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The International
Music-Record-Tape
Newsweekly

COIN PAGES 38-43

HOT 100 PAGE 64

TOP LP's PAGES 66, 68

• NEWSPAPER

• NEWSPAPER

Billboard

MUSIC TRIPS UP DRUG CULTURE

'It's Reflector, Not Purveyor'

By LEE ZHITO

NEW YORK—Rock does not lead youth astray when it refers to drugs, but is exercising the traditional function of music by reflecting the problems of the times.

This is the opinion of Dr. David E. Smith, founder and director of the Haight-Ashbury Medical Clinic, and a noted authority in the treatment of drug abuse. Dr. Smith's clinic has treated more than 50,000 drug cases. He has testified be-

(Continued on page 70)

'Squeezed' Cos. Hire \$\$ Aides

By MIKE GROSS

NEW YORK — The independent management consultant is stepping into the recording business picture as more companies are being plagued by the "sales up-profits down" financial pattern. Record companies, both large and small, are looking outside for managerial advice on how to bail

(Continued on page 12)

OK 1st Solo Quad Radio Test

SAN FRANCISCO — The Federal Communications Commission has granted K101-FM approval to begin experimental quadrasonic broadcasting. Though several experiments have been conducted through teamwork of two separate FM radio stations, this is the first solo station permit and it could

Trade Gets R'n'R (eligion)

By CLAUDE HALL

NEW YORK — Morality—in the form of rock—has come to the music industry and many of the major groups are getting deep into the religious groove.

One of the most lavish productions in a religious rock vein is the two-LP Decca "Jesus Christ Superstar" package, which retails for \$11.98. Decca is also releasing a single by

Karen Wyman from this rock opera. The whole concept was keyed by a "Superstar" single that was a hit several months back.

In addition, Mylon LeFevre, formerly of the LeFevres gospel group, is carving out a niche with gospel rock on Cottillion Records, and Shelby Singleton, president of SSS International and Plantation Records, is going all out on what he calls Jesus Rock, with a full slate of product including a record released last week by Dee Mullins, "Remember Bethlehem," with lyrics about the birth of Jesus, set to a

(Continued on page 12)

MGM Busts 18 Rock Groups

By ELIOT TIEGEL

LOS ANGELES — MGM Records president Mike Curb has dropped 18 acts who, in his opinion, promote and exploit hard drugs through music. The company will not sign artists advocating hard drugs.

Curb's decision, with the approval of the parent MGM organization, was motivated by the recent drug-related deaths of Jimi Hendrix, Janis Joplin and Al Wilson (of Canned Heat).

Curb has lined up appointments with major radio broad-

(Continued on page 70)

Col Club, FTC Near Accord

By MILDRED HALL

WASHINGTON — The Columbia Record Club and the Federal Trade Commission attorneys are once again groping toward a final agreement in the decade-old FTC attack on the club's exclusive licensing of outside labels. The case is on remand to the Commission from court decisions proposing that newer statistics are needed to decide whether the exclusive licensing has foreclosed formation of competitive clubs. (Billboard March 7, 1970).

The full Commission will decide, possibly in a matter of weeks, whether the new agreement worked out between staffers and Columbia Club attorneys is promising enough to take the case out of "trial" status at the Commission. This would eliminate the formal

hearings that would require airing of those hard-to-get figures on the competitive situation in the club segment of the record industry.

The U.S. Appeals Court's 1969 remand of the FTC order upheld the Commission's con-

(Continued on page 12)



"#1"—a new album by Sonny James, who holds the record with 23 consecutive #1 country songs. "#1" contains the ten all-time top country hits. Sonny's active television schedule includes the Glen Campbell Goodtime Hour November 28 and the Andy Williams Show December 5. (Advertisement)

Tight List Changes Col Disk Schedule

NEW YORK—Because of the tight playlist situation on stations coast-to-coast, Columbia Records has shifted to a flexible release schedule for singles and will be concentrating more attention on promoting specific records.

Ordinarily, Columbia Records might release five singles during a week (down quite a lot from the weekly releases about a year or so ago), but a week ago only two singles were released. The reason, according to Steve Popovich, national promotion director, is so that he and his staff of 10 regional promotion men and 20 local promotion men can devote more work on the singles that are still active. It was estimated that Columbia Records currently has about 40 singles that are showing sales action across the nation somewhere. By holding up on the releases, Popovich can continue working on such records as "For the Good Times" by Ray Price.

