, has instituted an expansion program for the division's licensing business. Roger B. Minkoff, director, merchandising and licensing, has been put in charge of the expansion.

Minkoff said, "In addition to expanding our retail licensing operations, we are currently developing the premium licensing aspects and adding to our list of properties. Our large premium sales force creates special premium promotions and will now be making retail licensed products available to premium users. This will supplement the efforts of our licensees and is an area which has been relatively undeveloped by other major licensing agents."

As an example of the expansion, Minkoff cited agreements with West Point Pepperell for the use of art likenesses and names of The Glink and The Wizard of Oz characters from Columbia's Book and Record Division on Lady Pepperell and Martex juvenile sheets, pillowcases, blankets, etc. Jack and Jill Togs have created a new line of educational children's clothing for its "3-in-1" series. The line utilizes animal characters from Columbia Book and Record "All About" sets and appliques. Special packaging of the corresponding Columbia Book and Record set will be included with the Lady Pepperell and Martex products and the children's clothing by Jack and Jill Togs.

American Publishing has been licensed for the use of the names and likenesses of Columbia and Epic artists Donovan, Chambers Brothers, Johnny Cash, and Paul Revere and the Raiders on jigsaw puzzles. Art for the puzzles will be Columbia and Epic album covers from the artists' latest album releases. The series is called Album Jacket Jigsaw Puzzles.

The Campus Concepts Division of Peppertree International, manufacturers of book covers, have expanded their line

by including additional Columbia properties. They, too are utilizing album cover artwork by top artists including Blood, Sweat & Tears, Bob Dylan, Donovan, Johnny Cash, Chambers Brothers and Janis Joplin. Columbia Special Products li-

ensing operations are expanding geographically as well. It has offices in New York, Chicago, Detroit, Los Angeles, England, Japan, Australia and Canada, and representatives in other major cities around the world.

Executive Turntable

Chuck Gregory named to the newly created position, director, marketing, Polydor Records. He was previously vice president, Cyclone Records, subsidiary of Robert Mersey Productions, Los Angeles and was West Coast director of a&r with CBS. . . . Harry Anger named manager, special products, marketing and services, RCA—part of a reorganization. Other changes include Bill Mulligan, formerly manager, special custom projects, named to the position of manager, field sales, and reporting to Anger. Anger joined RCA in 1966 as manager, popular and Red Seal advertising. He left to produce documentary films and rejoined in 1969 as manager, special projects. . . . Tom Morgan, director, a&r, Decca Records, appointed director, a&r, MCA Records, East Coast. Don Shain, director, international a&r, MCA named manager, a&r Decca, based in Universal City.



GREGORY



ANGER



GRAHAM



LOURIE

Chuck Graham promoted to newly created position of national country sales and promotion manager, Epic and Columbia Custom labels. He joined Columbia in 1965 as salesman in the Cleveland area and was previously manager, West Coast sales and promotion, Epic and Columbia. He will now be based in Nashville. Charles Lourie promoted to associate product manager, popular albums merchandising, Columbia Records. He is a former manager, contemporary artist relations with the company. Ron Galbraith named associate producer, contemporary product, Epic Records. Galbraith is a writer-producer and a former disk jockey.

Herb Sanders joins Warner Bros. as product coordinator, a newly created position. He will act as liaison between artists and the company, working with Clyde Bakkemo and Don Schmitzerle, assistant general manager of Warner Bros. and Reprise Records, respectively. He was recently graduated from UCLA.

Al Santiago named general manager, Manana Records, division of Audio Tech Corp. With Manana president Ben Perlman Santiago founded the Alenre label. . . . Joel Vance joins Buddha Kama Sutra's Siddhartha press and publicity department. He will be working with Soozin Kazick, head of Siddhartha. Vance was previously with Richard Gersh Associates and composed the rock score for the play, "Pinkville." . . . Dennis Eggers named managing director of administration, Poppy Records. He joins Poppy from AT and T's technical department and will handle liaison with RCA for the label. . . . George Chavous named national promotion and sales director, ZEA Records. He is a former promotion manager with Uni Records and People Records. . . . Edwin H. Blomgren named sales manager, Variety Audio Products, record and tape distributor. He was formerly general manager of the Bruno-New York division. . . . Jim De Gray named to head up the record promotion division, Jay Artist Representatives, Rochester, N. Y.



GALBRAITH



VANCE



MELNICK



KIERNAN

Leonard J. Karmelin named controller, vice president of finance, Pages Inc., discount department store chain. . . . Saul Melnick named head of the 70 rack jobbing operations of A&L Distributors, Philadelphia. . . . Frank J. Kiernan named vice president, CBS EVR processing sales, joining the division from the Singer Company educational and training products group where he was responsible for new product development.

Barry Jaffe appointed Eastern artists relations manager for Capitol Records. Jaffe joined Capitol in 1968 as a sales representative in New York.

(Continued on page 76)

School Bows Thiele Center

LAWRENCEVILLE, N. J.—Lawrenceville School has inaugurated the Robert Thiele Center for Popular American Music, a repository and research archive consisting of a collection of recordings, tapes, scores, books, stills, film and memorabilia. The Center will also sponsor concerts lectures, seminars and research projects. Eventually study grants will be awarded.

The Center is named for Bob Thiele, a Lawrenceville alum and head of Flying Dutchman Productions, who has donated his personal collection to the Center. The Center will be officially inaugurated, Nov. 20 with a concert headed by B.B. King at the Kirby Arts Center on campus.

Atlantic Drive

Continued from page 1

anyone involved in bootlegging, stated that "the woods are on fire." He stressed the necessity of Federal legislation—in a separate package if it were not possible to achieve relief through the proposed revision of the Copyright Act.



JERUSALEM

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**HERB ALPERT &
THE TIJUANA BRASS**
Written, arranged
and produced by
Herb Alpert.
AM 1225

Record-Tape Retailers Split on Proposed Hikes in Album Prices

CHICAGO—Record-tape retailers in this market are sharply split in their opinions about a hike in prices. "The proposed hike is suicidal," said V.H. Andersen, a veteran independent dealer. On the other hand, retailer and one-stop owner Walter Gardner said: "It's about time people in the record industry enjoyed higher wages now prevailing in other industries that have raised prices in relation to higher operating and manufacturing costs."

Auto Sound tape retailer Joe LaSchaiva hopes tapes are not raised because his chain is offering reductions through special sales. "We're discounting LP's 10 percent, too. As for tape, customers will be mad if the price is raised because Motown has just cut the warranty on tapes from 90 days to 30 days."

Ken McDonald, another independent dealer, is against a price hike because, he says, recent raises on product from artists such as Engelbert Humperdinck, Tom Jones and Glen Campbell "have slowed sales."

"We didn't want to go the discount route but competition forces us to sell LP's at \$2.88 or put in a popcorn stand. A price hike at this time will slow down business. People are now buying records precisely because they represent a reasonably priced item."

"It's suicidal to raise prices," says Andersen, "because this only increases the discount break for Korvette-type outlets. The industry should clean up its entire pricing mess and establish firm pricing so the independent dealer can survive. If things go on as they are, we will wind up with jumbo-type rack and one-stops and no distributors."

"The top records on the charts have been a higher priced item for some time, so I don't think the higher price bothers the consumer," said Merrill Rose, co-owner of Rose Discount Records here. He said that a higher LP price probably

wouldn't increase tape sales. "People who have records will continue to buy records; people who have tape players will continue to buy tape," a point mentioned by McDonald and others.

Rose also predicted the hike would have no effect on the single. "Single sales won't increase, but a hit single will still sell an album. The majority of young people today have both the single and album the single is taken from," Rose said.

Wally Busch of Busch TV and Radio in suburban Glenview, differs with Rose. He said that tape sales will spurt if LP's are hiked and not tapes. "It would knock the record market for a loop. But if tape prices are raised a dollar, no drastic change will take place," Busch said. His store now sells about 50 percent tapes and he expects that figure to be around 90 percent if LP prices are raised. He predicted no consumer boycott, saying "some people will pay \$10 for a record they want."

"There will be a consumer revolt of sorts," said Dave Simons, record buyer for One Octave Higher, Evanston. "The big discount store will spring up, offering much lower prices than smaller stores. I can't blame customers for finding other stores with cheaper prices." Simons is firmly against the price hike, calling record industry officials a "bunch of money grabbing people. It costs them around 40 cents to press and package a normal album. They aren't hurting for money."

John Shulman of Laury's Discount Records in Evanston called a price hike an "unnecessary increase, but it would not have a tremendous effect on buyers. There might be a small backlash. So far, there hasn't been too much grumbling about \$5.98 list records." He also said tape buying might increase if just record prices were hiked.

Elliott Opens Conn. Studio

WESTON, Conn. — Composer - producer Don Elliott, who already owns a New York recording studio on West 40th St., has opened a 12-track \$250,000 recording studio here. It was designed by Elliott in conjunction with Vincent Mosdar of Audio Techniques.

Equipment includes one Hammond organ, one Gibson organ, a keyboard Fender bass, Ampeg amplifiers, stereo headphones for every performer, vibes, marimba, and two electric pianos. A former member of the George Shearing Quintet, Elliott is noted for producing the "Nutty Squirrels" hit, extensive radio-TV commercial work, and scoring "The Thurber Carnival," Broadway play.

The studio has one Scully 12-track with a synch-master; one Scully 4-track which is interchangeable to mono; one Scully stereo and one Scully mono 1-track machine. The console was built by Spectra-sonic and has 16 inputs and four channels out. There is also an EMT stereo, three Altec 604 E monitors and a number of microphones including Sony, AKG, and Sennheiser and one RCA 77.



DICK ASHER, Capitol's vice president of eastern operations, standing in the middle of Grand Funk Railroad and their three gold LP's. The group's newly released LP is "Live Album," scheduled for Nov. 16 release.

ALERT PROGRAM

KYA DJ Asks Stations to Warn on Dangerous Drugs

SAN FRANCISCO — Tom Campbell, evening air personality at KYA here, is calling for all radio stations to launch "Drug Alert" programs to warn listeners of dangerous drugs in their listening areas.

"In many cases, the drugs that kids are taking are not what they think they are and many kids die for just this reason," Campbell said. Just last week, he got a call from a drug-abuse center about a batch of "Mexican Reds" being sold to high school students in the San Francisco area for 25 cents each. But some of these pink pills contained strychnine and two kids were already dead.

Campbell put the message on the air, asking kids to destroy the pills. He pointed out that if

the kids didn't believe him, they could call a local laboratory or could call him. He received over 30 telephone calls from kids who had Mexican Reds.

"Drugs often contain impurities; these things are being turned out in makeshift basement labs. There's a desperate need for radio stations to work with local police agencies in alert programs to warn kids about these dangers."

Campbell, who just spoke at a meeting of police officers in Atlantic City, is slated to speak at a meeting of narcotic agents in Honolulu Oct. 21. One of the police chiefs at the Atlantic City meeting is setting up a meeting of broadcasting men in Honolulu, at which Campbell will speak on Oct. 20.

Marks Catalog Getting New Boost in the Disk Market

NEW YORK — Edward B. Marks' Music catalog is receiving a steady pickup in the disk market. "More," for example, which has more than 380 recordings to date, was recently recorded by the Lettermen (Capitol), Ray Marco (Thunderbird) and Victor Sylvester (EMI).

Another of Marks' top copyrights, "Yellow Days," has recently been recorded by Johnny Mathis (Columbia), Rene and Rene (Certron), Tony Pabon (Alegre) and Payso (Caytronics). "God Bless the Child," the Billie Holiday classic, has recently been recorded by Jack Jones (RCA) and Liza Minnelli (A&M). "If You Go Away," the Jacques Brel-Rod McKuen hit, continues strong with new

recordings by John Stamatis (Mediterranean Records), Mystic Moods (Philips), Ricardo Ray and Baby Cruz (U.A. Latino), Golden Fingers (Mediterranean) and Don Lee Ellis (Don Lee Records).

Parade of the Wooden Soldiers, a year-round perennial, picked up new recordings by George Greeley (Harmony) and the Living Strings (Camden). And, Ernesto Lecuona's "The Breeze and I" is newly represented on records by Stanley Black (London) and Sydney Thompson (Dance).

Meantime, Murray Baker, Marks' general professional manager, has launched a program to acquire new writers and new songs to complement the catalog's disk action.

Mrwebi Gets CHISA Grant

LOS ANGELES — CHISA Productions, headed by African-born musician Hugh Masekela, has awarded a scholarship grant to fellow-African musician, Gwigwi Mrwebi. Mrwebi will study at the Berklee College of Music, Boston.

Mrwebi, born and raised in Johannesburg, South Africa, is a self-taught musician who became the first South African non-white to form a full 14-piece non-white band in that country. He was also the first black African musician to record in and to conduct a national tour of South Africa. He has also played in films, clubs and on television in London.

On obtaining his degree, Mrwebi hopes to return to his homeland to teach western music techniques to his people.

Janis Joplin, Queen of Rock, Dies of Overdose of Drugs

LOS ANGELES—Janis Joplin, whose personal philosophy was to do everything possible to enjoy life, was found dead Sunday (4). She had been working on her third Columbia album.

An autopsy report indicated she died of an overdose of drugs.

Her death came three weeks after 27-year-old superstar of pop music, Jimi Hendrix, was found dead in London.

Miss Joplin had been working here one month on the LP with independent producer Paul Rothchild and her new group, Janis Joplin's Full Tilt Boogie Band.

She had completed 11 songs for the LP. Her first two LP's "Cheap Thrills" and "I Got Dem Ol' Kozmic Blues Mama" were

major hits for Columbia and reflected the public's acceptance of her raw, gutsy explosive blues style. This free-for-all musical style had been first displayed at the Avalon Ballroom in San Francisco in June of 1966 with Big Brother and the Holding Company. She received national acclaim one year later at the Monterey International Pop Festival for exploding onstage with "Ball and Chain."

Her own popularity caused a wedge between her and the band, and they finally broke up. The Port Arthur, Tex., resident, initially moved to San Francisco after drifting around the country for five years. Listening to Ledbelly and Bessie Smith records turned her to "real" blues.

Engineers Meet Will Unveil Decca-Telefunken Videodisk

NEW YORK — The Decca-Telefunken videodisk system will make its debut to U.S. viewers on Tuesday (13) at the Audio Engineering Society's 39th convention, now on at the New Yorker Hotel.

The presentation will be part of a general conference session on "Disk Recording and Reproduction," and will be held between 11:30 a.m. and 12:30 p.m.

The unit, developed in Germany, was first viewed in Berlin in June this year, and later at the NAVEX '70 exhibition in the U.K.

The system, which utilizes a plastic foil disk recording, was

developed along the same concept as the audio disk player. It is expected to cost between \$144 and \$240, and should be available on the European market by 1972.

Other innovative developments which will also make their U.S. debut at the convention are the compatible four-channel stereo disk system developed by the Victor Co., of Japan; a mini-moog—a small performing version of the bulkier Moog Synthesizer; and a cartridge performance utilizing nitrogen power and developed by Scully.

The show runs until Thursday (15).



ETHEL GABRIEL, a&r producer of Camden product for RCA Records, receives a gold bracelet and RCA charm from Joe D'Imperio, left, division vice president, pop music, and Herman Diaz, manager a&r special products, commemorating her 30th year with label.

PLACE STICKER
HERE... COPY SHOULD
READ: "INCLUDING THE
HIT SINGLE MONTEGO BAY"



**"MONTEGO BAY" IS NO. 2 ON THE ENGLISH
CHARTS, NO. 44 IN RECORD WORLD WITH A BULLET,
NO. 46 ON CASH BOX'S TOP 100 WITH A BULLET,
AND NO. 40 ON BILLBOARD'S HOT 100 WITH A STAR**

**"MONTEGO BAY", FROM THE BOBBY BLOOM ALBUM,
PRODUCED BY JEFF BARRY,
IS ON MGM RECORDS.**



This One



705C-XJL-NOYP

Insiders Report

WASHINGTON—The Securities and Exchange Commission's August official summary of "insider" transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers. (Unless otherwise noted, transactions are in common stock, and Exchange stocks are reported first, followed by over-the-counter.)

ABC—Jack Hausman, jointly with brothers, sold \$16,000 of 5 percent convertible debentures, leaving \$244,000 in the debentures held jointly, and \$30,000 by Hausman personally.

ARA Services, Inc.—W. S. Fishman sold 1,000 shares, leaving him 39,941. J. C. Herron exercised option to buy 334 shares, giving him 1,000. J. F. Wannink sold 1,300 shares, leaving him 2,000.

Kinney Services—W. Fink acquired 10,000 shares of common in exchange for 5,000 shares of series A convertible preferred, leaving him 12,849 shares of the

preferred held personally, 1,557 by family, and 10,000 common held personally. M. A. Sweig sold 3,000 shares, leaving him 5,000.

MCA—Edd Henry bought 1,500 shares, giving him 23,965.

MGM—William Singleton bought \$10,000 of 5 percent convertible debentures, giving him this amount.

Tenna—Augustin Rivero exchanged 4,000 shares of class A for 4,000 common, and exercised option to buy 878 shares of common, giving him 11,658 shares of common, and none of Class A.

Transcontinental—Howard Weingrow sold 1,000 shares, leaving him 333,104 and wife sold 4,800 shares, leaving her 9,498.

In over-the-counter stocks:

Data Packaging—E. Morningstar exercised option to buy 1,688 shares, giving him 9,074 held personally, and 1,950 by family.

Jubilee—E. Blaine disposed of 21,898 shares, by private sale, leaving him none.

LP's High Session Cost Seen Raising Rock Singles' Output

Continued from page 1

it's bound to grow even more prevalent in time to come."

Eggers admitted that the rock emphasis is still on albums but he believes that singles will become equally important as the stations and the consumers begin to look for more singles product in the rock groove.

Eggers has already geared his

production toward the singles market. Poppy's Mandrake Memorial recently released a single of "Musical Man" and Townes Van Zandt, another of the label's artists, recently hit the singles market with "Delta Blues."

"In the past few years it's been considered 'square' to buy singles," Eggers said, "but singles now are beginning to take on a 'hip' image."

Payout for MCA Holders

UNIVERSAL CITY, Calif. —The board of directors of MCA, Inc., has declared a quarterly dividend of 15 cents per share of MCA common stock, payable Oct. 28 to stockholders of record as of Tuesday (13).

The membership of the board has been reconstituted with the resignation of Walter B. Heymann. He will, however, continue as an honorary member. Also resigned is Milton R. Rackmill who was vice-chairman of the board and board member, and Albert A. Dorskind, board member. Both will continue in all their other capacities with the company.

Attaining membership in the board of directors is John E. Drick, president of the First National Bank of Chicago, and a director of the Stepan Chemical Co., and Walter E. Heller International Corp.

Viewlex Sales Up; Profit Dip

NEW YORK—Viewlex Inc., has realized an appreciable increase in net sales for the first quarter ended Aug. 31, 1970. According to figures just released the firm's net sales rose to \$9,618,000 over \$8,212,000 over the same period last year.

However, income and earnings per share took a dip. The company's income before provision for taxes was \$368,000, as compared to \$1,470,000 for the same period in 1969. Net income was \$158,000 over the same three-month period as against \$735,000 the previous year.

Earnings per share was 4 cents on 3,985,142 outstanding shares this year as compared to 20 cents on 3,670,000 in 1969.

Qatron Lists Peak Earnings

ROCKVILLE, Md. — The Qatron Corp. has realized record earnings of 25 cents per share for the first quarter ended Aug. 30, 1970. Results for the Aug. 31 quarter were on sales of \$1,404,525, with profits of \$124,479. This compares to results for the same period last year of a loss of \$26,232, or five cents a share on sales of \$378,704.

According to Daniel A. Honig, Qatron's president, the upturn in profitability is based on the market acceptance of the new Qatron automatic 8-track stereo tape cartridge changer which was delivered to the consumer market for the first time in June this year.

Kinney Holders Meet on Feb. 16

NEW YORK — Kinney National Service, Inc., will hold its annual shareholders meeting at the New York Hilton Hotel on Feb. 16, 1971, at 2 p.m.

The record date for the meeting will be the close of business on Jan. 6, 1971. The holders of common stock and all series of preferred stock will be entitled to vote. Principal business of the meeting is the election of directors.

Market Quotations

As of Closing, Thursday, October 8, 1970

NAME	1970		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Week's Change	Net Change
	High	Low						
Admiral	147/8	6 1/2	299	10	9	9 1/4	-	1/8
ABC	39 1/4	19 3/8	1053	30 3/8	28 1/8	28 1/4	-	1/4
Amer. Auto. Vending	11	5 1/8	42	7 1/2	6 5/8	6 7/8	-	3/8
Ampex	48 1/2	12 1/2	1853	21 3/8	19 1/2	19 3/4	-	1
Automatic Radio	27 1/2	5 1/4	362	12 1/4	10 3/8	11 1/8	-	7/8
ARA	118	76 1/8	404	111	106 1/2	106 1/2	-	3/4
Avnet	13 3/8	6 1/8	511	9 3/8	8	8	-	1 1/4
Capitol Ind.	53 1/2	14 1/2	444	23 1/2	20 1/2	21 1/4	-	1 1/2
CBS	49 7/8	24 1/2	1152	33 5/8	30 1/2	32	+	1 1/2
Certron	18 1/4	6 1/8	424	11 1/4	10 1/8	10 1/8	-	1
Columbia Pictures	31 1/2	8 5/8	844	13 7/8	12 1/2	12 1/2	-	7/8
Craig Corp.	15 1/8	4 3/8	232	8 1/4	7 1/2	7 5/8	-	5/8
Disney, Walt	158	89 7/8	557	120 3/8	115 5/8	115 3/4	-	3/8
EMI	7 5/8	3 3/4	340	4 5/8	4 3/8	4 3/8	-	1/4
General Electric	85 1/8	9 1/2	1749	19	17 1/4	18	+	1 1/2
Gulf & Western	20 3/4	9 1/2	1749	19	17 1/4	18	+	1 1/2
Hammond Corp.	16 3/8	7 1/4	284	11 7/8	11	11 1/4	+	1/4
Handleman	47 3/8	19 3/4	602	34 1/4	31 1/4	31 1/4	-	1 5/8
Harvey Group	12 3/4	3	49	6 1/4	5 1/2	5 3/8	-	1/2
ITT	60 1/8	30 1/2	4407	47	43 7/8	45 1/4	+	1 1/2
Interstate United	15 3/4	4 3/4	223	10 1/4	9 1/4	9 1/4	-	1/4
Kinney Services	36	20 7/8	1279	29 1/4	27 1/8	28 3/4	+	1 1/4
Macke	19	8	210	11 1/2	9 3/4	10 5/8	+	7/8
MCA	25 3/4	12 1/8	1004	26	22 7/8	23 1/2	+	1 1/2
MGM	29 1/8	12 1/8	91	18 1/2	16 3/4	17	-	1/4
Metromedia	21	9 3/4	252	18	16 3/8	16 5/8	-	1/2
3M	114 3/4	71	1471	90 3/8	86 3/4	89 1/4	+	2 1/4
Motorola	70 7/8	31	1618	46 5/8	42 1/2	45 3/8	-	3/8
No. Amer. Philips	54 3/4	18	592	26 1/8	24 1/2	24 3/4	-	1 1/8
Pickwick International	54 3/4	20 1/2	341	34 1/4	32 3/4	33 1/4	+	1/2
RCA	34 3/4	12	1368	27 1/2	25 3/4	26 1/2	+	1/2
Servmat	31 3/4	12	251	24 3/4	23 1/8	23 1/2	+	1 1/8
Superscope	40 5/8	8	206	17 5/8	15 3/4	15 3/4	-	1 5/8
Telex	25 7/8	9 1/8	13844	23 1/4	19	21 1/4	+	2 1/8
Tenna Corp.	20 3/4	3 7/8	957	10 1/2	8 7/8	9 3/4	-	3/8
Transamerica	26 3/4	11 3/8	2493	15 1/2	14 1/2	14 5/8	-	1/2
Transcontinental	24 1/2	4 1/2	2292	8 7/8	7 7/8	8	Unch.	
Triangle	17 1/4	10 3/8	51	16 1/8	15 1/2	15 1/2	-	1/2
20th Century-Fox	20 1/2	6	1021	11 1/2	10 1/4	10 1/4	-	1/2
Vendo	17 1/8	10	68	15 1/4	13 1/2	13 3/4	+	1/8
Viewlex	25 3/8	5 3/8	1694	12 1/4	10 1/2	10 3/4	Unch.	
Wurlitzer	17	7 7/8	30	9 5/8	8 3/4	9 1/2	+	3/4
Zenith	37 3/4	22 1/4	623	34 1/4	32 7/8	33 5/8	+	3/4

As of Closing, Thursday, October 8, 1970

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	11	6	8 1/4	Goody, Sam	8	7 1/2	8
Alhapes Inc.	4 1/8	3 3/4	4	Koss Electronics	4 1/4	3 1/8	4 1/4
Amer. Program Bureau	25	21	22 1/2	Lin Broadcasting	7 1/8	6 1/8	6 1/8
Bally Mfg. Corp.	13 1/4	11 1/4	13 1/4	Mills Music	18 3/4	18	18 1/2
Creative Management	11 1/2	9	11	National Tape Dist.	5	4 3/4	5
Data Packaging	8 3/4	7 3/4	8	Perception Ventures	8	7	7
Faraday Inc.	10 1/2	9 1/2	10 1/2	Qatron Corp.	4 3/4	4 1/4	4 3/8
Gates Learjet	8	6 5/8	7 5/8	Recoton	5 1/4	4 1/2	5
GRT Corp.	8 1/4	7 3/4	7 7/8	Schwartz Bros.	4 5/8	4 1/8	4 1/2
				United Record & Tape	5 1/8	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. The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

THE CASSETTE STORY—Nov. 7th by BILLBOARD
Once upon a time and it was this cassette was duplicators, marketing, holders, racks, licensing, companies involved Ampex Atlantic, Elektra
AD DEADLINE OCT 23, 1970

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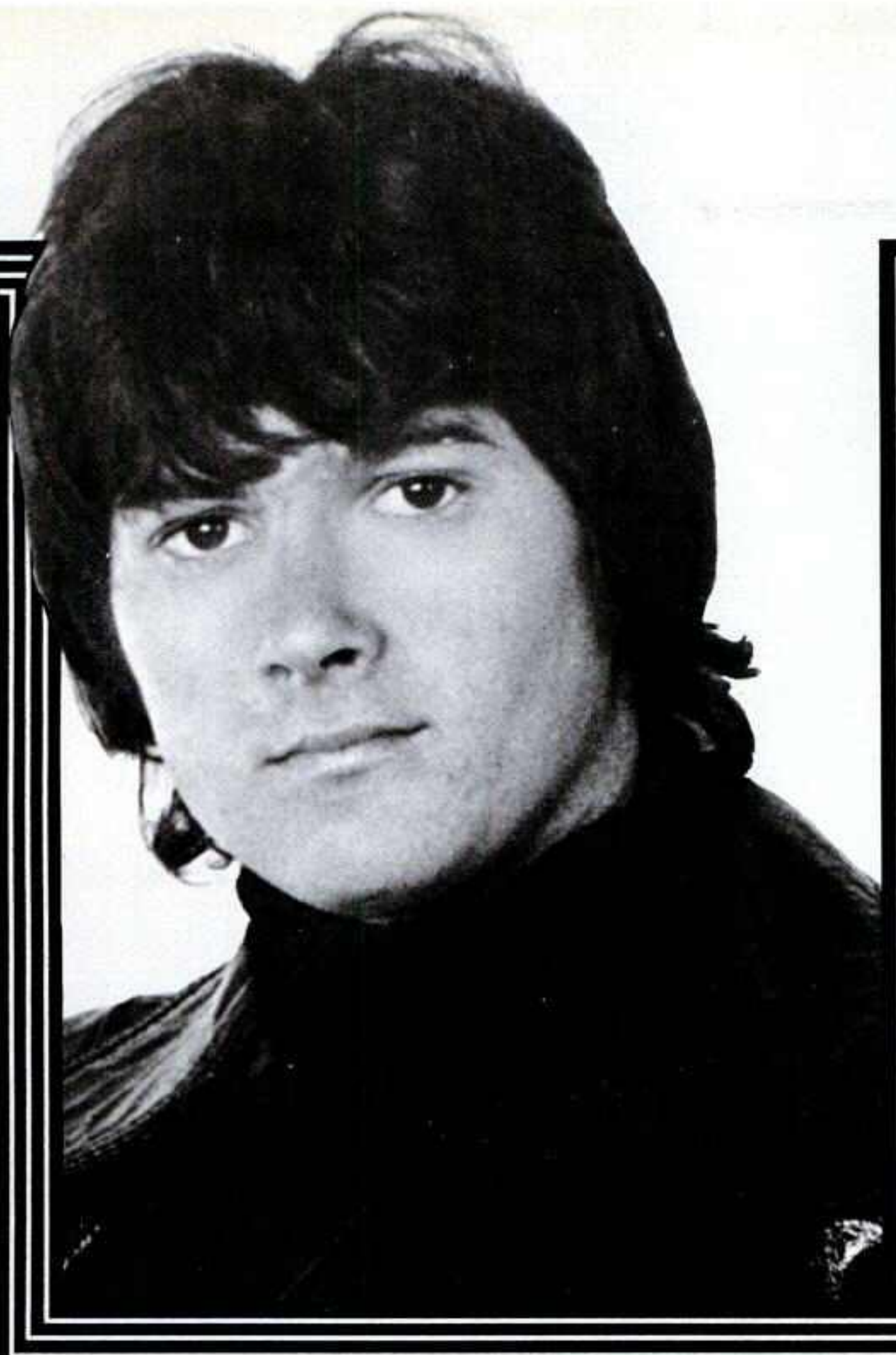
Vault Widens A&R Policy

LOS ANGELES—Two saxophonists, Ernie Watts and Charles Owens, will be recorded by Dick Bock's Aura Productions for Vault Records.
By using Bock's new firm, Vault broadens its own policy of working with freelance a&r men in the jazz, pop and blues fields.
The two new bands have a contemporary jazz flavor, explained Jack Lewerke, Vault's president. The National Tape Distributors subsidiary will release their LP's this month.

Watts' is entitled "Wonderbag" and is a compilation of Stevie Wonder songs. Owens' LP will have a Latin flavor. Watts has been performing with the Buddy Rich Band; Owens with that aggregation plus Mongo Santamaria.
Watts plays tenor. Owens plays tenor and alto. This is the first time that Bock has produced any groups for Vault. He recently left Liberty/UA as general manager of its World Pacific division.



IRVING CAESAR, left, a collaborator with the late Vincent Youmans on many hit tunes, stands near as a plaque is dedicated to Youmans at his birthplace, New York City. Also dedicating the plaque were Johnny Mercer, middle, a friend of Youmans, and Dore Schary, commissioner of cultural affairs for the city of New York.



**This is
MICHAEL CHAIN.**

He composes, plays and sings.

**He has a new
single on Metromedia Records called
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“CLOSER TO HOME”
“ON TIME”**

is that any way to run a Railroad?





Tape CARtridge

Stereo Tape Club Plans Expansion, Streamlining

LOS ANGELES — Stereo Tape Club of America is expanding and streamlining its operation.

The company recently moved to larger facilities in Gardena, Calif., broadened its tape catalog, added management personnel and increased its promotion and merchandising program.

Joe De Franco, chairman and chief executive officer, said sales and earnings have been excellent this year, and he is negotiating for interim financing to assist in the future growth of the company.

Stereo Tape Club is in registration, and a report filed earlier this year with the Securities and Exchange Commission lists an offering of 200,000 shares for public sale, with \$195,000 of the proceeds going to pay off indebtedness and the remainder for working capital. (Billboard, Jan. 17, 1970.)

It has increased its tape inventory and now offers repertoire from more than 30 record labels. It has completely phased out of 4-track and only offers 8-track players and titles. "We're certainly studying the cassette market for a possible entry in that configuration," De Franco said. The club offers several play-

ers under the Stereomatic label. Yasu Corp. manufactures Stereo Tape Club's players, and its president, N. Nakamura, is a director of De Franco's firm.

With membership, the club offers either an auto 8-track (for \$11.98, charging only for speakers); a home 8-track plug-in system; or a three-piece 8-track home unit (for \$29.94, charging only for speakers). Installation of units is left to the member, although it offers an installation kit and two mount brackets for the auto model.

Membership requires an initial purchase of six cartridges (at \$5.98 or \$6.98 each) and at least one tape a month for 12 months. With membership, the club gives each member a home or auto unit.

"Consumer promotions and merchandising techniques are essential elements in our operation," said De Franco. "We constantly plan consumer promotions and advertisements in major newspapers and magazines."

Personnel appointments at Stereo Tape Club include De Franco's promotion to chairman, LeRoy Rodde from marketing vice president to president and chief operations officer; Ron Radosh, operations manager, and Jerome Schwartz, controller.

Robins Makes More Cuts for Program

NEW YORK—Close on the heels of its drastic price reductions on Brand 5 8-track blank CARtridges, Robins Industries has announced other major price cuts in a two-month sales incentive program called the "Inflation Fighter."

From now until the end of November, the company will lop between 25 and 30 percent off the cost of its head cleaners for cassette, 8-track and reel-to-reel players; as well as other accessory items.

Lib/UA Seeks Business for Site

LOS ANGELES — Liberty/UA is searching for custom duplicating for its Omaha, Neb., tape facility, according to Marvin King, assistant general manager of the duplicating plant.

"We've opened 8-track and cassette lines and increased our production capability," he said.

King also is selling the company's new cassette packaging concept—the Eez-Ette, a sleeve-type polystyrene box.

Viewlex Wing Expands in L.A.

LOS ANGELES—Globe Albums & Productions, a division of Viewlex, has moved to expanded facilities in Los Angeles. Globe will manufacture 8-track and cassette boxes record jackets and 7- and 12-inch sleeves.

The West Coast facility, which manufactures for 11 Western states, is directed by Norman Ravis, general manager.

National Tape Offering Tape Insurance Plan

MILWAUKEE, Wis.—Insurance companies no longer beat around the bush when asked how they are affected by the rash of auto tape player thefts: "We've been hit like a ton of bricks," said a State Farm Insurance agent.

That's hardly an exaggeration. Rising theft of automobile tape equipment and the prospect of an insurance ban have retailers worried.

But National Tape Distributors, which distributes prerecorded stereo tapes and records throughout the U.S., is doing something about solving a national problem for insurance companies. It has introduced the industry's first insurance claims program.

The program is offered to insurance companies and involves tapes (8-track and cassette), players (Tenna) and speaker kits. More than 30 nationally recognized insurance firms are taking advantage of National Tape's program, according to Maynard Spiegel, manager of planning and development for National Tape.

In short, the program works this way:

After a claim is made, a policyholder selects replacement tapes, speaker kits and players from a National Tape catalog supplied to insurance firms. The order is then sent to National Tape's closest service facility for processing.

"The program enables an insurance company to fulfill its policy obligation quickly without an undue amount of paper work," Spiegel said.

National Tape supplies insurance companies with bi-monthly catalogs listing 250 titles, four automotive units and two speaker kits. Six shipping points will enable delivery to either the insurance company or its customers within 48 hours after receipt of order.

Spiegel said that product will be shipped prepaid for orders of 10 tapes or more, or a playback unit and any number of tapes. Product will be shipped to the insurance company's claims department or policyholders. The

catalog also acts as an order form.

National Tape makes four stereo Tenna models available to insurance firms: A unit small enough to fit under any dashboard, a model with a built-in burglar alarm and head cleaner, and a unit with FM stereo radio and built-in burglar alarm. A stereo cassette unit with built-in alarm system also is available.

"Stereo automotive units have caught the fancy of many teenagers, so the theft rate has skyrocketed," said James Tiedjens,

National Tape president. "We're offering insurance companies a program to assist them in servicing their policyholders."

The prospect of a total insurance ban is fast becoming a reality, not only because of the high theft rate of tape equipment, but because insurance companies are finding the incidence of stolen vehicles with tape equipment is getting higher—perhaps indicating that, as police are prone to believe, an autotape unit is a "red flag" to a car thief, said Tiedjens.

Lib/UA Studying 4-Channel Cassette

LOS ANGELES — Liberty/UA, among the first to jump on the quad-8 tapewagon, is now studying the 4-channel cassette.

It has a name for a projected entry into that area, Quasette, and company engineers have confirmed that 4-channel cassette is feasible.

There are drawbacks, like costs to manufacture product and even confusion to the consumer at retail. They also confirm that the Dolby noise reduction system must be utilized to get ultimate results.

Liberty/UA's investigation of 4-channel cassette, though, is a belief in the cassette configuration as a consumer tool, both for entertainment and education, said Earl Horwitz, tape director.

While admitting cassette sales have been soft, Horwitz feels "bullish" about the configuration as a permanent fixture at retail. "Cassette should not be singled out as a lost cause," he said. "The economy merely proved it was not recession-proof."

To prove his faith in cassette, Horwitz has initiated several programs, like:

Developing a packaging concept, the Eez-Ette, a sleeve-type cassette polystyrene box; offering a retailer-consumer oriented gift guide; continuing a drive to

market a four-tune "Big/Little" cassette (at \$1.98); and studying the 4-channel cassette concept.

The gift guide, the label's fourth, will be shipped to mass merchandisers, tape stores, distributors, retailers, automotive and specialty shops.

The consumer catalog, which will be in 4-color, is prepacked (100 booklets per box), lists 8-track, cassette, twin-pack, quad-8, 4-tune cassettes and budget (Sunset) titles. Horwitz has dropped 4-track titles from the booklet.

It will have 4-color illustrations of the company's top 26 items. The guide also can be used by salesmen as an "order-taker."

While his thoughts are on cassette, Horwitz is not forgetting 8-track. The label is introducing a redesigned cartridge for its Latino (Latin music) line.

Instead of the regular Liberty/UA 8-track packaging, the Latino cartridge will have an orange body and yellow dustcap to distinguish it from the regular line. The new look will be introduced with 18 to 20 titles in November.

All cassette titles in the Latino line will be shipped in the new Eez-Ette box, as will all cassette titles under the Liberty/UA banner.

Modern Design, Compact Units Highlight Belair's 'Now' Look

LOS ANGELES — Looking through Belair's product brochure, dealers are likely to notice one thing: Contemporary design and compact players.

Stated in the brochure, for instance, is Ed Mason's determination to promote mini-oriented stereo 8-track portables with a big sound.

Mason, Belair president, believes there's a revolution in progress relating to design. "Engineering finally has caught up with design," he said, "and equipment engineers now are able to produce a quality sound in a mini package."

The company's 11-player portable stereo line—all 8-tracks—are compact units in three categories: auto, home and portable. To enhance the line for the youth market, Mason also introduced some equipment in a multitude of colors.

"Over the past three years," Mason said, "consumers have demanded units with greater sound capability packaged in smaller equipment."

Mason said he already has noticed Japanese manufacturers beginning to produce equipment with contemporary designs and in compact form.

"They're (manufacturers in Japan) learning that they must design their product to fit the artistic demands of the American consumer. Even when utilizing player-radio combinations," he said, "Americans are demanding compactness."

He feels that most distributors and retailers are finding that customers request big sound in mini-type units.

In design, Belair is searching for new ways to display its products in retail outlets, where a plethora of lookalike equip-

ment make it difficult for retailers and confusing to consumers.

Different Colors

Instead of the usual stodgy appearance of players, Belair's line comes in a variety of colors, including stripes and multi-colored 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."

It may mark the beginning of a new era in merchandising players.

The company has introduced its straight 8-track, model 410, and 8-track with AM-FM, FM

(Continued on page 24)



A&R. The Automated Console People.

The automated console. An idea from A & R Recording. Their engineers have been working on the concept for four years. A complex idea that required an aggressive, forward-looking manufacturer, willing to tackle a tough electronic engineering problem.

They found it in Ampex.

Now A & R and Ampex have combined forces to develop this revolutionary recording console. It will incorporate an automated system of post-mixing 16-track original recordings and be fully adaptable to existing tape systems and any future track configurations. Not a millionaire's plaything, but a working tool every studio economically can afford to use and creatively can't afford not to use. The system will incorporate these features:

- Rapid ON/OFF control per track.
- A precise memory of control positions over a range of at least 20 dB.
- Sufficient resolution to accurately reproduce rapid changes in level control setting.
- A means of accumulating the necessary data on a "sync" basis.
- Compatibility with existing tapes.
- Quadrasonic capability.

The distinguished group of engineers listed below have agreed that "with this sophisticated system the engineer will be able to create more consistently in the one area we all want to improve upon . . .

the tastes and textures of the recording, without dehumanizing the final mix."

Al Siroka, Vice President and General Manager, Professional Audio Products Division, Ampex.

John Eargle, Director of Engineering, Mercury Records.

Ted Aldrich, Chief Engineer, Professional Audio Products Division, Ampex.

Larry Levine, Director of Engineering, A & M Records.

Neil Muncy, President, Suburban Sound, Inc.

Irving Joel, Chief Engineer, A & R Recording.

Roy Hallee, Producer-Engineer, Columbia Records.

Glenn Snoddy, Vice President and Director of Engineering, Woodland Sound Studios.

Phil Ramone, Vice President, A & R Recording.

These engineers are working with A & R and Ampex to develop and standardize the automated console.

If you would like more information on this new system drop by booths 72 and 73 and chat with the guys from A & R.

The automated console people.

A&R RECORDING
322 West 48 Street
New York, New York

TV Information Produces Color Videotape Programs

LOS ANGELES — Television Information Productions, a company producing for cartridge TV, has prepared a series of color videotape programs.

Aimed at the educational/instructional market, the firm has produced software for conversion to any cartridge TV format: magnetic tape, film or vinyl tape.

Bud Ruble, president, said his company is offering two 8-tape programs for preschoolers which includes booklets and color-coded worksheets. Labeled the "Concept Carousel," the programs run between 10 and 15 minutes and include reading, writing and arithmetic.

A second series, labeled *(Continued on page 23)*

Capitol's Fred Rice Develops Sophisticated Product Tools

LOS ANGELES — The private office of Fred Rice, national merchandising development manager of Capitol Records, offers a hint of the man.

There are pictures and personal mementoes on the walls. Tape merchandisers, racks and browsers are everywhere. A small, secretary-sized desk has many not-to-need piles of papers.

Capitol is offering three of his tape fixtures, including an 8-track "Tape 40" counter and wall unit which holds 48 cartridges; a cassette "Tape 40" counter and wall unit which holds 40 cassettes; and a "Lazy Susan" carousel type fixture which spins and holds either 64 8-track cartridges or 80 cassettes.

Rice also developed step-up "Tape 40" units, one which holds 80 8-track cartridges and a second which holds 100 cassette titles. The step-up models will be available in November.

The "Tape 40" fixtures allows dealers to lock up their stock without hiding it from customers, said Rice. "Show him the tape, let him touch it, display it properly, but lock it in a discreetly safe display," Rice said. "The units put cartridges and cassettes where they belong, where the customer can see exactly what he wants by direct, visual exposure, but it thwarts would-be shoplifters."

Capitol is offering three "Top 40" deals to customers: One gives free 12 tapes from a list of 40 best selling 8-track cartridges, plus the opportunity to purchase, at Capitol's cost, either the 8-track or cassette fixture. (Fixtures cost: 8-track, \$40; cassette, \$35.)

Deal two gives six free 8-track tapes, plus the chance to purchase either 8-track or cassette fixture when you order 100 8-track cartridges. The third arrangement allows three free 8-track tapes and an opportunity to purchase either fixture at Capitol's cost, when ordering 50 tapes.

Rice has six "big ideas" for selling the tape market: Place best-selling tapes by best-selling albums; design your own best-selling tape rack; sell tapes in the instrument department, not just in the tape-record department; display and sell new releases and best-sellers full face, not on-end; do not put new release tape product with catalog items; sell tape counterparts to album product.

Rice's browsamatic tape merchandiser will be geared for catalog product, enabling "Tape 40" to be used for best-selling merchandise. The browsamatic holds 120 cassettes and 60 8-track cartridges.

Capitol is negotiating with *(Continued on page 23)*



CAPITOL'S NEW "Tape 40" merchandiser allows customer handling but in a discreetly safe display. The unit permits open display, unlike the behind-the-counter technique used by many retail stores.



THE UNIT either can be used as a wall display or a counter browser. It holds 48 8-track cartridges and 40 cassettes.

Sonic Sound Into Custom, Disk Fields

LOS ANGELES — Sonic Sound, distributor and blank tape manufacturer, is expanding to include custom duplicating and recording.

It built an 8-track recording studio and will start its own music publishing/record company, according to Joseph Algazi, chairman, and Sidney Arouh, president of Sonic Sound.

As part of its expansion, the company custom duplicates Spanish and Brazilian music for several independent record firms. Algazi also plans to open several retail stores.

Sonic Sound, which produces blank 4- and 8-track cartridges and cassettes, is introducing a "Sonic-Pak" line of 4- and 8-track blanks at \$1.98 suggested list. It will 1-step the line, which eventually will include cassette blanks.

In addition to its "Sonic-Pak" line, the company distributes Audio Devices' blank 8-track and cassette line in the 11 Western States and Texas.

Algazi's American Imports, a 1-stop for home and automotive 8-track stereo units, also is branching out in players, speakers, carrying cases (Ampak and Le-Bo) and other tape accessories.

The company imports from Japan through its Dynatron firm. Dynatron imports two auto 8-track units, model CSD-810 at \$59.95 and model E-805 at \$49.95. Algazi plans to import a 4- and 8-track compatible auto stereo unit at about \$49.95.

He plans no cassette units, either portable, automotive or home, complaining that "it just doesn't sell."

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Leatherette covered. Holds 15 Cartridges in individual compartments. Use for Stereo Cartridges. Attractive red velvet flocced interior. Individually packed. Black Crush, Alligator: Black, Brown, Red, Green, Blue, White.
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Patent Suit Is Won by Tenna

CLEVELAND — The patent infringement suit brought by Tenna Corp. against California Radio, Inc., has been settled. California Radio has agreed to cease production and marketing of design patent No. 211,178 (a basic exterior design for a majority of Tenna's auto stereo models). Initial action was filed in the U.S. District Court, Central District of California, Los Angeles.

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844/BIG GEORGE'S PARTY JOKES
Big George Kerr
Red-hot spicy stories about preachers, doctors, nurses, and patients.

843/WILLIE AND RISING DICK
Richard and Willie
Hilarious sex-slanted tales; Rising Dick, The Split, and The Cricket Game.

842/LOW DOWN AND DIRTY
Funky side-splitting jokes about the nitty-gritty of life by the nation's funniest.

808/BELOW THE BELT
Rudy Ray Moore
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774-0743

We regretfully announce the passing of Toshio Niimi, Japanese industrialist and pioneer of car stereo in Japan.



In 1961 Mr. Earl Muntz created a new industry, then known as car stereo. It has since expanded to the home and changed into the 4, 8 and cassette configuration and has created countless jobs and financial success to many of us connected with the industry.

Very few of us are aware that Mr. Niimi, President of Maruwa Electronics Corporation, was the key Japanese figure who not only pioneered but if not for his foresight, financial and engineering assistance and strong belief in the product, there might never be the industry that exists.

The industry has lost a great man, Japan has lost a key industrialist, and I have lost my dearest friend.

L. Bernard Phillips, President

MUNTZ STEREO CORPORATION OF AMERICA

Cartridge TV

Optronics to Bid for Education, Medical, Trade, Travel Markets

By RADCLIFFE JOE

NEW YORK—Optronics Libraries Inc. one of the few companies with a comprehensive prerecorded catalog geared exclusively at the cartridge TV market, is making a bid for entry into the educational, industrial, medical and travel video markets.

According to Irv Stimler, president of Optronics, discussions between Optronics Libraries and the Sony, Philips and Panasonic companies are under way through which Optronics would offer a low-cost hardware/software video package to those markets at which it is aiming.

Stimler's plan, based on the outcome of talks with the hardware manufacturers, is to rent the video players to student bodies, travel agencies, automobile manufacturers and hospitals at a cost of under \$25 a month, while selling cartridges outright. Cost of the cartridges has not yet been completed but Stimler assures that it will be competitive.

Programs to be offered will range from talks by Yippie

leader, Abbie Hoffman, to scientific papers for students specializing in that field; as well as educational material for mechanics in the automotive industry, and comprehensive travel data for travel agencies selling package tours and trips to foreign countries.

Stimler disclosed that at least one major travel agency has agreed to accept the Optronics Plan, while Merco Enterprises, with as many as 70 representatives in the college market, is willing to lend assistance in developing the student area.

'71 Launching

The Optronics executive hopes to launch his program in the early spring of 1971. However, an intensive merchandising program will get under way as early as January 1971 when the first Optronics demonstration bus crisscrosses the country selling the CARtridge TV idea to the various markets.

Meanwhile, in a specially convened meeting of key dealers, distributors and rackjobbers across the country, Stimler urged immediate standardization moves

in the cartridge TV industry so that chaos could be avoided.

Speaking to top market representatives including Robert Lifton of Transcontinental, Sam Goody, of Sam Goody Inc., David Rothfeld, E. J. Korvette Stores, Jim Johnson, Ampex, White Front Stores, Merco Enterprises and others, Stimler said the emergence of several different cartridge TV configurations on the market at the same time could result in chaos, and an ultimate destruction of the very market that is being created.

Stimler also told his listeners that software, key aspect of the industry, is being grossly neglected by hardware manufacturers. "This," he continued, "is dangerous, as the availability, cost, and variety of software will be decisive factors in the success or failure of this new medium."

"There seems to be little doubt," he added, "that the average consumer will gravitate more readily to a video system that cost a little more and has software readily available at a reasonable cost, than to a system

Key Film Cos. Vie for CTV Software Action

By RADCLIFFE JOE

NEW YORK—At least two major film companies, Eastman Kodak and Fairchild Camera & Instrument Co., are making major bids for a slice of the cartridge TV software action.

The move came at the 108th Technical Conference and Equipment Exhibit of the Society of Motion Picture and Television Engineers held Oct. 4-9 at the New York Hilton Hotel.

In a special session on Home Videoplayer Systems, Lee H. Schenk of the Fairchild Camera & Instrument Co., and Richard C. Gearhart of Eastman Kodak told their audience that Super 8 film as a program carrier for the various cartridge TV systems was more than feasible because of its low cost, high color fidelity, the ease with which it can be edited and repaired, the low cost at which it

can be duplicated, and its comparable resolution to television.

Using demonstrative charts and slides, both gentlemen said that through the use of film, worldwide standards which the industry so urgently needs, could easily be achieved. They also said a cassette enclosure of the programmed film is quite possible, and the finished product would be usable in countries where color TV is still in its infancy.

Other members of the panel included Carlos Kennedy of Ampex/Instavision; Gilbert Wyland of CBS-EVR; and Gerry Citron of North American Philips, each of whom made short presentations of the system he represented.

In his presentation, Citron expressed confidence that those systems which feature both record and play facilities will capture the fancy of the consumer and generate their own software.

"As a result," he continued, "the problem of software is not really a problem at all, and systems like the Philips VCR will be future safe."

He noted however, that the concern surrounding standards in the industry is legitimate, and assured that in this area too, Philips was already on top of the situation by reason of its active efforts to establish standards.

A healthy question and answer period followed the session.

that sells at a low figure but offers high priced cartridges."

Stimler was reluctant to pick any particular system for popular acceptance on the market, but hinted that the Sony/Philips/Panasonic people were definitely heading in the right direction by working toward standardization; while RCA, if it could overcome its present technical setbacks, could have a winner in its low-cost holographed cellophane cassettes.

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Peacock

PILGRIMS JUBILEE; (B) 8055-133M
Best of the SENSATIONAL NIGHTINGALES; (B) 8055-137M
Best of the DIXIE HUMMINGBIRDS; (B) 8055-138M
VARIOUS ARTISTS—Golden Gems of Gospel; (B) 8055-140M

PRESTIGE

Prestige

CHARLIE EARLAND—Black Drops; (B) 9-142, (C) C-142

RCA

RCA Camden

VARIOUS ARTISTS—Songs Made Famous by the Beatles; (B) CBS 1106
BROOK BENTON—I Wanna Be With You; (B) CBS 1107
SAM COOKE; (B) CBS 1108
ELVIS PRESLEY—Elvis Sings Flaming Star; (B) CBS 5050

RCA Victor

This is **CHET ATKINS**; (B) PBS 5084
 This is **FLOYD CRAMER**; (B) PBS 5085
 This is **EDDY ARNOLD**; (B) PBS-5087

New Product Tools

• *Continued from page 16*

Advertising Metal Display Co., Chicago, to distribute its brows-amatic. The Midwestern-based company already manufactures the unit.

Rice is still searching for that elusive, but ultimate packaging concept for tape. Long in favor of the long box (4x12), he realizes its few disadvantages, and is exploring new avenues in packaging.

While most companies offer the long box as an option item, the industry has settled on the 8-track slip case and compact cassette box. But in special promotions, Rice said, the long box is the best merchandising tool.

In 2-for-1 promotions and a "best of" tape series, Capitol successfully utilized the long box.

Color Videotape

• *Continued from page 16*

"PACT," concerns the drug scene. In the PACT programming are two 30-minute series for adults and teachers and five 15-minute programs for students. Both series come with booklets and worksheets, with the 15-minute programs utilizing background music.

The music, "Big Wide World," runs through all the segments. Dale Jurgensen scored the programs.

AKRON STORES DUMP 4-TRACK

LOS ANGELES — A major discount department store chain here is dumping 4-track cartridges.

Akron, with 14 stores in Southern California, is offering 4-track product at 89 cents. It usually retails at \$4.98 in Akron. Titles include Dionne Warwick, Herb Alpert, Jack Jones, Gene Pitney, 1910 Fruit Gum Company, among others.

MARVO ANTONIO MUNIZ—Navidad in Puerto Rico; (B) PBS 1619

JACK JONES In Person at the Sands, Las Vegas; (B) PBS 1621

THE FRIENDS OF DISTINCTION—Whatever or Whatever; (B) PBS 1622, (C) PKK01622

THE GUESS WHO—Share the Land; (B); PBS 1590, (C) PK 1590

Christmas with **DANNY DAVIS & THE NASHVILLE BRASS**; (B) PBS 1605, (C) PK 1605

ED AMES—Christmas Is the Warmest Time of the Year; (B) PBS 1607, (C) PK 1607

CHARLEY PRIDE—Christmas in My Home Town; (B) PBS 1618, (C) PK 1618

JOSE FELICIANO; (B) PBS 1624 PK 1624

MICHAEL NESMITH & FIRST NATIONAL BAND—Magnetic South; (B) PBS 1636

RCA Victorla

BRAMHMS; CONCERTO IN D, OP. 77—Szerzyng/London Symphony Orch (Monteux); (B) VBS 1028

VERDI & ROSSINI OVERTURES—NBC Symphony Orch (Toscanini); (B) VBS 1029

ENRICO CARUSO—Immortal Performances, 1904-1906; (B) VBS 1030

BEETHOVEN; CONCERTO NO. 5 IN E FLAT—Schnabel/Chicago Symphony Orch. (Stock); (B) VBS 1031

BRAMHMS; SYMPHONY NO. 1 IN C MINOR OP. 68—Boston Symphony (Munch); (B) VBS 1032

RCA Red Seal

STRAUSS, ALSO SPRACH ZARATHUSTRA—Chicago Symphony Orch. (Reiner); (B) RBS1168; (C) RK 1168

Kirshner

THE GLOBETROTTERS; (C) PKKO 1007

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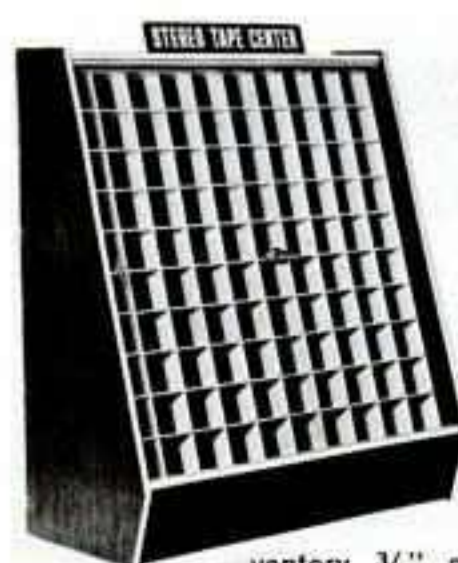


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Tape CARtridge

Belair's 'Now' Look Highlights

• Continued from page 14

stereo radio, model 412 in blue and green stripes. Both units are stereo portables. 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.

"We are looking for unique ways to merchandise our new line and still appeal to both

teenagers, young adults and the usually more conservative adult professionals, Mason said. "We've mixed contemporary design with compactness and were able still to produce a big sound."

Just-how compact Belair's line is can be seen on its product sheets: Dimensions of the auto line are 2½ high x 6¾ wide x 8½ deep (4½ pounds) to 2 x 8 x 8 (6 pounds). A 4 and 8-track compatible measures 2¾ x 7 x 7¼ (5½ pounds). Two 2-piece

stereo 8-track home units are 8 deep x 16¼ wide x 6½ high.

Dimensions of the 8-track portable line ranges from 6 deep x 10 wide x 14 high (including handle) to 12¾ x 6¾ x 9¾. An 8-track stereo is 4¾ high x 10 wide x 8 deep. The line consists of units with AM-FM radios and multiplex.

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BEST SELLING Billboard Tape Cartridges

8-TRACK

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	12
2	2	CHICAGO Columbia 18 80 0858	34
3	4	CLOSER TO HOME Grand Funk Railroad, Capitol Bxt 471	15
4	5	MAD DOGS & ENGLISHMEN Joe Cocker, A&M Bt 6002	7
5	3	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	18
6	8	BLOOD, SWEAT & TEARS 3 Columbia CA 30090	13
7	10	A QUESTION OF BALANCE Moody Blues, Threshold 24803 (Ampex)	4
8	6	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	29
9	13	SWEET BABY JAMES James Taylor, Warner Bros. 8WM 1843	7
10	7	TOMMY Who, Decca 62500	12
11	11	STAGE FRIGHT Band, Capitol Bxt 425	4
12	12	GOLD Neil Diamond, Uni 8-73084	2
13	—	ABRAXAS Santana, Columbia CA 30130	1
14	14	JACKSON 5 THIRD ALBUM Motown M 8-1718	3
15	—	CLOSE TO YOU Carpenters, A&M Bt 4271	1
16	—	AFTER THE GOLD RUSH Neil Young, Reprise BRM 6383	1
17	9	LIVE AT LEEDS Who, Decca 6-9175	17
18	15	ECOLOGY Rare Earth, Rare Earth 1514	8
19	16	JOHN BARLEYCORN MUST DIE Traffic, United Artists U 8216	10
20	—	GET YER YA-YA'S OUT Rolling Stones, London LEM 72176	1

CASSETTE

(Licensee listed for labels which do not distribute own tapes)

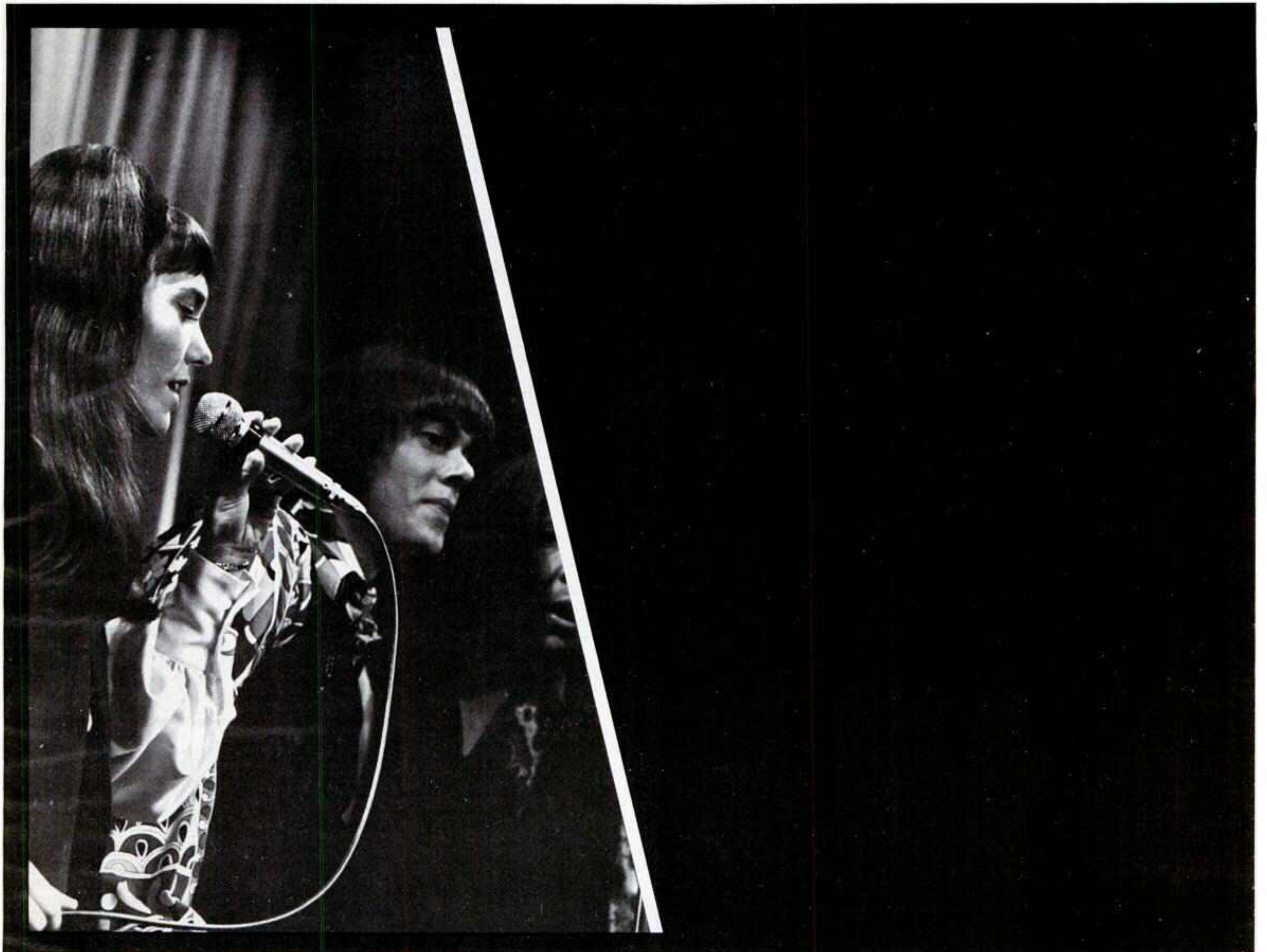
This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	11
2	2	CHICAGO Columbia 1610 0858	30
3	5	MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002	6
4	4	CLOSER TO HOME Grand Funk Railroad, Capitol 4xt 471	15
5	3	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	18
6	10	A QUESTION OF BALANCE Moody Blues, Threshold 24603 (Ampex)	3
7	8	DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex)	26
8	—	SWEET BABY JAMES James Taylor, Warner Bros. CWX 1843	1
9	—	ABRAXAS Santana, Columbia CT 30130	1
10	7	LIVE AT LEEDS Who, Decca 7-39175	15
11	12	JACKSON 5 THIRD ALBUM Motown M 75718	3
12	11	BLOOD, SWEAT & TEARS 3 Columbia CT 30090	13
13	13	GOLD Neil Diamond, Uni 2-73084	2
14	6	TOMMY Who, Decca 7-32500	10
15	—	CLOSE TO YOU Carpenters, A&M CS 4271	1

Billboard SPECIAL SURVEY For Week Ending 10/17/70

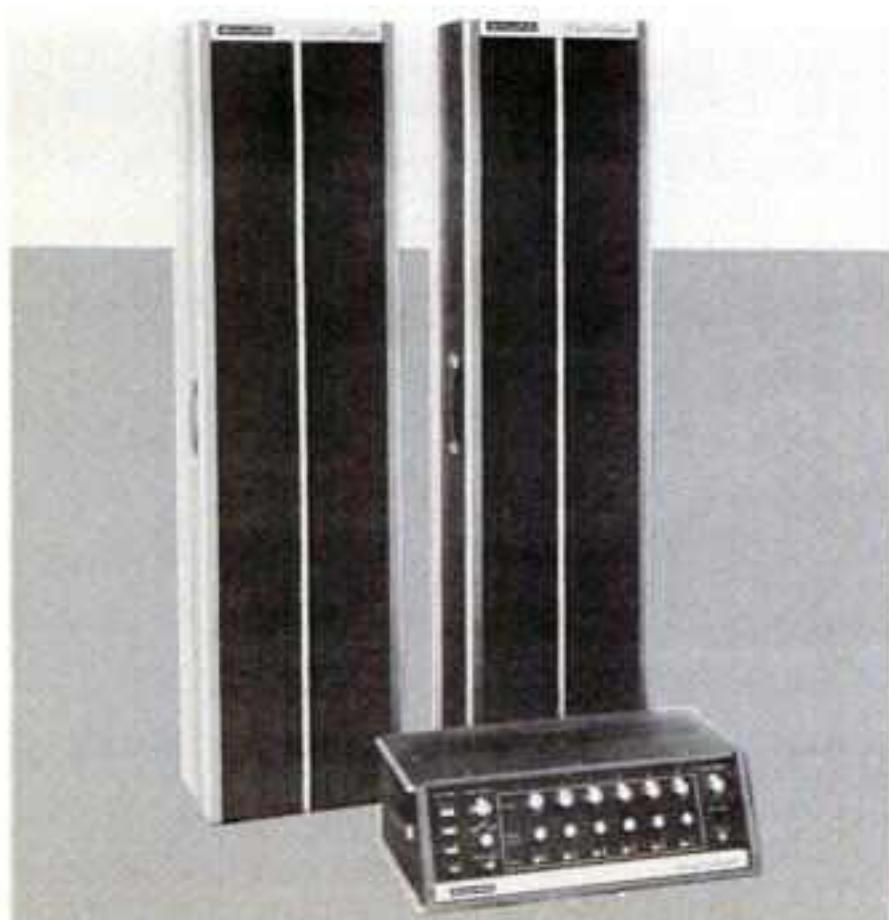
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Talent

Big Sur Fest at Monterey —Lots of Folks, Little Folk

MONTEREY — The seventh annual Big Sur Folk Festival, first pop music gathering to be held in California since the disastrous festival at Altamont nearly a year ago, was held not

Sherman Tour Of Japan Set

NEW YORK—Bobby Sherman is scheduled for a 10-day concert tour of Japan beginning in late November. It will mark Sherman's first tour of Japan where his records have been top sellers and where he's heard on radio doing a commercial for a Japanese gum company. His Metromedia records are handled by Nippon Columbia in Japan.

On the domestic end, Sherman has completed work on an ABC-TV "Movie of the Week," and guest appearances on TV shows headed by Johnny Cash and Don Knotts. Metromedia Records is now preparing release of Sherman's first Christmas album. Also, Metromedia has mapped out a strong campaign for Sherman's new album, "With Love, Bobby (The Scrapbook Album)."

in Big Sur, but rather at the Monterey County Fairgrounds, and did not feature folk music.

Both the afternoon and evening concerts on Oct. 3 were sellouts for the 6,800-seat outdoor arena. As in the past when the festival took place at the Esalen Institute in Big Sur, there was no advance promotion or advertising, and the turnout could only be attributed to word of mouth.

Under the umbrella title, "Celebration, a Day of Music," those who performed included Joan Baez, the Beach Boys, Merry Clayton and Love Ltd., Mimi Farina and Tom Jans, John Hartford, Kris Kristofferson and his friends from Nashville, Chris Gantry, Vince Mathews and Tom Ghant, Country Joe McDonald, John Philips, Linda Ronstadt and Mark Spoelstra.

Miss Baez opened the after-

noon concert and closed the evening concert. The Institute for the Study of Non-Violence, founded by the singer, is the beneficiary of festival funds.

The Big Sur Folk Festival is a non-profit corporation and the yearly events have been directed since the beginning by Nancy Carlen and Paula Cates. Last year, profits from the festival were plowed into a film directed by Carl Gottlieb (former Smothers Brothers writer and this year's MC) which has yet to be released. This year's festival was recorded and profits, estimated at \$5,000, will go toward producing a record with proceeds going to the institute.

Musically, the festival was much like a Chinese dinner, lots of it but little that lingered on. The closest anyone came to folk music was Woody Guthrie (Joan Baez sang his "Deportee" twice). Singer-songwriter who would have gone over well by poolside at Esalen in Big Sur, like Mimi Farina and Tom Jans, Kris Kristofferson and Mark Spoelstra, failed to excite the sit-down concert audience.

Merry Clayton and her 10-piece band, Love Ltd., were the first artists to stir the audience. Clayton's versions of "Bridge Over Troubled Water" and James Taylor's "Country Road" earned her a standing ovation at the end of the set, and Love Ltd.'s Sly Stone-influenced material that followed was also well received. John Hartford brought people to their feet with his fiddle playing.

The Beach Boys (minus brothers Brian and Dennis Wilson) suffered sound problems but managed to whip up enthusiasm with a rousing rendition of the old Robins song, "Riot in Cell Block No. 9." They topped their set off with "Good Vibrations" and sent everyone away to dinner happy. The Beach Boys also began the evening concert and repeated both songs for the benefit of the recording machines.

Both Linda Ronstadt, with her new band, Swamp Water, and Country Joe McDonald singing solo, were crowd pleasers. McDonald's set had a built-in continuity with his famous cheer as both an opener and closer.

Baez closed the 12-hour show (with a brief break for dinner) and brought everyone back on-stage to sing Dylan's "You Ain't Going Nowhere."

BILL YARYAN

Signings

Spencer Davis has joined with Peter Jameson to form a new act which Mediarts Records will release. Their first LP is being cut in London, with Jay Senter and Peter Starr producing. Also new to Mediarts is Chakra, a rock band plus folk singer Don McLean. . . . Matt Monro to International Famous Agency for representation in all fields. . . . Canyon to Mercury with the group's first LP titled "Funky Music." Don McGinnis is the producer. . . . Singer Jim Aldridge to Professional Management International in Houston and Mainstream Records, with Bobby Shad producing.

The Vocal Minority to Al Ham's production company. . . . Lony Toons, Boston group headed by bassist Buell Neidlinger, to Jitney Jane Songs for record production and music publishing. . . . Joel Scott Hill, West Coast group, to Atlantic. Paul Rotchild will produce the group's first album. . . . Andrae' and the Disciples to Liberty/UA.

Rohrbach Forms Management Firm

NEW YORK—Bruce Rohrbach, president of Bruce Rohrbach and Co., which has offices in Harrisburg and Lancaster, Pa., has formed a management company which will act as a subsidiary arm of the firm. The first group to join the firm is Hydraulic Peach a six-man rock combo.



MORT HOFFMAN, center standing, RCA Records' vice president, commercial operations, and Eddie Jason, second from right standing, a&r producer, introduce the label's new group, Fat, to the New York press, dealers and disk jockeys, at a party held at RCA's studios in New York.

Talent In Action

JOHN HARTFORD, JANIE & DENNIS *Bitter End, New York*

John Hartford, a straightforward, often tongue-in-cheek performer, had an impressive New York club debut, before a packed house at Paul Colby's Bitter End Oct. 7. The bill opened with a fine set by Janie & Dennis, an engaging Reprise Records duo.

Hartford perhaps came off a bit too seriously at the beginning, but appeared more relaxed as the set developed drawing a deserved encore. Hartford, a versatile musician, played guitar, banjo and fiddle. A whirlwind country-style fiddle number was the show's strong ending.

"I've Heard that Tearstained Monologue You Do There by the Door Before You Go" was an example of the humor in his style. "Like Unto a Mockingbird" was another of the many good numbers by the RCA artist. He was backed by the Iron Mountain Depot, an instrumental trio who also supplied vocal harmonies.

Janie & Dennis both played guitar, with Dennis sometimes switching to piano. Their singing in blended and part style, was first rate with a good blues feel, as in "Sunday Blues," and funky feel, as in "Another Day." Their blended vocal version of Dino Valente's contemporary classic of "Get Together" was exceptional.

Between the acts, Warner Bros. Doug Kershaw guested for about two numbers, accompanying himself on Janie's guitar. His appearances are always a pleasure.

FRED KIRBY

GLADYS KNIGHT & THE PIPS

Apollo Theater, New York

Motown's Gladys Knight & the Pips headlined the show at the Apollo Theater for one week beginning Sept. 30. Also on the bill were De-Lite Records artists Kool & the Gang, and the Originals, who record for Soul Records, a subsidiary of Motown.

The Originals sang their recent chart winners including the current, "We Can Make It Baby." Four guys with perfect blend of voices but not enough gest to unwind the Apollo audience.

Gladys Knight & the Pips had the key and wasted no time in getting the audience in the groove. Miss Knight and her group relied on a recap of their hits. Their unsurpassed performances of "I Heard It Through the Grapevine" and "Friendship Train" were splendid. The versatile group from Atlanta also offered a number of songs from the Broadway musical "Hair." **BILL COLEMAN**

DELANEY AND BONNIE AND FRIENDS

Carnegie Hall, New York

Guitarist Duane Allman, moving with agility, skill and taste from bottleneck to feedback, was probably the friend who fitted best into the D&B format at their sellout concert, Oct. 4. He moved easily into and out of the blues, gospel, country, rock and revivalist strains that the Atco Records duo mix and merge, and then tie together into a working entity.

Other friends included King Curtis, sliding his knife sharp tenor tone through the group. John Hammond Jr. (guitar and harmonica), Bobby Whitlock, organ, and Jim Gordon, drums (both now with the new Clapton group).

The first half of the concert was an acoustic set (which does not mean unamplified) and gave opportunity to examine the subtlety of Allman's technique which seems unforced and natural, assimilated from rather than educated into. The final half was all electric—excitement building

steadily from the interaction of the musicians to each other, which is as it should be. Gordon here was exceptional—a listening drummer.

The audience jumped to its feet at the end and moved unselfconsciously to a Little Richard rocker good time valid music, good times from stage to audience, from audience to stage. **IAN DOVE**

RONNIE DYSON, JOAN RIVERS

Copacabana, New York

Young Columbia Records artist Ronnie Dyson made his Copacabana debut Oct. 1 sharing the bill with comedienne Joan Rivers, and the duo proved an exceptional match. Dyson first attracted attention with his performance of "Aquarius" in "Hair" and has since scored on disks with his hit single "If You Let Me Make Love to You, (Then Why Can't I Touch You)." On opening night he made another conquest . . . the nightclub. Dyson's youth and vitality are pluses and his big rich voice came through clear and strong, as he rocked with "Fever" and was emotionally moving with "Bridge Over Troubled Water." A beautiful tribute to Nat King Cole was an immediate audience winner and after closing with "Aquarius," he returned to encore with "If I Had a Hammer."

Joan Rivers, no newcomer to clubs, kept the diners roaring with clever and hilarious barbs at marriage, engagements and the like.

JOE TARA

TRUTH

Beavers, Chicago

Here's a group that lives up its name. No deception in Truth music. One must take the music on the group's level or not at all. Truth, who played several of its finest sets here Oct. 4, is a quintet which is easily putting down some of the most incredible music in the contemporary vein.

The group is based in Chicago but features two Irishmen (Jir Armstrong and Ken McDowell) and an Englishman (Ray Elliot) plus two Chicagoans (Curtis Bachman and Reno Smith). The vocals of McDowell are the strongest point of a group that has no visible weakness. He can change styles to sound like Frank Sinatra or Johnny Winter. Bachman aids in the vocals while laying down bass figures well beyond most players capabilities. Drummer Smith is right there with cymbals and punch when needed. Elliot explores the endless possibilities on the flute, while Armstrong employs guitar technique ranging from big band jazz licks to electronic experimentation.

The music has five separate parts that blend and emerge as one magnificent wave of sound. Truth seemingly has digested all musical forms and confronts the listener with its own musical trademark. **GEORGE KNEMEYER**

GORDON LIGHTFOOT *Carnegie Hall, New York*

Gordon Lightfoot returned to Carnegie Hall, Oct. 3, and he gave the packed hall a wide-ranging program of today's folk music at its best. And, the Canadian artist, has a wealth of excellent compositions to draw upon.

Included were several big numbers from his new album on Reprise, including the country-style "Me and Bobby McGee" and "Minstrel of the Dawn," which had an old English flavor. "Softly," a gentle number, "Early Mornin' Rain" and "Pussywillows, Cat-Tails," also gentle, were among his numbers from his old United Artists days as were "Long Day Back Home," a medley of "For Lovin' Me" and "Did She

(Continued on page 28)

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DOMESTIC

CHICAGO

The Syndrome kicks off its first show Friday (16) with Capitol's **Grand Funk Railroad**, A&M's **Humble Pie**, Triffany's **Brethren and Chase**. . . . Elektra's **Judy Collins** appears Sunday (18) at the Auditorium Theater for one show. Sponsored by Richard Pick Productions. . . . The Aragon Ballroom has closed its doors temporarily to rock music. A combination of police raids and drug abuse by segments of the audience forced the closure. **Scott Donneen**, the promoter, is looking for another place to hold rock concerts. . . . Kama Sutra's **Sha Na Na** recently appeared at Loyola University. . . . Across town, A&M's **Flying Burrito Brothers** played at the University of Chicago. . . . MGM's **Bloomsbury People** recently ap-

peared at newly reopened Beavers. Other groups playing there recently include **Truth**, **Happy Tiger's Mason Proffit**, **Ampex's Aliotta Haynes**, and **Conqueror Worm**. . . . RCA's **Guess Who** set for a concert Friday (16) at the Auditorium, followed Saturday (17) by Columbia's **Laura Nyro**. Both shows sponsored by Triangle Productions. . . . Triangle also sponsoring two concerts by Motown's **Jackson Five** at the International Amphitheatre Sunday (18).
GEORGE KNEMEYER

LOS ANGELES

Film lyricist **Hermine Hilton** has returned from a six-week USO tour in Vietnam where she sang and did a comedy act on the life of the Hollywood lyricist. She has just completed work on three films, notably "Hall of Mirrors" with **Lalo Schiffrin** for Paramount; "The Moonshine War" with **Neal Hefti** for MGM and "Billy Jack" with **Jerry Fielding** for 20th Century-Fox. She has been writing lyrics for two years and her first assignment was with **Dave Grusin** for "Heart Is a Lonely Hunter."

Two new firms have opened here: **Virgo** and **United International Recording**. Working at United International is **Dave Travis** who has mastered LP's for **Buffalo Springfield**, **Deep Purple**, **Neil Young** and **Three Dog Night**. The studio is located at 6272 Sunset. **Ed Fox** is president of **Virgo** with **Lee Fisher** vice president and **Michael Poland** head of a&r. Artists on the roster include **Eric Harris** and **Poland** known as **Har-**

ris and **Poland** and **Jack Gurule** whose first single is "Where Did I Go Wrong." **Harris** and **Poland's** first single is "Colors of My Love." **Virgo** is located at 4324 Toland Way.

Brother Records has released the single, "Tears in the Morning" from the **Beach Boys** new LP, "Sunflower." **Bruce Johnston** wrote the song. . . . **Gregar** is releasing the single by blind pianist **Robert Allen**, "Getting Straight." . . . **MGM** will provide acts for the **Artist's and Model's Ball** at the **Factory** on Halloween Eve.

Donte's is running a "Dago Night" Monday (12) featuring **Rosolino** and friends plus an all Italian dinner for \$2.95. Big bands playing the North Hollywood club this month include **Bob Jung**, **Dick Grove** and **Ron Myers**. **The Willie Bobo Octet** appears Monday and Tuesday (19-20) and the **Bud Shank Quintet** plays over the Halloween weekend (30-31).

FILM FACTS: The **Nitty Gritty Dirt Band** to write the theme and score for "Latigo." . . . **Gil Melle** will compose the main title and score all six episodes for "The Psychiatrist" portion of **Universal TV's** series, "Four in One." . . . **Gary LeMel**, **Norma Green** and **Jim Helms** scored "His Wife's Habit" with vocals by **Sonny Geraci** of the **Outsiders** and **LeMel**. . . . **Ralph Nelson** wrote the lyrics for his own film, "Flight of the Doves," for which **Roy Budd** wrote the music.

Dick Jensen has signed with **Screen Gems** for TV series development. . . . The **Bob Voss Trio** playing the **Circus Room** of the **Sheraton-Universal Hotel**. . . . **Jennie Smith** works the **Playboy Club** through Oct. 24. . . . **Stan Kenton** and an 18-piece band touring the East and Midwest. He recently completed four days in residence at **Fredonia University** in upstate New York.

Dunhill has pulled the song "Will We Get Together" from **At-lee's** first LP, "Flying a Head." . . . **Simon Stokes** has adopted a new

name for his **MGM** group. It is now called the **Black Whip Thrill Band**. It was formerly called **Simon Stokes** and the **Nighthawks**. . . . **Richard Perry** will produce **Fanny** for **Warner Bros**. He just finished working with **Barbra Streisand**.
ELIOT TIEGEL

NEW YORK

ABC's B.B. King, **Elektra's Butterfield Blues Band** and **Fillmore's Elvin Bishop Group** play **Bill Graham's Fillmore East**, Friday (16) and Saturday (17). . . . **Ronald Freed**, international director of the **Serious Music** and **Music Education Departments** of **Peer-Southern Publishers**, has been elected to the **Board of Directors** of the **Music Publishers' Association** of the **United States**. . . . **Ernestine Jackson**, featured in "Applause," opened at **Downstairs** at the **Upstairs**, Oct. 5. . . . **Al Rubin** has been elected to **ASCAP** as a writer and **Musicanza Corp.** as a publisher. . . . **The Frankie Mike Rendell Quartet** has been signed for the new lounge of the **Regency Irvington Hotel**, **Lakewood, N.J.**, beginning Monday (12).

United Artists' Traffic, **Tiffany's Brethren** and **Polydor's Jake & the Family Jewels** appear at **Howard Stein's Capitol Theater**, **Port Chester, N.Y.**, Oct. 30-31. **Bizarre's Frank Zappa & the Mothers of Invention**, **Vanguard's Frost** and **RCA's Fat** is the bill Friday (16) and Saturday (17). The date opens **Traffic's U.S. tour**. November dates are **Chicago's Syndrome** (6); **Eastern Michigan University** (8); **Cornell University** (13); **University of Massachusetts** (14); **Fillmore East** (18-19); **State University, Albany, N.Y.** (20); **Muhlenberg College** (21); **Comerfield Theater, Wilkes-Barre, Pa.** (22); **Kleinhan's Auditorium, Buffalo, N.Y.** (23); **State University, Stonybrook, N.Y.** (24); **Detroit's Eastown Theater** (25-26); and **Pirates World, Dania, Fla.** (27-28).

Slated for the **Village Gate** are

7th Century, Sunday (11); **Billy Mitchell and King Kong**, Tuesday (13); **Billy Mitchell & Friends and Munchkins**, Wednesday (14); **Children of God**, Friday (16) and Saturday (17); **Elvin Bishop and Glory River**, Tuesday (20) and Wednesday (21); **Glory River**, Thursday (22) through Saturday (24); **Jake & the Family Jewels**, Nov. 3-7; and **J.F. Murphy & Free Flowing Salt**, Nov. 17-21. Appearing at **Top of the Gate** are **Atlantic's Mose Allison Trio** through Oct. 25; **David Amram Quartet**, Nov. 3-15; **Bill Evans Trio**, Nov. 17-Dec. 20; and **Atlantic's Junior Mance Quartet**, Dec. 22-Jan. 17. . . . **A&M's Humble Pie** plays **Chicago's Syndrome**, Friday (16).

Valerie Jay, country singer from **Brooklyn** who records on the **Epic** label, will introduce her new single, "He's Home Again," at upcoming disk jockey convention in **Nashville**. . . . **Steve Sargeant** producing a **Saddle River's LP** for **National Musitime**, and a **North-East Rising Sun** package for **Stonehedge Productions**. . . . **Harry (Doc) Bagby**, songwriter-organist-composer, died Sept. 3 after a short illness. . . . **Laura Greene**, Mercury artist, will guest on the **Flip Wilson TV show** on Oct. 22. . . . **Al Ham** heads for **London** for conferences with **Roy Berry** of **Campbell-Connelly & Co. Ltd.** and to do some promotion work on his new **Midas Touch** album, "Color My World With Love." The album is on the **Decca** label. . . . **Billy Smith** to assist **Ellis Nassour** and **Mary Paris** of **Decca Records** in underground publicity and promotion.

CINCINNATI

Dale Stevens has resigned his post as amusement editor of **The Cincinnati Enquirer** to open his own public relations and advertising firm, **Dale Stevens Advertising, Inc.**, with office in 1036 of the **Enquirer Building**. A former
(Continued on page 29)

ROCK ISLAND'S DATE EXTENDED

NEW YORK—**Rock Island, Project 3 Records** group, have been held over for another one-week engagement at the **Electric Circus**. In conjunction with their extended engagement and **King Karol Record Stores King Karol** will give 500 passes to the first 500 to purchase the **Rock Island** album. **King Karol** has bought 25 spots on **ABC-FM** to promote their campaign.

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Talent In Action

• Continued from page 26

Mention My Name" and the biting "Black Day in July."

Lightfoot led into some of his numbers with amusing banter. He was assisted by lead guitarist Red Shea and bass guitarist Jim Rolleston and both were excellent. "Miguel" was a good new song, while "Long Thin Dawn" was another good selection from Lightfoot's vast repertoire.

FRED KIRBY

PAUL MAURIAT

Philharmonic Hall, New York

Appearing in the Easy Listening Series presented by George F. Schutz at Philharmonic Hall, Oct. 6, Paul Mauriat and his orchestra scintillated with musicianship and whimsy in a program ranging from Chabrier and Paganini to Bacharach-David and the Beatles.

Utilizing 12 violins in a 23-man ensemble that included trumpet, trombone, sax, drums, xylophone and guitars, Mauriat and his pianist, Andre Borly, shared conducting and turns on the piano, Martenot Waves and harpsichord, while a femme trio provided occasional vocal assist.

"Classical Gas," a medley of "Bridge Over Troubled Water" and "Let It Be," his new Philips single "Gone Is Love," and his concluding "Love Is Blue," reprised in an encore, were highlights of performing elegance.

As a counterpoint to this elegance, Mauriat has a delightful asset in the Chaplin-Marx antics of sax player Gaston, who was a virtuoso musician, dancer and magician at prearranged moments of irreverence.

ROBIN LOGGIE

PHAROAH SANDERS

Village Vanguard, New York

Sanders obviously feels most comfortable with his rhythm section shooting off in all directions, something that he can lay back into and present his free form improvisations without having them turn into free fall. For this club appearance he had five musicians armed with almost everything in the beating, rasping, shaking, scratching percussion department, from conventional kit, to paddle mounted sleigh bells.

The ABC Records' tenor saxophonist gouged and skidded along on this rhythmic surface (at times they were really surging and swinging) after an opening designed to shock and clear the sinuses of conventional ideas. Now there is much interest in the work of the avant black musicians—Sanders, now removed from Coltrane's shadow, should be considered among the leaders.

IAN DOVE

BUDDY MILES

Fillmore East, New York

Buddy Miles knows how to win a hip audience, as his performance in the first of four weekend Fillmore East shows, Oct. 2, demonstrated. Delayed by his flight from Seattle, where he attended Jimi Hendrix' funeral, Miles went on last, following a fine set by Columbia's Johnny Winter, who also had attended the funeral. Epic's Tin House, an Orlando, Fla. trio, showed promise as the opening act.

Miles, who had 10 backup musicians, more than ever, asked the audience to clap along and they clapped along, sing on cue and they sang on cue, and stand and move in place and the obliging youths stood and moved in place. It was a lesson in mob psychology used by the Mercury artist. The result may be manufactured, but it works.

The Allman Brothers' "Dreams" opened an extended medley, which occupied most of the set. Miles alternated between soul singing and the drums. He has developed as a performer.

FRED KIRBY

BOBBY DARIN

Landmark Hotel, Las Vegas

Bobby Darin offered his audience a solid entertainment package. Backed by the 12-man Ray Sinatra Orchestra lead by Quincy Dennis, Darin entered with harmonica in hand singing "Gabriel, Move on Down," followed by "Mack the Knife" and a sensational version of "Sweet Caroline."

His powerful medley of Beatles' tunes included "Hey Jude," "Will My Love Grow," "Eleanor Rigby," "Blackbird" and a reprise of "Hey Jude."

The singer returned to the stage with his guitar for "Midnight Special." He sang the Tim Hardin song "If I Were a Carpenter" and then closed the show with his composition "A Simple Song of Freedom" which was recorded by Hardin.

Darin was backed by the six-member singing group the Celebration which were kept in the wings until the very end. Featured were musicians Tommy Moses on flute; Chuck Baker, guitar; Tommy Harmon playing drums; and Lou Hardon keyboards.

LAURA DENI

JERRY LEE LEWIS, BILL ANDERSON

Mid-South Coliseum, Memphis

It was a night for Country and Western at the Mid-South Fair's final day at the Mid-South Coliseum (Oct. 3), with Jerry Lee Lewis and Bill Anderson, headlining the show.

The performers were singing some of those little axioms of life known to all crossroads storekeepers, hillside farmers and hard-hit laborers and honored in the beer parlors and all-night truck stops.

Lewis of Memphis, soothed the audience with pure country ballads with which he began his career and to which he has returned, but briefly threw in some of the hard-driving rock 'n' roll that made him famous in the mid-1950's, like, "Whole Lotta Shakin' Going On," "High School Confidential," and then got his best response for his current hit, "There Must Be More to Love Than This."

Others appearing on the bill that filled the 12,000 seat coliseum were David Houston, Connie Smith, Jimmy Gately and the Po' Boys and Jan Howard.

JAMES D. KINGSLEY

RONNIE MILSAP

Whiskey a Go Go, Los Angeles

Redbone and Ronnie Milsap are two experienced groups making their debut in the city's leading rock emporium. Both come off explosively. This band's specialty is polyrhythmic pyrotechnics which come off excitingly. Especially since the band's style is heavily motivated by American Indian rhythms.

With the exception of the drummer, the front line all get solo vocal workouts. Pat Vegas impressively clear on his own "Light as a Feather," while Tony Bellamy tends toward distorted screams. Lolly Vegas' forte is his searing guitar solos, long and well-executed which come blasting through organ speakers. Epic records the group.

Milsap is a blind Memphis organist, recording for Chips and very much in the Ray Charles school of interpretation. He carries bass-drums-guitar plus two-girl backup singers. His strength is his powerful voice, gutsy and raw when needed, as one "Loving You Is a Natural Thing," "Ball of Confusion," "Woodstock" and "Denver," a hit of his on another label. He is toned down but very strong in his approach on "Suspicious Mind" and "Sugar, Sugar."

Milsap has an affinity for blues which comes out in his organ patterns and the way he glides his syllables to get the chopped-up effect so typical of soul singers.

ELIOT TIEGEL



BOBBY BLOOM, right, MGM artist, huddles in recording studio, with his producer Jeff Barry, center, and his manager Rik Gunnell.



MAMA CASS ELLIOT, front, goes over score for Columbia Pictures' film "The Doctor's Wives," with the songwriters, left to right, Alan Bergman, Elmer Bernstein and Marilyn Bergman.

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From The Music Capitals of the World

DOMESTIC

• Continued from page 27

deejay and veteran record reviewer, Stevens returned here four months ago to join the Enquirer staff after working for several years in Detroit. Prior to that he had served as amusement editor of The Cincinnati Post.

Steve Kirk, who for the past four years has been doing the morning show at WING Radio, Dayton, Ohio, in association with the station is presenting **Frankie Valli** and the **4 Seasons** at Dayton's Memorial Hall Oct. 28. This will mark Kirk's eighth time in the Dayton-Cincinnati areas with the 4 Seasons, with the last three Dayton appearances registering sell-outs. Kirk, in co-operation with the John Hayes Enterprises, is also presenting the **Neil Diamond** show at Music Hall here Nov. 6. His ticket prices on the 4 Seasons has remained the same the last four years—\$3, \$4 and \$5.

Nashville music biggies **Don Pierce**, **Chuck Chellman**, **Jim Wilson** and **Hutch Carlock** were in Cincy Monday (5) to witness the final play-off game between the Cincinnati Reds and the Pittsburgh Pirates. Their visit here together led to some speculation—like is there something in the wind, a new music venture maybe? . . . **Ed Bosken**, president of Queen City Album, Inc., and **Rusty York**, head of the Jewel Recording Co., hopped into Wheeling, W. Va., recently to catch **Quentin Welty's** "WWVA Jamboree" and a concert by the **Blue Ridge Quartet**.

Belkin Productions has set three attractions for Music Hall here—**Laura Nyro** and **Livingston Taylor**, Nov. 1; **Derek and the Dominos**, with **Eric Clapton**, Nov. 26, and **James Taylor**, Dec. 4—with ducats slugged at \$4.50 in advance and \$5.50 at the door. . . . **Peggy Rogers**, formerly on promotion at WLW and WKRC here, and now with Dick Clark's KGUD Radio, Santa Barbara, Calif., was in town last week to hypo the appearance of the **Jackson 5** at Cincinnati Gardens Saturday (10). Miss Rogers is on leave from the station to pilot the Jacksons on a six-date tour covering Boston, Cincinnati, Memphis, Detroit, New York and Chicago.

Comedian **Woody Woodbury** kicks off a 10-day stand at **Mike Flesch's Grandview Inn**, Columbus, Ohio, Oct. 14. . . . **Ella Fitzgerald**, with the **Herbie Mann** and **Cannonball Adderley** quintets in support, set for a single performance at Columbus' Veterans Memorial Oct. 23 by promoter **Ben Cowall**. . . . The **Dance Theater of Harlem**, under the direction of **Arthur Mitchell**, makes its first Cincinnati appearance at Corbett Auditorium on the University of Cincinnati campus Oct. 23.

WUBE program director **Bruce Nelson** is celebrating Country Music Month by giving away a country album every hour for 31 days

Railroad Tour Is Kicked Off

NEW YORK—The Grand Funk Railroad kicked off a two-month concert tour Friday (9) at the Agradome in Vancouver, B.C. On the itinerary are: Seattle Arena, Seattle (10); Syndrome, Chicago (16); Kiel Auditorium, St. Louis (17); Coliseum, Memphis (18); Memorial Auditorium, Rochester (24); HIC Arena, Honolulu (31); Convention Center, Anaheim (Nov. 1); Coliseum, Columbia, S.C. (Nov. 6); Memorial Auditorium, Canton, Ohio (Nov. 8); Public Auditorium Cleveland (20); University of Tennessee, Knoxville (21).

to listeners who write in. Nelson will be one of the emcees on the Capitol Records show to be held at Municipal Auditorium, Nashville, during the upcoming Country Music Festival. . . . **Al Leonard** has moved up from the ranks at WUBE to become the station's sales manager, succeeding **Lou Strittmatter**, who recently shifted to WKRC. . . . **Chuck Lindsey** is new on WUBE's news staff, making the switch from WROD, Daytona Beach, Fla.

BILL SACHS

LAS VEGAS

Bobby Darin, who recently closed at the Landmark Hotel, taped a **Flip Wilson** TV show and opens Friday (19) at the Sahara Tahoe. . . . **Johnny Mann** and his **Johnny Mann Singers** opened Tuesday (13) with **So Proudly We Hail** in the Sahara Hotel for a two-week run. The group presented their patriotic revue to **Mrs. Richard Nixon** and 150 of her guests on Sept. 15. This is the first patriotic revue to ever headline a Las Vegas showroom. . . . **Don Cherry**, the singing golf pro, is on the bill with **Shecky Greene** at the Riviera Hotel.

The Celebration, who closed with Bobby Darin at the Landmark, will have its first single for Talent Associates, "Oh Sweet Sunday," released the middle of this month. The group cuts an album next month. . . . **Johnny Prophet**, who just ended an engagement in

the Sahara Hotel's Casbar Theater, had his newest album "Good Times" released. . . . The 24-piece **Jeff Sturges Band** presented a live recording session for the London label in the showroom at Caesars Palace. **Gordon Mills**, manager of **Tom Jones** and **Engelbert Humperdinck**, produced the Sturges album for London with **Johnny Spence** coordinating the sessions. Featured soloists were guitarist **Dean Parks**, tenor saxophonist **Don Menza**, and trumpeter **Bobby Shaw**.

Patti Page opened at the Fremont Hotel. Her act is written and arranged by conductor **Rocky Cole**. . . . Ball Record's **Connie Stevens** opened for Jack Entratter at the Sands Hotel. . . . **Robert Goulet** opens Thursday (22) at the Frontier Hotel. . . . **Vaughn Monroe** opened in the Dunes Hotel's Skyroom.

Glenn Smith and the **Fables**,
(Continued on page 30)



TONY BENNETT

Appearing On The

Ed Sullivan Show

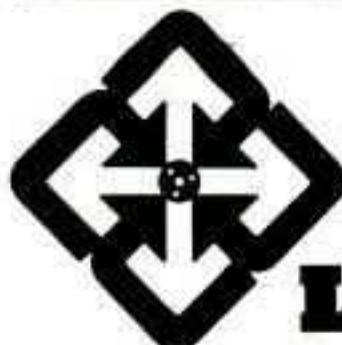
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Allegro Sound Develops 'Box' For Recording Live Concerts

By BOB GLASSENBERG

NEW YORK—Allegro Sound Studios, headed by Bruce Staple, has developed a system which enables a live concert to be recorded through studio facilities and equipment which is not located on the premises at the concert, eliminating the danger of equipment breakage while being transferred to the scene of the event. "We have moved the live concert or location into the studio via a little black box which we take with us to the concert," said Staple. "The box is, in fact, black and is about the size of an oilloscope casing. The box is hooked up to our studios where we sit at the consoles and control all sounds as if the artist were in the next room. It is

economical and simple and the sound reproduction is as good as anything any studio can do, if not better," Staple said.

Melanie's live album from Carnegie Hall was made with Allegro's black box, which is the studio's own design. In fact, Staple and a team of engineers headed by Bob Leefe, who was with RCA for 14 years, design all equipment for Allegro in especially equipped laboratories housed within the complex.

Within the Allegro Studios themselves, one will find 8-track console in both Studio A and Studio B. Studio A is slightly larger. Both control rooms have Scully and Ampex tape machines. All of the rest of the equipment is designed and built by Allegro engineers. This includes all of the console components, even the equalizers. The Studio Board is for both over-dub and remix.

There is a separate vocal room which plugs into both studios with the flip of a switch, and two separate mastering rooms.

A new wing is being added to the studios. Under construction is a new studio which will feature a 16-track console with a built-in variable oscillator which will be completely automated and need no patch base. "We will control everything with the flick of a switch," commented Staple. Also built into the Studio C control room will be an automatic Dolby system which is "keyed to the synch master so that all the sound goes through it automatically," according to Staple.

There are also universal inputs in every studio so that any type of microphone can be used.

"We have here an entirely self-designed and self-built complex," said Staple. "Every board is interchangeable through our use of a universal pre-amp we have designed and built, utilizing the transistorized Melcor

amp which accomplishes the circuit configuration."

By far Staple's most prized possession is his black box with which he can record any live concert with the upmost control and therefore the utmost clarity. The box, transistorized, sends a signal into lines hooked up to the studio. It matches the impedance and proper level perfectly.

"We hope to do many location recordings from now on. We are capable of recording from anywhere in the U.S. and probably the world," concluded Staple.

WIGHT BACKERS OWE \$72,000

LONDON — Creditors for more than \$72,000 appeared here at a High Court petition for the compulsory winding up of Fiery Creations, organizers of the Isle of Wight pop festival.

Justice Megarry adjourned the case for three weeks after being told by counsel for the petitioners — IPC Magazines judgement creditors for \$2,400 — that they wished to amend the petition to add debts for a further \$5,000.

Counsel said that four other creditors whose debts amounted to nearly \$72,000 supported the petition. Fiery Creations was not represented.

From The Music Capitals of the World

DOMESTIC

• Continued from page 29

Canadian singing stars appearing in the Flamingo Casino Theater were named "Best Canadian Musical Group" by a panel of radio and TV personalities. . . . **Tony Bennett** celebrated his 21st anniversary in show business during his current two-week engagement at Caesars Palace. . . . "Name" authors **Jerome Lawrence** and **Robert Lee** jetted into town to view the latest production of their award winning musical at the International Hotel. . . . **Jan Murray** will emcee the fourth annual "Miss Showgirl - International" pageant which will be videotaped for national syndication on the "Casino de Paris" stage of the Dunes Hotel Oct. 29.

Sony Charles, ex-Checkmate, who went on his own as a singer, has been signed by Bill Miller for the Flamingo Hotel for 1971. . . . Film producer **Mike Frankovich** arrived in town to film **Sheeky Greene's** night club scene in his upcoming production of the "The Love Machine." . . . **Totie Fields** starring at the Riviera Hotel is adding more songs to her act, a throwback to the start of her show business career when she was primarily a vocalist.

Capitol artist **Bettye Swann** took over the spotlight in the Merrimint Lounge of the Mint Hotel. . . . The **Marty Heim Trio** is back in the Sahara Hotel's Don the Beachcomber. . . . Rock group **Mobius Loop** completed a three-month engagement at the International Hotel then moved to the Skyroom of the Flamingo Hotel. **Mobius Loop** includes organist **Wayne Brooks**, bassist **Leo O'Neil**, guitarist **Terry Kellman**, vocalist **Buddy West** and drummer **Steve Keller**. . . . **Danny Davis** and the **Nashville Brass** opened with **Connie Francis** at the Landmark Hotel. **LAURA DENI**

Your Hand." They were produced for Contact by **Buddy Beason**, Chicago Heights disk jockey.

Dan Penn, president of Beautiful Sounds, has a new release on Happy Tiger, a Los Angeles label. It has "Prayer for Peace," backed by "If Love Was Money." **Penn** and **Jimmie Johnson** have completed an album by the **Edgewood**, composed of **Pat Taylor**, singer; **Mike Bleaker**, drums; **Steve Speer**, bass; **Jimmy Tarbutton**, guitar, and **David Beaver**, organ. **Steve Taylor** has a single by a Tulsa group, the **Cargo**, for release on Beautiful Records. . . . **Willie Mitchell** is producing an album on **Ann Peebles** to follow her current single, "Part-time Love." Mitchell is also producing an album for the **Sequins**, a girls' trio from Chicago. It is for Gold Star.

The annual dinner-dance of the Memphis Musicians Union, Local 71 of the American Federation of Musicians held their annual get-together at the Vapors Club with more than 800 attending. **Andy Ledbetter**, the local's president, and **Billy Adams**, who plays at the Vapors and has his own booking agency, Memphis Artists Attractions, arranged a variety of entertainment for the event Oct. 4. The performers included **Tommy Ferguson** and his group, the **Buddy Skipper** orchestra, **Pappy Graves** and the **Memphis Brass**, the **Louie Pierini** orchestra, **Noel Gilbert's** orchestra and **Bill Strom** and his band.

The "Lawrence Welk Show" will appear at the Mid-South Coliseum Nov. 1 and will have **Guy Hovis Jr.**, formerly of Tupelo, Miss., on the show. Hovis and his wife, **Ralna English**, have a new album "Guy and Ralna" on Ranwood Records. **JAMES D. KINGSLEY**

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MEMPHIS

The band that backed **James Brown** left him and formed its own group, **Maceo & All the King's Men**. . . . **Nick Pesce**, Memphis attorney, is the new president of Hi Records, succeeding the late **Joe Cuoghi**, who formed the company. **Willie Mitchell**, producer, is vice president of Hi. . . . Contact Records has three singles ready for Consolidated Record Distributors. One is by **Little Tyrone (Jones)**, 11-year-old Memphis lad. "Wonder What the World Would Be Like If Kids Rule the World." **Samuel Sanders** and the **M & N Singers** have a religious record, "I Love Jesus," and "Amazing Grace." **James Price** of Memphis has "Palm of

Mauriat Tour Slated for '71

NEW YORK—Paul Mauriat, on a seven-week tour of the U.S. and Canada, is already mapping out concert tours for 1971. On the '71 schedule will be tours of Latin America for July and August, a swing through South Africa (May), another tour of the U.S. in the fall, and a tour of Japan for late November.

Meantime, Mauriat's record producer Paul Leka, has finished work on a new album which will follow the current release, "Gone Is Love," on the Philips label. Philips is coordinating its push on the album with the release of a single of the same title.

St. Regis Hotel Bows Duo in New Room

NEW YORK—The St. Regis Room in the St. Regis Hotel will debut Tuesday (13). On the opening bill will be **Barbara and Ernest**, a singing-instrumental duo.

The new room, formerly known as the St. Regis Lounge, will present entertainment nightly except Sundays.

R. Drew Opens PR, Promo Firm

NEW YORK—Richard Drew, formerly publicity director of Austin Drew Associates, has formed a public relations, advertising and record promotion firm to be known as Group III International. The firm was brought about by way of merger with **Walter Smith** and **Robert Barton**, formerly of S&B Productions, a New York-based talent service engaged primarily in booking and publishing.

Group III International will service its own artists and labels (KIM Records—Ka-Gin Records) as well as those of other independent labels.

* WANTED *
* 8, 16, 35mm film rock & roll *
* acts, performances, ESPECIAL *
* LY TOURS. Professional or *
* home movie O.K. Also, stills. *
* snapshots, memorabilia, etc. *
* 1960-63 *
* CONTACT: *
* **Barbara Benjamin** *
* Area Code (213) 278-0311 *

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A conference with over 34,000 participants. Where every phase of Rock music will be represented. From rack jobbers to Rock jocks. From performers to producers. From manufacturers to management. (Over 2,500 entertainment managers of colleges and universities.) So come and participate. Meet your friends in the November 9th issue of Billboard magazine.

Advertising closing:
October 26th

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THE WATCH VALUE OF ALL TIME!
Here's the greatest watch value ever offered! It's Jay Ward's Magnificent Moose BULLWINKLE! In 5 mind-boggling colors! Spiffy up your wrist with this happy watch! 17 JEWELS! (JEWELS INCREASE ACCURACY AND PROLONG LIFE!) SHOCK-RESISTANT! WATER-RESISTANT! POLISHED CHROME CASE! BLACK LEATHER BAND! All this for just \$12.95! DUDLEY-DO-RIGHT WATCHES, TOO! Same happy watch! Some great price!

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Say You Saw It in
Billboard

Radio-TV programming

Para's Baunach Calls Regional Record Hit a Historical Oddity

• Continued from page 1

sarily assured of getting concentrated airplay on a follow-up disk, Baunach said.

"Radio stations are just not concerned anymore about being a hero and breaking records," he said. A good example, he said, is that many program directors and music directors sometimes won't even bother to take their gold plaques with them when they leave to move to another radio station."

Whereas some radio stations still "gamble" on a new artist once a week or every two weeks, they're much less likely to do it than they were a year ago. He suggested that a method of combating this trend at the radio station level would be for record producers to stop "producing records that they think will be a hit record and start producing what radio stations are normally inclined to play. Radio stations are so besieged with product today that they'd probably be more apt to play a record similar to a class leftfielder that doesn't bore them or by well-known artists.

Disk Pulled

Too many radio stations are interested only in whether new records show signs of becoming a national hit. KXOK in St. Louis, for example, gives a single two weeks' trial and if it doesn't show evidence of becoming a hit in the trade charts, they pull it. No matter how much some stations profess it, they don't depend on local sales that much. WSAI in Cincinnati and WQXI in Atlanta do check sales very intensely, but they're not so eager to expose new product now as they were a year ago. Neither are WOKY in Milwaukee or KLIF in Dallas. KJR in Seattle still takes an interest in breaking records and does a good job at it, Baunach said. "But few stations—even in secondary markets—will help you today and stick with you on a record" unless they see evidence of it becoming a national hit.

One of the reasons is that the secondary market program director is trying to emulate the major market program director in formatting their station. So, "it's just not in vogue to break a record."

But one of the stronger reasons is that secondary market stations have difficulty pinning down exactly what's selling in their markets, Baunach said. He pointed out that Jacksonville, Fla., retail accounts are probably being serviced by distributors in Atlanta, Mobile, New Orleans and Miami. Even more detrimental is that up to 50 percent of a given market today is racked by out-of-town rack-jobbers. Stations are checking sales at only one or two key retail outlets and a one-stop. For example, in Louisville, a radio station might check out Vines, a retail outlet, and Royal Distributing Corp., a one-stop, and maybe Handelman's.

"Since a large part of record sales in a city are transshipped in or racked, radio stations are not putting that much emphasis on local sales... they know that a major rackjobber will not rack a single until it's a national-type hit. It's true that you can get singles into a market fairly rapidly if a radio station goes on a record, but you can't saturate

the market. You can only service perhaps a few key accounts." He estimated that to really prove if a record is commercial, you need four-to-five weeks of strong airplay to show evidence of it becoming a national hit, "but very few stations will stick with you that long. The reason is, that it takes that long a time to saturate the market with product, including through rackjobbers.

New Records

Radio stations will go on new records by established artists, but 90 percent of records turned out today are a "complicated situation." And many times the four records of five that are dropped

by a radio station have a week or two of airplay have received more telephone request action than the one kept on the playlist—just because that one record shows signs of breaking nationally. He spoke of a Dallas situation where a record was kept low on the chart, in spite of the fact it was selling well locally, just because it had not shown evidence at that point of becoming a national hit.

The problem with Top 40 radio today is that there are too few Mike Randalls of WBBQ and too few Bob Canadas of WROV, he said. So many program directors are placing their

(Continued on page 33)

'Soul Train' a Streamliner

CHICAGO—"Soul Train," a weekday black-oriented music variety show, is making fast strides in building an audience here, according to Don Cornelius, producer. And it's already proving itself as an important exposure medium for talent, recently featuring B.B. King, the Staples Singers, and Mavis Staples.

"Soul Train" is one of the few black-oriented shows on Chicago television—and in the nation. The show, on WCIU-TV, channel 26, from 4:30 to 5:30 p.m., has been making strides during the first weeks, and Cornelius thinks the program is fairly well established.

"We feel that conservatively, there are 100,000 people watching us daily, and possibly as many as 150,000," Cornelius said. While no ratings are available yet, the basis for 100,000 figure is that a black talk and music show aired late at night has around 60,000 viewers. Cornelius stated a black-oriented show should draw around twice that many viewers during the hours when kids can watch it.

"The show, while aimed at blacks, is not exclusively for them. We know we have Spanish and white people watching us, because these people also listen to one of the two soul radio stations in Chicago," Cornelius continued. "We have a postcard that kids can return to us saying they want to join the Soul Train and some of the names are

Spanish and we are checking the addresses to see what part of the city they are from.

"The biggest hassle has been advertising. We know we have a lot of kids watching, but until the ratings come out in October, it'll be tough to sell advertising," he said. "Advertisers just won't take ads unless you can show them figures, whether they are right or wrong."

Fast-Paced Show

"Soul Train" is a fast-paced show, built along the line of the old "American Bandstand" of several years ago. Black high school students from the inner city are the audience and dancers on the show. In addition to King, and the Staples Singers, "Soul Train" has also had Jerry Butler, Gene Chandler and the Chillies.

"With 'Soul Train' we are trying to give people a choice between general market TV and ethnic programming," Cornelius pointed out. "Actually, there is no general market or wide appeal TV in Chicago. All the stations are aimed at the upper middle and upper classes in the suburbs. I'm willing to help get ethnic TV going, although it shouldn't be necessary. If the media was doing its job, it would serve all the people. We're just trying to give black people something to identify with. Right now, we're only competing with cartoons and movies," Cornelius said.

"This program is the first step in reversing the trend toward



ANNETTE FERRA, Quad Records artist, personally delivers a copy of her first Quad single, "Davey," to George Klein, WHBQ, Memphis, air personality.

New Series At WQXR

NEW YORK—WQXR, the nation's leading classical music radio station, has launched a new live music series featuring young professional performers. The Sunday 7:05-8 p.m. series, "New Stars on the Horizon," is being sponsored by Talbot American Corp., a manufacturer of high-quality stereo systems. Host is Jascha Zayde. First two musicians featured were pianist Jung-Ja Kim and violinist Yuval Valdman. Listeners may compete, by writing to the station, for 50 record albums given out each week.

KLUR-FM Live Format

WITCHITA FALLS, Tex.—KLUR-FM, which was purchased recently from Nortex Broadcasting Corp. by KLUR Broadcasting Co., has changed from an automated country music format to live country music 18 hours a day. Don Darnell, formerly with KHEY, El Paso, has been installed as manager, and Jim Hill is now program director. The 20,000-watt station's air personalities include Barry Mahler, 6-10 a.m.; Jim Hill, 10 a.m.-2 p.m.; John Edwards, 2-7 p.m.; and Steve Bradley 7 p.m.-midnight. On weekends, Darnell does a Saturday show from 7 a.m.-1 p.m. and Jay Shawn is on Sundays, 7 p.m.-noon.

KLAC Aiming for Top Rung on Country Ladder

LOS ANGELES—KLAC is moving into high gear in a drive to establish itself as the No. 1 country station in this market, said general manager Bill Dalton. Focusing on the coming Country Music Association awards slated to be announced on national television, the new country music station broke with a double-page ad in five local newspapers last week which listed all of the nominations in the CMA awards and asked everyone to vote on the probable winners.

Everyone who enters the contest will receive a country mu-

sic single; albums will go to 100 people; \$570 (hinging on the station's frequency) will go to the person who gets closer to the final winners and \$57 to the next 10 people.

For a week before the Oct. 14 show, the station has been featuring music from each category 8-9 a.m. and 4-5 p.m. On Oct. 14, the day of the awards show, music of the nominations will be featured 11 straight hours.

After the awards, KLAC will run newspaper advertising to depict how people in Los Angeles voted in comparison to the real CMA winners.

Dalton said that within the first three months of the station's new country music format, KLAC will be using 100,000 lines of newspaper advertising, billboards, transit advertising, and television spots.

PERSONALITY PROFILE

WLS's Sebastian: Honesty Pays

CHICAGO—An afternoon air personality is not necessarily a hitmaker, this is not his primary role, said Joel Sebastian of WLS, Chicago. "Chances are that I would not play anything different than our regular playlist even if I had a choice," Sebastian said. "I am working at a station with a mass appeal and general audience. It would be quite difficult to pick hits anyway, for this type of station. As it is, a good air personality spends about every waking hour he has preparing his show."

Sebastian said that he reads everything he can in order to keep his audience alert and informed. "People believe that if the air personality uses the language of a teenager, then they

have a teen audience," he said. "Personally, it has been my experience that this type of language, unless it is truly part of a person, is useless and generally sounds condescending to teens. It may even be a tune-out factor. The air personality of today must maintain his honesty at all times."

Sebastian has seen a change in radio over the years. "Today there are too many jukebox radio stations," he said. "It used to be that everyone was a personality and the audience listened for the personality and his music. Today it's Top 40—the best tunes—and that's it with many stations. They have just used part of the theory of radio. We have searched for the right

formula and found specialized radio stations. We have restricted the playlist and personality radio. Sometimes the station is a balance between these two facets. This is great. Only a self-examination by the individual radio station will help determine its balance."

Sebastian is a radio veteran of 17 years, but does not really long for the old days of the sound effects and screaming. "I never really got into the sound effects and all of that. It goes back to what I said about honesty. I think that programming and anything a person does on the air should come from within. Sound effects are all right if they are really part of the personality. In

(Continued on page 34)

The charts tell the story — Billboard has THE CHARTS

Campus News

By BOB GLASSENBERG

John Sipple, vice president of artist promotion at Mercury Records, has taken over college promotion duties for that label and the rest of the Mercury family. Sipple wants to hear from all campus radio stations desiring service. Write him at Mercury Record Corp., 35 East Wacker Drive, Chicago, Ill. 60601. Phone is (312) 332-5788.

Mediarts wishes to correspond with all campus stations. They have many records worth airplay, the latest being an album by **Don McLean**. They want to make friends of all campus radio stations and it would probably be worthwhile to drop them a line at Mediarts Records, Inc., 9229 Sunset Blvd., Suite 710, Hollywood, Calif., 90069. Write to **Penny Mitchell** or call her at (213) 278-8810.

Radio Report

College Radio Report is the new name for the Yellow Banana, put out by **Gary Cohen** and friends. The first issue will be out Monday (12), and Cohen promises many new features and stations in the report. If you are interested, write to Gary at 27 Dolores Place, Malverne, N.Y. 11565.

Souled Out

WAMF, in Amherst, Mass., is a college station gone soul. Hear that all you soul record companies? There is finally a soul station that reaches about 23,000 college students and other listeners in the Amherst area. This means money if a soul record is exposed. **G. Paul Kowal**, music director of the station, says that his is the only soul station in that area. Believe it, there's no way to get New York City or Boston stations in Amherst because of the mountains. So, give them service. They are equipped to handle soul product. Kowal has just added three new people who know soul and that told Kowal they refuse to believe that the big soul record companies will not give service to a station that has an audience potential of more than 23,000. Let's see who is telling the story.

Direct to You

The Downbeat, a jazz nightclub which recently added rock groups to their shows, hosted a conference for about 40 representatives of New York area schools. It was the first in a series designed to present potential college entertainment and established campus acts featured Illustration, The Don Auffero Trio, and Papa Nebo plus Alan Lorber of Alan Lorber Productions, which sponsored the event. Said Lorber: "The whole industry is caught up in a vicious cycle of 'You can't get bookings without a hit record.' Yet there are new groups and personalities around who are strong enough to be signed to five and six figure contracts, but who can't have records on the market for many months. Instead of waiting for these records to be released, we are showing our acts to campus buyers and budgeting them reasonably enough to make bookings possible." The next showcase is scheduled for a Long Island campus during the weekend of Oct. 31. Throughout the weeks preceding the first conference, buyers throughout the Northeast were brought to the Downbeat to see Illustration.

The New York Rock Ensemble, Columbia Records artists, appear at the University of Colorado, Boulder, Friday and Saturday (16-17). The Butterfield Blues Band on Elektra Records appear at Seton Hall in South Orange, N.J., Thursday (15). The James Cotton Blues Band appears at Smith College, Northampton, Mass., Friday (16) and Oberlin College, Oberlin, Ohio, Saturday (17).

Tom Rush, Columbia artist, performs at Smith College, Northampton, Mass., Friday (16); New England College, Henniker, N.H., Saturday (17); and North Adams State, North Adams, Mass., Sunday (18).

Seals and Crofts, TA Records artists, appear at Boston University, Boston, Mass., Friday (17), and Albany State University, Albany, N.Y., Saturday (17). The Original Caste, also on TA, performs at the University of Colorado, Boulder, Friday and Saturday (16-17). **Paul Mauriat**, Philips Records artists, appear at Iowa State University, Ames, Saturday (17).

Mountain, Windfall recording group, appears at the University of Vermont, Burlington, Friday (16); Massachusetts Institute of Technology, Boston, Saturday (17); and The University of Connecticut, Storrs, Sunday (18). **Steve Baron**, appears at Appalachian State College, Boone, N.C., Monday through Saturday (12-17).

Josh White Jr., who records for United Artists Records, appears at Edward Waters Jr College, Jacksonville, Fla., Thursday (15); Valencia Jr. College, Orlando, Fla., Friday (16); The regional conference of the ACUI, Atlanta, Ga., Sunday (18); and Sinclair Community College, Dayton, Ohio, Tuesday (20).

Illustration, on Janus Records, appears at Ryder College, Trenton, N.J., Friday (16). **Brother Jack McDuff**, Blue Note recording artist, appears at Central state University, Wilberforce, Ohio, Saturday (17). **Delaney & Bonnie & Friends**, recording on Atco, appear at Brooklyn

(Continued on page 34)



PICTURED with Barnaby Records artist Ray Stevens, far right, are Michael O'Shea, far left, program director of KLIF in Dallas, and Ken Dowe, operations manager for the McLendon Corp. Stevens recently completed a successful engagement at the Fairmont Hotel's Venetian Room, in Dallas.

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 17, 1960

1. Save the Last Dance for Me—Drifters (Atlantic)
2. My Heart Has a Mind of Its Own—Connie Francis (MGM)
3. Chain Gang—Sam Cooke (RCA Victor)
4. I Want To Be Wanted—Brenda Lee (Decca)
5. Twist—Chubby Checker (Parkway)
6. Devil or Angel—Bobby Vee (Liberty)
7. Mr. Custer—Larry Verne (Era)
8. A Million To One—Jimmy Charles (Promo)
9. So Sad—Everly Brothers (Warner Bros.)
10. It's Now or Never—Elvis Presley (RCA Victor)

POP SINGLES—5 Years Ago October 16, 1965

1. Yesterday—Beatles (Capitol)
2. Treat Her Right—Roy Head (Back Beat)
3. Hang On Sloopy—McCoys (Bang)
4. Lover's Concerto—Toys (Dyno Voice)
5. Keep On Dancing—Gentrys (MGM)
6. The "In" Crowd—Ramsey Lewis Trio (Argo)
7. Just a Little Bit Better—Herman's Hermits (MGM)
8. Baby Don't Go—Sonny & Cher (Reprise)
9. Do You Believe in Magic—Lovin' Spoonful (Kama Sutra)
10. Eve of Destruction—Barry McGuire (Dunhill)

SOUL SINGLES—5 Years Ago October 16, 1965

1. I Want To (Do Everything for You)—Joe Tex (Dial)
2. The "In" Crowd—Ramsey Lewis Trio (Argo)
3. Treat Her Right—Roy Head (Back Beat)
4. These Hands (Small But Mighty)—Bobby Bland (Duke)
5. Respect—Otis Redding (Volt)
6. Rescue Me—Fontella Bass (Checker)
7. Papa's Got a Brand New Bag—James Brown (King)
8. Cleo's Back—Jr. Walker & the All Stars (Soul)
9. The Tracks of My Tears—Miracles (Tamla)
10. Agent 00-Soul—Edwin Starr (Ric-Tic)

COUNTRY SINGLES—5 Years Ago October 16, 1965

1. Behind the Tear—Sonny James (Capitol)
2. Hello Vietnam—Johnny Wright (Decca)
3. Truck Drivin' Son-of-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. Is It Really Over—Jim Reeves (RCA Victor)
7. The Belles of Southern Bell—Del Reeves (United Artists)
8. I Wouldn't Buy a Used Car From Him—Norma Jean (RCA Victor)
9. The DJ Died—Ernest Ashworth (Hickory)
10. The Sons of Katie Elder—Johnny Cash (Columbia)

Prosen Revives Flippin' Label

NEW YORK—Sidney Prosen has reactivated his Flippin' label. He'll kick off Flippin's new action with a group called Commune.

In addition, Prosen has also developed a "personality" series for Flippin', in which he'll be featured as a disk artist.

RADIO-TV 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

Soul personality wanted for Virginia's best. First ticket a must. Experience necessary. No. 1 market. Salary well above average. Great fringe benefits. Contact Ben Miles, P.D. W.A.N.T., Richmond, Va., or telephone 703-643-8368. I need you yesterday.

We are seeking M.O.R. and Top 40 air personalities in the \$20,000 to \$100,000 salary range. Send tape and resume to Carl Young, Nationwide Broadcast Personnel, 645 N. Michigan Ave., Chicago, Ill. 60611. No fee.

Disc Jockey and Newsman wanted. WLCS, Baton Rouge, top audience rated for 15 years. Excellent salary, working conditions, benefits. Send tape and resume to Gene Nelson, Box 2546, Baton Rouge.

Want to join Rochester's No. 1 FM station? If you are a good production man, believe in popular music, can do a good show, and can follow orders, you might be the man for this growing chain operation. Mail tape and resume immediately to Bob Oliver, WH FM 99, 350 East Ave., Rochester, N. Y. 14604. No phone calls.

Wanted: Contemporary MOR personality, morning man with 1st ticket, 6-10 AM shift with one of Indiana's best small market stations. Position is stable, salary is well above average. Station is professional. My morning man wants to try sales and I'm all for it. No beginners. If you're good, send tape. Bonus. No pressure—stability—great fringe benefits. WCBL, Crawfordsville, Ind. 317-362-8200. Need you yesterday.

Powerful "soul" station needs dynamic, intelligent air personality. Must be tight, have a 1st phone, and willing to accept responsibility. If possible, send picture with tape and resume. Box No. 314, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N. Y. 10036.

And the tapes just keep on coming. I have heard from every fake—Drake—jock and broadcast school graduate in the country. All those that have applied to this point. Attention, No! I need two long-haired weirdy hippy freaks that can make the nighttime cook. If you're good, I'll pay. Send tape and resume to Jeff Kaye, WKBW Radio, Buffalo, N. Y. 14209.

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.

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.

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.

POSITIONS WANTED

First phone with experience in California radio working in Top 40 with personality. Have been doing afternoon drive in a strong market. Veteran, 24 years old. Unlimited ability with great potential and a sound that's alive. I'm looking for large market or top-flight medium market wanting personality Top 40 or personality contemporary MOR jock. All I ask for is security, great people to work with and a decent salary. Air check and resume upon request. Box 315, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Available immediately... MOR personality with exceptional knowledge of MOR, and Oldies, Sports, and Telephone Talk. Just completed 6 years in Medium Market as Assistant Program Director, Production Director, and Afternoon Drive, along with weekend Telephone Talk and Music with WBZ. Recent winner in Billboard MOR competition. Willing to relocate for minimum 5-figure salary. Jack Miller, 33 Norman Terrace, Apartment #45, Feeding Hills, Mass. Telephone: 1-413-734-8067.

California markets only... I have 4 years' experience as full charge Program Director at Southern Vermont Rucker, and one year previous at Northern N. Y. contemp. Creative copy & production. I'm a young 30, married, super reliable and looking for security not stardom. Heavy in the promotion, news copy and loyalty dept. I'm a gold record recipient who knows hits and makes them happen. F.C.C. 3rd. Let me hang it in your control room. Write R. B., Box 2535, Tuluca Lake Sta., North Hollywood, Calif. 91602, or dial collect (213) 980-6581, 275-1696. I prefer to settle within 150 miles of L.A. or S.F.

Radio pro with first phone. Programmed half-million market but now small market general manager. Married and draft exempt. Solid Air, Production, Programming, Sales, Copy, Play by Play, Creative. Personal interview at D. J. Convention in Nashville or I could come to you. Looking for offer with a future. Programming or management. Box No. 313, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Recent IBA graduate, 3rd phone. Talent I have, learn fast enthusiastic. Prefer MOR format in Delaware Valley or N. Y. Metropolitan Area. Canada, I could come to you if the price is right. The name is Carol Wm. Rowe, 58 N. Holly Ave., Maple Shade, N. J. 08052.

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 Rucker 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.

MGM Taking Spots On 'American Top 40'

• Continued from page 1

and is based on advanced Billboard Hot 100 listings.

The MGM buy, which was made through Watermark by MGM president Mike Curb, is part of an extensive label campaign for 10 MGM artists: Eric Burdon, Bill Medley, Bobbie Bloom, Michael Parks, the Mike Curb Congregation, Hank Williams Jr., the Osmond Brothers, Richie Havens, Lalo Schiffrin and 11-year-old Heintje, the Dutch-born singing import.

The label will receive more than 150 spots per week in the 30 markets for the next six weeks. Watermark, which is aiming at a goal of 150 stations by the middle of next year, has been averaging one new station every three days. Latest to sign for the show, which is narrated by Kasam, a veteran disk jockey and

originator of the "bio" or teaser format on rock radio, are KJR, Seattle; WGAR, Cleveland, and KNUZ, Houston.

Curb views the program as a blessing for record manufacturers who now can make a uniform buy across the country through "American Top 40." "We watched," he said, "the program carefully and its ratings in various markets before we made any decisions. Our promotion men checked the impact the show made where it was aired and our conclusion was that Kasem and the show definitely sold product. It's a stimulus to record buyers, and I think everyone in the industry recognizes the importance of programs that have the ability to stimulate the listener as well as to entertain him. I think the next six weeks will provide us with some interesting results."

Selling Sounds

By BOB GLASSENBERG

At Allegro Sound Studios, Scepter Records has Tony Middleton in for a recording session with Peter Schekeryk producing and Bruce Staple engineering. The Yellow Pages, Buddah Records artists, are being produced by Stan Vincent with Harry Yarmark as engineer. Kier Dullea, Lorrie Records artist, is in for a single. He's being produced by Gene Schwartz and engineered by Mike Consi. Tommy James of Roulette Records is in and producing his own record with Staple as engineer. Neon, Paramount Records artists, are in for a session with Staple as engineer and Tommy James and Bob King producing.

Share, on Atlantic Records, are doing a session with Stan Vincent producing and Harry Yarmark as engineer. The Shirelles are recording for United Artists Records with Randy Ervin producing and Staple as engineer. Buddah Records has their newly signed group, Three River Blues Band with Vincent producing and Yarmark engineering.

Duo Creatics' Shep Meyers and Larry Rosen have completed an original score for J.C. Penny's 10-minute fashion film, "Style '70." The film was shot on location in Sardinia and produced by Marathon International Productions. The score includes music from big band rock to a waltz. Meyers and Rosen used an 11-piece band and two voices to create all the colors needed for the soundtrack. The track was recorded at Media Sound with Harry Hirsch producing.

At SRS Studios, Ft. Lauderdale,

Fla., Mike Birzon Enterprises, Inc., recorded Truth with material by Paul Williams and the Maxima Show Band with material by Reid and Paul. Also at SRS are Reid and Paul with producer Bill Stith and original material. Doug Kahle is also recording original material. And The Heros of Cranberry Farm are in for Trip Universal Records doing original material.

Roy Glover, rhythm & blues composer and arranger has recently signed an exclusive contract with Musical Persuasion, Inc., of New York. He will be doing radio and television commercials but is also well known for his arrangements for Bobby Vinton, Moms Mabley and Curtis Mayfield & the Impressions.

Also joining MPI is Larry Wilcox who recently arranged Dionne Warwick's popular version of Burt Bacharach's "I'll Never Fall in Love Again." He has many commercial credits including Jello, Ford and Dr Pepper.

At Soundview Studios, Sonny Bottari was in for Louis Lofredo Associates. Producer was Bob Gallo. Aesop's Fables, an album, will be released on Chess Records in the fall. Also Mud in Your Eye was back.

Artists at the Hit Factory are Jay & the Americans for Music Asylum and Buffalongo for the Music Asylum. If is back and being produced by Lou Futterman for Next City.

The New York Record Plant reports dubbing sessions for Aretha Franklin and Brook Benton, both on Atlantic Records. Big City Down River is recording for Lionel Entertainment Corp. Howard Massler is producing High Treason for AA Records. Jim Randolph is recording for his own Jim Randolph Inc. Aleita Kellgran and Noel Redding are producing Ben Gunn. Sly Boots is recording for Snow Productions and Faithful Virtue. And Vanguard Records has mix sessions for Buffy Sainte-Marie and Frost.

LeRoy Holmes, musical director at UA Records and contract composer for UA Music, has completed the scoring for the UA film "The Bridge in the Jungle." The score was done at Mayfair Studios. LeRoy has wide experience producing LP's for the UA Latino Line, which led to his writing and conducting the music for the movie.

Bill Robinson has taken over as new program director of WIRE, the Indianapolis country music station; seems that Galen Scott wanted to take a rest. Both men will continue doing air stints on the No. 1-rated station. . . . Bob Foster has left KIMN in Denver, to join KFRC in San Francisco.

Bill Munday has joined WCVL in Crawfordsville, Ind. Dick Heatherton has joined KLIF in Dallas; he had been with WPOP in Hartford. . . . Worthy Patterson, one of the best record promotion men, recommends Etta James' "Losers Weepers" on Cadet Records; he had also worked on the "Crusin' Series" on Increase Records and GRT tapes.

Bobby (Gary Schafer) Rivers has left WGOW in Chattanooga to join WIRL, Peoria Top 40 station. . . . John Sippel, vice president, artists promotion, Mercury Records, writes: "As I was on the road last week, I only got a chance to read the Sept. 26 issue of Billboard last night. On page 54 in your column, you comment about Terry Wood of WONE in Dayton not hearing from John Antoon. John is the pop singles promotion manager. Rory Bourke is the one all country deejays should be writing or calling. Rory is in our Nashville office. John is an extremely busy and energetic young man. If calls are directed to him correctly, I am sure Terry will get better service."

Steve Kahn has joined International Recotape Corp., formerly known as Bruno's, as record promotion man. He'd been with Liberty Records. One of his accounts is Certron Records and he vows good service to any New York area college radio station that calls him. . . . Mike Ellicott, after more than six years at WOND, in Atlantic City, is now program director of WGST, an uptempo MOR station in Atlanta. Air personalities at the station include Bob Walsh, Elliott John Bodner, Bill Vale and Johnny Murray. WGST targets programming at the 21-49 age group and features a controlled music box of selected current hits and oldies. Elliott says: "Our personality approach is also carried through in our news department, which is under the direction of Jim Ferguson. We have added one of Atlanta's best-

Regional Hit Historic Oddity Says Baunach

• Continued from page 31

entire emphasis on format rather than on music. "Their focus is on a tight playlist and controlled rotation of records in order to build familiarity that will increase their ratings," Baunach said.

Baunach started in the record industry in April 1966, after serving in the State Department Diplomatic Corps in Washington and South America. He began in a&r at Columbia Records, Nashville, working under Jack Wiedenmann and Bill Gallagher, followed them to Decca/Kapp Records and now to Paramount Records. He has always had an affinity for the music-record industry and used to sing with a band "when I was a skinny, good-looking kid in the late 50's." A collector, he had more than 600 albums even before joining Columbia. In the early days, he also wrote songs, including "Sundown Mary" by Billy Walker.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

known news personalities—Craig Crissman, as our anchorman in the morning drive. Also joining the WGST news department is another well-known news voice—Ron Gruneisen in afternoon drive." Blair reps the station.

WBBI in Abingdon, Va. 24210, has a new Saturday night program devoted strictly to bluegrass music. Lee Harmon is seeking records. . . . Gary Stevens was in San Antonio visiting KITE the other day; for those of you who don't remember, Gary was evening deejay a few years ago on WMCA in New York; he's the new manager of KRIZ in Phoenix. . . . Tom Campbell, evening air personality, is going full steam ahead on work in the drug-abuse field. He spoke Oct. 5 at a meeting of the International Association of Chiefs of Police in Atlantic City and will speak Oct. 19-21 in Honolulu at the International Narcotic Enforcement Officers meeting. . . . Pat McMahon, program director of KRIZ in Phoenix is also going strong on his drug-abuse program. Too many program directors have slacked off around the country. DON'T! The situation is bad. I'm asking

everyone — EVEN IF YOU DON'T THINK YOU HAVE A PROBLEM IN YOUR TOWN (you probably do and just don't realize it)—to put a drug-abuse program into high gear. On a national basis, the drug situation seems to be still going at full tilt. Only radio can stop it, in my opinion.

Picks at WJON in St. Cloud, Minn.: "Time Waits for No One," by the Friends of Distinction, "Lucretia Mac Evil," by the Blood, Sweat & Tears, and "Come On and Say It," by the Grassroots. Album picks are "At Monterey," by Hendrix and Redding, "After the Goldrush," by Neil Young, and "Belfour," by Brian Auger & Trinity. Extras on the playlist are "Woodstock," by the Assembled Multitude, "King of Rock and Roll," by the Crow, and "When the Party Is Over," by Robert John.

Hitbounds at KTSA in San Antonio programmed by Kahn Hamon: "Stand by Your Man," Candi Staton, Fame; "United the World," Temptations, Gordy; "Closer to Home," Grand Funk Railroad, Capitol, and "Somebody's Been Sleeping," 100 Proof, Hot Way. Johnny O'Neal does the music work at KTSA.

(Continued on page 34)

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The charts tell the story —
Billboard has THE CHARTS

WLS's Sebastian: Honesty Pays

• Continued from page 31

the past, when at WINS in New York, I used to compare one version of a hit with another, perhaps older, version, and give my philosophy of the music and the sound. I found this to be more to my taste and more a part of me than a tin horn or kazoo."

1st Station

Sebastian has worked all over the country, joining his first station—WKNR, Detroit—while a senior at the University of Michigan in Ann Arbor. After graduation, he went to WWJ, then into the armed forces and the Armed Forces Radio Network. After his hitch in the Army, Sebastian worked at WNBC, New Haven, and KLIF, Dallas. The payola scandal happened while he was in the service. "At McLendon's flag ship, KLIF, I learned real personality and Top 40 radio. He had a good blend of both," commented Sebastian.

He also worked at WXYZ,

Detroit; WIND, Chicago; WINS in Los Angeles and then at WCFI, Chicago, before coming to WLS, where he feels right at home, in a proper blend of personality and music.

"Compared to Dallas, for example, Chicago is more cosmopolitan. The way of life in any station's broadcast area greatly influences the station's music preferences, even in Top 40. And Chicago is more diverse, there is a greater social stratification, leading to more diversity in radio as far as tunes and talk. This is due mainly to the real cosmopolitan atmosphere of the city," Sebastian said.

Ability

No matter where one goes to find a job as an air personality, the ability must be there, within the person, according to Sebastian. "One must enjoy people, have a flair for music, and have the ability to communicate with honesty. As far as ego is concerned," he continued, "it stands in the way on one hand, but one has to have the ego to have the

guts to get in the door. Most of all, one must have the belief in what he is saying.

"I think I have learned over the years to be believable, which means being honest," said Sebastian. "While not trying to anticipate what someone else might be interested in, I have learned how to make interesting remarks, true, believable remarks, that an audience can relate to. I have been guilty of pontification as I think every disk jockey has. The main word, however, remains truth."

In the future, Sebastian sees the same type of AM radio as today, "as long as people are alone, there will be radio. FM grabs the specialized ear and has given the AM broadcasters much fine music to play. Eric Burdon came back through the FM medium for example. And the blues is felt more in AM because of FM. They can do more with long records and we can do more with the hits. I like both sides and see advantages in both. I guess I just like radio," concluded Sebastian.

Vox Jox

• Continued from page 33

On the internal playlist of MOR-formatted WFMB in Indianapolis last week were some interesting records such as: "Heed the Call," No. 50, **Kenny Rogers & the First Edition**; "Did You Give the World Some Love," No. 51, **Steve & Eydie**; "Measure the Valleys" No. 54, **Keith Textor Singers**; "Hey Girl," No. 57, **Lettermen**; "Viva," No. 58, **The Midas Touch**; "The Things of Life," No. 62, **Andre Kostelanetz**, and **Odyssey Park Rock**, No. 68, **Al Capps Band**.

Michael Hyland, Box 119 Kingsbridge Station, New York, N.Y. 10463, seeks **Professor Halfbeard** and **Bob Hall**, both of whom worked at WSNY in 1967. . . . **Gary Schaffer's** phone number in San Francisco is (415) 989-6389. With him in his new promotion company are **Judy Levy** and **Pam Burns**. If any record company needs a representative for the area, Schaffer is one of the hippest people I know.

George Davis is launching a computerized employment agency for broadcast personnel. Address is P.O. Box 1075, Joplin, Mo. 64801. Phone is (417) 623-7260. . . . **Bob Schreiber**, who operates the only jazz-only record shop in the Delaware Valley—The House of Jazz Imports in Glenside area of Philadelphia—produces a Dixieland radio show hosted by **Ted Taylor** on WIBF-FM Sunday Evening and wants me to state that Bix still lives in Philadelphia.

So, **Buzz Bennett** has left Hamilton tip sheet after a short stay. Truth is, Bennett had been looking pretty hard anyway, and the tip sheet was only meant to be a stopover. He's going with **Artie Kornfeld** into records and/or movie production. . . . **Robert L. Taylor** has been promoted to pro-

'Soul Train' Rolling

• Continued from page 31

and technicians at first because of the fast pace, but now they're adjusted to working just a little bit harder."

Cornelius hoped that within the near future, the show will be picked up for syndication in the major markets. According to him, there are very few black shows of this type across the country.

gram director of WVNJ in Newark, N.J., an album-format station in the New York area. He'd been music director since 1966 and succeeds the late **Steven Van Gluck**. . . . **William Mitchell** is now station manager of WMTH-FM in Park Ridge, Ill., replacing **Mrs. Cynthia Schaulis**. . . . **Mike Allen** is now music director of country-formatted WMID, Norfolk, Va.

Jerry Boulding, national program director of the Sonderling radio chain, reports that **WWRL**, New York soul station, may be picking up some of the listeners abandoning **WMCA** (which just switched to talk). Information comes from a special survey; next two or three ARB's should be highly interesting—just to see who gets what of the old **WMCA** audience. . . . **Paul (Johnny Reno) Renaud**, former deejay at **KIST** in Santa Barbara, Calif., has been rapped by the Federal Communications Commission for a false citizenship claim in order to get a job. On his third class license application, he claimed U.S. citizenship; Renaud is from Canada. U.S. District Court in Los Angeles placed him on two-year probation.

John Garry has been promoted to operations manager of **WGH** in Norfolk, Va., and **Lee Fowler** has been named program director. . . . A letter from **Bob Lamont**, program director, **KASH**, Eugene, Ore.: "For several weeks, I have been reading your article and letters about poor record service. As program director of a secondary Top 40 station, I'm sure most of the complaints are legitimate. On the other hand, I believe a good distributor should be recognized. We get excellent service from **ABC Record** and **Tape Sales** in Seattle. They distribute about 20 major labels in the Northwest. After a fast count, I noticed that we are playing 26 records handled by **ABC** out of a total of 46, including extras. We are in a very competitive situation here and have to play hits, but I think any program director will tend to favor a marginal record if he gets good service on the label. I would also like to single out **Dan Holiday** at **ABC**. He's been a big help to me in the four months I've been here. This is the fourth market in the Northwest and record sales aren't extremely heavy, but it's sure nice to have the records. I have had trouble with a couple

of other distributors in Seattle. It hurts, but then I'm not doing them any favors either."

Lineup at **WREM** in Jenkins, Ky., includes **Steve Mullins**, **Earl Stevenson**, **Don Ramey** and **Chuck Leffler**. **Mullins** needs Top 40 singles and albums and assures airplay if you record people will service him. . . . Air staff at the **American Forces Vietnam Network**, Saigon, now includes **Les Howard Jacoby**, formerly with **WKWK** in Wheeling, W.Va., who does the wakeup shift and is music director; **Bob Kohtz**, formerly of **WKNX** in Saginaw, Mich.; **Bob Brossia** of **WCWA** in Toledo; **Jim Huntley** of **KQEO** in Albuquerque; and all-night man **Jim Ambress** of **WWAM** in Cadillac, Mich.

Would like to hear of staffs more from Canadian stations as well as stations abroad. I know that you guys in Australia are reading this, but I seldom hear from you. . . . New record librarian at **WWDC** in Washington is **Sande Maizel**. Congratulations on your new job, Sande. . . . Did you ever notice the list of heavy stations slating the new "American Top 40" weekly special? **WGAR** in Cleveland is putting it on the air 7-10 p.m. every Saturday. So **WGAR** will be airing the major-selling 40 records of the nation every week before any other station in the market. **Tom Rounds**, president of **Watermark, Inc.**, gives the three-hour show free on an exclusive basis to stations in the top 100 markets (below that, you have to chip in on the servicing charges or whatever). **Tom Rounds** can be reached at (213) 659-3834 and **Tom Rounds** now owes me a beer (my top fee) for this plug.

Speaking of beer, keep the **Carta Blanca** cold, **Bonnie**. . . . **Melvin A. Barman** has been named program director of **WINQ**, Tampa talk-format station; he replaces **Robert Ruark**. **Berman**, who began at **WHB** in Kansas City in 1954 and became one of the nation's first Top 40 deejays, was previously program director of **WJAS** in Pittsburgh. . . . **Russell Wittberger** is now general manager of **WINQ**. . . . **John Roina** has been named production coordinator for **KSFO**. Pretty good promotion for an ex-drummer.

Now for some record information. **Jim Jeffries**, national program man for **Bell Records**, re-

(Continued on page 37)

Campus News

• Continued from page 32

College, Brooklyn, N.Y., Saturday (17). **Atco's Cactus** and the **East End Blues Band** appears at Washington and Jefferson College, Friday (16). **The Ides of March**, Warner Bros. artists, appear at Washington and Jefferson, Saturday (17).

Polydorp artist **John Mayall** appears at Alfred University, Alfred, N.Y., Saturday (17); and **Monroe Community College**, Rochester, N.Y., Sunday (18). **Dave Van Ronk**, also on Polydorp, appears at the National Education Conference in Los Angeles, Thursday (15).

Judy Collins, Elektra artist, appears at The University of Pittsburgh, Thursday (15); and **Wittenberg College**, Springfield, Ohio, Friday (16). **Eric Burdon & War**, MGM artists, appear at Buffalo State University, Buffalo, N.Y., Friday through Sunday (16-18).

Campus Programming Aids

WQMC, Queens College, Flushing, N.Y., **Ted Goldspiel** reporting: "Fresh Air," Quicksilver, Capitol; "Somebody's Been Sleeping," 100 Proof, Hot Wax; "Stillwater," Four Tops, Motown; "Miss Ann" (LP, "To Bonnie From Delanie"), Delaney & Bonnie & Friends, Atco; "Minstrel's Song" (LP, "Question of Balance"), Moody Blues, Threshold. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "I Got a Woman," Al Kooper, Columbia; "Life Is That Way," Jose Feliciano, RCA; "The Winds of South Chicago," Garden, Capitol; "Something in the Air," Thunderclap Newman, Track. . . . **WCSB**, Columbia School of Broadcasting, Boston, Mass., **Ted Hayward** reporting: "After Midnight," Eric Clapton, Atco; "Heaven Help Us," Stevie Wonder, Tamla; "Ooby Dooby," Creedence Clearwater Revival, Fantasy. . . . **WNTC**, State University of New York, Potsdam, "Green Eyed Lady," Sugarloaf, Liberty; "Runnin' Down the Highway," New York Rock Ensemble, Columbia; "Blues Power"/"After Midnight," Eric Clapton, Atco; "Gallows Pole," Led Zeppelin, Atlantic.

WNIU, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Melody," Ides of March, Warner Bros.; "Get Into Something," Isley Brothers, T Neck; "Woodstock," Assembled Multitude, Atlantic; "King of Rock and Roll," Crow, Amaret. . . . **WCHP**, Central Michigan University, Mt. Pleasant; **Ken Benson** reporting: "Closer to Home," Grand Funk Railroad, Capitol; "I'll Be There," Jackson Five, Motown; "Cry Me a River," Joe Cocker, A&M; "After Midnight," Eric Clapton, Atco; "Elton John" (LP), Elton John, Uni; "Monterrey Pop" (LP), Hendrix, Redding, Reprise; "Future Blues" (LP), Canned Heat, Liberty. . . . **WGVU**, University of Dubuque, Dubuque, Iowa, **Doug Towne** reporting: "Groovin' With Mr. Bloo," Mr. Bloo, DJM; "Mother's Daughter" (LP, "Abraxas"), Columbia; "Look Away," New Hope, Jamie; "The Border Song," Elton John, Uni; "Green Manalishi," Fleetwood Mac, Reprise; "Our House," Crosby, Stills, Nash & Young, Atlantic. . . . **WEXL**, De Veaux School, Niagara Falls, N.Y., **Jerry Ohe** reporting: "Cry Me a River," Joe Cocker, A&M; "Green Eyed Lady," Sugarloaf, Liberty; "Heard It Through the Grapevine," Creedence Clearwater Revival, Fantasy; "Simon Caine" (LP), Simon Caine, RCA. . . . **WSRM**, University of Wisconsin, Madison, **Bruce Ravid** reporting: "Black Magic Woman," Santana, Columbia; "Our World," Blue Mink, Philips; "Let's Work Together," Canned Heat, Liberty; "Riverboat" (LP), "First Taste," Pot-liquor.

WIUM, Western Illinois University, Macomb, **Mike Scheid** reporting: "Lola," Kinks, Reprise; "Yellow River," Christie, Epic; "I'm Losing You," Rare Earth, Rare Earth; "We're Not Gonna Take It," Who, Decca. . . . **WOOR**, Oswego State University, Oswego, N.Y., **J. Long** reporting: "Cracklin' Rosie," Neil Diamond, Uni; "All Right Now," Free, A&M; "Neanderthal Man," Hotlegs, Capitol; "Ain't No Mountain High Enough," Diana Ross, Motown; "Closer to Home," Grand Funk Railroad, Capitol. . . . **WLPI**, Louisiana Tech, Ruston, **Bob Wertz** reporting: "I Can't Be You," Glass House, Invictus; "Recipe," Caboose, Enterprize; "Love, Love, Love" (LP, "Are You Ready?"), Pacific Gas & Electric, Columbia; "I Heard It Through the Grapevine," Creedence Clearwater Revival, Fantasy. . . . **KSLA**, California State at Los Angeles, **Steve Resnick** reporting: "Why Does a Man Do What He Has to Do," Joe South, Capitol; "Heed the Call," Kenny Rogers and the First Edition, Reprise; "Loving You Is a Natural Thing," Ronnie Milsop, Chips; "Song of a Thousand Voices," Fearless Fradkin, Sunflower.

WLIU, Long Island University, Brooklyn, N.Y., **Frank Avila** reporting: "After Midnight," Eric Clapton, Atco; "Something in the Air," Thunderclap Newman, Track; "Bad News," Johnny Winter, Buddah; "Whisky Train," Procol Harum, A&M. . . . **KFTD**, Alternate University, **Jimmy Zilber** reporting: "Ball and Chain," Janis Joplin, Columbia; "The In Between," Booker Ervin, Blue Note; "Monterrey Pop," Hendrix, Redding, Reprise; "Good People Die Young," the Conspiracy, Oblivion; "Take a Whiff on Me" (LP, Unintitled), Byrds, Columbia. . . . **KSMU**, Southern Methodist University, Dallas, Tex., **Steve Rhea** reporting: "Free the People," Barbara Keith, A&M; "After Midnight," Eric Clapton, Atco; "Question of Balance" (LP), Moody Blues, Threshold; "Fire and Water" (LP), Free, A&M; "After the Gold Rush," Neil Young, Reprise.

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

Letters to the Editor

Talent Helps

The discouraging disk-jockey letter in the prime position of the last issue of Billboard kinda bothered me.

A man in broadcasting 10 years, unhappy because he hasn't been overwhelmed with "big-time" job offers, has probably not been realistically judging his ability . . . so he's more-than-likely rationalizing, and the boss is always a good target.

If 10 years in the trade have made this malcontent DJ nothing more than a reasonably proficient medium-market jock . . . he's in the wrong business. What a great opportunity exists in small/medium markets to pick up sales, program, news, production, management, and engineering experience . . . whereas in a major market a personality is usually prohibited from diversifying . . . because of specialization and AFTRA or IBEW Union controls.

After more than a dozen years of fulltime occupation with broadcasting, I have to believe that initiative is nearly always rewarded, regardless of market-size. If a man can be versatile with skill, he'll get a share of the harvest of business that is attracted to the station through his efforts.

Too many announcers get that first small-market job and do nothing more than play six hours a day . . . the music they want, in the style they want. This type refuses to grow . . . so locks himself in a financial closet.

If the base salary seems low . . . there are quite a few ways a man can make more: part-time work at a station in the market with a non-competitive format . . . emcee jobs at civic functions . . . writing a local newspaper column . . . or possibly promoting quality live entertainment for the community (I've seen a lotta people make a lotta money at show promotion . . . if it's done correctly) . . . those are a few ideas.

Each of the above also increases a man's value to his basic employer, since he becomes important to the community . . . and involved.

And if a jock wants a good job-guarantee, he can always get that first ticket. More stations, even in largest markets, are hiring only first-phones . . . some are requiring four-year degrees.

And, of course, it pays to cultivate friendships in broadcasting. Influential people will help . . . if a person, first and foremost, has talent.

There are many of us who work day-to-day on the air, who prefer the friendlier, more congenial, less polluted, less frantic pace of small-town living. To be practical; those who like small markets should develop less expensive tastes . . . since a smaller market cannot yield enough station revenue for a high-pay jock.

However, I'm aware of some smaller market personalities who hold their towns in their palms . . . and take home 15Gs or better per annum. They work more than 8 hours per day . . . but they don't realize it, because they're so wrapped up in their work. Quite often the wife and kids aid the effort too . . . because he gives them plenty of reason to be proud.

Sure . . . there are a few tyrants running stations . . . but

most businessmen in broadcasting are willing to pay their very maximum for a capable and stable staff, and they'll treat their people right unless they're provoked.

I think I see one dark cloud for jocks though. Seems there's a lotta so-called Radio Schools, from outa nowhere . . . promising big dough, easy effort, instant fame . . . for just three months in nightschool, for example. From these Educational Edifices come thundering herds of 18-year-old ducks, groovin' and quackin' . . . and spinnin' "Three Dog Night" when the boss said he wanted Conniff.

This same jock eventually gets married and finds that \$80 per week is not enough, so he issues a list of pay demands to the boss, who is only too happy to invite him to leave, because there's another talking-head in the lobby, ready to astonish the world, for only \$70 a week. Managers should realize, for sure, that they get what they pay for, but often smaller-market management lacks enough program knowledge to properly evaluate air-talent. Inevitably it seems that the Man-In-Power decides "that which costs least is best."

As Quickie Radio Schools dump half-trained youngsters onto the job-market . . . while the number of stations remain frozen, so that competition for jobs increases . . . invariably the small - medium market wage feels the pressure! It's tough to fault a small-market broadcaster for using so-called cheap labor, since his squeeze is probably worse than his staff's financial woes. The FCC has decided they need Giant Filing Fees. . . . Legislatures are attempting to tax advertising . . . insurance rates are curving out of sight . . . while the local citizen's group is filing a sheet of complaints or a strike-application with the FCC. Those are just a few samples of economic pressure on ownership and management.

Not all broadcasting schools are money-grubbers. There are plenty of good ones of course. But the schools that have stood the test of time are the ones that youngsters should contact. I've met skilled radio people from Elkins, Grantham, Midwest of Chicago, Brown of Minneapolis . . . all of whom attribute their success to their training, at least in part.

Bill Drilling
WJOL
Joliet, Ill.

'Same Questions'

First of all, let me say I liked the 'End of the Line' letter very much. I think if we in the business asked ourselves the same questions we would consider getting out of the business. But also let's ask what other trade would we consider. Where does driving a lunch wagon lead? Let's say we finally worked up to the important position of pulling the lunch wagon, or even owning it. How important is that? Consider selling motorcycles. Let's say we finally own the cycle shop. How important is that and after 10 years of that, where are we? I am saying that somewhere along the line we have to be satisfied. In radio, it's no different; you have to settle somewhere. It's up to the individual where. I am 34 years old. I've been in the busi-

ness 15 years and worked at only two radio stations in this country and believe me I'm not about to settle. Being discovered is a fantasy we all have or will have at one time or other. You are not discovered. You compete for higher positions in this business. Most of the time those who won't compete end up getting out of the game. Competition is the name of the game and it's a new game everyday. I think you'll find competition is the name of the game in anything you do . . . even driving a lunch wagon.

As for as pay, all stations differ, just as they differ in the quality of jocks they have on the air. Fact is fact. You can't make \$700 per month and spend \$800; and even at the highest salaries you have to watch the spending.

So, I say before deciding to get out of radio consider everything and I think you'll find radio just as good as any and better than most.

A Program Director,
Paul Brown,
KOSY
Texarkana, Ark.

Index Asked

We are in receipt of your latest publication, "1,000 Greatest Hits of All Time." There is a vast amount of material in it and it is all very interesting. We think it's a good idea and a valuable reference, and as soon as we figure out how to find anything in it we'll be able to use it.

Such a publication with so many titles, artists, dates, etc. shrieks for an index. You would shriek, too, if you were looking for a particular song and had to go through 800 titles before you found it.

So we are in the process of indexing your compilation, though we feel that this feature should have been included in the package.

Perhaps if you could forward a list of those who have bought 1,000 Hits, we could sell them our index? They'll need it.

Dave McKinsey
Program director
WWSW
Pittsburgh

'Refreshing'

It was very refreshing to read your editorial on stereo-TV which included our program "Midsummer Rock." Whenever a media person attempts to present a new concept, he is walking on thin ice regarding its acceptance. Your editorial gave us a great lift and made us feel that our experiment was worthwhile.

Again, on behalf of executive producer Bill Spiegel and producer Mike Goldstein, I would like to thank you for the editorial comments regarding stereo television and our program.

Bob Heath
Director
"Midsummer Rock"
AVCO
Cincinnati

For 10 Years

I would like to make some comments concerning the letter from the "jock" on Sept. 19 who made some valid statements concerning the low pay and anxiety of radio work. I've been in radio now 10 years and

(Continued on page 36)

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BITCHES BREW Miles Davis, Columbia GP 26	24
2	2	THE ISAAC HAYES MOVEMENT Enterprise EN5 1010	26
3	3	CHAPTER TWO Roberta Flack, Atlantic SD 1569	6
4	5	GULA MATARI Quincy Jones, A&M SP 3030	10
5	6	WALKING IN SPACE Quincy Jones, A&M SP 3023	48
6	8	HOT BUTTERED SOUL Isaac Hayes, Enterprise EN5 1001	66
7	7	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	45
8	4	BLACK TALK Charles Earland, Prestige PR 7758	15
9	9	EXPERIENCE, TENSITY, DIALOGUES Cannonball Adderley Quintet & Orch., Capitol ST 484	5
10	13	THEM CHANGES Buddy Miles, Mercury SR 61280	6
11	14	EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337	6
12	16	VIVA TIRADO El Chicano, Kapp KS 3632	12
13	17	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	29
14	18	BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4252	12
15	15	KEEP THE CUSTOMER SATISFIED Buddy Rich Big Band, Liberty LST 11006	7
16	10	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	6
17	12	LAST POETS Douglas 3	5
18	11	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	76
19	19	COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404	32
20	—	TRANSITION John Coltrane, Impulse AS 9195	1

Billboard SPECIAL SURVEY For Week Ending 10/17/70

KLUC Drops Rock —Back to EL Play

By LAURA DENI

LAS VEGAS—"Las Vegas is too small a market for hard rock to be commercially successful," said Rick Phalen, station manager for KLUC which last month reverted to its former format of easy listening music.

After eight months of hard rock, the station fell drastically in ratings. KENO, whose music is described as "modern," was a clear first with a 19.9 metro share. KORK-FM, a good music station, with a 11.4 share, was tied for second place with the combined KLUC-AM-FM operations.

"The rating reflected that hard rock wasn't the way for us to

go," explained Phalen. "We intended to change formats before the ratings came out, but the ratings definitely made up our minds. We're trying to reach a wider segment of the audience, rather than just the teenagers."

The station is maintaining its three-in-a-row format with emphasis on singers such as the Supremes, Dionne Warwick and the Carpenters. "We are trying to reach the 18 to 48 age group, but we'll probably have more of an 18 to 32-year-old audience," stated Phalen, continuing: "Maybe a bigger town such as Los Angeles or Chicago can have a hard rock station, but not in Las Vegas."

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Say You Saw It in Billboard

Soul

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"Chains and Things"

B.B. KING
(ABC)



By Ed Ochs

SOUL SLICES: Breakout of the week: James Brown's "Super Bad." Don't take it for granted, he's so big. . . . Leland Rogers has split from Shelby Singleton and opened his House of Fox label in Nashville. First order of business will be to make a hit out of "Got to Getcha," by Maceo Parker & All the Kings Men. . . . The Mirettes are happenin' on Zea with "Ain't My Stuff Good Enough?" produced by Fred Smith, also the producer of Bill Cosby, Jackie Lee and the Watts 103rd Street Band. . . . Aretha makes her return to New York, Oct. 25, at Philharmonic Hall. . . . Kent Records expects very big business on "The Second Rudy Ray Moore Album" as well as new "Roots of Rock" series which kicks off with a LP by Roy Milton. Kent has also added four more LP's to its "Anthology of the Blues" set and repackaged Ike & Tina Turner and B.B. King's greatest cuts. An LP by Guitar Slim Green featuring Johnny and Shuggie Otis will make noise for the label. . . . At the Apollo till Tuesday (13): Tyrone Davis, The O'Jays, Otis Leavill, Barbara Acklin and The Swiss Movement. . . . Liberty/UA has something cookin' in the fire with Little Anthony & the Imperials' "Help Me Find a Way" and Bobby Womack's version of "Everybody's Talkin'" from his new LP, "The Womack Live." . . . Breaking into the hit column: Roberta Flack, Luther Ingram, Kool & the Gang, Isley Brothers and Ray Charles. . . . Instant everything: Johnny Taylor, Stevie Wonder, Smokey Robinson and David & Jimmy Ruffins' "Stand By Me," on Soul. . . . Clarence Lawton and Jerry ("Swamp Dogg") Williams have a big winner first time out with "Can't Get Over Losing You," by Donnie Elbert on the Rare Bullet label. . . . Skye Records has filed for bankruptcy. Company president Norman Schwartz blamed the firm's financial woes on a general economic lull in the industry. . . . Sam the Sham is recording at Criteria Sound studios in Miami for Atlantic. . . . Soul Sauce Picks of the Week: Israel Tolbert, "Big Leg Woman" (Warren); Jodi Gayles, "You Gotta Push" (Thomas); Lost Generation, "Wait a Minute" (Brunswick); Little Sister, "Somebody's Watching You" (Atlantic); King Floyd, "Groove Me" (Chimneyville); Eddie Floyd, "Best Years of My Life" (Stax); Notations, "I'm Still Here" (Twilight); Bobby Patterson, "I'm in Love With You" (Jetstar); Bobby Lacour, "If I Had My Life to Live Over" (All Platinum); Tony Owens, "Confessing a Feeling" (Soul); Danny Hernandez & the Ones, "As Long as I've Got You" (Rare Earth); Otis Clay, "Pouring Water on a Drowning Man" (Cotillion); Clarence Reid, "Master Piece" (Alston); Philip Mitchell, "Free For All" (Shout); Boys in the Band, "Money Music" (Spring). . . . Soulin' in the wings: Etta James, O.V. Wright, Satisfactions, Barbara Acklin, Joe Simon, Jerry Butler, Sweet Inspirations, Carolyn Franklin. . . . Bound to be bigger: Emotions, Ann Peebles, Main Ingredient and Sweet Inspirations. . . . New LP's: Mavis Staples, Friends of Distinction, Main Ingredient, B.B. King and David Porter. Also new: Nightingales' "You're Movin' Much Too Fast" (Stax); Andrae & the Disciples, "Christian People" (Liberty); Heart & Soul, "Pretty Little Brown Skin Girl" (Right-On). . . . They read Soul Sauce in Canada, says Frank Davies of Love Productions, cookin' in the U.S. with "Corrina, Corrina," by King Biscuit Boy with Crowbar, on Paramount. Do you read Soul Sauce?



JAMES BROWN relaxes with Peach, featured rock group at the Marco Polo Hotel in Miami, after a recent concert in Miami. His "Super Bad" disk is selling like his "Get Up Sex Machine" million seller.

Billboard SPECIAL SURVEY For Week Ending 10/17/70

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)	4	26	37	GET INTO SOMETHING Isley Brothers, T-Neck 924 (Triple 3, BMI)	3
2	2	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	10	27	46	LET ME BACK IN Tyrone Davis, Dakar 621 (Julio-Brian, BMI)	3
3	3	EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner-Tamerlane, BMI)	8	28	29	FUNKY MAN Kool & the Gang, De-Lite 534 (Stephanie/Delightful, BMI)	5
4	4	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	7	29	—	I AM SOMEBODY Johnnie Taylor, Stax 0078 (Groovesville, BMI)	1
5	9	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	8	30	39	I DID IT Barbara Acklin, Brunswick 55440 (Julio-Brian, BMI)	2
6	7	(Baby) TURN ON TO ME Impressions, Curtom 1954 (Camad, BMI)	7	31	20	(I Know) I'M LOSING YOU Rare Earth, Rare Earth 5017 (Jobete, BMI)	9
7	14	SUPER BAD (Parts 1 & 2) James Brown, King 6329 (Cried, BMI)	2	32	36	HEART ASSOCIATION Emotions, Volt 4045 (Perv's, BMI)	3
8	15	I DO TAKE YOU Three Degrees, Roulette 7088 (Planetary/Make, ASCAP)	6	33	32	I HAVE LEARNED TO DO WITHOUT YOU Mavis Staples, Volt 4044 (Groovesville, BMI)	9
9	5	DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2751 (Progressive, BMI)	10	34	38	MONEY MUSIC Boys in the Band, Spring 106 (Greyhound/Doraflo, BMI)	2
10	6	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI)	8	35	35	BABY, I NEED YOUR LOVIN' D. C. Smith, Columbia 4-45206 (Jobete, BMI)	6
11	8	IF I DIDN'T CARE Moments, Stang 5016 (Whale, ASCAP)	9	36	40	BABY DON'T TAKE YOUR LOVE Faith, Hope & Charity, Maxwell 808 (McCoy/Net, BMI)	4
12	12	WHEN YOU GET RIGHT DOWN TO IT Delfonics, Philly Groove 163 (Screen Gems-Columbia, BMI)	5	37	43	ONE LIGHT TWO LIGHTS Satisfactions, Lionel 3205 (Tattersall/Lan-tastic, BMI)	2
13	6	ENGINE #9 Wilson Pickett, Atlantic 2765 (Assured, BMI)	3	38	44	LET ME TRY Odds & Ends, Today 1001 (Mardix/Bell Boy/Bradley, BMI)	5
14	17	UNGENA ZA ULIMWENGU (Unite the World) Temptations, Gordy 7102 (Jobete, BMI)	2	39	34	HEY ROMEO Sequins, Gold Star 101 (Ordens, BMI)	9
15	13	SEEMS LIKE I GOTTA DO WRONG Whispers, Soul Clock 1004 (Roker, BMI)	8	40	42	ACE OF SPADES O.V. Wright, Back Beat 615 (Don, BMI)	2
16	23	DEEPER & DEEPER Freda Payne, Invictus 9080 (Gold Forever, BMI)	4	41	41	LOSERS WEEPERS Etta James, Cadet 5676 (Heavy, BMI)	2
17	31	5-10-15-20 (25-30 Years of Love) Presidents, Sussex 207 (McCoy/Interior, BMI)	4	42	—	THIS IS MY LOVE SONG Intruders, Gamble 4007 (Assorted, BMI)	1
18	27	PART TIME LOVE Anne Peebles, HI 2178 (Cireca/Escort, BMI)	5	43	—	THE BEST YEARS OF MY LIFE Eddie Floyd, Stax 0077 (East/Memphis, BMI)	1
19	30	I NEED HELP (I Can't Do It Alone) Bobby Byrd, King 6323 (Cried, BMI)	5	44	45	DOUBLE LOVIN' Spencer Wiggins, Fame 1470 (Fame, BMI)	5
20	11	IT'S A SHAME Spinners, VIP 25057 (Jobete, BMI)	13	45	—	MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP)	1
21	21	A MESSAGE FROM THE METERS Meters, Josie 1024 (Rhinelander, BMI)	6	46	49	ALL I WANT TO BE IS YOUR WOMAN Carolyn Franklin, RCA 74-0373 (Gil, BMI)	2
22	22	GIMME SOME General Crook, Down to Earth 103 (Meryl-Earl, BMI)	8	47	47	GROOVE King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI)	2
23	26	I STAND ACCUSED Isaac Hayes, Enterprise 9017 (Curtom/Jalynne, BMI)	5	48	48	IF YOU WERE MINE Ray Charles, ABC/TRC 11271 (Tangerine, BMI)	2
24	10	PATCHES Clarence Carter, Atlantic 2748 (Forever, BMI)	13	49	—	TIME WAITS FOR NO ONE Friends of Distinction, RCA 74-0385 (Kirshner, BMI)	1
25	24	LOVE UPRISING Otis Leavill, Dakar 620 (Julio-Brian, BMI)	7	50	—	DAWNING OF LOVE Devotion, Colossus 126 (Legacy/Micro-Mini, BMI)	1

Letters To The Editor

• Continued from page 35

I've worked small, medium and large markets. I have yet to make the money I would like to make . . . but, I do always manage to make enough for a fairly good living. Right now, I'm working back here in Jonesboro for the fifth time. And I manage to have a very nice apartment and a new car. But, I did work in Memphis at a so-called "good rock station" and I must admit that the money here in Jonesboro is better than a lot of Memphis stations. When I was in Memphis,

(Continued on page 37)



RAMSEY LEWIS, Cadet jazzman, takes time out from his recent engagement at Basin Street West, to visit the new GRT corporate offices, engineering laboratories and tape production facility in Sunnyvale, California. Ted Crowther, manager of industrial equipment engineering, explains a new four-channel stereo recorder to the pianist.

Vox Jox

• Continued from page 34

ports that "I Think I Love You," by the Partridge Family is the No. 1 request tune on KFRC where Carol Archer is music librarian. Other stations where the tune is No. 1 in requests include KJR and KOL, WSAI and CKLW. Tune is also getting heavy airplay on WPOP, WCAO, KQV, WCFL, WOKY and WRIT, KXOX, KIMN, KRIZ, KYA, KILT and WTIX. In first nine days of release, the single sold 175,000 copies, Jeffries said. . . . Huey Meau, independent record producer, asks stations to pay close attention to "If You're Looking for a Fool," by Tommy Overstreet on Dot Records. . . . Independent record producer Bobby Boyd plus "Reba Got the Preacher." Monty Montgomery on Mega Records, which he produced.

Pick at WINX in Rockville, MD., is "Butterflies Are Free," by Keir Dullea. . . . Nick Arama, Music director of WTRX in Flint, Mich., states: "It looks as though the Carpenters are going to be around for a long time; 'We've Only Just Begun' is an understatement, not to mention the biggest record in our town. 'Song of a 1,000 Voices,' by Fearless Fradkin is our personal pick this week. Popular album cut is 'Get Together' from the 'Snowbird' album by Annie Murray."

Dave Sebastian at KNAK in Salt Lake City reports that's strong on "I Think I Love You," by the Partridge Family, Bell. . . . Ted Cramer, program director of KCKN in Kansas City, a country station, recommends "God Save the Queen," by Charlie Waker, Epic, and is also playing from the "Country Fair" album on Capitol. . . . Help is needed by Larry Baunach, Eastern marketing manager of Paramount Records, who reports that "Got to Believe in You," by Robert McNamera, Steed, could break nationwide with a little more airplay. It's No. 24 on WHBQ in Memphis and is being played on the extra list of WLS, Chicago. I'd like all stations to consider playing it and then call Larry at (212) 333-4178 to tell him. This is "Make a Promotion Man Happy Week" and everyone should make Larry happy.

Bob (John Roberts) Dearborn called to say he's now with WCFL in Chicago doing the all-night trick. He'd been Mark Allen at WKNR in Detroit and at WPTR in Albany and back at WIXY in Cleveland as part of the original Top 40 crew. He started 10 years ago at CKOC in Hamilton, Canada, but says WCFL is the greatest station he's ever worked at. The Top 40 operation, incidentally, is experimenting with longer album cuts at night, playing, for example, the longer versions of "Closer to Home" and "Heard It Through the Grapevine" and "getting fantastic response" to it, says Dearborn.

Rod (Rickie Adams) Attaberry has left WCVL in Crawfordsville, Ind., to join WHB in Kansas City. . . . George Brown, program director, and Johnny Payne have both departed WMPN in Memphis. . . . Lin Broadcasting chain is meeting Oct. 15-18 in Wilmington, Del., so I don't know if John Randolph, program director of WAKY in

Louisville, will be there at the Country Music Convention this year. Carl Wigglesworth, program director of WKLO in Louisville, is supposed to be there and maybe the infamous Chickamonga Charlie may attend. . . . KITE-FM in San Antonio has changed call letters to KEXL-FM and is billing itself as the greatest air show on earth. I don't know what format the station is using. Deejays include Johnny Solo, Allen Grimm, and Nick St. John. . . . George Cooper has joined WOAI in San Antonio and is doing a 10 a.m.-2 p.m. show.

Symphony Metamorphosis on Decca with "Let the Light So Shine" is a heavy record, reports Tony Scott at WBVP in Beaver Falls, Pa. "I really think the larger stations should listen to this one," Scott says. . . . WDAS-FM, progressive rock station in Philadelphia, is now operating in stereo with 50,000 watts and they've started broadcasting Rosko's syndicated show.

WHFM-FM, Top 40 stereo station in Rochester, N.Y., where Bob Oliver is program director, is giving heavy airplay to these new disks: "Jerusalem" by Herb Alpert, "Spirit in the Sky" by Dorothy Morrison, "Somebody's Been Sleeping" by 100 Proof, "Heed the Call" by the First Edition, and "Montego Bay" by Bobby Bloom. . . . I really like the way KROY in Sacramento does its playlist. The station is programmed by Bob Sherwood and music'd by Chuck Roy. . . . Spotlight Playlist: KCKN, Country Format, Kansas City — "For the Good Times," Ray Price; "Lookin' Out My Back Door," Creedence Clearwater Revival; "It's Only Make Believe," Glen Campbell; "Snowbird," Anne Murray; "Sunday Morning Coming Down," Johnny Cash; "I Can't Believe," Charley Pride; "The Taker," Waylon Jennings; "Steppin' Out," Jerry Smith; "More to Love Than This," Jerry Lee Lewis; "Thank God and Greyhound," Roy Clark. That's just the Top 10; new in the top 50 were "Endlessly," by Sonny James; "Dixie Belle," by Stan Hitchcock; and "What Har Go," by Leona Williams.

Jim Harper, program/music director at WKMF in Flint, a country station, picks "Endlessly" by Sonny James and says Roy Clark's "Thank God and Greyhound" is the biggest happening in the market right now. . . . Chubby Howard at KAYE in Puyallup, Wash., recommends these country records: "They'll Never Take Her Love From Me" by Johnny Darrell and the cut "Maiden's Prayer" from the new Wynn Stewart LP. . . . Extras at WNOX in Knoxville this week include: "Indiana Wants Me," "Our House," "Somebody's Been Sleeping," "Deeper, Deeper," "Funk No. 49," "God, Love, and Rock & Roll," "Lucretia Mac Evil," "Sunday Morning Coming Down" and "Rubber Duckie."