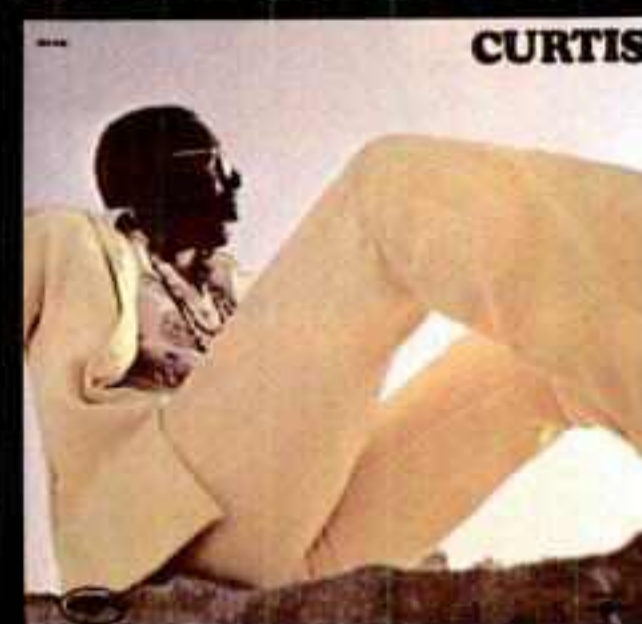
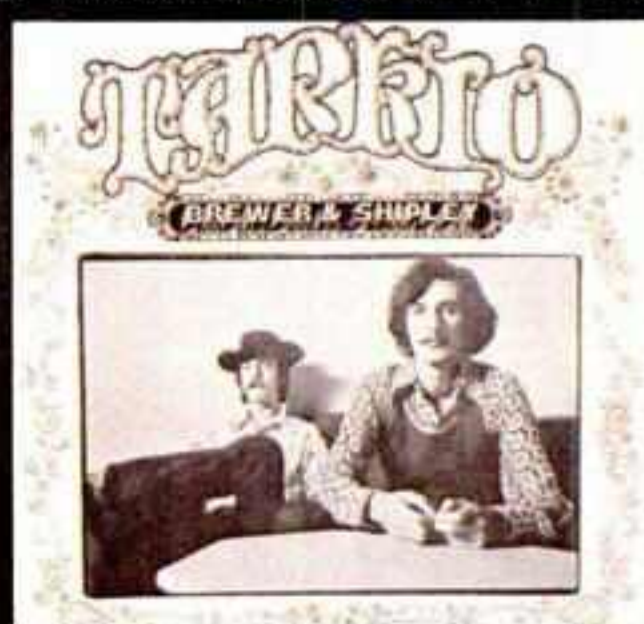
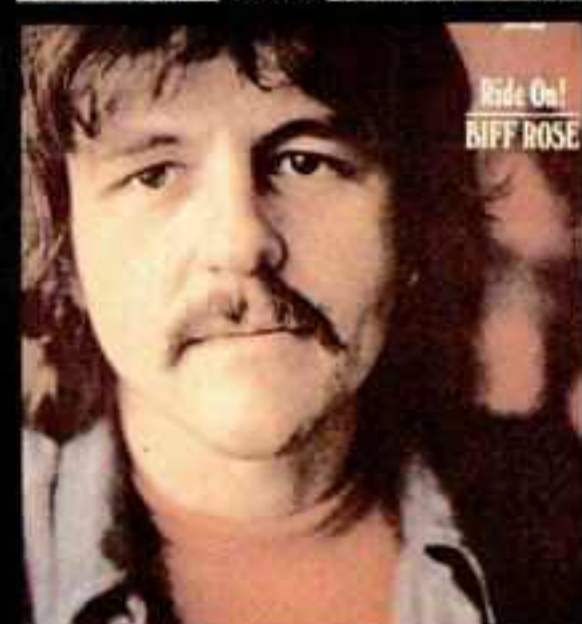
The Price record took several months to swing

(Continued on page 26)

(Advertisement)

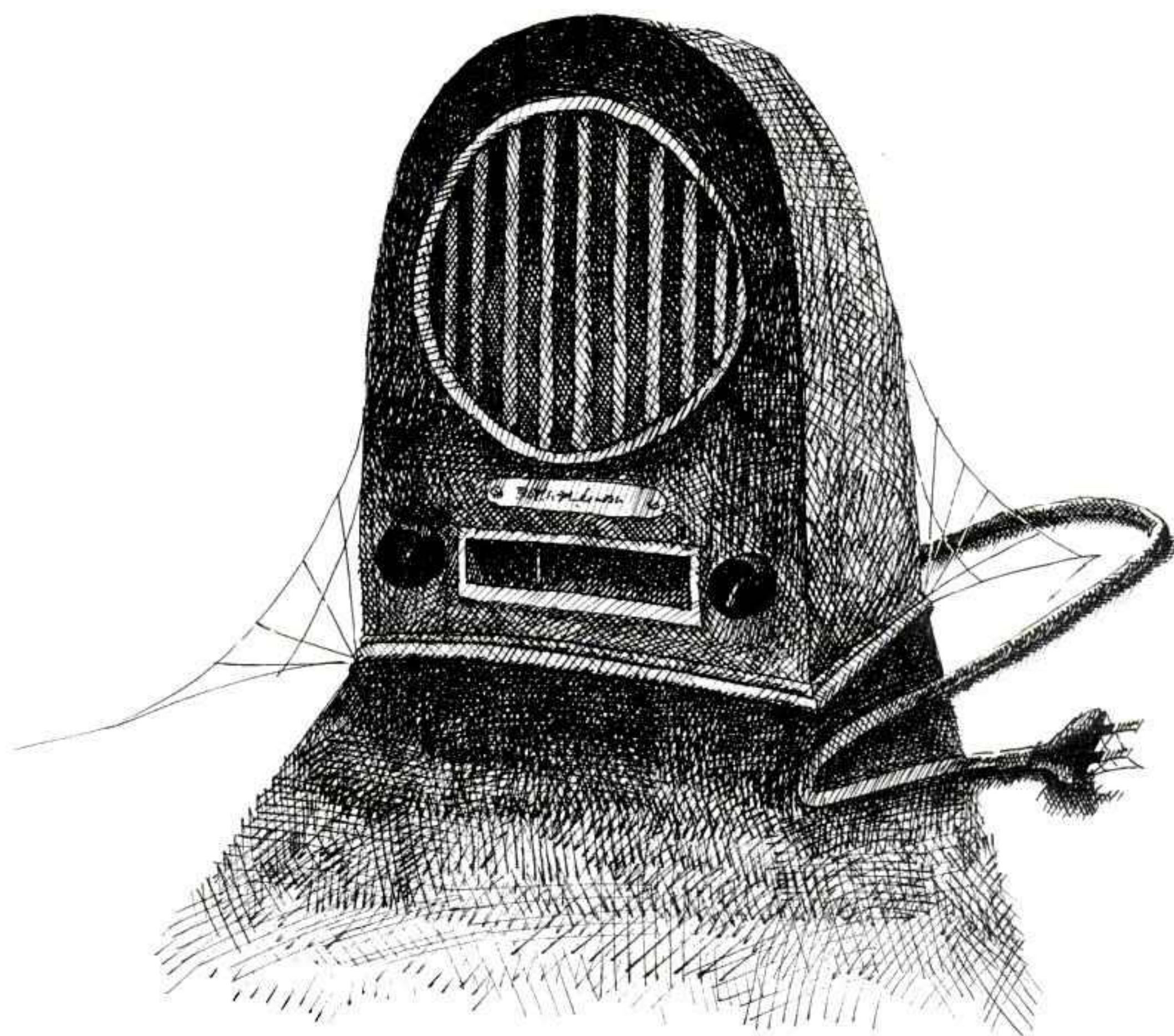
Biff Rose and Brewer & Shipley: Buddah's latest gift to the charts.