Jon Wolfert, program director of WNTC in Potsdam, N.Y., really takes pride in breaking cuts from LP's. Takes credit for "The Shape I'm In," by the Band, No. 26 on WNTC on Sept. 7; "Lucretia Mac Evil," by Blood, Sweat & Tears, No. 8 on the week of Aug. 29; and "Out in the Country," by the Three Dog Night, No. 10 last May 12. From Santana's LP, the station is playing "Oye Como Va" and "Hope You're Feeling Better," from Jethro Tull's LP, "Play in Time" and "Inside"; and Eric Clapton's "Slunky" and "Bottle of Red Wine," among other cuts from other LP's. No. 1 tune on the extra list was "See Me, Feel Me" by the Who. . . . Rick Shannon, music director at WPTS, Scranton, Pa., picks "Christine" by the Executive Suite; says this is a sleeper that will be a Top 10 disk.

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	JACKSON 5 THIRD ALBUM Motown MS 718	3
2	3	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	27
3	6	DIANA ROSS Motown MS 711	14
4	5	TEMPTATIONS GREATEST HITS, VOL. 2 Gordy GS 954	3
5	8	STILL WATERS RUN DEEP Four Tops, Motown MS 704	29
6	2	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	5
7	4	THE LAST POETS Douglas 3	17
8	9	ABC Jackson 5, Motown MS 709	20
9	13	CHAPTER TWO Roberta Flack, Atlantic SD 1569	7
10	11	SIGNED, SEALED AND DELIVERED Stevie Wonder, Tamla TS 304	7
11	14	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402	9
12	12	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU Ronnie Dyson, Columbia CS 30223	6
13	7	ECOLOGOY Rare Earth, Rare Earth RS 514	14
14	15	SEX MACHINE James Brown, King KS 7-1115	3
15	10	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153	11
16	16	GULA MATARI Quincy Jones, A&M SP 3030	8
17	24	CURTIS Curtis Mayfield, Curtom CRS 8005	2
18	18	PATCHES Clarence Carter, Atlantic SD 8267	3
19	17	BAND OF GOLD Freda Payne, Invictus ST 7301	10
20	30	WAR & PEACE Edwin Starr, Gordy GS 948	7
21	20	LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953	9
22	23	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	5
23	31	CHECK OUT YOUR MIND Impressions, Curtom CRS 8006	2
24	21	MAYBE Three Degrees, Roulette SR 42050	11
25	25	MAD DOGS & ENGLISHMEN Joe Cocker, A&M SP 6002	5

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
26	28	WOODSTOCK Soundtrack, Cotillion SD 3-500	18
27	19	STAND Sly & the Family Stone, Epic BN 26456	77
28	32	A GASSSS Jr. Walker & the All Stars, Soul SS 726	2
29	29	EBONY WOMAN Billy Paul, Neptune NLP5 201	12
30	41	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	3
31	27	GET READY Rare Earth, Rare Earth RS 507	39
32	26	BLACK TALK Charles Earland, Prestige PR 7758	20
33	33	GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342	7
34	37	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SPS 581	25
35	—	ABRAXAS Santana, Columbia KC 30130	1
36	39	BITCHES BREW Miles Davis, Columbia GP 26	23
37	34	RIGHT ON Supremes, Motown MS 704	20
38	38	LOVE COUNTRY STYLE Ray Charles, ABC ABCS 707	2
39	22	FUNKADELIC Westbound 2000	30
40	36	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	67
41	—	I AM MY BROTHERS KEEPER Jimmy & David Ruffin, Soul SS 728	1
42	45	THEM CHANGES Buddy Miles, Mercury SR 61280	11
43	43	EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	16
44	46	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	22
45	48	HAPPY & IN LOVE Gloria Lynne, Canyon 7709	12
46	40	GREATEST HITS Fifth Dimension, SoulCity SC5 33900	21
47	—	THE GENE CHANDLER SITUATION Mercury SR 61304	1
48	—	BLACK FOX Freddie Robinson, World Pacific Jazz 20162	1
49	—	THEM CHANGES Ramsay Lewis, Cadet LP 844	1
50	50	EVERYTHING IS EVERYTHING Donny Hathaway, Atco SD 33-332	2

Letters to the Editor

• Continued from page 36

the staff in its entirety tried to get a chapter of AFTRA in to organize radio in that city. When the management found us out, the axe fell quite heavily. And since '68 there have been at least four new program directors and countless jocks who have all fallen by the wayside because of poor pay and constant hassle from management. Maybe the guy who wrote you in September was right, but all I have to say is that I'm more happy here in a college town than I ever would be in a major market operation. It takes a special breed of man to put up with the monthly ratings and the hassle that the management doles out to the poor jocks. However, I do believe that

many stations in all size markets could afford to pay their employees more money. Maybe someday things will change and radio will become a good way to make a living. Meanwhile I'll stay here and see what happens.

Dennis Rogers
KBTM
Jonesboro, Ark. 72401

Line Comment

Dear Editor:

I hope I'm not too late to make a comment concerning the "End of the Line" article in the Sept. 19 issue.

Let me make this clear, I am an announcer—period. In the past I have been production manager, program director, operations manager and station

manager. I've worked 14 stations in the past five years (not a good track record at all, however, they're all good references) so I think I know what I'm talking about.

Mr. Disk Jockey, you say you can't make it on your present salary. Well, sir, just how long have you worked at your present job? Another thing, no one forced you to take that job for that salary, so you have no one to blame but yourself. Tisk, tisk. I'll grant you that most stations do NOT pay an adequate salary, just why the hell should they when they have boobs (who are professionals) who would go to work for those wages anyway.

A very wise man, Jay Spurgin, manager of KCEE-AM in
(Continued on page 44)

There's a
World of
Country
Music!
It's ALL in
Billboard

Billboard Album Reviews

OCTOBER 17, 1970



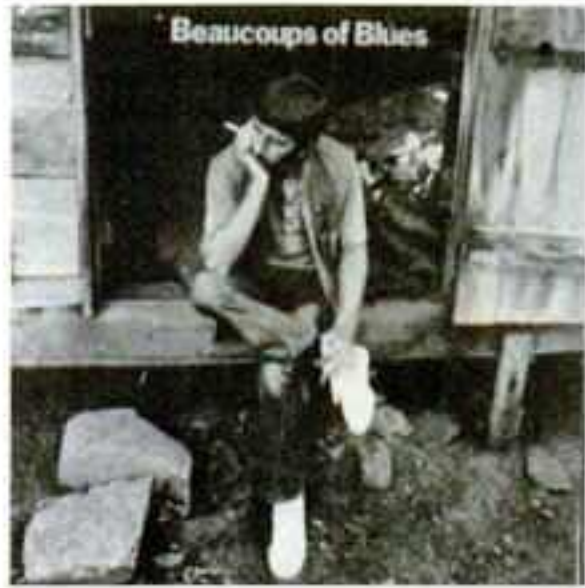
POP
ROLLING STONES—
Get Yer Ya-Ya's Out.
London NPS 5 (S)

The Stones first official live concert recording, done in Madison Square Garden, New York, Nov. 1969, it presents the Stones as is—a rock and roll band, driving down on everything from Chuck Berry to their own product ("Honky Tonk Women," "Street Fighting Man"). The excitement is caught and the band is in good form, with Ian Stewart added on piano. Very together.



POP
LED ZEPPELIN III—
Atlantic SD 7201 (S)

The Led Zeppelin's third album is money in the bank and also a solid example of a "together" group who knows what it wants to say and how to say it. Jimmy Page's composing hand is involved in nine of the 10 pieces in this set and his talent seems to grow with each new effort. The group's instrumental interpretation is exciting but still well-defined.



POP
RINGO STARR—
Beaucoups of Blues.
Apple SMAS 3368 (S)

This LP will create an interesting situation in radio; there's no way in the world Top 40 stations and easy listening stations can claim it—it's pure country. Yet, the stature of Ringo Starr demands airplay. Most interesting cuts include "Love Don't Last Long," "\$15 Draw," "Fastest Growing Heartache in the West," and "Silent Homecoming." Stocking this LP is a guarantee of giant sales.



POP
GUESS WHO—
Share the Land.
RCA Victor LSP 4359 (S)

No guessing needed when this top rocking AM'er grabs the spotlight, and even with Randy Bachman gone, the Guess Who have regrouped behind Burton Cummings, Greg Leskiw, Kurt Winter, Jim Kale and Gary Peterson, hit hard with "Hand Me Down World" and changed for the better. A nine-minute "Three More Days," plus "Hang On to Your Life" and the title tune are hip excursions into pop music.



POP
BOBBY SHERMAN—
With Love, Bobby.
Metromedia KMD 1032

Here's a dynamite merchandising package headed right for heavy sales and top chart action. Not only are hits such as "Julie Do You Love Me," and "Hey Mister Sun" featured, but a scrapbook of photos of the star are included starting with age two. His fans will move this package off the dealers counter rapidly. Other top performances include "Sweet Gingerbread Man," and "I Think I'm Gonna Rain."



POP
FRIJID PINK—
Defrosted.
Parrot PAS 71041 (S)

This new album by the Frijid Pink is designed to place them right back on the charts. The group's blues/rock format is creatively developed and arranged, with Kelly Green on vocals coming on strong with credibility and sincerity. Included here are "Song for Freedom," "I'll Never Be Lonely," "Pain In My Heart" and "Bye Bye Blues."



POP
FRIENDS OF DISTINCTION—
Whatever.
RCA Victor LSP 4408 (S)

The Friends of Distinction make perfect musical sense, as they jump behind their latest hit, "Time Waits for No One," and play a broad field of sounds and sensations connected by their group soul energy. "Check It Out," "New Mother Nature" and "Bring Us a Better Day" rock and groove with that certain distinction, skipping not a beat on their way to the top. Longer, deeper treatments are a bonus.



POP
MAMA CASS—
Mama's Big Ones.
Dunhill DS 50093 (S)

Mama Cass Elliot has struck out on her own and proved she has what it takes to keep making hit singles. Now for the first time, her own winners have been packaged and it should prove a big LP hit. Included are her own special performances of "Dream a Little Dream of Me," "It's Getting Better," "Move in a Little Closer Baby" and with the original Mamas and Papas, "Words of Love."



POP
MANTOVANI IN CONCERT—
London PS 578 (S)

Strangely enough for all the product by Mantovani available over the years this is the first time he has been recorded live—at the Royal Festival Hall, London. It is a mixture typical of a Mantovani concert, some light classics, a few hardcore popular items ("Autumn Leaves," "Moon River") and a selection of Italian melodies. Done with the minimum fuss, maximum professionalism.



POP
MAIN INGREDIENT—
Tasteful Soul.
RCA Victor LSP 4412 (S)

Soul fans know them for their "You've Been My Inspiration" hit, a soft soul gem, and now the main ingredient, another of RCA's carefully nurtured soul groups, breaks into the forefront with their latest disk "I'm Better Off Without You," plus a polished, contemporary assortment of top pop-soul workouts, like "Make It With You," and "Somebody's Been Sleeping."



POP
MERRY CLAYTON—
Gimme Shelter.
Ode 70 SP 77001 (S)

Miss Clayton's dynamic soul-rock styles is the main ingredient in her first solo LP for Ode 70. The album includes her hit reading of the Stones' "Gimme Shelter" and her current single, James Taylor's "Country Road." Other outstanding cuts are the Doors' "Tell All the People," "Forget It I Got It," and an unpredictable "Bridge Over Troubled Water."



POP
MIKE CURB CONGREGATION—
Sweet Gingerbread Man.
MGM/Coburn CO 1003

The Congregations' first LP outing proved a winner at the programming level. This follow-up package will prove the same success there and move onto the charts with heavy sales as well. Groups treatment of the title tune as well as their readings of "Let It Be," "Burning Bridges," "Teach Your Children," and "The Long and Winding Road" are exceptionally well done. An original, "My Home Town" has hit potential.



POP
SEALS & CROFTS—
Down Home.
TA TA 5004 (S)

Here's a first-rate performing group that's equally effective on disk. Seals & Crofts, a combination of folk and soft rock, has a collection of winners here, ably produced by John Simon, who also assists on piano. Both vocalists, Jim Seals, playing guitar and violin, and Dash Crofts, playing mandolin, have many top cuts here, including "Leave," "Gabriel Go On Home" and "Ridin' Thumb."



POP
POTLIQUOR—First Taste.
Janus JLS 3002 (S)

Initial package for the Baton Rouge, La. quartet is a potent one, loaded with swinging, funky beat rock material. Group kicks off the program with a mover titled "Down the River Boogie," and swing right into a wild treatment of "O! Man River." They prove themselves one of the heaviest of the new groups with pulsating numbers such as "Price 20¢ a Copy." Should hit with impact.



POP
RUTH COPELAND—
Self Portrait.
Invictus ST 7303

The composer-performer comes on strong with this initial entry that is loaded with appeal for underground programming, with Top 40 action to follow. The material, all original, runs the gamut from the compelling and moving "Child of the North," to the driving, funky beat of "Your Love Been So Good to Me," and the clever rock-ballad, "To William in the Night."



POP
U.S. APPLE CORPS—
SSS International SSS 12 (S)

Debut of a powerful rock-gospel groups is a strong one with this powerful package of material based upon a positive idea of faith and hope. Program puts its message across and swings as well with wild vocal workouts on such numbers as Edwin Hawkins' "Ain't It Like Him," and the traditional "Down by the Riverside." LP loaded with appeal for underground, Top 40 and soul.



LOW-PRICE POP
ELVIS PRESLEY—
Almost in Love.
RCA Camden CAS 2440 (S)

Some of the musical efforts of Elvis Presley during what will be classed by historians as his "movie" period. Most of the work is pleasant, though not exciting. However, for those who seek excitement, the LP contains also two of his hits—"Rubberneckin'" and "Clean Up Your Own Back Yard." There's no question but that will be a big selling LP.



COUNTRY
JOHNNY CASH—The Rough Cut
King of Country Music.
Sun SUN 122 (S)

The name Cash on an album can only mean heavy sales and chart action, and this re-packaging on the Sun label, will prove no exception. Some of the best of Cash performances are included such as "Goodnight Irene," "Cold Cold Heart," and "Born to Lose."



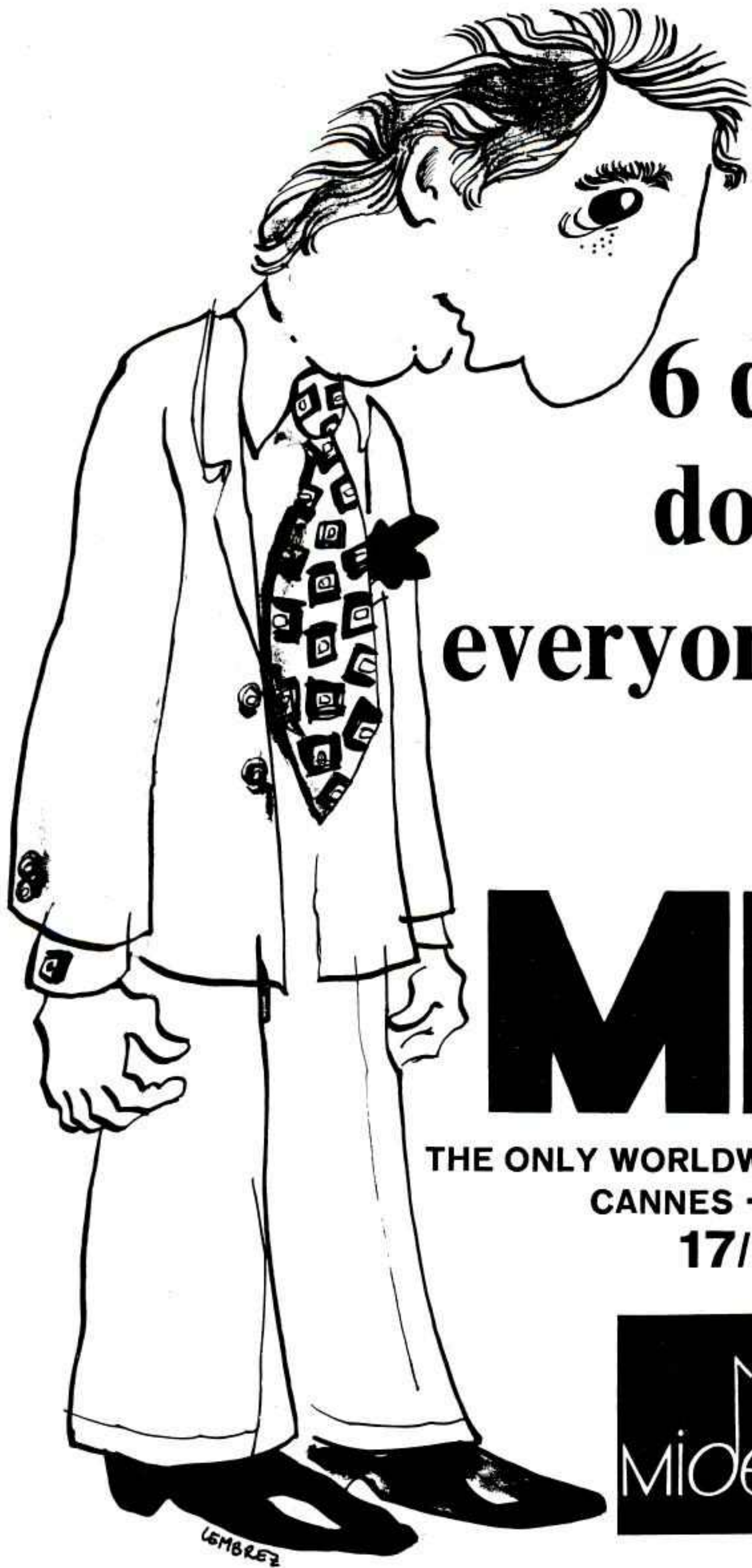
COUNTRY
DOTTIE WEST—
Forever Yours.
RCA Victor LSP 4433 (S)

Miss West's simplicity and gentleness is just right for her latest collection of songs, many of which she penned herself. Borrowing from contemporary repertoire, she interprets Connie Smith's "I Never Once Stopped Loving You," Liz Anderson's "Rocky Top" her own "Cold Hand of Fate" and the title song.



COUNTRY
CONNIE EATON & DAVID PEEL—Hit the Road Jack.
Chart CHS 1034 (S)

The duo proved a hot chart item with their recent single, "Hit the Road Jack," spotlighted in this top package. Their new single, "It Takes Two" is also featured, along with fine performances of Liz Anderson's "No Rest for the Wicked," and Ron Martin's "Our Divorce Was a Failure." Strong duo and a highly commercial LP.



**6 days of loneliness
don't be surprised,
everyone will be at the :**

MIDEM

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CANNES - PALAIS DES FESTIVALS ET DES CONGRÈS
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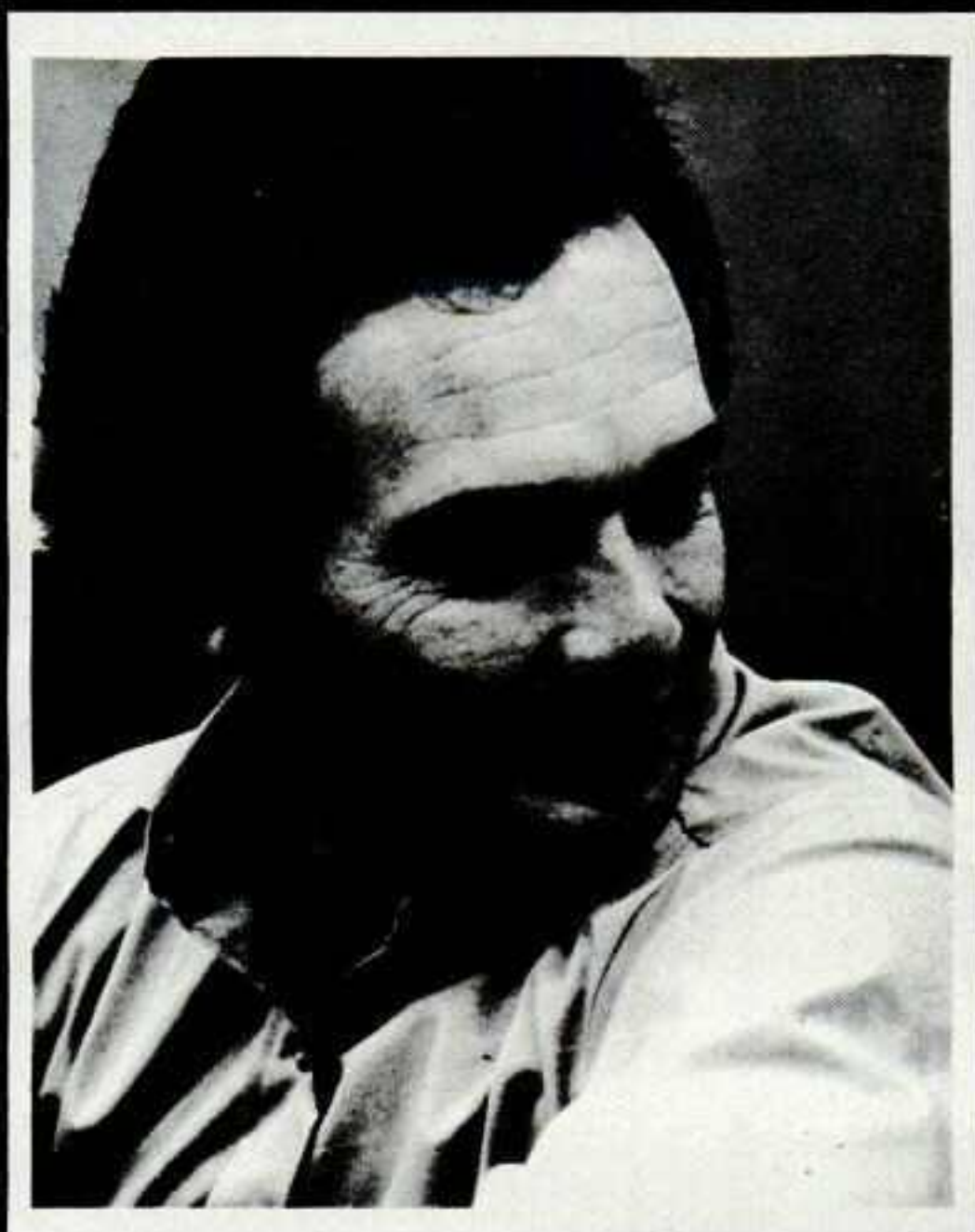
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TO ALL MY FRIENDS -
THANKS FOR
A GREAT YEAR

HAGGARD



P.S.
See you at the
Capitol party
noon Saturday

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MUSIC GROWS BIG IN THE COUNTRY.

It is only since the founding of Broadcast Music Incorporated, that Country music has become an industry rather than simply a way for a burned-out farmer to keep the blues away.

When BMI was founded, things began to change. For the first time ever, Country writers and publishers had a way to protect the performance rights on their songs and to collect royalties on them. And after years of being dismissed as worthless, they had a place where they could go and be treated with respect.



THE BILLBOARD AWARDS

In order to pay tribute to leaders and pacesetters in country music, Billboard announces the following awards. Selection was based, in part, not only on extensive research by the Billboard chart department, but also takes into consideration the overall contributions these winners have made in the field of country music, their impact on the music-broadcast industry at large, plus, in the case of the artists, such factors as personal appearances onstage and personal endeavors offstage.

BEST SINGLE: "Hello Darlin'" by Conway Twitty

BEST ALBUM: "The Best of Charley Pride"

BEST MALE VOCALIST: Charley Pride

BEST FEMALE VOCALIST: Tammy Wynette

BEST DUO: Porter Wagoner & Dolly Parton

BEST INSTRUMENTAL GROUP: Danny Davis & the Nashville Brass

COUNTRY PIONEER AWARD

Bill Monroe

Awarded on the basis of his contribution to the field of not only country music, but music in general, and for his creation of a "stream" of music all his own—Bluegrass Music.

BEST OVERALL SINGLES ARTIST: Sonny James

BEST MALE ARTIST, SINGLES: Sonny James

BEST FEMALE ARTIST, SINGLES: Tammy Wynette

BEST DUO, SINGLES: Jack Blanchard & Misty Morgan

BEST OVERALL ALBUM ARTIST: Johnny Cash

BEST MALE ARTIST, ALBUMS: Johnny Cash

BEST FEMALE ARTIST, ALBUMS: Tammy Wynette

BEST DUO, ALBUMS: Porter Wagoner & Dolly Parton

BEST NEW MALE ARTIST: David Rogers

BEST NEW FEMALE ARTIST: Susan Raye

BEST NEW GROUP: The Hagers

BEST ALBUM COVER: "Back Where It's At" by George Hamilton IV, RCA

BEST LINER NOTES: Ralph Emery, WSM, Nashville, for "Singing Songs of Johnny Cash" by Hank Williams Jr., MGM

COUNTRY MUSIC RADIO STATION OF YEAR: WIRE, Indianapolis

COUNTRY GENERAL MANAGER OF YEAR: Don Nelson WIRE, Indianapolis

COUNTRY PROGRAM DIRECTOR OF YEAR: Bill Bailey KIKK, Houston

COUNTRY DEEJAY OF YEAR: Ralph Emery WSM, Nashville

BEST NEW COUNTRY STATION: WDEE, Detroit

BEST NETWORK TV SHOW: "The Johnny Cash Show"

BEST SYNDICATED TV SHOW: "The Porter Wagoner Show"

BEST LOCAL TV SHOW: "The Morning Show," WSM-TV, Nashville, hosted by Ed Bruce and Pete Sayers, a daily live hour show.

THE WORLD OF COUNTRY MUSIC

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Cover: Lee Lebowitz



Liz Anderson
Eddy Arnold
Chet Atkins
Becki Bluefield
Don Bowman
Jim Ed Brown
Browning Bryant
Archie Campbell
Billy Charne
Jessi Colter
Floyd Cramer
Danny Davis &
The Nashville
Brass
Skeeter Davis
Steve Davis
Jimmy Dean
Dallas Frazier
Kossi Gardner
Dave Hall
George Hamilton IV
Homer & Jethro
Norma Jean
Waylon Jennings
Dickey Lee
Hank Locklin
The Nashville
String Band
Willie Nelson
Dolly Parton
Kenny Price
Charley Pride

Curly Putman
Jerry Reed
Jim Reeves
Connie Smith
Hank Snow
The Stonemans
Nat Stuckey
Porter Wagoner
Dottie West
Billy Edd Wheeler
Mac Wiseman

**America's
Favorite
Country
Stars
are on
RCA
Records**

No wonder we've won more Billboard 1970 Country Music awards than any other label.

Top Instrumental Country Singles:
#1 "Wabash Cannonball"—Danny Davis & The Nashville Brass;
#2 "Columbus Stockade Blues"—Danny Davis & The Nashville Brass.
Top Country Singles Artists:
#2 Charley Pride

Top Country Male Vocalists—Singles:
#2 Charley Pride
Top Country Duos—Singles:
#2 Porter Wagoner and Dolly Parton
Top Country LPs:
#1 "The Best of Charley Pride";
#2 "Just Plain Charley"
Top Country LP Artists:
#2 Charley Pride

Top Country Male Vocalists—LPs:
#2 Charley Pride
Top Country Female Vocalists—LPs:
#2 Dolly Parton
Top Country Duos—LPs:
#1 Porter Wagoner and Dolly Parton
Top Country Groups:
#1 Danny Davis & The Nashville Brass

We'd like to thank Billboard,
but most of all, we'd like to thank
the millions of fans who
support our stars and make them great.

Make a lot of great music and
you make a lot of great friends. **RCA** Records
and Tapes

Billboard's 1970 Country Music Survey

Based upon the Billboard Country Chart from the issues of Jan. 3, 1970, through Sept. 26, 1970. Positions are determined by the number of records on the chart, the highest position records attained and the lengths of time records remained on the chart during that period.



CONWAY TWITTY

TOP COUNTRY SINGLES

Pos.	TITLE	Artist	(Label)
1.	HELLO DARLIN'	Conway Twitty	(Decca)
2.	TENNESSEE BIRDWALK	Jack Blanchard & Misty Morgan	(Wayside)
3.	IT'S JUST A MATTER OF TIME	Sonny James	(Capitol)
4.	IS ANYBODY GOIN' TO SAN ANTONIO	Charley Pride	(RCA Victor)
5.	MY LOVE	Sonny James	(Capitol)
6.	FIGHTIN' SIDE OF ME	Merle Haggard & the Strangers	(Capitol)
7.	DON'T KEEP ME HANGIN' ON	Sonny James	(Capitol)
8.	WONDER COULD I LIVE THERE ANYMORE	Charley Pride	(RCA Victor)
9.	HE LOVES ME ALL THE WAY	Tammy Wynette	(Epic)
10.	MY WOMAN, MY WOMAN, MY WIFE	Marty Robbins	(Columbia)
11.	POOL SHARK	Dave Dudley	(Mercury)
12.	A WEEK IN A COUNTRY JAIL	Tom T. Hall	(Mercury)
13.	FOR THE GOOD TIMES	Ray Price	(Columbia)
14.	I DO MY SWINGING AT HOME	David Houston	(Epic)
15.	BABY BABY (I Know You're a Lady)	David Houston	(Epic)
16.	SHE'S A LITTLE BIT COUNTRY	George Hamilton IV	(RCA Victor)
17.	HEART OVER MIND	Mel Tillis	(Kapp)
18.	LONG LONG TEXAS ROAD	Roy Drusky	(Mercury)
19.	ONCE MORE WITH FEELING	Jerry Lee Lewis	(Smash)
20.	IF I EVER FALL IN LOVE	Faron Young	(Mercury)
21.	IF I WERE A CARPENTER	Johnny Cash & June Carter	(Columbia)
22.	KANSAS CITY SONG	Buck Owens	(Capitol)
23.	I'LL SEE HIM THROUGH	Tammy Wynette	(Epic)
24.	WHEN A MAN LOVES A WOMAN	Billy Walker	(MGM)
25.	LOVE IS A SOMETIMES THING	Bill Anderson	(Decca)
26.	SOMEDAY WE'LL BE TOGETHER	Bill Anderson & Jan Howard	(Decca)
27.	WHAT IS TRUTH	Johnny Cash	(Columbia)
28.	YOU WANNA GIVE ME A LIFT	Loretta Lynn	(Decca)
29.	STAY THERE TILL I GET THERE	Lynn Anderson	(Columbia)
30.	YOU WOULDN'T KNOW LOVE	Ray Price	(Columbia)
31.	I CAN'T SEEM TO SAY GOODBYE	Jerry Lee Lewis	(Sun)
32.	I KNOW HOW	Loretta Lynn	(Decca)
33.	THAT'S THE WAY SHE STARTED TO STOP LOVING YOU	Conway Twitty	(Decca)

Pos.	TITLE	Artist	(Label)
34.	JESUS TAKE A HOLD	Merle Haggard	(Capitol)
35.	I NEVER ONCE STOPPED LOVING YOU	Connie Smith	(RCA Victor)
36.	HONEY COME BACK	Glen Campbell	(Capitol)
37.	MULE SKINNER BLUES	Dolly Parton	(RCA Victor)
38.	ALL FOR THE LOVE OF SUNSHINE	Hank Williams Jr.	(MGM)
39.	RISE AND SHINE	Tommy Cash	(Epic)
40.	I NEVER PICKED COTTON	Faron Young	(Dot)
41.	OCCASIONAL WIFE	Faron Young	(Mercury)
42.	ALL I HAVE TO DO IS DREAM	Bobbie Gentry & Glen Campbell	(Capitol)
43.	HUMPHREY THE CAMEL	Jack Blanchard & Misty Morgan	(Wayside)
44.	SINGER OF SAD SONGS	Waylon Jennings	(RCA Victor)
45.	TOMORROW'S FOREVER	Porter Wagoner & Dolly Parton	(RCA Victor)
46.	SHOESHINE MAN	Tom T. Hall	(Mercury)
47.	STREET SINGER	Merle Haggard & the Strangers	(Capitol)
48.	PICKIN' WILD MOUNTAIN BERRIES	Kenny Vernon & Lawanda Lindsey	(Chart)
49.	THEN HE TOUCHED ME	Jean Shepard	(Capitol)
50.	LOVIN' MAN	Arlene Harden	(Columbia)
51.	ONE MINUTE AGAIN ETERNITY	Jerry Lee Lewis	(Sun)
52.	TELL ME MY LYING EYES ARE WRONG	George Jones & the Jones Boys	(Musicor)
53.	HEAVENLY SUNSHINE	Ferlin Husky	(Capitol)
54.	SALUTE TO A SWITCHBLADE	Tom T. Hall	(Mercury)
55.	I'M A LOVER (Not a Fighter)	Skeeter Davis	(RCA Victor)
56.	BROWN-EYED HANDSOME MAN	Waylon Jennings	(RCA Victor)
57.	EVERYTHING A MAN COULD EVER NEED	Glen Campbell	(Capitol)
58.	HELLO MARY LOU	Bobby Lewis	(United Artists)
59.	WINGS UPON YOUR HORNS	Loretta Lynn	(Decca)
60.	I WALKED OUT ON HEAVEN	Hank Williams Jr.	(MGM)
61.	WELFARE CADILLAC	Guy Drake	(Royal American)
62.	COUNTRY GIRL	Jeannie C. Riley	(Plantation)
63.	TOGETHERNESS	Buck Owens & Susan Raye	(Capitol)
64.	HEAVEN EVERYDAY	Mel Tillis	(MGM)
65.	THERE'S A STORY (Goin' Round)	Don Gibson & Dottie West	(RCA Victor)
66.	ONE SONG AWAY	Tommy Cash	(Epic)

Pos.	TITLE	ARTIST	(Label)
67.	THE WHOLE WORLD COMES TO ME/IF THIS IS LOVE	Jack Greene	(Decca)
68.	WISH I DIDN'T HAVE TO MISS YOU	Jack Greene & Jeannie Seely	(Decca)
69.	TALK ABOUT THE GOOD TIMES	Jerry Reed	(RCA Victor)
70.	SIX WHITE HORSES	Tommy Cash	(Epic)
71.	NOBODY'S FOOL/WHY DO I LOVE YOU	Jim Reeves	(RCA Victor)
72.	I'M LEAVIN' IT UP TO YOU	Johnny & Jonie Masby	(Capitol)
73.	THINKING ABOUT YOU BABE	Billy Walker	(Monument)
74.	A LOVER'S QUESTION	Del Reeves	(United Artists)
75.	YOU & ME AGAINST THE WORLD	Bobby Lord	(Decca)
76.	WE'RE GONNA GET TOGETHER	Buck Owens & Susan Raye	(Capitol)
77.	NORTHEAST ARKANSAS MISSISSIPPI COUNTY BOOTLEGGER	Kenny Price	(RCA Victor)
78.	TAKE A LETTER MARIA	Anthony Armstrong Jones	(Chart)
79.	BILOXI	Kenny Price	(RCA Victor)
80.	DO IT TO SOMEONE YOU LOVE	Norro Wilson	(Mercury)
81.	I'LL MAKE AMENDS	Roy Drusky	(Mercury)
82.	DON'T CRY DADDY	Elvis Presley	(RCA Victor)
83.	PLAYIN' AROUND WITH LOVE	Barbara Mandrell	(Columbia)
84.	I'M SO AFRAID OF LOSING YOU	Charley Pride	(RCA Victor)
85.	IF IT'S ALL THE SAME TO YOU	Bill Anderson & Jan Howard	(Decca)
86.	A WOMAN LIVES FOR LOVE	Wanda Jackson	(Capitol)
87.	DADDY WAS AN OLD TIME PREACHER MAN	Porter Wagoner & Dolly Parton	(RCA Victor)
88.	LORD IS THAT ME	Jack Greene	(Decca)
89.	LULL MY STRING & WIND ME UP	Carl Smith	(Columbia)
90.	SHE'LL BE HANGING 'ROUND SOMEWHERE	Mel Tillis	(Kapp)
91.	DON'T TAKE ALL YOUR LOVIN'	Don Gibson	(Hickory)
92.	BIG WHEEL CANNON BALL	Dick Curless	(Capitol)
93.	THE MOST UNCOMPLICATED GOODBYE	Henson Cargill	(Monument)
94.	RUNNING BARE	Jim Nesbitt	(Chart)
95.	HONKY TONK MAN	Bob Luman	(Epic)
96.	MARTY GRAY	Billie Jo Spears	(Capitol)
97.	CHARLIE BROWN	Compton Brothers	(Dot)
98.	ROCKY TOP	Lynn Anderson	(Chart)
99.	LOVE HUNGRY	Warner Mack	(Decca)
100.	I'VE BEEN WASTING MY TIME	John Wesley Ryles I	(Columbia)

One quarter of all our C&W releases didn't make the charts this year.

Three-quarters did.

HELLO, I'M JOHNNY CASH
including:
If I Were A Carpenter
See Ruby Fall Blistered
I've Got A Thing About Trains
To Beat The Devil

KCS 9943*

Marty Robbins
My Woman, My Woman, My Wife
including:
Love Me Tender
I've Got A Woman's Love
Can't Help Falling In Love
Maria (If I Could)
The Master's Touch
Martha Ellen Jenkins

CS 9978*

TAMMY WYNETTE
THE WAYS TO LOVE A MAN
including:
Singing My Song
Where Could You Go Still Around
He'll Never Take The Place Of You
The Ways To Love A Man

BN 26519*

RAY PRICE
FOR THE GOOD TIMES
including:
Crazy Arms
Heartaches By The Number
Gonna Burn Some Bridges
A Cold Day In July
You Can't Take It With You

C 30106*

Lynn Anderson
Stay There 'Til I Get There
INCLUDING:
HONEY COME BACK
WHEN YOU HURT ME
MORE THAN I LOVE YOU
DON'T LEAVE THE LEAVING UP TO ME
TRUE LOVE'S A BLESSING

CS 1025*

The World Of David Houston
20 All-Time Great Recordings In A Deluxe 2-Record Set
Release Me
King Of The Road
Invisible Tears
Laura
Lighter Shade Of Blue
and more

EGP 502*

Ray Price
You Wouldn't Know Love
including:
April's Fool
Didn't We?
Drinking Champagne
I Started Loving You Again
Too Many Rivers

CS 9918*

JOHNNY CASH AT FOLSOM PRISON
including:
Folsom Prison Blues
The Long Black Veil
Green, Green Grass of Home
25 Minutes to Go
Dark as the Dungeon

CS 9639*

MARTY ROBBINS
IT'S A SIN
including:
You Gave Me A Mountain
Hello Daily News
It's A Sin
Fresh Out Of Years
I Can't Say Goodbye

CS 9811*

The World Of Johnny Cash
Deluxe 2-Record Set
20 All-Time Great Recordings In One Great Package
Frankie's Man, Johnny One More Ride
Accidentally On Purpose
In the Jailhouse Now
Busted and more

GP 29*

The Carl Smith Anniversary Album
20 Years Of Hits
Deluxe 2-Record Set
20 All-Time Great Recordings In One Great Package
Hey Joe!
Good Deal, Lucille
Pull My String And Wind Me Up
I Love You Because
It's All Right and more

GP 31*

The World Of Ray Price
Heartaches By The Number
Deluxe 2-Record Set
20 All-Time Great Recordings In One Great Package
Spanish Eyes
Four Walls
Born To Lose
I Love You So Much, It Hurts
Crazy Arms
and more

GP 28*

Carl Smith
I Love You Because
including:
It's A Sin/Kaw Liga
Please Help Me I'm Falling
Good Deal, Lucille
Blue, Blue Day

CS 9898*

LYNN ANDERSON
NO LOVE AT ALL
including:
It's My Time/Heavenly Sunshine
Tomorrow Never Comes
A Woman Lives For Love
The Time's Just Right

C 30099*

TOMMY CASH
RISE AND SHINE
including:
One Song Away
The Honest Truth
Do What You Do
Do Well
The Fightin' Side Of Me
Rise And Shine

E 30107*

Tammy's Greatest Hits
Tammy Wynette
including:
D-I-V-O-R-C-E
Apartment #9
Your Good Girl's Gonna Go Bad
Almost Persuaded
Stand By Your Man

BN 26486*

DAVID HOUSTON
INCLUDING:
THIS TRAIN/SWING LOW, SWEET CHARIOT
OLD TIME RELIGION/OH HAPPY DAY
WHEN THE SAINTS GO MARCHING IN

BN 26482*

JOHNNY CASH AT SAN QUENTIN
including:
A Boy Named Sue/Wanted Man/I Walk The Line
Starkville City Jail/San Quentin

CS 9827*

DAVID HOUSTON
BABY, BABY
including:
Baby, Baby/Homecoming/Don't Mention Tomorrow
Watching My World Walk Away/I Thought I'd Die

BN 26539*

TOMMY CASH
SIX WHITE HORSES
including:
I'm So Afraid Of Losing You Again
Okie From Muskogee/The Long Black Veil
Green, Green Grass Of Home/Rise And Shine

BN 26535*

Tammy's Touch
Tammy Wynette
FEATURING:
I'LL SEE HIM THROUGH
INCLUDING:
A LIGHTER SHADE OF BLUE
HE LOVES ME ALL THE WAY
LONELY DAYS
LOVE ME, LOVE ME

BN 26549*

Lester Flatt & Earl Scruggs
One Last Time
Final Fling (Just For Kicks)
including:
Maggie's Farm/A Boy Named Sue
I Walk The Line/Wanted Man/One More Night

CS 9945*

20 All-Time Great Recordings In A Deluxe 2-Record Set
The World Of Tammy Wynette
HONEY YESTERDAY
ODE TO BILLIE JOE
THE LEGEND OF BONNIE AND CLYDE
WHERE COULD YOU GO (BUT TO HER)
and more

EGP 503*

DAVID HOUSTON
WONDERS OF THE WINE
including:
I DO MY SWINGING AT HOME
If God Can Forgive Me/Okie From Muskogee
Bridge Over Troubled Water
Wonders Of The Wine

E 30108*

CHARLIE RICH
BOSS MAN
including:
Big Boss Man
I Do My Swingin' At Home
Nice 'N' Easy
Down On The River
Hello, Darlin'

E 30214

On Columbia and Epic Records



*Also available on tape

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TOP COUNTRY ALBUMS

Pos.	TITLE	ARTIST	(Label)
1.	THE BEST OF CHARLEY PRIDE	Charley Pride	(RCA Victor)
2.	JUST PLAIN CHARLEY	Charley Pride	(RCA Victor)
3.	OKIE FROM MUSKOGEE	Merle Haggard	(Capitol)
4.	HELLO, I'M JOHNNY CASH	Johnny Cash	(Columbia)
5.	TAMMY WYNETTE'S GREATEST HITS	Tammy Wynette	(Epic)
6.	CHARLEY PRIDE'S 10th ALBUM	Charley Pride	(RCA Victor)
7.	THE WAYS TO LOVE A MAN	Tammy Wynette	(Epic)
8.	JOHNNY CASH AT SAN QUENTIN	Johnny Cash	(Columbia)
9.	TAMMY'S TOUCH	Tammy Wynette	(Epic)
10.	BABY BABY	David Houston	(Epic)
11.	BEST OF JERRY LEE LEWIS	Jerry Lee Lewis	(Smash)
12.	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU	Conway Twitty	(Decca)
13.	STORY SONGS OF THE TRAINS AND RIVERS	Johnny Cash & the Tennessee Two	(Sun)
14.	PORTER WAYNE & DOLLY REBECCA	Porter Wagoner & Dolly Parton	(RCA Victor)
15.	MY WOMAN, MY WOMAN, MY WIFE	Marty Robbins	(Columbia)
16.	HANK WILLIAMS' GREATEST HITS	Hank Williams	(MGM)

Pos.	TITLE	ARTIST	(Label)
17.	WINGS UPON YOUR HORNS	Loretta Lynn	(Decca)
18.	TALL DARK STRANGER	Buck Owens	(Capitol)
19.	THE WORLD OF JOHNNY CASH	Johnny Cash	(Columbia)
20.	YOU GOT-TA HAVE A LICENSE	Porter Wagoner	(RCA Victor)
21.	WAYLON	Waylon Jennings	(RCA Victor)
22.	TRY A LITTLE KINDNESS	Glen Campbell	(Capitol)
23.	GOLDEN HITS, VOL. II	Johnny Cash	(Sun)
24.	WE'RE GONNA GET TOGETHER	Buck Owens & Susan Raye	(Capitol)
25.	GOLDEN CREAM OF THE COUNTRY	Jerry Lee Lewis	(Sun)
26.	IT'S JUST A MATTER OF TIME	Sonny James	(Capitol)
27.	A PORTRAIT OF MERLE HAGGARD	Merle Haggard	(Capitol)
28.	FROM VEGAS TO MEMPHIS/FROM MEMPHIS TO VEGAS	Elvis Presley	(RCA Victor)
29.	HELLO DARLIN'	Conway Twitty	(Decca)
30.	THE EVERLOVIN' SOUL OF ROY CLARK	Roy Clark	(Dot)
31.	SHE EVEN WOKE ME UP TO SAY GOODBYE	Jerry Lee Lewis	(Smash)
32.	BIG IN VEGAS	Buck Owens	(Capitol)
33.	A TASTE OF COUNTRY	Jerry Lee Lewis	(Sun)
34.	OH HAPPY DAY	Glen Campbell	(Capitol)

Pos.	TITLE	ARTIST	(Label)
35.	GLEN CAMPBELL "LIVE"	Glen Campbell	(Capitol)
36.	WHERE GRASS WON'T GROW	George Jones	(Musicor)
37.	YOU AIN'T HEARD NOTHING YET	Danny Davis & the Nashville Brass	(RCA Victor)
38.	HANK WILLIAMS JR. LIVE AT COBO HALL, DETROIT	Hank Williams Jr.	(MGM)
39.	MY BLUE RIDGE MOUNTAIN BOY	Dolly Parton	(RCA Victor)
40.	MOVING ON	Danny Davis & the Nashville Brass	(RCA Victor)
41.	WORLD OF TAMMY WYNETTE	Tammy Wynette	(Epic)
42.	SIX WHITE HORSES	Tommy Cash	(Epic)
43.	THE FAIREST OF THEM ALL	Dolly Parton	(RCA Victor)
44.	SWITCHED ON NASHVILLE: COUNTRY MOOG	Gil Trythall	(Athena)
45.	FIGHTIN' SIDE OF ME	Merle Haggard	(Capitol)
46.	BIRDS OF A FEATHER	Jack Blanchard & Misty Morgan	(Wayside)
47.	SONGS THAT MADE COUNTRY GIRLS FAMOUS	Lynn Anderson	(Chart)
48.	LORETTA LYNN WRITES 'EM AND SINGS 'EM	Loretta Lynn	(Decca)
49.	LORD IS THAT ME	Jack Greene	(Decca)
50.	MY LOVE/YOU KEEP ME HANGIN' ON	Sonny James	(Capitol)

TOP COUNTRY ARTISTS

SINGLES

Pos.	ARTIST	(Label)	Number of records on charts
1.	SONNY JAMES	(Capitol)	3
2.	CHARLEY PRIDE	(RCA Victor)	4
3.	MERLE HAGGARD & THE STRANGERS	(Capitol)	4
4.	JERRY LEE LEWIS	(Smash, Sun, Mercury)	5
5.	LYNN ANDERSON	(Columbia, Chart)	5
6.	CONWAY TWITTY	(Decca)	2
7.	TOM T. HALL	(Mercury)	3
8.	DAVID HOUSTON	(Epic)	3
9.	GLEN CAMPBELL	(Capitol)	6
10.	LORETTA LYNN	(Decca)	3
11.	TAMMY WYNETTE	(Epic)	3
12.	JOHNNY CASH	(Columbia)	5
13.	RAY PRICE	(Columbia)	3
14.	JACK BLANCHARD & MISTY MORGAN	(Wayside)	3
15.	MEL TILLIS	(MGM, Kapp)	3
16.	BUCK OWENS & HIS BUCKAROOS	(Capitol)	5
17.	TOMMY CASH	(Epic)	3
18.	FARON YOUNG	(Mercury)	3
19.	BILLY WALKER	(MGM, Monument)	3
20.	DOLLY PARTON	(RCA Victor)	5
21.	MARTY ROBBINS	(Columbia)	3
22.	WAYLON JENNINGS	(RCA Victor)	3
23.	PORTER WAGONER & DOLLY PARTON	(RCA Victor)	3
24.	BILL ANDERSON	(Decca)	3
25.	HANK WILLIAMS JR.	(MGM)	3

Pos.	ARTIST	(Label)	Number of records on charts
26.	ROY DRUSKY	(Mercury)	3
27.	GEORGE JONES & THE JONES BOYS	(Musicor)	3
28.	DAVE DUDLEY	(Mercury)	2
29.	JEAN SHEPARD	(Capitol)	3
30.	JACK GREENE	(Decca)	4
31.	BUCK OWENS & SUSAN RAYE	(Capitol)	3
32.	BILL ANDERSON & JAN HOWARD	(Decca)	2
33.	PORTER WAGONER	(RCA Victor)	7
34.	CONNIE SMITH	(RCA Victor)	4
35.	SUSAN RAYE	(Capitol)	5
36.	ROY CLARK	(Dot)	4
37.	ELVIS PRESLEY	(RCA Victor)	4
38.	DON GIBSON	(Hickory)	4
39.	GEORGE HAMILTON IV	(RCA Victor)	4
40.	KENNY PRICE	(RCA Victor)	2
41.	JEANNIE C. RILEY	(Plantation)	2
42.	JAN HOWARD	(Decca)	3
43.	DEL REEVES	(United Artists)	4
44.	JIM REEVES	(RCA Victor)	2
45.	BOBBY LORD	(Decca)	3
46.	FERLIN HUSKY	(Capitol)	3
47.	EDDY ARNOLD	(RCA Victor)	4
48.	JERRY REED	(RCA Victor)	2
49.	ANTHONY ARMSTRONG JONES	(Chart)	3
50.	JOHNNY CASH & JUNE CARTER	(Columbia)	1

Pos.	ARTIST	(Label)	Number of records on charts
51.	JOHNNY & JONIE MOSBY	(Capitol)	3
52.	SKEETER DAVIS	(RCA Victor)	4
53.	BOBBY LEWIS	(United Artists)	2
54.	WANDA JACKSON	(Capitol)	3
55.	ARLENE HARDIN	(Columbia)	3
56.	BOBBY BARE	(Mercury, RCA Victor)	3
57.	DON GIBSON & DOTTIE WEST	(RCA Victor)	2
58.	DOTTIE WEST	(RCA Victor)	4
59.	CARL SMITH	(Columbia)	3
60.	DICK CURLESS	(Capitol)	2
61.	FREDDIE HART	(Capitol)	3
62.	KENNY VERNON & LAWANDA LINDSEY	(Chart)	2
63.	BOBBIE GENTRY & GLEN CAMPBELL	(Capitol)	1
64.	JOHNNY BUSH	(Stop)	3
65.	BOB LUMAN	(Epic, Hickory)	4
66.	BOBBIE GENTRY	(Capitol)	2
67.	BILLIE JO SPEARS	(Capitol)	2
68.	NAT STUCKEY	(RCA Victor)	4
69.	BUDDY ALAN	(Capitol)	3
70.	GUY DRAKE	(Royal American)	1
71.	TOMPALL & THE GLASER BROTHERS	(MGM)	2
72.	LAWANDA LINDSEY	(Chart)	3
73.	SLIM WHITMAN	(Imperial, United Artists)	2
74.	JACK GREENE & JEANNIE SEELY	(Decca)	1

Pos.	ARTIST	(Label)	Number of records on charts
75.	NORRO WILSON	(Mercury)	1
76.	JIM ED BROWN	(RCA Victor)	3
77.	BARBARA MANDRELL	(Columbia)	1
78.	LUKE THE DRIFTER JR.	(MGM)	2
79.	JOHN WESLEY RYLES I	(Columbia)	2
80.	WARNER MACK	(Decca)	2
81.	COMPTON BROTHERS	(Dot)	2
82.	DAVID ROGERS	(Columbia)	2
83.	HENSON CARGILL	(Monument)	1
84.	JIM NESBITT	(Chart)	1
85.	BARBARA FAIRCHILD	(Columbia)	2
86.	BILL PHILLIPS	(Decca)	3
87.	WILLIE NELSON	(RCA Victor, Liberty)	2
88.	DEL REEVES & PENNY DeHAVEN	(United Artists)	1
89.	BOBBY G. RICE	(Royal American)	2
90.	JUNE CARTER (with Johnny Cash)	(Columbia)	1
91.	GEORGE KENT	(Mercury)	2
92.	GEORGE MORGAN	(Stop)	1
93.	PATTI PAGE	(Columbia)	1
94.	ROGER MILLER	(Mercury, Smash)	2
95.	ANNE MURRAY	(Capitol)	1
96.	HANK WILLIAMS & LOIS JOHNSON	(MGM)	1
97.	JEANNIE SEELY	(Decca)	2
98.	PENNY DeHAVEN	(Imperial, United Artists)	4
99.	CHARLIE LOUVIN	(Capitol)	2
100.	BOBBY VINTON	(Epic)	1

ALBUMS

Pos.	ARTIST	(Label)	Number of records on charts
1.	CHARLEY PRIDE	(RCA Victor)	4
2.	JOHNNY CASH	(Columbia, Sun)	10
3.	MERLE HAGGARD	(Capitol)	5
4.	TAMMY WYNETTE	(Epic)	4
5.	JERRY LEE LEWIS	(Smash, Mercury, Sun)	8
6.	BUCK OWENS	(Capitol)	4
7.	GLEN CAMPBELL	(Capitol)	4
8.	DOLLY PARTON	(RCA Victor)	6
9.	CONWAY TWITTY	(Decca)	2
10.	SONNY JAMES	(Capitol)	3
11.	LORETTA LYNN	(Decca)	3
12.	PORTER WAGONER	(RCA Victor)	5
13.	ELVIS PRESLEY	(RCA Victor)	4
14.	HANK WILLIAMS JR.	(MGM)	4

Pos.	ARTIST	(Label)	Number of records on charts
15.	DAVID HOUSTON	(Epic)	4
16.	DANNY DAVIS & THE NASHVILLE BRASS	(RCA Victor)	2
17.	PORTER WAGONER & DOLLY PARTON	(RCA Victor)	3
18.	MARTY ROBBINS	(Columbia)	2
19.	ROY CLARK	(Dot)	2
20.	LYNN ANDERSON	(Columbia, Chart)	4
21.	JACK GREENE	(Decca)	4
22.	WAYLON JENNINGS	(RCA Victor)	1
23.	GEORGE JONES	(Musicor)	2
24.	BUCK OWENS & SUSAN RAYE	(Capitol)	1
25.	RAY PRICE	(Columbia)	3
26.	EDDY ARNOLD	(RCA Victor)	5

Pos.	ARTIST	(Label)	Number of records on charts
27.	TOMMY CASH	(Epic)	2
28.	GIL TRYTHALL	(Athena)	1
29.	JACK BLANCHARD & MISTY MORGAN	(Wayside)	1
30.	BILL ANDERSON & JAN HOWARD	(Decca)	2
31.	JACK GREENE & JEANNIE SEELY	(Decca)	1
32.	TOM T. HALL	(Mercury)	2
33.	JERRY LEE LEWIS & LINDA GAIL LEWIS	(Smash)	1
34.	BILL ANDERSON	(Decca)	4
35.	FARON YOUNG	(Mercury)	3
36.	CONNIE SMITH	(RCA Victor)	3

Pos.	ARTIST	(Label)	Number of records on charts
37.	FLOYD CRAMER	(RCA Victor)	1
38.	JIM REEVES	(RCA Victor)	1
39.	DAVE DUDLEY	(Mercury)	3
40.	JEANNIE C. RILEY	(Plantation)	2
41.	BOBBY GOLDSBORO	(United Artists)	2
42.	GUY DRAKE	(Royal American)	2
43.	MICHAEL PARKS	(MGM)	1
44.	JAN HOWARD	(Decca)	3
45.	JEAN SHEPARD	(Capitol)	1
46.	MEL TILLIS	(MGM)	2
47.	COMPTON BROTHERS	(Dot)	1
48.	FERLIN HUSKY	(Capitol)	1
49.	WEBB PIERCE	(Decca)	1
50.	BOBBIE GENTRY	(Capitol)	1



CHARLEY PRIDE



SONNY JAMES

When you're in Nashville



You're in DOT Country

Jack Barlow

Clyde Beavers

Roy Clark

Hank Cochran

Compton Brothers

Bill Eustis

Bonnie Guitar

The LeGarde's

Peggy Little

Tommy Overstreet

Curtis Potter

Bob Regan & Lucille Starr

Ronnie Shaw

Joe Stampley

Darrell Statler

Red Steagall

Mary Taylor

Hank Thompson

Diana Trask

Dale Ward

Joe Allison

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**Country Music
hits on
DOT RECORDS**





LYNN ANDERSON



DANNY DAVIS



TAMMY WYNETTE



JACK BLANCHARD,
MISTY MORGAN

TOP ARTISTS BY CATEGORY

TOP MALE VOCALIST

SINGLES

Pos.	ARTIST (Label)	Number of records on chart
1.	SONNY JAMES (Capitol)	3
2.	CHARLEY PRIDE (RCA Victor)	4
3.	MERLE HAGGARD (Capitol)	4
4.	JERRY LEE LEWIS (Smash, Sun, Mercury)	5
5.	CONWAY TWITTY (Decca)	2
6.	TOM T. HALL (Mercury)	3
7.	DAVID HOUSTON (Epic)	3
8.	GLEN CAMPBELL (Capitol)	6
9.	JOHNNY CASH (Columbia)	5
10.	RAY PRICE (Columbia)	3
11.	MEL TILLIS (MGM, Kapp)	3
12.	BUCK OWENS (Capitol)	5
13.	TOMMY CASH (Epic)	3
14.	FARON YOUNG (Mercury)	3
15.	BILLY WALKER (MGM, Monument)	3
16.	MARTY ROBBINS (Columbia)	3
17.	WAYLON JENNINGS (RCA Victor)	3
18.	BILL ANDERSON (Decca)	3
19.	HANK WILLIAMS JR. (MGM)	3
20.	ROY DRUSKY (Mercury)	3
21.	GEORGE JONES (Musicor)	3
22.	DAVE DUDLEY (Mercury)	2
23.	JACK GREENE (Decca)	4
24.	PORTER WAGONER (RCA Victor)	7
25.	ROY CLARK (Dot)	4

ALBUMS

Pos.	ARTIST (Label)	Number of records on chart
1.	CHARLEY PRIDE (RCA Victor)	4
2.	JOHNNY CASH (Columbia, Sun)	10
3.	MERLE HAGGARD (Capitol)	5
4.	JERRY LEE LEWIS (Smash, Mercury, Sun)	8

5.	BUCK OWENS (Capitol)	4
6.	GLEN CAMPBELL (Capitol)	4
7.	CONWAY TWITTY (Decca)	2
8.	SONNY JAMES (Capitol)	3
9.	PORTER WAGONER (RCA Victor)	5
10.	ELVIS PRESLEY (RCA Victor)	4
11.	HANK WILLIAMS JR. (MGM)	4
12.	DAVID HOUSTON (Epic)	4
13.	MARTY ROBBINS (Columbia)	2
14.	ROY CLARK (Dot)	2
15.	JACK GREENE (Decca)	4
16.	WAYLON JENNINGS (RCA Victor)	1
17.	GEORGE JONES (Musicor)	2
18.	RAY PRICE (Columbia)	3
19.	EDDY ARNOLD (RCA Victor)	5
20.	TOMMY CASH (Epic)	2
21.	GIL TRYTHALL (Athena)	1
22.	TOM T. HALL (Mercury)	2
23.	BILL ANDERSON (Decca)	4
24.	FARON YOUNG (Mercury)	3
25.	FLOYD CRAMER (RCA Victor)	1

TOP FEMALE VOCALIST

SINGLES

Pos.	ARTIST (Label)	Number of records on chart
1.	LYNN ANDERSON (Columbia, Chart)	5
2.	LORETTA LYNN (Decca)	3
3.	TAMMY WYNETTE (Epic)	3
4.	DOLLY PARTON (RCA Victor)	5
5.	JEAN SHEPARD (Capitol)	3
6.	CONNIE SMITH (RCA Victor)	4
7.	SUSAN RAYE (Capitol)	5
8.	JEANNIE C. RILEY (Plantation)	2
9.	JAN HOWARD (Decca)	3
10.	SKEETER DAVIS (RCA Victor)	4
11.	WANDA JACKSON (Capitol)	3
12.	ARLENE HARDIN (Columbia)	3
13.	DOTTIE WEST (RCA Victor)	2

14.	BOBBIE GENTRY (Capitol)	2
15.	BILLIE JO SPEARS (Capitol)	2
16.	LAWANDA LINDSEY (Chart)	3
17.	BARBARA MANDRELL (Columbia)	1
18.	BARBARA FAIRCHILD (Columbia)	2
19.	JUNE CARTER (Columbia)	1
20.	PATTI PAGE (Columbia)	1

ALBUMS

Pos.	ARTIST (Label)	Number of records on chart
1.	TAMMY WYNETTE (Epic)	4
2.	DOLLY PARTON (RCA Victor)	6
3.	LORETTA LYNN (Decca)	3
4.	LYNN ANDERSON (Columbia, Chart)	4
5.	SUSAN RAYE (Capitol)	1
6.	CONNIE SMITH (RCA Victor)	3
7.	JEANNIE C. RILEY (Plantation)	2
8.	JAN HOWARD (Decca)	3
9.	JEANNIE SEELY (Decca)	1
10.	LINDA GAIL LEWIS (Smash)	1
11.	JEAN SHEPARD (Capitol)	1
12.	BOBBIE GENTRY (Capitol)	1
13.	NORMA JEAN (RCA Victor)	1
14.	LIZ ANDERSON (RCA Victor)	1
15.	PEGGY SUE (Decca)	1

TOP DUOS & GROUPS

SINGLES

Pos.	ARTIST (Label)	Number of records on chart
1.	JACK BLANCHARD & MISTY MORGAN (Wayside)	3
2.	PORTER WAGONER & DOLLY PARTON (RCA Victor)	3
3.	BUCK OWENS & SUSAN RAYE (Capitol)	3
4.	BILL ANDERSON & JAN HOWARD (Decca)	2

5.	JOHNNY CASH & JUNE CARTER (Columbia)	1
6.	JOHNNY & JONIE MOSBY (Capitol)	3
7.	DON GIBSON & DOTTIE WEST (RCA Victor)	2
8.	KENNY VERNON & LAWANDA LINDSEY (Chart)	2
9.	BOBBIE GENTRY & GLEN CAMPBELL (Capitol)	1
10.	TOMPALL & THE GLASER BROTHERS (MGM)	2
11.	JACK GREENE & JEANNIE SEELY (Decca)	1
12.	COMPTON BROTHERS (Dot)	2
13.	DEL REEVES & PENNY DE HAVEN (United Artist)	1
14.	HANK WILLIAMS JR. & LOIS JOHNSON (MGM)	1
15.	BILL WILBURNE & KATHY MORRISON (United Artist)	1

ALBUMS

Pos.	ARTIST (Label)	Number of records on chart
1.	DANNY DAVIS & THE NASHVILLE BRASS (RCA Victor)	2
2.	PORTER WAGONER & DOLLY PARTON (RCA Victor)	3
3.	BUCK OWENS & SUSAN RAYE (Capitol)	1
4.	JACK BLANCHARD & MISTY MORGAN (Wayside)	1
5.	BILL ANDERSON & JAN HOWARD (Decca)	2
6.	JACK GREENE & JEANNIE SEELY (Decca)	1
7.	JERRY LEE LEWIS & LINDA GAIL LEWIS (Smash)	1
8.	COMPTON BROTHERS (Dot)	1
9.	WILLBURN BROTHERS (Decca)	1
10.	LESTER FLATT & EARL SCRUGGS (Columbia)	1

TOP COUNTRY PUBLISHERS

Pos.	TITLE (Number of Records on Chart)
1.	TREE, BMI (26)
2.	BLUE BOOK, BMI (22)
3.	NEWKEYS, BMI (11)
4.	GALLICO, BMI (14)
5.	ALGEE, BMI (6)
6.	COMBINE, BMI (11)
7.	BLUE CREST, BMI (13)
8.	SURE-FIRE, BMI (10)
9.	ACUFF-ROSE, BMI (14)
10.	SINGLETON, BMI (7)
11.	WILDERNESS, BMI (7)
12.	CEDARWOOD, BMI (7)

Pos.	TITLE (Number of Records on Chart)
13.	BACK BAY, BMI (3)
14.	STALLION, BMI (3)
15.	HALL-CLEMENT, BMI (3)
16.	ENDEN, BMI (3)
17.	WINDOW, BMI (6)
18.	CONTENTION, SESAC (6)
19.	HOUSE OF CASH, BMI (3)
20.	JOBETE, BMI (2)
21.	TWITTY BIRD, BMI (1)
22.	DUCHESS, BMI (2)
23.	OWEPAR, BMI (4)
24.	MARSON, BMI (2)
25.	CHAMPION, BMI (4)

Pos.	TITLE (Number of Records on Chart)
26.	HOUSE OF BRYANT, BMI (2)
27.	HILL & RANGE, BMI (7)
28.	FORREST HILLS, BMI (3)
29.	MARIPOSA, BMI (1)
30.	BUCKHORN, BMI (1)
31.	JACK, BMI (2)
32.	MINSTREL, BMI (2)
33.	LOWERY, BMI (5)
34.	VECTOR, BMI (2)
35.	HASTINGS, BMI (2)
36.	FAITHFUL VIRTUE, BMI (1)
37.	CENTRAL SONGS, BMI (7)
38.	PASSKEY, BMI (4)

Pos.	TITLE (Number of Records on Chart)
39.	PEER INTERNATIONAL, BMI (3)
40.	ROBERTSON, ASCAP (1)
41.	JACK & BILL, ASCAP (2)
42.	HARTACK, BMI (1)
43.	SAWGRASS, BMI (2)
44.	SHADE TREE, BMI (1)
45.	CRAZY CAJUN, BMI (1)
46.	HI-LO, BMI (3)
47.	ENSIGN, BMI (2)
48.	ARC, BMI (2)
49.	MOSS ROSE, BMI (3)
50.	CRESTMOR, BMI (1)

TOP COUNTRY LABELS

SINGLES

Pos.	LABEL (Number of Records on Chart)	Pos.	LABEL (Number of Records on Chart)	Pos.	LABEL (Number of Records on Chart)	Pos.	LABEL (Number of Records on Chart)		
1.	CAPITOL (63)	12.	SUN (4)	18.	HICKORY (6)	24.	LIBERTY (2)	29.	REPRISE (1)
2.	RCA VICTOR (65)	13.	KAPP (5)	19.	ROYAL AMERICAN (4)	25.	CERTRON (1)	30.	MEGA (1)
3.	DECCA (42)	14.	MONUMENT (9)	20.	SMASH (3)	26.	BARNABY (1)	31.	MTA (1)
4.	COLUMBIA (41)	15.	MUSICOR (3)	21.	IMPERIAL (6)	27.	DUNHILL (1)	32.	SHOW BIZ (2)
5.	MERCURY (17)	16.	PLANTATION (4)	22.	STARDAY (3)	28.	METROMEDIA (2)	33.	PAULA (1)
6.	EPIC (20)	17.	STOP (5)	23.	REPUBLIC (3)			34.	ABC (1)
7.	MGM (12)								
8.	CHART (15)								
9.	UNITED ARTISTS (16)								
10.	DOT (15)								
11.	WAYSIDE (5)								

ALBUMS

Pos.	LABEL (Number of Records on Chart)	Pos.	LABEL (Number of Records on Chart)	Pos.	LABEL (Number of Records on Chart)	Pos.	LABEL (Number of Records on Chart)		
1.	RCA VICTOR (36)	5.	DECCA (19)	8.	SMASH (4)	14.	WAYSIDE (1)	18.	KAPP (1)
2.	CAPITOL (24)	6.	SUN (11)	9.	MERCURY (12)	15.	PLANTATION (3)	19.	HICKORY (1)
3.	EPIC (11)	7.	MGM (9)	10.	DOT (4)	16.	UNITED ARTISTS (4)	20.	BARNABY (1)
4.	COLUMBIA (14)					17.	ROYAL AMERICAN (2)	21.	WARNER BROS. (1)



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ARTIST DISCOGRAPHY

SINGLES

This is an up-to-date tabulation, by artist, of all the records that made Top 10 in Billboard's Country singles charts from May 15, 1948 through the chart in the September 26, 1970 issue, a total of 1,367 records in the 22-year period. Artists are ranked according to the greatest number of Top 10 records for the period involved. The listing also shows the number of those records that made the No. 1 position.

NOTE: The totals contain 65 records where the tune was recorded by two artists on the same recording—(e.g., Dolly Parton and Porter Wagoner)—each known in his or her own right. Each artist received full credit for the record involved. In three instances the recording contained three artists, and the same credit procedure was followed. The total of No. 1 listings contain eight records where two artists were on the same recording, and the same crediting was applied.

Artist	Top 10 Singles	No. 1 Singles
Eddy Arnold	71	20
Webb Pierce	43	9
Jim Reeves	43	8
Johnny Cash	38	8
Buck Owens	35	19
Ray Price	34	4
Hank Snow	33	5
Red Foley	31	5
Faron Young	29	2
Marty Robbins	28	12
Hank Williams	28	7
George Jones	28	3
Carl Smith	26	4
Kitty Wells	25	2
Sonny James	23	16
Hank Thompson	23	1
Bill Anderson	21	5
Ernest Tubb	21	1
Porter Wagoner	20	1
Loretta Lynn	18	3
Merle Haggard	16	8
David Houston	15	6
Jerry Lee Lewis	15	4
Don Gibson	15	2
Connie Smith	14	1
Elvis Presley	13	6
Lefty Frizzell	13	3
Jimmy Wakely	13	3
Roy Drusky	13	1
Glen Campbell	11	4
Charley Pride	11	4
Roger Miller	11	3
Tennessee Ernie Ford	11	2
Stonewall Jackson	11	2
Billy Walker	11	1
Warner Mack	11	—
Tammy Wynette	10	8
Dave Dudley	10	1
Skeeter Davis	10	—
Wilburn Brothers	10	—
Jack Greene	9	5
Ernest Ashworth	9	—
Bobby Bare	9	—
George Hamilton IV	9	—
Patsy Cline	8	2
Cowboy Copas	8	2
Hank Locklin	8	1
George Morgan	8	1
Waylon Jennings	8	—
Jimmy "C" Newman	8	—
Dolly Parton	8	—
Conway Twitty	7	4
Ferlin Husky	7	3
Jimmy Dean	7	2
Johnny Horton	7	2
Del Reeves	7	1
Jean Shepard	7	1
Margaret Whiting	7	1
Everly Brothers	6	4
Jimmy Dickens	6	1
Tom T. Hall	6	1
Claude King	6	1
Hank Williams Jr.	6	—
Johnny & Jack	6	—
Dottie West	6	—
Slim Whitman	6	—
Gene Autry	5	1
Lester Flatt & Earl Scruggs	5	1
Jan Howard	5	1
Moon Mullican	5	1
Wynn Stewart	5	1
Lynn Anderson	5	—
Jimmy Rodgers	5	—
Pee Wee King	4	1

Label	Top 10 Singles	No. 1 Singles
Red Sovine	4	1
June Carter	4	—
Tommy Collins	4	—
Stoney Cooper & Wilma Lee	4	—
Claude Gray	4	—
Burl Ives	4	—
Louvin Brothers	4	—
Bill Phillips	4	—
Tex Ritter	4	—
Mel Tillis	4	—
Bobby Helms	3	2
The Browns	3	1
Rex Allen	3	—
Elton Britt	3	—
The Carlisles	3	—
Tommy Cash	3	—
Roy Clark	3	—
Bonnie Guitar	3	—
Stuart Hamblen	3	—
Wanda Jackson	3	—
Rose Maddox	3	—
Rick Nelson	3	—
Norma Jean	3	—
Kenny Price	3	—
Statler Brothers	3	—
Nat Stuckey	3	—
Floyd Tillman	3	—
T. Texas Tyler	3	—
Charlie Walker	3	—
Tex Williams	3	—
Jeannie C. Riley	4	1
Leon Ashley	2	1
Jack Blanchard & Misty Morgan	2	1
Carl Butler & Pearl	2	1
Henson Cargill	2	1
Hawkshaw Hawkins	2	1
Leroy Van Dyke	2	1
Liz Anderson	2	—
Andrews Sisters	2	—
Carl Belew	2	—
Bonnie Lou	2	—
Wilma Burgess	2	—
Jack Cardwell	2	—
Johnny Darrell	2	—
Tommy Duncan	2	—
Betty Foley	2	—
Bob Gallion	2	—
Goldie Hill	2	—
Homer & Jethro	2	—
Eddie Kirk	2	—
Bobby Lewis	2	—
Charlie Louvin	2	—
Skeets McDonald	2	—
Frankie Miller	2	—
Ned Miller	2	—
Willie Nelson	2	—
Carl Perkins	2	—
Lewis Pruitt	2	—
Jeannie Seely	2	—
Jimmie Skinner	2	—
Warren Smith	2	—
Texas Troubadours	2	—
Justin Tubb	2	—
Freddy Weller	2	—
Marion Worth	2	—
Ginny Wright	2	—
Davis Sisters	1	1
Bobby Goldsboro	1	1
George James	1	1
Priscilla Mitchell	1	1
Johnny Norton	1	1
Wayne Raney	1	1
Hugo Winterhalter	1	1
Sheb Wooley	1	1
Johnny Wright	1	1
Eddy Anderson	1	—
Chet Atkins	1	—
Benny Barnes	1	—
Les Baxter	1	—
Jeanne Black	1	—
Johnny Bond	1	—
Margie Bowes	1	—
Owen Bradley Quintet	1	—
Walter Brennan	1	—
Jim Edward Brown	1	—
Johnny Bush	1	—
Jimmy "C" Cannon	1	—
Bill Carlisle	1	—
Anita Carter	1	—
Ben Colder	1	—
Shirley Collie	1	—
Orville Couch	1	—
Floyd Cramer	1	—

Label	Top 10 Singles	No. 1 Singles
Simon Crum	1	—
Dick Curless	1	—
Jimmy Dolan	1	—
Guy Drake	1	—
Rusty Draper	1	—
Delmore Brothers	1	—
Arlie Duff	1	—
Bobby Edwards	1	—
Ralph Emery	1	—
Bill Franklin	1	—
Linda Gail	1	—
Bobbie Gentry	1	—
Darryl Glenn	1	—
Roy Godfrey	1	—
Billy Grammer	1	—
Billy Gray	1	—
Harden Trio	1	—
Jimmy Heap	1	—
Tiny Hill	1	—
Jimmy & Johnny	1	—
Anthony Armstrong Jones	1	—
Grandpa Jones	1	—
Bill Justis	1	—
Merle Kilgore	1	—
Dave Landers	1	—
Jim Lowe	1	—
Bob Luman	1	—
Judy Lynn	1	—
Marlin Sisters	1	—
Leon McAuliff	1	—
Bud Messner	1	—
Jody Miller	1	—
Robert Mitchum	1	—
Vaughn Monroe Ork.	1	—
Melba Montgomery	1	—
Clyde Moody	1	—
Al Morgan Ork.	1	—
Jim Nesbitt	1	—
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Patti Page	1	—
Johnny Paycheck	1	—
Leon Payne	1	—
Minnie Pearl	1	—
Charlie Philips	1	—
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The Pinetoppers	1	—
Marvin Rainwater	1	—
Jack Reno	1	—
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Rusty & Doug	1	—
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Kay Starr	1	—
Johnny Tillotson	1	—
Michael Torok	1	—
Gene Vincent	1	—
Billy Edd Wheeler	1	—
Slim Willet	1	—
Willis Brothers	1	—
Bob Willis	1	—
Hal Willis	1	—
Johnnie Lee Willis	1	—
Don Winters	1	—
Mac Wiseman	1	—
Del Woods	1	—
Gene Woods	1	—
Frankie Yankovic	1	—

ALBUMS

This is an up-to-date tabulation, by artist, of all LP's that made Top 10 in Billboard's Country LP charts from their inception in 1964 through the chart appearing in the September 26, 1970 issue. Artists are ranked below according to the greatest number of Top 10 LP's for the period involved. The list also shows the number of those LP's that reached No. 1 on the chart.

NOTE: The totals include 23 listings where the albums were recorded with two artists on the same recording—(e.g., Dolly Parton and Porter Wagoner)—each known in

(Continued on page CM-16)



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ARTIST DISCOGRAPHY

• Continued from page CM-14

his or her own right. Each artist received credit for the album involved in the listings.

Artist	Top 10 LP's	No. 1 LP's
Buck Owens	23	12
Johnny Cash	19	6
Merle Haggard	15	4
George Jones	15	1
Loretta Lynn	14	3
Eddy Arnold	13	9
Buckaroos	13	7
Glen Campbell	13	7
Sonny James	13	2
Bill Anderson	12	1
Jim Reeves	11	4
Ray Price	10	3
Porter Wagoner	10	—
Tammy Wynette	9	2
Marty Robbins	9	—
Charley Pride	8	4
Jerry Lee Lewis	7	—
Connie Smith	6	3
Jack Greene	6	2
David Houston	5	1
Hank Williams Jr.	5	1
Bobby Bare	5	—
Waylon Jennings	5	—
Dolly Parton	5	—
Conway Twitty	5	—
Roger Miller	4	1

Artist	Top 10 LP's	No. 1 LP's
Johnny Wright	1	—
Kitty Wells	4	—
Chet Atkins	3	1
Dave Dudley	3	—
Lester Flatt & Earl Scruggs	3	—
Jan Howard	3	—
Ernest Tubbs	3	—
Bobbie Gentry	2	2
Lynn Anderson	2	1
Jimmy Dean	2	1
Jeannie C. Riley	2	1
Hank Snow	2	1
Jim Edward Brown	2	—
Wilma Burgess	2	—
Roy Clark	2	—
Danny Davis & the Nashville Brass	2	—
Stonewall Jackson	2	—
Charlie Louvin	2	—
Willie Nelson	2	—
Norma Jean	2	—
Elvis Presley	2	—
Del Reeves	2	—
Jean Shepard	2	—
Hank Thompson	2	—
Dottie West	2	—
Wilburn Brothers	2	—
Faron Young	2	—
Bobby Goldsboro	1	1
S/Sgt. Barry Sadler	1	1
Wynn Stewart	1	1
Leon Ashley	1	—
Phil Baugh	1	—
Brazos Valley Boys	1	—

Artist	Top 10 LP's	No. 1 LP's
Carl Butler & Pearl	1	—
Henson Cargill	1	—
June Carter	1	—
Patsy Cline	1	—
Floyd Cramer	1	—
Skeeter Davis	1	—
Jimmy Dickens	1	—
Roy Drusky	1	—
Lefty Frizzell	1	—
Don Gibson	1	—
Harden Trio	1	—
George Hamilton IV	1	—
Wanda Jackson	1	—
Leapy Lee	1	—
Linda Gail Lewis	1	—
Warner Mack	1	—
Meiba Montgomery	1	—
George Morgan	1	—
Jimmy Newman	1	—
Bonnie Owens	1	—
Johnny Paycheck	1	—
Webb Pierce	1	—
Gene Pitney	1	—
Kenny Price	1	—
Susan Raye	1	—
Jeannie Seely	1	—
Red Simpson	1	—
Carl Smith	1	—
Red Sovine	1	—
Statler Brothers	1	—
Nat Stuckey	1	—
Freddy Weller	1	—
Billy Edd Wheeler	1	—
Hank Williams	1	—

LABEL DISCOGRAPHY

SINGLES

This is an up-to-date tabulation, by label, of all the records making Top 10 in Billboard's Country singles charts from May 15, 1958 through the chart in the September 26, 1970 issue. Labels are ranked in order according to the greatest number of singles making the Top 10. The number of singles making Top 10 are listed along with the number of these records making the No. 1 position.

Label	Top 10 Singles	No. 1 Singles
RCA Victor	296	48
Decca	237	36
Columbia	209	42
Capitol	197	60
Mercury	52	7
MGM	43	9
Epic	29	13
Sun	21	5
King	19	4
Smash	17	4
United Artists	17	3
Hickory	16	—
Musicor	14	1
Starday	14	1
Dot	12	—
Monument	11	1
Imperial	9	1
Cadence	7	4
Liberty	7	—
Chart	5	—
Four Star	5	—
Kapp	5	—
Plantation	4	1
Crest	4	—
Fabor	4	—
Roulette	4	—

Top 10 Singles

Label	Top 10 Singles	No. 1 Singles
Abbott	3	—
Boone	3	—
Coral	3	—
Ashley	2	1
Savoy	1	—
Wayside	1	1
Abbey	1	—
ABC	1	—
Bandera	1	—
Bullet	1	—
Challenge	1	—
Chancellor	1	—
Chess	1	—
Golden Disc	1	—
Golden Wing	1	—
Groove	1	—
Guyden	1	—
Hap	1	—
Hi-Lo	1	—
J & T	1	—
Jab	1	—
KRCO	1	—
Little Darlin'	1	—
London	1	—
Paula	1	—
Peach	1	—
Phillips International	1	—
Royal American	1	—
Sims	1	—
Stop	1	—
Tally	1	—
Tennessee	1	—
Tower	1	—
Valley	1	—
Vee Jay	1	—
Warner Bros.	1	—

ALBUMS

This is an up-to-date tabulation, by label, of all the LP's making the Top 10 in Billboard's Country LP charts from their inception in 1964 through the chart appearing in the September 26, 1970 issue. Labels are ranked in order according to the greatest number of LP's making the Top 10. The number of those LP's that reached the No. 1 position are also shown in the listing.

Label	Top 10 LP's	No. 1 LP's
RCA Victor	83	23
Capitol	75	28
Decca	55	6
Columbia	49	9
Epic	19	3
United Artists	10	1
Smash	9	1
Musicor	8	1
Mercury	6	—
MGM	5	1
Sun	5	—
Chart	2	1
Plantation	2	1
Dot	2	—
Monument	2	—
Boone	1	1
Kapp	1	—
Little Darlin'	1	—
Longhorn	1	—
Paula	1	—
Starday	1	—
Warner Bros.	1	—

PUBLISHER DISCOGRAPHY

This is an up-to-date tabulation, by publisher, of all the singles that made Top 10 in Billboard's Country Singles charts from May 15, 1948, through the chart that appeared in the September 26, 1970, issue. The publishers are ranked according to the greatest number of records making the Top 10. The listing also shows the number of these records that made the No. 1 position on the chart.

NOTE: The figures in parenthesis denote the number of records where two or more publishers were listed (split copyright) for individual records. Each publisher received full credit for these records, and the number indicates the times each publisher was involved in a split copyright on a Top 10 and a No. 1 record.