Curtis and Leftover Wine: already on the charts.



Also on Ampex 8-track cartridge & cassette stereo tapes.

Just because Jerry Reed's on a weekly TV show doesn't mean he's forgotten about little ol' radio...



or it's forgotten about him.

Sure he's become a regular on the Glen Campbell Good Time Hour. And everyone knows he's won the C.M.A. Best Instrumentalist Award. But all that this really means is his new single, "Amos Moses," is happening even faster. It's got heavy airplay across the country on Top 40, M.O.R. and Country stations. And we're not at all surprised. We always knew stardom wouldn't turn Jerry Reed's head.

"Amos Moses" c/w "The Preacher and the Bear" from his album
#47-9904



RCA Records
and Tapes

LSP-4391
P8S-1629

Copyrighted material

Recorded Sales Put At \$1.7 Bil for '70

NEW YORK—Sales of records and tapes for 1970 will go over the \$1.7 billion mark at the retail level. The figure is forecast by the Record Industry Association of America which pegged the anticipated total sales of records and tapes at \$1.733 billion an increase of better than 9 percent over the total volume in 1969 of \$1.586 billion.

Preliminary estimates indicate that record sales in 1970 will total \$1.2 billion, of which \$1.025 billion will come from the sale of LP's. The forecast is that sales of prerecorded tapes will amount to \$533 million, of which \$400 million will be from sales of 8-track cartridges, \$105 million from cassettes, \$20 million from reel-to-reel tapes and \$8 million from 4-track cartridges and playtapes.

In 1969 total record sales amounted to \$1.170 billion, of which \$995 million came from the sale of LP's. Prerecorded tape sales in 1969 were valued at \$416 million, broken down as follows: cassettes, \$75 million; 8-track cartridges, \$300 million; reel-to-reel, \$20 million, and 4-track cartridges and playtapes, \$21 million.

All figures are expressed in terms of list price value at retail.

A&M Lists Banner August Sales Month

LOS ANGELES—A&M Records racked up its biggest net sales for August.

According to figures released by Jolene Burton, A&M's controller, the August net was \$4,157,111.44, in which albums accounted for \$2.8 million and singles \$291,000. Record product accounted for 75 percent of its dollar volume. Four and 8-track cartridges accounted for 19.6 percent, cassettes 4.7 percent and open reel tape 2 percent.

Collectively, sales in the quarter covering July, August and September, totalled \$9,917,197.56, one of the company's "best quarters" in recent years.

The net in July was \$1,952,847.61 and for September it was \$3,807,238.51.

Artists which are helping broaden A&M's image include

BATTLE SHAPES OVER MELANIE

NEW YORK — A battle is shaping up over Melanie, hot Buddah Records property. Paramount Records spokesman said a production deal has been concluded with Peter Schekeryk Enterprises, Melanie's producer, whereby Melanie will record for Paramount on her own label. Paramount president Bill Gallagher, and Neil Reshin, director of business affairs, are said to have negotiated the deal with Schekeryk. On the other hand, Art Kass, Buddah co-president, stated that Melanie's contract still has one year to run, and added that an extension has been negotiated.

FOX AGENCY: SALES UP 6-9%

NEW YORK—Sales of recordings, for the first nine months of 1970, are between 7 and 10 percent ahead of the comparable period of 1969, according to the Harry Fox Agency, publishers agent and trustee.

The figures, which are based upon royalties to publishers, include sales of both records and tape in all configurations.

Scepter Meets Net \$2 Mil in Business

SAN FRANCISCO—Wholesale business worth \$2 million was done on 14 albums at the fifth annual sales meeting held on a regional basis by Scepter Records, reported Scepter's LP sales manager, Ed Kushins. Orders for Dionne Warwick's "Very Dionne" and B.J. Thomas' new album "At Random" topped \$500,000 in orders, he added.

Lee Michels, the Carpenters, Joe Cocker, Procol Harum, Burt Bacharach and Quincy Jones.

A&M's British office has signed new acts such as Humble Pie, Super Tramp and the Straubs. Marc Benno and Cat Stevens are two more British acts who will shortly be introduced in the U.S.

"It's really become an international buyer's market," commented vice president Gil Friesen, in citing the additional success with Miguel Rios of Madrid.

Sales of its artists and orders for distributors are compiled through A&M's three year old IBM 360-30 computer system. Eight people operate in the data processing department.

One interesting feature of the IBM operation is the system which feeds in information daily on record production so that each day the company knows what it has in inventory.

This inventory report, delivered two hours after the working day ends, shows product on order and where the label stands with back orders.

The computer has also been programmed, according to Mrs. Burton, to handle other sophisticated assignments like compiling recoupable artist costs and breaking down by individual product an artist's royalties in each foreign market.

The computer uses an "on-line" system involving a production clerk typing in orders from distributors right into the computer using a graphic display television set-like unit.

The quarterly figures as compiled by Mrs. Burton's department provide immediate, on the lot information for A&M's executive force.

Columbia Maps 'Yuletidal' Wave Selling Drive; Looks to Sales

NEW YORK — Columbia Records has mapped a merchandising and gift merchandising campaign to make 1970 a record Christmas for the company. The program has been geared to the results of market research statistics which show the increase of record albums purchased as Christmas gifts over the past few seasons, with the 1969 figures marketing the all-time high. With this in mind, Columbia's merchandising / advertising department has designed an all-media campaign to reach every segment of the record-buying public and present them with the full spec-

trum of LP's available to them for gift-giving this year.

To familiarize Christmas shoppers with Columbia's product, a special Columbia Christmas bus has been set to run in 30 major cities throughout the Christmas shopping period. Over 2,000 buses, decorated inside with full-color displays of more than 50 best-selling albums, will transport shoppers in the downtown areas. To further assist consumers with gift ideas, brochure handouts will be stocked on each Columbia Christmas bus.