Publisher	Licensee	Top 10 Singles (Splits)	No. 1 Singles (Splits)
Acuff-Rose	BMI	115	17
Hill and Range	BMI	87 (5)	17 (1)
Tree	BMI	69 (15)	11
Cedarwood	BMI	63 (3)	10 (2)
Blue Book	BMI	37 (2)	22
Four Star	BMI	35 (1)	4
Pamper	BMI	34	8
Peer	BMI	33	6
Gallico	BMI	28 (1)	11
Sure-Fire	BMI	28	4

Publisher	Licensee	Top 10 Singles (Splits)	No. 1 Singles (Splits)
Central	BMI	28 (1)	2
Newkeys	BMI	23 (5)	4
Glad	BMI	23 (9)	3 (1)
Starday	BMI	23 (5)	3
Moss-Rose	BMI	21	3
Champion	BMI	17 (5)	2
American	BMI	15	3
Brazos Valley	BMI	14	1
Milene	ASCAP	12	4

(Continued on page CM-18)

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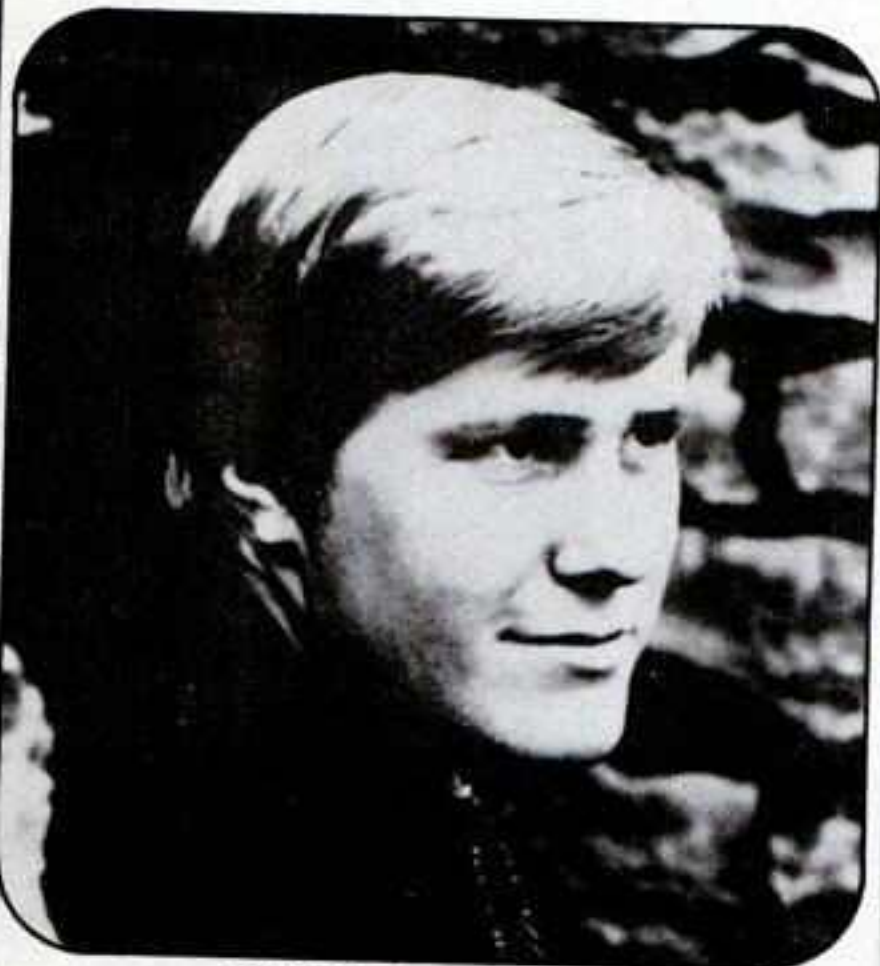
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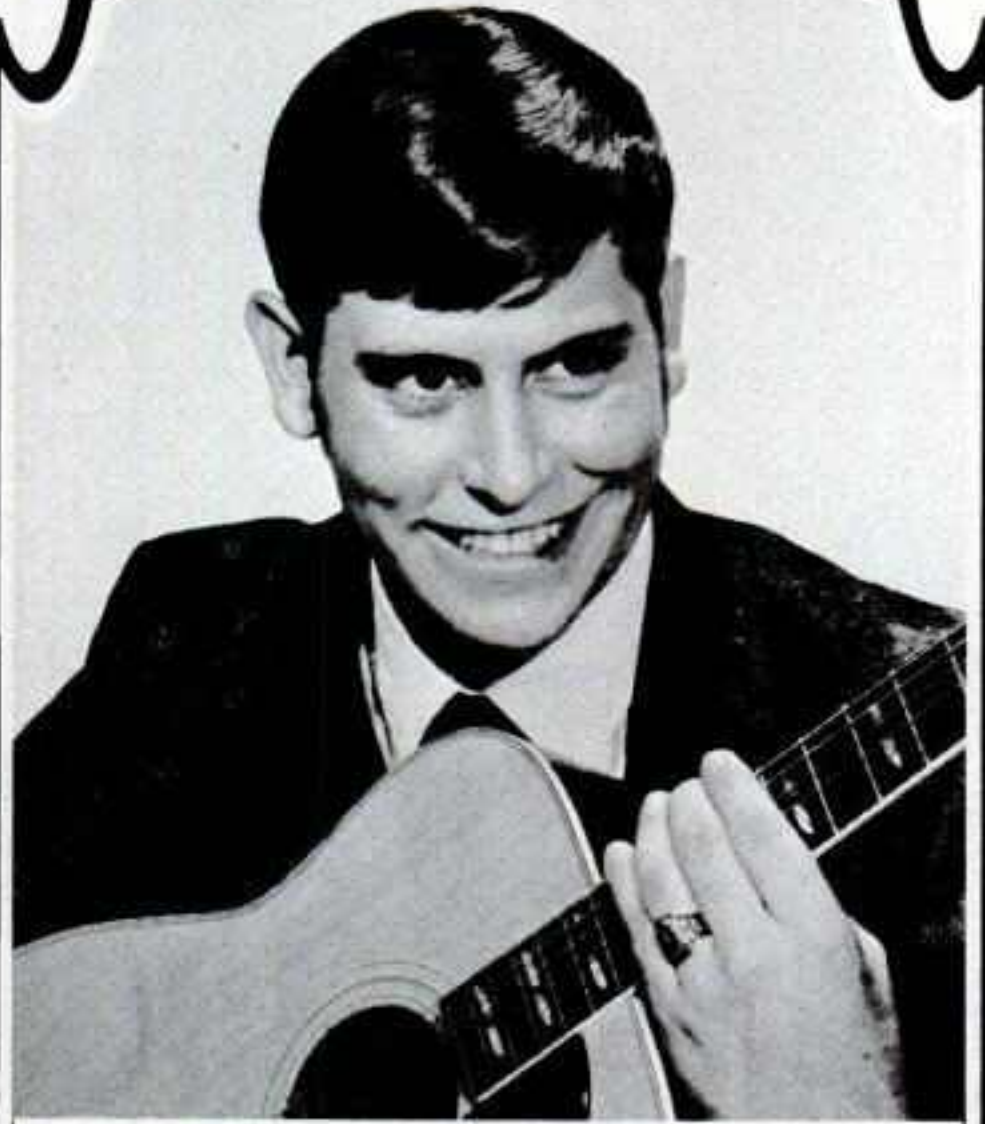
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PUBLISHER DISCOGRAPHY

• Continued from page CM-16

Publisher	Licensee	Top 10 Singles (Splits)	No. 1 Singles (Splits)
Blue Crest	BMI	12 (8)	3 (2)
Lois	BMI	12	2
Stallion	BMI	11	2
Jack	BMI	10 (3)	1 (1)
Tuckahoe	BMI	10	1
Combine	BMI	10	—
Central Songs	BMI	9 (1)	4
Fairway	BMI	9 (1)	2
Hi-Lo	BMI	9 (2)	2
Lowery	BMI	9	2
Wilderness	BMI	9	—
Yonah	BMI	9 (3)	—
Cash, J.	BMI	8	2
Knox	BMI	8 (1)	2
Presley	BMI	8 (2)	2
Tubb, E.	BMI	8	1
Robbins-Miller	ASCAP	8	—
Marson	BMI	7	4
Painted Desert	BMI	6	3
Brenner	BMI	6	1
E. H. Morris	ASCAP	6	—
Page Boy	SESAC	6	—
Passkey	BMI	6	—
Travis	BMI	6 (1)	—
Marty's	BMI	5	4
Alamo	ASCAP	5	3
Adams, Vee & Abbott	BMI	5	1
Barton	BMI	5	1
Witmark	ASCAP	5	1
Shapiro-Bernstein	ASCAP	5	—
Singleton	BMI	5	—
Tune	BMI	5 (5)	—
Valley	BMI	5	—
Commodore	BMI	4 (1)	2 (1)
Acclaim	BMI	4	1
Beechwood	BMI	4	1
Forrest Hills	BMI	4	1
House of Cash	BMI	4	1
Husky	BMI	4 (3)	1 (1)
Marizona	BMI	4 (1)	1
Ridgeway	BMI	4	1
Screen Gems-Columbia	BMI	4 (1)	1
Buna	BMI	4 (1)	—
Glaser	BMI	4	—
Red River Songs	BMI	4 (1)	—
Rose, Fred	BMI	4	—
Window	BMI	4	—
Algee	BMI	3	1
Cajun	BMI	3 (1)	1
Delmore	ASCAP	3	1
Hall-Clement	BMI	3	1
Lancaster	BMI	3	1
Melody Lane	BMI	3 (1)	1
Mills	ASCAP	3	1
Noma	BMI	3 (2)	1 (1)
Ross-Jungnickle	BMI	3	1
Southern	ASCAP	3	1
Warden	BMI	3	1
Ark-La-Tek	BMI	3	—
Campbell	BMI	3 (1)	—
Copar	BMI	3	—
Famous	ASCAP	3	—
Golden West Melodies	BMI	3	—
Hamblen	BMI	3	—
Jat	BMI	3	—
Neillrae	BMI	3 (2)	—
Open Road	BMI	3 (2)	—
Owens	BMI	3 (2)	—
Pickwick	ASCAP	3	—
Planetary	ASCAP	3	—
Rondo	BMI	3 (1)	1
Rumblers	BMI	3	—
Samos Island	BMI	3 (2)	1
Santly-Joy	ASCAP	3	—
Silver Star	BMI	3	—
Starrite	BMI	3	—
Chappell	ASCAP	2	2
Twitty Bird	BMI	2 (1)	2 (1)
Arc	BMI	2	1
Back Bay	BMI	2	1
Freeway	BMI	2	1
Gladys	ASCAP	2	1
Hastings	BMI	2	1
Ludlow	BMI	2	1
Metric	BMI	2 (2)	1 (1)
Music City	ASCAP	2 (1)	1 (1)
Peach	SESAC	2	1
Plainview	BMI	2	1

(Continued on page CM-20)

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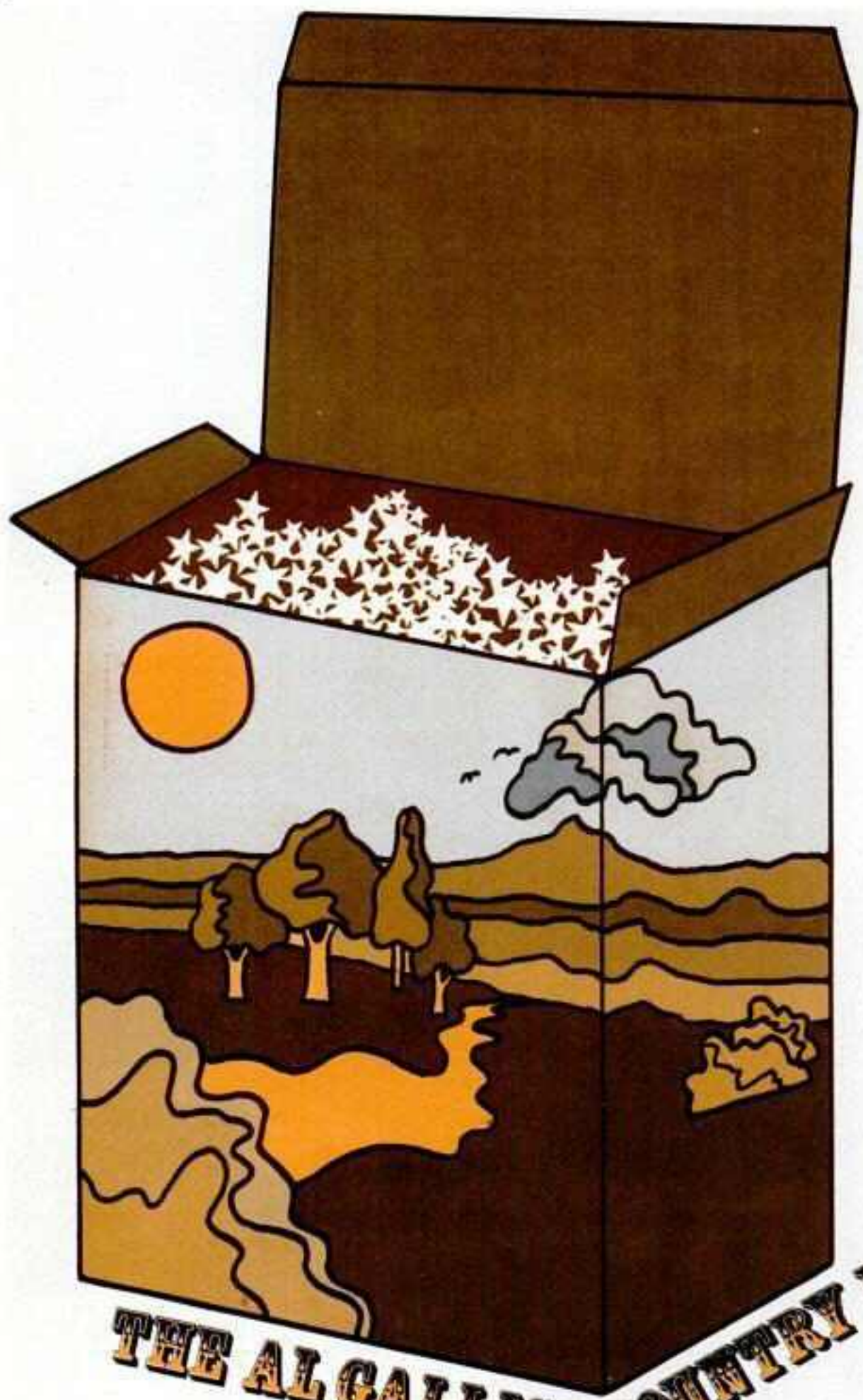
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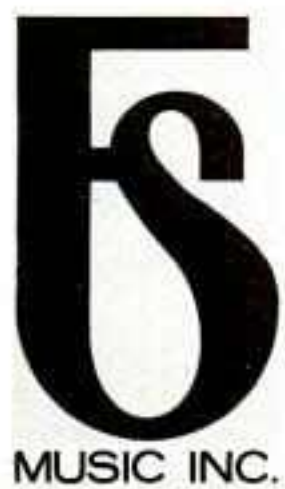
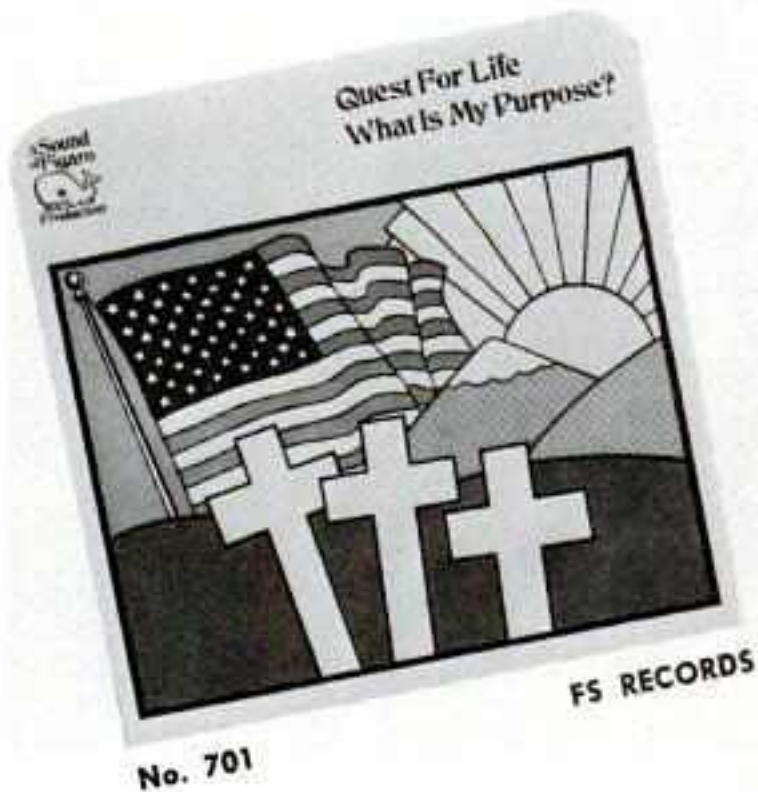
PUBLISHER DISCOGRAPHY

• Continued from page CM-18

Publisher	Licensee	Top 10 Singles (Splits)	No. 1 Singles (Splits)
Russell-Cason	ASCAP	2	1
Troy-Martin	BMI	2	1
Windwardside	BMI	2	1
Bayou	BMI	2 (1)	—
Bexhill	ASCAP	2 (2)	—
Bourne	ASCAP	2	—
Carolintone	BMI	2	—
Caretta	BMI	2	—
Conrad	BMI	2 (1)	—
Copper Creek	BMI	2 (2)	—
Dandelion	BMI	2	—
E & M	BMI	2	—
Frank	ASCAP	2	—
Gee/Gee	BMI	2	—
Goldust	BMI	2 (2)	—
Harbot	SESAC	2	—
Harms	ASCAP	2	—
Hawthorne	ASCAP	2	—
Jobete	BMI	2	—
Kitty Wells	BMI	2	—
Ly-Rann	BMI	2	—
Marks, E. B.	BMI	2	—
Mayhew	BMI	2	—
Mimosa	BMI	2	—
Owepar	BMI	2	—
Quartet	ASCAP	2 (2)	—
Raydee	SESAC	2	—
Remick	ASCAP	2	—
Ring-A-Ding	BMI	2 (2)	—
Robertson	ASCAP	2	—
Sheldon	BMI	2	—
Stuckey	BMI	2 (2)	—
Talmon	BMI	2 (1)	—
Trinity	BMI	2	—
Trio	BMI	2 (1)	—
Babb	BMI	1 (1)	1 (1)
Bee Gee	BMI	1	1
Bibo	ASCAP	1	1
Big Bopper	BMI	1	1
Blue Grass	BMI	1	1
Canopy	ASCAP	1	1
Channel	ASCAP	1	1
Chimneyville	BMI	1 (1)	1 (1)
Cigma	BMI	1	1
DeCapo	BMI	1 (1)	1 (1)
Duchess	BMI	1	1
Eden	BMI	1	1
Evil Eye	BMI	1	1
Fingerlake	BMI	1	1
Forrest	BMI	1	1
Forster	ASCAP	1	1
Green Grass	BMI	1	1
Hen-Len	BMI	1	1
Home Town	BMI	1	1
Lion-Pre	BMI	1	1
Mallory	BMI	1	1
Mariposa	BMI	1	1
Marlyn	BMI	1	1
Mayfair	ASCAP	1	1
Mojave	BMI	1 (1)	1 (1)
Pam-Wak	BMI	1	1
Paxton	ASCAP	1 (1)	1 (1)
Progressive	BMI	1	1
Queen	BMI	1	1
Recherche	ASCAP	1 (1)	1 (1)
South Coast	BMI	1	1
Stringberg	BMI	1	1
Terran	BMI	1 (1)	1 (1)
TNT	BMI	1	1
Tobi-Ann	BMI	1	1
Twentieth Century	ASCAP	1	1
Varia	BMI	1 (1)	1 (1)
Airfield	BMI	1 (1)	—
Aldon	BMI	1	—
Algon	BMI	1	—
Almo	BMI	1	—
Angel	BMI	1	—
Anway	BMI	1	—
Aroostock	BMI	1	—
Asbury	BMI	1	—
Attache	BMI	1	—
Barmoue	BMI	1	—
Be Are	BMI	1	—
Bentley	BMI	1	—
Big D	BMI	1 (1)	—
Blue Echo	BMI	1	—
Blue River	BMI	1	—
Boosey & Hawkes	ASCAP	1	—

(Continued on page CM-22)

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PUBLISHER DISCOGRAPHY

• Continued from page CM-20

Publisher	Licensee	Top 10 Singles (Splits)	No. 1 Singles (Splits)
Briarcliff	BMI	1	—
Bronz	SESAC	1	—
Brunley, Albert E.	SESAC	1	—
Brush Arbor	BMI	1	—
Buckhorn	BMI	1	—
Bull Fighter	BMI	1	—
Bullet	BMI	1	—
Buttercup	BMI	1	—
Cachella	ASCAP	1	—
Capitol	BMI	1	—
Cheru	BMI	1	—
Choice	BMI	1	—
Circle O	BMI	1	—
Colonial	BMI	1	—
Crestmoor	BMI	1	—
Cross	BMI	1	—
Dartmouth	BMI	1 (1)	—
Deep Fork	ASCAP	1	—
Denny	BMI	1	—
Disney, Walt	BMI	1	—
Dixie	BMI	1	—
Doss	BMI	1 (1)	—
Edville	BMI	1	—
Ensign	BMI	1	—
Eric	BMI	1	—
Exbrook	BMI	1 (1)	—
Excelor	BMI	1	—
Faithful Virtue	BMI	1	—
Feist	ASCAP	1	—
First Edition	BMI	1	—
Folkway	BMI	1	—
Fred	BMI	1	—
Freeway	BMI	1 (1)	—
Friendship	BMI	1 (1)	—
Gandolf	BMI	1	—
Gaylord	BMI	1	—
Glo-Mac	BMI	1 (1)	—
Greenback	BMI	1 (1)	—
Hartack	BMI	1	—
Hollis	BMI	1	—
Honeycomb	ASCAP	1	—
House of Bryant	BMI	1	—
Island	BMI	1 (1)	—
Ja-Ma	BMI	1	—
Jack & Bill	ASCAP	1	—
Jamie	BMI	1	—
Jan-Pat	BMI	1	—
Jando	ASCAP	1	—
Jefferson	BMI	1	—
Jenkins	ASCAP	1	—
Kangas, Les	BMI	1 (1)	—
Kellem, Milton	ASCAP	1	—
Keys	ASCAP	1	—
Laurel	BMI	1	—
LaSalle	ASCAP	1	—
Le Bill	BMI	1	—
Le Jean	BMI	1	—
Lin-Cal	BMI	1 (1)	—
Lin-Da	BMI	1	—
Longhorn	BMI	1 (1)	—
Lonzo & Oscar	SESAC	1	—
Loring	BMI	1	—
Maiden Fair/Cuculu	BMI	1	—
Marchar	BMI	1	—
Marciana	BMI	1	—
Mariposa	BMI	1	—
Massey	ASCAP	1	—
Matamoros	BMI	1 (1)	—
Melrose	ASCAP	1	—
Metro	BMI	1	—
Mike Curb	BMI	1 (1)	—
Milton	BMI	1	—
Mixer	BMI	1 (1)	—
Mountain City	BMI	1	—
Music, Music, Music	ASCAP	1	—
Oceonic	BMI	1	—
Old Charter	BMI	1	—
Passport	BMI	1	—
Pear D	BMI	1	—
Peer Gynt	BMI	1	—
Perkins	SESAC	1	—
Pic	ASCAP	1	—
Pinelawn	BMI	1	—
Prest Co.	BMI	1	—
Prodigal Son	BMI	1	—
Progress	BMI	1	—
Ralph's Radio	BMI	1	—
Reg-Com	BMI	1	—
Regent	BMI	1	—

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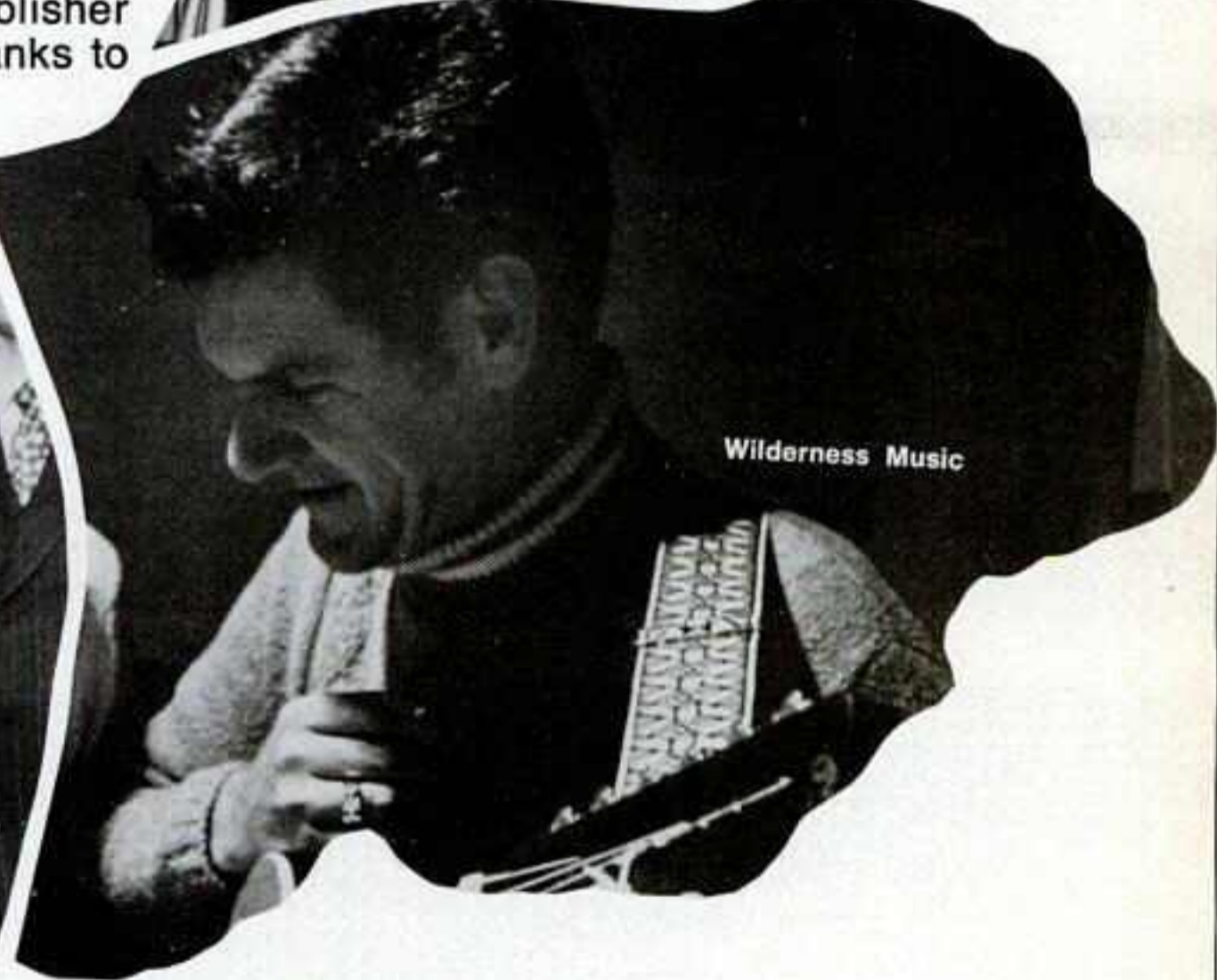
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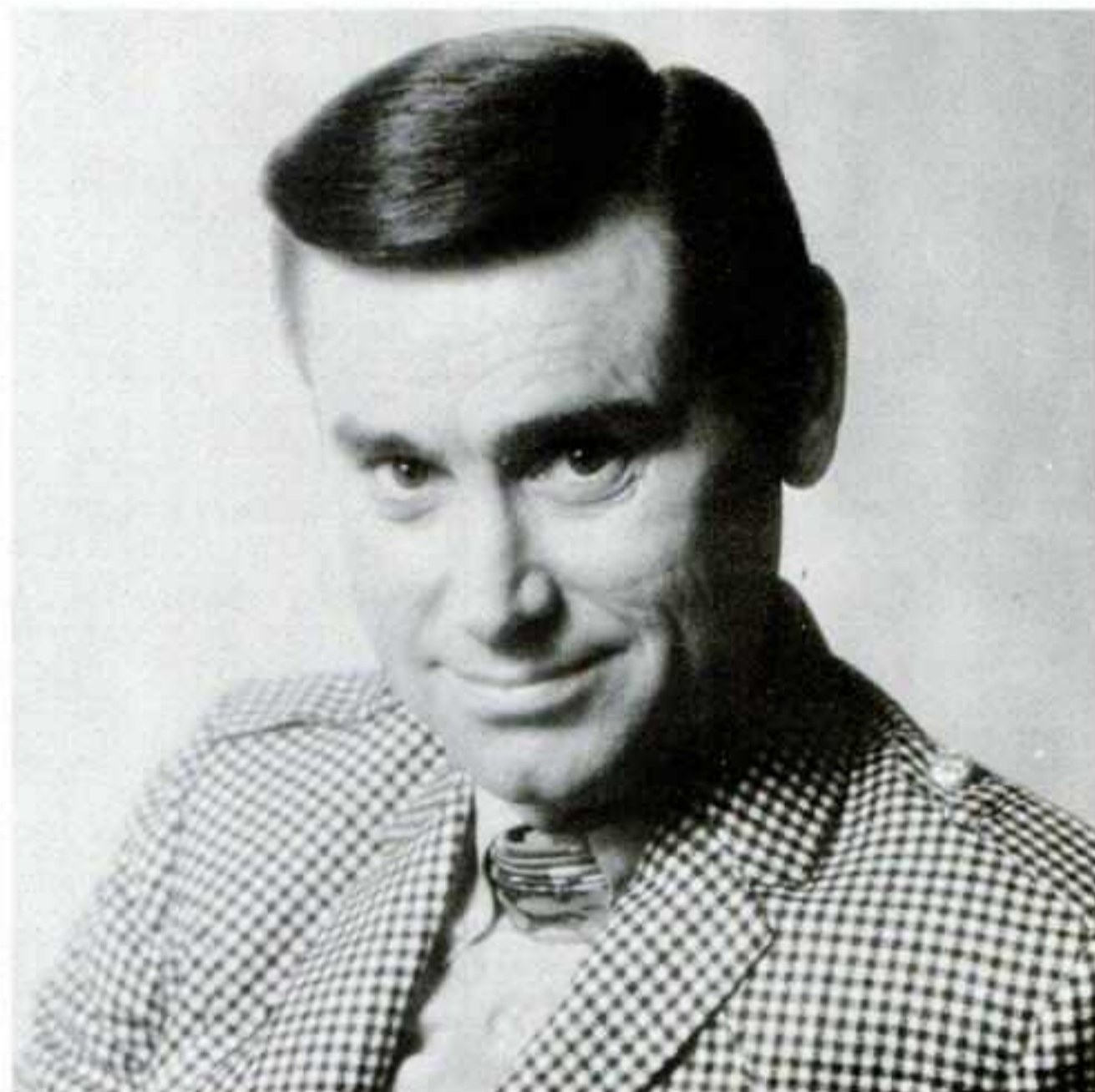
ARTIST DIRECTORY

- ACUFF, ROY, & THE SMOKEY MOUNTAIN BOYS** (Hickory); BA: Acuff-Rose.
ACUFF, JR., ROY (Hickory); BA: Acuff-Rose.
ADAMS, KAY (Tower); PM: Cliffie Stone.
ADAMS, RUSTY (Jed Int'l); PM/BA: Buddy Lee.
ALAN, BUDDY (Capitol); PM: Performers Mgmt.; BA: OMAC Artist.
ALEX & ELMER; BA: Buddy Lee.
ALLEN, BARBARA (American Voice); BA: Wil-Helm Agency.
ALLEN, IRA (Capitol); PM: Performers Mgmt.; BA: OMAC Artist.
ALLEN, JAMES (Metromedia); BA: Moeller Talent.
ALLEN, REB (Somerset); PM: Steve Stebbins; BA: Americana Corp.
ALLEN, JR. REX (Plantation); PM/BA: Marty Landau-AMB.
ALLEY, JIM (Columbia); PM: Cliffie Stone.
ALLUP, TOMMY (GRT).
AMBLERS, THE; BA: Jac Winroth.
AMOS, BETTY (Stop).
ANDERSON, BILL (Decca); BA: Hubert Long.
ANDERSON, LIZ (RCA); PM: Casey Anderson; BA: Buddy Lee.
ANDERSON, LYNN (Columbia); BA: CMA, Neal Agency.
ANDREWS, FAY; PM/BA: Bob Cox-Young Artist Prod'ns.
ARDEN, SUZI (Nugget); PM/BA: Wright Talent.
ARNOLD, EDDY (RCA); PM: Gerard W. Purcell.
ASHLEY, LEON (Ashley).
ASHWORTH, ERNIE (Hickory); PM/BA: Buddy Lee.
ATKINS, CHET (RCA); PM: X. Cossé-Atkins-Randolph-Cramer.
AUSTIN, BOBBY (Capitol); PM: Cliffie Stone; BA: OMAC Artist.
AVAK, GEORGE (K-Ark).
BAKERSFIELD, BOBBI (Stadium); PM: A. J. Minto; BA: Alstar Artist.
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BARE, BOBBY (Mercury); PM/BA: Key Talent.
BARKDOLL, WILEY (Skil).
BARLOW, JACK (Dot); PM/BA: Buddy Lee.
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BEARON, ROY (Mercury); PM/BA: Key Talent.
BEARPAW, CODY, & THE RUNNING BEARS (Dot); PM/BA: Buddy Lee.
BEAVERS, CLYDE (Dot); PM/BA: Beaverwood Talent.
BEE, MOLLY (Republic); PM: Cliffie Stone.
BELWE, CARL (Columbia).
BELLE, IRENE, & THE BELLE-AIRES (Stadium); PM: A. J. Minto; BA: Alstar Artist.
BISHOP, BOBBY (ABC).
BLANCHARD, JACK, & MISTY MORGAN (Way-side); PM: Bob Neal; BA: CMA.
BLUEFIELD, BECKI (Plantation); BA: Joe Taylor.
BOND, BOBBY (Hickory, Warner Bros.).
BOND, JOHNNY (Starday); BA: Americana Corp.
BONNIE & BUDDY (Paramount).
BOONE, PAT (Dot); BA: CMA.
BOOTH, TONY (MGM).
BOWEN, MARGIE (Stop); PM: Paul Perry; BA: Headliners.
BOWMAN, DON (RCA); PM: Jim Halsey.
BRADDOCK, BOBBY (MGM).
BRIGHAM, RED (King); PM: Steve Sabatino; BA: Smokey Warren.
BRITT, ELTON (RCA); PM: Roy Horton.
BRIXEY, MARGARET (Decca).
BROWN, JIM ED (RCA); BA: Top Billing.
BROWN, MARTI; PM/BA: Buddy Lee.
BROWN, MAXINE (Plantation); BA: Top Billing.
BRUCE, ED (RCA).
BRUNING, DICK (Stop); PM: Marve Hoerner; BA: Triple T.
BRYANT, BROWNING (RCA); BA: William Morris.
BUCHANAN, WES (Columbia).
BUCKAROOS, THE (Capitol); PM: Jack McFadden.
BULLA, VANCE (Chart).
BURGESS, WILMA (Decca); PM/BA: Buddy Lee.
BURNETT, DORSEY (Happy Tiger); PM: Don Sessions & Bob Hinkle; BA: CMA, Don Howard.
BURNS, JACKIE (Honor Brigade).
BUSH, JOHNNY (Stop); BA: Crash Stewart-Alamo Prod'ns.
BUTLER, CARL & PEARL (Columbia); BA: Moeller Talent.
BUTLER, LARRY (Imperial).
BUTLER, PEARL, see Carl Butler.
BYERS, BRENDA (MTA); PM: Vic Beri-Newton-Amato-Newton; BA: William Morris.
CAGLE, BUDDY (Imperial); PM: A. J. Minto; BA: Alstar Artist, Don Howard.
CAMPBELL, ARCHIE (RCA); PM: Jim Halsey.
CAMPBELL, GLEN (Capitol); PM: Nick Sevano; BA: Chartwell Artists.
CANADIAN SWEETHEARTS, THE (Dot); PM/BA: Marty Landau-AMB.
CANNON, ACE (Hi); BA: National Artists Attractions.
CANTRELLS, THE; PM/BA: Buddy Lee.
CARGILL, HENSON (Monument); PM: Jim Halsey; BA: CMA, Joe Taylor.
CARLISLE, BILL (Chart); PM/BA: Buddy Lee.
CARR, FREDDY (Jamboree USA); PM: Bob Gallion-Wheeling Talent; BA: Wheeling Talent.
CARR, MARY (K-Ark).
CARROL, RAY, & THE ESCORTS; BA: Jac Winroth.
CARTER, ANITA (UA).
CARTER, BRENDA (Musicor).
CARTER FAMILY (Columbia); PM: Saul Holiff-Volatile Attractions.
CARTER, JUNE (Columbia); PM: Saul Holiff-Volatile Attractions.
CARTER, WILF (RCA); PM: Roy Horton.
CARVER, JOHNNY (Imperial); BA: Hubert Long, Joe Taylor.
CASH, JOHNNY (Columbia); PM: Saul Holiff-Volatile Attractions; BA: CMA.
CASH, TOMMY, & THE TOMCATS (Epic); PM/BA: Buddy Lee.
CHAPARRAL BROS., THE (Capitol); BA: Don Howard.
CHAPARRAL, JOHN, see The Chaparral Bros.
CHAPARRAL, PAUL, see The Chaparral Bros.
CHEMNY, AL (RCA); PM: Saul Holiff-Volatile Attractions.
CHESTNUT, JERRY (UA).
CLARK, ROY (Dot); PM: Jim Halsey; BA: CMA.
CLAYBORNE, ROY; PM: Vic Beri-Newton-Amato-Newton.
CLOSSY, BILL, & THE WESTERN EDITION (K-Ark); PM: Marve Hoerner; BA: Triple T.
COCHRAN, HANK (Monument).
COLDER, BEN (MGM); PM: Doug Cooper-Messenger-Cooper; BA: Buddy Lee.
COLLINS, GWEN, & JERRY (Capitol); PM: Larry Graham; BA: Hubert Long.
COLLINS, TOMMY (Starday); PM: Jack McFadden; BA: OMAC Artist.
COLTER, JESSI (RCA).
COMPTON BROS. (Dot); PM: Sonny Neal; BA: Neal Agency.
CONKLIN, WALT (MGM); PM/BA: Buddy Lee.
CONKLIN, WANDA (Norm).
COOPER, STONEY, see Wilma Lee.
CORBIN, RAY (Monument).
COUNTRY SOUNDS, THE (Wilson); PM: Wilson Talent.
COUSIN, JOEY; BA: Wil-Helm Agency.
CRAMER, FLOYD (RCA); X. Cossé-Atkins-Randolph-Cramer.
CUMBERLANDS, THE (RPI); BA: Frank Page.
CUNNINGHAM, WALT; PM/BA: Bob Cox-Young Artist Prod'ns.
CURLISS, DICK (Capitol); PM/BA: Buddy Lee.
CURTIS, MAC (Epic); BA: Hubert Long.
DALTON, BOB (Mega); BA: Joe Taylor.
DARRELL, JOHNNY, & THE CHAIN LIGHTNIN' (UA); BA: Moeller Talent.
DAVE & TERRY (RPI); BA: Frank Page.
DAVIS, BUTCH; PM/BA: Bob Cox-Young Artist Prod'ns.
DAVIS, DANNY, THE NASHVILLE BRASS (RCA); PM: Val Irving; BA: Buddy Lee.
DAVIS, JIMMIE (Decca).
DAVIS, MAC (Columbia); BA: CMA.
DAVIS, NED (MARC).
DAVIS, SKEETER (RCA); BA: Acuff-Rose, Joe Taylor.
DAWN, WENDY (RCA).
DEAN, JIMMY (RCA, Columbia); BA: William Morris.
DEANNA MARIE (Nasco); PM/BA: Jay Boyett.
DEE, DUANE (Capitol); PM: Performers Mgmt.; BA: OMAC Artist.
DEHAVEN, PENNY (Imperial); BA: Hubert Long.
DICKENS, JIMMY, & THE COUNTRY BOYS (UA); BA: Moeller Talent.
DICKSON, STEVE; PM/BA: Bob Cox-Young Artist Prod'ns.
DILLARDS, THE (Elektra); BA: CMA.
DOLLAR, JOHNNY (Chart); BA: Wil-Helm Agency.
DON & CARLA; PM/BA: Buddy Lee.
DOSSEY, BILL (Monument).
DOTTIE MAE (Yale); PM: Steve Sabatino; BA: Smokey Warren.
DOWNS, EDDIE (Pompel).
DOYLE, JIMMY (Stop); BA: Americana Corp.
DRAKE, GUY (Royal American); PM/BA: Buddy Lee.
DRAKE, PETE, & THE MAVERICKS (Stop); BA: Drake Talent, Joe Taylor.
DRAPER, RUSTY (Monument); PM: Rusty Draper; BA: CMA.
DRIFTIN' COWBOYS, THE (MGM); PM/BA: Buddy Lee.
DRUSKY, ROY (Mercury); BA: Hubert Long.
DUDLEY, DAVE (Mercury); PM/BA: Key Talent.
DUKE, DIANA (Mercury); PM/BA: Key Talent.
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FOSTER, JERRY (Metromedia).
FOSTER, JOHNNY (Capa); PM: Medico Mgmt.
FOUR GUYS, THE (Mercury); PM/BA: Buddy Lee.
FOWLER, DON, & THE HALLMARKS (Fowler).
FRANCIS, CONNIE (MGM).
FRAZIER, DALLAS (Capitol, RCA).
FRIZZELL, DAVID (Columbia); PM: Performers Mgmt.; BA: OMAC Artist.
FRIZZELL, LEFTY (Columbia); PM/BA: Buddy Lee.
FUKANO, EDDY; PM: Tom T. Saiko-Fair-tone Int'l; BA: OMAC Artist.
GARDNER, KOSSI (RCA).
GATLEY, CRYSTAL (Decca); PM: Mooney Lynn; BA: Top Billing.
GEEZINSLAW BROS. (Decca); PM: Stan Greeson; BA: Hubert Long.
GENE & DEBBIE (TRX); PM/BA: Jay Boyett.
GENTRY, BOBBIE (Capitol).
GEORGE, BOBBY (Capitol); PM: Cliffie Stone.
GIBSON, DON (RCA); BA: Moeller Talent.
GLASER BROS., THE (MGM); PM: Glaser Talent; BA: Glaser Talent; Hubert Long.
GLASER, JIM (RCA); PM/BA: Glaser Talent.
GOBEL, GEORGE; BA: CMA.
GODOWN, VERN (Chestnut); PM: P. Donald White.
GOLDSBORO, BOBBY (UA); PM: Lenny Ditson; BA: William Morris.
GOOD, LARRY (Pearce); BA: Harry Peebles.
GOODMAN FAMILY (Canaan).
GOODWIN, BILL (MTA).
GORDON, LUKE (World Artists).
GOSDIN BROS. (Capitol).
GRADY & JACKIE; BA: Jac Winroth.
GRAMMER, BILLY (Stop); BA: Wil-Helm Agency.
GRAY, CLAUDE (Decca); PM/BA: Wright Talent.
GREENE, JACK (Decca); BA: Atlas Artists Bureau.
GREEN, LLOYD (Chart).
GREG, DORENE (Republic).
GREY, CLAUDE (Decca).
GRIFF, RAY (Royal American); PM/BA: Wright Talent.
GUITAR, BONNIE (Dot).
GUTHRIE, ARLO (Reprise).
HADDOCK, DURWOOD (Metromedia); BA: Joe Taylor.
HAGERS, THE (Capitol); PM: Performers Mgmt.; BA: OMAC Artist.
HAGGARD, MERLE (Capitol); PM: Charles Fuzzy Owen; BA: Fuzz-O.
HALL, MIKE; PM/BA: Bob Cox-Young Artist Prod'ns.
HALL, TOM T. (Mercury); PM/BA: Key Talent.
HAMILTON, GEORGE, IV (RCA); PM: Jim Halsey; BA: Acuff-Rose.
HANEY, SUSAN; BA: Frank Page.
HANSARD, KIRK (Chart).
HARDEN, ARLENE (Columbia); PM: John Bozeman.
HARDEN, BOBBY (Mega); PM/BA: Buddy Lee.
HARDEN, ROBBIE (Columbia).
HARDENS (Columbia).
HARDEN TRIO, THE (Starday); PM/BA: Buddy Lee.
HARDIN, FAYE, see Bob Morris.
HARPER, LYNN (Republic); PM/BA: Marty Landau-AMB.
HARPER VALLEY PTA, THE (Mercury); PM/BA: Key Talent.
HARRILL, BILL, see Don Reno.
HARRIS, CONNIE; BA: Hubert Long.
HART, CLAY (Metromedia); PM: Kenneth F. Martel-Taurus Int'l.
HARTFORD, JOHN (RCA); PM: Ken Kragen & Friends; BA: Bob Willing-IFA.
HART, FREDDIE (Capitol); PM: Jack McFadden; BA: OMAC Artist.
HATTON, JERRY (Rodeo); PM: Steve Sabatino; BA: Smokey Warren.
HEABERLIN, LARRY (K-Ark); PM: Dixie L. Heaberlin-3-K Prod'ns; BA: 3-K Prod'ns.
HELMS, BOBBY, & DDRI (Little Darlin'); BA: Joe Taylor.
HELMS, DORI, see Bobby Helms.
HELAN, WES (Chart).
HIGGINS, SHARON (Kapp); BA: Wil-Helm Agency.
HINSON, JIMMY (Chart); BA: Joe Taylor.
HITCHCOCK, STAN (GRT); BA: National Artists Attractions.
HOKOM, SUZIE JANE (LHI).
HOMER & JETHRO (RCA); BA: Jimmy Richards.
HOMESTEADERS, THE; PM/BA: Buddy Lee.
HOOD, GENE (Chart).
HORTON, CHARLIE (Cavern); PM: Tom Ode; BA: Art Hoover.
HOUSTON, ALEX, & ELMER; PM/BA: Buddy Lee.
HOUSTON, DAVID (Epic); PM: Tillman Franks; BA: Hubert Long.
HOWARD, BILL (Decca).
HOWARD, CHUCK (Stop); BA: Joe Taylor.
HOWARD, HARLAN (Monument).
HOWARD, JAN (Decca); BA: Hubert Long.
HUNTER, TOMMY (Columbia); PM: Saul Holiff-Volatile Attractions.
HURLEY, JIM (Opossum); PM: Marve Hoerner; BA: Triple T.
HUSKY, FERLIN (Capitol); PM: Jim Halsey; BA: CMA.
IFIELD, FRANK (Hickory); PM: John Marshall; BA: CMA.
INGLES, DAVID (Capitol).
INMAN, AUTRY (Epic); PM/BA: Wright Talent.
INMAN, JERRY (Columbia); PM/BA: Marty Landau-AMB.
J & P THE MISS-TY BLUSH; PM: Beaverwood Talent.
JACKSON, STONEMAN, & THE MINUTEMEN (Columbia); BA: Moeller Talent.
JACKSON, WANDA (K-Ark).
JACKSON, WANDA (Capitol); PM: Jim Halsey; BA: CMA.
JAMES, SONNY (Capitol); PM: Bob Neal; BA: IFA, Neal Agency.
JENNINGS, BOB (Chart).
JENNINGS, WAYLON, & THE WAYLORS (RCA); BA: Moeller Talent.
JIM & JESSE (Epic); BA: Joe Taylor.
JOHNSON, BOBBY; BA: Wil-Helm Agency.
JOHNSON, JIM, & THE COUNTRY STORE; BA: Don Howard.
JOHNSON, LOIS (MGM); PM/BA: Buddy Lee.
JOHNSON, SHERRY (Kelly); BA: 3-K Prod'ns.
JONES, ANTHONY ARMSTRONG (Chart); PM: Bob Neal; BA: Neal Agency.
JONES, GEORGE (Musicor); PM: Billy Wilhite-Jones Boy; BA: Hubert Long.
JONES, GRANDPA (Monument); PM: Jim Halsey; BA: CMA.
JONES, LYNN (Capitol).
JONES, TAMIKO (Metromedia).
JONES, TOMMY; PM/BA: Bob Cox-Young Artist Prod'ns.
JORDAN, DIANNE (Monument).
KAYE, DEBBIE LORI (Columbia); PM: Saul Holiff-Volatile Attractions; BA: CMA.
KELLY, KAREN (Capitol).
KEMMER, KAY (Musicor); BA: Wheeling Talent.
KEMP, WAYNE (Decca).
KENDALLS, THE (Stop); PM: Jimmie Klein; BA: Drake Talent, Jimmie Klein.
KENT, GEORGE (Mercury); PM/BA: Key Talent.
KERSHAW, DOUG (Warner Bros.); PM: Jack Rael-Pattack Inc.; BA: CMA.
KERSHAW, RUSTY (Cotillion).
KILGORE, MERLE (Ashley, Wand); PM/BA: Buddy Lee.
KING, CLAUDE (Columbia); PM: Pete Drake; BA: Moeller Talent, Joe Taylor.
KING, GRANT (Musicor).
KING, SKY (Wizard).
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KOKO THE CLOWN (Jed Int'l); PM/BA: Buddy Lee.
LABEUF, SLEEPY (Plantation); PM/BA: Wright Talent.
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LEE, WILMA, & STONEY COOPER & THE CLINCH MOUNTAIN CLAM (Decca); PM/BA: Buddy Lee.
LEIGHT, DIANNE (Chart); PM: Jack Thibault.
LEIGHTONS, THE (Midtown Sound); BA: Don Howard.
LEONARD, SHARON; PM/BA: Bob Cox-Young Artist Prod'ns.
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LINTON, SHERWIN (Hickory).
LIPFORD BAND, PRESTON; PM: Beaverwood Talent.
LITTLE, PEGGY (Dot); PM: Tommy Overstreet-11 Ent's.; BA: Buddy Lee.
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LOGAN, BUD, & THE BLUE BOYS (Mercury); PM: Mary Reeves-Jim Reeves Ent's.; BA: Key Talent.
LORD, BOBBY (Decca); PM/BA: Key Talent.
LOUDERMILK, JOHN D. (RCA); BA: Don Light.
LOUVIN, CHARLIE, DIANE McCALL & THE MIDNIGHT COWBOYS (Capitol); PM/BA: Buddy Lee.
LOWRY, RON (Republic).
LUKE THE DRIFTER JR., see Hank Williams Jr.
LUMAN, BOB, & THE HONKY TONK MEN (Epic); BA: Moeller Talent.
LYNN, JUDY (Columbia); BA: Jimmy Richards.
LYNN, KIMBERLY (Kelly); PM: Dixie L. Heaberlin-3-K Prod'ns; BA: 3-K Prod'ns.
LYNN, LORETTA (Decca); PM: Doyle Wilburn; BA: Wil-Helm Agency.
MACK, WARNER (Decca); BA: CMA; Neal Agency.
MADDOX, ROSE (Starday); PM: Jack McFadden; BA: OMAC Artist.
MANDRELL, BARBARA (Columbia); PM: Irby Mandrell; BA: CMA, Neal Agency.
MANN, GARY; BA: Joe Taylor.
MANNING, LINDA (Mercury); PM/BA: Key Talent.
MANN, LORENE (Chart); PM/BA: Buddy Lee.
MAPHIS, JOE & ROSE LEE (Chart); BA: Moeller Talent.
MAPHIS, ROSE LEE, see Joe Maphis.
MARTELL, LINDA (Plantation); PM: Duke Rayner; BA: Hubert Long.
MARTIN, BOBBI (UA); PM: Harry Romm; BA: CMA.
MARTIN, GRADY (Decca).
MARTIN, JIMMY, & THE SUNNY MOUNTAIN BOYS (Decca); BA: Scruggs Talent.
MARTINO, AL (Capitol); PM: Nick Sevano; BA: William Morris.
MARTIN, RONNIE (Musicor).
MASON PROFIT (Dunwich); BA: IFA.
MASON, RON (Newhall); BA: Americana Corp.
MCBRIDE, JANET (Little Darlin').
MCALL, DARRELL (Wayside); PM/BA: Buddy Lee.
MCALL, DIANE, see Charlie Louvin.
MCCORMICK BROS. (Metromedia); PM: Paul Perry; BA: Headliners.
McKINNEY, PAT (Chalet); BA: Moeller Talent.
MEADORS, LINDA (Mercury); PM/BA: B-M-S.
MILES, DICK (Capitol).
MILLER, JACKIE, see Grady & Jackie.
MILLER, JODY (Epic); PM/BA: Marty Landau-AMB.
MILLER, NED (Republic).
MILLER, ROGER (Mercury); PM: Don Williams, Arthur Price-Williams & Price; BA: CMA.
MILLER, SNUFFY (Stop); BA: Neal Agency.
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MIZE, BILLY (Imperial).
MONROE, BILL (Decca).
MONROE, JAMES (Decca).
MONTGOMERY, MELBA (Capitol); PM/BA: Buddy Lee.
MOORE, BETH (Capitol); PM: Cliffie Stone.
MORGAN, GEORGE (Stop); PM/BA: Buddy Lee.
MORGAN, JANE (RCA); BA: CMA.
MORGAN, MISTY, see Jack Blanchard.
MORRIS, BOB, & FAYE HARDIN (Capitol); PM: Jack McFadden; BA: OMAC Artist.
MORRIS, LAMAR (MGM); PM/BA: Buddy Lee.
MORRISON, HAROLD (Epic).
MORRISON, KATHY, see Bill Wilbourn.
MORRISON, KIM (Mercury); PM/BA: Key Talent.
MOBSEY, JOHNNY & JONIE (Capitol); PM: Sonny Neal; BA: Americana Corp., Neal Agency.
MOBSEY, JONIE, see Johnny Mobsey.
MOUNTAIN DEW BOYS (Yale); PM: Steve Sabatino; BA: Smokey Warren.
MULLINS, DEE (Plantation).
MUNDY, JIM (Hickory).
MURRAY, ANNE (Capitol).
NASHVILLE BRASS, see Danny Davis.
NAYLOR, JERRY (Columbia); BA: CMA; Don Howard.
NELSON, WILLIE, & THE RECORDMEN (RCA); BA: Moeller Talent.
NESSBITT, JIM (Chart); PM/BA: Beaverwood Talent.
NESMITH, MIKE, & THE FIRST NATIONAL BAND (RCA).
NEWBURY, MICKY (Mercury); PM/BA: Jay Boyett.
NEWMAN, JIMMY C. (Decca); BA: Moeller Talent.
NIXON, NICK; PM: Jerry Crutchfield.
NOACK, EDDIE (K-Ark).
NORMA JEAN (RCA); BA: Wil-Helm Agency.
NUTTER, MAYF (Starday); PM: Doug Cooper-Messenger-Cooper; BA: Hubert Long, Don Howard.
OAK RIDGE BOYS (Heart Warming, Impact); PM: William L. Golden; BA: Don Light.
ODELL, JOYE (Sandy); BA: Americana Corp.
ORBISON, ROY (MGM); PM: Wesley Rose; BA: Acuff-Rose.
OSBORNE BROS., THE (Decca); BA: Wil-Helm Agency.
OVERSTREET, TOMMY (Dot); PM: Tommy Overstreet-11 Ent's.; BA: Buddy Lee.
OWENS, BONNIE (Capitol); PM: Charles Fuzzy Owen; BA: Fuzz-O.
OWENS, BUCK (Capitol); PM: Jack McFadden.
PAGE, PATTI (Columbia); PM: Jack Rael-Pattack Inc.; BA: CMA.
PAPA JOE (ABC).
PARKER, BILLY (Decca).
PARKER, FESS (RCA).
PARKS, MICHAEL (MGM).
PARRISH, BOBBY (Republic); PM: Marve Hoerner; BA: Triple T.
PARTON, DOLLY (RCA); BA: Top Billing.
PATHFINDERS, THE (Chalet); PM/BA: Buddy Lee.
PAUL, BARRY; BA: Frank Page.
PAYCHECK, JOHNNY (Little Darlin').
PAYNE, JIMMY (Epic); PM/BA: Glaser Talent.
PEEL, DAVE (Chart); BA: Hubert Long.
PEGGY SUE (Decca); PM: Mooney Lynn; BA: Wil-Helm Agency.
PELOQUIN, JEAN (Decca).
PENNINGTON, RAY (Monument); PM: Tex Davis-Penn-Day; BA: Penn-Day, Joe Taylor.
PENNY, HANK (Wasp).
PERKINS, CARL (Columbia); PM: Saul Holiff-Volatile Attractions.
PETERS, BEN (Liberty).
PETERS, JIMMIE (Metromedia).
PHAROS, TOMMY (Cerrton).
PHILPS, JACKIE; BA: Top Billing.
PHILLIPS, BILL (Decca); BA: Acuff-Rose.
PHILLIPS, CHARLIE "SUGARTIME" (K-Ark).
PHILLIPS, DUANE (Musicor); PM/BA: Bob Cox-Young Artist Prod'ns.
PHILLIPS, JOHN (Dunhill).
PHILLIPS, STU (RCA); PM/BA: Buddy Lee.
PIERCE, BOBBY, & THE NASHVILLE SOUNDS (Stop); BA: Joe Taylor.
PIERCE, CONRAD (Musicor).
PIERCE, DEBBIE LYNN (Decca).
PIERCE, WEBB (Decca); PM/BA: Buddy Lee.
PILLLOW, RAY (Plantation); BA: Joe Taylor.
PINETOPPERS, THE (Peer-Southern); PM: Roy Horton.
PO' BOYS, THE (Decca).
POOLE, CHERYL (Paula).
POPPY FAMILY, THE (London); BA: IFA.
PORTER, ROYCE (Teardrop); PM/BA: Jay Boyett.
POSSUMTROTTERS, THE (Big Sandy); PM: Marve Hoerner; BA: Triple T.
POTTS, WES (K-Ark).
POWELL, PATTI; PM: Bob Gallion-Wheeling Talent; BA: Wheeling Talent.
POWELL, MAX (Decca).
POZO SECO SINGERS (Columbia); PM/BA: Jimmie Klein.
PRESLEY, ELVIS (RCA); PM: Col. Thomas A. Parker.
PRESTON, RICK; BA: Joe Taylor.
PRICE, GENE (Capitol).
PRICE, KENNY (RCA); BA: Atlas Artists Bureau.
PRICE, RAY, & HIS CHEROKEE COWBOYS (Columbia); BA: Marty Landau-AMB.
PRIDE, CHARLEY (RCA); BA: CMA.
PRINCE, LAMELLE (Decca).
PROPHET, RONNIE (Prophet); PM: Paul Perry; BA: Headliners.
PRUETT, JEANNE (Decca); BA: Hubert Long.
PRUITT, LEWIS (Musicor).
PUNAMA, CURLY (ABC, RCA).
R & C THE MOON PIES (Kaeta); PM: Ken Keene; BA: Sea Cruise Prod'ns.
RAINWATER, MARVIN (Warner Bros.); PM/BA: Buddy Lee.
RANDOLPH, BOOTS (Monument); PM: X. Cossé-Atkins-Randolph-Cramer.
RAYE, SUSAN (Capitol); PM: Performers Mgmt.; BA: OMAC Artist.
REED, JERRY (RCA); PM: Nick Sevano.
REEVES, DEL (UA; Chart); BA: Top Billing.
REEVES, TOM (Ven Jence); BA: 3-K Prod'ns.
REGAN, BOB, see The Canadian Sweethearts.
RENO, DON, & BILL HARRELL (King); BA: Wil-Helm Agency.
RENO, JACK (Dot); PM/BA: Wright Talent.
REYNOLDS, LAWRENCE (Warner Bros.).
RHYTHM PALM (Rodeo); PM: Saul Holiff-Volatile Attractions.
RHYTHM REBELS, THE (Wilson); PM: Wilson Talent.
RICE, BOBBY G. (Royal American).
RICE, DON (Stadium); PM: A. J. Minto; BA: Alstar Artist.
RICHARDS, EARL (UA).
RICH, CHARLIE (Epic); PM: Cy Rosenberg; BA: National Artists Attractions.
RICH, DON, see The Buckaroos.
RIDDLE, GEORGE (Dot, Musicor); BA: Beaverwood Talent, Wil-Helm Agency.
RIDDLE, JIMMIE (Decca); BA: Top Billing.
RILEY, JEANNIE C. (Plantation); PM: Dub Albritton; BA: IFA, One Nifer.
RITTER, TEX (Capitol); BA: Acuff-Rose.
ROBBINS, MARTY (Columbia); PM/BA: Marty Landau-AMB.
ROBB, WARREN (Starday); BA: Hubert Long.
ROBERTS, LOUIE (Decca); PM/BA: Bob Cox-Young Artist Prod'ns.
ROGERS, DAVID (Columbia); PM: Mrs. Kathleen Jackson; BA: Buddy Lee.
ROGERS, KENNY, & THE FIRST EDITION (Warner Bros.); PM: Ken Krigen; BA: CMA.
ROGERS, ROY (Capitol).
ROMAN, LULU; PM: Performers Mgmt.; BA: OMAC Artist.
RUCKER, SANDY; BA: Joe Taylor.
RUSH, MERRILEE (Bell); PM: Mel Shayne; BA: William Morris.
RUSSELL, BOBBY (Eli); PM: Buzz Cason.
RYAN, JAMEY (Show Biz); BA: Top Billing.
RYLES, JOHN WESLEY, I (GRT); PM: Paul Perry; BA: Headliners, National Artists Attractions.
SAMPLES, JUNIOR (Chart); PM: Performers Mgmt.; BA: Joe Taylor.
SANDERS, RAY (Imperial); BA: Don Howard.
SANDS, EVIE (A&M); PM: Mel Shayne; BA: CMA.
SCRUGGS, EARL (Columbia); PM: Mrs. Earl Scruggs; BA: Scruggs Talent.
SCRUGGS, GARY & RANDY (Vanguard); PM: Mrs. Earl Scruggs; BA: Scruggs Talent.
SEAY, JOHNNY (Columbia); PM: Gene McCaslen; BA: Hubert Long.
SEELY, JEANNIE (Decca); BA: Atlas Artists Bureau.
SEEVERS, LES (Chestnut); BA: Wheeling Talent.
SEYMOUR, JOHNNY (RPI); BA: Frank Page.
SHAFER, WHITEY (RCA).
SHAHAN, HAPPY (SSS Int'l); PM/BA: Basch & Mallon.
SHAW, BEN; PM/BA: Bob Cox-Young Artist Prod'ns.
SHEPARD, JEAN, & THE SECOND FIDDLES (Capitol); PM/BA: Buddy Lee.
SHERY, REX (Thoroughbred).
SILVERSTEIN, SHEL (RCA).
SIMPSON, RED (LHI, Pompel); BA: Don Howard.
SINGING RAMBOS, THE (Heart Warming); PM: Buck Rambo; BA: Don Light.
SKELTON, EDDIE (Chart).
SKINNER SISTERS, THE; PM/BA: Bob Cox-Young Artist Prod'ns.
SLEDD, PATSY (UA); PM: Jimmie Klein; BA: Jimmie Klein, Hubert Long.
SLEWFOOT FIVE (Decca).
SLOAN, J. DAVID (Starday); BA: Moeller Talent.
SMATHERS, BEN, & THE STONEY MOUNTAIN CLOGGERS; PM/BA: Buddy Lee.
SMITH, BOBBY, & THE BOYS FROM SHILOH (Rural Rhythm); BA: Scruggs Talent.
SMITH, CAL (Decca); BA: Atlas Artists Bureau.
SMITH, CARL (Columbia); PM/BA: Buddy Lee.
SMITH, CONNIE (RCA); PM: Bob Neal; BA: CMA, Neal Agency.
SMITH, ELSON (Chalet); PM: Paul Perry; BA: Headliners.
SMITH, JERRY (Decca).
SMITH, JIMMIE GENE (Chart).
SMITH, SAMMI (Mega); BA: Joe Taylor.
SNOW, HANK, & THE RAINBOW RANCH BOYS (RCA); BA: Moeller Talent.
SNYDER, JIMMY (Wayside); PM: Bob Johnson; BA: Buddy Lee.
SONS OF THE PIONEERS (RCA); PM: Julian Portman-The Portman Agency.
SOUTH, JOE (Capitol).
SOVINE, RED (Starday); BA: Moeller Talent.
SOVINE, ROGER (Imperial).
SPEARS, BILLIE JO (Capitol); BA: Hubert Long.
SPILLANE, SHERRI; BA: Joe Taylor.
STACK, BILLY; BA: Hubert Long.
STARR, LUCILLE, see The Canadian Sweethearts.
STATLER BROS. QUARTET (Columbia); PM: Saul Holiff-Volatile Attractions; BA: CMA.
STATLER, DARRELL (Dot); PM: Henry Hurt.

(Continued on page CM-28)

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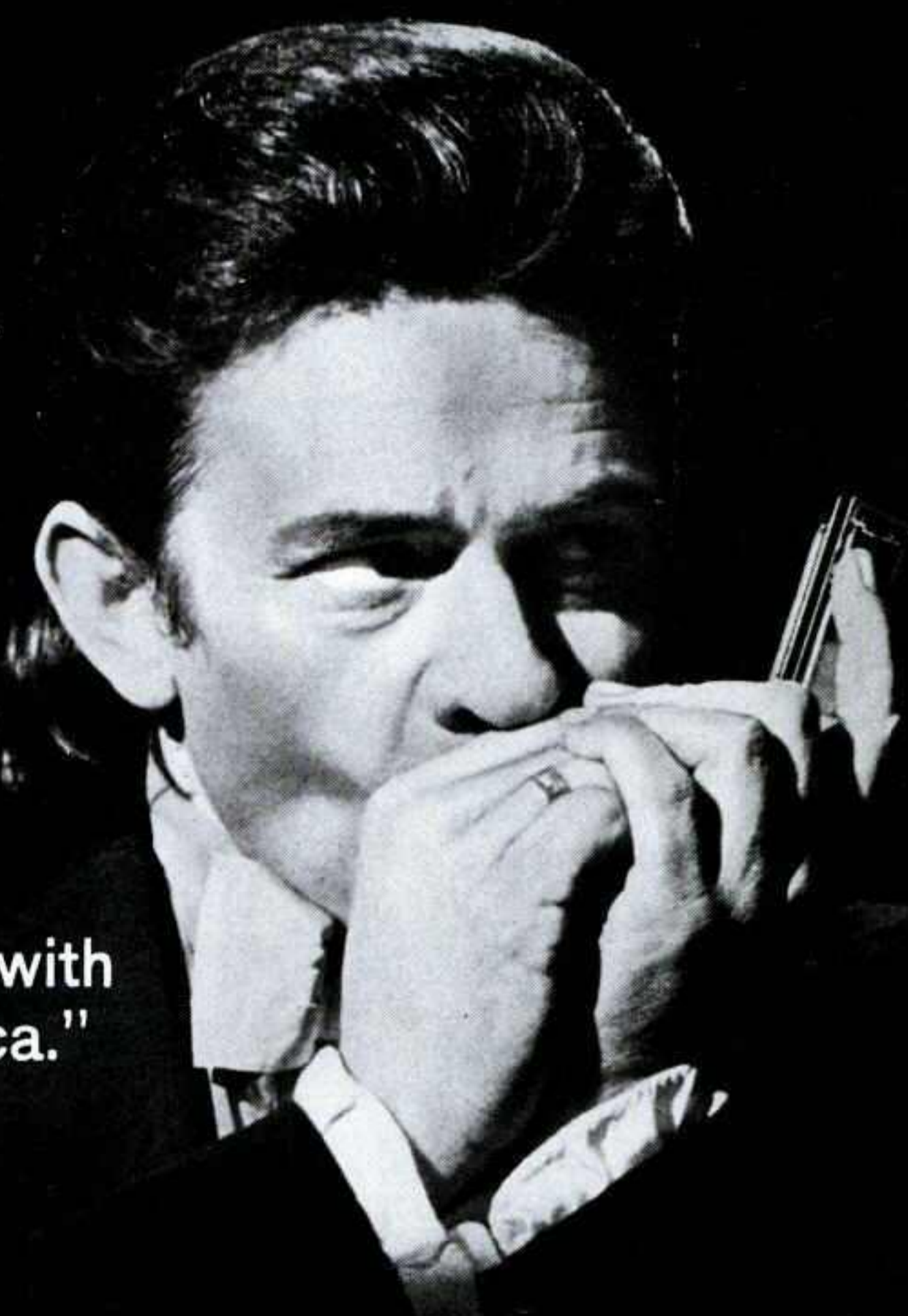
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Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/17/70

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	7
2	5	RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI)	6
3	2	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	9
4	12	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	5
5	6	THE TAKER Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	8
6	4	ANGELS DON'T LIE Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	10
7	7	WONDERS OF THE WINE David Houston, Epic 5-10643 (Algee, BMI)	11
8	30	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest, BMI)	4
9	8	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI)	8
10	10	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	13
11	24	JOLIE GIRL Marty Robbins, Columbia 4-45215 (Beijo, BMI)	6
12	3	HOW I GOT TO MEMPHIS Bobby Bare, Mercury 73097 (Newkeys, BMI)	11
13	14	IT'S A BEAUTIFUL DAY Wynn Stewart, Capitol 2888 (Return, BMI)	6
14	19	LOUISIANA MAN Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI)	6
15	17	SOUTH/DON'T WE ALL HAVE THE RIGHT Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI)	8
16	16	BACK WHERE IT'S AT George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI)	8
17	18	LIVE FOR THE GOOD TIMES Warner Mack, Decca 32725 (Page Boy, SESAC)	6
18	13	FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI)	17
19	9	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI)	12
20	25	ALL MY HARD TIMES Roy Drusky, Mercury 73111 (Lowery, BMI)	5
21	34	THANK GOD AND GREYHOUND Roy Clark, Dot 17355 (Window, BMI)	4
22	23	FROM HEAVEN TO HEARTACHES Eddy Arnold, RCA Victor 47-9689 (Singleton, BMI)	6
23	11	DADDY WAS AN OLD TIME PREACHER MAN Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Owepar, BMI)	12
24	21	LOOK AT MINE Jody Miller, Epic 5-10641 (Welbeck, BMI)	10
25	20	HEAVEN EVERYDAY Mel Tillis, MGM 14148 (Jack & Bill, ASCAP)	13
26	27	WAKE ME UP EARLY IN THE MORNING Bobby Lord, Decca 32718 (Contention, SESAC)	9
27	63	15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC)	2
28	15	WHEN A MAN LOVES A WOMAN (The Way I Love You) Billy Walker, MGM 14134 (Forrest Hills, BMI)	17
29	22	I WANT YOU FREE Jean Shepard, Capitol 2847 (Gallico, BMI)	10
30	28	CRYING Arlene Hardin, Columbia 4-45203 (Acuff-Rose, BMI)	8
31	45	WHISKEY WHISKEY Nat Stuckey, RCA Victor 47-9884 (Combine, BMI)	7
32	38	HE'S EVERYWHERE Sammi Smith, Mega 615-0001 (Two Rivers, ASCAP)	7
33	26	SHUTTERS & BOARDS Slim Whitman, United Artists 50697 (Vogue, BMI)	11
34	29	MULE SKINNER BLUES Dolly Parton, RCA Victor 47-9863 (Peer International, BMI)	16
35	43	GOIN' STEADY Faron Young, Mercury 73112 (Central Songs, BMI)	2
36	41	AFTER CLOSING TIME David Houston & Barbara Mandrell, Epic 5-10656 (Algee, BMI)	3
37	49	I CRIED (The Blue Right Out of My Eyes) Crystal Gayle, Decca 32721 (Sure-Fire, BMI)	5
38	31	NO LOVE AT ALL/I FOUND YOU JUST IN TIME Lynn Anderson, Columbia 4-45190 (Contention, SESAC/Blue Crest, BMI)	12
39	56	MONEY CAN'T BUY LOVE Roy Rogers, Capitol 2895 (Cedarwood, BMI)	4
40	32	MARTY GRAY Billie Jo Spears, Capitol 2844 (Chestnut, BMI)	13
41	36	BILOXI Kenny Price, RCA Victor 47-9869 (Window, BMI)	14
42	42	TYING STRINGS June Stearns, Decca 32726 (Wilderness, BMI)	4
43	66	YOU'VE GOT YOUR TROUBLES (I've Got Mine) Jack Blanchard & Misty Morgan, Wayside 015 (Mills, BMI)	4
44	39	THIS NIGHT (Ain't Fit for Nothing But Drinking) Dave Dudley, Mercury 73089 (Newkeys, BMI)	12
45	40	GEORGIA SUNSHINE Jerry Reed, RCA Victor 47-9870 (Vector, BMI)	11
46	55	PATCHES Ray Griff, Royal American 19 (Gold Forever, BMI)	3
47	47	MY HAPPINESS Johnny & Jonie Mosby, Capitol 2865 (Happiness, ASCAP)	7
48	60	I CAN'T BE MYSELF/SIDEWALKS OF CHICAGO Merle Haggard, Capitol 2891 (Blue Book, BMI/Tree, BMI)	2
49	—	ENDLESSLY Sonny James, Capitol 2914 (Bogue, BMI)	1
50	46	THE WHOLE WORLD COMES TO ME/IF THIS IS LOVE Jack Greene, Decca 32699 (Contention, SESAC/Blue Crest, BMI)	14
51	53	HOW I LOVE THEM OLD SONGS Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI)	3
52	52	YOUR SWEET LOVE LIFTED ME Ferlin Husky, Capitol 2882 (Gallico, BMI)	6
53	59	SO SAD (To Watch Good Love Go Bad) Hank Williams Jr. & Lois Johnson, MGM 14164 (Acuff-Rose, BMI)	3
54	35	HEY BABE Bobby G. Rice, Royal American RA 18 (LeBill, BMI)	11
55	50	WHO SHOT JOHN Wanda Jackson, Capitol 2872 (Little Street, ASCAP)	6
56	48	SAME OLD STORY, SAME OLD LIE Bill Phillips, Decca 32707 (4-Star, BMI)	9
57	62	RIGHT BACK LOVIN' YOU Del Reeves, United Artists 50714 (Passkey, BMI)	3
58	—	TOO LONELY, TOO LONG Mel Tillis, Kapp 2103 (Sawgrass, BMI)	1
59	69	JIM JOHNSON Porter Wagoner, RCA Victor 47-9895 (Owepar, BMI)	4
60	58	IT AIN'T NO BIG THING Tex Williams, Monument 1216 (Central Songs, BMI)	5
61	61	LET'S THINK ABOUT WHERE WE'RE GOING Lawanda Lindsey & Kenny Vernon, Chart 5090 (Yonah, BMI)	5
62	57	WATERMELON TIME IN GEORGIA Lefty Frizzell, Columbia 4-45197 (Wilderness, BMI)	9
63	65	SUNSHINE Earl Richards, United Artists 50704 (Acuff-Rose, BMI)	2
64	68	SILVER WINGS Hagers, Capitol 2887 (Blue Book, BMI)	6
65	75	SOMEWAY Don Gibson, Hickory 1579 (Acuff-Rose, BMI)	2
66	—	I WAKE UP IN HEAVEN David Rogers, Columbia 4-45226 (Window, BMI)	1
67	67	OH LONESOME ME Stonewall Jackson, Columbia 4-45217 (Acuff-Rose, BMI)	2
68	71	STEPPIN' OUT Jerry Smith, Decca 32730 (Papa Joe's Music House, ASCAP)	3
69	70	WAXAHACHIE WOMAN John Deer Co., Royal American 21 (Elan, BMI)	2
70	—	EARLY IN THE MORNING Mac Curtis, GRT 26 (Post, ASCAP)	1
71	72	ONE OF THE FORTUNATE FEW Hank Thompson, Dot 7354 (Attache, BMI)	2
72	74	BLESS HER HEART . . . I LOVE HER Hank Locklin, RCA Victor 47-9894 (Tree, BMI)	2
73	73	WHISKEY SIX YEARS OLD Norma Jean, RCA Victor 47-9900 (Tree, BMI)	2
74	—	DIXIE BELLE Stan Hitchcock, GRT 23 (Jack & Bill, ASCAP)	1
75	—	MAMA CALL ME HOME Bob Dalton, Mega 615-0003 (Dunbar, BMI)	1

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 10/17/70

★ 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	12
2	3	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	13
3	4	FOR THE GOOD TIMES Ray Price, Columbia C 30106	7
4	2	HELLO DARLIN' Conway Twitty, Decca DL 75209	17
5	6	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	21
6	7	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	51
7	20	GOODTIME ALBUM Glen Campbell, Capitol SW 493	3
8	8	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	10
9	10	THE WORLD OF JOHNNY CASH Columbia GP 29	20
10	12	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	7
11	13	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	7
12	42	SNOWBIRD Anne Murray, Capitol 579	3
13	22	WONDERS OF THE WINE David Houston, Epic BN 30108	6
14	16	MY LOVE/DON'T KEEP ME HANGIN' ON Sonny James, Capitol ST 478	13
15	32	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor LSP 4394	4
16	9	BEST OF JERRY LEE LEWIS Smash SR5 67131	25
17	19	OKIE FROW MUSKOGEE Merle Haggard, Capitol ST 384	39
18	18	WORLD OF RAY PRICE Columbia GP 28	15
19	5	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	22
20	14	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	15
21	24	WORLD OF TAMMY WYNETTE Epic BN 503	19
22	15	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	12
23	31	NO LOVE AT ALL Lynn Anderson, Columbia C 30099	5
24	17	THE POOL SHARK Dave Dudley, Mercury SR 61276	9
25	21	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	16
26	26	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	59
27	25	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. 1 Elvis Presley, RCA Victor LPM 6401	8
28	—	A TRIP IN THE COUNTRY Roger Miller, Mercury SR 61297	1
29	38	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	2
30	30	ONE MORE TIME Mel Tillis, MGM SE 4681	6
31	28	JACK GREENE'S GREATEST HITS Decca DL 75208	11
32	11	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	35
33	36	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4391	6
34	27	BEST OF EDDY ARNOLD, VOL. II RCA Victor LSP 4320	22
35	—	REMOVING THE SHADOW Hank Williams Jr. & Lois Johnson, MGM SE 4721	1
36	23	HELLO, I'M JOHNNY CASH Columbia KCS 9943	36
37	—	COUNTRY FAIR Various Artists, Capitol SW 562	1
38	39	WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519	36
39	29	BABY BABY David Houston, Epic BN 26539	29
40	40	COLOR ME COUNTRY Linda Martell, Plantation PLP 9	2
41	41	COUNTRY FEVER Nat Stuckey, RCA Victor LSP 4389	3
42	37	RISE AND SHINE Tommy Cash, Epic BN 30107	4
43	—	STANDING ALONE Eddy Arnold, RCA Victor LSP 4390	3
44	—	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol ST 558	1
45	—	HE'S EVERYWHERE Sammi Smith, Mega M 31-1000	1

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He is a member of the Board of Governors and alternate Trustee of the National Academy of Recording Arts and Sciences.

He has twice won the Gavin Award for promotion and leadership in the recording industry.

Wade Pepper, for the past 18 years, has been a major cultivator of good country . . . through the richness of country music.



Capitol

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THE CAST of WWVA's Jamboree shortly after World War II, when the policy of live audiences for the Saturday night shows was resumed.



THREE PIONEER artists of the Wheeling show: Doc and Chickie Williams and Big Slim, "The Lone Cowboy."



ONE OF THE all-time greats of the Wheeling Jamboree, the late Hawkshaw Hawkins.

JAMBOREE- Born In 1933 And Still Rolling

An after-midnight experimental broadcast that turned into the second oldest show in the history of American radio: That was and is the "World's Original Jamboree" from WWVA, Wheeling, West Virginia!

It was on Jan. 7, 1933, that WWVA Manager, George W. Smith, started the 12-midnight to 2:00 a.m. live show on an experimental basis. The name Jamboree was chosen because of the informal atmosphere and the carefree nature of the live show. The experiment was an immediate success, and in a few weeks original cast members (Ginger, Snap and Sparkey; Howard Donahoe, Elmer Crowe, Felix Adams, Paul Miller, Willard Spoon, George Kanute, Jimmy Lively, Eddie Barr, Sherlock and Tommy, the Tweedy Brothers and Fred Craddock) were being deluged with letters AND requests for tickets to SEE this new show.

Feeling that a live audience would add to the atmosphere of the broadcast, limited numbers of fans were permitted in the studio every Saturday night. Again in very quick order, the fans could not and would not be limited; and the show was moved, April 1, 1933, into the Capitol Theatre in Wheeling.

Billed as the "Greatest Show On The Air for a Quarter," this first Jamboree at the Capitol Theatre pulled 3,266 with another thousand turned away for lack of space. So, within a few short weeks after its inception, the future success and the general format of the "World's Original Jamboree" was assured and set. It was an acceptance that would eventually make WWVA's Jamboree one of the giants in the world of country music and 37 years later see the parent corporation of Jamboree U.S.A. moving back to the Capitol Theatre as OWNERS of the building!

The show early proved radio's tremendous power to pull mail, when a box top offer in 1935 pulled over 15,000 responses in three days. In the first three years of the Jamboree's life, moves were made to the Virginia and Victoria theatres, and eventually to the Market Auditorium in 1936, scheduling two shows each Saturday to accommodate as many fans as possible. And it was in 1937, the year of the terrible Ohio Valley flood, that Wheeling was completely paralyzed and WWVA and the Jamboree stars worked around the clock with emergency bulletins, lifting spirits by special live radio programs, manning boats and doing whatever could be done to help.

In 1937 a new act appeared on the Jamboree stage: an act that is still, to this day, an important part of the Jamboree U.S.A. star lineup. That spring, Doc Williams and the Border Riders joined the cast, and Doc has remained till this day one of the favorites of the show and has become a living legend in country music. That same year saw the beginning of the career of Big Slim,

the Lone Cowboy, who until his death a few years ago, also remained a top audience favorite.

In 1939 Jamboree attendance reached the half-million mark and the show was put on the road to entertain live audiences in nearby states. And it was during these four-years that comic Crazy Elmer was added to the show. These tours would have continued, except for the war years which held back transportation. The war also forced the Jamboree to discontinue live audiences for the Saturday shows for a time, although the programs were to continue on the air from the studios of WWVA.

And it was during this 1942 to 45 period that the Jamboree stars concentrated on selling war bonds, raising money for the USO, Red Cross, VA hospitals, etc. It was also during this time that advertisers were first permitted to purchase commercial time in Jamboree broadcasts. This also proved extremely effective, with the millions who were always listening on Saturday nights, and many national sponsors today use this as a medium of regional advertising. This general period also saw the beginning of the career of still another of the all-time Jamboree greats, the "coffee drinkin' Night Hawk," Lee Moore. Although the current Jamboree USA has become a much more "modern country music show," these three... Doc Williams, Crazy Elmer and Lee Moore, along with "America's King of the Yodelers," Kenny Roberts, and the bluegrass groups... keeps the sounds of the more "traditional" music alive on the Saturday shows.

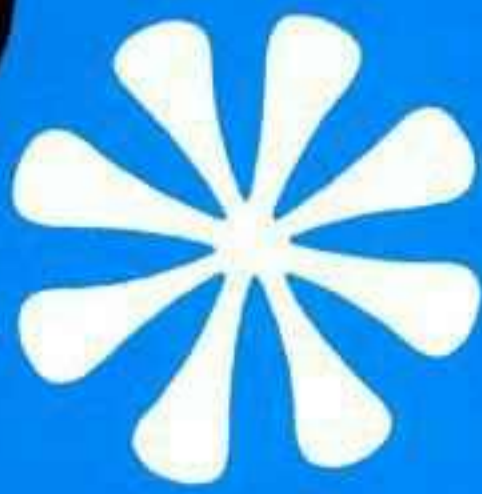
One Million Tickets

The one-millionth ticket-holder to a Jamboree show, Miss Laverne Howell, was a special guest of honor, Feb. 8, 1947, and the reputation of the air show and stage show continuing to spread far and wide. Bus loads of fans began coming from Canada, including the far reaches of the Maritime Provinces. And in 1952 WWVA and the Jamboree broadcast Christmas greetings to Canadian Eskimos... in their own language. Featured star on the Jamboree's 20th Anniversary show in 1953 was a native West Virginian who went on to become an international star, Hawkshaw Hawkins. And two million fans had visited the show by the time of the 25th Anniversary. During the 50's, many now-famous names got their first start on the Jamboree stage, including such as George Morgan, Wilma Lee and Stony Cooper, Kathy Dee and many more. In 1962 the Jamboree was the last show presented onstage at the Virginia Theatre before it closed after 54 years of theatrics. The Jamboree moved in following years to the Rex Theatre, and eventually to Jamboree Hall on Wheeling Island where it stayed until late in 1969. In November 1965 a mile-

stone was reached when WWVA Radio switched to a completely country music format. And in a special 1967 survey it was found that fans had traveled from 22 states, the District of Columbia, Canada and Finland to attend Jamboree shows. The late Sixties also saw many extremely effective "benefit shows" for the Heart Fund, Underprivileged Children and other charities, along with a new policy of bringing into Wheeling for the Jamboree the top name national headliners in country music.

The ultimate final move was made, Dec. 13, of 1969 when WWVA Radio and a completely new-image Jamboree U.S.A. moved into its own home, the Capitol Music Hall on Main Street in downtown Wheeling. The SAME Capitol Theatre that saw the START of the show back in 1933. The Capitol Music Hall stage is now specially redone for the broadcast of the famous Saturday night shows, and nearly 2,500 can be seated in complete comfort in West Virginia's largest theatre. Special staging and lighting has been added, and under the direction of its new general manager, Quentin "Reed" Welty, Jamboree USA had added other innovations, such as two staff bands, back-up vocal group, rear-view projection, scripted format, more national stars on the regular star line-up, etc. With Gus Thomas as host and MC, the show goes onstage Saturday nights from 7:30 to 12-midnight; one-show format except when major national names are featured. On such occasions, two shows are held; from 7:30 to 9:30 p.m. and again from 10 p.m. to 12 midnight. An unusual exception to this was on March 14 of 1970 when Buck Owens show played Jamboree USA. A new attendance record was set that night when Buck and Jamboree Stars played to THREE packed houses of over 7,500 people, and an estimated 800 more were turned away. In addition to Welty and Thomas, other Jamboree staffers include John Monto (Monty Blake) as stage manager, Bud Cutright as music director, Kenny Biggs as alternate staff bandleader, Roberta Hart as promotion director and Mary Robinson as Jamboree secretary. WWVA executives who also have a continual hand in the weekly Jamboree operation include Berk Fraser, vice president; J. Ross Felton, the station's general manager; Larry Davidson, general sales manager; Bob Finnegan, operations manager; and Steve Mazure, music director.

In addition to building a new image for Jamboree U.S.A., the new corporation is now promoting its own record label, Jamboree U.S.A. Records, and hopes soon to take the show into television. A major recording studio for the Wheeling area is also part of the new, far-reaching plans of Jamboree U.S.A., Inc. . . . a corporation dedicated to broadcasting the base of good country music and bringing it effectively to more and more people everywhere.



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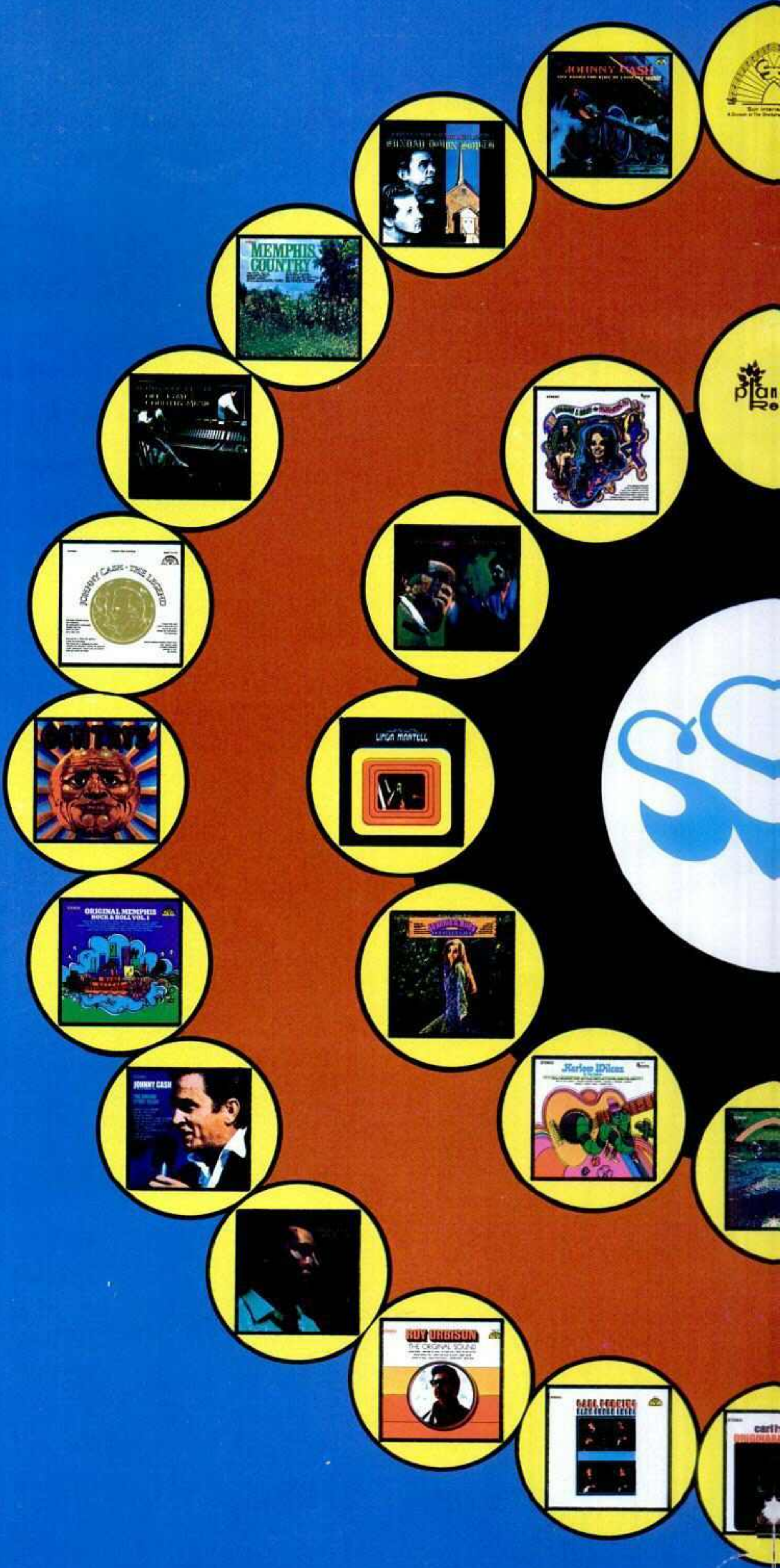
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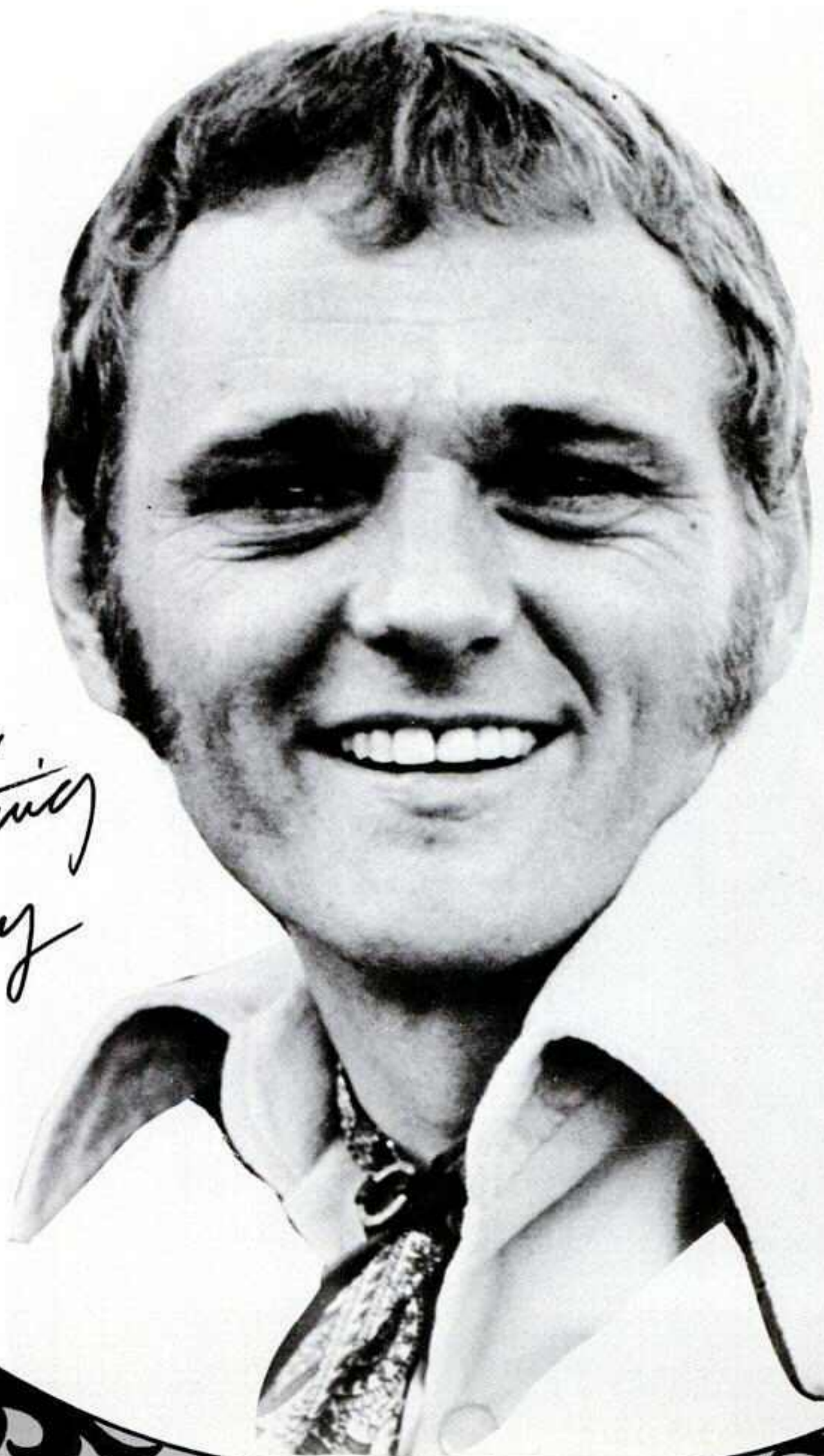
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RCA

Eight Blocks Long, Four Wide— Nashville's Music Row

By BILL WILLIAMS

In the tight confines of an old-residential area of Nashville now reposes what is loosely called Music Row. Within this region, roughly four blocks wide and eight blocks long are more than 200 companies in or directly related to the music industry. They are located in 65 separate buildings.