Catalog Extended

Columbia's Christmas catalog has been extended to include "Jim Nabors' Christmas Album," the top seller of the 1969 season, and the Yule album of Barbra Streisand, Johnny Mathis, Tony Bennett and Johnny Cash, among others. Special Christmas albums for 1970 include several seasonal albums by Columbia, Epic and Custom Label artists. Among the featured artists are Tammy Wynette, the Mormon Tabernacle Choir, the Williams Brothers, Leonard Bernstein conducting "highlights from Handel's Messiah" and "The Season's Best," an LP featuring Christmas songs by a variety of Columbia artists.

To aid gift-buyers in their selection of Christmas albums, 20,000 in-store announcement records have been sent to major stores. The record features an announcer's voice introducing excerpts from Columbia, Epic and Custom Label best-selling Christmas albums.

2-Record Sets

In addition, the label has put together a series of two-record

Other regional meetings were held in New York and Chicago, attended by key sales personnel from the company.

Four rock albums were presented at the meetings—by the Guess Who, Canned Heat, Great Bear and John Lee Hooker.

Scepter also introduced its first Stop Records releases which included product by Johnny Bush, George Morgan, the Kendells, Pete Drake and the Midnight Cowboys. The Hob Gospel line featured material by the Victory Chorale Ensemble, the Swan Silvertones, Albertine Walker and the Caravans and Maggie Bell.

Scepter president, Florence Greenberg told the distributors *(Continued on page 70)*

Koppelman & Rubin Co. Tie With Massler

NEW YORK—Charles Koppelman and Don Rubin have formed a new record label, Faithful Virtue Records, as a joint operation with Al Massler. Koppelman and Rubin were previously involved in Commonwealth United's music publishing and record company activities, while Massler, an ex-principal of Bell Records, heads Golden Records and films, as well as Bestway Products, one of the industry's largest pressing plants.

Koppelman and Rubin will handle the creative aspects of the new label, including artists, material and recording, while Massler will be responsible for pressing and distribution.

Sid Schaffer, ex-Kapp Records vice-president who has also been affiliated with Warner Bros., Capitol and Mercury, has been set as vice-president and general manager; and Johnny Bond will be national promotion manager.

Schaffer has appointed 29 independent distributors for Faithful Virtue across the country. Gary Klein will serve as executive a&r director and will produce records as well as coordinate label production. Bob Finiz will also serve as a producer for the new label.

Lewis Perles will represent the new label on West Coast, based out of San Francisco. His phone

number will be 415 987-7878.

Albums are currently in production for pre-Thanksgiving release.

Faithful Virtue will concentrate on the development of contemporary rock music acts, with an artists' roster. Garry Bonner will be the first artist on Faithful Virtue's single release schedule.

Ampex Inks Canadian Record Rights Deal With Vanguard

NEW YORK—Ampex and Vanguard Records have signed a long-term distribution and manufacturing contract giving Ampex Music of Canada Canadian record rights to the Vanguard label, including the Bach Guild Series, Everyman Classics and the Cardinal Series. More than 500 titles are included under the agreement. Ampex already manufactures and markets Vanguard tapes in Canada.

According to Joe Pariselli, national marketing manager of Ampex Music of Canada, his company will introduce a Vanguard "twofer series" a double LP album which will list for \$6.98 (Canadian). The first release scheduled for early next month is "Chicago Blues" featuring Muddy Waters and James Cotton.

gift sets with the suggested retail price of \$5.98. These gift sets include "Super Rock," "Fill Your Head With Jazz," "Big Band's Greatest Hits" and "Johnny Mathis," a special Mathis album highlighted by the artist's renditions of songs by Burt Bacharach and Hal David and Burt Kaempfert.

Columbia's heaviest area of concentration will be on the new releases for 1970. Ten million dealer statement enclosures were printed and sent to key dealers, rack jobbers, and department stores. The enclosure is a four-color brochure presenting the year's 42 best-selling LP's. An enclosure will be mailed to all charge account customers and the order-form on the back of it will enable them to make their gift selections by mail.

A print advertising campaign designed to cover a total circulation over 28 million goes into Playboy, Seventeen, Hi Fidelity, Stereo Review, Down Beat, Penthouse, the underground press, and 60 major college newspapers. Over half of the college newspaper advertising consists of a full-color four-page insert.

To back up the label's print, a major advertising program for radio and TV has been planned. Special gift-oriented radio spots, featuring three or four albums in each spot will be played from now until Christmas; the heaviest saturation beginning Dec. 1, and increasing as it draws closer to Christmas. Extensive television advertising is slated for "Sesame Street." The "Sesame Street" album will receive a special advertising campaign of its own.

On a local basis, complete Christmas advertising has been set to underscore the national *(Continued on page 10)*

CAP, ISLAND DEAL IS SET

NEW YORK—Capitol Records will distribute the U.K. label, Island Records, in the U.S., starting in January, as exclusively revealed in Billboard, Sept. 12. See complete story in International section, page 55.

Ampex Inks Canadian Record Rights Deal With Vanguard

The Vanguard catalog contains many top-name performers including Joan Baez, Ian & Sylvia, Buffy Sainte-Marie, and Country Joe and the Fish.

Following the introduction of the "Chicago Blues" album, Ampex expects to continue releasing a "Best of" series to capitalize on the strength of the Vanguard catalog.

Initial release of Vanguard singles will include "Circle Game" by Buffy Sainte-Marie which was the top national Canadian single on the Maple Leaf System Ratings.

For More Late News See Page 70

BMI Wins Rule On CBS Payment

NEW YORK—Federal Judge Morris E. Lasker has granted BMI's motion for a preliminary injunction requiring CBS to pay BMI the fair and reasonable value of the BMI repertoire being used by CBS-TV. Lasker said, "It appears altogether inequitable to permit CBS to continue to use BMI music without making a fair payment while the networks continue to make larger payments to BMI's stronger competitor." The judge determined that the payment of \$1,607,000, "the largest ever paid by CBS to BMI," should be made effective Jan. 1, 1970.