Some of these are magnificent structures, with multi-million dollar investments. Others are renovated older structures. Some are merely attractive facades on old bodies. And there are those which cling to the environment.

Far removed from this area are some of the great names of the industry, spread throughout Nashville and its suburbs. Among these are Monument, located in Hendersonville, some 15 miles from the downtown area of the city; Acuff-Rose and Hickory, on Franklin Pike, five or six miles from "the row"; Starday-King, in the suburb of Madison, about 10 miles from downtown; the Bob Neal Agency, just moved to the Green Hills Shopping Area; the bulk of the Shelby Singleton Complex, spread all over Nashville with its various holdings; Athena Records, in suburban Brentwood, some 15 miles away from the cluster of activity; various suburban talent agencies, and perhaps hundreds of publishers in all parts of the city.

But it is in this section of Nashville that most of the action takes place. The principle street is 16th Avenue, a boulevard of broken dreams or great emotional upswing. Actually it is not a boulevard, and this is a great bone of contention among property owners in "the row."

It was on 16th Avenue that Owen Bradley, some 16 years ago, purchased a duplex, and then watched Music City grow. The story has been re-told many times, but it was from this focal point that music—with all its growing pains—because one of the most important of all of the industries in this part of the nation.

And the big, beautiful buildings started going up. BMI, the Country Musical Hall of Fame, Capitol and Columbia, Decca, RCA (on 17th), Hubert Long, Moeller Talent and Bill Hudson, ASCAP, Mercury, and so on it went.

But the overriding controversy remains the proposed boulevard, which would replace 16th. It has become such a debate issue it has commanded front page local press, and is frequently on the editorial pages. It was the subject of a recent discussion at NARAS seminar. And still nothing really is settled.

Proponents of the boulevard—and there are many—are primarily those who have invested heavily in property along the thoroughfare. They contend that the boulevard is necessary to: (a) handle the excess traffic in the area, (b) to condemn some of the existing structures to wipe out some of the blight in the region, (c) to bring a finalization of the street alignment so that progress can continue, and (d) to get what the city has been promising for 10 years. They feel that, since their property has been taxed excessively, they deserve the widened boulevard which would beautify the entire area.

Opponents of the boulevard—and there are many—are primarily those who have not invested in the region. They contend a boulevard is impractical because (a) it would create more of a traffic hazard than now exists, funneling additional traffic from other thoroughfares, and destroying the street for pedestrian crossing; (2) blight can be wiped out through normal condemnation procedures without building the boulevard; and (3) there is no money available for the boulevard, so it is more practical to go ahead with a city-proposed plan of one-way streets, resurfacing and re-building streets and sidewalks, planting trees to create a park-like atmosphere, and getting the job done at once.

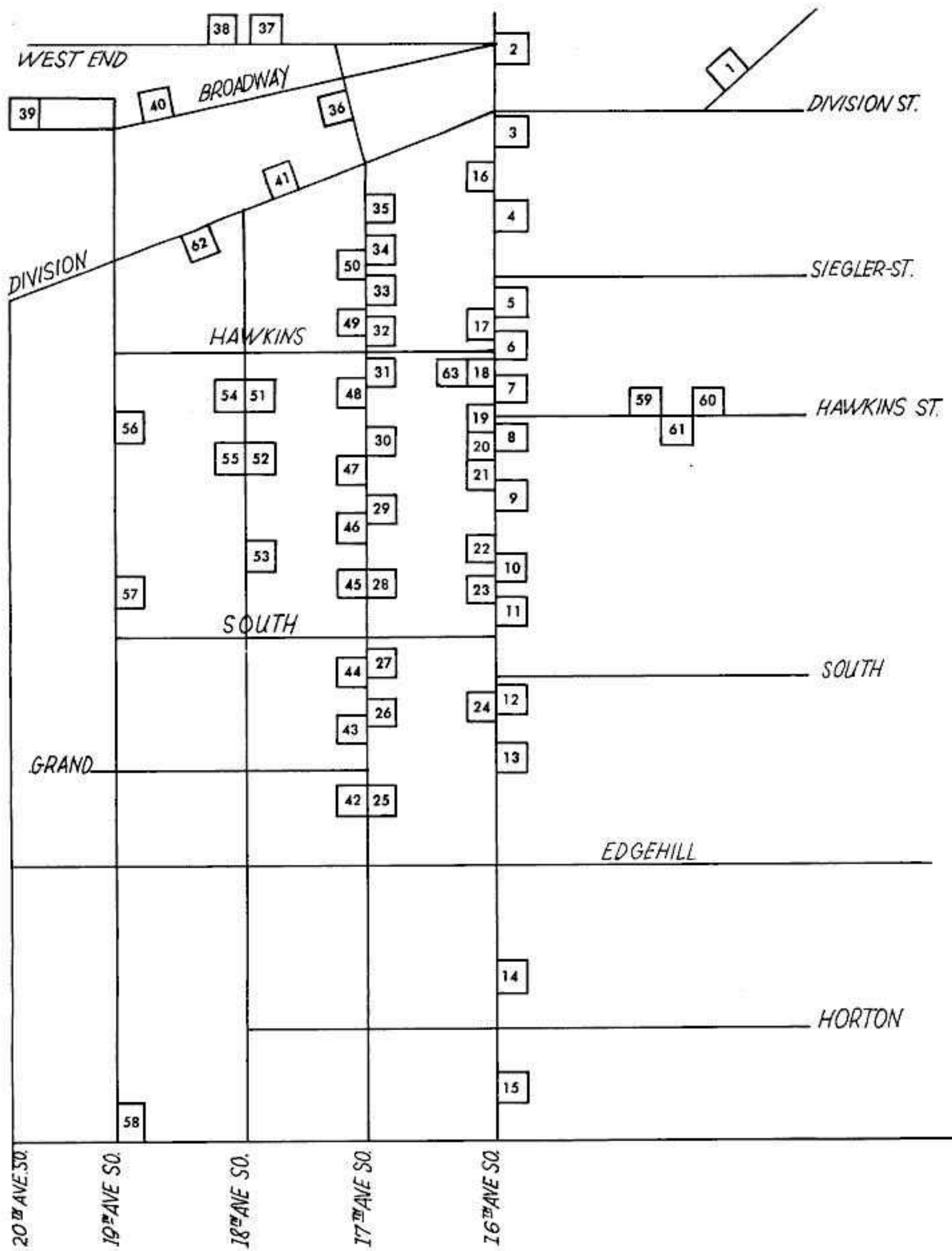
The investors contend, and with some validity, that non-property owners really have little to say about the street situation since they are not the ones who speculated and tied-up substantial sums of money on the basis of past promises. The non-investors contend that everyone has a right in the say of conditions in the "row."

The city administration says it has ample money to re-do the area with one-way streets, but lacks the money to get the boulevard done "within 6 to 10 years."

The investors say they have dumped many thousands of dollars in taxes into the city coffers because of the inflated real estate values in the area, and deserve first consideration for a boulevard, even if it means floating a bond issue.

The administration contends the original promise of a boulevard was made by a different administration, and consequently there is no assumption of responsibility for such a promise. The investors say the promise has been

(Continued on page CM-42)



Music City Map

1. Faron Young Enterprises, Music City News, Queen of Sound Studio
2. Certron Tape Division
3. Country Music Hall of Fame and Museum, CMA, CMF
4. Broadcast Music, Inc.
5. Lot owned by J. Hal Smith, Renfro Valley
6. Goldmont-Star City
7. Brite-Star, K-Ark, Gold Standard, Jimmy Skinner, Record Production Service
8. Columbia Records, Epic Records
9. Capitol Records, Buddy Lee Agency, Chart Records, Danny Davis Enterprises, Bill Anderson Enterprises, Sponsored Events, Barmour Music, Maggie Cavender Enterprises, Coal Miner's Music, Jo Coulter Studios, Al Gallico Music, Husky Music, MCA Music, Motola Music, Royal Talent, Vanador Music, Vector Music, Yonah-Peach-Sugarhill Music
10. House of Kershaw
11. The Club House
12. Proposed Decca Building
13. Proposed Music City Building
14. Certron Music
15. X-Cosse, Masters' Festival
16. Future home, Tree International
17. Realtor Apts.
18. SureFire, Wil-Helm Agency, Chuck Chellman Co., Renegade Records, Gospel Music Assn., Veason International, Touch-down/Adventure Music
19. Decca Records
20. Terrace Music, Magic Man Productions
21. Viking Records, Bobby Goldsboro Music, House of Gold
22. Cedarwood Publishing, JED Records
23. Shelby Singleton Music, Green Owl Music, Green Isle Music, Prize Music, Amusement Music, Sumpter Music, Angus Music, Chu-Fin Music, Audophone Music, Piccolo Music, Crawdad Music, Fraulein Music
24. Tree, International and Dial Records
25. Joe Tanner Enterprises
26. Central Songs, Snyder Music, Freeway Music, Airfield Music, Opal Music, Devera Music
27. Sumar Talent
28. Bobby Gregory Music, American Publishing
29. April Music, Blackwood Music, Tunafish Music
30. RCA, Cramart Music, Tuckahoe Music, Jim Reeves Ent., TRO-Nashville, 100 Oaks Music, Two Rivers Music, Crestmoor Music, Bonnie Bucy & Assoc.
31. W.B. Cambron Co.
32. Fender Guitar, Rogers Drums
33. Liberty/United Artist/Imperial, MGM, Duke of Kent, Happy Man Productions, Touchstone Publishing, Napag Talent, Lyndee Music, Rocker Music, Novena Music, United Artist Publishing
34. Bill Hudson & Associates, Moeller Agency
35. ASCAP
36. Monument Studios
37. Joe Taylor Agency
38. Billboard—Amusement Business
39. Show Biz, Inc.; Spar Records
40. Peer-Southern, Horton Productions, Country Sound, Country Soul, Mohawk Records, Stardust Records, Panarama, ABC/Dunhill, Bobby Bare Enterprises, Webb Pierce Enterprises
41. American Federation of Musicians, Local 257
42. Barnaby Records, Ahab Music
43. Wilderness, Twitty Bird
44. 4-Star Music, Challenge, Taj, Mee Moo, Tohawanda, Jat, Four Most, 5th World, Young Artist Productions, Gayle Hill
45. Hill & Range, Fiddle & Bow
46. Current Productions, Inc.; Country Store Music, Taylor Made Music, House of 4 Music, Honorary Music, Multi-Star Productions
47. Music City Taylors
48. Buffalo Bill Enterprises
49. Robert Holiday, Inc.; Melon Music, Garli's Publisher
50. Stringberg Music, Exposure, Countryopolitan, WMTS Remote Unit
51. Alamo Studio
52. Ashley Music
53. Stowaway Productions
54. Window Music, Stop Records
55. Starday Town House
56. Music City Recorders
57. Don Light Talent, Superstars, Rambo, Silverline
58. Glaser Brothers
59. Skylite-Sing, DBM
60. Mercury, Chappell Music, GRT
61. SESAC, Arawak, Bannock, Sauk, Screen Gems, Columbia, AFTRA, Hall-Clement Music, Big Boppery, Jack & Bill, Sunbury-Dunbar, Hubert Long International, Buckhorn, Green Tree, Kiowa, Little David, Moss-Rose, Pawnee, Peppermint, Poke Sallet, Ramblin' Rose, Stallion, Woodshed
62. Fanta Sound
63. Dot Records, Paramount, Acta, Stax-Volt, Hip, Enterprise, Famous, Ensign East/Memphis, Borders, Bruin, Addax, Parabut
64. NARAS, Dan Quest Studios



NARAS' EMILY Bradshaw with Governor Bujord Ellington.



TOP BILLING'S Delores Smiley with artist Bobby Wright.



BOBBYE HINSON

The Ladies Of Nashville

By BILL WILLIAMS

One of Nashville's charming peculiarities is its involvement of women in all facets of the music industry. And since the primary form of music from Nashville is still country, each gets involved in this particular aspect.

The name of Frances Preston is always among the first to come to mind. Now working with more than 10,000 writers and publishers in 15 states, Mrs. Preston is vice-president for BMI's Southern branch. She has attained a unique stature.

Instrumental in the construction of one of the first of the "beautiful buildings" on Music Row, she also established BMI's Country Awards dinner, an annual black-tie affair which has become a prestige symbol. She originated Nashville's Theater Workshop, under the direction of Lehman Engel. The workshop now is an accredited course at Peabody College, serving songwriters by preparing them in the art of writing for the Broadway stage.

Working with the late Senator Estes Kefauver, she helped provide a resolution which brought about a five-year extension to the term of copyrights due to go into the public domain. This measure, introduced by Kefauver, took place while the copyright laws were in the process of revision.

Frances Preston gave endless hours of work toward developing the Country Music Hall of Fame and Museum while serving as chairman of the CMA board and building committee.

She remains active on the boards of CMA, the Nashville Symphony Orchestra, the Country Music Foundation, Nashville's Better Business Bureau, and the Chet Atkins Guitar Festival. She was the first woman ever to serve on the board of the Nashville Area Chamber of Commerce, and she serves on an unlimited number of public service committees.

Mrs. Joe Walker, executive director of the CMA, is another lady who has attained a high plateau of accomplishment, yet retains her femininity, dignity and her cool. Involved with the association since its inception, she now has served the country music industry for more than a decade, and also is a community leader. Hers is one of the most demanding jobs in the music business, for in addition to her regular work she must satisfy the needs of the thousands of members of the organization and oversee the general operation of the Hall of Fame. She attends all committee meetings as an ex-officio member, and is the most leaned-upon lady of all.

Mrs. Jane Dowden rose from the WSM ranks (as did Mrs. Preston) to the presidency of one of the most

successful music businesses in Nashville—Show Biz, Inc. As such, Mrs. Dowden oversees the production and distribution of more syndicated television shows than anyone else in the industry; and is in direct supervisory charge of the recording and publishing ends of the all-encompassing firm.

Mary Reeves

Mary Reeves also heads a small empire, that of the Jim Reeves Enterprises. This includes publishing, recording ties, personal management and booking. The widow of the late RCA artist (now Mrs. Terry Davis) has played an active role in the music business for nearly a decade now.

Joyce Bush has been with Tree, Intl., almost since the inception of the company. Once a secretary to Jack Stapp while at WSM, Mrs. Bush worked part-time for Tree when he first founded it, and gradually it became a full-time job. Years ago she became an officer of the company, Secretary/Treasurer, and has been a total part of its operation.

Dean May is a veteran with the Acuff-Rose organization, and has been its office manager for a number of years. Hired first by the late Fred Rose, she is considered an expert on everything from copyrights to catalogs.

Irene Stanton, a many-time BMI winner with her outstanding songs, has been associated with Don Law Productions for some 10 years, and must be considered one of the leading ladies of the city. She is talented and persevering.

Dolly Denny and Mary Claire Rhodes both have been with Cedarwood since it was formed by the late Jim Denny in the 1950's. Now, working with Bill Denny, the two provide the backbone of one of the successful publishing firms on the row.

Emily Bradshaw, after working to the position of promotion manager of WSM Radio, formed her own promotion firm and had, among her clients, the Nashville chapter of NARAS. As the chapter grew, it became apparent it would be a full-time job, and Mrs. Bradshaw relinquished her company to become the first full-time executive director of the National Academy of Recording Arts and Sciences for Nashville. She also was instrumental in organization of the Atlanta chapter.

Aileen Jackson, who is director of public relations for SESAC in Nashville, is another who worked up through the ranks. Talented, capable and attractive, she has become one of the most involved women in the music industry, and is much in demand for committee assignments and the like.

Audrey Winters, the extremely capable assistant

editor of Music City News, is considered one of the most knowledgeable women in the industry. A close friend of most of the artists, she is frequently confided in by the wives of the performers.

Bobbye Hinson is the promotion director for the Shelby Singleton complex, and is considered one of the most efficient (and friendly) women in the business. On top of developments all of the time, she serves her company well.

Margaret Lewis and Myra Smith are a pair of ladies who consistently turn out hit songs in Nashville. Beginning in 1964 when they won their first BMI award, they have been winners ever since. Helped in their early days by Wesley Rose, they now work for Shelby Singleton. Since then their tunes have been recorded by Jeannie C. Riley, Lynn Anderson, Porter Wagoner and Dolly Parton, Skeeter Davis and Bobby Bare, Connie Smith, Connie Francis, Linda Martel, Margaret Whiting, Johnny Adams, Petty Scott & Jo Jo White and Delaray & Bonnie & Friends.

Just beginning to make a name for herself is Phyllis Hiller, who has had songs recorded by Arthur Prysock, and has just concluded a children's LP for which she has received numerous offers, including one now under consideration by a major label. There is a possibility, too, the album may be animated for television. Mrs. Hiller has established a publishing firm (ASCAP) through which she now is working on a full-fledged musical. And she continues to turn out country hits.

Bonnie Bucy, one of the most successful of the "promotion women" of Nashville, is a study in energy. The former newspaperwoman, whose clients are numerous and important, has been extremely effective in spreading the word of Nashville to all parts of the nation through her various outlets. Head of Bonnie Bucy and Associates, she now is in her third year of a growing operation.

Martha Renshaw, once associated with Mrs. Bucy, now is heading up the promotion department of Webb Pierce Enterprises. The one-time network programmer now is devoting full time to the country music industry.

Betty Hofer is the pride and joy of the Bill Hudson Agency, and a blessing to all newsmen. Thorough, complete and industrious, she is a total student of the meaning of promotion, and has aided the Hudson clients immeasurably through her drive.

Maggie Cavender, long associated with the Country Music Association, has been operating on her own in the field of promotion, and has done a thorough job of exposing her clients to the proper news channels.

(Continued on page CM-42)



We Thank You



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AILEEN BRUNER



FRANCES PRESTON



PHYLLIS HILLER

THE LADIES OF NASHVILLE

• Continued from page CM-40

A long-time favorite of many, she continues to produce.

Another Maggie, this one Mrs. Carter, is another sterling performer. In addition to her work with the various Mel Tillis enterprises, she is an invaluable asset to the Music City Pro-Celebrity Golf Tournament each year. She also serves on various committee assignments for CMA and others.

Barbara Starling, although she has just moved from her own agency to working with Royal American, has a track record of success behind her. Her credits include Noble-Dury, and a long stretch with Decca. She, too, is involved in the field of promotion.

Audrey Williams

Audrey Williams continues to operate various organizations, and to perpetuate a show and a band, which is frequently on tour.

Betty Cox moved all the way to the top with Southern Graphics, and helped build it into a commercial success. When it changed ownership, she again started her own business, and is now in the process of a rebuilding operation.

Gayle Hill has successfully breached most of the fields of the music industry, and has a thriving concern. Mrs. Hill, who heads her own promotional agency, has also been involved in network promotions, and is much in demand as an organizer for various areas of music, including work with major agencies on jingles.

Judy West has successfully doubled-up as an artist and promotion head. Working and singing for Starday, she shows amazing versatility. She also does club singing in the area, and portrays the many talents with which she has been blessed.

Vivian Keith, who is the personal secretary to Shelby Singleton, has been his girl-Friday for many years. A successful songwriter herself, she is an over-all take-charge person.

One of the busiest men in Nashville is RCA's Wally Cochran, so it stands to reason that Vickie Mabe, his assistant, is one of the busiest girls. And she manages to keep her stability, handle the job and keep smiling.

At the Country Music Association, three girls share billing for the incredible amount of work they perform, and the contributions they make to the industry. Working with Jo Walker in harmony and unflagging loyalty are Jan Garrett, Margaret Beeskov and Cheretha Scaife.

The No. 2 gal at BMI deserves mention because of the unusual talents she possesses, and because of her

devotion to work. Another product of WSM, and for many years now working by the side of Frances Preston has been Mrs. Helen Maxson.

At One-Niters is Jackie Moynahan, a young lady now getting strong exposure in the music industry, again in the field of promotion.

Margie Buffett, who began her career in the music industry in Nashville with ASCAP, now has moved to the Johnny Cash Show, where she is assistant coordinator both for talent and for tickets. The latter have become a scarce commodity, as tickets are always in great demand.

Judy Dalton at ASCAP is an effervescent plus for boss Ed Shea, and a charming addition to the music row area. She also has a remarkable memory. Still another is Renate Goetz, who sits at the left hand of the master.

Nika Brewer, the No. 2 gal at Show Biz, complements a firm which leans heavily toward female management.

Delores Smiley, the lady-head of Top Billing, Inc., has a background of agency work that ably qualifies her for the task.

Mrs. Bob Neal—Helen—aids her husband in his agency, and Jimmy Key has such stalwarts as Barbara Bergner, Beverly Hamer and Nancy Hamm.

Carolyn Campbell is Chet's No. 1 girl at RCA, while Dot Boyd coordinates the A&R department for that label.

Buddy Lee's Jean Sopha is one of the most important cogs in his well-oiled machine, and she runs her department with all the skill one could hope for.

Moneen Carpenter, lovely and talented, handles all of the various Bill Anderson activities.

At the Hubert Long Agency and Moss-Rose publishing are such stalwarts as Shirley Welch, Flossie Anderson, Carol Thomas, Beth Fletcher and Kaye Elliott.

Brenda Blackford works with Glen Snoddy at Woodland Sound Studio, handling everything from studio booking to artist and client relations, and her husband runs a publishing company for Kelso Herston.

Monty Bivins, formerly with Athena, works with Bob Tubert at Excelloric Music, and Joan Boyd is now executive assistant at Athena.

Louise Scruggs operates her own booking and management agency, and does so competently. It's pretty much a family affair, since most of her clients are in her immediate family.

Acuff-Rose, in addition to the aforementioned Dean May, has some of the most competent people in the business. Working for the publishing company, for

Hickory Records and for the booking agency are Charlotte Tucker, Jean Thomas, Edna Crowder, Shirley Phillips, Martha Hight, Betty Jackson, Nancy Riley and Regina Morrell.

Polly Roper is executive secretary to Owen Bradley at Decca, and she, too, deserves special mention as one of the top people in the profession. Other Decca luminaries are Corky Wilson and Pam Smith.

The two ladies who run the operation at Capitol are Lorene Allen and Rosemary McLennan.

Columbia has a bevy of beauties (all of them quite able, too), who include Dianna Peeler, Peggy Preston, Norma Jean Owen, Judy Smith, Nancy Moran, Judy Simmons, Linda Kimbell, LaVonne Lynne and Jennie Smith. And upstairs at Epic is Emily Mitchell, keeping things in line for Billy Sherrill, and gracing the place with her presence.

Norro Wilson has Shiela Hall at the Gallico complex, and Karen Scott and Trish Williams are the executive assistants at Mercury. Good ones, too.

June Hazlewood has been part of the Lucky Moeller agency since Moeller himself joined forces with the late Jim Denny some 15 years ago.

And so the list goes. There are literally hundreds of ladies—all of them beautiful—who are the heart of the music industry in Nashville. They not only make it work, but they make it pleasant.

Lest we forget, Billboard Publications has its own list of lovely ladies, including Dot Jarrell, Pauline Hardaway, Beth Jenkins, Cheryl Wachtel and Sue Thompson.

And, too, we should mention Juanita Jones, whom we still love.

NASHVILLE'S MUSIC ROW

• Continued from page CM-39

repeated by every council and administration in office for the past 10 years.

The facts are these: a few of the investors already have built magnificent structures on the assumption the boulevard will be built. Others are waiting, and some say there will never be the growth originally envisioned if the boulevard does not happen. They suggest that, although there will not be a pull-out from the Nashville area, there will be a strong retardation of growth.

Meanwhile, "the row" remains basically as it has been for the past several years, with more companies coming in almost weekly. On the following pages are a map and a legend of music row as it exists today.

Thanks!



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Top Country Group-Singles

BILLBOARD - 1970

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Pub. by JACK MUSIC
Prod. by JACK CLEMENT
for GLASER PRODUCTIONS, INCORPORATED

Exclusively on MGM

Modern Country Radio: Friend Or Foe?

By PAUL W. SOELBERG

(Note: Paul Soelberg, a one-time RCA distributor on the West Coast, has for the past few years been associated with the Stoneman Family. Last year he joined with two others in forming the firm of Bean, Murphy and Soelberg, which is a management company dealing with country artists. Here he voices his views on a perplexing problem.)

With thousands of country music radio stations leading the charge, country music has swept out of the hills and around the world. No longer saddled with a "barnyard-and-cowbells" presentation, it's now showcased in a fashion acceptable to massive numbers of urbanites.

It's another example of two closely related industries helping each other move toward maturity. But there's an age gap involved and, possibly, it's causing problems.

A formidable industry in its own right for over 50 years, country music has had ample opportunity to become an honest-to-goodness art form complete with its own history, traditions, creative sub-structures, and devout students and fans. "Modern" country radio, however, is practically an infant in comparison, since its tremendous ascendance didn't begin until the middle 1960's.

As broadcaster after broadcaster saw others' success stories and raced to convert their stations to country music policies, a tremendous demand was created for intelligent, well-trained programming personnel. Although many were brand new to the music, they all correctly concluded that it had mass-market potential, proving it by applying techniques used to successfully present other forms of mass-market music.

They emphasized their pride by promoting such terms as "countryopolitan" and "metropolitan country," augmenting these with others such as "All-American Music" and "The All-American Sound." Simultaneously, derogatory terms like "hick," "hilly-billy," and "kicking" fell into dis-use.

In the process, however, radio seemed to rigidly standardize, displaying little genuine creativity and individuality. Even in markets covered by three or more country stations, everything seemed to sound alike.

This pattern eventually exerted a tremendous influence on the creation of product. Many persons, fans and industry professionals, deplored the fact that the "guts" were being ripped out of the music.

Creators became uncomfortably aware of the new tight "formats" and the tendency to select for air exposure a narrowing spectrum of new product. Artists formerly reigning supreme dropped from the air; others briefly extended their lives by adding strings or brass. Entire country music sub-categories such as country gospel, western swing, or bluegrass, were judged by many new programmers as "inappropriate" and were summarily eliminated from programming.

Forgetting for a moment the abysmal lack of professional marketing skill that's handicapped the industry from its inception, the economics of country music are vitally dependent on getting air exposure for the product. As a result, product creators now must devote substantial attention to producing product calculated to appeal not necessarily to the fan, but to the new programmers now holding the power of life or death over new records.

While a wide range of product still is being recorded, most fans would never know it just by listening to the radio or by going into the nearest record store. Many country records—vast quantities of potential entertainment for dedicated fans craving it—are literally condemned to death at the moment of birth. Some product, from established stars, has a degree of automatic saleability even without air exposure; most of the rest can't get off the ground without airplay. In some cases, the death sentence takes the following form: "There just wasn't enough room on this week's playlist." Or, "I just don't think it'll sell."

Judge and Jury

Still, the professionals search for new ways to get their wares in front of the fan, supposedly the ultimate Judge and Jury. The dismal marketing picture is bad enough, but when the following obstacles are raised, the situation almost becomes hopeless.

(1) The Top-40-style format, with relatively short playlist, "comer" or "preview" list, both of which are based on "sales," imagined or anticipated.

(2) Re-circulation of the records on the above lists ad nauseum.

(3) Opportunity for exposure given to tiniest percentage of new singles.

(4) Very little attention given to albums (one, two, or fewer cuts per hour).

(5) Personalities who seem to feel obligated to yell at the listener.

(6) A select list of supervisors dominating the scene, performers whose records automatically make the "preview" list and then shoot to the top of "The Survey," where they remain for weeks.

(7) Many programmers, particularly those new to the music, who fail to grasp the significance of product (both old and new) and who are frightened of experimentation; if the product doesn't fit rigid preconceptions, it won't be played.

(8) Few programmers allowing themselves to take a "chance," preferring to wait for "chart action."

(9) The preoccupation with the pick syndrome, where everyone has to have a "pick" album or single, implying a sense of obligation to outguess or lead the fan and his peers down the path to Chartdom.

(10) Completing the job of duplication, the hourly "flashback" or "golden goodie."

With notably few exceptions, though they're fabulous exceptions, it's almost as if country radio has become a lot of followers waiting to see what the leaders are going to do. Programming individuality and creativity has yielded to a contest that reveals no more than who can pick Joe Superstar's record before anyone else.

Increased Base

Yet, the industry professionals know the base of the market is increasing. More fans want more country music, every kind of country music. But they're deprived not

only of opportunities to buy the music but also to hear it on their only other source—radio.

It's a major controversy.

If the public weren't indicating, directly and indirectly, various degrees of displeasure with the new common denominator, the industry creators probably would roll over and merely regard the new developments as inevitable evolution. But—

(1) Fan magazines receive great numbers of letters from irate fans deploring the "disappearance" of "real" country music.

(2) Fan clubs no longer hear their stars' recordings on the radio.

(3) Industry observers view with alarm the fact that Opry performers receiving encores after doing their new records for Opry audiences get no interest from many new programmers.

(4) Artists now excluded from "modern" country airplay continue to draw large (sometime larger) audiences for personal appearances. (Paradoxically, many stations no longer playing these stars' records book these same stars for their live package shows, knowing "they'll draw the crowds!")

(5) New "underground," free-form progressive-rock FM outlets in major cities now include traditional and "hard" country music in their programming, while the new "country (?) stations refuse it.

(6) Prestigious rock bands at the peak of international popularity apply the "hardest" of country music techniques—including the rawest fiddling and pedal steel guitars—to their most successful records.

(7) Colleges bring to their campuses country and folk-country acts whose records appear everywhere but on "country" stations, while these same stations complain bitterly that they're not "getting to the young people."

Each industry—broadcasting and music—has its own problems. While both industries depend on each other, each needs to solve its own problems, while showing genuine concern about the difficulties of the other.

Perhaps as a result of its closeness to the fan, broadcasting has gotten itself tangled up in the worst problem faced by the music industry: "sales." Some industry people, while grateful for broadcasters' concern, feel this might be harmful in the long run.

They question broadcasters' emphasis on "sales" of country records as a controlling factor in programming.

Wrapped in Sales

There are bitter, justifiable complaints raised daily by fans and professionals that country merchandise simply is not available in the stores. That is fact, solid and undeniable. It reflects a lingering stigma on the part of many distributors, salesmen, rack jobbers, field personnel, record dealers, and, most unfortunately, top record company executives.

Businessmen standing to gain so much instead become bottlenecks inhibiting the flow of merchandise from creator to consumer.

The effect on programming? Are "sales" reports valid evaluative tools if substantial quantities of merchandise are not available in the stores?

Columbia Records' national promotion manager for country music, Gene Ferguson, says, "Having programming so wrapped up in sales reports is almost a total fallacy. We talk to deejays about this constantly, because the reports can be inaccurate and because country music doesn't sell like Top 40 music."

Columbia's Nashville a&r manager, Billy Sherrill, adds, "I think it's possible to base programming on 'sales.'"

"I think programming should be based on listener response and reaction. If the biggest artist in the world comes out with a piece of trash and fails to get good response in a week or two, then the record should be dropped, regardless of who the artist is. Even the biggest artists and producers can make mistakes, you know."

Sherrill, who has produced some of the biggest country hits in the industry's history (Tammy Wynette, David Houston, et al.), continued, "Plenty of companies exaggerate about sales. If a record sold 30,000, a company will say it sold 100,000, so what kind of a basis is that?"

Sherrill's counterpart at Capitol Records, George Ritchey, himself a top West Coast (Seattle, Los Angeles) country disk jockey before his move to Nashville in 1968, adds, "I think many programmers, perhaps even the majority, don't know their markets, and they're not even aware of how important it is to know their markets. So they can't evaluate each record on its own merit, saying, for example, 'This cut might be good for the nighttime show here in this city, but I doubt it'd have much luck anywhere else.'"

"I've heard broadcaster after broadcaster say, 'We're not in business to sell records,'" Ritchey continued. "This is great, if only they'd live up to it. But too many radio stations are in fact 'in business' to 'sell' records. They want to go with what they think will sell, with what they think will sell, with what they'd like to sell."

He continued, "Broadcasters shouldn't be any more concerned with record sales than they are with selling cars or furniture. Sure, they should want to sell a lot, because that'll please their accounts and colleagues. That's good for everybody. And they should want to know comparative popularity of the various models (and records); that's valuable information. But more important than selling records, they should want to please their listeners. The records will take care of themselves, even if we do have our sales problems. But that's our problem, and it shouldn't affect the disk jockey or music director. They have enough to do."

Yet many programmers engage themselves in activities that really are of little significance for the listener. They fail to consider the logical possibility that a record sounds the same to a listener when it's No. 25 or No. 7. And when they drop a record merely because "it's not available in the stores," they've lost sight of their

(Continued on page CM-46)

BLUE BOOK MUSIC
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OF COUNTRY SINGLES

MODERN COUNTRY RADIO: FRIEND OR FOE?

• Continued from page CM-44

very obvious advantage: *If a listener likes a record well enough to want to buy it but can't for some reason, he'll have to listen to the radio in order to hear it!*

Somewhere many broadcasters have gotten the idea that their ratings will nose-dive if listeners suddenly discover the station has played a record that's not in the stores!

Radio is a much more pleasant, entertaining experience when it's giving the listener that which he can't get anywhere else. This craving for freshness and variety may become a factor of vital importance to future programmers, having much more importance than moving records up and down the Chart.

Tight Formats

Rory Bourke, Mercury Records' national promotion manager for country music, strongly defends the tight formats—"When they're used properly," he says. "There's no simpler way to get a record established than to get it on a formatted station. But many stations don't know when to back off from a record. I like a fast list."

Ralph Paul, veteran promotion manager of Jack Music, Inc., a major Nashville publishing company, said, "I think there's so much reliance on charts and formats in country radio because there are so many people in country radio who don't know or like the music. I know a programming consultant, a "consultant," mind you, who admitted to me that he hates country music! Well, to program it properly, obviously you have to like it, understand it, know its history and traditions, and know a lot about the music's fans. And this doesn't happen overnight; it builds in your mind."

A highly respected executive added, "There's a lot of insecurity in country radio. Many of the people in it don't know very much about the music, and they're afraid to admit it. But it shows up in the way they hang onto sales reports and charts. Some of them don't even know much about broadcasting; they were flops in bubble-gum radio. Many can't converse intelligently with an average country music fan, yet they literally control what music the fans will get to hear on their local station."

Capitol's George Ritchey: "So many people have entered country radio for some reason other than '... Man! I love the stuff!' If you come into it for any other reason, you're going to fail, because that sincere interest is the only thing that will let you do it right. That sincerity is the foundation of the music itself, and the music is what you're working with."

The frustration fans encounter in the record stores should indicate intriguing considerations for broadcasters. For example, give the fan something he's unable to buy rather than concentrate on what he might have purchased for home listening. One elementary fact is known about the country music fan: he'll go all-out in his support for whatever satisfies his musical appetites, plural.

Supporting that contention is the phenomenon of individualists like Ralph Emery, Mike Hoyer, and Bill Mack. Sincerely devoted to the music, knowing and respecting it, and successful in communicating their affection for it, they receive the same fanatical fan devotion ascribed to actual performers. Afraid of nothing, able to recognize superiority and quality in every variety of country music, and eager to provide listeners with at least a sample of the best of the new creative efforts, these fabulous personalities have assured themselves a place in the history of country music.

Some stations exhibit similar individuality, but, unfortunately, they're exceptions to the rule. While some adhere to a basic format, they make purposeful deviations, desirous of providing something for all tastes. The stations sound authoritative and confident, because they are staffed by people utterly dedicated to the music.

Frequently announcers work with their own special interests, like Boots Rabell does at KSON, San Diego, with his "Sunday Evening Bluegrass Hour." Some stations hold "record meetings" in which everyone evaluates releases together, with everyone contributing opinions. Programming is based not only on instinct but also on precise knowledge of their markets; "sales" reports and charts from other stations and trade magazines serve informative purposes, not as absolute battle plans. Primary considera-

tion is given to a record's value as something fans would want to listen to, not imagined or anticipated sales. Quality of performance is the ultimate determinant.

"Lots of times the problem is with management," explained Ralph Paul. "Many programmers are prevented from expanding the scope of the programming because their bosses can't see how important it is to improve the way the music is presented. They feel no mutual interest. One manager in Colorado once told me, 'I owe nothing to the music industry. I pay my ASCAP and BMI fees, and that's it.' And his station reflects that attitude."

Torturous Conflict

One of Nashville's most respected producers expressed concern in the following manner. "My artists and I go in to cut the best record we can. We have a lot of information guiding us. The artists, for example, are out on the road a lot, communicating with their fans on stage and off. Recording is far from being all guesswork. Yet we know much of our work will never see the light of day. We're sensitive about this, and we don't like to talk about it, even among ourselves. I believe every producer feels this way. Particularly when we're working with a new artist, when we're extremely concerned about getting exposure for him, we sometimes have to make records that go against our instincts. Theoretically we're supposed to make records meant for the fan to judge; instead, we find ourselves thinking about what the music director will or will not reject. And sometimes the conflict is torturous."

Adds George Ritchey, "I won't let anything affect the way I make records. I care about one thing only: creating something that's good for the artist. I won't sell out one ounce of his talent just to get radio acceptance. That just tries to make him into something he isn't, and that defeats the whole purpose. My job is to bring out the best from an artist when he's doing what he feels is right."

"I believe many opportunists in country radio are trying to accomplish something just to gain fame, and they don't stand a snowball's chance in summertime of doing it. They've forgotten that the soul of country music is Carl Smith's 'I Overlooked an Orchid for a Rose' or Jimmy Martin's 'Widowmaker.' Really—they haven't forgotten . . . they never knew it existed."

Columbia's Gene Ferguson adds, "Guys in radio stations today can play nothing but new releases from superstars for weeks without ever listening to them in advance. This is copping-out, 'cause they're not risking anything, they're not risking getting the boss mad. But even if these are the worst records these stars ever made, they'll get played for weeks and weeks. If the real country quality isn't in the groove, forget it!"

Both industries depend on each other. Radio is the primary showcase for the music; records provide large percentages of programming material. Both industries need to grow, expand, and evolve together.

KSON's Dan McKinnon remarked last spring at a programming clinic that country music is in danger of losing its identity. He's correct. It can happen unless the fan gets adequate opportunity to hear and buy all the country music he wants. If the music loses its distinctiveness, its guts, country radio will have lost its hold on the vast numbers of country music fans who, in the meantime, will turn to their collections of country music.

This doesn't mean dropping the formats or stopping experimentation in the recording studios. It's basic human nature to expand and experiment, both from the standpoint of the creator and the listener.

Perhaps radio can be persuaded to pour the fire to its evolutionary activities and once again open itself to the full range of product available. The industry has a lot of people standing by, eager to offer suggestions and heartfelt co-operation.

George Ritchey summed it up, "I feel there's a place in every radio market for the full spectrum. Every kind of country record should get played, from Jimmy Martin and Bill Monroe to Al Martino and John Phillips."

"There are enough people, say, like in San Francisco, who are screaming, 'Give it to me!' Dig out all those old masterpieces made in the early twenties by the Old Masters, legends who are totally ignored today without justification!"

"Maybe now is the right time for Underground Country Radio. In a place like San Francisco it could be fantastic! If you got a guy like Hugh Cherry, who, in my opinion, is the Great Historian of country music, if you put him in charge of programming an underground country station and add a few people like Jimmy Driftwood as contributors, just see what would happen! *It'd blow your mind!!!*"

Merle Haggard's Academy Awards

Merle Haggard swept honors at the Fifth Annual Awards Presentation of the International Academy of Country & Western Music last April, taking five awards in a virtual grand slam of major categories, including Top Male Vocalist.

Three victories sprang from the Capitol Records artist's composition and rendition of "Okie From Muskogee," as Song of the Year, Single Record of the Year and Album of the Year. And, Merle Haggard's Strangers was cited as Best Band.

A capacity audience of 1,450 was at the Hollywood Palladium on Monday (April 13) to cheer winners revealed in 25 categories of competition, during a two-hour entertainment marathon.

Haggard became the first artist to walk off with the three key record awards, as well as top vocalist recognition, and is now the most-honored entertainer in Academy history.

There were no other multiple winners.

Tammy Wynette was recognized as Top Female Vocalist and Johnny Cash as Top Television Personality by the international organization's membership. Roy Clark was cited for the Top Comedy Act, while The Kimberlys earned distinction as Top Vocal Group.

Tabbed as Most Promising Vocalists were Donna Fargo and Freddy Weller.

Academy Directors honored Marty Robbins as Country Music's Man of the Decade. He was cited as a "singer, poet and storyteller unequalled in Country music."

Man of the Year honors went to the producers of television's "Hee Haw," Frank Peppiatt and John Aylesworth, whose network shows feature a broad range of Country talent exclusively.

Bob Wills was selected for the coveted Pioneer of Country & Western Music Award.

The new Jim Reeves Memorial Award, for the person contributing most significantly to the advancement of Country music internationally, went to Joe Allison of American Forces Radio. Allison has broadcast more than 2,000 consecutive Country music programs over 355 stations in 78 countries.

Members voted Dick Haynes the Top Radio Personality honor. Selected for the All-Star Country Band were Al Bruno, lead guitar; Jerry Inman, rhythm guitar; Buddy Emmons, steel guitar; Floyd Cramer, piano; Jerry Wiggins, drums; Billy Graham, bass; Billy Armstrong, fiddle; and John Hartford, specialty instrument (banjo). Top Country nitery was the Palomino Club in Los Angeles.

Also recognized for Haggard's single and album achievements was his producer at Capitol, Ken Nelson. Haggard's Song of the Year victory went to him as a composer, while the other wins were as an artist.

The five awards this year bring the Haggard total to 10.

He was Most Promising Male Vocalist in 1965 and Top Male Vocalist in 1966. With Bonnie Owens, he scored three victories for Top Duet, in 1965, 1966, and 1967.

Buddy Ebsen was master of ceremonies for the star-dotted evening, highlighted by entertainment segments starring Bobbie Gentry, Waylon Jennings, The Kimberlys, Archie Campbell, Freddy Weller and the Chaparral Brothers.

Awards presenters included Glen Campbell, Herb Alpert, Charley Pride, Robert Fuller, Linda Cristal, Linda Kaye Henning, Jimmy Wakely, Keely Smith, Ray Sanders, Cathy Taylor, Lee Majors, Bill Anderson, Gunilla Hutton, George Lindsey, Ruta Lee, Billy Mize, Fran Boyd, Chill Wills, Tex Williams.

The show opened with Academy President Johnny Bond accepting a resolution from the California State Assembly, paying tribute to the Academy's contributions to the betterment of Country music throughout the world.

Executive producer of the presentation was Bill Boyd, with musical direction by Billy Liebert and a script by Hugh Cherry. Bill Ezell was talent coordinator.

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Nashville: Survey Report

It was last year when Jay Mick, a musician and a student of a commercial music course, did a survey report on the recording business in Nashville. In the special Spotlight on Nashville issue of last spring, Billboard printed portions of the report. It caused so much comment that even more detailed findings of the report are printed now, to give a picture of the Nashville industry, and its still overwhelming leaning to country music. Although the picture may have changed slightly since that time, it gives an accurate six-month account of what was taking place.

In classifying sessions, for example (a difficult task for many reasons), it was shown that those classified solely as country constituted more than half of all sessions. And when the researcher added those classified as country-pop, country western and the miscellaneous listing of Bluegrass, country folk, and the like, that figure jumped to two-thirds.

It showed, too, that nearly 100 producers were involved in various sessions.

Here are the figures:

CLASSIFICATION OF RECORDING SESSIONS WITH REFERENCE TO THE ARTIST

(This information was obtained by contacting the individual recording companies, producers, leaders of the sessions, and players who performed on the sessions.)

Country	Gospel
Folk	Sacred
Country Pop	Soul
R&b	Bluegrass
Country Western	Country Folk
Underground Rock-folk	Pop Rock

THE NUMBER AND PERCENTAGE OF EACH OF THE RECORDING CLASSIFICATIONS IN RELATIONSHIP TO THE TOTAL AMOUNT OF THE RECORDING SESSIONS

Classification	Number	Percentage
Country	809	51.6
Pop	167	10.6
Country Pop	165	10.5
Gospel	109	6.9
R&b	94	6.4
Underground Rock-folk	67	4.3
Country Western	36	2.2
Folk	19	1.2
Pop-Rock	16	1
Soul	14	.9
Sacred	10	.6
Miscellaneous*	60	3.8

*Bluegrass, Country folk Artists who associate with several of these areas, and those who could not be classified.

THE NAMES AND NUMBER OF PRODUCERS OF SESSIONS

The 1,566 recording sessions were produced by 96 producers. These producers are listed with their company.

- CAPITOL**—Larry Butler, Murry M. Harman Jr., Kelco Herston, Nick Venet.
COLUMBIA—Anne Donza, Leonard Edwards, Frank Jones, Ed Kramer, Don Law, Bob Johnston, George Richey, Marty Robbins, Billy Sherrill.
DECCA—Owen Bradley, George Matola, Harry Silverstein.
DOT—Joe Allison, Henry Hurt, Bonnie Guitar, Buddy Killen, Paul Tannan, Bob Tubert.
EPIC—Chuck Glaser, Billy Sherrill, Glenn Sutton.
HEARTWARMING—Bob McKenzie, Brock Spear.
MERCURY—Jerry Kennedy, Corin P. Rivers.
MGM—Don Gant, Shelby Singleton Jr., Jim Vienneau.
MONUMENT—Fred Foster, John Richbourg.
RCA—Chet Atkins, Jack Clement, Danny Davis, Robert Ferguson, Felton Jarvis, Ronald Light, Darrell Rice.
SPAR—John C. Talley, Tom Walls.
STARDAY—R. A. Harris, Hal Neely, Don Pierce.
STOP—Pete Drake.
UNITED ARTISTS—Henry Jerome, Elliott Mayer, Bob Montgomery.

MISCELLANEOUS—Paul Cohen, Ray King, Eddie Crandall, Leon Ashley, Rick Powell, R.M. Huskey Jr., Bill Reynolds, W.G. Hall, Fred Carter Jr., Bob Bobo, Don Tweedy, Slim Williamson, Joe Gibson, Boudleaux Bryant, Billy Grammer, Henry Slaughter, Buss Cason, Doug Gilmore, Bill T. Allen III, Wesley Rose, John R. Brown, Scotty Turner, Alex Zanetis, Walter Haynes, Gene Nash, John Capps, Tony Moon, Ronnie Bledsoe, Aubrey Mayhew, Lee Hazelwood, W.R. Thompson, Tommy Allsup, H.W. Daily, Darrell Glenn, Kevin Eggers, Wayne Moss, Lelan Rogers, Dick Heard, Joel Gentry, Cliff Parman, Jack Lathrop, Jack Day, B.B. McCloud, B.M. Norcross.

THE NAMES OF TOP LEADERS OF SESSIONS

Brenton Banks, Harold Bradley, David Briggs, Larry Butler, Kenneth Buttrey, Fred Carter Jr., Jack Clement, Pete Drake, Ray Edenton, Mac Gayden, Lloyd Green, Kelso Herston, Jerry Hubbard, Jerry E. Kennedy, Buddy Killen, Hank Levine, Jack Linneman, Thomas Grady Martin, Charlie McCoy, Bill McElhiney, Bob Moore, Wayne Moss, Cam Mullins, Ray Pennington, Rick Powell, Bill Pursell, Norbert Putnam, Billy Sanford, Jerry Stembridge, Don Tweedy, D. Bergin White, John Bucky Wilkins.

THE NAMES OF SONG ARRANGERS INVOLVED IN RECORDING SESSIONS

Rene Fabre, Jim Hall, Bob Johnston, Hank Levine, Bill McElhiney, Cam Mullins, Cliff Parman, Rick Powell, Bill Pursell, Billy Sherrill, Ray Stevens, Don Tweedy, Bill Walker, D. Bergin White.

THE NUMBER AND PERCENTAGE OF SESSIONS ARRANGED BY A PROFESSIONAL ARRANGER

Number	Percentage
261	16 2/3

(Percentage found by dividing total amount of sessions—1,566—into number of arranged sessions.)

THE NUMBER AND PERCENTAGE OF SESSIONS EMPLOYING 13 OR MORE EMPLOYEES

Number	Percentage
153	9.8

(Percentage found by dividing total amount of sessions—1,566—into number of sessions employing 13 or more employees.)

RECORDING COMPANY AND THE NUMBER OF ARTISTS CONNECTED WITH EACH COMPANY

Company	No. of Artists	Company	No. of Artists
Capitol	23	Chart	23
Columbia	38	Hickory	11
Decca	19	Kapp	13
Dot	17	Liberty	5
Epic	21	Metromedia	9
Heartwarming	13	Nugget	5
MGM	13	Russell* Cason	5
Mercury	15	Sing	19
Monument	37	Shelby Singleton	15
RCA	47	Warner Bros.	5
Starday	15	Word	7
Stop	27	Other Companies	201
United Artists	15		
		Total Number of Artists	611

RECORDING COMPANY AND THE NUMBER OF SESSIONS PRODUCED

Company	No. of Sessions Produced	Company	No. of Sessions Produced
Capitol	81	Chart	27
Columbia	141	Hickory	22
Decca	77	Kapp	24
Dot	62	Liberty	12
Epic	49	Metromedia	16
Heartwarming	28	Nugget	8
MGM	42	Russell* Cason	12
Mercury	71	Sing	27
Monument	134	Shelby Singleton Jr.	45
RCA	164	Warner Bros.	10
Starday	31	Word	19
Stop	41	Other Companies	379
United Artists	43		
		Total Number of Sessions	1,566

NASHVILLE STUDIOS

—At Full Schedule

The answer to "when are enough studios enough" may never be answered in Nashville. No matter how many are built, all seem to be running at full schedule. The new ones, the old ones all are busy.

The Shelby Singleton Studio, located at 3106 Belmont Blvd., was completed in 1969, with the first actual session done by Jeannie C. Riley. Designed and created by chief engineer Joe Venneri and Shelby Singleton, it is unique in many respects. It is, for example, the only one of its kind in the area with an elevated control room. Cemented into the front wall of the studio are all of the million-selling records Shelby could find. It presently is an eight-track studio, but plans are underway to expand it to 16 in the near future.

The oldest studio in town is Columbia's Studio B, which is the old quonset hut in which Owen Bradley and the late Paul Cohen turned out hits in the 1950's. Its new console, though, is less than a year old. This studio doubtless has turned out more hit sessions than any other in the city. Studio A, which is to get a new console three months from now, is Nashville's only "floating" room, suspended on springs to absorb all outside disturbance.

Success has come to the Woodland Sound Studios in East Nashville because of the genius of Glen Snoddy, recognized as one of the leading engineers in the country, and now president of that studio. His is the only independent in town with two complete 16 track studios. Woodland also has the Moog, and—unlike any studio anywhere, has an electronic lighting system on three frequencies synchronized to the music. The lights fluctuate to the beat of the music, and change color with pitch. Intended to set the mood for singers and musicians, it has been incredibly effective.

RCA, which long has had top studios, now is going all out for more. Already operating with a 16 track studio in "A" and eight tracks in "B," two overdub and mix studios are being built, and they—along with "B" will be equipped with 16 tracks, so that all four RCA studios will have those facilities.

Bradley's Barn, built by Owen Bradley after he sold his original studio to Columbia, is located in an adjoining county, which adds to its charm. In addition to that, it has excellent sound and 16 tracks, and is a popular "hideaway" studio.

Starday-King is in the midst of complete renovation and expansion, and said it preferred not to divulge the information concerning its studios at this time.

Athena, in suburban Brentwood, is one of the few studios in the world with both the Moog and the Arp. Considered an electronic music specialist, Rick Powell runs the studio, but does equally well in the non-electronic field. His two studios with eight track are used for everything including jingles, gospel, rock, country, educational and children's records.

The Jack Clement Studios, designed and built by Clement and Charlie Talent, are two in number, and have 16 tracks. Among other things, the main studio has an alcove for strings and a special echo chamber.

Monument, designed by Mort Thomasson and others, has among its unique oddities, an eight-foot thick wall. An old building converted to modern use, it has a sound unlike any other. Built for 16 tracks, the studio has a "homey" atmosphere.

Music City Recorders has one 16 track studio designed by Scotty Moore, who is planning on adding an overdub and mixing studio soon. Last year the studio hosted more than 1,000 sessions.

Queen of Sound Recording Studio, a division of East Coast Sound Productions, just changed hands. Jack Logan, who has worked at Varsity Studio for a number of years, takes over its management. The studio is equipped with Ampex, Altec, Standel, Neumann-Langevin and EMT Electronic equipment. After remodeling, the studio is now handling sessions.

Numerous small studios, mostly for dubbing purposes, complete the list of studios in the area.

Out in the "quiet countryside" is Nuggett Studio which, according to Fred Carter, Jr., is "conducive to the creativity of the writer-artist." One studio with four-track equipment, it boasts only that it can offer congenial, relaxing conditions.

And, in the music business, that's not bad.

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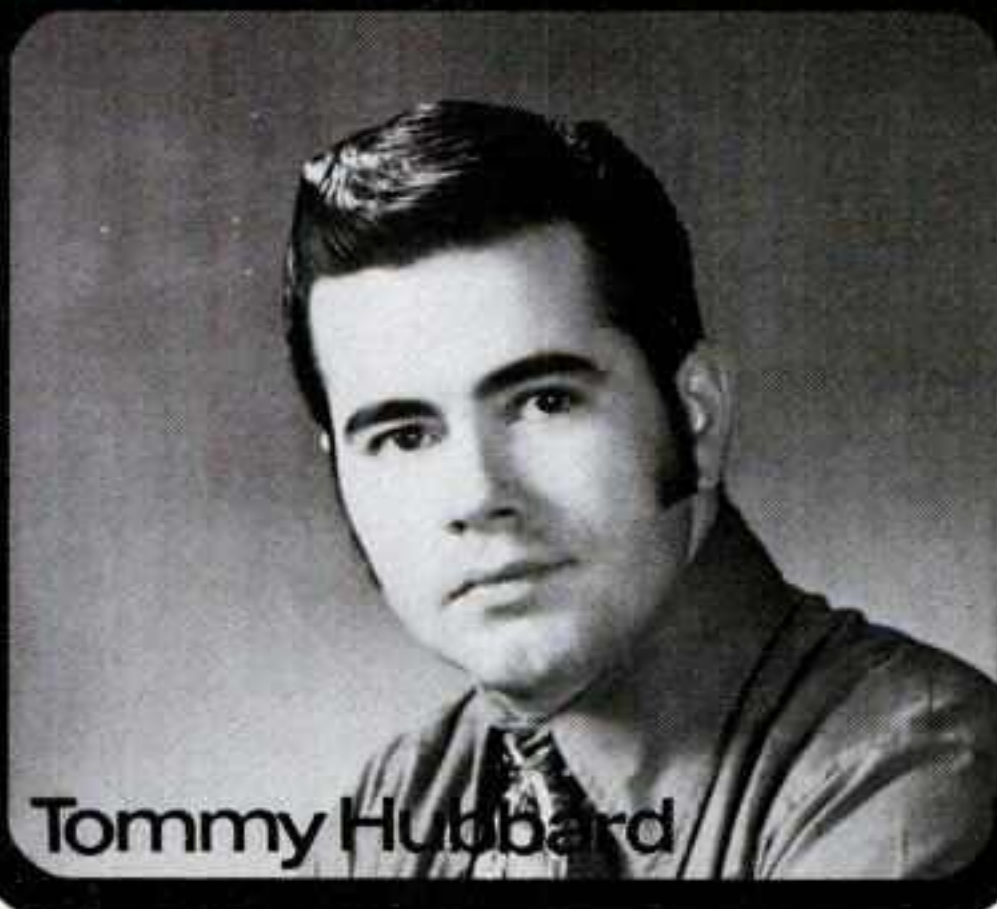
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**NASCO'S
 COUNTRY
 ARTISTS**



Debbie Turner



Tommy Hubbard

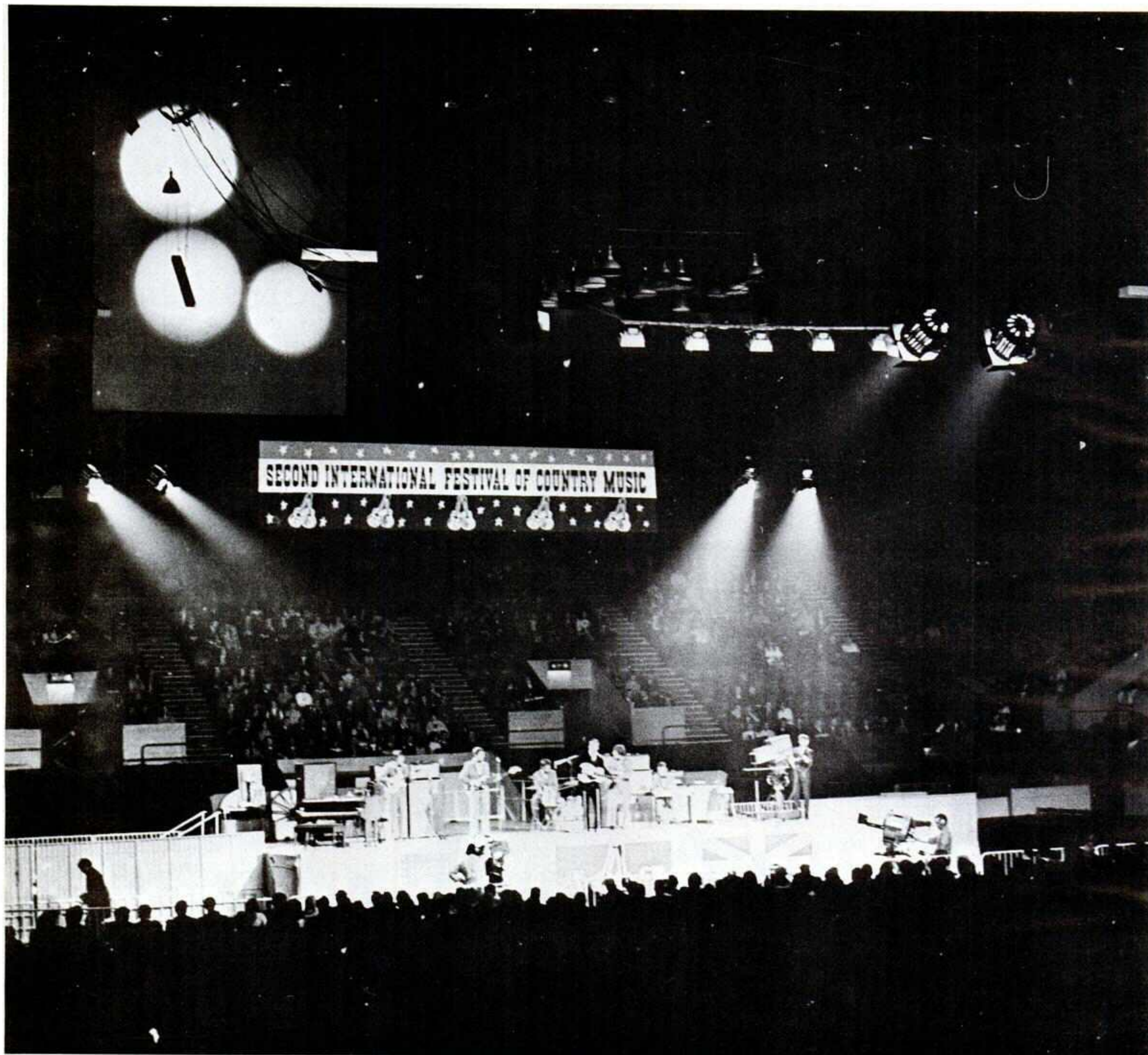


Deanna Marie **naSco**

Distributed by Nashboro Record Company 1011 Woodland St. Nashville, Tenn.
 OCTOBER 17, 1970, BILLBOARD

PURPLE ROOSTER MUSIC

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GEORGE HAMILTON IV performs at Wembley Pool near London.

COUNTRY-International Style

The international aspect of country music got another shot in the arm this year when the British Broadcasting Co. signed George Hamilton IV to do a series of nine TV shows this fall.

Just as Johnny Cash and Glen Campbell have helped the entire country industry through their exposure (and that of their guests) on nationwide TV, the country music people are bound to get a boost from this event.

Couple the significance of that with an upcoming board of directors meeting of the Country Music Association in London in the spring, and the feel of internationalism is everywhere. There are other factors, too, which shall be explored later.

Hamilton (of Scottish ancestry) feels right at home in the U.K. and well he might. He is one of a few artists who have appeared at both country music festivals at Wembley Pool, in the London suburbs, in the last

successive springs. To call the festivals successful would be to understate the case.

"I am exceedingly grateful to Mervyn Conn and a few others for what has happened," George explained. "He was the first to undertake the task, and it was a gamble from the start. No one had any idea it would be so successful." Conn is the London promoter who brought the festival to that city, exploiting Nashville talent to the fullest.

Hamilton also is grateful to Douglas Boyd and Phillip Lewis. It was these two who produced a TV show from the Wembley Pool affair, then judiciously edited the tapes to make a tight presentation. Boyd and Lewis later were among those who conceived the idea for the George Hamilton IV series, and sold their superiors on the idea. Another was David Allen, a BBC announcer who was master of ceremonies at the festival, and used whatever persuasive powers he had to help sell the concept. Still another was Ian Grant, for-

merly with the BBC, and now with RCA in the U.K. Grand also was instrumental in getting the Hillsiders, a British group which has recorded both in Nashville and in England, to be a part of the show. Finally, he credited Country Music People, a London-based country music magazine, for help.

October Taping

Wherever the responsibility lies, the outcome doubtless will be good for all of country music. No one doubts Hamilton's ability to win friends and influence fans. One of the most competent and professional of the entertainers in the business, he also is a great ambassador of good will, understanding, and diversity. America would have been hard pressed to come up with a more suitable representative.

Hamilton, who will be in London during much of October, will begin taping the show at that time. Much

(Continued on page CM-52)

Everybody pays tribute to Nashville's country music writers and publishers.

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When we at ASCAP tell country music writers and publishers that we pay more per performance than BMI, we're not just whistling Dixie. We can show it to you in black and white because ASCAP surveys performances of all musical works whether or not the writer or publisher is a member. A study of these surveys enables a writer or publisher to see what he might have earned had he been an ASCAP member at the time. ASCAP thinks country music writers deserve to be paid more than tribute. So come into our offices or call collect. A free analysis of these surveys will convince you that while you're composing figures that are music to the ears, you should collect some that are music to yours.



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Dave Combs

Herb Gottlieb

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FOLLOWING a tour of six European countries, an MCA sponsored country music show featuring Bill Anderson and the Po' Boys with Jan Howard, The Loretta Lynn Show, Conway Twitty and the Twitty Birds, held a press conference at the Amsterdam airport.

The group of 24 performed for audiences throughout Germany, England, Ireland, Holland, Norway and Sweden. Hubert Long accompanied the group.



LORETTA LYNN appears at the Nashville Room in London.

COUNTRY—International Style

• Continued from page CM-50

is being made of the fact that two old-time warring factions in Scotland were the clans of Hamilton and Campbell. References will be made to this one some of the shows, with an allusion to Glen Campbell, who also happens to be a very friendly fellow.

The show will be titled simply "George the Fourth," and this will allow the good-natured British to kid themselves a little about royalty. (The original George IV was King of England from 1820 to 1830, and—like the current country singer, was the son of George III. Available history does not record whether he was musically inclined.)

The 20-minute show will be run once a week beginning in November, and George IV will be host. Emphasis will be on entertainers—country, of course—from the United Kingdom. Occasionally Hamilton will entertain. Many of the shows will be filmed at the Nashville Room, a small but successful pub in downtown London which features country music.

One segment of each show will include a conversation with David Allen in regard to the history of country music, particularly as it relates to its English roots. It will be somewhat similar to the "train" section of the Johnny Cash Show.

There, too, will be audience participation, a considerable amount of it, which is consistent with the theme of country music generally.

This breakthrough is another in the giant strides made across the oceans by country entertainers and their product in recent years. The internationalization of music publishing is now a matter of routine among the larger publishers of Nashville and other country music havens. More and more sessions are being done abroad by country artists, and more records are being distributed. This, too, is at least indirectly related to the Wembley Pool Festivals, which have created a demand for the product. Artists who have appeared in the

festivals, in many cases, had never had a single or LP released abroad.

Too, there has been an incredible expansion of dates played overseas, not only in the service clubs but to native civilian audiences as well. Some artists have made as many as four and five trips abroad in a calendar year, and are prevented from making more only by their commitments in the U.S.

Wembley Pool (as the festival has come to be called in Nashville) will not only be repeated in the year ahead, but will be turned into a two-day affair instead of trying to compress it all into a single day. Once more there will be exhibits, with virtually all labels involved in country overseas product taking part.

Country music continues to be an integral part of Armed Forces Radio, and thus reaches countries on both sides of the Iron Curtain.

No longer is it a matter of acceptance; today it involves the ability to meet the demand.



(Above) VAUGHN HORTON, Governor Jimmie Davis and Roy Horton in the Peer-Southern office in Nashville.



(Right) WXCL DISK jockeys, wearing Jimmie Rodgers hats, display albums of Rodgers songs by Hank Snow and Merle Travis featured on their station this year.

The Return of FARON YOUNG

The next big building to go up in the Music Row area of Nashville will be a \$3½ million, 250-room hotel one block from the Hall of Fame, known as Inn of Stars.

The builder will be Faron Young. "It will be up and ready for occupancy in 18 months," he says.

It wasn't too long ago that Faron Young took a bath—the financial type—as he lost virtually everything in a poor stock investment at Sulpher Dell, the oldest baseball park in America, then located near downtown Nashville. It was to be converted to a race track, which never really got off the ground. He has slacked off on his work in the music industry in order to devote more time to his outside activities.

"Then I woke up one morning and asked, 'what am I doing,'" he said. "I had no business trying to run a race track or anything else."

Faron did what seemed natural to him. He bought a \$50,000 bus, got twin fiddlers (which he had always wanted for his band), found a tailor to make 10 uniforms apiece for his band members, went into a studio and rehearsed, day and night.

It paid off. All of his last 10 records have hit the top 10. "It proved that I never should have slacked off in the first place," he said.

All of this was three years ago. Now he is back in the top money, playing to capacity houses, is in demand for guest appearances on television shows (he won't do his own, for many reasons), and has hired a personal manager.

Getting Billy Deaton was one of my best moves," Young said. "Now he worries about all the details, while I think about my future."

Faron's thinking is as sound as his dollars. He owns the Music City News, an outstanding consumer publication, but he lets others run it, and he pays for his own ads in it. He never allows the editorial to be slanted his way.

"I have Music City News simply because there's a need for a journal," he explains. "Faron Young has never taken a nickel out of it, and never will. It's there because a need exists." He points out that he has re-invested more than a million dollars into the paper, "strictly for the betterment of the industry." He took charts out of his paper so there could be no criticism of his high chart positions.

Now the hotel, and it's only the beginning. Once the Inn of Stars is an actuality, there will be more. He plans to build 30 to 40 of them in different parts of the nation. Each will have a 6,000-square-foot convention hall, a desperate need in Nashville.

Meanwhile, despite a recent auto accident which required surgery and will require even more in the near future, his career is at an all-time high. He recently did a string of radio and television commercials for BC headache powder. "I've never been involved in anything that got such results and brought on so much comment," he explained. "Maybe I should have started on commercials a long time ago."



FARON YOUNG

The Old Songs Are the Best Songs—Right Now

The old songs, Vaughn Horton is convinced, are the best songs after all. Apparently that line of thought is filtering over into the new generation of singers.

A visit to the Peer-Southern office in Nashville is not unlike a trip into the past. Horton's walls are decorated with old 78 rpm records bearing such labels as Monarch and Victor-Monarch, and containing recordings by Pop Stoneman, the Delmore Brothers, Gene Austin, Vernon Dalhart, Riley Pickett and Johnnie Marvin.

Another wall is lined with copies of original sheet music, and he has a container of such tunes as "I Love My Wife But Oh You Kid," "School Days," "Pony Boy," and "Will You Love Me in December as You Did in May?"

And there is a montage of the Vaughn Horton hits, which are plentiful.

There are two adjoining rooms, and each is rich in tradition. Now, each is becoming a popular gathering place. One is the Jimmie Rodgers room. There is a miniature train, of course, a lantern and a trainman's hat. There are all of the Blue Yodel songs on the wall, all the records, and a thousand things to remind the viewer of the Singing Brakeman.

And next to that the Carter Family room, replete with the autoharp, an original letter from A.P. Carter, a serious dissertation done by Scott Wylie at Williams College of the Carters. There are family photos, and all of the memories of the past.

But, instead of being museum-like, the rooms are vibrant. And they are as much the present as the past. The reason is twofold: Vaughn Horton has made it that way, and suddenly the music of Jimmie Rodgers and the Carter Family is a part of today's scene.

It is not surprising that, during a recent visit with Vaughn Horton, two of the visitors were Dick Thomas and Maybelle Carter. It was Thomas who was among the first to bridge the gap between country and pop with his smash hit of the 1940's, "Sioux City Sue." And it is Maybelle who has bridged the gap between the Original Carter Family and the current clan of Carters,

doing twice-weekly tapes on the "Johnny Cash Show" and travelling the road with the same fellow, who is Maybelle's son-in-law.


But the topic of conversation was not the past. It concerned the fact that the old Carter Family songs and the Jimmie Rodgers songs are currently some of the hottest properties going.

"Two or three times a week I find that something of Jimmie Rodgers is being or has been recorded," Vaughn said. Merle Haggard, of course, did a double-album of Rodgers songs. Dolly Parton stimulated a whole new generation with her "Mule Skinner Blues." Hank Snow's LP "In Memory of Jimmy Rodgers," was big. RCA, a couple of years ago, did an album called "When the Evening Shadows Fall," featuring such artists as Gene Autry, Elton Britt, Bradley Kincaid, Jim Reeves, Mrs. Jimmie Rodgers, Hank Snow and Ernest Tubb singing songs and doing tribute to the great artist of the past. Horton says there is so much of a resurgence now that labels are busy packaging everything they can get of his on current product.

He had just received word, too, that Country Ramblers had concluded an album of Carter Family songs on RCA. Maybelle chuckled when she told of her conversation with Chet Atkins. Chet, who spends his life doing things for other people, saw to it that a song written by Maybelle ("Fair and Tender Ladies") was in the album. It had been done a few years ago when the Osborne Brothers did the song. Lee Moore had recently cut the "Red Man Blues" up in Wheeling, one which had been done not many years ago by the Kingston Trio. And, Maybelle noted, "Blue Eyes" had been done so many times there was no way to count.

The point was made that, despite the "powerful" lyrics of today, the old songs are still kicking around. They are as commercial today as they were in the 1920's, when Ralph Peer got Jimmie Rodgers and the Carter Family today in the same house in the same week in Bristol, Tenn., and put them on record.

Not that Peer-Southern isn't involved in the present, too. It is, definitely. But then, it has such a glorious past, and it can be seen on those walls.



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ASCAP

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Lest we forget, it's an anniversary. In fact, that's what it's all about.

There would be no gathering of the clan (at least we can assume that is so), no hospitality suites, no seminars, and little of anything were it not for that fateful day some 18 years ago when invitations were sent out to those who wanted to celebrate the birthday of the "Grand Ole Opry."

Now, nearly two decades later, the parties go on, the seminars take place, there's a golf tournament tossed in, awards are handed out, a television show is originated here, and sometimes almost lost in the shuffle is the "Opry" and its people.

This year another anniversary takes place. It's the 20th birthday of WSM Television, which has been country oriented since its inception on that day in 1950. As in most everything else, WSM was first in the Nashville market.

The late Beasley Smith was music director at the time. The same Beasley Smith who wrote "Lucky Old Sun" and "The Old Master Painter From the Faraway Hills" and plenty of others. He was succeeded by Owen Bradley, who went on to become vice president of Decca. Owen was succeeded by Marvin Hughes, who made a name for himself musically, and then settled down to the job of music manager for Eddy Arnold. After that it was Bill McElhiney who, among other things, did those famous arrangements for the Nashville Brass.

There was a show called "Eight o'Clock Time" which gave way to a show called "The Waking Crew" hosted by one of the most dynamic radio personalities the world has ever known, Dave Overton, now program director of the station.

There was the "Noon" show, headed for most of its years by Jud Collins, unquestionably one of the great air men of all times, now vice president of WSM-TV, and now hosted by Teddy Bart, a multi-talented young man who has made his mark as a singer, songwriter, book author and radio and television announcer.

There was "Noontime Neighbors" which for some three decades brought first live and then recorded country music to the mid-south. Handled by John McDonald, the show still is going strong. It was the showcase for some of the great names in country music today.

There was (and is) The Morning Show, an hour-long color live daily presentation hosted by Ed Bruce and Pete Sayers which spotlights top country artists.

And, especially in the late 1940's and early 1950's, there were the multitudes of morning shows, 15 minute segments, which almost literally kept some artists from starving to death. It was here that such acts as Flatt and

WSM— First In The Nashville Market



TEDDY BART, Dave Overton and the "Walking Crew" of WSM.

Scruggs, the Carter Family, Chet Atkins, Patsy Cline and so many others got their first real radio exposure with identity.

It was here in the halls that the great promoters of the time lingered. . . . J.L. Frank, Colonel Tom Parker, Oscar Davis, the Brown Brothers and so many more.

It was here that Fred and Wesley Rose met the tall, skinny youngster from Alabama named Hank Williams.

It was here from where Dinah Shore, Pat Boone, Phil Harris and so many others got their start.

It was here, under the leadership of general manager

and vice president Bob Cooper that the Opry was syndicated and sent around the world, and grew to national stature. In this respect, some credit must be given, too, to Len Hensel.

It was here where Ralph Emery became the nation's number one country disk jockey, on both radio and television, and simulcast hour-long, in depth interviews with such greats as Marty Robbins and Johnny Cash.

It was here that the late Edwin C. Craig, through all of the trying years when country music was struggling for its very existence, had the faith and determination and—fortunately—the money, to hang on and to bring it back to its place in the sun.

It was here that the Grand Ole Opry was born, grew, reached maturity, and set a standard which has never been matched anywhere, anytime, by anything.

It was here that Bud Wendell took the managership of the "Opry" a few years back and gave it new dignity and meaning.

It was here that one of the finest groups of musicians was ever assembled, playing live daily as they did some 30 years ago. And some of the originals are still around.

It was here that literally thousands of musicians over the years have found a home, playing in featured roles or as sidemen. But the record is unmatched.

It was here that a sort of training ground was spawned for the music industry of Nashville. From out of the halls of WSM came leaders in virtually every facet of the business. They are the men and women who, for the most part, play a dominant role in the recording field. They got their apprenticeship and then some at WSM.

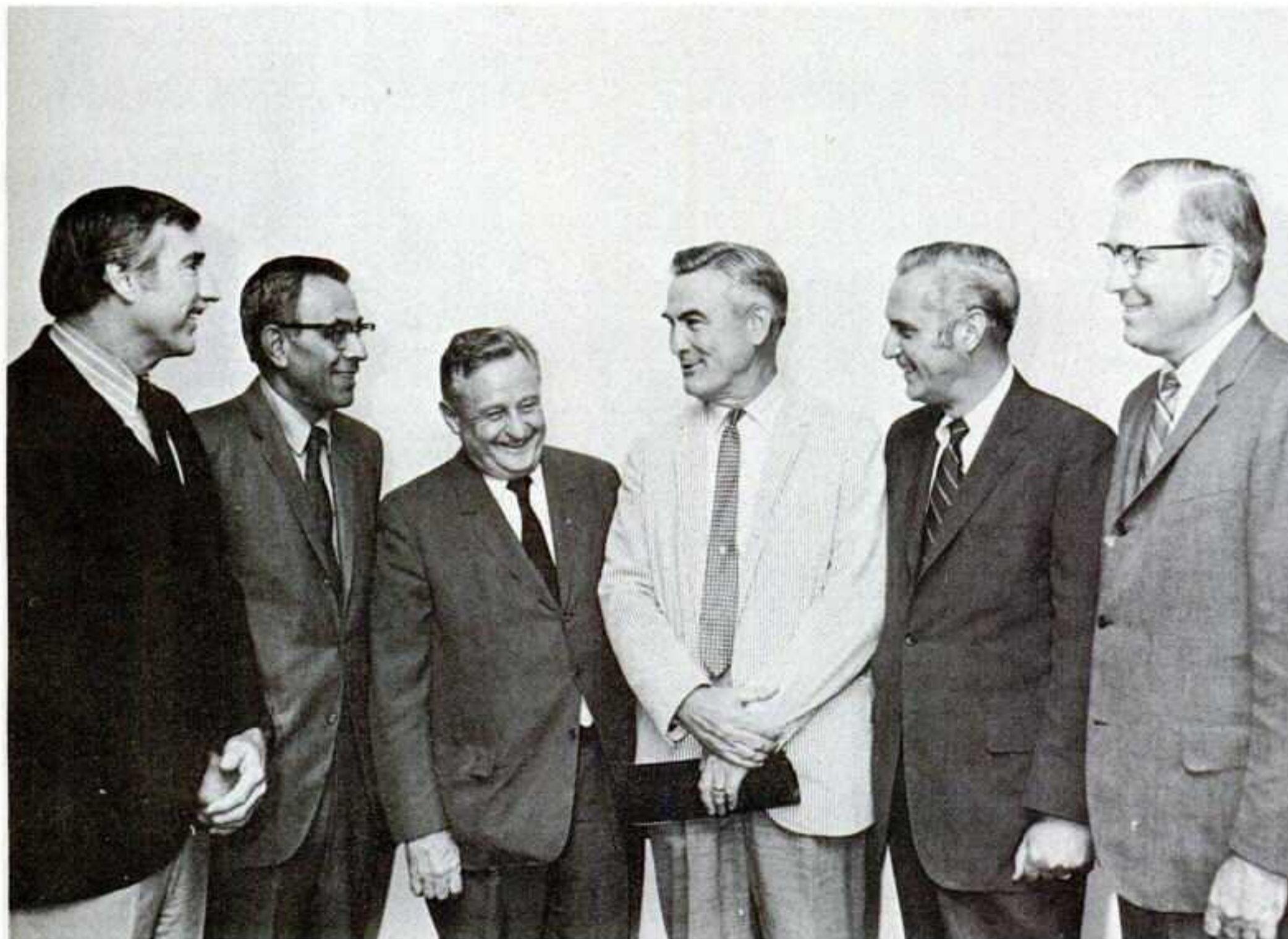
It was here, actually, that the Nashville Sound was born, to be carried into the recording studios.

And now, most important, it was here from which Irving Vaughn emerged through all departments of the station to become its president, and—in that capacity—to establish relationships with the music industry never before dreamed possible. His work within the Country Music Association has been beyond phenomenal, and his talents and abilities have brought about goals which many thought could never be reached. He, with Jack Stapp (one-time program director for WSM), more than anyone else made possible the Kraft television show for the CMA awards, and he has contributed in many other areas.

So, on this anniversary, there is a little debt of gratitude owed to WSM and the "Opry" and to all the people who have been a part of it in any way since 1925.

Happy birthday!

A NARAS Kind of Year



PARTICIPANTS in a recent NARAS seminar in Nashville show the involvement of the organization with city government. Left to right, NARAS president Bob McCluskey, planning commission chairman Forrest Deep, Mayor Bever-

ley Briley, Councilman James Hamilton, Chamber of Commerce Executive Director Eddie Jones, and Housing Authority director Charlie Hawkins.

This has been a NARAS kind of year in Nashville.

And although the National Academy of Recording Arts and Sciences deals with all kinds of music and musicians, the bulk of the Nashville chapter comes from the country categories. So, NARAS becomes a vital part of the country scene in the city.

The size of the chapter now has grown to more than 900, including its 73 associate members, and that tells a great deal of its vitality.

Following a pattern set by last year's president, Danny Davis, the new chief executive, Bob McCluskey, has had a dynamic reign. These are some of the developments.

The year began with a move to make Mrs. Emily Bradshaw the first full-time executive director of the chapter. This was followed by the preparation (and eventual filming) of an hour-long documentary television film telling the history and story of NARAS, narrated by Davis and Roger Miller. The film was aired in late spring over WLAC-TV, later to be shown in Memphis and Chicago.

Nashville, for the first time in history, hosted a National Trustees' meeting in mid-March following the Grammy Awards Banquet. That banquet, by the way, attracted nearly 1,300 guests, an all-time record.

As part of the city-wide interest in the annual Grammy Awards there were displays in one of the leading downtown stores and another display at one of the largest shopping centers in the city. All major hotels congratulated the Grammy winners on their marquees, and there were scores of local radio and television appearances.

Seminar-luncheons were established every month, dealing with topics requested by the membership.

Once almost dormant, NARAS now is alive and kicking, and fast becoming one of the strong organizations in Nashville.



OUR LAND IS YOUR LAND.

Rex Allen	Bobby Lord	Webb Pierce	Ernest Tubb
Bill Anderson	Loretta Lynn	Po' Boys	Conway Twitty
Margaret Brixey	Warner Mack	La Melle Prince	Leroy Van Dyke
Wilma Burgess	Jimmy Martin	Jean Pruett	Jimmy Wakely
Jimmie Davis	Bill Monroe	Jimmie Riddle	John Wakely
Crystal Gayle	Jimmy Newman	Jeannie Seely	Jay Lee Webb
Claude Gray	The Osborne	Cal Smith	The Wilburn
Jack Greene	Brothers	Jerry Smith	Brothers
Bill Howard	Billy Parker	June Stearns	Marion Worth
Jan Howard	Bill Phillips	Peggy Sue	Bobby Wright
Wayne Kemp	Debbie Lynn Pierce	Texas Troubadors	Johnny Wright

DECCA RECORDS, LAND OF THE COUNTRY GIANTS.



Decca Records, a division of MCA, Inc.

Porter Wagoner Leads TV Way

The Porter Wagoner Show, named by Billboard as the top syndicated television program in the field of country music, can lay claim to many titles.

The latest American Research Bureau figures available for the Syndicated Program Analysis (SPA) show that the Porter Wagoner Show is the leader in virtually every category.

The report, which includes 11 country music syndications, shows that total viewers come to 15,627,000, or an average of just under one and a half million viewers per show.

Of these 11, six are Show Biz properties, and the total viewers for the six is 11,271,000 . . . or an average of nearly 1,900,000 viewers per show.

And the country music show with the greatest number of viewers is the Porter Wagoner Show, with 4,471,000, or more viewers for this one show than the combined total for the five "other" shows.

The SPA report also reveals that the average rating (percent of homes watching the program) for the Porter Wagoner Show is an incredible 12.2 percent. As a point of reference, the 152 strongest competing shows, per ARB, had an average rating of 10.7. This includes the top network shows in prime time.

The Porter Wagoner show, despite its overwhelming success, is really country in the true sense of the word: plain and earthy. Now going into its 11th season, it was the first of the Show Biz properties, and only the third country music show ever to be syndicated.

It is now in more than 100 markets, more than any show making the rounds, and is stronger than ever.

Produced by Jane Dowden, and taped at WSM-TV in color, the program is ranked number one in adult viewing in over 75 percent of all its markets.

The show, of course, features Porter Wagoner, a "Grand Ole Opry" performer, who makes some 275 personal appearances each year. He is an institution with RCA. It has Dolly Parton, one of the most talented and certainly one of the prettiest singers in the world. It has comedian Spec Rhodes, and it has the Wagonmasters. Additionally, every show features at least one top-name guest, selected from the greats of country music.



PORTER WAGONER—country TV in true sense of the word.

Tribute To Carl Smith

Last May 12, Columbia Records gave recognition to Carl Smith and his twenty years with the company by honoring the artist with a luncheon at the Twenty-One Club in New York. Columbia's guests from Los Angeles to New York were deeply impressed with Carl Smith's twenty years of loyalty to the Columbia label.

Mr. Clive Davis, President of Columbia Records, was the speaker and made the presentation of a large gold plaque that reads, "To Carl Smith for twenty years of great music on the label. Music laced with emotion, quality and style. A style which has been warmly received by millions, a quality strong enough to earn the title of the first Country Gentleman and emotion enough to continue to make more great music. Signed, Columbia Records."

Mr. Davis said, "Here is a man, Carl Smith, who has been with Columbia Records for twenty years, has sold fifteen million records, and today his latest release is number eighteen in the charts. He has been loyal to those working with him," Mr. Davis continued. Carl Smith still has the same booking agency, Moeller Talent (once owned by the late Jim Denny), the same A&R man, Mr. Don Law, and is still with Columbia Records.

Smith in receiving the award, introduced his guests attending the luncheon from Nashville, "Larry Moeller, my booking agent and his wife, Dee; Roy Smith, the DJ who played my first record in Nashville and is now vice-president of 21st Century Productions, WLAC-TV, Inc. and his wife, Jane; Mr. Don Law, my first and only A&R man; Goldie, my wife; and Jean Ray, my Promotion Manager."

Smith continued with tears in his eyes to thank Columbia, then he brought a laugh to the crowd by saying he decided two years ago to start all over again and he planned to be around for another twenty years and retire when he was fifty-six years old. He ended his recipient speech with, "I'm not a very good actor. I don't cry very well, I can't say anything else, but Thank You."

He received a standing ovation from the guests.



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DADDY SANG BASS
DETROIT CITY
HEART OVER MIND

HONKY TONK MAN
LITTLE BOY SAD
MONEY CAN'T BUY LOVE
RISE AND SHINE
RUBY, DON'T TAKE YOUR LOVE
TO TOWN



CELEBRATION

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Country Ramblings



CHECKING CHARTS—Porter Wagoner checks on his records with his secretary Joan McGriff.



MONUMENT PRESIDENT Fred Foster, right, with Steve Whaley, president Custom Distributors, Bob Staton, production director, Custom, and Roy Smith, vice president and general manager, 21st Century Productions.



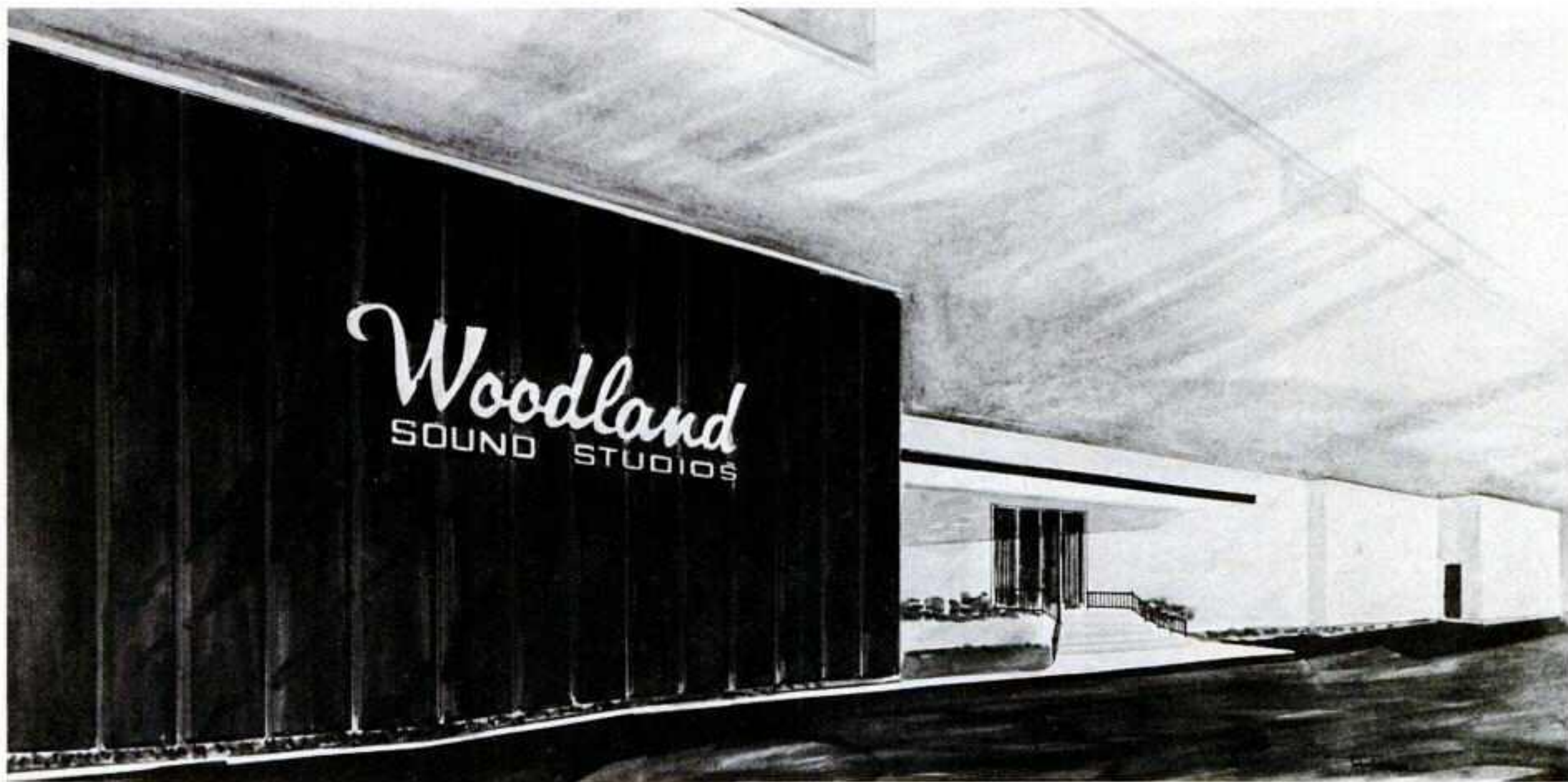
TALENT IN ACTION—Boots Randolph, tenor saxophone, Chet Atkins, guitar with guest star Pete Fountain, clarinet.



OFF TO VISIT Tree International's foreign offices—Buddy and Sue Killen, with Bill Hudson, Curly Putman, Bernice Putman, Diana Trask and Tom Ewen to wish them bon voyage.



DOLLY PARTON with schools superintendent, Sevier County schools, Paul Bogart.



ONE OF Nashville's great recording studios.



JAYE MORGAN, pop artist, gets a warm welcome in the field of country music from Roy Acuff, left, Archie Campbell, and Skeeter Davis, right.



LEAPY LEE, British pop artist, with champagne bottle, finds he has developed a taste for country music. Lynn Anderson is at bottom left, Loretta Lynn at bottom right. Above, from left: Barry Mason, Laura Conn, Leapy Lee, Mervyn Conn, and Jo Walker, executive secretary of the Country Music Association.

Booming Country Agencies Are Not Small Time

From the end of World War II to the middle of the 1950's, there was only one agency in Nashville dealing with country talent. Called Artists Service Bureau, it was owned and operated by WSM and the Grand Ole Opry.

When Jim Denny left WSM and formed his own talent agency, there were two. That number soon dwindled to one again when WSM voluntarily left the business.

Now the number stands at 26.

There probably is nothing more indicative of the growth of country music and its place in the fairs, outdoor shows, arenas, concert stages, colleges and auditoriums of the world than in the agency growth.

It's not a small-time business, either. Some of them now book 30 to 40 acts. One books more than 50. Many of them double as personal managers to some of their acts. Coincidentally, there are currently 26 personal managers listed in Nashville, and many of these are heads of the agencies.

Nashville's unique organization of agents probably has been as instrumental as anything else in the incredible success of agencies in the country music capital of the world. A spirit of competition exists, but—even more strongly—a spirit of cooperation. No one is ever surprised to see a Hubert Long come to the aid of a Buddy Lee, a Buddy Lee help in every way Lucky Moeller, or any of the Moeller group aiding Wil-Helm or the Joe Taylor Agency or Acuff-Rose.

All of this is part of Nashville's uniqueness, and it has paid rich dividends.

The Moeller Agency, now among the oldest in the city (an outgrowth of the original Denny Agency), is as healthy as the newest of the agencies. During the past year it moved into a new Spanish-style structure in the heart of Music Row, and added to its ownership Tandy Rice, one of the young and brilliant men of the industry.

Acuff-Rose, directed by Howdy Forrester, expanded its agents and its roster, and opened new areas for booking in many parts of the country.

Dub Albritten, who has been a successful manager and booker for years, added more country acts to his One-Niters operation and added a promotion force.

Arco Enterprises, headed by veteran X. Crosse,

continued to book and promote one of the greatest shows on earth, the Masters' Festival of Music, to record-breaking crowds everywhere.

Under the leadership of Haze Jones, Atlas Artists is in an expansion program, and still books top names.

The firm of Bean, Murphy and Soelberg, a group with new and virulent ideas, has scored with new dimensions. It is totally imaginative and will be an important part of the future.

Beaverwood, despite its small size, shows unusual vigor. The same is true of the agencies such as Country Talent and Bill Crawford.

Billy Deaton, who books and manages Faron Young and is a dynamic personality himself, demonstrated his ability to grow and to progress.

Glaser Productions, a "total" agency, is getting stronger in its booking department. It already has made a tremendous mark in other fields.

Jack Johnson, often referred to as the "Tom Parker" of Nashville, has added to his roster after concentrating solely on the career of Charley Pride for a number of years.

Jimmy Key and his Key Talent group also is in an explosive expansion program, and his booking success is legend.

Hank Williams Jr.

Buddy Lee has to be one of the most successful of all. The one-time wrestler and wrestling promoter went country in a big way, and currently has the largest stable of any agency in Nashville. The list includes such talents as Hank Williams Jr., Danny Davis and the Nashville Brass, Webb Pierce, Carl Smith and nearly 50 others.

Don Light, although predominantly a gospel booker, also has taken into his week such artists as John D. Loudermilk, and is involving himself in agency work beyond the music field.

Hubert Long is a legend in his time. This personable agent/manager has probably—over the years—helped more talent develop than anyone in the business. Additionally, he is responsible for the beginning of many careers in Nashville, and has been a success in many fields. His is one of the largest of agencies and he has consistent winners such as Bill Anderson, Jan Howard, LeRoy Van Dyke, etc.

Music City Talent, headed by Jack Boles, is a comer. It is increasing its talent roster daily.

Bob Neal, of course, has done it all. The man who once had under contract (in his Memphis days) such artists as Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis, etc. now has the great Sonny James, and such top artists as Conway Twitty, Nat Stuckey, Jack Blanchard and Misty Morgan and dozens of others.

Louise Scruggs, wife of Earl and mother of two fine young talents, manages the agency that books members of her family. Competent and capable, she had been at the job for a number of years.

Joe Taylor's Agency also has a string of top talent, and he enjoys an excellent reputation in the field.

Top Billing, headed by charming Delores Smiley, is another of those speedily growing companies, with outstanding talent. It includes Del Reeves, Jim Ed Brown, Jamie Ryan and—again—many more.

The Wil-Helm Agency, headed for most of its years by Smiley Wilson, has the enviable task of booking everything from the Loretta Lynn Rodeos to the whole Lynn family. And there are many there, too, including some of the top talent in the recording industry.

Most of the others in the Nashville area are comparatively small, but most are growing.

Outside of Nashville, two of the biggest are Omac and Jim Halsey. Headed by Jack McFadden, the long-time manager of Buck Owens, Omac is one of the great leaders on the West Coast, and the bookings are worldwide. It has proven beyond a doubt that it can be done outside of Nashville.

Jim Halsey, who has operations both in the Midwest and on the West Coast, has an incredible roster of talent and has enjoyed unqualified success, particularly in the field of television. In a four-month period, for example, he had booked Roy Clark on eight separate network TV shows. His group includes most of the "Hee-Haw" cast.

Marve Hoerner in Amboy, Illinois, is a successful booker of Midwest talent. Bernard, Williams and Price has done phenomenal things in Hollywood. The Dewey Groom Agency in Dallas is a long success story.

Fuzzy Owen books one of country music's great ones of the decade, Merle Haggard, along with Bonnie Owen and a handful of others. Gerry Purcell in New York takes care of the bookings for one of the biggest ever, Eddy Arnold. Frank Page does an outstanding job with his agency in Shreveport.

The list, like so many others, is endless. It is additional proof of where country music is going.

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RCA



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PORTER WAGONER & DOLLY PARTON

Best Duo / Albums
PORTER WAGONER & DOLLY PARTON

Best Syndicated TV Show
THE PORTER WAGONER SHOW

Country Radio— Some Giant Steps

By CLAUDE HALL

Country music radio took several *giant* steps during the past year and—instead of leveling off—shows signs of zooming even higher. Joining the ranks of country music radio were such major broadcasting chains as Metromedia and Storer.

Storer Broadcasting had tried a country music format previously on KGBS in Los Angeles, but although the station swung the weight of 50,000 watts, it was a daytimer and failed to make an impression on the city against two weaker (but full-time) signals. However, Chuck Renwick of the Storer organization had achieved considerable success with WCJW-FM in Cleveland and his urging was a factor in Storer switching 50,000-watt WDEE in Detroit to country music. Result? An almost immediate success in spite of the fact that Detroit already had a country music station—WEXL in the suburb of Royal Oak. Storer Broadcasting believes that it's bringing country music to an even greater audience than ever before in the motor city.

Meanwhile, prestigious Metromedia who owns and operates probably the nation's most successful radio station—WNEW in New York, an easy listening format station—began doing some research into country music in both Cleveland and in Los Angeles. Although no move has been made in Cleveland, Metromedia recently switched KLAC in Los Angeles to country music—to enthusiastic response, according to George Duncan—giving the market its first full-fledged country music signal (though both KFOX in Long Beach and KBBQ in Burbank are excellent country music operations, neither has the type of signal that fully covers the Los Angeles area).

Just recently, 50,000-watt WBAP in Fort Worth went full-time country music. And WKDA in Nashville switched to country after years as a rocker. Country music continued to grow also in the form of FM stereo. KOIT-FM, the affiliate of Top 40-formatted KYA in San Francisco went to country music and several other FM facilities are considering the switch to country music, especially as penetration figures for FM radio continue to grow. And KIKK-FM separated

its programming from KIKK because of the demand of Houston advertising clients; both continue to program country music, with KIKK-FM depending more on LP cuts. But KIKK program director Bill Bailey said that the AM daytime station was completely sold out most of the time and clients wanted another separate outlet. KIKK is the radio station that astronauts took to the moon with them (via tapes especially prepared by Bailey). The station scores constantly as the leading adult station in the market.

Meanwhile, country music continued to grow on AM in most markets. WIRE in Indianapolis, already No. 1 in ratings in the city, climbed even higher in profits—and ratings, too, incidentally—even though general manager Don Nelson cut back on the amount of commercials the station carries.

By and large, country music radio has suffered fewer mortalities than any other radio format. Since the big sweep of radio stations across the nation to country music about three or four years ago, very few have found it unsuccessful—less than 10 or 12 stations in all.

Probably the most interesting move among all of the newcomers to country music is the format of WBAP in Fort Worth. WBAP is no stranger to country music, having been the fountainhead of such groups as the Light Crust Doughboys and the Chuck Wagon Gang in years past. Bill Mack had launched an all-night country music program on the 50,000-watt facility and this gained a large following (the WBAP signal, especially at night, reaches many states).

The unique thing about WBAP is that program director Don Day reversed a trend by many stations toward modernization; WBAP is playing not only all of the traditional country music artists (many of whom had been in disfavor on some of the so-called modern country music stations), but is playing a lot of the old favorites. Even a little bluegrass. On the same front, WWOK in Miami, guided by program director Bill Wheatley, has been including traditional country names in its programming and faring extremely well.



GETTING IT together for the benefit of some wide-eyed youngsters at the WBAP Radio "Country Gold" grand opening are, left to right, David Rogers, Columbia Records; Connie Smith, RCA Victor Records; Bill Mack, WBAP Radio host of the "Bill Mack Open Road Show"; and Henson Cargill, Monument Records.

It is believed that country music radio is still a long way from slowing down. For one thing, many markets are still without full-time representation in the country music field. Several experts feel that there will still be an upgrading of facilities as full-time stations with good signals switch to compete against either daytime operations or stations with poor signals.

Cleveland, as this is written, had no AM country music station (though WSLR comes in fairly clear from Akron). Pittsburgh, Philadelphia and Chicago and other cities had only daytime AM operations with listeners having to switch to FM at night in order to hear country music (in the case of Philadelphia, a good part of the listeners can tune in WEEZ in Chester, Pa.).

It is also felt by many experts that there is considerable room for the development of interesting variations in country music formats on FM. Many FM facilities in major markets are still standing idle or are being "tossed off" by their owners (who also own AM stations in the same markets). Conceivable, but not in existence at this time, is an FM stereo station which appeals to teen and young adult listeners with country music; the typical country music format station attracts relatively few younger listeners and this could become a serious handicap within the next few years unless some younger listeners are attracted to country music in the near future.

At any rate, country music radio is not static; it's growing, it's interesting, and has an unlimited future.

Nashville PR Man

"I try to accept only those clients which I can be proud of, and those I can think of as personal friends," relates Bill Hudson in regard to his formula for making . . . and keeping . . . Bill Hudson & Associates on Success Street for the past 9 years.

During those 9 years, spanning nearly a decade of decisions for the young executive, Hudson has managed to miraculously accomplish what several others have unsuccessfully tried.

And today, as a matter of being able to always pull through the normal pitfalls of it all, Bill Hudson holds down the honor of heading up an agency which is the oldest one of its kind on Nashville's Music Row.

Hudson's own diversification is responsible for a majority of the firm's uniqueness. And while operating out of his plush offices as consultant, advertising advisor, and public relations Mentor to the music business, Bill Hudson himself covers a lot of varied and vital ground.

"It's been an exciting and interesting way to make a living," Hudson comments, "but when I first started the firm, I actually had no idea I would become involved in three different areas of the business, and still be able to remain active in all of them today.

"I began strictly as an advertising agency at first," Hudson explains, "and then our clients created an automatic demand for the expansion into public relations, which we've developed to such a degree we now have PR ties on both coasts.

"Last year," he continues, "I went into the consulting end of it in much more earnest through the partnership formed with Jack Gardiner of Gardiner/Hudson Management. To date, Jack and I have worked 23 stations.

"However, of course, I have been doing consulting work ever since 1963, when I started out with KBOX," Hudson says, "and I don't think I'll ever forget when the station first approached me on the idea of consulting for a C/W format in Dallas."

He continues, "I told them I wasn't sure what a consultant was, but I sure wasn't one! Then, they insisted on hiring me as a PR and Advertising Advisor

and I ended up assisting them in all aspects of their business.

"The success of KBOX brought about calls from other stations wanting the same kind of help," Hudson adds, "but I would only take two or three a year, as time permitted. Then, as demands increased, Jack and I felt it would be worthwhile to set up a company for it.

"I have always had the highest respect for Jack's ability as a C&W programmer," Hudson relates, "and today, he continues to concentrate on the programming end of the company, while I have devoted myself more to the promotion and over-all management of the business.

"At the moment," Hudson informs us, "we're in the process of seeking out and acquiring broadcast properties for several of our clients."

Looking at other past chapters in the continuing story of Bill Hudson and Associates, we see his work as Creative Counselor for a number of various accounts in the music media, such as: Ranwood Records, Dot



BILL HUDSON

Records, Columbia Records, The Grand Ole Opry, NARAS, CMA, CMF, Moeller Talent Agency, and Tree International.

He was also the one who launched the first formal PR program for the Country Music Association; gave many man hours to the formation of the first Pro-Celebrity Golf Tourney; has helped organize numerous live C&W presentations for advertising agencies; was the first Executive Director of NARAS; helped create CMA's annual broadcast seminar; and was instrumental in establishing the annual radio station award for Country Music Month.

In addition, Hudson's affiliation with the Letrov/Levinson organization also gave him the honor of being first to have created a PR tie between the cities of Hollywood and Nashville.

Again, it was the active Hudson who produced the first CMA Sales Documentary film titled "What's This Country Coming To," winning him a Diamond Award from the NAF in 1964.

And during the early years of CMA, when they were really struggling to get started, Hudson was also at the helm of a very beneficial fund-raising project centered around premiere showings on the Hank Williams movie, "Your Cheatin' Heart."

Furthermore, Bill Hudson & Associates also handled premiere proceedings in our industry for "Killer's Three" which starred Merle Haggard and Dick Clark, as well as spearheading the success of a special Nashville reception recently given by WSIX-TV for Tom Jones.

All of it adds up to black and white reasons why Bill Hudson has been such a unique figure of success.

As far as future expansion plans for his company, Hudson emphasized the fact he was a firm believer in what he terms "controlled growth," which is based on the availability of top notch people.

He comments, "We have a 'people' company. We are willing and able to expand as rapidly as we find young professional people who think like we do, with a sincere interest in doing an effective job for our clients."

His greatest performance is every song he sings.



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Harlan Howard	Sonny James
Buddy Mize	Karen Kelly
Steve Stone	Whitey Shafer
Chris Roberts	Bob Duncan
Bobby Austin	Benny Joy
Dallas Frazier	Tennessee Ernie Ford
Buck Owens	Stan Freberg
Dale Noe	Jeremy Slate
Wynn Stewart	Ron Mason
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• Continued from page CM-22

Publisher	Licensee	Top 10 Singles (Splits)	No. 1 Singles (Splits)
Report	BMI	1	—
Retter	BMI	1	—
Ridge	BMI	1	—
Rivers	BMI	1	—
Robbins	ASCAP	1	—
Sage & Sand	SESAC	1	—
St. Louis	BMI	1	—
St. Nicholas	ASCAP	1	—
Sanga	BMI	1	—
Savoy	BMI	1	—
Score	BMI	1	—
Seashell	BMI	1	—
Shade Tree	BMI	1	—
Shalimar	BMI	1 (1)	—
Smith, Randy	BMI	1	—
Southtown	BMI	1	—
Southwind	BMI	1	—
Spitzer	BMI	1	—
Su-Ma	BMI	1 (1)	—
Summit	ASCAP	1	—
Sycamore	BMI	1	—
Sylvia	BMI	1	—
Talent House	SESAC	1	—
Tannen	BMI	1	—
Texone	ASCAP	1	—
Tideland	BMI	1 (1)	—
Unart	BMI	1	—
Vanadore	BMI	1	—
Vanguard	BMI	1	—
Vanjo	BMI	1	—
Vector	BMI	1	—
Vigilance	BMI	1 (1)	—
Village	BMI	1	—
Vogue	BMI	1	—
Ward, Billy	BMI	1	—
Weedville	BMI	1 (1)	—
Wildweed	BMI	1	—
Wonderland	BMI	1	—
Wormwood	BMI	1	—
Writers	BMI	1	—
Yellow River	ASCAP	1	—
Zanetis	BMI	1 (1)	—

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LET'S KEEP

'GOING STEADY'

Harold Young

70

IS THE YEAR FOR
DAVID HOUSTON
WATCH OUT FOR

71

- 1964 MOUNTAIN OF LOVE
- 1966 LIVING IN A HOUSE FULL OF LOVE
- 1966 ALMOST PERSUADED
- 1967 LOSER'S CATHEDRAL
- 1967 WHERE COULD I GO (But to Her)
- 1968 YOU MEAN THE WORLD TO ME
- 1968 ALREADY IT'S HEAVEN
- 1968 HAVE A LITTLE FAITH
- 1968 WHERE LOVE USED TO LIVE
- 1969 MY WOMAN'S GOOD TO ME
- 1969 I'M DOWN TO MY LAST "I LOVE YOU"
- 1970 I DO MY SWINGING AT HOME
- 1970 BABY, BABY (I Know You're a Lady)
- 1970 WONDERS OF THE WINE
- 1970 DAVID HOUSTON'S CURRENT RELEASE

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Country Music

200 Name Artists Set for Ole Opry Birthday Shows

• Continued from page 1

ers, Billy Grammer, Jack Greene, Jim & Jesse, Cousin Jody, Grandpa Jones, Hank Locklin, Lonzo & Oscar, Bobby Lord, Charlie Louvin, Bob Luman, Loretta Lynn, Sam & Kirk McGee, Minnie Pearl, Bill Monroe, George Morgan, Jimmy Newman, the Osborne Brothers, Dolly Parton, Stu Phillips, Ray Pillow, Del Reeves, Tex Ritter, Marty Robbins, Earl Scruggs, Jeanne Seely, Jean Shepard, Hank Snow, Stringbean, The Four Guys, Mel Tillis, Ernest Tubbs, Justin Tubbs, Porter Wagoner, Billy Walker, Charlie Walker, Dottie West, Wilburn Brothers, Del Wood, Marion Worth, Stonewall Jackson and Bobby Bare.

The Fender Musical Instrument show that afternoon will feature the following: The Stonemans, Nat Stuckey, Jim Ed Brown, Loretta Lynn, Del Reeves, Tompall and the Glasers, Wanda Jackson, Johnny Carver, Hugh X. Lewis, the Blue Boys, Johnny Bond, Ronnie Profit, Kenny Vernon, Karen Kelley, Bill Eustis, Marijohn Singers, and Cliff Parman and his orchestra.

The United Artists party and show the same night features Del Reeves, Dale Robinson, Bobby Lewis, Jerry Chesnut, Ray Sanders, Buddy Mize, Bill Wilburn and Kathy Morrison, and Patsy Sledd.

Dot to Host

On Friday, following seminars for broadcasters and tape sessions for artists and disk jockeys, Dot will host its luncheon and show, with the following: Roy Clark, Jack Barlow, Compton Brothers, Peggy Little, Tommy Overstreet, Bob Reagan and Lucille Starr, Joe Stampley, Mary Taylor, Hank Thompson,

Diana Trask, Red Steagall, Bill Eustis, Ronnie Shaw, Hank Cochran, the LeGardes and Darrell Statler.

The 5:00 p.m. Decca party and show will feature: Bill Anderson, Margaret Brixey, Wilma Burgess, Crystal Gayle, Julie Davis, Jack Greene, Bill Howard, Jan Howard, Wayne Kemp, Bobby Lord, Loretta Lynn, Warner Mack, Jimmy Martin, Bill Monroe, Jimmy Newman, the Osborne Brothers, Billy Parker, Peggy Sue, Debbie Pierce, Webb Pierce, Lamelle Prince, Jean Pruitt, Jimmy Riddle, Jeanne Seely, Cal Smith, Jerry Smith, June Stearns, Ernest Tubbs, Conway Twitty, LeRoy Van Dyke, J. Lee Webb, the Wilburn Brothers, Marion Worth and Bobby Wright. (The Johnny Wright, Kitty Wells show will be overseas at the time.)

The 6:30 p.m. CMA banquet and show, hosted by Tex Ritter, will include Ray Stevens, Conway Twitty, Dottie West, Grandpa Jones and Gordie Tapp.

The Saturday RCA breakfast will be hosted by Archie Campbell, and will include Jerry Reed, Waylon Jennings, Jessi Colter, Homer and Jethro, Nat Stuckey, Skeeter Davis, Billy Ed Wheeler and Charley Pride.

The Capitol Records luncheon and show, held that noon, will feature: Buck Owens, Sonny James, Merle Haggard, Bonnie Owen, Ferlin Husky, Wanda Jackson, Jean Shepard, Billy Jo Spears, Melba Montgomery, Charlie Louvin, Dick Curless, Roy Rogers and Dale Evans, Wynn Stewart, Rodney Lay, Roland Eaton, Bobby Barnett, Anita Carter, Jim and Jesse and Karen Kelley.

The Columbia evening party and show (5:00 p.m.) will have on its bill Johnny Cash and his

entire show, Marty Robbins, Ray Price, Carl & Pearl Butler, Mac Davis, Johnny Duncan, Stonewall Jackson, Claude King, Barbara Mandress, David Rogers, Earl Scruggs, David Frizzell, Freddie Weller, Tommy Cash, Jody Miller, Charlie Rich, Valerie Jay, and the Rhodes Sisters, with possible appearances by Lynn Anderson and Arlene Harden, both of whom are expectant mothers.

The MGM Records party and breakfast beginning at 10 Saturday night will have Hank Williams Jr., Luke the Drifter, Sheb Wooley, Ben Colder, Tompall and the Glaser Brothers, Billy Walker, Mel Tillis, Abe Mulkey, Lamar Morris, Walt Conklin, Lois Johnson and the Music City Sounds. In addition, MGM has rented the Rainbow Room in Printer's Alley, where it will have continuous entertainment of its country acts on Friday and Saturday from 8:00 p.m. to 2:00 a.m., with admission by the registration badge of the convention.

Registration for the convention entailed a \$10 donation to the Opry Trust Fund, handled by the Third National Bank, and utilized to aid indigent or ill musicians not connected with the "Grand Ole Opry" or WSM. RCA headquarters will be at the Ramada Inn.

PR & Advertising Agency Is Formed by E&G Owens

NASHVILLE—Formation of Gerry-O, Inc., a "people to people with sight and sound" public relations and advertising agency, was announced here this week by Earl and Gerry Henry Owens.

The firm will specialize in management, biographies, album design and liner notes in addition to promotion, advertising and public relations. Each specialty will be scaled to the budget of the artist or the company. Also included will be personalized letter-head design and "image" consultation, i.e., detailed information ranging from makeup and costumes to personal appearance and fan club organization.

Earl Owens, who formerly managed and booked the Charlie Louvin Show, also has long been a musician. He also was regional promotional director for Sunn Musical Equipment Company. In August of last year, Owens sold his interest in the L&O Talent agency and joined Buddy Lee Attractions as a talent agent. He was cited as "agent of the month."

Gerry Henry Owens was promotion director for the WWVA Jamboree in Wheeling, W. Va., did continuity, and handled newspaper and direct mail advertising. She also free-lanced as a short story writer.

Later she took over the promotion duties with Buddy Lee,

and handled much of the Hank Williams, Jr., publishing company correspondence. The firm will be located at 801 17th Ave. South, across from RCA Victor.

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Fair & Auditorium Dates Are Up 35%

NASHVILLE—Country music fair and auditorium dates were up as much as 35 percent this year compared with a year ago, and the industry will become "even more deeply involved in the future."

Agents here generally agreed that tremendous record sales in

the field of country had spurred the widespread use of country talent in both the indoor and outdoor circuit.

"They're going after the biggest names possible," said Hubert Long. "The big ones are getting everything they want, and there is little or nothing left for the little man."

But what the big man (and woman) gets is something else. With such self-contained acts as Bill Anderson, George Jones and Tammy Wynette, LeRoy Van Dyke, David Houston and Roy Drusky, Long said his fair dates had risen more than 20 percent during the past year.

"We plan to go to Chicago and totally involve ourselves in December," he said. This is the location of the outdoor show where most fair bookings take place.

Buddy Lee was in agreement with Long. He said frankly Hank Williams Jr.'s dates could not increase this year because his bookings are solid. But Tommy Cash was the big gainer. The Columbia artist, whose rec-

(Continued on page 42)

DANCE, SHOW FOR WRITERS

NASHVILLE — A special show and dance to accommodate the songwriters of country music will be held on the plaza deck of the Municipal Auditorium Saturday (17).

The program will be sponsored jointly by Jim Reeves Enterprises, Radio Station WMTS, and the Nashville Songwriter's Association. Admission will be by convention badge.

Faron Young's Deputies will provide the music for the outside affair, to be held on the deck separating the auditorium and the Capitol Park Inn.

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Fair & Auditorium Dates Up 35%

• *Continued from page 41*

ord sales soared, was, according to Lee, constantly in demand.

Another of the big names during the year was that of Danny Davis and the Nashville Brass, which drew capacity crowds at fairs all over the country. With Mel Tillis now on the "Glen Campbell" show on a semi-regular basis, Lee expects the Tillis record sales to climb, and fair dates next summer to be numerous.

The Jimmy Key agency said

it experienced a similar increase for such acts as Dave Dudley, Bobby Bare and Tom T. Hall. It estimated the increase at more than 25 percent, saying indications already were that the figure would be increased more next year.

The Moeller Talent Agency, which long has been a strong figure at the outdoor show, said fairs this summer were up 35 percent over a year ago, when they were up a like amount. Again, record sales were cited as a prime reason. Among their

top drawing cards were Waylon Jennings and Dottie West.

Charley Pride's bookings were way up over a year earlier, as were those of Sonny James and other artists on the Bob Neal roster. Throughout country music, the big names were making it big with the fairs.

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Nashville Scene

One of the pleasant surprises of the year occurred when songwriter/entertainer **Dick Thomas** dropped in, accompanied by one of the all-time greats, **Vaughn Horton**. Thomas, who in 1945 authored the multimillion hit "Sioux City Sue," was among the first to break the country-pop barrier. Written as a country song, and recorded first by such acts as the Hoosier Hot-Shots, the tune later was picked up by Bing Crosby and others and made its mark around the world. Thomas still is an entertainer, working clubs in the Philadelphia area. He last recorded in Nashville 20 years ago for Decca under the late **Paul Cohen**. . . . Bluegrass musician/singer **Jimmy Martin** is recovering from an auto accident. He's out of danger now.

More than 3,500 people turned out in the town of Weber City, Va., to watch a two-hour concert by **Tompall** and the **Glaser Brothers**. The show was held in a tobacco warehouse. . . . It's been a big year for **Ethel Delaney**, the fine lady from Hudson, Ohio, who has been entertaining for years and doing well with her Ohio label. She's had top bookings, got good reviews, and ended up as the No. 5 female country artist in Sweden. . . . **Jim Ed Brown** tapes his "Country Place" show right up to the convention, and then gets busy on the road again immediately thereafter. . . . The Singcord Corp. has closed down its Nashville operation with all production moved to the recording company's home offices in Grand Rapids, Mich. . . . **Don Cross** has his first religious LP out. Among other things, he owns and manages WTCW in Whitesburg, Ky. . . . **Chase Webster** of Show Biz presided at the coronation festivities at the Buckwheat Festival in Kingwood, W.Va. and crowned the Queen. He and his TV singing companion, **Jamey Ryan**, rode on a float in the festival parade.

Jack Bartley of WRFD, Worthington, Ohio, recently won the title of Mr. Ohio D.J. in a state contest sponsored by the Ohio Country and Western Music Association. He received a trophy at Frontier Ranch in Columbus. . . .

Kris McFadden, young songwriter from Bailey Lakes, Ohio, had her first tune recorded in Nashville by **Brenda Burns**. Both are associated with Bur-Nel Enterprises. . . . **Del Reeves** concluded a recording session last week, and less than an hour later was on a plane for Toronto for an appearance. He'll return this month for a stand at the Horseshoe Lounge. . . . The Country Music Foundation Board of Trustees holds its quarterly meeting at the new Library and Media Center in the Country Music Hall of Fame today. . . .

Donald Gies has been named Southern regional sales manager for the consumer equipment division of Ampex Corp. He's located in Atlanta. . . . **Sam Cammarata**, president of Professional Management International in House, has announced the signing of **Jim Aldridge** of Little Rock. The youngster already has been signed to Mainstream Records.

Seven Buckhorn publishing properties are included in the new **Kris**

Kristofferson Monument LP. . . . **Van Trevor** of Royal American, has signed a regular appearance contract with the "Jamboree USA" show in Wheeling. . . . This has been "motherhood" year for many of the country music artists. The latest added to the list is **Marvis Husky**, wife of Ferlin, who is ex-
(Continued on page 43)



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Newkeys Music, Inc.

Nashville Scene

• Continued from page 42

pecting in December. . . . Jam-boree USA Records is out with its first three releases, by **Bud Cutright**, **Kenny Biggs** and **Freddy Carr**. All are published by Jusa, which is part of the same operation. All of it is overseen by **Quenton Welty**. . . . **Clayton Ford** of Startime is about to break loose with his first nationwide release. . . . Mayor **F. Peter Clements** of Fort Lauderdale has given a proclamation to **Buck Owens** declaring him the goodwill ambassador

of country music for the Florida city. . . . **Ronald Jackson** has made his first appearance on the "Grand Ole Opry," doing both the Friday and Saturday night shows. . . . The **Betty Cox** Customer Service of Nashville now is doing personalized supervision of all phases of the manufacture of singles and albums. . . . **David Houston** will tour the Pacific Northwest during the last half of this month, then back to Shreveport. . . . **Dearborn Records** has released two records, one by **Carl Knight** titled "San Quenton Quail," and another by **Neal**

Barlow, titled "Return to Eden." **Howard White** produced both sessions. The songs are from **Ensign** and **Locomotive**, affiliates of **Famous**.

Carl Perkins wrote the title song, "Ballad of Little Fuss and Big Halsy" for an upcoming movie. **Johnnie Cash** will sing it in the film. Carl has an instrumental in the movie called "706 Union."

. . . . **Jeannie C. Riley's** new LP, "The Generation Gap," has produced a single by the same title. It's written by **Jim Hayner** and **Charlie and Betty Craig**, all of **Cedarwood**. . . . **Tom T. Hall** has written three new recorded releases, by **Noro Wilson**, by **Diana Duke**, and **George Kent**, the latter titled "Mama Bake a Pie and Daddy Kill a Chicken." All are on **Mercury**, and published through **Newkeys**. . . . **Lois Jensen**, secretary at **Shelby Singleton Music, Inc.**, was severely injured in an auto accident last week in Nashville, but is mending. . . . The **Granada Room** of the **Sheraton** will be the hospitality suite for **Shelby Singleton** during the convention. . . . It's a girl for **Tammy Wynette** and **George Jones**, born at **Lakeland, Fla.**, last Monday (5).

. . . . **Henry Mancini**, in Nashville to visit **Chet Atkins**, utilized Nashville musicians for sessions in preparation of a new Mancini album. . . . **Homer and Jethro** and **Jimmy Dean** also were Chet visitors. . . . **John Deer**, of **Royal American**, and wife **Cathy** are new parents. A son was born the day "Waxahachie Woman" hit the **Billboard Charts**. . . . **Sen. Albert Gore** of Tennessee joined the **Peggy Little-Tommy Overstreet** show at a democratic campaign rally in **Chattanooga**.

BILL WILLIAMS



NASHVILLE Mayor Beverly Briley placed a commemorative wreath on the grave of Judge George D. Hay, the "Solemn Ole Judge," the original announcer on the "Grand Ole Opry." The event took place in Norfolk, Virginia, where Mayor Briley dedicated the new USS Nashville. With him is Irvine Hill, executive vice president and general manager of WCMS, Norfolk.

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)

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Mr. Mervyn Conn will be attending the C.M.A. convention in Nashville and can be contacted at the Lamada Inn for further information regarding this forthcoming festival.

Angel's 'Composer' Series Geared for a Yule Pitch

LOS ANGELES — Angel Records this month is instituting a three-LP "Portrait of the Composer" series geared for special Christmas promotion. Also geared for holiday sales is a Christmas album by soprano Elisabeth Schwarzkopf and Charles Mackerras conducting.

A three-LP package, also earmarked for Christmas sales, with the 1875 Opera-Comique

version of Bizet's "Carmen," is also out this month. The operatic set features Grace Bumbry, Jon Vickers, Mirella Freni, Kistas Paskalis, and the chorus and orchestra of the Paris National Opera, Rafael Fruhbeck de Burgos conducting.

Two albums are being rushed to commemorate George Szell's recent death. He conducts the Cleveland Orchestra in Dvorak and Schubert. Ruth White has

an electronic pressing with the Moog synthesizer and other equipment.

The composer sets, a follow-up to Angel's successful "Portrait of the Artist" series, spotlights Ravel with Victoria de los Angeles, Samson Francois, Annie Challan, Charles Munch, Andre Cluytens and Georges Pretre; Bach with Edith Mathis, Sybil Michelow, Janet Baker, Dietrich Fischer-Dieskau, Hermann Prey, Nathan Milstein, Erica Morini, Elaine Shaffer, George Malcolm, Helmut Walcha, Fernando Germani, Otto Klemperer, Yehudi Menuhin, and Wolfgang Goennenwein; and Schubert with Christa Ludwig, Fischer-Dieskau, Sviatoslav Richter, Lamar Crowson, Melos Ensemble, Menuhin, and Robert Heger.

First recordings of Soviet works are offered in two Melodiya/Angel disks, as Yevgeny Svetlanov and the USSR Symphony play Vasily Kelinnikov's "Symphony No. 2" and Kiril Kondrashin and the Moscow Philharmonic and RSFSR Russian Chorus couple Prokofiev's "Cantata for the Twentieth Anniversary of the October Revolution" with Shostakovich's "The Sun Never Shines on Our Motherland."

Also on Melodiya/Angel are a Schubert pressing with pianist Aleksei Nasedkin, and cellist Natalia Gutman with the Moscow Conservatory Chamber Orchestra in Boccherini, Vivaldi and Tartini.

A three-record "Seraphim Guide" presents grand opera on that low price label, which also has three monaural-only sets, including the two-LP Puccini "Madama Butterfly" with soprano Toti Del Monte and tenor Beniamino Gigli.

The other monaural albums include highlights from Wagner's "Tristan und Isolde" with Kirsten Flagstad, Ludwig Suthaus, Blanche Thebom, Fisher-Dieskau and the Philharmonia Orchestra, Wilhelm Furtwaengler conducting, and an LP of cuts from tenor Enrico Caruso's youth.

Foster to Fill Sir John Dates

HOUSTON, Tex.—Lawrence Foster, permanent guest conductor of Britain's Royal Philharmonic Orchestra, who has been scheduled for four Houston Symphony programs this season, will conduct six of the concerts left vacant by the death of Sir John Barbirolli.

The first Barbirolli dates he will fill, Feb. 28, March 1 and 2, have been designated as a memorial to Sir John, who died July 28, seven months after he observed his 70th birthday in Houston. At that time he was appointed the Houston Symphony's conductor emeritus for life. Foster is also regarded as one of the front-runners for the post of conductor of the Houston Symphony.

Efram Kurtz, conductor of the Houston Symphony from 1948 to 1952, will conduct Barbirolli's third date, March 15 and 16. This is the first time he has appeared with the orchestra since his departure as permanent conductor.



PIM ZALSMAN, left, deputy managing director of Philips Phonographic Industries, receives an award for that company's recording of Berlioz's "Les Troyens" at the Montreux International Record Awards from F. Granville Barker, British juror.

Col Rushes 6 2-LP Sets for Yuletide

NEW YORK — Columbia Records is promoting six specially priced two-record sets for Christmas selling in addition to a strong Beethoven release (see Billboard, Oct. 10 issue). The packages spotlight Bach, Copland, Gershwin, Lotte Lenya and Noel Coward and will list for \$6.98.

The sixth special set, "20 Greatest Hits by 20 Great Composers from Bach to Wagner Performed by Columbia's Greatest Artists from Bernstein to Szell." A four-color wrap-around cover, which also is a poster, shows the 20 composers as they appear in Columbia's "Greatest Hits" series.

The artists, in addition to George Szell and the Cleveland Orchestra, and Leonard Bernstein with the New York Philharmonic and Columbia Symphony, include Andre Kostelanetz, Eugene Ormandy and the Philadelphia Orchestra, the Mormon Tabernacle Choir,

Pablo Casals and the Marlboro Festival Orchestra, Robert Casadesu and Philippe Entremont.

Pierre Boulez conducts the orchestra and chorus of the Royal Opera House, Covent Garden, and soloists, including tenor George Shirley and soprano Elisabeth Soederstroem in a three-LP package of Debussy's "Pelleas et Melidande." Other soloists are Donald McIntyre, David Ward, Yvonne Minton, Dennis Wicks and Anthony Britten. Entremont also has a Chopin album.

The other special sets feature Bernstein and the Philharmonic in Copland, Ormandy and the Philadelphia in Bach, Entremont with Ormandy and the Philadelphia in Gershwin, 24 Kurt Weill selections by Miss Lenya, and 40 Noel Coward compositions by the composer, which Columbia is pushing as "The party record of the decade." Special promotion and packaging is slated for all six packages.

Letters To The Editor

• Continued from page 37

Tucson, once told me "never make parallel moves, it doesn't pay." If I ever learn anything else, that will still be my guideline. You say you've moved around a lot, "travelled around the country" you say, and after six years you're still a jock? And you have the gall to blame it all on the fact that you haven't been discovered?

Here are a few rules I made up for myself:

1. Never, under any circumstances, make parallel moves
2. Establish a minimum salary requirements, and abide by it—If you can't get it, get out of the business for a while and mail tapes like crazy until you do.
3. Work like a horse and make each job last at least one full year—You'll need it for references.
4. Keep a back door open when asking for a raise—ie. another job.
5. Never work for less money than the guy you replaced—Ask around first, don't drive everyone's salary down.
6. If you ain't union, don't break any strike, keep your nose clean—Someday you may have to strike.

7. Never take off from any job, with no job waiting—Cause if you're out of work you'll tend to forget rule 2.

8. Don't gripe about wages—you took it, boobie, if you can't get more, get out.

Perhaps I'm judging you a little too harshly Mr. DJ, but I've seen far too many deejays in the business who believe they're God's gift to radio. It takes a certain kind of cat to be in the business, but like anything else, the cat that works the hardest gets the mostest.

I realize I've taken up an awful lot of space already, but let me make my point.

"As long as there are people who will work for slave wages, there always will be slave wages!"

Don't blame the industry for your troubles Mr. DJ, you made your bed, now sleep in it.

Bill Zundea
PS. The rules I stated are simply rules that I live by, they are not to be taken as a credo for all. Anyhoo, I'm proud to announce that Uncle Hal Harbuck has taken me back in the fold of KLIB, Liberal, Kansas, at a beautiful salary.

Others in the staff include: Jim Storm, Don Savley, Hal Jay and good ol' Barbra.

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Wk. Ago	Wk. Ago	Wk. Ago	Wk. Ago	TITLE, Artist, Label & Number	Weeks On Chart
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1	5	9		WE'VE ONLY JUST BEGUN Carpenters, A&M 1217 (Irving, BMI)	5
3	7	8		IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	6
2	3	3		CRACKLIN' ROSIE Neil Diamond, Uni 55230 (Prophet, ASCAP)	8
17	22	—		SWEETHEART Engelbert Humperdinck, Parrot 40054 (Casserole, BMI)	3
5	4	4		LOOK WHAT THEY'VE DONE TO MY SONG, MA New Seekers (Featuring Eva Graham), Elektra 45699 (Kama Ripa/Amelanie, ASCAP)	7
7	11	16		EL CONDOR PASA Simon & Garfunkel, Columbia 4-45237 (Charing Cross, BMI)	5
22	26	28		SOMETHING Shirley Bassey, United Artists 50698 (Harrisons, BMI)	6
4	1	1		SNOW BIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	16
9	16	20		PIECES OF DREAMS Johnny Mathis, Columbia 4-45223 (United Artists, ASCAP)	6
19	24	—		AND THE GRASS WON'T PAY NO MIND Mark Lindsay, Columbia 4-45229 (Stonebridge, ASCAP)	3
10	10	6		JOANNE Mike Nesmith & the First National Band, RCA 74-0368 (Screen Gems-Columbia, BMI)	9
11	6	7		AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI)	10
28	—	—		IT DON'T MATTER TO ME Bread, Elektra 45701 (Screen Gems-Columbia, BMI)	2
34	—	—		MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP)	1
8	8	15		CANDIDA Dawn, Bell 903 (Jillbern/Pocketful of Tunes, BMI)	8
32	34	35		OUT IN THE COUNTRY Three Dog Night, Dunhill 4250 (Irving, BMI)	5
31	35	37		FIRE & RAIN James Taylor, Warner Bros. 7423 (Blackwood/Country Road, BMI)	4
12	12	12		FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI)	10
6	2	2		JULIE DO YA LOVE ME Bobby Sherman, Metromedia 194 (Lucon/Sequel, BMI)	12
20	20	27		LONG LONG TIME Linda Ronstadt, Capitol 2846 (MCA, ASCAP)	6
21	25	—		ONE MORE RIDE ON THE MERRY-GO-ROUND Peggy Lee, Capitol 2910 (Screen Gems-Columbia, BMI)	3
29	31	36		THE SONG IS LOVE Petula Clark, Warner Bros. 7422 (Pepamar, ASCAP)	4
24	29	39		WHY DON'T THEY UNDERSTAND Bobby Vinton, Epic 5-10651 (TRO-Hollis, BMI)	4
15	14	10		FOR WHAT IT'S WORTH Sergio Mendes & Brasil '66, A&M 1209 (Ten East/Springalo/Cotillion, BMI)	8
14	9	5		I (Who Have Nothing) Tom Jones, Parrot 40051 (Milky Way/Trio, BMI)	9
26	27	32		MEASURE THE VALLEYS Keith Textor Singers, A&R 500 (Blackwood/Raisin, BMI)	5
16	15	11		THAT'S WHERE I WENT WRONG Poppy Family (Featuring Susan Jacks), London 139 (Gone Fishin', BMI)	9
18	19	25		MELLOW DREAMING Young-Holt Unlimited, Cotillion 44092 (Yo-Ho, BMI)	6
37	38	—		OUR HOUSE Crosby, Stills, Nash & Young, Atlantic 2760 (Giving Room, BMI)	3
13	13	13		SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	8
27	28	31		I CLIMBED THE MOUNTAIN Jerry Vale, Columbia 4-45216 (Every Little Tune, ASCAP)	5
33	—	—		WOODSTOCK Assembled Multitude, Atlantic 2764 (Siqomb, BMI)	2
—	—	—		I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	1
36	36	—		UP ON THE ROOF Laura Nyro, Columbia 4-45230 (Screen Gems, BMI)	3
39	39	—		I JUST WANNA KEEP IT TOGETHER Paul Davis, Bang 579 (Web IV, BMI)	3
—	—	—		I THINK I LOVE YOU Partridge Family, Bell 910 (Screen Gems-Columbia, BMI)	1
38	—	—		MONTEGO BAY Bobby Bloom, L&R 157 (Unart/Cheezeburger, BMI)	2
—	—	—		PIECES OF DREAMS Ferrante & Teicher, United Artists 50711 (United Artists, ASCAP)	1
—	—	—		LUCRETIA MAC EVIL Blood, Sweat & Tears, Columbia 4-45235 (Blackwood/Bay, BMI)	1
40	—	—		KNOCK, KNOCK WHO'S THERE Andra Willis, Paramount 0048 (Peer International, BMI)	2

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MR. RETAILER: \$2 A COPY BRINGS you the fast-selling (\$5.95) LP "Win at Black Jack!" Praised by Winchell, Wilson, Variety. Gaming Information, Box 15246, Las Vegas, Nev. 89114. oc17

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-1604. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

PRESSURE SENSITIVE LABELS of all types. As low as \$4.95 per 1,000. Send sample. Thomas Products, P. O. Box 11119, Cincinnati, Ohio 45211. oc17

RICK GAITHER, PIANIST & VOCALIST with hopes of a brilliant future. Cocktails, concerts and records. 7803 Franks-town Ave., Pittsburgh, Pa. 15221. oc17

100% PROFIT. PEACE FLAGS, BUMPER Stickers, etc. Send \$1 for sample kit and price list. Money applied to first order. Pro-Ad, P. O. Box 12402, Cincinnati, Ohio 45211. oc17

HELP WANTED

ACTORS AND ACTRESSES. 20-35, FOR advanced student filming. Excellent opportunities for screening. Send photos and letter to: Chicon, 7200 Douglas-ton Pkwy., Douglass, N.Y. 11362. oc17

ATTORNEY—YOUNG, AGGRESSIVE. To be director of business affairs and general counsel of prestigious record company expanding in new areas. Experience in licensing, copyright and artist negotiation, general business, and Anti-Trust Law. Knowledge and business background helpful. Excellent salary. Send resume to: Box No. 5044, Billboard, 165 W. 46th St., New York, N.Y. 10036. oc17

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ADIRONDACKS—33½-ACRE COUNTRY estate. 12,000 Xmas trees, 10 stalls for horses. \$45,000. R. O'Donnell, 305 N. Main St., Gloversville, N.Y. 12078. oc17

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CUSTOM RECORDING SERVICE. TAPE and disc. Stereo and mono. Live and copies. Editing. Masters and pressings. High quality at reasonable rates. Joseph Giovannelli, Audio-Tech Laboratories, 2819 Newkirk Ave., Brooklyn, N.Y. IN 9-7134. tfn

FREE LITERATURE: ADDRESS Labels, business cards, printing, rubber stamps. Jordan's, 552 West O'Connor, Lima, Ohio 45801. tfn

CARTRIDGES—TAPES

LEADING TAPE WHOLESALE WILL sell highest chart tapes at lowest prices. Top labels. Send for current list. Candy Stripe Records, 17 Alabama Ave., Island Park, N.Y. 11558. (516) 432-0047-48. tfn

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114 Tennessee N.E.
Albuquerque, N.M. 87108

Phone: (505) 268-5870 tfn

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Jonesboro, Pa. 17038
Phone: (717) 845-4100 oc17

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R.E.L.'S FAMOUS (5) WEEK COURSE for the first-class Radio Telephone License is the shortest, most effective course in the nation. Over 98% of R.E.L. graduates pass F.C.C. exams for first-class license. Total tuition, \$395. Job placement free. Write for brochure. Radio Engineering Incorporated Schools, 1336 Main St., Sarasota, Florida 33577, or 2123 Gillham Road, Kansas City, Missouri 64109, or 809 Caroline St., Fredericksburg, Virginia 22401, or 625 E. Colorado St., Glendale, Calif. 91205. tfn

POSTERS

COLORFUL POSTERS FOR ALL events. Lowest prices. Free delivery anywhere. Brilliant colors, in sizes 14x22, 17x26, 22x28. Order 50 or more. Also fluorescent Bumper Strips in any quantity. Send for free colorful brochure. Royal Printing Co., 3117 N. Front St., Philadelphia, Pa. 19133. Phone: (215) 739-8282 or 739-9263. oc31

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STARS, INC.

114 Tennessee N.E.
(505) 268-5870
Albuquerque, N.M. 87108 tfn

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RECORDING FOR RADIO PRODUCERS, agencies, musicians. Mono and stereo. Evening and weekend sessions available. Demo-Vox Sound Studio, 1038 Bay Ridge Ave., Brooklyn, N.Y. (212) 680-7234. oc31

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LSD TURN ON BEFORE YOU'RE turned off. 150 gags a month for \$3.00. Send for free trip. Laugh service for disc jockeys. P. O. Box 612, Turnersville, N.J. 08012. oc17

NEW COMEDY! 11,000 RIOTOUS CLAS-sified gag lines \$10. Unconditionally guaranteed. Comedy catalog free. Orrin Edmund, Mariposa, Calif. 95338. tfn

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RECORD PRODUCER SEEKS BUSINESS Partner-Backer. Plenty of original material and talent. Just need dough to make bread. (203) 469-8053 evenings. oc17

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Write for price list, catalogs and details

Album Reviews

SPECIAL MERIT PICKS

POPULAR

FRESH TODAY—RCA Victor LSP 4427 (S). The group's first LP, "Out of Borstal," got great press and aroused considerable controversy. This, their current album should effect more public acceptance because the material is just as original and more general. Outstanding are the rock and rollish "Pass the Salt Mother," and "Just a Note," the paradoxical "Stoned in Saigon," and the anti-war "Fresh Today."

TUTTI'S TRUMPETS—Vista STER 4047 (S) Tutti Camarata accents the trumpet—a variety of them—on this sterling, stirring LP that portrays the Big Band sound of years ago. But on tunes like "Trumpeter's Prayer," the trumpet of Conrad Gozzo is completely out of this world; it's beautiful. Throughout the rest of the LP, the trend is lush and lovely, especially on "Stardust" and "What's New."

VARIOUS ARTISTS—36 Great Motion Picture Themes and Original Soundtracks. Vol. 3. United Artists UXS 72 (S) Here's the third volume of great film themes in a deluxe two-record set that should prove a worthy gift item for the coming holiday season. The moods and tempos vary and run the gamut from bright, bubbling tunes like "Raindrops Keep Fallin' on My Head" and "Mah-Na, Mah-Na" to smooth ballads such as "True Grit" and "Pieces of Dreams."

STEVE DAVIS — Music. RCA Victor LSP 4423 (S) Davis looms as an important figure in contemporary music both as a performer and writer/arranger. "Poor Child of the Street" is classically complex, while "Please Come Back Home" is genuine country. Davis leads a group of superb musicians whose instrumental support is of great importance.

FOLK

TOWNES VAN ZANDT—Delta Mamma Blues. Poppy PYS 40,012 (S) Townes Van Zandt remains a consistently good artist. On this his third album for the Poppy label, his compositions carry the true Van Zandt tradition. They are sweet and sad and full of love and nostalgia. Backed by a whisper of strings, an occasional mouth organ, and, of course, Van Zandt's expressive guitar, the tunes give life to the dreams, hopes and aspirations of this talented entertainer.

INTERNATIONAL

LORD FOODOOS—Calypto Carnival. Legacy LEG 116 (S) Here is an enjoyable collection of authentic calypto songs culled from the songbooks of prominent West Indian calypto singers and sung in true calypto fashion by Jamaica's "Lord Foodoos." Although many of the tunes are more than a decade old, they are still fresh and lively, and full of the humor and joie de vivre for which West Indians are famous.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

BLUES MAGOOS—Gulf Coast Bound. ABC ABC5 710 (S)
ARTIE KORNFELD TREE—A Time to Remember. Dunhill DS 50092 (S)
TUTTI'S TROMBONES—Vista STER 4048 (S)
MONTEREY STRING ENSEMBLE—Lover's Concertos. London PS 580 (S)
GREENWOOD COUNTY SINGERS—Return to Greenwood County. RCA Victor LSP 4384 (S)

COUNTRY ★★★★★

ROY ACUFF—Time. Hickory LPS 156 (S)

FOLK ★★★★★

THEODORE BIKEL—Song of Songs and Other Bible Prophecies. Legacy LEG 118 (S)
ED McCURDY—Bawdy Ballads of Shakespeare's Time. Legacy LEG 111 (S)
LIMELITERS—Their First Historic Album. Legacy LEG 113 (S)
VARIOUS ARTISTS—Folk Festival. Legacy LEG 110 (S)
SEAFARER'S CHORUS—Salty Seafaring Shanties. Legacy LEG 117 (S)

COMEDY ★★★★★

SKILLET & LEROY—Big Dead Dick. Laff LAFF A144 (S)

INTERNATIONAL ★★★★★

HILLEL & AVIVA—Songs of the Israeli Pioneers. Legacy LEG 112 (S)

LOW PRICE CLASSICAL

HANDEL: ACIS AND GALATEA—Deller Consort/Stour Music Festival Chamber Orch. RCA Victorla VICS 6040 (S) Handel's first dramatic work in English gets an excellent interpretation as the principals all sing and play with true spirit and knowledge of the work. The Deller Consort is in fine form and the orchestra plays with unity and strength.

SOUL

WILLIE MITCHELL—Robbin's Nest. Hi SHL 32058 (S) The soft sell soul of Mitchell's crew that verges also into MOR play. From the title tune, dedicated to jazz disk jockey, Fred Robbins, through some familiar standards, Mitchell's men maintain musicianship of a high standard. Nothing very far out but the beat is strong and unfrighting.

CLASSICAL

BEETHOVEN: SYMPHONY No. 3—Concertgebouw Orch., Amsterdam (Jochum). Philips 839 779 (S)

Jochum's conducting is quite impressive as he puts this warhorse through its paces with exciting and often telling results. The Funeral March has an interpretation certainly worth hearing. And the scherzo is powerful. The Concertgebouw performs splendidly.

VIVALDI: THE FOUR SEASONS—Szeryng/English Chamber Orch. (Szeryng). Philips 6500 076 (S)

Szeryng's violin captures with piercing detail the color and charm of each of the four episodes. The delicateness of his playing aptly reflects the skill of his conducting. The English Chamber Orchestra gives him valuable assistance.

Bubbling Under The HOT 100

101. SHARE THE LAND..... Guess Who, RCA 74-0388
102. AMOS MOSES..... Jerry Read, RCA Victor 47-9904
103. COUNTRY ROAD..... Merry Clayton, Ode '70 66007
104. LAUGH..... Neighborhood, Big Tree 106
105. MONEY MUSIC..... Boys in the Band, Spring 106 (Polydor)
106. MELLOW DREAMING..... Young-Holt Unlimited, Cotillion 44092 (Atlantic/Atco)
107. ANIMAL ZOO..... Spirit, Epic 5-10648 (Columbia)
108. WE ALL SUNG TOGETHER..... Grin, Thunder ZS 7-4000
109. FOR YASGUR'S FARM..... Mountain, Windfall 533 (Bell)
110. EASY RIDER..... Iron Butterfly, Atco 6782
111. ONE LESS BELL TO ANSWER..... Fifth Dimension, Bell 940
112. STOP! I DON'T WANNA HEAR IT ANYMORE..... Melanie, Buddah 186
113. ACE OF SPADES..... O. V. Wright, Back Beat 611
114. THAT'S THE WAY I WANT OUR LOVE..... Joe Simon, Sound Stage 7 2667 (Monument)
115. TOO MANY PEOPLE..... Cold Blood, San Francisco 62 (Atlantic/Atco)
116. STAND BY ME..... Jimmy & David Ruffin, Soul 35036 (Motown)
117. I JUST DON'T KNOW WHAT TO DO WITH MYSELF..... Gary Puckett, Columbia 4-452
118. CHAINS & THINGS..... B. B. King, ABC 11280
119. I CAN'T BE MYSELF..... Merle Haggard, Capitol 2891
120. GROOVE ME..... King Floyd, Chimneyville 435 (Atlantic/Atco)
121. I DID IT..... Barbara Acklin, Brunswick 55440
122. THE BEST YEARS OF MY LIFE..... Eddie Floyd, Stax 0077
123. STONEY END..... Barbra Streisand, Columbia 4-45236
124. WHY DOES A MAN DO WHAT HE HAS TO DO..... Joe South, Capitol 2916

ACTION Records

Singles

★ NATIONAL BREAKOUTS

HEED THE CALL... Kenny Rogers & the First Edition, Reprise 0953 (Quill, ASCAP)
THE TEARS OF A CLOWN... Smokey Robinson & the Miracles, Tamla 54199 (Motown) (Jobete, BMI)

★ REGIONAL BREAKOUTS

LAUGH... Neighborhood, Big Tree 106 (Irving, BMI) (Milwaukee)
LET'S MAKE LOVE TONIGHT... Toni Wine, Atco 6773 (Jillbern/Pocketful of Tunes, BMI) (Memphis)
GIVE ME TOMORROW... J. Frank Wilson, Master 1005 (Point West, BMI) (Houston)
SEE THE LIGHT... Flame, Brother 3500 (Warner Bros.) (Brother-Patchop, BMI) (Memphis)

Albums

★ NATIONAL BREAKOUTS

ROLLING STONES... Get Yer Ya-Ya's Out!, London NPS 5
GUESS WHO... Share the Land, RCA Victor LSP 4359

★ ACTION ALBUMS

BOB SEGER SYSTEM... Mongrel, Capitol SKAO 499
VARIOUS ARTISTS... Greatest Hits, Vol. 1, Warner Bros. WS 2558
FANTASY... Liberty LST 7643
IF... Capitol ST 539
STOOGES... Fun House, Elektra EKS 74071
McKENDREE SPRING... Second Thoughts, Decca DL 75230
TIM BUCKLEY... Lorca, Elektra EKS 74074
MASHMAKHAN... Epic E 30235 (Columbia)
NEW YORK ROCK ENSEMBLE... Roll Over, Columbia C 30033
RAMSEY LEWIS... Them Changes, Cadet LPS 844
JOHN MAYALL... U.S.A. Union, Polydor 24-4022
IMPRESSIONS... Check Out Your Mind, Curtom CRS 8006 (Buddah)

OCTOBER 17, 1970, BILLBOARD

Copyrighted material

MOA EXPO SEVEN-O

MOA Success Despite Critics

By EARL PAIGE

CHICAGO—Despite its unprecedented growth, the Music Operators of America (MOA) convening 2,000 strong here Friday (16) still has its detractors, critics and disappointments. Although exhibit space has increased each of the past several years, there are only seven record manufacturers participating. Although the MOA jukebox convention dominates the Sherman House Hotel which it finds in many ways ideal, there are critics who say the rooms are abominable. And although MOA has set attendance records when it was held at a different time from the huge vending show, there are detractors who believe the jukebox and vending shows should be combined or at least be held concurrently.

The man who is credited largely with the success of MOA and who also is confronted by the national organization's shortcomings is Fred Granger, *(Continued on page 50)*



HIRSCH DE LA VIEZ, who celebrates his 50th year in show business this year, is the producer of the MOA Show for the 20th year. He has said that this year's show will be "clean and strait-laced." He has lined up some of the best talent for the show, which features Ronnie Dove, Ramsey Lewis, Ferlin Husky, Jerry Butler and Gene Chandler among others.

Labels Aim at Programmers

By GEORGE KNEMEYER

CHICAGO—The record labels coming to the Music Operators of America (MOA) convention here Friday through Sunday (16-18) are coming to meet the operators and hopefully the programmers for these operators.

Sol Handwerger will head the MGM Records contingent, and he is coming to meet the operators. "MGM has always worked with operators," he pointed out. "We send promotion copies of singles to operators on certain artists, both new and established. We also send title strips to one-stops and operators. This combination helps stimulate interest in the artists and product we feel."

The entire family of MGM labels will be there, including Stormy Forest, Verve, Verve-Forecast, DCP, Sunflower, Latino, Cobort, Quad and Atta-

(Continued on page 51)

ACA Sales and Service, booths 3, 117
Advance Automatic Answering Service, booth 1
Allied Leisure Industries, Inc., booths 45-46
All-Tech Industries, Inc., booths 21-22, 31-32
American Shuffleboard Co., Inc., booths 91-94
Automatic Products Co., booth 2
Bally Manufacturing Corp., booths 71-77
Barnaby Records, booth 103
Billboard Publications, Inc., press area
Brunswick Corp., booths 14-17, 36-37
Cash Box, press area
Chicago Coin Machine, booths 47-50
D&R Industries, Inc., booths 99-100
Delmo Billiard Mfg. and Supply Co., booth 38
Dynaball, booth 50A
Empire International, booths 6-9
Al Fischer & Co., booth 50D
Fischer Manufacturing Co., booths 39-43
Gale Records, booth 120
Gold-Mor Distributing Corp., booth 118

Juke Record Co., Inc., booth 102
Irving Kaye Sales Co., Inc., booths 64-70
Knights Enterprises, booth 19
Leisure-Tron Corp., booths 20, 33
MCA Records, booth 105
MGM Records, booth 104
The Marketplace, press area

MOA Exhibitors

Midway Manufacturing Co., booth 95-97
Mike Munves Corp., booth 53
Murrey & Sons Co., Inc., booths 54-56
National Shuffleboard, booths 10-12
Nutting Associates, Inc., booths 51-52
Nutting Industries, Ltd., booths 60, 81

Record World, press area
Rock-Ola Manufacturing Corp., booth 112
Rowe International, Inc., booth 114
Seeburg Corp., booth 111
Sega Enterprises Ltd., booth 4, 5
Sensorama, Inc., booth 18
Shelby Singleton Corp., booth 106
Spindel Insurance Agency, Inc., booth 44
Sutra Import Corp., booths 34-35
Tape-Athon Corp., booth 50B
Thunderbird Records, booth 119
Tommy Lift Gate Co., booth 13
U.S. Billiards, Inc., booths 85-90
United Billiards, booths 23-30
Vending Times, press area
Valley Mfg. & Sales Co., booths 57-59, 82-84
Wico Corp., booth 98
Williams Electronics, booths 61-63, 78-80
Wurlitzer Co., booth 115
Yeats Appliance Dolly Sales Co., booth 50C

Games Business Is Revolutionary

CHICAGO—The games exhibits at Music Operators of America (MOA) won't be held behind closed doors, but some manufacturers are acting that secretive. Many have increased exhibit areas. But some at last year's show are out of business. All this reflects a revolution in the coin-operated amusement games business.

Exhibitors point out that it is increasingly im- *(Continued on page 56)*

MOA Expo Seven-O Schedule Of Events

See Page 55

New MOA President

See Page 48

Coin Machine News

See Page 55

Congressional Bids Key Copyright Law

By MILDRED HALL

WASHINGTON—Jukebox operators will be watching elections more closely than ever before, this November, because many legislators will be walking the political tightrope—and so will the copyright revision bill. A third of the Senate, including nine out of 17 members of the full Senate Judiciary Committee acting on the bill, as well as the whole House face re-election challenges. *(Continued on page 54)*

MOA Talent



FERLIN HUSKY, Capitol Records.



B.J. THOMAS, Scepter Records.



RONNIE DOVE, Diamond Records.



JERRY BUTLER, Mercury Records.

MOA Board Members to Nominate, Elect Officers

CHICAGO — Although Music Operators of America (MOA) conventions are not characterized by candidate speeches and delegates stumping for their favorite nominees, the selection of a president is not cut and dried.

Under new rules set up in 1969, MOA's membership elects the board of directors and the board elects the officers.

The nominating committee charged with the responsibility of nominating the officers and electing them meets Thursday (15) and presents the proposed slate to the board meeting the same day.

At this point, according to the new bylaws: "any group constituting at least five members of the board of directors may nominate a candidate or candidates for officers in addition to those persons proposed as nominees by the nominating committee for officers."

Traditionally, the secretary of

MOA moves into the top spot and the secretary of MOA this year is Peoria, Ill., operator Les Montooth. In theory, any member of MOA could be nominated by the board members. In practice, any additional nominee would probably come from the list of nine vice-presidents, the treasurer, the secretary and the sergeant-at-arms. These men have long experience in MOA.

The nominating committee for officers is composed of: chairman Howard Ellis, Omaha; William Cannon, Haddonfield, N.J.; James Tolisano, Treasure Island, Fla.; Clint Pierce, Broadhead, Wis.; Harland Wingrave, Emporia, Kan.; Garland Garrett, Wilmington, N.C.; John Snodgrass, Albuquerque, N.M.; Joe C. Silla, Oakland, Calif.; and alternates P.J. Storino, Toms River, N.J. and John Masters, Lees Summit, Mo.

If there is any deviation from the traditional practice of mov-

ing the secretary into the presidency, it will be known by Thursday night.

Since the logical candidate is

Montooth, members of the committee will no doubt recall that in 1968 the popular Illinois operator was the center of a con-

trovery that broke out on the membership meeting floor. Montooth tied with Henry Leyser (Continued on page 56)



LES MONTOOTH, Montooth Phonograph Service, Peoria, Ill., secretary of MOA; age, 65, and one of the few who operates jukeboxes exclusively. He started out with the Sloan-Burts Co. in Joliet, Ill. in 1935; moved to Peoria four years later; served as president of two Illinois jukebox associations and was an original MOA member when it formed in 1948. When asked why he never diversified into games or vending he always says: "No one ever told me you couldn't be successful operating only jukeboxes."



RUSSELL MAWDSLEY of Russell Hall, Inc. in Holyoke Mass., vice-president of MOA; age, 45; started in business in 1938 and became co-owner of Russell-Hall in 1952; operates complete line of jukeboxes, games and vending equipment; past president and secretary of state and local jukebox organization and currently vice president of both; also belongs to Massachusetts Merchandising Council, National Automatic Merchandising Association, Western Massachusetts Music Guild; belongs to "nearly every civic organization" such as Kiwanis, United Fund, and fraternal organizations such as the Elks.



WILLIAM N. ANDERSON JR. of Broom and Anderson Amusement Co. in Logan, W. Va., vice president of MOA; age, 47; started in business 1948; operates jukebox, games and cigarette machines; president twice and now member of board of directors of West Virginia Music and Vending Association; member of Lions Club, V.F.W., Moose and Elks clubs; country clerk for Logan County for two years; past member of West Virginia House of Delegates.



FRED COLLINS JR. of Collins Music Co., Inc., Greenville, S.C., vice-president of MOA; age, 35; started in business as a kid and formed Collins Music in 1961; operates jukeboxes and games; has

held every office from third vice president to president of South Carolina Coin Operates Association, currently chairman of board; member of Kiwanis, Moose, Elk, Masons and Shriners.

JOHN R. TRUCANO of Black Hills Novelty Co., Inc., Deadwood, S.D., treasurer of MOA; age, 39; started in business in 1941; operates jukeboxes, games, full line of vending equipment, and background music; president three times of Music and Vendors Association of South Dakota and now legislation chairman of association; member of National Automatic Merchandising Association; member of Elks, Knights of Columbus, Kiwanis, Rotary, and Chamber of Commerce.



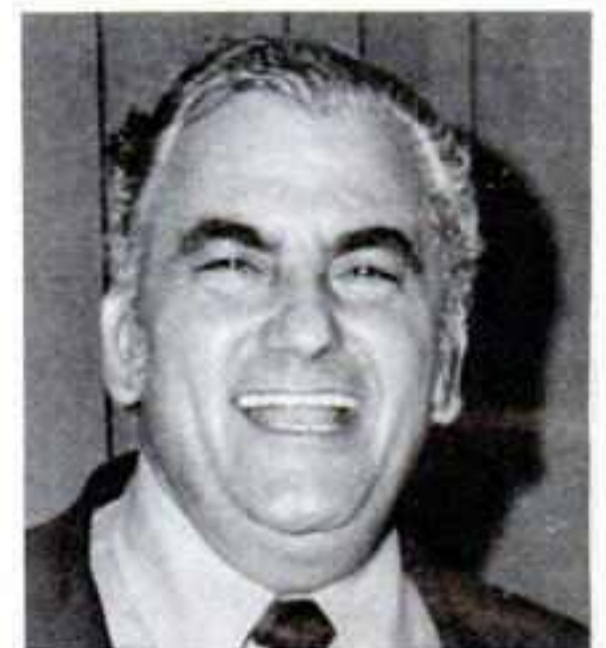
HAL J. SHINN of Star Amusement Co. in Gaffney, S.C., vice-president of MOA; age, 57; started in business in 1945; operates jukeboxes and games; charter member and past president of South Carolina Coin Operators Association, Inc.; members of Rotary Club and chamber of commerce.



LAWRENCE F. LESTOURGEON, Le-Sturgeon Dist. Co., Charlotte, N.C.; vice-president of MOA; a distributor of jukeboxes and games; a strong supporter of state organizations; often participates in the South Carolina Coin Operators Association; among his hobbies is the study of history.



AL DENVER of Lincoln Vending Corp. in Brooklyn, vice-president of MOA; age, 70; started in business in 1955; operates jukeboxes, games and vending machines; an original vice-president of MOA; 26 years as president of Music Operators of New York, member of Cigarette Merchandiser Association of New York; helped with United Jewish Appeal since 1939, helped organize plans for National Jewish Hospital and Research Center in Colorado.



THOMAS GRECO JR. of Greco Brothers Amusement Co., Inc. in Glasco, N. Y.; vice-president of MOA; age, 51; started in business in 1936; operates jukeboxes, games and cigarette machines; company is distributor for NSM, Midway, United and Miamco product; past president of New York State Coin Machine Association; member of New York State Operators Guild; has been fire commissioner in Glasco for eight years.



HARLAN WINGRAVE of Emporia Music Service, Inc., Emporia, Kan., vice-president of MOA; age, 50; started in business in 1948; operates jukeboxes, games, and full line of vending equipment; 18 years a director with MOA; member of National Automatic Merchandisers Association and Kansas Tobacco and Candy Association; president for two terms of Kansas Amusement and Music Association; president-elect of Kiwanis, member of chamber of commerce and Masons.



ROBERT NIMS of Lucky Coin Machine Co., Inc. of New Orleans, La., vice-president of MOA; age, 45; started in business 1946; operates jukebox and games and also A.M.A. distributors; helped form Louisiana Coin Machine Operators, Inc.; also member of NAMA; member of Greater New Orleans Young Men's Business Club, the Chamber of Commerce, and the Jefferson Parrish Young Men's Business Club.



ROBERT O. WALKER of Capital Music & Vending in Helena, Mont., sergeant at arms for MOA; age, 52; started in business in 1955; carries jukeboxes and cigarette machines; has been treasurer of state association since it began; also belongs to the American Rental Association; belongs to Selective Service Club and Exchange Club in Montana.

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'What's Playing' on Jukebox Often Differs From Charts

CHICAGO — The record industry sometimes thinks that jukebox play directly reflects the position of a single on the Billboard Hot 100. But it seems that somebody forgot to relate that theory to the people who play the jukeboxes. The theory is often contradicted by the dramatic differences between jukebox popularity and chart positions as reflected weekly in "What's Playing?" Billboard's weekly profile of top playing jukebox records around the country.

On any given week, the "What's Playing?" poll reflects the tastes of the record playing public, which generally differ greatly from the record buying public.

Example: In the Sept. 19 issue of the Billboard Galen Patterson of John's Novelty Co. in Lawrence, Kan., reported his No. 1 young adult record to be "Green Eyed Lady" by Sugarloaf, No. 39 on the Hot 100. No. 2 was "War" by Edwin Starr (also No. 2 on Hot 100) and No. 3 was "Hi-De-Ho" by Blood Sweat & Tears (No. 22 on charts).

Example: Carol Stephens of Valley Vendors in Glendale, Calif., had an even more dramatic young adult list in the Sept. 12, 1970 Billboard. Her No. 1 record was "Soul Shake" by Delaney and Bonnie and Friends (No. 44 on Charts); No. 2 was "Lola" by the Kinks (No. 40) and "Funk #49" by the James Gang was No. 3 (73 on the charts).

Example: In a kid location, Betty Schott of Western Music Co. here reported in the Sept. 12, 1970 issue that her top playing record was "Cracklin' Rosie" by Neil Diamond (22 on the charts), No. 2 was "El Conder Pasa" by Simon and Garfunkel (54 on the charts) and No. 3 was "Candida" by Dawn (11 on the charts).

Example: Dominic (Bee) Menard of Music Service Co. in Lafayette, La., reported in the Sept. 19, 1970 issue that "Wonder Could I Live Here Anymore" by Charley Pride was his No. 1 record (25 on country charts), "You Wanna Give a Lift" by Loretta Lynn was No. 2 (22 on the charts) and No. 3 was "Removing the Shadow" by Hank Williams Jr. and Lois Johnson (60 on the charts).

Example: In the Sept. 26, 1970 issue of Billboard, Larry Geddes of Lew Jones Music in Indianapolis, listed his top soul record as "I Won't Cry" by Johnny Adams (41 on the soul charts), "A Message From the Meters" by the Meters was No. 2 (42 on the charts) and No. 3 was "I'll Be There" by the Jackson 5 (22 on the charts).

Example: In his adult locations, Wayne Hesch of A. H. Entertainers, Inc., in Arlington Heights, Ill., had similar results reported in the Sept. 19, 1970 issue. His No. 1 record was "Candida" by Dawn (19 on the Easy Listening charts, 9 on the Hot 100), No. 2 was "Solitary

(Continued on page 57)

MOA Boost for Unstable Economy

• Continued from page 47

professional association executive. "About this time of year there are always some people who seem determined to tear down MOA," he says, "but each year the show is a little better." Granger, MOA executive vice-

president, refuses to take any but the most modest credit.

As for this year's Expo '70 convention, he says: "There is interest of a different kind in this year's show. And this is nothing phony. In recent years there has been considerable affluency but now money is a little

tight. Many of the exhibitors, particularly, are looking to MOA as a shot in the arm for the industry. Operators are hurting less. In fact, many have said collections are very good. Perhaps coin-operated music and games benefit is a slow economy period."

However, Granger expects operators to be just as anxious as exhibitors to find out how their contemporaries in various parts of the country are doing.

New Jukeboxes

In other plus areas, Granger says MOA is "delighted" that all four jukebox manufacturers will show new models this year. "There has been some disappointment in past years because manufacturers did not bring their latest models," he says, acknowledging that such disappointment was directed largely at Seeburg Corp. in particular. (This year, Seeburg is showing its latest phonograph.)

Although most of the new jukeboxes will have been previewed at distributor showrooms prior to MOA, he says: "This doesn't bother our directors. There are still many people who will not have seen the new models for one or more reasons. Also, the MOA creates a special atmosphere for viewing all the brands in one panorama.

"At our exhibitors' meeting one of the suggestions listened to most earnestly was the one urging manufacturers to show their latest models."

Summing up one of his most forceful points aimed at those

(Continued on page 58)



CREEDENCE CLEARWATER REVIVAL, artist of the year.



B.J. THOMAS recorded the song of the year, "Raindrops Keep Falling on My Head."



JOHNNY CASH, artist of the year.

for the play that pays every way! VALLEY COIN TABLES

Every feature on this line of Valley coin tables is designed for long service, long profit. Rounded rail edges, aluminum trim, laminated plastic on exposed surfaces, plus other asked-for features add up to durable, low maintenance operation. Tables are available in four sizes, all with one-piece slate playfields, reinforced cloth, 4-prong cues, regulation 2 1/4" balls. And 2 1/4" cue ball!

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It's regulation size for true action and accuracy! Locks in only when all numbered balls are played because it "sees in the dark" — rolls to a separate opening, ready for return to play. Only Valley has it... only Valley could!

Labels Bring Talent; Seek MOA Programmers

Continued from page 47

rack. At the booth, Michael Allan and Lois Walden, two MGM artists, will appear on Saturday. They are also slated for the Sunday banquet and show. Handwerger said that samples of new product would be distributed to the operators.

"The programmers for the operators should be there," Handwerger feels. "This is very important. Nobody is getting to the programmer who does the work. He's the guy who works the route. We want to meet him."

Handwerger also says that the records still can be sold on juke-

box play alone if operators are willing to help promote the records. He also said MGM hasn't heard complaints on long singles, but said the company tries to trim the time on some before they are released.

Herb Schucher of the Shelby Singleton Corp. recognizes that long singles are a problem to operators, but said that "this is today's music trend and the operators will have to live with it. Good operators will buy the long single if it's good and fits the location."

The Singleton Corp. is coming to MOA, with catalogs and samples of both new and old prod-

uct. Schucher said that the "jukebox is the last stronghold of the single." He said the main reason for the corporation coming to MOA is to improve the company's service to operators and make them aware of product.

"Last year we revived our list of operators who receive free samples. All the operators we know of are on the list. This year we hope to revive some more," Schucher said. He also pointed out that Singleton will listen to any ideas that operators have on pulling singles from albums, assuming it will not conflict with prearranged plans.

Tommy Wills of Juke Record Co., a company aimed directly at the operators, said that he will have catalogs and samples, plus a jukebox containing all of Juke's merchandise. He will also have a couple acts, including Dumpy (Piano) Smith in the MOA show Sunday. He said the MOA is necessary for him, since 99 percent of his records are made for the jukebox market.

He favors little LP's, although he said they haven't been a success because new ones weren't being made. Also there weren't enough record turnover. "Only about 1 percent of my total rec-

(Continued on page 57)



MICHAEL ALLEN, MGM Records.



HAROLD BRAUN, Gale Records.



BROWNING BRYANT, RCA Records.



GENE CHANDLER, Mercury Records.



OUTER LIMITS, House of Cunningham Records.



LOIS WALDEN, MGM Records.

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that protects your income

REGENT 101G—101" x 56"
 REGENT 91G—91" x 52"
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Every time you buy new 1971 Fischer coin-operated tables, you receive Bonus Certificates that you can trade for valuable merchandise.

Ask your Fischer distributor for all the details. He'll be happy to show you a catalog with the many name-brand premiums available.

Why an alarm for protection? Other methods only made cash boxes harder to break into. It may have been harder, but it wasn't impossible, as any operator who's had to repair a table knows. A simple warning that your cash box is protected by a burglar alarm is enough to discourage most break-ins—but if it isn't, every Fischer alarm is rigged with a gas powered "air horn". This is the kind of protection you want for your tables—your source of income.

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Come to "where it's at" ...

BOOTHS 47 - 48 - 49 - 50

Chicago Nights Offer Variety

CHICAGO—While delegates to the Music Operators of America (MOA) convention are sure to be busy checking seminar and exhibits during the daylight hours, the nightlife here offers many diverse activities for the delegate and his wife.

The city offers several restaurants appealing to the most varied tastes. Most are within a short distance of the Sherman House. The most unusual is Davre's, located on the 5th floor of the John Hancock Building, 875 N. Michigan. This is the tallest building in Chicago. Another unusual restaurant is the revolving one on top of the Holiday Inn on Lake Shore Drive. Another skyscraper restaurant is located at the top of the

(Continued on page 57)

Operators Watching November Elections

• *Continued from page 47*

Sen. John L. McClellan (D., Ark.) hopes for a Judiciary committee approval of the bill hammered out by his Copyright Subcommittee, with a floor vote early in the 92nd Congress which opens in January. Senator McClellan has said that the Judiciary committee will bear the heaviest responsibility for voting out the revision and getting it to the floor in 1971.

But the copyright revision will again very likely be buffeted by the furious battle between broadcasters and cable TV forces over the controversial CATV copyright section in the bill. Senator McClellan has frankly warned all copyright interests that they could be stuck with an outmoded 1909 law, if the broadcaster-CATV standoff has to be fought out on the Senate floor. Continued failure by the conflicting interests to compromise, could scuttle the bill, as it nearly did in the House-passed version of 1967. The CATV section had to be deleted before the House bill could pass.

In the view of the jukebox operator, the Senate bill's proposed new record royalty which cost \$1 per box per year, in addition to the \$8 for performance of copyrighted music, is a hotly controversial issue. Senator McClellan, in his statement to the Senate about the bill in August, specifically mentioned "recording artists" among the creators of modern music who "have a right to expect Congress to enact a viable and progressive copyright law . . ." (Billboard, Aug. 29, 1970).

Four out of five members of the Copyrights subcommittee that voted to leave the new record royalty in the revision bill face election battles in November. A change in membership could put a drag on the speed with which Senator McClellan hopes to get the present version of the bill rapidly to the full committee in 1971.

Whether the generally conservative-minded Senate Judiciary Committee members will keep or kill this aspect of the bill, and whether the 92nd Congress will act on a revision bill early in the session, or at all will remain cliff hangers for a span of time impossible to estimate at this point. The tenor and mood of the 92nd Congress and the crises that will occupy it, are as yet an unknown quantity.