In making his decision, Judge Lasker rejected without prejudice the CBS proposal that BMI be paid on a per-use or actual use basis. While denying without prejudice the BMI proposal that it receive between 60 and 70 percent of the amount paid to by CBS-TV to ASCAP, Judge Lasker pointed out that such a rationale would be impossible to justify before trial and its attendant voluminous documentary evidence.

Lasker cited the public in-

terest involved in the current action saying, "The public, too, has an interest in the matter at hand. It is in the public interest that BMI's vitality as a competitor of ASCAP not be weakened, and it is in the public interest to have the choice of listening to BMI music on CBS' many outlets."

In commenting on recent developments, BMI president Edward M. Cramer said, "In the past weeks there have been trade press stories regarding a possible settlement between BMI and CBS-TV. These stories can only be characterized as calculated leaks. BMI was forced to the conclusion that all proposed offers by CBS-TV were in large part illusory. As a result, our responsibility to BMI affiliates compelled us to reject them. We did so not only in the interests of BMI writers and publishers, but in the eventual interest of all writers and publishers. The immediate monetary increase which may have eventuated would have been accompanied by onerous demands which would seriously damage the cause of performing rights in this country."

1st Black-Produced Blues Fest in D.C. Set

WASHINGTON—The "First Washington Blues Festival" being held here this week for three nights running (Nov. 5, 6 and 7), is the first in the area to be totally produced by blacks and presented on a black campus. Announced headliners included such names as B.B. King, Richie Havens, Muddy Waters, Howlin' Wolf and a schedule of more than 20 others. (A review of the show will appear in next week's Billboard.)

This first non-white produced blues festival here was the inspiration of Topper Carew, director of the New Thing, a black art, dance, music and film cultural center that aims at having Washington's 70 percent black population teach, promote, perform and produce its own culture, rather than leaving it to the exploitation of white management.

Carew hopes for a turning point in what he feels has been rough exploiting of traditional blues artists and composers by white promoters, agents, and some white recording companies. In bygone times, original blues greats were paid off in a few dollars or even a few drinks, and not too long ago, said Carew, many have received "a few hundred dollars" in royalties for music that made fortunes for commercial exploiters and white performers.

The blues festival was planned to emphasize not the current commercial "soul" type of blues, but the real black roots of the real black blues. Carew hopes the festival will be held yearly "to give spiritual and financial support to black artists."

The New Thing Art and Architecture Center (to give it its full name, and one increasingly mentioned in the area's

performing arts and film circles) ran up against the same type of establishment resistance that has balked whites attempting to put on rock festivals in the Capital. Carew had hoped, he told reporters, to use the 3,500 seat gymnasium at Howard University, but officials would permit the performance only in the university's 1,500 seat Cramton Auditorium, and offered no financial help.

Production costs were estimated at around \$35,000, with most of the funding coming from Washington donors and sponsors, including Friends of the John F. Kennedy Center for the Performing Arts. Tickets were set at \$5 for each night's concert. Proceeds go to black musicians, some of whom made blues history, but are on welfare today. MGM's Richie Havens was to donate his services free.

Among those who were, as Carew put it, "helping to bring some of our black music back home to us" were these artists scheduled to appear: On opening night, B.B. King, Muddy Waters, the Harambee Singers, the African Heritage Dancers and Drummers and Richie Havens. The second night was to include Howlin' Wolf, J.B. Hutto, Luther Allison, Fred McDowell, Furry Lewis, Elizabeth Cotton and the Howard University Gospel Choir.

The third night roster included Junior Wells, Buddy Guy, Sleepy John Estes, Hammie Nixon, Yank Rachel, Arthur "Big Boy" Crudup, Mance Lipscomb, and John Jackson.

Incidentally, the award-winning New Thing Flick Company is raising money to produce a feature-length portrait of blues musicians. The Advisory Committee for the Blues Festival includes Harry Belafonte, Richie Havens, Ossie Davis, Cannonball Adderley and Katherine Dunham.

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Phony Buyers Hit Chicago Distributors; Losses Run High

By EARL PAIGE

CHICAGO — Local record-tape distributors are alerted to verify all purchase orders and merchandise pickups because thieves are posing as purchasers. In one case they have stolen 800 LP's from one warehouse. Losses are high but are difficult to confirm because police have cautioned distributors not to disclose information. At least one distributor obtained a suspect's license number.

Wisconsin RCA distributor Pete Stocke said police staked out the Greyhound Bus depot here after his Taylor Electric firm shipped a dummy carton full of cardboard. The thieves failed to appear because, according to a source, the order arrived late.

Warehousemen at one distributor narrowly missed trapping a suspect's car inside the dock area after becoming suspicious about a phone-in order for 600 LP's.

TDA's Lee Howard said his firm has not been hit but that the problem is sporadic and will continue if distributors are not alerted.

MS Distributing's Vic Faraci said: "It's obvious the thieves know the record business."

Semour Greenspan of Summit Distributors reported that his firm lost 500 LP's to the thieves.

London Distributors were robbed of 800 new Rolling

Stones and Moody Blues LP's, and according to Mel Kahn, general manager, was the first hit in the latest rash of incidents.

Like Howard and others, Kahn mentioned that distributors are taking precautions to check out all orders.

Fred Sipiora said an order placed in his firm's name alerted one distributor because of shipping instructions Sipiora never gives.

In a separate incident, thieves stole goods Nov. 25 from the National Premium Show exhibits of Ampex and Car Tapes. (See separate story.)

Douglas to Record 2 LP's By Grateful Dead Artists

SAN FRANCISCO—Douglas Records will record two albums with individual members of the Grateful Dead, a Warner Bros. group. In the arrangement, Alan Douglas, head of Douglas Records, will produce and release one LP featuring Grateful Dead guitarist Jerry Garcia and organist Howard Wales who was with MGM Records' A.B. Dick Band. The second album will be based on a percussion concept developed by the Grateful Dead's two drummers, Bill Kreitzman and Micky Hart.