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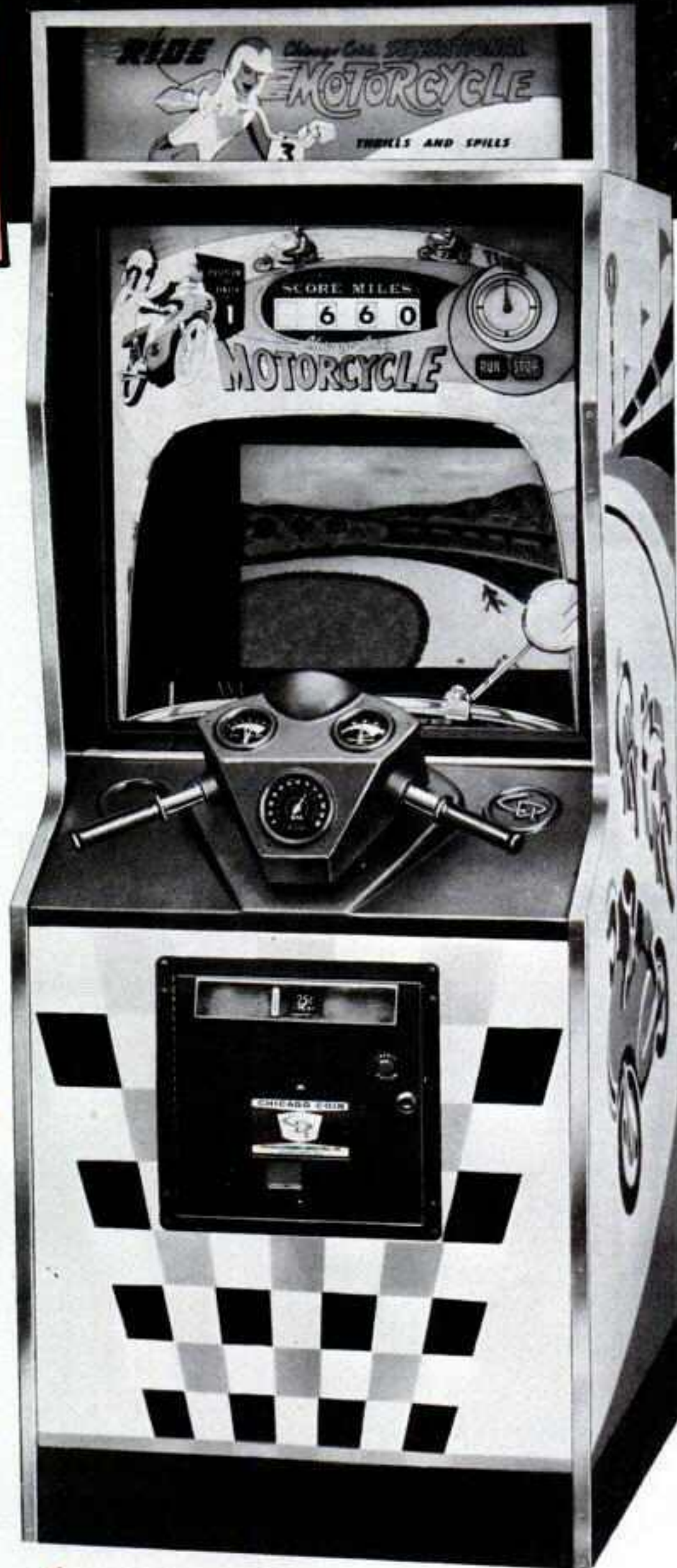
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Authentic Handle Bar Steering. Handle Grip Controls Acceleration.
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Real Motorcycle Motor Sound Accelerates Louder and Faster, in Time with the Speed. Has Volume Control.
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Player Controls Actual Scale Model Motorcycle in Racing Competition with Other Cycles.
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Safest Driver, at Fastest Speed, Makes Highest Score. 1 1/4 Min. Playing Time, Adjustable.



Available with Authentic Motorcycle Seat—Easy to Install



A GAME THAT CAN TAKE A 25¢ CHUTE
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Coin Machine World

Seeburg Changes Shape of Jukebox

CHICAGO — Seeburg Corp. has changed the shape of the jukebox.

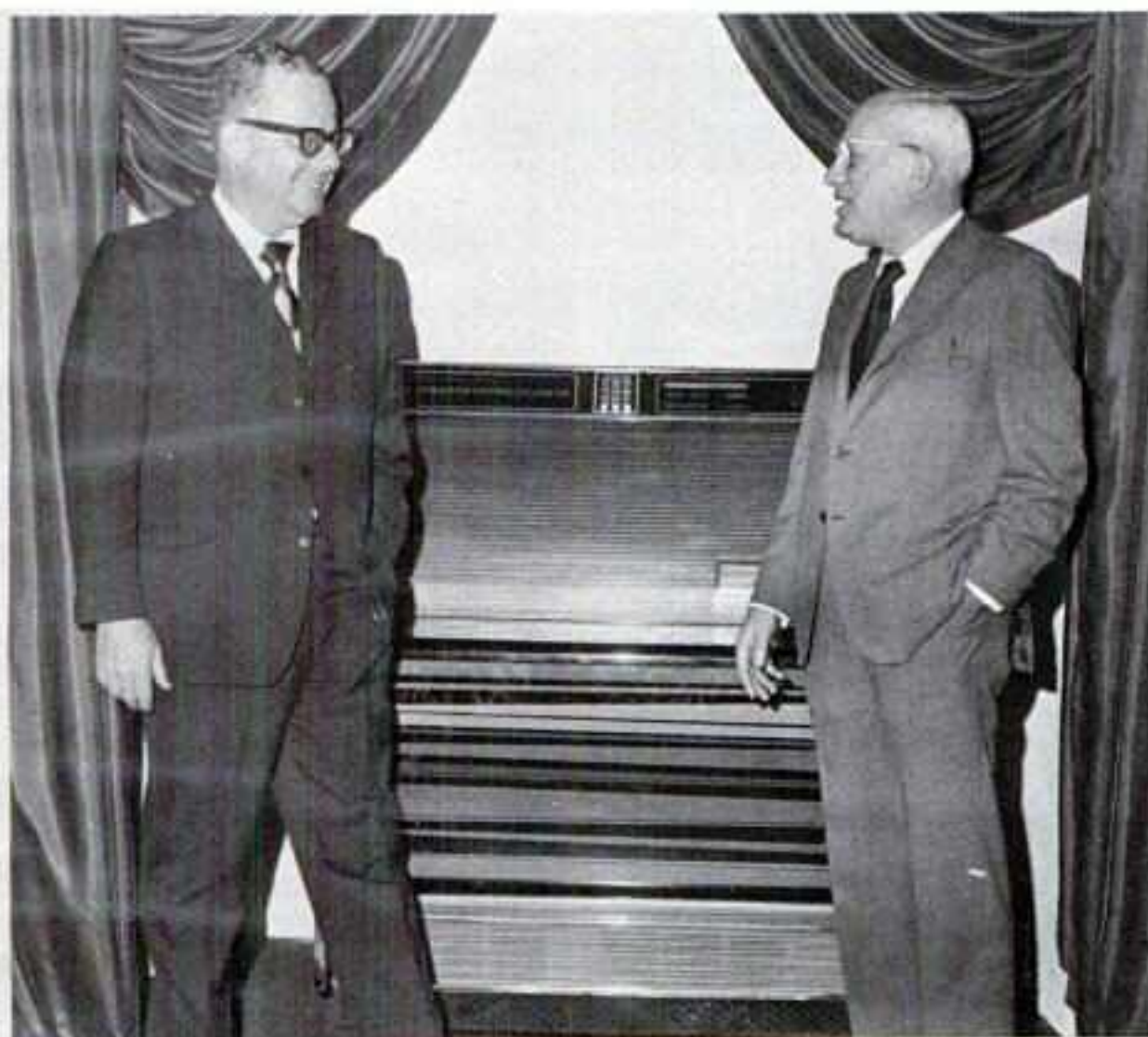
The Musical Bandshell shown here at World Wide Dist. recently—and simultaneously at other wholesale outlets—departs completely from the traditional rectangular profile through use of a sweeping arc, framed in silver, that commands the person's attention from the play selection panel on top right through the title strip panel to the giant stereo speakers below.

As might be expected, the 160-selection all-new-looking unit will be higher priced—about \$150. But veteran World

Wide salesman Art Wood put this into perspective by saying: "Everything is higher today. I have a new Pontiac ordered and it's \$250 higher."

Many features of the breakthrough 1970 Apollo model are carried over but the radical styling places new emphasis on such items as the digital selector (10 buttons centered in the top edge of the arc), the computer-type 3-digit "now-playing" panel (at the left telling patrons even across the room which number is being heard) and the "Deposit More Coin" indicator (this informs the patron when addition-

(Continued on page 56)



NATE FEINSTEIN, proud Seeburg distributor (left) chats with Sam Stern of the Williams Co. The Musical Bandshell's clean lines show up well but the machine is much more dramatic when seen from the sides with the sweeping arc arresting total attention as delegates to Music Operators of America will discover.

MARVIN STEIN

Israel Fete for Seeburg Dist.

PHILADELPHIA — Marvin Stein, president of Eastern Music Systems and Eastern Vending Distributors, Seeburg distributors based here, will be honored at a State of Israel Tribute Dinner on Nov. 1 at the Bellevue-Stratford Hotel.

Prominent in the coin machine industry for many years, wide industry participation is anticipated for this annual award dinner sponsored by the Automatic Coin Vending Machine Industry Division of the

State of Israel Bonds-Philadelphia Committee.

Lee Weiner of the American Vending Company in suburban Glenside, Pa., has been named chairman for the dinner which will honor Stein in recognition of his many services to both the community and to the State of Israel. Giving the dinner widest industry support, the Amusement Machines Association here has also joined in the sponsorship of the event.

Indicative of the interest

Call Off Coin Machine Fair In W. Germany

By WALTER MALLIN

HAMBURG—There will definitely be no coin machine fair in West Germany this year according to the German coin machine association, the ZOA.

As to IMA 71, scheduled to be held in Berlin in October next year, final decisions are expected to be taken this month at the AMA convention. The AMA is the joint committee of the three West German coin machine organizations—the ZOA, representing the operators, the DAGV, representing the wholesalers and importer/distributors, and the VDAI, representing the manufacturers.

A small fair originally scheduled by IMA co-founder Karl Feis, to take place in Wiesbaden Oct. 3 to 5 was cancelled because of the Incomat III exhibition to be held in Vienna in November. A considerable number of West German coin machine operators are expected to attend Incomat.

Meanwhile following the election of Paul Damm of Augsburg as president of the ZOA, the association is to set up its administrative offices in Hannover.

\$5 Mil. in New W. German Arcades

HAMBURG—About \$5 million will be invested in new amusement arcades in West Germany between now and 1980, according to Lars K. Skriver, head of the Spielhallen-Beirat (Arcades Council) of the

Rock-Ola Jukebox Plugs Song Titles

POINT CLEAR, Ala.—The new Rock-Ola 444 will emphasize the "Record Now Playing" feature with a computer-type indicator providing animation as well as information. The jukebox was unveiled here recently and will be on display for the first time at the Music Operators of America (MOA) show Friday through Sunday (16-18).

The 444 allows 160 selections and features a flip down program holder assembly. It drops down for complete accessibility so the glass can be cleaned easily. Program holders flip down for easy title strip changes. The program holder is now slanted for easy reading. The record number and tune titles are perfectly aligned. The program holder and shroud are tinted blue to cut down glare and improve visibility of the title strips.

The jukebox comes in a purple exterior and also features a Lexan front grill panel which snaps out for easy cleaning and quick bulb change. The front door assembly removes by release of two snaps and a chain. A swing-out, plug-in, lift-up design lets the operator get at the amplifier, accumulator and credit unit for on location service. The swing-out transistorized amplifier with integrated circuits is constructed for in-

cabinet service. The circuitry is printed for easier servicing.

The side panels are made of rosewood "Conolite" and polished chrome castings accent the decor of any location. The transistorized amplifier has AVC, machine speaker "L" pad control and stereo-monaural switch. More music power is available at very low distortion.

(Continued on page 58)

Leyser Lauds Japanese for Game Design

LOS ANGELES — "Thank God for the Japanese and their ability to come up with games that are unprecedented in the history of the amusement business." Those are the thoughts of Harry Leyser of ACA who feels that American innovations, at least as far as the amusement business is concerned, have been limited to "copying Japanese imports."

Leyser, who represents several Japanese lines as well as one from Germany, has high praise for Japanese games and particularly Japanese research and development. At the same time he

(Continued on page 57)

German coin machine operators association (ZOA).

This represents a growth rate of about 20 percent based on the current figure of 1,000 arcades throughout West Germany.

Meanwhile the ZOA is urging a change in the law of certain

federal states which restricts the number of pay-out machines per arcade to two. Skriver feels the minimum should be raised to three and that licenses should be granted to arcades for more than one year at a time—which is at present not the case where certain states are concerned.

Schedule of Events

FRIDAY

- 8:30 a.m. to 3 p.m.: Registration desk open.
- 9 a.m. to 3 p.m.: Exhibits open.
- Noon: Ladies luncheon.
- 3:30 to 6 p.m.: MOA Industry seminar. Broken into two parts, "New Vistas in the Amusement Games Industry," and "Salesmanship and Public Relations." The first features six executives in a panel discussion: Ross B. Scheer of Bally Manufacturing Corp., Mort Secore of Chicago Coin Machine, Ward Johnson of Nutting Industries, David Ralstin of Nutting Associates, Billy DeSelm of Williams Electronics, Inc., Gene Lipkin of Allied Leisure Industries, and David Rosen of Sega of Japan. The second part features guest speaker Dr. G. Herbert True. Hospitality suites open in the evening.

SATURDAY

- 10 a.m. to 6 p.m.: Registration desk open.
- 10 a.m. to 6 p.m.: Exhibits open.
- 11:30 a.m. to 1 p.m.: General membership meeting luncheon and program. This will be an informal meeting with brief progress reports on MOA and the election of 10 directors. Hospitality suites open in the evening.

SUNDAY

- 10 a.m. to 3 p.m.: Registration desk open.
- 10 a.m. to 3 p.m.: Exhibits open.
- 6 to 7 p.m.: Cocktail hour.
- 7 p.m. to 1 a.m.: Banquet and show, produced by Hirsh de La Viez with Gene Brenner as master of ceremonies. Show features: Michael Allen, Browning Bryant, Jerry Butler, the Caldwells, Archie Campbell, Gene Chandler, Ronnie Dove, Jesse Ferguson and the Outer Limits, Ferlin Husky, Ramsey Lewis, Clyde McPhatter, Jody Miller, Sandler and Young, the Steelers, B.J. Thomas, Lois Walden and Tommy Wills.

Association Digest

FLORIDA

WINTER HAVEN—The Florida Amusement and Music Association (FAMA) is preparing for what looks like the "heaviest taxing session in the state's history," according to a reprint mailed members by R. S. Rhinehart Jr., FAMA executive director. The reprint of an article in the Jacksonville Florida Times-Union estimated that \$200 million in new taxes would be sought.

IOWA

CHICAGO—The Iowa Automatic Merchandising Association recently elected Marshall J. Markey, Burlington, president. Other officers: Mrs. Dorothy Palmer, vice president, Grinnell; Leslie Boatman, Des Moines, secretary; Fred Bursick, Des Moines, treasurer; *(Continued on page 57)*

Seeburg Changes Shape of Jukebox

• Continued from page 55

al coins are required and a light even says "Thank You").

Sound System

Much emphasis is being placed on sound. Two, matched exponential horns for wide dispersion of mid-range and high frequency sounds are mounted at ear level. Two 12-in. base mounted woofers are enclosed in a tuned enclosure utilizing additional air space in the bottom of the cabinet. The system incorporates a cross-over network.

The over-all design of the machine is characterized by rich blue metallic and colored panels of unbreakable plastic. The title strip panel, horizontal, features a non-glare shadow box effect for each title strip. At the rear of the title strip panel is a recessed area where spilled liquids are quickly drained away.

More attention is focused on the coin selection panel where again Seeburg is emphasizing all coins—the unit accepts any com-

bination of coins and an optional dollar bill acceptor is further dramatized as the only element on the back grille.

World Wide is offering a free 30-day trial on dollar bill acceptors and the digital stereo console wall box.

Of equal interest among new features is the accessibility of the Musical Bandshell. The arc swings right down onto the title strip panel and the twin amplifiers pop for easy servicing. The title strip rack, on the other hand, slides off making the changing of records equally simple and fast.

Again as in the Apollo, microlog circuitry "space-age paks" control pricing, selection transmission system and selection receiving system.

The size of the Musical Bandshell is somewhat deceptive because of the radical design. It is only 48 3/4-in. high, 40-in. wide and 27 1/2-in. deep.

An array of accessories is also available.

New MOA President

• Continued from page 48

for the post of treasurer and Leyser, an exhibitor, stepped down.

As for the membership meeting Saturday (17), the officers will be announced (the decision by the board being final). The nominees for directors, however, will be again open to the general membership although a slate will already have been proposed.

The nominating committee for directors is composed of Ellis, chairman; Wingrave; Garrett; Snodgrass; Silla; alternates

Masters and Storino; alternate Fred Ayers, Greensboro, N.C.; and two members at large, Millie McCarthy, Hurleyville, N.Y. and Robert Rooney, Baton Rouge, La.

Should the membership wish additional candidates, any 15 regular members can propose other candidates. However, several notices are mailed out six months in advance of the meeting asking for nominations so it is not expected that new nominations will come from the floor.

Game Business Revolutionary

• Continued from page 47

portant to guard new game designs for fear competitors will rush out copies. Moreover, there will be less prototype games at the show. Those operators will be for the most part ready to roll on the production lines.

Thus, the show takes on added importance for operators.

There will be many new games. In fact, MOA's initial seminar Friday (16) will cover the revolution in games and the fact that the new realistic sound effects games are opening up entirely new locations.

But games are more and more like hit records. Only recently, have experts begun to realize why Chicago Coin's Speedway became such a hit (it was the first arcade type piece that moved into regular street location and stayed week in and week out earning fabulous money).

Cointronics, an MOA exhibitor last year, is out of business. Some games, such as the knowledge testing units, have lost their initial glamour, experts say. Pinball games, once the operator's staple, are less important today.

There is sure to be other games such as Speedway (Motorcycle is an example, and so is Wild Cycle from Allied Leisure).

Much attention is focused on games such as Sega's Jet Rocket. Experts predict several copies of this unit will show up in MOA's bustling games exhibits.

Chicago Coin is expected to show still another new followup to Motorcycle. Bally-Midway will bring in new types of games. So will Nutting Industries, according to a late report.

Of the exhibitors increasing space, United Billiards has eight booths and will show several non-billiard table games as well as a completely new line of coin-operated and home tables.

There are more billiard table exhibitors this year (National Shuffleboard & Billiard Co. is back after a year's absence and Delmo Billiards and Murrey & Sons are entirely new). Brunswick Corp. is adding two booths.

At deadline time for this issue, the large exhibit planned by Myron Sugerman International was taken over by Empire International, the giant Chicago distributing company. A Sugerman spokesman would only say that the booth will be a "co-operative effort." Operators will find some exciting foreign made games at this exhibit.

Whichard Industries, National Pok-O-Golf and Funtronics will be missing this year. But Empire's huge booth and others new to the show add up to more excitement.

In fact, ACA, heretofore a jukebox exhibitor, is bringing games (see separate story on ACA's Henry Leyser and his view of the Japanese influence on the games business).

There will still be staple items such as Bally's Trail Drive and Williams' Strike Zone flippers. But Williams is showing Ringer an entirely new piece, as just another indication that games makers are exploring new horizons in a very tricky business.

What's Playing?

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

Albuquerque, N.M.; Teen Location

John Snodgrass, operator, Mary Roth, programmer, Servomation of New Mexico



Current releases:
"Candida," Dawn, Bell 903;
"Cracklin' Rosie," Neil Diamond, Uni 55230;
"Snowbird," Anne Murray, Capitol 2738;
"Rubber Duckie," Ernie, Columbia 4-45207.

Chicago; Soul Location

Moses Proffit, operator, J.W. Strong, programmer, South Central Novelty Co.



Current releases:
"Super Bad, Part I," James Brown, King 6329;
"I'll Be There," Jackson 5, Motown 1171;
"Express Yourself," Charles Wright and the Watts 103rd Street Rhythm Band, Warner Bros. 7417;
"Seems Like I Gotta Do Wrong," Whispers, Soul Clock 1004.

Coos Bay, Ore.; Teen Location

Nels Cheney, operator, Gerry Gross, programmer, Sunset Music Co.



Current releases:
"That's Where You Went Wrong," Poppy Family, London 139;
"Snowbird," Anne Murray, Capitol 2738;
"Joanne," Mike Nesmith and the First National Band, RCA Victor 74-0368.

Jackson, Miss.; Soul Location

Windham Caughman, programmer, Capitol Music Co., Inc.



Current releases:
"I Am Somebody," Johnny Taylor, Stax 0078;
"Love Bones," Tyrone Davis, Cotillion 621;
"Best Years of My Life," Eddie Floyd, Stax 0077.

Lee's Summit, Mo.; Teen Location

John Masters, operator, Marjean Francka, programmer, Missouri Valley Amusement Co.



Current releases:
"Indiana Wants Me," R. Dean Taylor, Rare Earth 5013;
"War," Edwin Starr, Gordy 7101;
"Julie Do You Love Me," Bobby Sherman, Metromedia 194.

Malta, Mont.; Young Adult Location

Dorothy Christianson, programmer, Christy's Music



Current releases:
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Candida," Dawn, Bell 903;
"Run Through the Jungle," Creedence Clearwater Revival, Fantasy 641.

Peoria, Ill.; Adult Location

Bill Bush, programmer, Montooth Phonograph Service



Current releases:
"Look What They've Done to My Song Ma," the Stan Vincent Thing, Buddah 190;
"Half Way to Winston-Salem," Mills Bros., Paramount 0046;
"Orange Blossom Special/San Antonio Rose," Exotic Guitars, Ranwood 882.

Peoria, Ill.; Teen Location

Les Montooth, operator; Bill Bush, programmer; Montooth Phonograph Service



Current releases:
"We've Only Just Begun," Carpenters, A&M 1217;
"Indiana Wants Me," R. Dean Taylor, Rare Earth 5013;
"Green-Eyed Lady," Sugarloaf, Liberty 56103.

Shirley Center, Mass.; Young Adult Location

Raymond Barker, operator, Wayland Amusement Co.



Current releases:
"Snowbird," Anne Murray, Capitol 2738;
"War," Edwin Starr, Gordy 7101;
"I Can't Believe That You Stopped Loving Me," Charley Pride, RCA Victor 44-9902.

Sterling, Ill.; Country Location

George Woolridge, operator, Glenn Whitmer, programmer, Blackhawk Music Co.



Current releases:
"Run, Woman, Run," Tammy Wynette, Epic 5-10653;
"Louisiana Man," Connie Smith, RCA Victor 47-9887;
"All My Hard Times," Roy Drusky, Mercury 73111.

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'What's Playing' on Jukebox Often Differs From Charts

• Continued from page 50

Man" by Neil Diamond (36 on Easy Listening, 23 on Hot 100), and No. 3 was "Cracklin' Rosie" by Diamond (4 on Easy Listening, 12 on Hot 100).

These examples were not unusual; in fact, that is close to norm for "What's Playing." There are many examples, some more unusual than the ones above.

Several times records have cropped up on "What's Playing?" before they hit the charts or before they begin making a significant jump on the charts. General Crook's "Gimme Some" was a top record of Billie McClain at Eastern Music Co. here July 25 but didn't make the soul charts until late August. "Yellow River" by Christie was getting top play for Mary Knowles at

Beyer & Brown Associates in Daytona Beach, Fla., August 8 while only 80 on the Hot 100.

Longevity is another trait of some jukebox records. "Spirit in the Sky" by Norman Greebaum was still the No. 2 record for Belle Southwick of Stanfield Novelty Co. in LaCrosse, Wis., despite the fact the tune had been off the Hot 100 for five weeks.

The crossover pattern of many records is evident by a quick survey of "What's Playing?" Several recent Hot 100 records, normally aimed at the kid market such as recent ones by Creedence Clearwater Revival and Chicago are scoring well in adult locations. And a recent country record, "Wonder Could I Live There Anymore" by Charley Pride was the No. 1 kid record August 8 in Pierre, S.D.



GENE BRENNER, comedian and master of ceremonies for the MOA Show.

Chicago Nights Offer Variety

• Continued from page 54

Lake Point Towers, near the Holiday Inn. The restaurant is perched some 70-plus stories in the air.

Less unusual restaurants that still offer fine food include Eli's in the Carriage House, 215 E. Chicago Ave., Erie Cafe, 658 N. Wells St., the Italian Village, 71 W. Monroe, South Pacific at 30 W. Randolph, Jason's Restaurant at 225 N. Wabash and Marina City Restaurants at 300 N. State. The Club on 42, located on the 42nd floor at 35 E. Wacker, also offers a fine view of the city, plus is housed in the same building as the Mercury Record Corp.

There are also several plays showing around the Loop area, and a few just a few blocks north. Red Buttons is starring in the Woody Allen comedy, "Play It Again Sam" at the Blackstone, 60 E. Balbo. "Hair," the American tribal love-rock musical, is starting its second year at the Shubert Theatre, 22 W. Monroe. "Joy," starring Oscar Brown Jr. is playing at the Happy Medium Theatre at 901 N. Rush. In suburban Mt. Prospect, Murrat Schisgal's "Luv" is showing at the Country Club Theatre. There are also several first run movies, all within walking distance of the Sherman House.

There is also live entertainment available at various nightclubs in the area. Mister Kelly's at 1028 N. Rush St. and the London House at Wacker and Michigan both offer the finest in supper club entertainment. For those interested in what the younger generation is tuned into now, the Chicago Coliseum offers Grand Funk Railroad Friday (16), the Auditorium Theater the same night offers the Guess Who. Laura Nyro appears the following night at the Auditorium. On Sunday at the International Amphitheatre, the Jackson 5 give two shows. The Quiet Knight, at 953 W. Belmont, offers the best in folk music on the weekends.

There are several museums and art institutes worth seeing while in Chicago. Most are accessible by CTA busses. They include: the Museum of Science and Industry, 57th and South Shore Dr.; the Garfield Park Conservatory, 300 N. Central Park; Lincoln Park Conservatory, Stockton and Fullerton; the Sears Art Gallery of Fine Art, 140 E. Ontario; the Museum of Contemporary Art, 237 E. Ontario; Museum of Natural History, Roosevelt Rd. at Lake Shore Dr.; Adler Planetarium, Roosevelt Rd. at Lake Shore Dr.; and Shedd Aquarium, across from the planetarium.

Leyser Lauds Japanese For New Game Designing

• Continued from page 55

says that r&d in the U.S. amusement business is virtually nonexistent and pinpoints the U.S. lag to several factors, most important of which is the r&d deficit.

Japanese involvements in the amusement business started only about three years ago, but in that time Leyser says they've contributed "the most brilliant games in the history of the business."

He cites the introduction of "Indie 500" by Kansai Seiki as a good example of what he means. The game was researched and developed in Japan; marketed there, then here. "The game was amazingly successful and is certainly the forerunner of Speedway, a game that has done exceptionally well for Chicago Coin," he said.

Leyser credits Japan's Sega

with some of this country's most profitable games. "Grand Prix, Periscope, Missile and Gunfighter are only a few which really helped the industry here . . . they turned out to be bonanzas for U.S. business. Sega is undoubtedly the greatest company for arcade-type games in the business. (ACA will introduce Jet Rocket, Sega's latest, at the MOA convention.)"

Aside from r&d, Leyser says that the prime reason for Japanese success in the market is because of the fact that most Japanese companies are both manufacturers and operators—"they know the problems first hand . . . they can test before they put anything on the market . . . too many manufacturers in this country have no conception of the operator and his problems."

Leisure Time Coin Game Unveiled by Nutting Co.

MILWAUKEE — A new leisure time coin game will be unveiled at the Music Operators of America (MOA) convention and trade show by Nutting Industries, Ltd.

So new that it has not yet been given a name, the unit, according to marketing director Ward M. Johnson, is being produced as a joint venture with the Milwaukee-based Vocational Information Products Co.

The machine features a series of 13 audio-visual bowling lessons featuring bowling pro, Dick Ritger. Each lesson lasts from 6-10 minutes. The lessons are in 13 cartridges mounted in a carousel at the rear of the machine.

According to Johnson, coin quiz games are in a "transitional

stage." The trend is toward designing more educational as well as entertainment values into the games.

On display at the MOA show will also be Nutting Industries' IQ Computer game first introduced 3½ years ago. Latest unit in this series, The Puzzler, will also be shown.

Johnson is convinced that quiz and educational type games have a bright future. "But novelty game manufacturers must remain flexible to stay in the coin industry's mainstream today. Games patrons are shoppers. They walk into a location and react intuitively to the 'look' of coin equipment. The game that promises the most action and genuine fun gets their patronage."

Israel Fete Honoring Seeburg Distributing

• Continued from page 55

tee, are David Rosen, president of the Rowe-AMI distributing firm bearing his name; J. Harrison Jones, chairman of the board of the Continental Bank, which was the first to provide financial resources for the coin machine industry; and Joseph Ash, president of Active Amusement Company, Rock-Ola distributors here.

Other industry figures serving on the Committee are William Appel, Martin M. Berger, George Britton, Marc D. Brookman, David Cohen, Michael Cohen, Raymond J. Erfle Sr., Irving T. Goodman. Josh Kim-

melman, Roland F. Kushmore, Joseph J. Levin, Robert Marvel, William Moore Sr., Bernard Mutchnick, Roy T. Peraino, David S. Perlman, Harry Rosen, Martin Savar, Herman Scott, Elwood Shore, Melvin Sonier, Harry Stern and Philip Sternberg.

Also serving on the committee are the officers of the Amusement Machines Association of Philadelphia, including Samuel Stern, president; Joseph J. Levine, chairman of the board; Samuel Moss, secretary; Frank Fromowitz, financial secretary, and Frank Urban, treasurer.

Association Digest

• Continued from page 55

board of governors: Thomas Murphy, Fort Dodge; Gregory Michel, Cedar Rapids; William Mettlin, Des Moines; Joe Soat, Dubuque.

HAWAII

CHICAGO—Charles Tashima, a former director of the Music Operators of America, was elected president at recent meeting of the Hawaii Automatic Vendors Council. The Wahiawa meeting was an organizational one with the intent to become affiliated with the National Automatic Merchandising Association (NAMA) as a state council.

Other officers elected were Thomas Kigani, vice president; Richard Ueyehara, secretary-treasurer, Sidney S. Kallick, executive secretary and counsel. Temporary directors elected were: Clarence Lee, Arthur Wong, Lokin Kushiya, Tom Okimoto, U.P. Suzuki, Dean McMurdie, Tashima, Kigani and Ueyehara.

Labels Aim at Programmers

• Continued from page 51

ord output is little LP's," Wills said.

Wills also said that record companies should try to cut down on long singles, both acknowledge that operators are forced to buy these records because of radio play.

Schucher was cautious in the little LP's, saying that it has been tried for years with little success, although "when we can make a profit from making them, we'll do it."

The idea for a regional jukebox programming seminar would be good, according to Schucher, if it was strictly a business meeting, with no exhibits. "If the local association would have them, we would come," he said. "But it would have to be conducted similar to Billboard IMIC conference."

Handwerger concurred, saying that meeting people on their home grounds is essential. "This is where we find out the problems in talking directly with the programmers."

Wills said that timewise, he doubted if everybody could get together at one time, although he said it was a good idea.

Coming Events

October 15-17 — Ohio Association of Tobacco Distributors, Inc., 28th Annual convention and tobacco-candy exposition, Netherland Hilton Hotel, Cincinnati, Ohio.



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Labels Ignore MOA Success

Continued from page 50

who would minimize MOA, he says: "You can't judge the success of MOA in terms of numbers. There's only one reason for an organization such as MOA—the industry feels it needs it and it's supporting it as never before."

He is correct. On the basis of advance registration, attendance should exceed 2,000.

Only a few years ago, MOA was in debt but its treasury to be reported Oct. 17 during the annual membership meeting will be at an all time high. Dues were once \$25 a year but the ceiling is now \$500 with over 80 percent of the members paying \$100. Membership has grown from 750 to over 1,000.

Although the number of exhibitors has dropped from previous years this is more than compensated for by the increased number of exhibitors requiring multiple booths. United Billiards is up from six to eight, Brunswick Corp. is taking two more booths and Fischer Manufacturing is using three additional booths. Myron Sugerman International is a new exhibitor with four booths and other giant firms such as Bally Corp. and Irving Kaye each has seven booths.

Yet despite the steady growth of MOA exhibitors, there is no significant growth in the participation of record manufacturers. There is no diminishing either, however. As this issue was in preparation, seven record labels were in the show, plus Gold-Mor Dist., a producer of Little LP's (33 1/3 r.p.m. seven-inch albums).

In some respects, the participation of record manufacturers in a show that represents a market estimated conservatively at \$52 million annually, is an enigmatic subject. Granger has reviewed all aspects of the subject in his six years with MOA.

Most industry experts admit to a marketing gap that seems very difficult to bridge. The labels that do come to MOA year in and year out obviously believe in the value of impressing top management of jukebox

firms, some of which control thousands of jukeboxes (in the case of ARA Services, Servomation and other large, publicly owned vending firms that have acquired music routes). MCA, parent firm of Decca; MGM Records; Shelby Singleton label family; Barnaby div. Epic Records—all are regular exhibitors.

Other labels complain that they see too few programmers at MOA; that is, the men and women who deal directly with one-stops and distributors every day. These people are often doubling as route mechanics, collectors and office personnel and cannot be away from the business long enough to visit MOA.

The middle group in the marketing gap, the one-stops, complain that their interests back home are regional and that it does them little good to see operators from wide areas beyond their sphere of activity.

"The situation is changing," Granger says. "We are noticing it in little ways. RCA Records called me recently to find out if they could buy our membership roster (which is available for \$10 to any label) and they asked my opinions about how to promote product to operators. We talked about sending samples, printed promotion pieces and other ideas.

"I suggested that one of the most necessary items programmers want is a list of releases coming up in importance. They want to know what records to watch and RCA seemed impressed to learn this."

RCA is not an exhibitor this year but three of its stars will participate in the huge banquet talent show Oct. 18 along with 16 other artists.

"Herb Schucher at Shelby Singleton is very high on coming to MOA. Another of the most avid boosters we have is Sol Handwerker at MGM. These are the type of record executives who believe it is worthwhile to get closer to the jukebox operator—to learn more about the jukebox market."

Granger says MOA's view towards record manufacturer participation is a "very patient" one. His remarks in this vein were made known some time back when it was disclosed that again, for the second year running, another record industry convention will conflict with MOA (the Country Music Association and WSM Radio celebration in Nashville).

He said only: "We can expect these kinds of conflicts because it is difficult to obtain October convention dates—there will always be conflicts."

At the time he said: "We feel that the record companies should realize there will be possible conflicts in dates. But they should still make an effort to participate in our show. We shouldn't be ignored. On the other hand, we accept the responsibility that we can do more to make record manufacturer participation worthwhile—we're not giving up."

"I believe that in 1971 we will schedule the most thoroughgoing seminar on record programming ever. It could run the full two hours of our seminar period. There is need for a dialog between jukebox operators and record manufacturers. Just the one subject of records that are running beyond three minutes could occupy a lot of discussion time."

This year's seminar will be devoted to games, but MOA has scheduled record programming seminars in past years with great

success. "We can't have the same seminar subject each year," Granger offers.

It is no secret that some record manufacturers object to the rooms at the Sherman House, as do other people. "There are quite a number of complaints," Granger admits. "I am told that the hotel is renovating rooms again." As for a rumor that the hotel is to be torn down, he says, "There is no truth to it."

"We're very conscious of the objections to the Sherman House, mostly concerning the rooms. However, there are many problems connected with finding a totally suitable hotel for a show our size. You must work two to three years in advance. Moreover, if you don't maintain some kind of continuity you cannot expect hotels to give you any considerations."

Granger reiterated the many ideal points about the hotel: its central location, its reasonable exhibit costs, its ease of setting up; its size which allows MOA to dominate it without fear of another show competing.

"Many people who complain about the Sherman are completely unencumbered with information about running a trade show," he says.

Which leads right into the problems of MOA running concurrently with the National Automatic Merchandising Association (NAMA) giant show for vendors.

The Sherman recently pressed Granger for confirmation of the 1971 dates and MOA decided that the jukebox show will overlap NAMA. The following year is another matter. At one point, Granger said: "The major problem comes when the two shows are scheduled near the same time. If they are close, then many feel they should overlap. If they are apart there is no problem. We may even decide to switch to a spring show one of these days."

The subject is sure to be a major topic at this year's show as it always is, because of the overlap in operations of MOA and NAMA members.

But Granger will remain unflappable as always because he has managed associations for too many years and always takes the long-range view.

This year, for example, MOA is doing something contemplated for a long time but never attempted—inviting the newspapers, radio and television newsmen to the show. This is considered a bold move in its long efforts to improve public relations and the image of the industry.

"If it doesn't work out we will probably try it again," Granger says. "We've learned to be very patient. This is how MOA has won the confidence of the industry so we must be doing a good many things the right way."

Rock Ola Jukeboxes

Continued from page 55

The common receiver system, model 1767, is compatible with other late model Rock-Ola phonographs. Ends cost of multi-receiver inventory. Works with older, on-location wall boxes and phonographs.

The new 444, which is capable of playing both 45 and 33 1/3 r.p.m. records, can be seen during the Rock-Ola open house week, Oct. 19-24 at all Rock-Ola distributors' show-rooms.

Rock-Ola Sales Convention



ED DORIS and Les Rieck (right) Rock-Ola executives, pictured at the firm's sales meeting at Point Clear, Ala.



A. L. (LOU) PTACEK (right), Jack Sulley and his family were typical of those enjoying the holiday resort.



GEORGE HINCKER of Rock-Ola and Philadelphia distributor Joe Ash (right).



PUERTO RICAN distributors made it an international affair.



LARRY LESTOURGEON (left) and Al Simon chat; at right, Sam Messaro who's been selling all those 442s in Southern Illinois.



TRIO of meeting delegates pose for Billboard.



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International News Reports

MCA-U.K. Reverts To British Decca

By PHILIP PALMER

LONDON — MCA is reverting back to British Decca on a full licensing deal under a new contract negotiated by MCA president Mike Maitland and international chief Dick Broderick.

News of the new contract was revealed this week by MCA's new managing director in London Derek Everett. Although final contracts have not been signed, Decca director Bill Townsley said that the new deal will take effect as soon as possible.

The U.S. MCA product reverted back to Decca in 1969 under a three-year licensing deal. However, the London office of MCA-U.K. retained rights to U.K. produced records and the U.S. Uni label. The MCA-U.K. deal remained under a distribution contract with Decca's Selecta company which is understood to have expired.

Everett said that the new deal embracing MCA-U.K. product runs until the end of the U.S. catalog deal.

The London office of MCA-U.K. will remain as a production unit for its U.S. product and it will be Everett's task to sign new talent for the label.

In future, promotion on all MCA product, U.K. and U.S., will be in the hands of the Decca promotion department. However, it is believed that some independent promotion men will be hired by MCA-U.K. when required. The company currently has a deal with Roger Watson—a former MCA man—to promote the "Jesus Christ—Superstar" album.

It has now been confirmed that Matthews Southern Comfort, managed by Ken Howard and Alan Blaikley has been released from its Uni contract. The group has been with the company just under a year. Howard and Blaikley are currently seeking a new outlet for the group. They have also cancelled the group's tour of U.S. next month with Procol Harum because they do not want the group to appear in the U.S. without a recording contract. Matthews Southern Comfort appeared on American Decca in the U.S.

Swedish Radio Bans 'Clichy'

STOCKHOLM — The Country Joe McDonald single "Quiet Days In Clichy" (Vanguard), theme from the film of the same name, has been banned by Radio Sweden "because of four letter words in the lyric." It is, however, allowed airplay on special programs, when the disk jockey can give an explanation about the song.

Sonet Records distribute Vanguard and the song is published by Sonet Music all over the world.

Radio Lux Song Entries

LONDON—European entries in the Radio Luxembourg Grand Prix competition for record producers on Oct. 28 will include an entry from Gigliola Cinquetti, a former winner of the Eurovision song contest.

The entries are: Belgium—"Alone" by the Conventions, written by Bruno Libert and produced by Roland Kluger (RKM); Luxembourg—"En Frappant Dans Tes Mains" by Monique Melsen, written by Sylvio Beck and Andre Barse, produced by Felix Schmitz (Luxembourg-Sound); Netherlands—"The End" written and performed by Greenfield and Cook, produced by Jaap Eggermont (Polydor); Germany—"Du Bist Das Leben" by Haide Hansson, written by Szenker-Lego, produced by Eric Offierowski (Columbia), "Wir Sitzen Beide Am Selben Feuer" by Peter Rubin, written by Scharfenberg-Feltz, produced by Kurt Feltz (Polydor), "Mein Ideal" by Gigliola Cinquetti, written by Scharfenberg-Feltz, produced by Gerhard Mendelson (Monte Carlo Musik Production).

France—"Le Beaujolais Nouveau," performed and written by Serge Prisset, produced by Gerard Fallec (Philips), "Mister Callaghan," performed and produced by Frida Boccara and written by Eddy Marnay and Philippe Monet, "Je

MIDEM Work Delays Roy's Trip to U.S.

PARIS — Xavier Roy, international representative of the Paris-based Bernard Chevry Organization, has deferred his projected visit to the U.S. to coordinate reservations for the 5th MIDEM until Monday (12).

Roy will remain in the U.S. until Nov. 16 visiting New York, Nashville, Los Angeles, San Francisco, Toronto and Montreal.

Meanwhile MIDEM's Robert Benarros is completing a visit to West Germany with calls in Frankfurt (12), Stuttgart (13) and Munich (14-16), having already visited Berlin, Hamburg, Hanover and Cologne.

Roger Watkins, international representative for the 1st Video Cartridge Exhibition and Market (VIDCA) which is to be held in Cannes, France, April 17-22 next year, in conjunction with the 7th MIP-TV (Television Programme Market), will visit West Germany from Oct. 19 to Nov. 9.

Watkins will be calling at Berlin, Hamburg, Gutersloh, Dusseldorf, Cologne, Frankfurt, Wiesbaden, Stuttgart and Munich.

Next month Watkins will be visiting the U.S., arriving Nov. 24 and staying until Dec. 21.

RCA Australia 1970 Growth Experienced

SYDNEY — RCA Limited in Australia had experienced a "ten times growth," said managing director Bill Walsh, speaking at the company's annual national sales convention. 1970 was the 40th anniversary of operation in Australia for RCA, he said.

Convention guests and sales staff received a surprise telephone call from Rocco Laginestra, president, RCA Records, New York, who announced that RCA (U.S.) will challenge RCA Australia to a sales contest in 1971 to better this year's sales effort.

John Goynne, sales manager for Victoria received a gold watch for best sales of Camden and Victrola albums, Ron Coleman, sales manager, South Australia, accepted a plaque for his sales team's effort in achieving the highest percentage over budget. The salesman of the year award went to David Kelly, Victoria. The winners were announced by Bob Witte, general manager, merchandising division.

Australian group, Black Plus Red were given a gold record award for their million selling album, "HM Bark Endeavour" released during the bi-centenary celebrations of Captain Cook's first landing in Australia.

During the three day convention Walsh announced that locally produced children's records

were now released in several countries including the U.K., Japan, South Africa, and New Zealand. New developments such as SelectaVision, cassettes, cartridges and the Dynaflex recording technique were reviewed.

Witte conducted the delegates around the new manufacturing departments at RCA's North Ryde plant.

Pascal Sets Pub. Deals

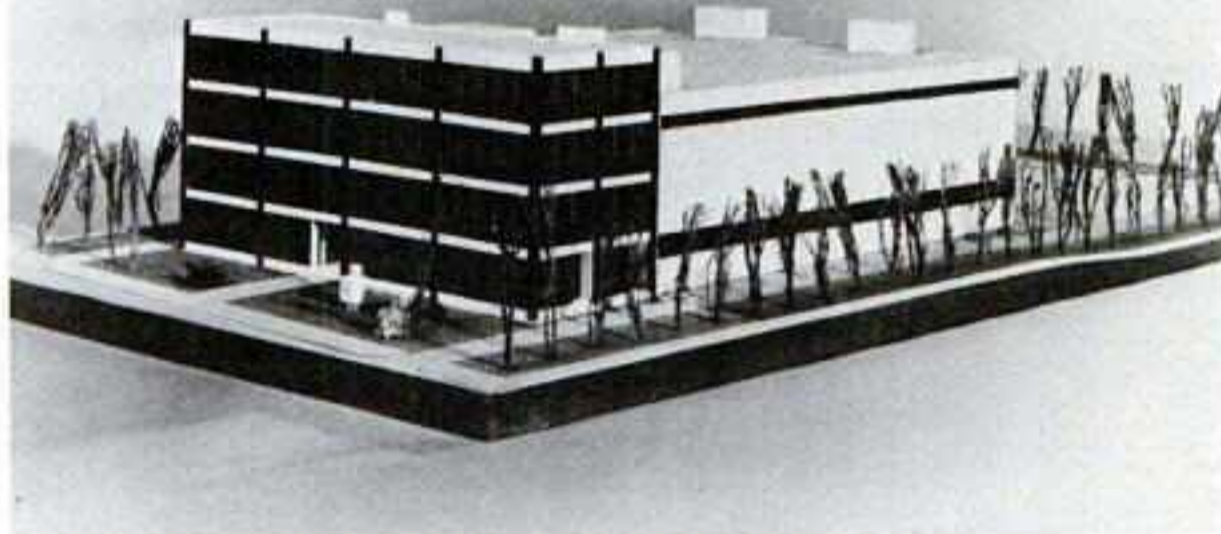
PARIS—Paris publisher Claude Pascal has acquired French rights to five U.S. catalogs following a recent visit to the U.S.

Pascal will represent No-Exit Music, Ragmar and Rittenhouse Music, Denny Cordell publishing division, Gipsy Boy Music (Buffy Sainte-Marie) and Love Songs Music (first title: "Groovin' With Mr. Blo").

ROCK HISTORY TO BE AIRED

JOHANNESBURG — Lourenco Marques Radio has obtained the sole rights for the presentation in Southern Africa of the 48-hour history of rock 'n' roll.

The "rockumentary" will be presented over Lourenco Marques Radio on two weekends, Oct. 17-18 and Oct. 24-25. All normal programs during the two weekends will be suspended.



MODEL OF THE new CBS-France commercial and stock center at Asnieres, near Paris, to be opened on Nov. 1.

CBS France Moves Into New Premises

PARIS—CBS France is to move into new stock, commercial and accounting premises at Asnieres, just outside Paris, from Nov. 1.

Teldec to Handle MCA

HAMBURG — MCA Records has signed a deal with the Teldec company under which Teldec will handle manufacture, advertising and promotion of the MCA label and the low-price Coral label.

Teldec will release material by Buddy Holly, Louis Armstrong, John Rowles, the Cuff Links and Barry Mason.

Miller International, which was acquired by MCA last year, will operate independently under the direction of Harald Kirsten. German production will be handled by Michael Andries, formerly with press department of Ariola.

T'Aime, Je T'Aime, Je T'Aime" by Mike Brant, written by Jean Renard and produced by him in association with Gerard Tournier (CBS).



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International Executive Turntable

The International Publishing Corp. Record Division, London, has appointed John Boyden as product director of both Music for Pleasure and Classics for Pleasure labels and Tom Parkinson as general sales manager of MfP. Boyden has been a producer with MfP since 1967 and was largely responsible for the new Classics for Pleasure series. Parkinson also joined International Publishing Corporation in 1967, first as area manager for MfP, then as national accounts manager. Earlier this year he became marketing manager of Prints for Pleasure.

Don Wardell has been named to a new post as head of all British Decca's press, promotion and artists' liaison activities. He joins the company in November. Wardell's appointment follows the departure of promotion manager Chris Denning. For the past two years Wardell has been press and promotion manager for Radio Luxembourg, where his duties have involved the organization of the RTL Grand Prix competition for producers. Wardell first joined Luxembourg in 1963, left after a year to work as a freelance broadcaster and then rejoined the station in 1966 as head of the English service. His successor at Luxembourg will be Jimmy Parsons, formerly a member of the staff at Ronnie Scott's Club. Sally Delmont, who has been Wardell's assistant, will take over editorial responsibility for 208 Times, the station's newspaper.

Four of British Decca's junior staff producers are leaving the company following a realignment of the a&r department. The changes affect Chris Andrews, Pete Swettenham, Kim Margolis and Peter Johnson. The future of a fifth junior producer, Tony Waddington, who also has a writer's contract with Burlington Music, is in the process of being resolved. Hugh Mendl, artists' manager, said, "Although they have ceased to be staff producers, it doesn't mean they will not be doing work for us in the future," Mendl added.

Derek Green, U.K. pop product manager at RCA-U.K., is taking up a new post at A and M's Rondor Music. Green will report to A and M's American publishing chief Chuck Kaye. Green has been at RCA for three and a half years and prior to joining the company worked at the now defunct Strike label and Carlin Music. During his time at RCA he also worked for the company's Sunbury Music firm.

Vic Dawton, previously Pye's London area sales manager, has been promoted to company stock controller in a reorganization of the sales force. Dawton will be replaced as London area sales manager by Les Tomlin, previously the Southern Area sales manager. This post has been filled by Albert Pearson, previously London area supervisor. Richard Manning, a London van salesman, has filled Pearson's post.

Pindhoff to Launch Quebec Rock Arm

TORONTO—Pindhoff Record Sales, one of Ontario's largest sub-distributors, will launch a large rackjobbing arm in Quebec, and has hired several Capitol staffers to aid in the operation.

Chris Pindhoff, the founder of the company, revealed that Bud Farquarson, a veteran Capitol executive, was joining Pindhoff Record Sales as an equal partner with he and Taylor Campbell, former Capitol national sales manager who teamed up with Pindhoff earlier this year.

In addition, several Capitol salesmen in Montreal were moving to Pindhoff.

Unlike Ontario—where more than 60 percent of the record and sub-distribution—Quebec has not yet been fully realized as a rackjobbing market.

Taylor Campbell has been appointed a director of the company and will be vice president and general manager. Campbell's territory will include Ontario and the West.

Farquarson has also been given a directorship—he becomes secretary-treasurer of Pindhoff. He has

already moved to Montreal, where he will be headquartered at 2092 Chartier St., Dorval. His two aides are Jean Yves Lamothe (branch manager) and Jacques Grandbois (sales merchandiser).

In making the announcement, Pindhoff said: "I have been searching for years to find the right combination necessary to bring the record business back to the level of public understanding.

"I have found this with Messrs. Taylor and Farquarson. They have invested their own money and are fully independent in assignments. Pindhoff entered rack jobbing with his own company in August 1965, after working for some years with a budget record company.

Polydor Album

TORONTO—Polydor has released "Toronto," an album by singer Jack Grunsky. The album was produced by Alexis Korner, and recorded in England. "Moonchild Blues," a Grunsky composition, has been issued as a single.

On that day, Philips wants you to be sitting pretty, not wondering what went wrong. To help you, Philips have expanded their already popular tape recorder line, to give you even greater profit opportunities. Now you can offer Philips cassette recorders from \$49.95 for a battery operated mono cassette recorder to \$329.95 for a deluxe stereo recorder with a built-in stereo AM/FM receiver.

Philips invented the cassette and has not only continued to improve it but has kept on creating new cassette ideas, like the first cassette changer; a continuous play 12 hour system; and two motor system to increase the life



of the machine. There's a model for every customer . . . in battery, AC/DC, with AM/FM radios and new component styling.

We've also created the hardest hitting national multi-media advertising campaign ever, and a custom designed merchandising kit for your in-store and retail programmes.

So, ask your Philips rep to help brighten your selling season with new product, profit, and support. That way you'll both be sitting pretty on December 26th.

THINK DECEMBER 26TH.

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Canadian Releases

TORONTO—New Canadian releases this week included "Woman Is Sweeter"—Fergus Macroy—Kilmarnock KIL 7001 (no U.S. deal); "Don't Stop Loving Me Now"—Canucks Ltd.—Sixth Ave. AV 610 (no U.S. deal); "Baby I've Got It"—Popular Five—Mister Chand CH 8001 (no U.S. deal); "Losing You"—Freedom North—Aquarius AQ 5006 (U.S. release thru Scepter); "This Was Meant to Be"—Daybreak—London M17390 (no U.S. deal); "Ball in the Country"—Nancy—London M17389 (no U.S. deal); "Every Single Day"—Fat Chance—Capitol 72629 (no U.S. deal).

New Name & Disk for Bells

MONTREAL—The Five Bells, who won a BMI award last year with "Moody Manitoba Morning," have a new name and a new single.

With the departure of one member, the group now calls itself The Bells. The new single is "Fly Little White Dove Fly."

The song was produced by group leader, Cliff Edwards, and Polydor is putting an extensive national promotion drive behind the disk.

Anne Murray in Toronto Session

TORONTO—Capitol's Halifax singer, Anne Murray, currently in both U.S. and Canadian charts with "Snow Bird," was in Toronto this week to start work on her new album and single. The single, as yet untitled, has been written by Brent Titcombe, a young Toronto folk singer-writer who is managed by Richard Miller and Shep Gordon. Titcombe was a featured performer at the recent Mariposa Folk Festival.

Anne Murray is produced by Brian Ahearn and records at Bay Studios in Toronto.

RCA Push on Simon Caine LP

TORONTO—RCA is putting an intensive promotional push behind the debut album by Toronto group, Simon Caine.

The first Simon Caine album has been simultaneously released in both Canada and the U.S. Act is produced by George Semkiw, of RCA's Sun-Bar Productions in Toronto.

RCA this week held a press reception at its downtown studios for the sextet.

Looking for Talent? Booking an Act? **Billboard's International Talent Edition has the ANSWER!**

ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

3 WINNING DISKS LISTED BY MAPLE LEAF SYSTEM

TORONTO—The three Maple Leaf System winners in this week's call between the 15 stations of the network were the Original Caste's Bell single of "Ain't That Telling You People," "We're All In This Together" by Toronto Together, and Bush's "I Can Hear You Calling."

These three singles will be aired on the 15 stations for the next week, and if listener and sales reaction is good, may be subsequently charted by the stations.

The exact results of the call, according to CHUM's Doug Rawlinson, were: "Ain't That Telling You People" (Original Caste) 7.5; "I Can Hear You Calling" (Bush) 6.6; "We're All In This Together" (Toronto Together) 6; "My Hometown" (Seeds of Times) 5.7; "Ivy in Her Eyes" (Mongrels) 5.4; "Lord Come" (Happy Feeling) 4.5; "Wild World" (Inner City Mission) 4.5; "Thorn In My Shoe" (Gene MacLellan) 4.1; "I'm Lost Without You" (David Jensen) 4.1; "Louis Riel-Louis Rebel" (Doug Hutton) 3.9; "Witchcraft" (Merriday Park) 3.2; "Oh Gilda" (John Pimm) 3.1; "Echoes of My Mind" (Market Place) 2.9; "Ode to Edith" (John Murray) 2.6; "She" (Frank Lee) 2.

From The Music Capitals of the World

TORONTO

Columbia Records this week awarded a gold record to Montreal group, Mashmakhan, for sales exceeding 100,000 on the band's debut single, "As the Years Go By." . . . Jack Herschorn, publishing head at Studio 3 Productions in Vancouver, is off to Los Angeles and San Francisco, to strengthen sub-publishing ties. Studio 3 recently signed a worldwide distribution deal with MCA. The publishing complex includes Gastown Music, Vancouver Music, Gondola Music, Jack and Jill Music and Arbutus Music. Herschorn was recently appointed publishing director by Studio 3's president, Ralph Harding. . . . RCA is launching a "This Is . . ." series with its major catalog male artists, to sell at \$6.29 for the two-disk sets. Acts already scheduled include Sam Cooke, Harry Belafonte, Henry Mancini, Perry Como, Ed Ames, Al Hirt, Chet Atkins, Floyd Cramer, Eddy Arnold and Jim Reeves.

Canadian country artist, Dick Damron, has reached number two on the national country charts with his Apex single of "Countryfied." . . . A&M's national promotion director, Liam Mullin, flies to Edmonton, Calgary and Vancouver this week. While in B.C. he will escort Lisa Minelli for four days during her Vancouver appearances. Mullin is now reworking the Cat Stevens single of "Lady D'Arbanville." . . . Toronto group, Fat Chance has released a single "Every Single Day" on Capitol. The group appeared at Toronto's Coal Bin club this week. . . . Tom Northcott, Vancouver folk singer-writer, has been signed to Uni Records in the U.S. His product will continue to appear on New Syndrome in Canada. . . . Steel River's "Ten Pound Note" now listed on 32 of the 47 Canadian

rock charts. . . . Ella Fitzgerald was in Toronto last week. . . . King Biscuit Boy and Crowbar booked as special guest artists for the CBS network TV program, "Music Machine." . . . Madrigal, whose current single is "I Believe in Sunshine" are to appear at the Laugh-In in Montreal. . . . Canned Heat to play London, Ont., Oct. 16. . . . Dee Higgins has been booked to play San Francisco's Troubadour Club beginning Wednesday (7), and the original Troubadour in Los Angeles from Oct. 20. . . . Love's Frank Davies has requested that all station charts be sent to him at 331 Yonge St., Toronto. . . . Lori Bruner returned to Toronto this week to push the new Bells' single, "Fly Little White Dove Fly." **RITCHIE YORKE**

DUBLIN

After 13 years with the Royal Showband, Brendan Bowyer is leaving at the end of the year to front a new band for the Tribune organization. Bowyer has been one of the most active Irish recording artists and he is featured on the Royal's current Pye album, "Ireland Calls" which was made mainly for the U.S. market following the band's success at the Stardust Hotel in Las Vegas. . . . At the Royal Dublin Society in November, the Freshmen will appear in concert to perform their new album, "Peace on Earth" in its entirety with orchestral accompaniment. The LP, on CBS, will also have actor Michael MacLiammoir providing the commentary linking the tracks. It is hoped that he will also take part in the RDS concert. . . . Dutch boy singer Heintje will be in Ireland shortly for a promotional trip during which he will guest on Televis Eireann's "Like Now." The series, back on the air again after a rest, goes out live now on Friday nights. . . . Derry singer Majella, now based in London, will be a regular on a new BBC 2 series, "One More Time."

Derry's Peter Boy and the Trend Showband are currently on a six-week tour of Canada. . . . Because of President Nixon's visit, live coverage of the Castlebar International Song Contest by Televis Eireann was not possible this year. Instead, a recording of the event was screened on Oct. 11. . . . Among the guest artists at the contest were Dana, Patricia Cahill, Marie Devine, Anna, Maxi, Dick and Twink, Anna McGoldrick, John McNally and the McLynns. . . . Johnny McEvoy's guests in the first of his new Televis Eireann series, for which he is backed by his country band, were the Farran Folk, Maura Kelly, Marion Eringarrd and comedian Mike Newman. . . . The Dubliners, who topped the TAM ratings with their last series, will

(Continued on page 63)

From The Music Capitals of the World

• Continued from page 62

have their own show for six weeks starting in December. . . . Northern group, **Sneaky Pete**, has been relaunched as a six-piece. Lead singer is **Ango Courtney** and the outfit is led by Londoner **Pete Creswell**. . . . **Taste** appear at Dublin's National Stadium Wednesday (14), followed by dates in Limerick (15) and Cork (16). . . . Among those taking part in the second of the new "Like Now" series were the **Times**, **Some People** and **Dr. Strangely Strange**. . . . EMI Ireland is now distributing **Island** and **Trojan**, in addition to **Liberty**, which they acquired recently. . . . **Trend Studios** will be closed for alterations for most of this month. New studio will be able to house a 35-piece orchestra. . . . **Hot Chocolate** appear on "Like Now" Oct. 30. . . . To coincide with his visit to Dublin earlier this month, **Arthur Fiedler's "Fabulous Broadway"** album with the **Boston Pops Orchestra**, was given its first European release by Polydor's **Derek Hannan**. Polydor held a reception for Fiedler at the Shelbourne Hotel and the conductor appeared on Telefeis Eireann's "Late, Late Show." **KEN STEWART**

MEXICO CITY

Mario Carena, winner of the New York Latin Song Festival, may sign with Musart. . . . Mexico will be represented by **Imelda Miller** and **Manolo Munoz** at the Panama Song Festival, Oct. 17-20. . . . Spambist artist **Luisito Rey**, now settled in Mexico, has released his first single there, "El Lavaplatos" (the Dishwasher) and he will follow this shortly with his first album. . . . **Guillermo Infante**, creative manager for RCA, visited the A&M convention in London and also journeyed to France, Italy, Germany and Spain to arrange distribution for his Mexican catalog. Infante wants more RCA Mexican talent to be heard in these countries. . . . Singer **Jose Jose** has been invited to perform before President Nixon at the White House—dates not yet fixed. . . . Three Argentinian singers, **Leo Dan**, **Yaco Monti** and **Luisito Rey** are currently appearing in Mexico, to be joined by **Piero** and **Luis Aguile**, also from the Argentine. . . . **Heinz Klinckwort**, president, Peerless Records has returned from a European trip and Peerless general manager, **Alejandro Saldivar**, will make another European trip to promote the Peerless catalog. . . . **Frederick Retes**, vice president, Liberty Records arrived to visit his Mexican representatives and distributors, **Discos Musart**. **ENRIQUE ORTIZ**

JOHANNESBURG

EMI singer **Peter Vee** was presented with gold disk by EMI director **Joe Nofal** for the single, "Working on a Good Thing" by the **Outlet**, Little Giant recording artists. The number was penned by Vee and **Clive Calder**, a&r manager pop division EMI. At same reception two LP's were launched. They were "L.M. Chart-Busters," hit tunes that were played over **Lourence Marques Radio**, and an album by **Robin Netcher**, musical director of EMI, called "Birds and Brass at the Movies." . . . South African Airways has ordered a series of films from **RPM Film Studios**, a member of the **Tedelex** group. RPM is also in the music business. They will make four films, each with English and Afrikaans versions. Two Australians, **John Brumell** and **Barry Kimberley**, of **Essex Music**, stopped in Johannesburg for four days. They are visiting 10 countries on their world tour, trying to interest local companies in Australian records. They said the local industry showed "tremendous in-

terest" in the products shown. . . . **Dave Mills** of **Storm Records** who enjoyed chart-success here with a **Terry Dempsey** number "Love Is a Beautiful Song," has had the single released in the U.K.

Trutone artists the **Rising Sons** is first local group to come out with a maxi-single. It contains three numbers, "Stand Up for the Lady," "Something's Burnin'" and "Come and Get It," and was produced by **Billy Forrest**. . . . Top Bill Promotions released single called "Bo Bo the Clown"—a number written by disk jockey **John Berks**. Berks does the narration on the single. The record will be promoted by the circus at all performances and in-store appearance by **Bo Bo**, an actual clown. **PETER FELDMAN**

SAN JUAN

Luccita (Hit Parade Records), one of the top-selling Puerto Rican record artists, opened her second annual two-week engagement at the **Club Caribe** of **Caribe Hilton Hotel**. She featured two numbers by Argentinian composer **Palito Ortega**, from her latest album "Luccita En Accion," "El Rebelde" and "Hola Soledad" in her one-hour SRO show. **Luccita** holds the attendance record for the **Club Caribe**. . . . **Kelvinato**, **Sales**, RCA distributors and **Tony Chiroldy**, booking agent **Channel 7**, co-hosted a reception at **La Terraza** nightclub for **Los Tres Aces** (The Three Aces), Mexican vocal-guitar group. The trio has been recording for **RCA Mexicana** since 1952 and have 18 LP's released. Also appearing at **La Terraza**, **Los Cuatro Hermanos Silva**, **Musart** recording artists. . . . **Sophy** (**Tico Records**) appears at the **Rey Zodiac** nightclub. . . . **Rolando Lasserie** (**Musart**) in a return engagement at **Hipocampo** nightclub.

Rafael Alers, veteran composer-band leader-recording artist, retires after 34 years in music. **Alers**, founding member of the **Puerto Rican Federation of Musicians** and **Orquesta Sinfonica de Puerto Rico**, has been band leader for both the **University of Puerto Rico** and **National Guard Bands** for many years. He also has 10 LP's with his orchestra on the **Ansonia** label, **New York**, all standard catalog sellers. The **Puerto Rico Institute of Culture** will soon release a commemorative album of his music.

About a year ago the **Puerto Rico** branch of **First National City Bank** issued a TV jingle with local singer **Luis Fernando Ramirez** backing the character of "El Angelito Guardian" (The Guardian Angel). So popular did it become that the bank had to issue a budget LP, "Soy Feliz" (I Am Happy) by **Luis Fernando**, selling it in all 13 offices and branches in **Puerto Rico**. . . . **Ralph Berson**, director of sales, **Pickwick International**, in one of his frequent visits to **San Juan**. . . . **Ignacio Ballesteros**, recently appointed by **Caytronics Corp.** of **New York** (**CBS Columbia Records**) as resident representative for the Caribbean, will make his headquarters in **San-turce**. . . . **Raphael**, Spanish recording artist, recently acted as best man at the wedding of his personal manager **Francisco (Paco) Gordillo** and **Maria Soledad Lopez** in **Madrid**. The bride, known professionally as **Maria Soledad**, is also a singer and recording artist. **Raphael** records for **Hispavox** in **Spain** and **United Artists Latino** in **U.S.** **ANTONIO CONTRERAS**

BERLIN

The **Berlin Pop Cabaret Inster-burg & Co.** has released its first LP, "Last uns unseren Apfelbaum" (Let Us Keep Up to Our Apple Tree) on the **Philips** label, before embarking on a 30-concert tour, between **Nov. 1-Dec. 12**. . . . **SFB Berlin** and **BBC London** have

signed a contract covering the production of 12 45-minute television shows. One half of each show will be produced in **London**, the other in **Berlin**. . . . A big band contest will be the theme of the first of six concerts, to be held at the **Berlin Jazz Tage**, commencing **Nov. 5**. The first concert will feature the **Berlin Dream Band** conducted by **Oliver Nelson**. The second features the **Clarke-Boland Big Band**, with **Dizzy Gillespie** as guest soloist and **Buddy Rich's** orchestra. Modern big band jabb will be represented by **Alexander von Schlippenbach** and his **Globe Unity Orchestra** and **Sun Ra** with his "Intergalactic Research Arkestra" on **Nov. 7**. . . . The second international festival for Youth Orchestras, sponsored by the **Karajan Foundation**, took place **Sept. 2-12** in **Berlin**. **WALTER MALLIN**

LONDON

The **American Music Sales** company is setting up its own branch here in **January**. **Bob Wise** who runs the company with **Herb Wise** has been in **London** for the past months completing plans for the company. **Peter Foss**, trade manager at **Southern Music** is leaving the company to join **Music Sales** to run the sales side. As a result of **Foss'** departure, **Southern** is closing down its trade department at the end of the year. . . . In readiness for the debut of its own label next year, the budget division of **Philips** is gearing up its organization which is still not named.

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Dave Allwood, general manager of the company, says that a name for the firm and its label will be announced soon. **Allwood's** operation which is selling the budget **Fontana Special** label into non-record outlets as well as the conventional record shops has named four new regional sales managers. . . .

Fly—the label launched by **Essex Music** boss **David Platz**, with **Kit Lambert** and **Chris Stamp** as directors, has signed U.S. act, **Patty La Belle** and the **Bluebells**. The group will appear on **Fly** in the **U.K.** and on **Track** in the **U.S.** The group previously recorded for **Atlantic**. . . . **Decca** has concluded two new outside production deals. One is with **Jack Baverstock** and **John Goodison** through a company called **Stud Records**, the other is with agent **Peter Walsh**. Both outfits will be required to produce a number of acts a year for **Decca**. . . . **BASF**, the German based blank tape manufacturer, is launching its own label to enter the pre-recorded cassette and disk markets. The company is expected to issue its first releases early next year and is currently seeking a world wide distribution deal. . . . **Mike Dolan** and **Jim Dawson** have left the **Marquee-Dolan** management and agency group to form **Arnakata Music**—a company which will supervise the management and publishing affairs of the **Strawbs**, **Hard Meat** and the **Foundations**. **U.S.** and **Canadian** representation of the publishing catalog will be handled by **Warner Brothers Music** and the pair are currently fixing European deals. **PHILIP PALMER**

HAMBURG

Teldec is strongly promoting the four-LP **RCA** set, "Elvis Presley—50 International Gold Award Hits (Vol. I)." The price of the **Presley** package is **76 DM (\$20.70)**. It is available together with an attractive illustrated photo album. . . . The male-female group **Les Humphries** from **Hamburg** is very pop-

ular both in the **U.S.** and **England**, according to **Teldec**. Particularly in demand are the group's albums "I Believe" and "Singing Explosion." . . . The international jury of the **Festival de Musique de Montreux—Vevey**—has awarded the **Prix Mondial du Disque** to the first Western recording of "Babi Yar" **Shostokovitch's** 13th Symphony, featuring the **Philadelphia Orchestra** conducted by **Eugene Ormandy**. The album is available on the **RCA/Victor** label. . . . While on a visit to **West Germany**, **Dr. Arima**, vice president of the **Tokyo NHK Symphony Orchestra**, invited **Heribert Esser**, general music director of the **Orchestra of the State Theater, Brunswick**, to conduct at four public concerts—between **November 1-22**—and four more concerts—between **January 14-February 1971**—in **Tokyo**. The **NHK (Nippon Hoso Kyoukai) Orchestra** is owned by the **Japanese State Radio & TV** company. . . . Following its success with sales of double-albums, **Teldec** has expanded its **\$5.17** series with releases by **Harry Belafonte**, **Sam Cooke** and the **Original Egerlander Musikanten**, which recently earned a **Gold Disk** award. . . . Within two weeks the "Led Zeppelin III" album has sold **75,000** copies. . . . **Metronome** has released four operatta singles by "the world's youngest opera tenor," **Kruno Cigoj**, singing "Dein ist mein ganzes Herz," "Wolgalied," "Komm in die Gondel," and "O sole mio." **WALTER MALLIN**

MADRID

Zafiro says that the latest LP by **Juan Pardo** has been released in **Mexico**, **Puerto Rico**, **Venezuela**, **Colombia** and the **Argentine**. . . . **Conchita Marquez Piquer** (**Columbia Espanola**), daughter of the famous singer **Conchita Piquer**, made her debut in **Madrid** at the **Teatro de Zarzuela**. . . . **Mocedades** (**Zafiro**), a folk group, sings its latest single, "Oh pello, pello"—a traditional song from **Northern Spain**—in the **Basque** dialect. . . . **J. Vincent Edwards** (**CBS**) was in **Madrid** to promote his first record on the **Spanish** market: "Thanks." His visit coincided with the playing at the **Piccadilly** discotheque of a show based on "Hair"—the musical in which **Edwards** starred in **London**. . . .

Oedipus Rex (**Poplandia**), a new group with a style similar to that of **Procol Harum**, has had its first record released—"Mi reino bajo el sol" (My king down under the sun). . . . **Victor Manuel** (**Fonogram**) made his official debut at **Madrid's Pavilion** nightclub one month later than scheduled, owing to the death of his grandfather, who inspired one of his best songs. . . . **Shocking Blue** (**Poplandia-RCA**) also made its debut in **Madrid**. The group was paid **150,000 pesetas (\$2,150)** for its engagement, but the attendance was not particularly good. **JOAQUIN LUQUI**

AMSTERDAM

Bovema moved from **Heemstede** (**Bronsteeweg 43**) to **Haarlem** during the last week in **September**. The new address of this company is now: **Tulpenkade 1, Haarlem, P.O. Box 411 (Tel: (023) 319380; Telex: 41257)**. . . . **Negram/Delta** moved in the same week—from **Heemstede** to **Haarlem, Zijlweg 154 (Tel: (023) 319380)**. . . . Various **Dutch Berlioz** enthusiasts are planning the formation of a **Dutch Berlioz Foundation**, in conjunction with the **British Berlioz Society**. **Colin Davis**, who completed for **Philips** the **Berlioz** opera "Les Troyens," has said he would be willing to accept the honorary presidency of the new foundation. . . . **Gospel-soul** group, **Les Humphries Singers**, appeared on **Dutch TV** on **Sept. 30**. The group's **Decca** album "I Believe" is a big seller in **Holland**. . . . **Basart** and impresario **Lou van Rees** contracted the **Moody Blues** and the **Edwin Hawkins Singers** for **Amsterdam** concerts on **Oct. 23** and **31**, respectively. . . . **Basart** has signed a new group, **Temple**. . . . **Dureco** presented **Gold Disks** to its artists **Corry & De Rekels**, **Wilma**, **Anja**,

Oscar Harris & The Twinkle—all **Dutch** artists—for sales of their records during the last few months. **Corry & De Rekels'** first album sold more than **90,000** copies within one year. The group's single, "Huilen Is Voor Jou Te laat," has been in the **National Top 40** for six months. . . . **13-year-old Wilma** received a **gold disk** for more than **100,000** copies sold of "80 Roden Rozen."

Anja received a **gold record** for her single recording of "De Laatste Dans," and **Oscar Harris & The Twinkle Stars** for its "Try a Little Love." **Pierre Kartner**, **Dureco's** top producer, received a **platinum disk** for his many successes. All the awards were handed to the artists during a special boat trip on the former **Zuydersea** from **Harderwijk** harbour. **BAS HAGEMAN**

BARCELONA

Los Valldemosa (**Belter**) have canceled a series of galas in **South Africa**, planned for this month. . . . **Ekipo** is carrying out a strong promotion campaign in order to launch **John Walker** in **Spain**. His first record release in **Spain** is "Cotton Fields." . . . **Mungo Jerry** (**Hispavox**) made their debut in **Spain** this summer at the **Maddox club** (**Playa de Haro**), near **Barcelona**. The group featured 12 songs in a 1½-hour-long show. . . . Also performing at the **Maddox** recently: **French** singer **Johnny Hallyday** (**Fonogram**). . . . **Odeon** is releasing "El condor pasa" by **Julie Felix**. . . . Two rock-style records released by **Ekipo** are "Tutti frutti" by **Little Richard** and "Lucille" by **Triangle**. **JOAQUIN LUQUI**

STOCKHOLM

Hayati Kafe (**MNW**) will represent **Sweden** in the **International Song Festival** in **Tokyo** in **November**. His song is "Sag har du nagon van," composed by **Ake Strommer**. . . . **Sonet** has signed the underground group **Arbete** and **Fritid** who have recorded an album for the label. **Sonet** has also signed the new duo **Kirstin Vretmark** and **Goeran Fristorp**. . . . **Grammis** winner **George Wadenius** will produce for the pop trio **November** (**Sonet**) now that his group, **Made in Sweden**, is splitting up. . . . **Polar Records** is giving strong promotion to "Rata-ta" recorded by the German studio group, **Rotation**. . . . **Polar Records** is releasing **Della Reese's** **Avco Embassy** recording of "A Simple Song of Freedom." . . . **French** company **Barclay**, in cooperation with **Seymour Oesterwall** is bringing the group **Los Calchakis** to **Sweden** **Dec. 4**. They will appear in concert in **Gothenburg**. Another **Barclay** artist, **Rhoda Scott**, will make personal appearances in **Sweden** in **December** and next summer will tour the **Swedish Folkparks**. . . . **Canned Heat** will tour **Sweden** with **Lambert** and **Nuttymcombe** this fall. . . . **Metronome** group **Shocking Blue** from **Holland** is back with another single shaping to be a hit—"Long and Lonesome Road." . . . **EMI** has changed the label for **John Phillips'** hit "Mississippi" from **Dunhill** to **Stateside**. . . . **Peter Sarstedt** (**United Artist**) was in for a tour of **Sweden** and an appearance in the **2nd Channel TV** show "Open House." . . . **Ray Charles** and the **Raelets** played the **Stockholm Concert Hall** **Oct. 12**. . . . The **Buddy Rich Band** and the **Charlie Mingus** group appear in **Malmo**, **Oct. 19** and **Stockholm**, **Oct. 20**. . . . **Polydor** started a promotion campaign for product by the late **Jimi Hendrix**. . . . **Karusell** signed new group **Zeus**. . . . **Polydor** released an album by **Jake Holmes** to tie in with the singer's appearance on "Open House." . . . **Karusell** is giving heavy promotion to the **Riverside jazz** catalog. . . . **CBS** group **Christie** were in **Sweden** **Oct. 6** to start a tour. **KJELL E. GENBERG**

WARSAW

The **Polish folk-beat** group **No To Co** makes its second visit to (Continued on page 66)

IPA Meet on Writer Fee

LONDON — The question of providing some remuneration for the author of an adapted song lyric which sells in countries other than his own was once again given an airing when KPM chief Jimmy Phillips raised the matter at the Working Conference of the International Publishers Association held Sept. 30 to Oct. 3 in London's Bloomsbury Centre Hotel.

The music publishing division of the conference approved the principle and agreed that it should be built into future contracts. The whole question will be reconsidered when the IPA music publishing division meets again during the run of MIDEM in Cannes, France, Jan. 17-22.

Publishers from more than 20 countries attended the conference and the major topic of discussions was international copyright, particularly those aspects affecting developing countries.

The much-debated Stockholm Protocol, proposing sweeping concessions to developing countries in the matter of copyright, has now been abandoned and the Working Conference unanimously adopted the more moderate concessions agreed by the governing committees of the Berne and Universal Copyright Conventions in September.

EMI Italiana Mina Co. Tie

MILAN—The PDU Schaan record company—owned by Mina, Italian female singer, has assigned manufacture and distribution of its product to EMI Italiana, with effect from Jan. 1, 1971.

The distribution contract with Durium expires on Dec. 31.

The new deal was clinched by EMI general manager Michel P. Bonnet, and PDU managing director Giacomo Mazzini (who is also singer Mina's father). It is understood that the new PDU Schaan-EMI Italiana deal involves a figure in the region of \$500,000.

After the deal, Mazzini said: "I'm happy to be with EMI, a company which can give international promotion to Mina."

WB Australia Starts Operation

SYDNEY — The new Warner Bros. Records of Australia company, which officially began operations, Oct. 1, will distribute the Warner Bros., Reprise and Atlantic Records labels throughout the country.

The new company, which headquarters in Sydney, is an autonomous unit and the combined distribution pattern evolved when the label was establishing its pressing and distribution organization following the termination of contracts with its Australian licensee.

President Paul M. Turner and his staff have complete control of release and promotion policy in the country to fit local needs and conditions.

Polydor-Nederland Classical Catalog

AMSTERDAM—During a special meeting, Polydor-Nederland presented its new classical catalog for the fall to dealers and the press in Noordwijk last week.

Speakers included Polydor's managing director Robert Oeges, classical label manager Jan Van Bart, publicity manager Wybe Andringa and product manager G. Hensler from DGG, Hamburg.

Featured in the new catalog are the DGG Subscription Action 1970, the Beethoven Edition, new Privilege budget-line releases and special promotions for Musique Royale, Heliodor, Supraphon and Supraphon Special, as well as the introduction of DGG double-LP cassettes.



GREEK COMPOSER Mikis Theodorakis, left, signs an exclusive three-year contract in Paris with Polydor SA, whose president Jacques Kerner, looks on. Polydor is releasing as the first Theodorakis record, "La Marche de l'Esprit," recorded in June at the London Royal Albert Hall. This is an oratorio based on a poem by A. Sikelianos, sung by Maria Farantouri and Antonis Kaloyannis with a 50-strong choir and the 90 musicians of the London Symphony Orchestra directed by Theodorakis.

Elektra Eyes Licensing Changes in Europe Mart

LONDON — Elektra Records' licensing contracts in all European countries expire at the end of this year, a situation which gives the U.S. firm, the latest addition to the Kinney music group, an opportunity to make sweeping changes. At the same time, Elektra's U.K. contract with Polydor is due for renewal, and Polydor U.K. managing director John Fruin is currently negotiating with Elektra president Jac Holzman in New York.

But, according to European director Clive Selwood, "changes in the distribution will not be made just for the sake of it," and many of the existing arrangements will be renewed.

"At the moment, we're looking around to see which firm in each country — France, Italy, Scandinavia and Belgium in particular—can do the best job for us," Selwood continued.

A foreseeable possibility, however, is that Elektra could link up with firms which already handle product in each territory of other Kinney firms, Atlantic and Warner-Reprise. Atlantic contracts in several European countries are due for reappraisal late this year and early next year.

MCA Revamp Promo Organized in France

PARIS—In a revamp of the MCA catalog promotion, publisher Paul Beuscher, the French licensee, has appointed Charlie Ganem, formerly with Editions Barclay, to take charge of the contract.

Under the Beuscher umbrella for seven years, the MCA catalog is operated through the Beuscher affiliated company, SIM (Societe Internationale de Musique).

Ganem has already placed four leading MCA titles for French versions and expects shortly to announce deals for French material to be handled in the U.S. by MCA. The American company's record side is handled in France by the Norbert Saada organization, La Compagnie, following the signing

of a contract at last January's MIDEM.

Southern Deal On Polish Music

WARSAW—After almost three years of negotiations, the Southern Music group has now concluded the most important deal in the history of Polish music.

Southern has now obtained exclusive rights in the entire Western world for all Polish music other than classical works. Under the deal Southern has a six month option on all new light and pop music from Poland.

The deal has been concluded principally due to the initiative of Southern Music's U.K. managing director Bob Kingston who has made two visits to Poland in the course of negotiations.

The preliminary groundwork was done at the 1968 MIDEM in Cannes. Representing Poland in the deal was the Polish Authors Agency.

HAEGGQVIST TO NEW YORK

STOCKHOLM—Sonet general manager Dag Haeggqvist is due in the U.S. this month for meetings with business associates in San Francisco, Los Angeles, Las Vegas and New York.

Haeggqvist is arriving from Rio where he will attend the Song Festival together with Sonet singer Sylvia Vrethammar and conductor Rune Ofwerman.

The four MCA titles for French recording are Miriam Makeba's "I Shall Sing" (to be performed by César, under the French title "Oui ma vie c'est chantée" on Philips), "Fine on my mind" by Jerry Reed (Marcel Amont, "Plus d'eau dans mon vin"—C.B.S.), "Do ya love me" (Severine, Philips) and the Mardi Gras "I've Got News for You" (to be announced later).

Beuscher also announced big sales of a published collection of French songs written between 1900-1940, many of which were used for the vaudeville bill during the summer at the Bobino theater.

Beuscher also announced big sales of a published collection of French songs written between 1900-1940, many of which were used for the vaudeville bill during the summer at the Bobino theater.

Barclay Visit Of Sweden Set

STOCKHOLM—Eddie Barclay, head of Barclay Records, France, is planning a visit to Sweden to seek new talent for his labels.

The Barclay initiative, preliminary arrangements for which are being set up by Barclay Scandinavian representative Bertil Joffe, will give Swedish artists their first big chance to break into French-speaking markets. Up to now Swedish artists have enjoyed considerable success in the German-speaking areas of Europe.

Over 2,000 Expected For MIP-TV in April

PARIS—More than 2,000 people are expected to attend the seventh International Television Programme Market (MIP-TV) at the Palais des Festivals et des Congrès in Cannes, April 17-22, 1971.

The 1971 MIP-TV will see the inauguration of the first International Market for Videocassette and Videorecord Programmes and Equipment (VIDCA) which, like the MIP-TV, being staged by the Bernard Chevry organization.

VIDCA's function will be to provide a market for the presentation, sale and acquisition of programmes; to showcase the latest developments in videocassette and Videorecord systems and equipment; and to provide a platform for professional discussion of the

multiple problems associated with the videocassette and videorecord.

For this latter purpose VIDCA is joining forces with Billboard, Record Retailer and Discografia Internazionale, to present the 1st International Cartridge Television Conference which will be organized April 18-22 by the Conference Institute, a division of James O. Rice Associates (see Billboard Sept. 19).

One whole floor of the new Palais des Festivals et des Congrès in Cannes will be devoted to VIDCA.

Meanwhile the Bernard Chevry Organization has announced the opening of an office in New York—250 West 57th Street, Suite 1103, New York, N.Y. 10019—where information about MIDEM, MIP-TV and VIDCA can be obtained.



DAVID REID, left, on behalf of the ABC/Dunhill, receives a gold disk award and a citation from the New Zealand Federation of Phonographic Industries for the soundtrack album, "Easy Rider." Presenting the award is Graham Feasey, record sales manager, for HMV (NZ) Ltd., who distribute the label. Feasey also announced an eight album release by ABC/Dunhill in New Zealand.

New Format From Allo

PARIS—The young Allo Music publishing company has signed deals with leading French artists Georges Moustaki (Polydor), Francoise Hardy and Dalida (Sonopresse), under a new format which could revolutionize publishing in France, professional manager Max Amphoux announced.

Amphoux, along with general manager Jean Pierard and international director Maurice Bouchoux, formed the Allo company late last year after leaving the Philips affiliate Tutti.

Amphoux said that apart from sub-publishing deals with individual artists, Allo Music would only operate on a song-by-song basis. Said Amphoux: Our only foreign catalog is that of Sacha Gordin of Brazil. Allo Music does not offer contracts to writers, "preferring just short-term exploitation."

Apart from running the professional side of the Lucien Adès French catalog, which has one of France's major children's lines, Allo Music currently has songs by many leading local singers—Richard Anthony (Pathé), Mireille Mathieu (Barclay), Rika Zarai and Nana Mouskouri (Philips) and Sheila (Carrere), plus a film shortly to be released by Jacques Brel (Barclay).

"We are trying to escape from the hold of big record companies as are the independent producers," Amphoux said. "Thus the small producers prefer independent publishers as a springboard."

The three directors of Allo Music were shortly to leave for the U.S. on a title-hunting trip, Amphoux said, adding that the company was planning expansion later this year.

Three Day B. Aires Fest

BUENOS AIRES—Hector Cabrera, singing "Las Cosas Que Me Alejan" composed by Gian Franco Pagliaro was the winner of the fourth Buenos Aires Song Festival. The song is published by Editorial Fermata.

Cabrera represented Venezuela at the festival which attracted local artists and performers from Brazil and Puerto Rico. During the three day festival 24 songs were featured. A 50 piece orchestra was directed by Bubby Lavecchia.

Uruguay, Colombia and Venezuela saw parts of the festival on television, via satellite.

Royal Variety Bill Announced

LONDON — Dionne Warwick, Andy Williams, Herman's Hermits, Mary Hopkin and Caterina Valente are among artists selected to appear in the 1970 Royal Variety Performance which will be presented by Bernard Delfont in the presence of Queen Elizabeth, the Queen Mother and other members of the Royal Family at the London Palladium Nov. 9.

With the exception of comedian Max Bygraves, who will comper the show all the artists will be making their first appearance in a Royal Variety Performance. The show will be recorded in color by BBC TV for transmission Nov. 15.

Other acts selected for the Royal Variety Performance include the Syd Lawrence Orchestra, which has recently revived the Glenn Miller sound in Britain with great success; piano duo Peter Rostal and Paul Schaefer; comedians Marty Feldman, Leslie Crowther and Freddie Starr; the Black Theater of Prague, and the Doriss Girls dance troupe.

FONOVOX BOWS TALENT HUNT

HELSINKI—Fonovox, a new Finnish record company owned by Henry Haapalainen, has launched a new talent hunt to find acts for its label.

As a new company, and independent in every way, it is asking each selected artist to invest \$75 in the release of his record. The sum will be refunded after the record has reached a certain, predetermined sales figure. Fonovox will also give free singing lessons to the most promising talents if this is necessary.

Managing director Haapalainen also revealed that he has already had negotiations with Blue Master artist Arto Vilkkio with a view to signing him to the label.

1930 Featuristic Scale, Jack Pot Fronts, Baby Jack Pot & Four Ace Ball Gum Vendor 1932 LoBoy Scale, Wings, Radio Wizard, Juggle Ball, Lucky Strike Games 1933 Jigsaw, World's Series, Official Sweepstakes Games 1934 Ship Ahoy Game, Complete line of home Furniture 1935 Model A (12 Sel.) Phonograph, Army & Navy, Hold & Draw, Headlite, Totalite, 21, Screamo, T-N-T, Big Game, Squadron, Trans-Atlantic, Bomber, Flashlite & Black Magic Games 1936 Regular & Nite Club (12 Sel.) Phonographs, Ditto, Banknite, Draw Ball, Globe Trotter, Monte Carlo, Fortune, Hiawatha, Alamo, Flash, Gold Rush, Stampede, Gold Award, Deluxe 46, One Better, Credit, Major Series, Queen Mary Games, School Days Arcade Gun, Park-O-Gräf Parking Meters 1937 Imperial (16 & 20 Sel.) Rhythm Master (16 Sel.) & Rhythm King (12 & 16 Sel.) Phonographs, Junior & Senior Rock-O-Ball, Easy Steps, Trojan, Hollywood Games, Tom Mix Arcade Gun 1938 Monarch, Ambassador & Windsor (20 Sel.) Phonographs, 3-Up Game, Floating Ride, Tri-Wheel, Deluxe, Tourist Motor Scooters 1939 Luxury Lightup Deluxe & Standard (20 Sel.) and Counter Phonographs, Dial-A-Tune Standard and Deluxe Wall Boxes 1505 & 1506, Ammunition Boxes, Ten Pins Bowling Game 1940 Super, Master, Luxury Lightup Jr. (20 sel.) Phonographs, 1501 Dial-A-Tune Wall Box, Mystic Music System 1903 Public Address System, RA-4, RA-5, RA-6, RA-8 & RA-9 Home Console Recorders, RA-1 Portable Recorder, RA-3 Table Console Recorder, RA-2 Automatic Radio-Phono 1941 Spectravox, Glamour Tone Columns, 1503 & 1504 Dial-A-Tune Wall Boxes, 1411 Playmaster (20 Sel.) Hide-away Phonograph 1942 Commando, President, Premier (20 Sel.) Phonographs, Model 1942 Scale 1942-1945 Winchester M1 Carbine, Airplane Engine Rocker-Arms, Army Field Tables and other defense Products 1946 1422 (20 Sel.) Phonograph, 1530 Wall Box, Home Furniture including Desks, Cocktail & Side Tables & Cellarettes 1947 1426 (20 Sel.) & 1424 (20 Sel.) Playmaster Phonographs, 1532 Wall Box 1948 1428 Magic-Glo (20 Sel.) Phonograph, Shuffleboard 802 (22 ft.) 804 (20 ft.) 805 (18 ft.) 806 (16 ft.) 807 (17 ft.) 1949 1536 Wall Box 1950 1432 "Rocket" (50 Sel.) Phonograph, 1538 Wall Box, 808 Shufflelane Game, Home Radio & Television Cabinets 1951 1434 (50 Sel.) Phonograph, 1542 Wall Box 1952 1436 "Fireball" (120 Sel.) Phonograph, 1544 Wall Box 1953 1438 "Comet" (120 Sel.) Phonograph 1954 1442 (50 Sel.), 1446 (120 Sel.) Phonographs 1955 1452 (50 Sel.) & 1448 (120 Sel.) Phonographs 1956 1454 (120 Sel.), Phonographs 1957 1462 (50 Sel.), 1465 (200 Sel.) & 1458 (120 Sel.) Phonographs 1958 1464 (120 Sel.) Phonograph, 1555 Wall Box 1959 1468 (120 Sel.) & 1475 (200 Sel.) Tempo Phonographs, 1960 1485 (200 Sel.) & 1478 (120 Sel.) Tempo II Phonographs, 1484 (100 Sel.) Wall Phonograph 1961 1488 (100 Sel.), 1495 (200 Sel.) Regis & 1493 Princess (100 Sel.) Phonographs, 3400 Instant, 1300, 1400 & 1400-S Single Cup & TRLB & TRLB-M Batch Brew Coffee Venders 1962



David C. Rockola and Alfred W. Adickes CELEBRATE 40 YEARS OF MUTUAL SUCCESS

It was inevitable that David C. Rockola and Alfred W. Adickes crossed paths early in their careers. Both were ambitious young promoters of coin machines, each in his own way, destined to become a leader in the industry.

They first met in 1930. Ever since then, mutual trust and admiration between the two men helped make coin machine history and the Rock-Ola-Nova organizations the dominant names in the phonograph trade in Europe—the world's largest coin machine export market.

Now, 40 years later—after unparalleled successful joint ventures in everything from amusement games to vending machines, the two dynamic leaders look upon their association as more than just business. Partners in friendship as well as in commerce, in an age dominated by vast corporate complexes and impersonal business relationships, their mutual trust and total cooperation from opposite sides of the Atlantic are not to be so easily found elsewhere.

This shaped an industry—and will continue to do so.

1496 (120 Sel.) & 1497 (200 Sel.) Empress Phonographs, 1494 Wall Box, 3402 & 3403 Instant Coffee Venders 1963 404 Capri (100 Sel.) & 408 Rhapsody (160 Sel.) Phonographs, 1401-S, 1403 & 1403-S Single Cup Coffee Venders, Book-O-Mat & Shop-O-Mat Book & General Merchandisers 1964 425 Grand Prix (160 Sel.), 418S Rhapsody II (160 Sel.) 414S Capri II (100 Sel.) 424 Princess Royal (100 Sel.) Phonographs, 1584, 1578, 1588, 1594, 500, 501, 503 & 504 Phonette Wall Boxes, Caravelle Electric Cigarette Vender, 1404 & 1404-S Single Cup Coffee Venders, 3300 Cold Can Drink Vender 1965 429 Starlet (100 Sel.) & 426 Grand Prix II (160 Sel.) Phonographs, 3301 & 3302 Cold Can Drink Venders 1966 432 GP/160 (160 Sel.), 433 GP/Imperial (160 Sel.), 431 Coronado (100 Sel.) & 434 Concerto (100 Sel.) Phonographs, 3303 & 3304 Cold Can Drink Venders 1967 437 Ultra (160 Sel.) & 436 Centura (160 Sel.) & 435 Princess Deluxe (100 Sel.) Phonographs, HDC-1 & CDC-1 Instant Hot and Instant Cold Drink Venders 1968 440 (160 Sel.) & 441 (100 Sel.) Phonographs, CCC-5 Cold Can Drink Vender 1969 442 (160 Sel.) & 443 (100 Sel.) Phonographs 1970 444 (160 Sel.), 445 (100 Sel.) & 446 (160 Sel.) Phonographs, CCD-4 & CCA-6 Cold Can Drink Venders.

ROCK-OLA
THE SOUND ONE

HITS OF THE WORLD

AUSTRIA

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME	Mungo Jerry (Pye)
2	2	A SONG OF JOY	Miguel Rios (Polydor)
3	3	LOOKIN' OUT MY BACK DOOR	Creedence Clearwater Revival (Liberty)
4	4	YELLOW RIVER	Christie (CBS)
5	5	LOLA	Kinks (Pye)
6	6	KOMM IN MEIN BOOT	Adamo (EMI/Columbia)
7	7	EL CONDOR PASA	Simon & Garfunkel (CBS)
8	8	ES GEHT MIR GUT, CHERI	Mireille Mathieu (Ariola)
9	9	ICH HAB' GETRAUMT DAS GLUECK KAM HEUT ZU MIR	Roy Black (Polydor)
10	10	ER HAT EIN KNALLROTES GUMMIBOOT	Wencke Myhre (Polydor)

BRAZIL

Rio de Janeiro
(Courtesy I.B.O.P.E.)

This Week	Last Week	Title	Artist
1	1	QUERO VOLTAR PRA BAHIA	Paulo Diniz (Odeon)
2	2	AIRPORT LOVE THEME	Vincent Bell (Chantecler)
3	3	YELLOW RIVER	Christie (Epic)
4	4	REFLECTIONS OF MY LIFE	Marmalade (Odeon)
5	5	120-150-200 KM POR HORA	Roberto Carlos (CBS)
6	6	QUANDO VI VOCE DORMINDO	Wanderlea (CBS)
7	7	LONDON, LONDON	Gal Costa (Philips)
8	8	LET IT BE	Beatles (Odeon)
9	9	MATRIZ OU FILIAL	Jamelao (Continental)
10	10	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel (CBS)

BRAZIL

Sao Paulo
(Courtesy I.B.O.P.E.)

This Week	Last Week	Title	Artist
1	1	YELLOW RIVER	Christie (CBS)
2	2	QUERO VOLTAR PRA BAHIA	Paulo Diniz (Odeon)
3	3	AIRPORT LOVE THEME	Vincent Bell (Chantecler)
4	4	120-150-200 KM. POR HORA	Roberto Carlos (CBS)
5	5	REFLECTIONS OF MY LIFE	Marmalade (Odeon)
6	6	SONG OF JOY	Miguel Rios (Continental)
7	7	ESPERA UM POUCO	Wilma Bentivegna (Continental)
8	8	PRIMAVERA	Tim Maia (Philips)
9	9	ESPERA UM POUCO	U.M. POUQUINHO MAIS (Nilton Cesar/RCA)
10	10	MI VIEJO	Piero (CBS)

BRITAIN

Singles
(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	2	YOU CAN GET IT IF YOU REALLY WANT IT	Desmond Dekker (Trojan)—Island (Kong/Kelly)
3	5	BLACK NIGHT	Deep Purple (Harvest)—Hec (Deep Purple)
4	8	PARANOID	Black Sabbath (Vertigo)—Essex Intl. (Roger Bain)
5	3	MONTEGO BAY	Bobby Bloom (Polydor)—UA (Jeff Barry)
6	14	CLOSE TO YOU	Carpenters (A&M)—Carlin (Jack Daugherty)
7	13	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross (Tama, Motown)—Jobete/Carlin (Ashford/Simpson)
8	15	ME AND MY LIFE	Tremelos (CBS)—Gale (Mike Smith)
9	6	GIVE ME JUST A LITTLE MORE TIME	Chairman of the Board (Invictus)—Gold Forever (Staff)
10	7	WHICH WAY YOU GOING	(Decca)—Burlington (T. Jacks)
11	9	THE WONDER OF YOU	Elvis Presley (RCA)—Leeds
12	4	TEARS OF A CLOWN	Smokey Robinson & Miracles (Tama/Motown)—Jobete/Carlin
13	18	DON'T PLAY THAT SONG	Aretha Franklin (Atlantic)—Carlin (Wexler/Dowd/Mardin)
14	20	BLACK PEARL	Horace Faith (Troja)—Rondor (Philips/Swern/Arthey)
15	11	STRANGE BAND	Family (Reprise)—Duke Slodge (Family)
16	26	BALL OF CONFUSION	Temptations (Tama/Motown)—Jobete Carlin (Norman Whitfield)
17	10	LOVE IS LIFE	Hot Chocolate (Rak)—Rak (Mickie Most)
18	12	MAMA TOLD ME (Not to Come)	Three Dog Night (Stateside); 3 Schroder (Richard Podolor)
19	24	OUR WORLD	Blue Mink (Philips)—In Music (Blue Mink)
20	16	MAKE IT WITH YOU	Bread (Elektra)—Screen Gems (David Gates)
21	23	LONG AS I CAN SEE THE LIGHT	Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)

This Week	Last Week	Title	Artist
22	21	JIMMY MACK	Martha and Vandellas (Tama/Motown)—Jobete/Carlin (Holland/Dozier)
23	29	GASOLINE ALLEY BRED	Hollies (Parlophone)—Alto/Ron Richards
24	39	WOODSTOCK	Matthews Southern Comfort (Uni)—MCPs (Jan Matthews)
25	17	WILD WORLD	Jimmy Cliff (Island); Freshwater (Cat Stevens)
26	22	SWEETHEART	Engelbert Humperdinck (Decca)—Abigail
27	50	STILL WATER	Four Tops (Tama/Motown)—Jobete Carlin/Frank Wilson
28	25	SOMETHING	Shirley Bassey (United Artists)—Harrisons (Harris/Cotton)
29	37	RUBY TUESDAY	Melanie (Buddah)—Mirage (Peter Schekeryk)
30	19	IT'S SO EASY	Andy Williams (CBS)—Valley (Dick Glasser)
31	33	I AIN'T GOT THE TIME ANYMORE	Cliff Richard (Columbia)—Leeds (Norrie Paramor)
32	36	EVERYTHING A MAN COULD EVER NEED	Glen Campbell (Capitol)—Famous Chappell (Aide Lory)
33	35	THE TIP OF MY FINGERS	Des O'Connor (Columbia)—Leeds (Norman Newell)
34	27	25 OR 6 TO 4	Chicago—Franklyn Boyd (James William Guercio)
35	28	SWEET INSPIRATION	Bandwagon (Bell)—KPM (Tony Macaulay)
36	45	HOW CAN I BE SURE?	Dusty Springfield (Philips)—Sparta/Florida (Wally Scott)
37	34	MY WAY	Dorothy Squires (President)—Shapiro—Bernstein (Nicky Welsh)
38	48	SHADY LADY	Gene Pitney (Stateside)—Love Songs/Bo Gentry
39	—	PATCHES	Clarence Carter (Atlantic)—Rick Hall
40	30	MY WAY	Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)
41	49	THE WITCH	Rattles (Decca)—Trancontinental/Hans Sikorski
42	40	RAINBOW	Marmalade (Decca)—Wairus (Junior Campbell)
43	—	GET UP I FEEL LIKE BEING A SEX MACHINE	James Brown (Polydor)—Peter Maurice (James Brown)
44	—	NEW WORLD IN THE MORNING	Roger Whittaker (Columbia)—Tembo (Denis Preston)
45	—	MONTEGO BAY	Freddie Notes & Rudies (Trojan)—UA (Grape)
46	46	IN THE SUMMERTIME	Mungo Jerry (Dawn)—Our Music/Kirshner
47	—	PRETTY WOMAN	Juicy Lucy (Vertigo)—Getaway (Gerry Brown)
48	43	CRY	Gerry Monroe (Chapter One)—Francis, Day and Hunter (Jackie Rae)
49	—	SAN BERNADINO	Christie (CBS)—Christabel (Mike Smith)
50	—	INDIAN RESERVATION	Don Fardon (Young Blood)—Acuff-Rose (Miki Dallan)

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	7	LOOKING OUT MY BACK DOOR	Creedence Clearwater Revival (Liberty)—Stig Anderson
4	6	LOEB SAMSON LOEB	Birgit Lystager (RCA)—Dacapo
5	3	WIGHT IS WIGHT	Sandie Shaw (Pye)—Stig Anderson
6	9	DER ER SOL I DINE OJNE	Peter Brothers (Philips)—Multitone
7	4	LOLA	Kinks (Pye)—Dacapo
8	5	EL CONDOR PASA	Simon & Garfunkel (CBS)
9	8	TO KAMMERATER	Otto Brandenburg (HMV)—Wilh. Hansen
10	10	HVIS DU VIL HA MIG MAA DU TA MIG SOM JEG ER	Keld & Donkeys (HMV)—Imudico

HOLLAND

(Courtesy Radio Veronica)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LOLA	Kinks (Pye)—Belinda
2	2	BACK HOME	Golden Earring (Polydor)—Dayglow
3	3	WIGWAM	Bob Dylan (CBS)—Anagon
4	4	SUICIDE IS PAINLESS	Mash (CBS)—Altona
5	5	HUILEN IS VOOR JOU TE LAAT	Corrie & de Rekels (11 Provinciën)—Bospel
6	6	WILD WORLD	Jimmy Cliff (Island)—Dayglow
7	7	THE TEARS OF A CLOWN	Smokey Robinson & Miracles (Tama/Motown)
8	8	SEX MACHINE (Part I)	James Brown (Polydor)
9	9	IN-A-GADDA-DA-VIDA	Iron Butterfly (Atlantic)
10	10	ARE YOU READY	Pacific Gas & Electric (CBS)

ITALY

(Courtesy Discografica Internazionale)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME	Mungo Jerry (Pye)—Carre D'AS
2	2	SYMPATHY	Rare Bird (Philips)—Melody
3	3	YELLOW RIVER	Christie (CBS)—Bixio
4	6	SPRING, SUMMER, WINTER AND FALL	Aphrodite's Child (Mercury)—Alfiere
5	5	INSIEME	Mina (PDU)—Acqua Azzurra/PDU
6	7	LA LONTANANZA	Domenico Modugno (RCA)—RCA/Interludio
7	9	THE LONG AND WINDING ROAD	Beatles (Apple)—Ricordi
8	20	AL BAR SI MUORE	Gianni Morandi (RCA)—RCA/Amici del Disco/Mimo
9	21	L'APPUNTAMENTO	Ornella Vanoni (Ariston)—Ariston
10	4	FIORI ROSA FIORI DI PESCO	Lucio Battisti (Ricordi)—Acqua Azzurra
11	13	EL CONDOR PASA/CECILIA	Simon and Garfunkel (CBS)—Les Copains
12	—	NEANDERTHAL MAN	Hotlegs (Fontana)—Francis Day
13	22	IL SUO VOLTO IL SUO SORRISO	Al Bano (Voce del Padrone)—VdP/Primato
14	8	VIOLA	Adriano Celentano (Cian)—Margherita
15	—	FLY ME TO THE EARTH	Wallace Collection (Parlophone)—Voce del Padrone
16	11	CHIRPY CHIRPY CHEEP	Lally Stott (Philips)—Alfiere
17	—	LOOKIN' OUT MY BACK DOOR	Creedence Clearwater Revival (America)—Palace
18	12	TANTO PE' CANTA'	Nino Manfredi (IT)—Suvini/Zerboni
19	—	MIDNIGHT	George Baker (SAAR)
20	19	COME INTO MY LIFE	Jimmy Cliff (Island)—Aromando
21	10	VAGABONDO	Nicola di Bari (RCA)—RCA/Acqua Azzurra
22	—	SOGNO D'AMORE	Massimo Ranieri (CGD)—Suvini/Zerboni
23	—	HEARTBREAKER	Led Zeppelin (Atlantic)—Ri-Fi
24	25	UN UOMO SENZA TEMPO	Iva Zanicchi (Ri-Fi)—Esedra
25	15	GROOVIN' WITH MR. BLOE	Mr. Bloe (DJM)—Love Song

MALAYSIA

(Courtesy Radio Malaysia)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SONG OF JOY	Miguel Rios (A&M)
2	3	RAILROAD	Maurice Gibb (Polydor)
3	4	COFFEE TOFFEE SQUARES	Jade and Pepper (Baal)
4	2	IN THE SUMMERTIME	Mungo Jerry (Pye)
5	8	MAMA TOLD ME NOT TO COME	Three Dog Night (Dunhill)
6	7	LOVE AND THE WORLD LOVES WITH YOU	Quests (Columbia)
7	9	MAGICAL MYSTERY MORNING	Cats (Columbia)
8	—	LOLA	Kinks (Pye)
9	—	RIDE CAPTAIN RIDE	Blue Image (Atco)
10	—	SUNSHINE	Archies (Pye)

MEXICO

This Week	Last Week	Title	Artist
1	1	EN EL VERANO	In the Summertime—Mungo Jerry (Gamma)
2	2	Y VOLVERE	Los Angeles Negros (Capitol)
3	3	SUFRRIR	Los Solitarios (Peerless)
4	8	CABANA DE QUESO	Cottage Cheese—Crow (Gamma)
5	9	BANDA DOMINGUERA	Imelda Miller (RCA)
6	—	RIO AMARILLO	Yellow River—Christie (Epic)
7	4	SOULAIMON	Neil Diamond (Orfeon)
8	6	CORRE TRAS ELLA	(Run to Her)—Beeds (Buddah)
9	5	EL CONDOR PASA	Simon & Garfunkel (CBS)
10	10	GOTAS DE LLUVIA SOBRE MI CABEZA	Raindrops Keep Falling on My Head—B. J. Thomas (Orfeon)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	LOLA	Kinks (Pye)
2	1	PINOCCHIO	Maria Dallas (Viking)
3	3	PRETTY GIRL	Hogsnot Rupert's Original Flagon Band (HMV)
4	4	SOMETHING	Shirley Bassey (United Artists)
5	7	CANDIDA	Dawn (Bell)
6	6	SONG OF JOY	Miguel Rios (A&M)
7	5	YELLOW RIVER	Christie (CBS)
8	8	WIGHT IS WIGHT	Sandie Shaw (Pye)

9	—	SHE WORKS IN A WOMAN'S WAY	Edison Lighthouse (Bell)
10	9	MAKE IT WITH YOU	Bread (Elektra)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	COTTONFIELDS	Beach Boys (Capitol)—Essex
2	3	MITT SOMMARLOV	Anita Hegerland (Karusell)—Sonora
3	2	IN THE SUMMERTIME	Mungo Jerry (Pye)—Air
4	7	LOOKING OUT MY BACK DOOR	Creedence Clearwater Revival (Liberty)—Palace
5	4	YELLOW RIVER	Christie (CBS)
6	5	EARLY MORNING RAIN	Rank Strangers (Polydor)—Bendixsen/Warner Bros.
7	6	NEVER MARRY A RAILROAD MAN	Shocking Blue (Metronome)
8	9	AS LONG AS I CAN SEE THE LIGHT	Creedence Clearwater Revival (Liberty)—Palace
9	—	SEND ME A POSTCARD	Shocking Blue
10	8	PRETTY BELINDA	Chris Andrews (Pye)—Liberty

POLAND

(Courtesy Fan Clubs' Co-Ordination Council)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LOVE LIKE A MAN	Ten Years After (Deram)
2	2	BEDZIEZ PANIA W MOIM PIEKLE	Romuald I Roman
3	5	RAINBOW	Marmalade (Decca)
4	3	THE GREEN MANALISHI	Fleetwood Mac (Reprise)
5	4	HEJ, POMOZCIE LUDZIE	Dzamble
6	6	INSIDE	Jethro Tull (Chrysalis)
7	8	MAMA TOLD ME NOT TO COME	Three Dog Night (Stateside)
8	7	IN THE SUMMERTIME	Mungo Jerry (Dawn Maxi)
9	—	VEHICLE	Ides of March (Warner Bros.)
10	—	NEANDERTHAL MAN	Hotlegs (Fontana)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	1	RAINBOW	Marmalade (Decca)
2	3	WAR	Edwin Starr (Gordy)
3	2	LOLA	Kinks (Pye)
4	6	TIGHTER, TIGHTER	Alive & Kicking (Roulette)
5	4	NEANDERTHAL MAN	Hotlegs (Fontana)
6	7	CANDIDA	Dawn (Stateside)
7	9	SONG OF JOY	Miguel Rios (A&M)
8	—	WIGWAM	Bob Dylan (CBS)
9	5	IN THE SUMMERTIME	Mungo Jerry (Dawn)
10	—	SNOWBIRD	Anne Murray (Capitol)

SOUTH AFRICA

(Courtesy Springbok Radio, EMI)

This Week	Last Week	Title	Artist
1	2	BROWN EYES	Chris Andrews (WRC)—Laetrec, Teal
2	3	NEANDERTHAL MAN	Hotlegs (Fontana)—B. Feldman, Gallo (Hotlegs)
3	1	LOLA	Kinks (Pye)—Belinda, Teal
4	8	MADMOISELLE NINETEEN	Mike Holm (Ariola)—MPA, Teal
5	4	LADY D'ARBANVILLE	Cat Stevens (Island)—Essex, Trutone, (Cat Stevens)
6	5	THE WEDDING	Jody Wayne (MCA)—MPA/Fermata Do Brazil/Sedrim, Teal (Jody Wayne)
7	9	LOVE OF THE COMMON PEOPLE	Nicky Thomas (Island)—Essex, Trutone (J. Gibson)
8	10	PUSH MR. PRIDE ASIDE	Percy Sledge (Atlantic)—Laetrec, Teal
9	6	KEEP SMILING	James Lloyd (Ariola)—BIEM, Teal
10	7	IN THE SUMMERTIME	Mungo Jerry (Pye)—Our/Kirshner, Teal (Barry Murray)

SPAIN

(Courtesy El Musical)
*Denotes local origin

This Week	Last Week	Title	Artist
1	3		

take off from work and get down to business



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Montreux,
Switzerland
June 6-12, 1971**

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Additional names can be sent in a separate letter. Acknowledgements and information on hotels and transportation will be sent to each individual who is registered.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
129

LAST WEEK
117

*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

*ELVIS PRESLEY—YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP (2:39/3:09)

(Writers: Wickham-Napier-Bell-Donaggio-Pallavicini/Rabbit-Bourke) (Miller, ASCAP/Presley/S-P-R, BMI)—Another two sided blockbuster for Elvis. The updating of the Dusty Springfield ballad is super as is the swinging Eddie Rabbit, Rory Bourke number which moves from start to finish with no let up. RCA 47-9916

GUESS WHO—SHARE THE LAND/BUS RIDER (3:53/2:57)

(Prod. Nimbus 9 & Jack Richardson) (Writers: Cummings/Winter) (Dunbar/Cirrus/Expressions, BMI/Dunbar/Sunspot/Expressions, BMI)—Title tune from their current LP is a very heavy rock ballad with compelling lyric line. Flip is a solid beat rocker also loaded with top of the chart potency. RCA 74-0388

BADFINGER—NO MATTER WHAT (2:57)

(Writer: Ham) (Apple, ASCAP)—British group's initial outing "Come and

Get It" took them right into the Top 10. This powerful follow up, easy beat rock item offers all of that sales and chart potential and more. Flip: "Carry On Till Tomorrow." Apple 1822

GENE CHANDLER—SIMPLY CALL IT LOVE (2:35)

(Prod. Gene Chandler) (Writers: Thompson-Dixon) (Cachand, BMI)—His initial entry for the label "Groovy Situation" put him into the Top 20. This funky beat swinger is a potent follow-up with all the same sales and chart potential. Flip: "Give Me a Chance" (3:38) (Cachand, BMI). Mercury 73121

MARTHA REEVES AND THE VANDELLAS—I GOTTA LET YOU GO (2:29)

(Prod. Norman Whitfield) (Writer: Whitfield) (Jobete, BMI)—Here's the heavy swinger the group needed to put them back up on the Hot 100 and Soul charts. It's a blockbuster that can't miss. Flip: "You're the Loser Now" (3:20) (Jobete, BMI). Gordy 7103

TOP 60 POP SPOTLIGHT

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

RAY STEVENS—SUNSET STRIP (3:07)

(Prod. Ray Stevens) (Writer: Stevens) (Ahab, BMI)—Stevens comes up with another clever piece of material and a super production that will prove a top chart item . . . and could easily go all the way. Flip: "Islands" (2:40) (Ahab, BMI). Barnaby 2021

DELANEY & BONNIE & FRIENDS—THEY CALL IT ROCK AND ROLL MUSIC (2:58)

(Prod. Jerry Wexler, Tom Dowd & Delaney Bramlett) (Writer: Bramlett) (Delbon/Cotillion, BMI)—Follow up to "Soul Shake" is an equally infectious swinger certain to fast top the sales and chart action of their recent hit. Flip: "Lay Down My Burden" (3:33) (Mountain View, BMI). Atco 6788

EDDIE FLOYD—THE BEST YEARS OF MY LIFE (3:03)

(Prod. Steve Cropper-Eddie Floyd) (Writers: Cropper-Floyd) (East/Memphis, BMI)—With equal potential for both the Hot 100 and Soul Charts, Floyd comes on strong with a powerful rhythm ballad with a biting lyric line. Powerful vocal workout. Flip: (No Information Available). Stax 0077

BEACH BOYS—TEARS IN THE MORNING (3:10)

(Prod. Beach Boys) (Writer: Johnston) (Wilojarston, ASCAP)—Strong rock ballad that has all the commercial ingredients to put the Beach Boys back up the Hot 100 with heavy sales action. Flip: "It's About Time" (2:56) (Brother, BMI). Brother/Reprise 0957

TURTLES—ME ABOUT YOU (2:27)

(Prod. Joe Wissert) (Writers: Bonner-Gordon) (Chardon, BMI)—The Bonner-Gordon rocker serves as powerful material for the Turtles that should spiral them right up the Hot 100. Strong entry. Flip: (No Information Available). White Whale 364

DETROIT featuring MITCH RYDER—I CAN'T SEE NOBODY (3:07)

(Prod. Tim O'Brien) (Writers: Gibb-Gibb-Gibb) (Nemperor, BMI)—Ryder moves to the label with the powerful blues rock ballad penned by the Gibbs. Strong vocal work out, certain to put him back up the charts. Flip: (No Information Available). Paramount 0051

*AL MARTINO—TRUE LOVE IS GREATER THAN FRIENDSHIP (2:49)

(Prod. Al De Lory) (Writer: Perkins) (Cedarwood, BMI)—Theme of the forthcoming Robert Redford-Michael Pollard film "Little Fauss and Big Halsey" is a Carl Perkins ballad beauty delivered in top form by Martino. This one has it to hit big . . . Top 40, Easy Listening and Country. Top commercial entry. Flip: "The Call" (2:38) (Beechwood, BMI). Capitol 2956

ERIC ANDERSEN—SITTIN' IN THE SUNSHINE (2:37)

(Prod. Jackie Mills) (Writers: King-Stern) (Screen Gems-Columbia, BMI)—The producer of the Bobby Sherman hits, Jackie Mills, puts Andersen right in the commercial Top 40 bag with this top rhythm material penned by Carole King and Toni Stern. Should prove big. Flip: "Sunshine and Flowers" (3:20) (Wind & Sand, BMI). Warner Bros. 7435

NEIL YOUNG—ONLY LOVE CAN BREAK A HEART (3:13)

(Prod. Neil Young & David Briggs) (Writer: Young) (Broken Arrow/Cotillion, BMI)—Culled from his "After the Gold Rush" LP, Young has a strong follow up to his recent chart winner "Cinnamon Girl" with this folk-rock ballad. Another top performance. Flip: "Birds" (1:38) (Broken Arrow/Cotillion, BMI). Reprise 0958

YELLOW HAND—DOWN TO THE WIRE (2:35)

(Prod. Dallas Smith) (Writer: Young) (Ten-East/Springale Toones/Cotillion, BMI)—The driving rock ballad penned by Neil Young is a strong singles debut for the group, culled from their current LP. Should prove a big Hot 100 item. Flip: "God Knows I Love You" (2:58) (Metric, BMI). Capitol 2957

FLORENCE DE VORE—HE DOESN'T LOVE YOU (2:55)

(Prod. Stallman-Susser Prod.) (Writers: Stallman-Susser) (Songs For Everybody/Term, BMI)—Fresh new sound loaded with heavy chart potential. Easy beat swinger with clever lyric line and top vocal workout will prove a left field winner. Flip: "He's Got the Money Bags" (1:50) (Songs For Everybody/Term, BMI). Yew 1009

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

B.B. KING—Chains and Things (3:27) (Prod. Bill Szymczyk) (Writers: King-Clark) (Pamco/Sounds of Lucille, BMI)—King just came off the Hot 100 and Soul charts with his "Hummingbird" winner, and this bluesy entry should bring him back to both charts in short order. ABC 11280

BOBBY VEE—Sweet Sweetheart (2:45) (Prod. Dallas Smith) (Writers: Goffin-King) (Screen Gems-Columbia, BMI)—Vee is in top vocal form with a solid rhythm ballad that should prove a jukebox winner and fare well in airplay and sales. Liberty 56208

***CLAUDINE LONGET—Broomstick Cowboy (2:58)** (Prod. Nick DeCaro) (Writer: Goldsboro) (Unart, BMI)—Miss Longet makes her move to the Barnaby label with this exceptional piece of Bobby Goldsboro ballad material that should garner much airplay and sales. Barnaby Z57-2022

OBSESSION—You Took a Shot at My Heart (Bang Bang) (2:07) (Prod. Ray Ruff) (Pocketfull of Tunes/Creative Power, BMI)—Strong group with a heavy sound that has all the earmarks of a hot item for the best selling charts. Happy Tiger 562

***POZO SECO—Strawberry Fields/Something (3:17)** (Writers: Lennon-McCartney/Harrison) (Maclen/Harrisons, BMI)—Smooth easy beat blending of the two Beatles tunes should come in for a good share of airplay and sales. Could prove a left field winner. Cartron 10020

BILL MEDLEY—Gone (2:56) (Prod. Rick Hall) (Writer: Rogers) (Hill & Range Songs, BMI)—The Ferlin Husky pop-country hit of the mid-fifties is revived in a top blues treatment by Medley and it should prove a chart item for both pop and soul markets. MGM 14179

***ANDRE KOSTELANETZ—The Things of Life (3:03)** (Prod. Teo Macero)

(Writer: Sardis) (Arcola, BMI)—The Andre Kostelanetz Orchestra comes up with one of today's most beautiful new film themes that has much potential for play and sales, and should prove a jukebox winner. Columbia 4-45244

GARRY BONNER—There's a Place and It's Green As Any Country Mountain (2:37) (Prod. Bob Finiz) (Writers: Bonner-Lana-Margolis) (Koppelman-Rubin, BMI)—The top composer makes his disk debut on the new Koppelman-Rubin label based in New York, and this easy beat rhythm item is a sure bet for top programming and sales. Faithful Virtue 7002

BARY-KAYS—Montego Bay (2:42) (Prod. Al Bell-Tom Nixon) (Writers: Barry-Bloom) (Unart, BMI)—The current Bobby Bloom hit riding high on the Hot 100 and Easy Listening charts is given a first rate instrumental treatment by the top Memphis group. Volt 4050

JEFF THOMAS—Don't Try to Lay No Boogie Woogie on the King of Rock and Roll (2:39) (Prod. Richard Delvy) (Writer: Thomas) (Hastings, BMI)—Already creating activity via the Crow version, this rocker, performed by the composer, is sure to make an impact on the Hot 100 also. Bell 941

COUNTRY COALITION—Take to the Mountains (2:45) (Prod. Steve Barri & Joel Sill) (Writer: Hazzard) (James, BMI)—The group has all the potential to break through on the Hot 100 with this easy beat rocker that is loaded with programming and sales appeal. ABC 11279

***JOEY MANN—Hurry Home Love (2:30)** (Prod. J. Pettito) (Writer: Crutchfield) (Forrest-Hill, BMI)—New voice with beautiful Jan Crutchfield ballad material that is destined to become a top sales item and make its mark on the Hot 100 and Easy Listening charts. New label based in Detroit. Adell 8051

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

LORETTA LYNN—COAL MINER'S DAUGHTER (3:00)

(Writer: Lynn) (Sure-Fire, BMI)—Compelling ballad with another winning performance, certain to top the sales and chart action of her recent Top 10 winner, "You Wanna Give Me a Lift." Flip: (No Information Available). Decca 32749

MEL TILLIS & THE STATESIDERS—COMMERCIAL AFFECTION (2:43)

(Prod. Jim Viennesu) (Writer: Tillis) (Cedarwood/Sawgrass, BMI)—His "Heaven Everyday" took him right into the Top 10 and this powerful ballad performance offers all of that potential and more. Flip: "I Thought About You" (2:38) (Sawgrass, BMI). MGM 14176

JEANNIE C. RILEY—THE GENERATION GAP (2:44)

(Prod. Shelby S. Singleton, Jr.) (Writers: Hayner-Craig-Craig) (Cedarwood, BMI)—Follow up to "Duty Not Desire" is a powerful rhythm ballad with a potent lyric message certain to spiral her up the chart. Pop potential as well. Flip: (No Information Available). Plantation 65

SUSAN RAYE—WILLY JONES (2:28)

(Writer: Owens) (Blue Book, BMI)—Buck Owens wrote it and Susan Raye sings this clever rhythm item for all it's worth. A sure-fire chart topper for her successful "One Night Stand." Flip: "I'll Love You Forever (If You're Sure You'll Want Me Then)" (2:54) (Blue Book, BMI). Capitol 2950

ANTHONY ARMSTRONG JONES—SWEET CAROLINE (3:06)

(Prod. Cliff Williamson) (Writer: Diamond) (Stonebridge, BMI)—Jones has proven most successful with country treatments of pop hits such as his Top 20 winners, "Proud Mary" and "Take a Letter Maria." This dynamite Neil Diamond rhythm material will fast top Jones' hit "Sugar in the Flowers." Flip: "Too Much of You" (2:12) (Peach, SESAC). Chart 5100

DICK CURLESS—DRAG 'EM OFF THE INTERSTATE, SOCK IT TO 'EM, J.P. BLUES (2:31)

(Prod. George Richey) (Writer: Horton) (Country Sound, ASCAP)—Clever Vaughn Horton rhythm material and an exceptional Curless performance. . . it's headed right for the top. Flip: "Drop Some Silver in the Juke Box" (3:18) (Tree, BMI). Capitol 2949

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

- BILL WILBOURN & KATHY MORRISON—The Hand What Feeds You (2:34) (Blue Echo, BMI). UNITED ARTISTS 50718
- RED SOVINE—Enough to Take the Me Out of Men (2:31) (Window, BMI). STARDAY 9123
- CARL BELEW—Mary (3:22) (4 Star, BMI). DECCA 32747
- JIM NESBITT—Pollution (2:12) (Yonah, BMI). CHART 5096
- ROY ACUFF—Each Season Changes You (2:07) (Acuff-Rose, BMI). HICKORY 1581
- MICKEY GILLEY—I'm Nobody Today (But I Was Somebody Last Night) (2:12) (Sauc, SESAC). GRT 27
- BOBBY HARDEN—Tulsa (2:58) (Barton, BMI). MEGA 615-0006
- DARRELL STATLER—Good Guys and Bad Men (2:31) (Barbed Wire, ASCAP). DOT 17359
- MONTY MONTGOMERY—Reba Got the Preacher (2:17) (Aguila/Ensign, BMI). MEGA 615-0007
- RED STEAGALL—Alabama Women (2:15) (Palo/Duro/Dirk, BMI). DOT 17360
- JIMMY MARTIN & THE SUNNY MOUNTAIN BOYS—Midnight Rambler (2:25) (Sunny Mountain, BMI). DECCA 32750
- DAYE HALL—We Can Work It Out (2:42) (Maclen, BMI). RCA 47-9918
- JESSE COCHRANE—You'll Be Mine Tomorrow (2:30) (Blackwood, BMI). COLUMBIA 4-45233
- GEORGE BEVERLY SHEA—Standing in the Need of Prayer (2:05) (P.D.). RCA 47-9917
- JIMMY DRY—Too Much of You (2:28) (Peach, SESAC). MONUMENT 1224
- DIANA DUKE—When You Want Something Different (Come on Home) (2:09) (Newkeys, BMI). MERCURY 73126
- CHARLIE FIELDS—Country Music (Makes Me Flip My Wig) (3:00) (Atlanta, ASCAP). ROYAL AMERICAN 20
- TRICEY CARTER—You're Known by the Company You Keep (2:10) (Combine, BMI). HAPPY TIGER 558

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart
THERE ARE NO SOUL SPOTLIGHTS THIS WEEK

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

- CLARENCE REID—Master Piece (2:55) (Sherlyn, BMI). ALSTON 4588
- GENTLEMEN FOUR—I Don't Want Nobody to Lead Me On (2:43) (Press, BMI). SONDAY 6003
- NOTATIONS—I'm Still Here (3:11) (Midday, BMI). TWINIGHT 141

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

EVERYBODY'S TALKIN' ABOUT HEINTJE'S MAMA



Mama, as performed by the 14 year old Dutch singing sensation, Heintje, sold 75,000 copies the day after his first European television appearance. (Two million **Albums** to date!)

Mama is the name of Heintje's first MGM single and album.

American TV audiences will be able to see Heintje perform **Mama** on Chevrolet's "Changing Scenes" this fall . . . so get all your friendly neighborhood record stores ready . . . ! Heintje's one mama's boy that's going places . . . on MGM Records.



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Record Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	I'LL BE THERE	Jackson 5 (Hal Davis), Motown 1171
2	1	CRACKLIN' ROSIE	Neil Diamond (Tom Catalano), Uni 55230
3	8	GREEN-EYED LADY	Sugarloaf (Frank Slay), Liberty 56183
4	5	ALL RIGHT NOW	Free (Free & John Kelly), A&M 1206
5	9	WE'VE ONLY JUST BEGUN	Carpenters (Jack Daugherty), A&M 1217
6	3	CANDIDA	Dawn (Tokens & Dave Appell), Bell 903
7	4	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169
8	7	LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT	Creedence Clearwater Revival (John C. Fogerty), Fantasy 645
9	6	JULIE, DO YA LOVE ME	Bobby Sherman (Jackie Mills), Metromedia 194
10	17	FIRE AND RAIN	James Taylor (Peter Asher), Warner Bros. 7423
11	22	INDIANA WANTS ME	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
12	13	LOLA	Kinks (Ray Davies), Reprise 0930
13	14	EXPRESS YOURSELF	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
14	15	IT'S A SHAME	Spinners (Stevie Wonder), V.I.P. 25057 (Motown)
15	18	OUT IN THE COUNTRY	Three Dog Night (Richard Podolor), Dunhill 4250
16	11	SNOWBIRD	Anne Murray (Brian Ahern), Capitol 2738
17	20	LOOK WHAT THEY'VE DONE TO MY SONG MA	New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699
18	19	STILL WATER (Love)	Four Tops (Frank Wilson), Motown 1170
19	10	(I Know) I'M LOSING YOU	Rare Earth (Norman Whitfield), Rare Earth 5017 (Motown)
20	24	IT'S ONLY MAKE BELIEVE	Glen Campbell (Al DeLory), Capitol 2905
21	29	EL CONDOR PASA	Simon & Garfunkel (Simon, Garfunkel & Roy Halle), Columbia 4-45237
22	12	WAR	Edwin Starr (Norman Whitfield) Gordy 7101 (Motown)
23	27	CLOSER TO HOME	Grand Funk Railroad (Terry Knight), Capitol 2877
24	16	PATCHES	Clarence Carter (Rick Hall), Atlantic 2748
25	25	LONG LONG TIME	Linda Ronstadt (Elliot Mazer), Capitol 2846
26	23	GROOVY SITUATION	Gene Chandler (Gene Chandler), Mercury 73083
27	21	JOANNE	Michael Nesmith & the First National Band (Felton Jarvis), RCA 74-0368
28	31	SOMEBODY'S BEEN SLEEPING	100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah)
29	30	THAT'S WHERE I WENT WRONG	Poppy Family Featuring Susan Jacks (T. Jacks), London 139
30	41	GOD, LOVE AND ROCK & ROLL	Teegarden & Van Winkle (J. Cassily-Teegarden-Van Winkle), Westbound 170 (Janus)
31	36	IT DON'T MATTER TO ME	Bread (Bread), Elektra 45701
32	35	OUR HOUSE	Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760
33	37	LUCRETIA MAC EVIL	Blood, Sweat & Tears (Bobby Colomby & Roy Halee), Columbia 4-45235
34	54	SUPER BAD (Parts 1 & 2)	James Brown (J. Brown), King 6329

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	40	STAND BY YOUR MAN	Candi Staton (Rick Hall), Fame 1472 (Capitol)
36	39	DEEPER & DEEPER	Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol)
37	38	DO WHAT YOU WANNA DO	Five Flights Up (John Florez), TA 202 (Bell)
38	43	UNGENA ZA ULIMWENGU (Unite the World)	Temptations (Norman Whitfield), Gordy 7102 (Motown)
39	51	SEE ME, FEEL ME	Who (Kit Lambert), Decca 732729
40	47	MONTEGO BAY	Bobby Bloom (Jeff Barry), MGM/L&R 157
41	46	GYPSY WOMAN	Brian Hyland (Del Shannon), UNI 55240
42	50	YELLOW RIVER	Christie (Mike Smith), Epic 5-10626 (Columbia)
43	45	AS THE YEARS GO BY	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
44	42	I STAND ACCUSED	Isaac Hayes (Isaac Hayes), Enterprise 9017 (Stax/Volt)
45	59	ENGINE NUMBER 9	Wilson Pickett (Staff), Atlantic 2766
46	62	CRY ME A RIVER	Joe Cocker (Denny Cordell & Leon Russell), A&M 1200
47	63	MAKE IT EASY ON YOURSELF	Dionne Warwick (Blue Jac Prod.), Scepter 12294
48	58	FOR THE GOOD TIMES	Ray Price (Don Law), Columbia 4-45178
49	34	NEANDERTHAL MAN	Hotlegs (Hotlegs Prod.), Capitol 2886
50	52	MONGOOSE	Elephant's Memory (Ted Cooper), Metromedia 182
51	55	I DO TAKE YOU	Three Degrees (Richard Barrett), Roulette 7088
52	60	BABY, I NEED YOUR LOVING	O. C. Smith (Jerry Fuller), Columbia 4-45206
53	66	I JUST WANNA KEEP IT TOGETHER	Paul Davis (Chips Moman), Bang 579
54	49	WE CAN MAKE MUSIC	Tommy Roe (Steve Barri), ABC 11273
55	64	WHEN YOU GET RIGHT DOWN TO IT	Delfonics (Stan & Bell), Philly Groove 163 (Bell)
56	68	SEEMS LIKE I GOTTA DO WRONG	Whispers (Ron Carson), Soul Clock 1004 (Canyon)
57	67	AND THE GRASS WON'T PAY NO MIND	Mark Lindsay (Jerry Fuller), Columbia 4-45229
58	56	(Baby) TURN ME ON	Impressions (Curtis Mayfield), Curtom 1954 (Buddah)
59	80	FRESH AIR	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2920
60	75	I THINK I LOVE YOU	Partridge Family (Starring Shirley Jones & Featuring David Cassidy) (Wes Farrell), Bell 910
61	65	COME ON AND SAY IT	Grass Roots (Steve Barri), Dunhill 4249
62	73	FUNK #49	James Gang (Bill Szymczyk), ABC 11272
63	69	SOMETHING	Shirley Bassey (Johnny Harris & Tony Colton), United Artists 50698
64	70	SWEETHEART	Engelbert Humperdinck (Peter Sullivan), Parrot 40054 (London)
65	71	OUR WORLD	Blue Mink (Blue Mink & Roger Quastad), Philips 40686 (Mercury)
66	84	LET'S WORK TOGETHER	Canned Heat (Skip Taylor & Canned Heat), Liberty 56151
67	—	HEED THE CALL	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0953

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	—	THE TEARS OF A CLOWN	Smokey Robinson & the Miracles (Henry Cosby & "Smokey"), Tamla 54199 (Motown)
69	78	HOLY MAN	Diane Kolby (Scott & Vivian Holtzman), Columbia 4-45169
70	77	JUST LET IT COME	Alive 'n Kickin' (Bob King), Roulette 7087
71	81	SO CLOSE	Jake Holmes (Elliot Mazer), Polydor 14041
72	74	5-10-15-20 (25-30 Years of Love)	Presidents (Van McCoy), Sussex 207 (Buddah)
73	79	PART TIME LOVE	Ann Peebles (Willie Mitchell), HI 2178 (London)
74	83	LET ME BACK IN	Tyrone Davis (Willie Henderson), Dakar 621 (Atlantic/Atco)
75	—	AFTER MIDNIGHT	Eric Clapton (Delaney Bramlett), Atco 6784
76	76	LOVE UPRISING	Otis Leaville (Willie Henderson), Dakar 630 (Atlantic)
77	—	I AM SOMEBODY, PART II	Johnnie Taylor (Don Davis), Stax 0078
78	—	HEAVEN HELP US ALL	Stevie Wonder (Ron Miller & Tom Baird), Tamla 54200 (Motown)
79	85	TIME WAITS FOR NO ONE	Friends of Distinction (Ray Cork, Jr.), RCA 74-0385
80	88	WOODSTOCK	Assembled Multitude (Bill Buster & Tom Sellers), Atlantic 2764
81	82	GAS LAMPS AND CLAY	Blue Image (Richard Podolor), Atco 6777
82	86	AMERICA/STANDING	Five Stairsteps (Stan Vincent), Buddah 188
82	97	GOT TO BELIEVE IN LOVE	Robin McNamara (Jeff Barry), Steed 1055 (Paramount)
83	86	AMERICA/STANDING	Five Stairsteps (Stan Vincent), Buddah 188
85	89	IF YOU WERE MINE	Ray Charles (Joe Adams), ABC/TRC 11271
86	87	STONED COWBOY	Fantasy (Bennett & Bennett), Liberty 56190
87	94	FUNKY MAN	Kool & the Gang (Gene Redd), De-Lite 534
88	90	DREAMS	Buddy Miles (Robin McBride & Buddy Miles), Mercury 73119
89	96	TIME TO KILL	Band (Band), Capitol 2870
90	93	YOU BETTER THINK TWICE	Poco (Jim Messina), Epic 5-10636 (Columbia)
91	99	I'M BETTER OFF WITHOUT YOU	Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0382
92	92	UP ON THE ROOF	Laura Nyro (Felix Cavaliere & Arif Mardin), Columbia 4-45230
93	—	EMPTY PAGES	Traffic (Chris Blackwell & Steve Winwood), United Artists 50692
94	—	THE TAKER	Waylon Jennings (Danny Davis), RCA Victor 47-9885
95	95	FATHER COME ON HOME	Pacific Gas & Electric (John Hill), Columbia 4-45221
96	—	GET INTO SOMETHING	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 924 (Buddah)
97	—	LOSERS WEEPERS—Part I	Etta James (G. Barge & R. Bass), Cadet 5676
98	—	I DON'T WANNA CRY	Ronnie Dyson (Billy Jackson), Columbia 4-45240
99	—	JERUSALEM	Herb Alpert & the Tijuana Brass (Herb Alpert, Jerry Moss, Larry Levine), A&M 1225
100	100	LISTEN HERE	Brian Auger & the Trinity (Brian Auger), RCA 74-0381

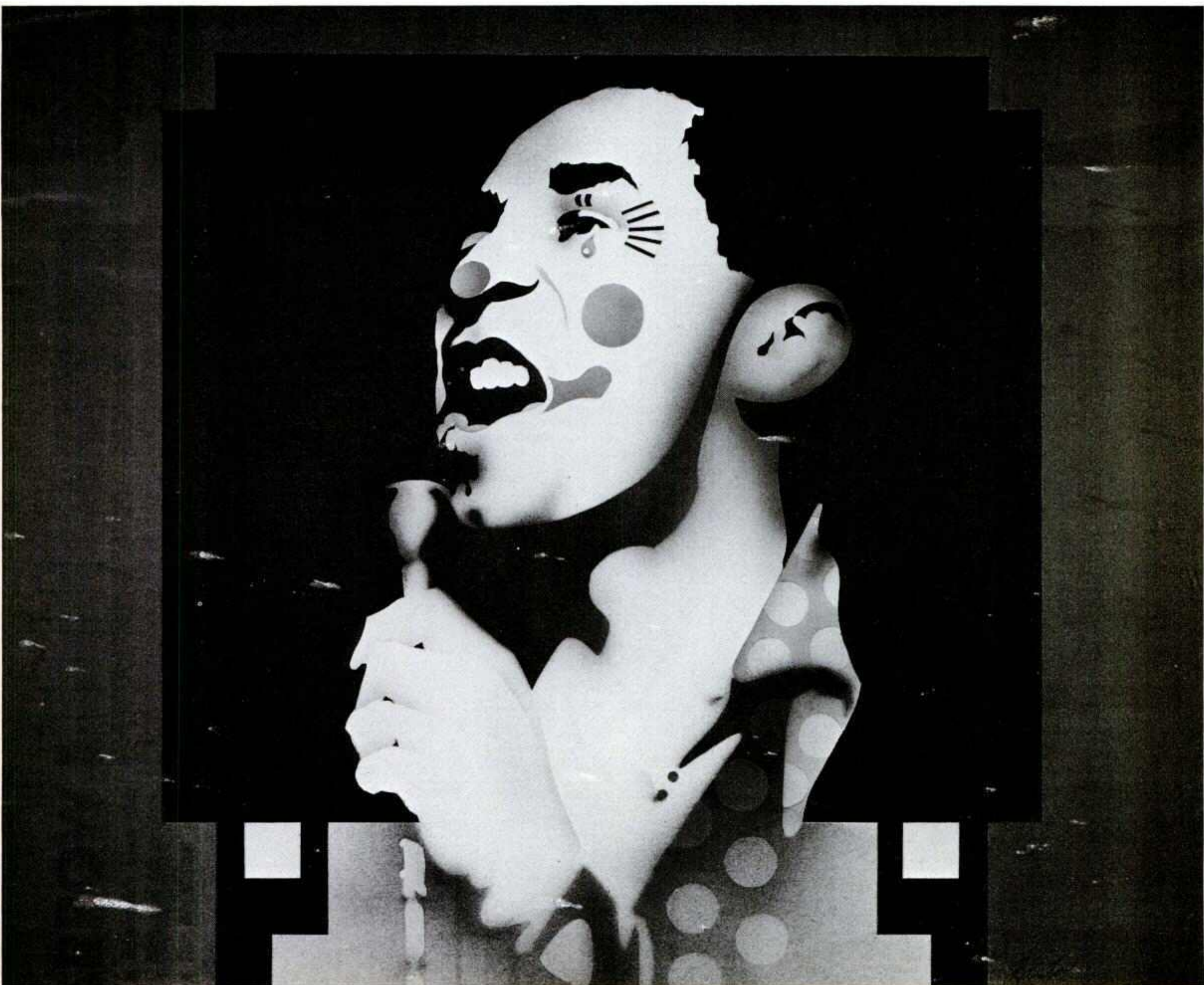
HOT 100 A TO Z—(Publisher-Licensee)

After Midnight (Viva, BMI) ... 75	Engine Number 9 (Assorted, BMI) ... 45	I Am Somebody, Part II (Groovesville, BMI) ... 77	Long as I Can See the Light (Jondora, BMI) ... 8	Something (Harrisons, BMI) ... 63
Ain't No Mountain High Enough (Jobete, BMI) ... 7	Express Yourself (Warner-Tamerlane, BMI) ... 13	I Do Take You (Planetary/Make, ASCAP) ... 51	Long Long Time (MCA, ASCAP) ... 25	Stand By Your Man (Gallico, BMI) ... 35
All Right Now (Irving, BMI) ... 4	Father Come on Home (Braton, BMI) ... 95	I Don't Wanna Cry (Ludix/Betalbin, BMI) ... 98	Lookin' Out My Back Door (Jondora, BMI) ... 8	Still Water (Love) (Jobete, BMI) ... 18
America/Standing (Trousdale/Sleeping Sun/Kama Sutra, BMI) ... 83	Fire and Rain (Blackwood/Country Road, BMI) ... 10	I Just Wanna Keep It Together (Web IV, BMI) ... 53	Look What They've Done to My Song Ma (Kama Rippa/Amelanie, ASCAP) ... 17	Stoned Cowboy (Parry I and II) (Cried, BMI) ... 84
And the Grass Won't Pay No Mind (Stonebridge, ASCAP) ... 57	5-10-15-20 (25-30 Years of Love) (McCoy/Interior, BMI) ... 72	I Stand Accused (Curtom/Jalynne, BMI) ... 44	Losers Weepers—Part I (Heavy, BMI) ... 97	Super Bad (Parts 1 and II) (Cried, BMI) ... 36
As the Years Go By (Maknon/Blackwood, BMI) ... 43	Fresh Air (Quicksilver, BMI) ... 59	I Think I Love You (Screen Gems-Columbia, BMI) ... 60	Love Uprising (Julio-Brian, BMI) ... 76	Sweetheart (Cassole, BMI) ... 64
Baby, I Need Your Loving (Jobete, BMI) ... 52	Funk #49 (Panco/Home Made, BMI) ... 62	I'll Be There (Jobete, BMI) ... 1	Lucy Mac Evil (Blackwood/Bay, BMI) ... 33	Taker, The (Combine, BMI) ... 94
(Baby) Turn On to Me (Camad, BMI) ... 58	Funky Man (Stephanie-Delightful, BMI) ... 87	If You Were Mine (Tangerine, BMI) ... 85	Make It Easy on Yourself (Famous, ASCAP) ... 47	That's Where I Went Wrong (Gone Fishin', BMI) ... 29
Candida (Jillbern/Pocketfull of Tunes, BMI) ... 6	Gas Lamps and Clay (Portofino, ASCAP) ... 81	I'm Better Off Without You (Clarama, BMI) ... 91	Mongoose (Pocketful of Tunes, BMI) ... 50	Time to Kill (Canaan, ASCAP) ... 16
Closer to Home (Storybook, BMI) ... 23	Get Into Something (Triple Three, BMI) ... 96	I'm Not My Brother's Keeper (Gold Forever, BMI) ... 84	Montego Bay (Unart/Cheezeburger, BMI) ... 40	Time Waits for No One (Kishner, BMI) ... 79
Come On and Say It (Trousdale/Brother Duck, BMI) ... 61	God, Love and Rock & Roll (Bridgeport, BMI) ... 30	Indiana Wants Me (Jobete, BMI) ... 11	Neanderthal Man (Francis, Day & Hunter, ASCAP) ... 49	Ungena Za Ulimwengu (Unite the World) (Jobete, BMI) ... 38
Cracklin' Rosie (Prophet, ASCAP) ... 2	Got to Believe in Love (Top Floor, ASCAP) ... 82	It Don't Matter to Me (Screen Gems-Columbia, BMI) ... 31	Our House (Giving Room, BMI) ... 32	Up On the Roof (Screen Gems-Columbia, BMI) ... 92
Cry Me a River (Saunders, ASCAP) ... 37	Groovy Situation (Cachand/Patchel, BMI) ... 26	It's a Shame (Jobete, BMI) ... 14	Our World (Guv'nor Songs, ASCAP) ... 65	War (Jobete, BMI) ... 22
Deeper & Deeper (Gold Forever, BMI) ... 46	Gypsy Woman (Curtom, BMI) ... 41	It's Only Make Believe (Marielle, BMI) ... 20	Part Time Love (Cireca/Scott, BMI) ... 73	We Can Make Music (Little Fugitive, BMI) ... 54
Do What You Wanna Do (Brig/Tiny Tiger, ASCAP) ... 37	Heaven Help Us All (Stein & Van Stock, ASCAP) ... 78	Jerusalem (Almo, ASCAP) ... 99	Patches (Gold Forever, BMI) ... 29	We've Only Just Begun (Irving, BMI) ... 5
Dreams (No Exit, BMI) ... 88	Head the Call (Quill, ASCAP) ... 67	Joanne (Screen Gems-Columbia, BMI) ... 27	See Me, Feel Me (Track, BMI) ... 39	When You Get Right Down to It (Screen Gems-Columbia, BMI) ... 55
El Condor Pasa (Charing Cross, BMI) ... 21	Holy Man (Fodderwing, ASCAP) ... 69	Julie, Do Ya Love Me (Lucon/Sequel, BMI) ... 9	Seems Like I Gotta Do Wrong (Roker, BMI) ... 56	Woodstock (Siguomb, BMI) ... 80
Empty Pages (Irving, BMI) ... 93		Just Let It Come (Big Seven, BMI) ... 70	Snowbird (Beachwood, BMI) ... 16	Yellow River (Noma, BMI) ... 42
		Let Me Back in (Julio-Brian, BMI) ... 74	So Close (Out of Business, ASCAP) ... 71	You Better Think Twice (Little Dickens, ASCAP) ... 90
		Let's Work Together (Maxelle, BMI) ... 66		
		Listen Here (Hargrove, BMI) ... 100		
		Lola (Hill & Range, BMI) ... 12		

SMOKEY ROBINSON AND THE MIRACLES "TEARS OF A CLOWN" (T-54199)

#1 on the English charts.
Headed for #1 on our charts.

OVER
600,000
SOLD





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 100

Billboard

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

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	13
★	8	SANTANA Abraxas Columbia KC 30130	2
3	2	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	7
4	3	MOODY BLUES A Question of Balance Threshold THS 3 (London)	6
5	5	JACKSON 5 Third Album Motown MS 718	4
6	4	SOUNDTRACK Woodstock Columbia SD 3-500 (Atlantic/Atco)	20
★	10	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	32
8	9	NEIL YOUNG After the Gold Rush Reprise RS 6383	5
9	7	CHICAGO Columbia KGP 24	36
★	—	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	1
11	13	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	15
★	15	CARPENTERS Close to You A&M SP 4271	5
13	11	BAND Stage Fright Capitol ST 425	7
14	12	NEIL DIAMOND Gold Uni 73084	9
15	6	WHO Tommy Decca DXSW 7205	57
16	17	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	5
17	16	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	14
18	14	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	29
19	21	WHO Live at Leeds Decca DL 79175	21
20	20	FREE Fire & Water A&M SP 4268	7
21	22	JAMES GANG Rides Again ABC ABC5 711	13
22	24	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	4
23	18	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	15
★	32	SUGARLOAF Liberty LST 7640	10
25	19	DIANA ROSS Motown MS 711	15
26	23	RARE EARTH Ecology Rare Earth RS 514 (Motown)	15
27	27	DOORS Absolutely Live Elektra EKS 9002	11
28	28	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	27
29	30	IRON BUTTERFLY Metamorphosis Atco SD 33-339	8
★	38	FOUR TOPS Still Waters Run Deep Motown MS 704	28
★	—	GUESS WHO Share the Land RCA Victor LSP 4359	1
32	36	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	9
33	34	MELANIE Leftover Wine Buddah BDS 5066	4
34	25	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	6
35	31	JACKSON 5 ABC Motown MS 709	20

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★	44	ROBERTA FLACK Chapter Two Atlantic SD 1569	8
37	37	KING CRIMSON In the Wake of Poseidon Atlantic SD 8266	6
38	41	THE LAST POETS Douglas 3 (P.I.P.)	18
39	29	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	13
40	40	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	21
41	43	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	25
42	35	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	8
43	26	BREAD On the Waters Elektra EKS 74076	11
44	33	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	9
★	56	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	3
46	39	ERIC CLAPTON Atco SD 33-329	13
47	48	ERIC BURDON DECLARES WAR MGM SE 4663	23
48	51	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KC5 9914	36
49	55	CLARENCE CARTER Patches Atlantic SD 8267	4
50	42	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	45
51	47	DAVE MASON Alone Together Blue Thumb BTS 19 (Capitol)	16
52	52	EDWIN STARR War & Peace Gordy GS 948 (Motown)	7
★	91	JAMES BROWN Get Up I Feel Like Being a Sex Machine King KS 7-1115	6
54	54	CACTUS Atco SD 33-340	13
55	57	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	14
56	59	BUDDY MILES Them Changes Mercury SR 61280	15
57	58	RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	7
★	65	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	50
★	72	CANNED HEAT Future Blues Liberty LST 11002	6
60	63	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	25
61	68	PAUL McCARTNEY McCartney Apple STAO 3363 (Capitol)	24
★	74	GYPSY Metromedia M2D 1031	2
★	73	QUINCY JONES Gula Matri A&M SP 3030	7
64	66	HOT TUNA RCA Victor LSP 4353	14
★	79	GLEN CAMPBELL Goodtime Album Capitol SW 493	3
66	67	ORSON WELLES The Begatting of the President Mediarts 41-2	9
★	83	NEIL DIAMOND Shilo Bang 221	6
68	70	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	15
69	75	JOHNNY MATHIS Close to You Columbia C 30210	2
70	71	STEPPEWOLF Live Dunhill DSD 50075	27

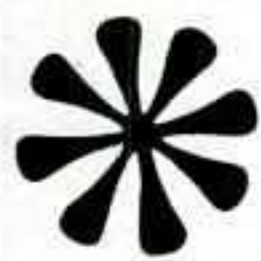
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	76	DELANEY & BONNIE To Bonnie From Delaney Atco SD 33-341	2
72	45	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. I RCA Victor LPM 6401	9
73	78	MICHAEL PARKS Blue MGM SE 4717	2
74	60	FREDA PAYNE Band of Gold Invictus ST 3701 (Capitol)	9
75	62	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	23
76	49	BOB DYLAN Self-Portrait Columbia C2X 30050	16
77	77	MELANIE Candles in the Rain Buddah BDS 5060	24
78	69	LEE MICHAELS Barrel A&M SP 4249	12
79	64	MUNGO JERRY Janus JXS 7000	6
80	50	STEVE MILLER BAND Number 5 Capitol SKAO 436	13
81	88	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	18
82	87	SANTANA Columbia CS 9781	58
83	80	DONOVAN Open Road Epic E 30125	14
84	81	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London)	15
85	89	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	28
★	113	ANNE MURRAY Snowbird Capitol ST 579	3
87	46	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	17
88	85	MILES DAVIS Bitches Brew Columbia GP 26	23
★	125	WILSON PICKETT In Philadelphia Atlantic SD 8276	3
90	96	CHICAGO TRANSIT AUTHORITY Columbia GP 8	75
91	84	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	28
92	94	LED ZEPPELIN II Atlantic SD 8236	50
★	148	ELTON JOHN Uni 73090	3
94	95	GUESS WHO American Woman RCA Victor LSP 4266	36
95	82	MOUNTAIN Climbing Windfall 4501 (Bell)	32
96	93	SOUNDTRACK Strawberry Statement MGM 2SE 14 ST	6
97	103	JETHRO TULL Benefit Reprise RS 6400	24
98	92	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	47
★	111	BLACK SABBATH Warner Bros. WS 1871	8
100	100	NANCY SINATRA Nancy's Greatest Hits Reprise RS 6409	3
101	102	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	78
102	109	BLOOD, SWEAT & TEARS Columbia CS 9720	90
103	107	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068	47
104	97	TOM JONES Tom Parrot PAS 71037 (London)	24
105	106	AL KOOPER Easy Does It Columbia C 30031	5

(Continued on page 74)

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POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
106	53	ELVIS PRESLEY On Stage—February 1970 RCA Victor LSP 4362	18
107	105	JOE COCKER A&M SP 4224	48
108	108	RAY PRICE For the Good Times Columbia C 30106	6
109	61	DELFOINCS Didn't I (Blow Your Mind This Time?) Philly Groove PG 1153 (Bell)	10
110	99	SANDPIPER Come Saturday Morning A&M SP 4262	10
111	101	CROSBY/STILLS/NASH Atlantic SD 8229	69
112	86	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	59
113	114	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	116
114	104	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	34
115	118	IRON BUTTERFLY In-a-Gadda-Da-Vida Atco SD 33-250	118
116	119	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	38
117	98	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	13
118	127	THE JIM NABORS HOUR Columbia CS 1020	17
119	124	DEAN MARTIN My Woman, My Woman, My Wife Reprise RS 6403	6
★	196	VENTURES 10th Anniversary Album Liberty LST 35000	2
121	115	TEMPTATIONS Psychedellic Shack Gordy GS 947 (Motown)	29
122	123	BEATLES Abbey Road Apple SO 383 (Capitol)	53
★	161	FIRESIGN THEATER Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102	5
124	117	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	72
125	90	MARK LINDSAY Silver Bird Columbia C 30111	7
126	135	CHARLEY PRIDE Best of RCA Victor LSP 4223	51
127	139	JOE SOUTH'S GREATEST HITS Capitol ST 450	6
128	129	CREDENCE CLEARWATER REVIVAL Green River Fantasy 8393	58
129	138	JOHN SEBASTIAN Live MGM SE 4720	2
130	131	JOHNNY CASH World of Columbia GP 29	20
131	122	BURT BACHARACH Make It Easy on Yourself A&M SP 4188	59
132	132	CONWAY TWITTY Hello Darlin' Decca DL 75209	16
★	—	ALIVE 'N KICKIN' Roulette SR 42052	1
134	134	LETTERMEN Reflections Capitol ST 496	7
135	112	SPOOKY TOOTH/MIKE HARRISON Last Puff A&M SP 4266	10
136	142	CREDENCE CLEARWATER REVIVAL Willy & the Poor Boys Fantasy 8397	45
137	141	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	67
★	—	BYRDS (Untitled) Columbia G 30127	1

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
139	146	TEN YEARS AFTER Cricklewood Green Deram DES 18038 (London)	27
140	110	JR. WALKER & THE ALL STARS A Gassss Soul SS 726 (Motown)	3
★	—	RINGO STARR Beacoups of Blues Apple SMAS 3368	1
★	—	FLOCK Dinosaur Swamps Columbia C 30007	1
143	143	FIFTH DIMENSION Portrait Bell 6045	24
144	147	BEATLES Hey Jude Apple SW 385 (Capitol)	31
145	140	SOUNDTRACK On a Clear Day You Can See Forever Columbia S 30086	13
★	—	LOVE Revisited Elektra EKS 74058	5
147	116	PROCU HARUM Home A&M SP 4261	15
148	120	RAY STEVENS Everything Is Beautiful Barnaby 212 35005 (Columbia)	19
★	—	MICHAEL NESMITH & THE FIRST NATIONAL BAND Magnetic South RCA Victor LSP 4371	1
150	155	CHARLES EARLAND Black Talk Prestige PR 7758	15
151	153	BEACH BOYS Sunflower Brother/Reprise RS 6382	4
152	133	FREDDY ROBINSON Black Fox World Pacific ST 20162	5
153	158	SOUNDTRACK 2001: A Space Odyssey, Vol. 2 MGM SE 4722	2
154	130	SOUNDTRACK Paint Your Wagon Paramount PMS 1001	52
155	163	LIVINGSTON TAYLOR Capricorn 33-334 (Atlantic/Atco)	13
156	151	DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581	25
157	167	NEIL DIAMOND Touching You, Touching Me Uni 73071	45
158	159	BOOTS RANDOLPH Hit Boots '70 Monument SLP 18144	2
159	171	ROD MCKUEN Greatest Hits, Vol. 2 Warner Bros. WB 2560	5
160	160	DEEP PURPLE In Rock Warner Bros. WS 1877	6
161	154	MOODY BLUES To Our Children's Children's Children Threshold THS 1 (London)	41
162	162	JERRY LEE LEWIS Live at the International, Las Vegas Mercury SR 61278	2
163	157	JOHN B. SEBASTIAN Reprise RS 6379/MGM SE 4654	30
164	168	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058	67
165	136	SUSAN SINGS SONGS FROM SESAME STREET Scepter SPS 584	12
166	156	IRON BUTTERFLY Live Atco SD 33-318	22
167	121	JAMES TAYLOR Apple SKAO 3352 (Capitol)	3
168	126	IT'S A BEAUTIFUL DAY Marrying Maiden Columbia CS 1058	16
169	170	BILL COSBY "Live" Madison Square Garden Center Uni 73082	6
170	152	JIM NABORS Everything Is Beautiful Columbia C 30129	7

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
171	173	JOHNNY CASH At San Quentin Columbia CS 9827	68
★	—	NEIL DIAMOND Greatest Hits Bang 219	8
173	178	HERB ALPERT & THE TIJUANA BRASS Greatest Hits A&M SP 4245	31
★	—	B. B. KING Indianola Mississippi Seeds ABC ABCS 713	1
★	—	SHIRLEY BASSEY Is Really Something United Artists UAS 6765	1
176	187	BEST OF THE YOUNGBLOODS RCA Victor LSP 4399	7
177	169	SERGIO MENDES & BRASIL '66 Greatest Hits A&M SP 4252	16
178	176	TAMMY WYNETTE Greatest Hits Epic BN 26486 (Columbia)	59
179	190	SAN SEBASTIAN STRINGS Soft Sea Warner Bros. WS 1839	4
180	183	SOUNDTRACK Funny Girl Columbia BOS 3320	108
181	174	SOUNDTRACK 2001: A Space Odyssey MGM SIE ST 13	118
182	182	RAY CONNIF Bridge Over Troubled Water Columbia CS 1022	26
183	194	O. C. SMITH Greatest Hits Columbia C 30227	5
184	184	GRAND FUNK RAILROAD On Time Capitol ST 307	54
185	177	ANDY WILLIAMS Raindrops Keep Fallin' on My Head Columbia CS 9896	19
186	188	BOB McGRATH From Sesame Street Affinity A 10015 (Stereo Dimension)	10
187	198	YARDBIRDS Epic E 30135 (Columbia)	3
188	181	ARCHIES Sunshine Kirshner KES 107 (RCA)	6
189	—	BLACK PEARL Live! Prophecy PRS 1001 (Bell)	1
190	192	TOM JONES Live in Las Vegas Parrot PAS 71031 (London)	49
191	193	VOICES OF EAST HARLEM Right On Be Free Elektra EKS 74080	2
192	191	PORTER WAGONER & DOLLY PARTON Once More RCA Victor LSP 4388	2
193	—	PERCY FAITH Plays the Beatles Columbia C 30097	1
194	199	URIAH HEEP Mercury SR 61294	3
195	—	JAZZ CRUSADERS Old Socks, New Shoes . . . New Socks, Old Shoes Chise CS 804 (Motown)	1
196	200	THUNDERCLAP NEWMAN Hollywood Dream Track SD 8264 (Atlantic/Atco)	2
197	—	FOUR TOPS Changing Times Motown MS 721	1
198	—	FOUR TOPS & SUPREMES The Magnificent Seven Motown MS 717	1
199	—	SAVOY BROWN Looking In Parrot PAS 71042 (London)	1
200	—	FROST Through the Eyes of Love Vanguard VSD 6556	1

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a hit single Jake Holmes

Jake Holmes has been selling records all over the world for years. But he's never had a hit single. Until now that is. SO CLOSE has been on the charts ever since its release over three weeks ago. Coast-to-coast airplay on top forty, middle of the road and underground stations has been fantastic. Sales have been excellent and are getting better all the time. SO CLOSE is from Jake's new album SO CLOSE, SO VERY FAR TO GO, which is shipping right now. His recent European tour was so successful that a U.S. tour is in the works and will be underway by November first. The way we see it the single will promote the album, the album will promote the tour and the tour will promote both.

We've only just begun.

(PD 14041)

SO CLOSE



So Close, So Very Far To Go (24-4034)



Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Inc., and in Canada by Polydor Records Ltd.

Woodcliff Into Music Packaging for Films

LOS ANGELES—Woodcliff Productions, music publishing subsidiary of Capitol Industries, has diversified into the packaging of music for feature films.

Woodcliff was responsible for hiring Shorty Rogers to score the film, "Fools," for hiring Alex Harvey and Paul Parrish to create two songs for the property, for lining up Kenny Rogers and the First Edition to sing the two songs and for getting Reprise Records to invest in the soundtrack album.

The budget film (bought for \$900,000) stars Jason Robars and Katharine Ross and is the first produced by Henri Bollinger and Bob Yamin's Translor Productions. Cinerama will distribute the film, which opens in New York at two art houses Christmas week and locally several weeks later.

Rogers wrote his score and recorded the music all within 30 days. The LP will be re-

leased later this fall. The score uses a 10-piece band consisting of local jazz names, including Bud Shank who plays a featured theme.

Steve Stone, a professional manager with the publishing wing, acted as continuity director on the project.

For its efforts, Woodcliff was paid a fee for putting the music together and will receive for the first time a production royalty on each LP sold at retail. It will also publish the score.

As part of Woodcliff's other diversifications, the division is producing a motorcycle LP for another label, a Nashville singer for Capitol plus publishing the music from "The Bugaloos" an NBC-TV series.

Farrell Unit Is Riding High

NEW YORK—The Wes Farrell Organization's commercials division has hit a hot stride during its first year of operation. Wrapped up in the first year are such accounts as Esso, AT&T, Coty, Mobile Oil, Lever Brothers (Close Up toothpaste), Canada Dry, the Association of Full Service Banks, and N.Y. Telephone, among others.

Steve Bedell, vice-president in charge of creative development for the Wes Farrell Organization and head of the commercials division, has been working with such advertising agencies as McCann Ericson; Dancer, Fitzgerald & Sample; N.W. Ayer; Young & Rubicam; Doyle, Dayne, Bernbach, and Grey Advertising.

Ampex Stereo Realigns Management of Indies

NEW YORK—Ampex Stereo Tapes has shifted management of its independent production and recording companies under long-term contract to AST from Elk Grove Village, Ill., to New York City.

Bob Hinkle, AST's assistant product manager, has been appointed to supervise the more than 40 companies involved in the shift. Hinkle who was recently promoted from his former position as AST's assistant advertising manager, will report his activities directly to product manager Irv Brusso.

According to Don Hall, Ampex vice president and general manager of AST, the decision to realign management of the indies was based on AST's

need to bring the music product from the independent operations closer to its sales and marketing forces.

"By placing the control of these operations directly under the product manager we can bring new artists and hot product quickly to the attention of our sales people and to the notice of others," said Hall.

He continued, "Hinkle's knowledge of music and the ingredients that go into establishing a recording act will give added credence to the communications between the independents and the tape company."

In his new position Hinkle is expected to administer contracts with new independents and arrange for the delivery of album master tapes to AST for duplication into tape albums as negotiated under the contracts with AST.

Program Flies On Pan Am

By RADCLIFFE JOE

NEW YORK — In just the short month since Pan American Airlines first released its cassette "Tours on Tape" program for visitors to Europe, the company has recorded an overwhelming response to the project.

According to Willard J. Dreslin, manager, passenger publicity for Pan Am, since the program was introduced towards the end of August, close to 5,000 prerecorded Pan Am cassette tours have been sold, along with 1,600 recorders.

"In addition," said Dreslin, "we have had to disappoint several hundred of our customers because we did not anticipate the demand at this time of year, and our supplies, at least for the time being, have been exhausted."

The prerecorded cassettes which, initially, cover walking and driving tours of London, Paris and Rome, were developed over several months by J. Walter Thompson, advertising agency for Pan Am, and are personalized guides in English to the specific areas they cover.

The cassettes, which come complete with a detailed map of each tour area covered, retail at \$2.95 each and extend over a full hour of actual playing time, equivalent to four to seven hours of tour time depending on the pace the traveler sets.

Said Dreslin, "All our scripts were written by tour experts in each locality of the program, with expert editing and transcribing done by our agency staff here in New York."

"We think," he continued, "that the program offers travelers many bonus conveniences including a chance to familiarize themselves with the tour route before embarking on it; and the fact that the tapes provide a permanent narrative of the tour and can be used to accompany slides and film."

Although J. Walter Thompson is putting together the complete package from original tour scripts to the tape masters, Fine Sound Recording Studios is assembling the finished product.

Along with the tapes, Pan Am is also offering a cassette recorder for those travelers with-

out a unit. The combination player/recorder is being supplied to Pan Am by the Japanese firm of Electra Radio Corp., and is available to Pan Am customers at \$19.95 with the purchase of at least one prerecorded cassette.

The cassette tours have been so successful that Pan Am is planning similar tour of other major European cities, as well as a walking and driving tour of New York City. The latter will be available in several languages including English.



MIKE BIRZON, right, producer for Sundi Records, listens to playback of a tape at the SRS Studios, Ft. Lauderdale, Fla. With him are engineer Kevin McManus, left, and singer Pete Snyder, standing.

Fox & Chappell Go Roullier for School Market

NEW YORK — Sam Fox Publishing and Chappell & Co. have tapped rock marches composed and arranged by Ron Roullier to pitch at the college and high school market.

Fox recently published Roullier's "The Go Go Generation" in its contemporary Concert Band Series. Previously, Roullier had orchestrated for Fox, marches composed by Red Skelton.

Chappell is also in the rock marching band market with its "Thunder Rock Series," with arrangements of such songs as "On a Clear Day" and "Na Na Hey Hey Kiss Him Goodbye" by Roullier.

WGJB to Play At Mercer Fete

NEW YORK—The World's Greatest Jazz Band will entertain at the American Parkinson Disease Association's dinner to be held at the New York Hilton, Oct. 29. The band was asked to play for the affair by Johnny Mercer, whom the Association is honoring with their annual Ed Wynn Humanitarian Award. The band is being flown from California for the affair. Most of the personnel in the group are longtime friends of Mercer.

Music House Adds

NEW YORK—The Music House Inc., Dick Lavsky's commercial music production house, has opened a pop production and publishing wing, The Music House Publishing Co. (ASCAP).

Lavsky's current commercial activity includes the music for the new J.C. Penney package.

MTA Bows 'Oldie'

NEW YORK—To capitalize on the current craze for oldies, MTA Records chief Bob Thompson is rushing out a "Rock Classics" album featuring the Hollywood Guitars. The focus of the LP will be on No. 1 hits in the 1955-56 era, Thompson said. MTA is distributed by Decca.

Executive Turntable

• Continued from page 6

Erwin L. Berend named corporate controller, NMC Corp. (OTC), replacing Gertrude Schwartz who was named to the post of corporate secretary. Berend has been with NMC for nine years and was previously assistant controller. . . . J. Eric Morgan joins Ponder & Best as national premium sales manager. . . . Ted Inahara, former national sales manager at both Certron and Concord, has been appointed to the same position at Audio Magnetics Corp. He will direct

Audio sales force and factory representatives, both in the U.S. and Canada. . . . Cliff Tant succeeds Jim Neiger at Certron. Neiger was marketing director of the prerecorded and plastics division.



BEREND



MUNGO JERRY, Janus Records artists, surround Janus President Marvin Schlacter, rear center, after receiving their gold record for the single, "In the Summertime." Worldwide sales are approaching three million. Top row, left to right, Ray Dorset, Schlacter, and Paul King. Bottom row are Mike Cole, left, and Colin Earl.

RECORD REVIEW

Early Rarities In New Issues From Biograph

NEW YORK—Four piano roll albums make up the bulk of a jazz release from Biograph Records—early rarities from James P. Johnson (BLP 1003Q) made in roll form from 1917 to 1921, Jelly Roll Morton (BLP 1004Q), 1924-26, and Fats Waller (BLP 1002Q) 1923-24. The fourth album is a sampler (BLP 1001Q) and includes tracks by Luckey Roberts, Cow Cow Davenport, Clarence Williams and others.

The albums were made from QRS and are fine examples from masters of the stride-ragtime piano art.

A couple of albums from the California Ramblers groups from 1925 to 1929 are also included—"Miss Annabelle Lee" (BLP 12020) and "Hallelujah" (BLP 12021)—that show the New York style hot commercial groups playing the pop songs of the day. Red Nichols, the Dorseys, Adrian Rollini and others all take solos in these Ed Kirkeby-led pickup groups.

The remaining albums are "The Jazz Giants" (BLP 3002) and "Herb Hall Quartet" (BLP 3003) — relaxed playing in a loose Dixieland format that were previously available on the Canadian Sackville label, and "Johnny Dodds and Tommy Ladnier" (BLP 12024) with some Paramount sides recorded, 1923-28. IAN DOVE

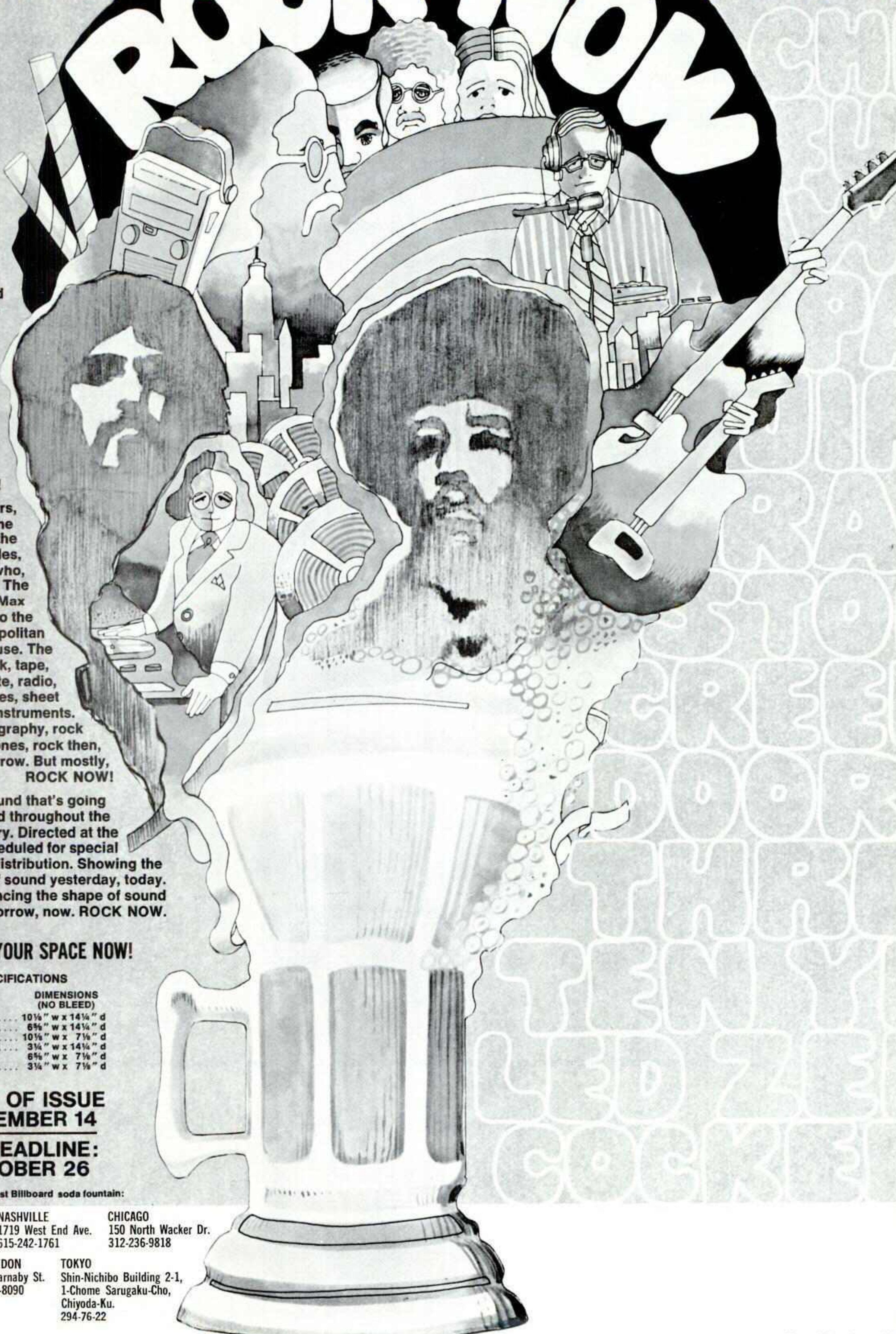
CG 3-Yr Tie With Barclay Nouvelle

NEW YORK — CG Music has signed a three-year agreement with Barclay Nouvelle Editions. The agreement will include publishing, records, and performance rights revenue for 16 Cannon motion pictures to be released in France including the current release, "Joe."

Riba to Off B'way

NEW YORK—Riba Music Co. will supervise all facets of the musical activity on the upcoming off Broadway play, "Iphigenia." Richard Babeuff, general manager of Riba, will act as music director and conductor, and will supply all arrangements.

ROCK NOW



Whipped up like a great fountain delight and calling itself the cream of the industry. Pop music with all the people and places, music makers and music takers, the medium and the messages, then, tomorrow, but mostly NOW!

Including the stars, from the Association to the Zeppelin. Profiles, who's who, interviews. The pastures of Max Yasgur's farm to the face of the Metropolitan Opera House. The medium's disk, tape, cassette, radio, theatre, magazines, sheet music and instruments. Rock discography, rock milestones, rock then, rock tomorrow. But mostly, **ROCK NOW!**

A Billboard sound that's going to be heard throughout the industry. Directed at the directors. Scheduled for special campus distribution. Showing the shape of sound yesterday, today. Influencing the shape of sound tomorrow, now. **ROCK NOW.**

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SPACE	DIMENSIONS (NO BLEED)
1 Page	10 1/2" w x 14 1/4" d
2/3 Page	6 1/2" w x 14 1/4" d
1/2 Page	10 1/2" w x 7 1/2" d
1/3 Page	3 1/4" w x 14 1/4" d
	6 1/2" w x 7 1/2" d
1/6 Page	3 1/4" w x 7 1/2" d

**DATE OF ISSUE
NOVEMBER 14**

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Led Zeppelin *III* is here...



*and after you play the album,
play the jacket*



On Atlantic Records & Atlantic Tapes (Tapes Distributed by Ampex)