Recording of the Garcia-

MGM Merger Talks Continue With Philips

LOS ANGELES — MGM merger talks have been narrowed down to Philips of the Netherlands. The merger would involve the record division plus the Big 3 publishing company. Discussions are still continuing with Philips, "but we have yet to arrive at a formula," said Mike Curb, president of the MGM record division.

MGM and Philips have been moving closer together in terms of international distribution. Philips is now MGM's United Kingdom licensee. Previously, EMI handled the line. In other markets Curb is lining up Philips' licensees.

Dickson, TV Firm, Adds Distrib Arm

NEW YORK—Dickson Productions, Ltd., a New York-based television production corporation, has formed a record and tape distribution division. The new firm will be aimed, primarily, at servicing the small record label.

Dickson's new division will be headed by Mitch Manning, who has been appointed vice president and general manager. According to Manning, Dickson Productions plans to solve the small label problems of sales and collections by providing a steady flow of product from various labels, and to take over the sales, promotion and collection functions.

(Continued on page 10)



JACK LOETZ, left, MCA Records executive vice-president, and Tom Morgen, right, MCA East Coast a&r chief, meet with Ben Rosner, second from left, president of Golden Bough Productions, and new Decca Recording artist, Brent Talbot. Talbot is making his record debut with "Tomorrow's Man to Be" and "Gotta Belong Somewhere," tunes he wrote.

KENTON LINE TO DEALERS

LOS ANGELES—Stan Kenton's Creative World line is being made available to dealers. The company, formed several months ago, started out in the mail order business. The LP's are all the masters Kenton cut for Capitol, which he now uses for orders obtained during his band's personal appearances around the country.

Bob Dylan. "New Morning"
On Columbia Records  and Tapes



This One



5JLD-G1K-2JRL



GINGER BREADD MAN

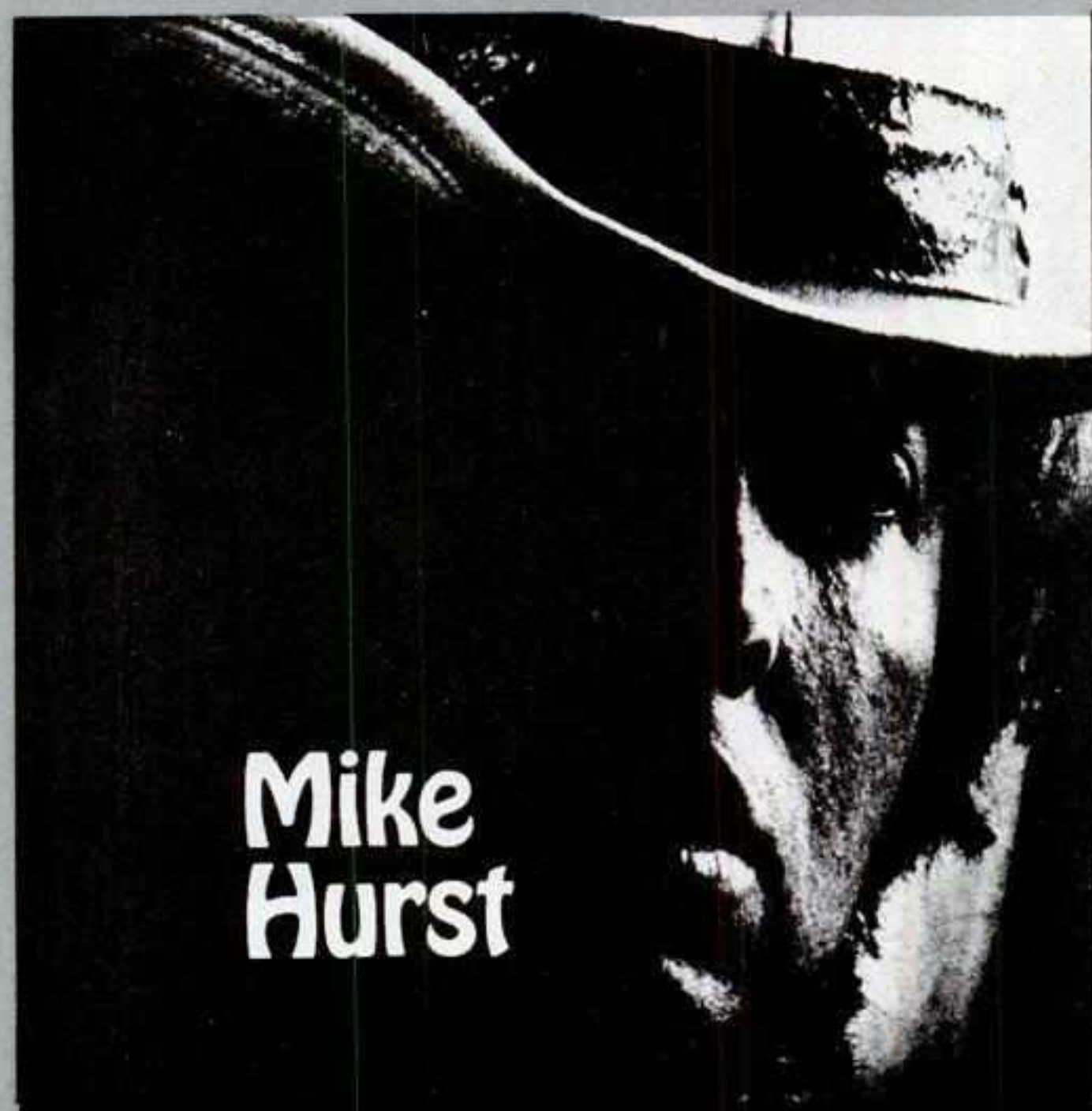
GINGERBREADD MAN

"A new singing star might have been found in the person of Maury Muehleisen, a new Capitol artist . . . the audience really appreciated his approach to music." (Billboard, October 3, 1970.)

Maury Muehliesen, in his first album, *Gingerbreadd* (ST 644), tells you what it is to drop out and get an education.

E
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MAURY MUEHLEISEN
GINGERBREADD



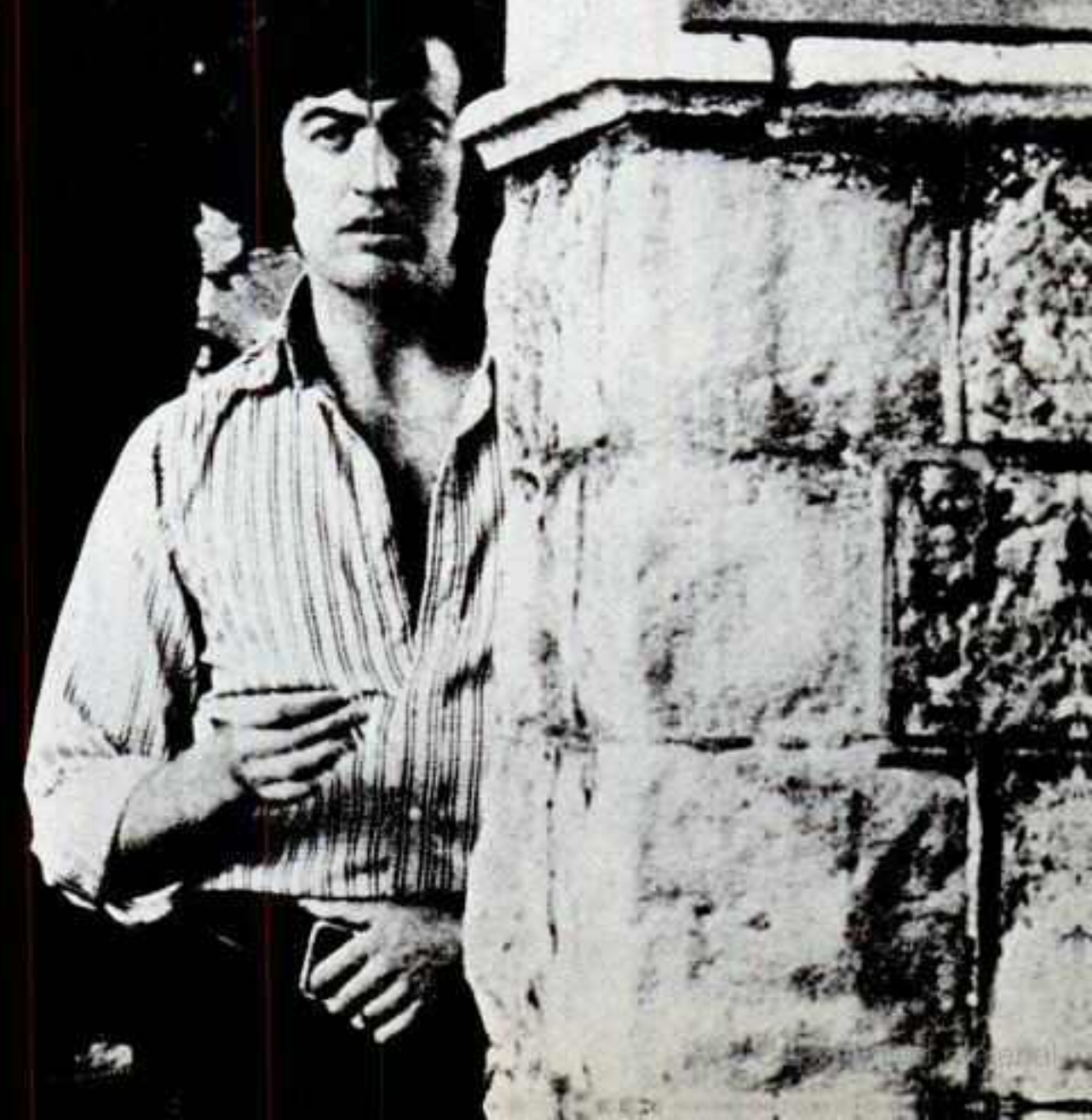
Mike
Hurst

HOME

"HOME" IS AN ISLAND
IN A SEA OF TROUBLES

Mike Hurst, as producer, is one of the most prominent in England. Mike Hurst as a singer was a member of The Springfields, one of the most prominent acts in England. Today, this is Mike Hurst, the writer, the singer, on his first solo Capitol album, "Home" (ST 619).

Mike Hurst, reflections of an uncomplicated man in a complicated world, a promise of prominence everywhere.



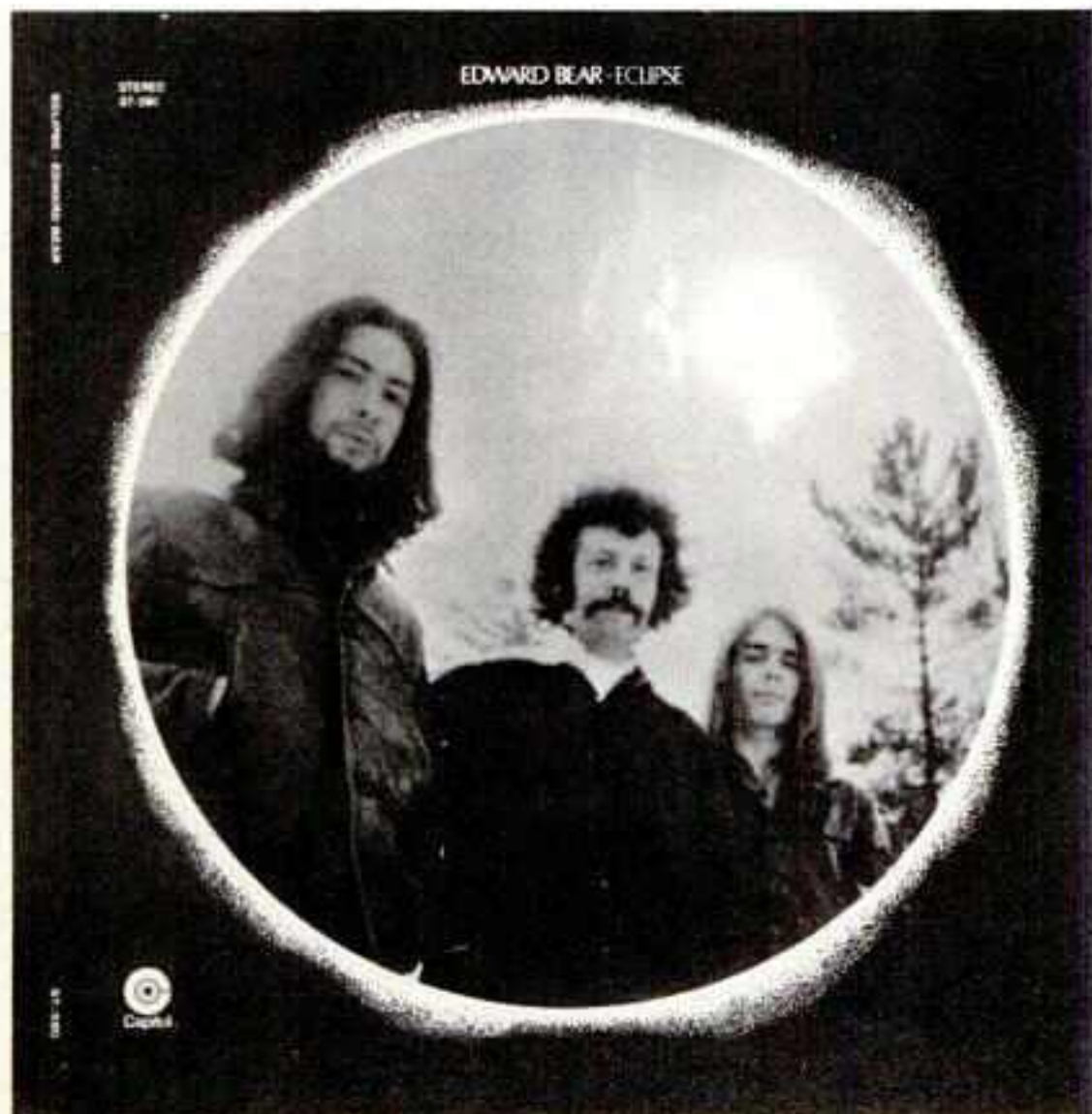
Jaime Brockett 2



AN ECLIPSE IS DUE

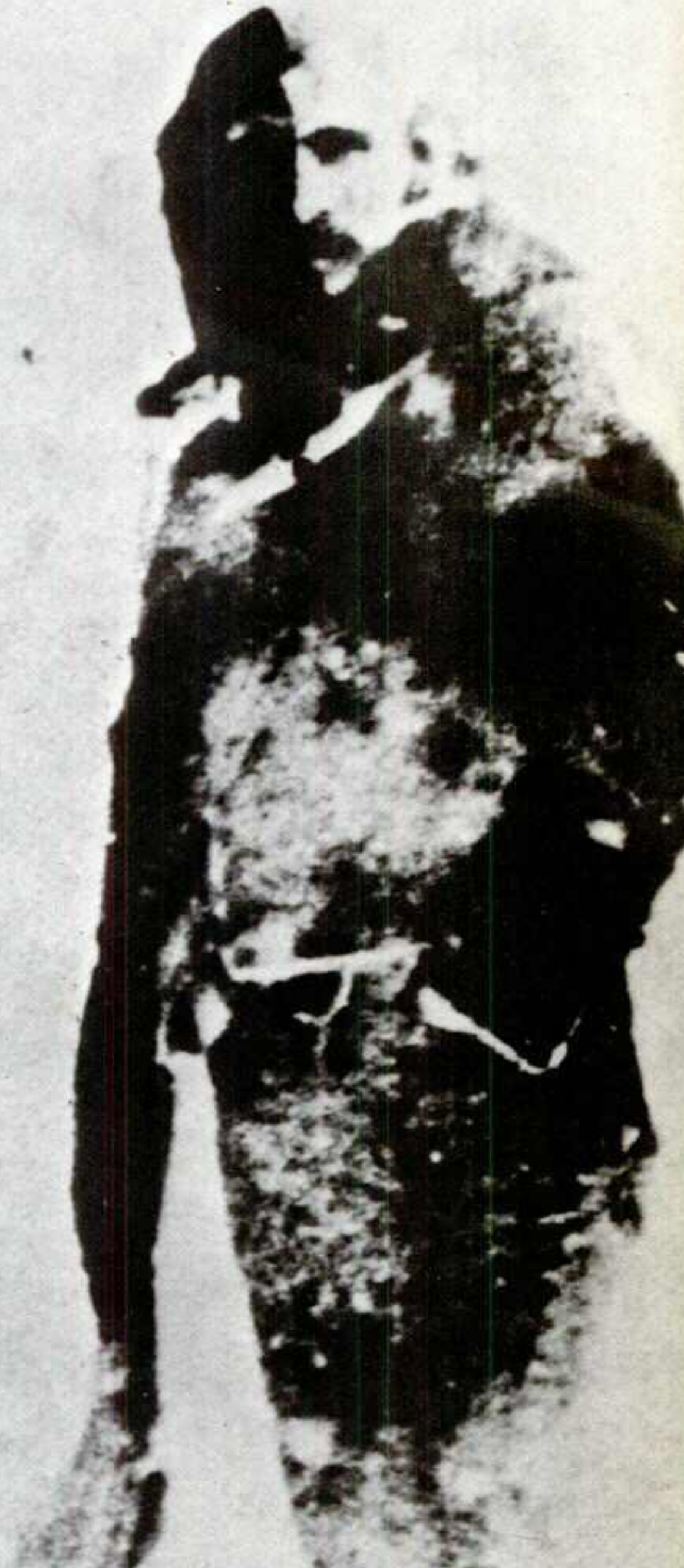
As the story goes, in the year 2137 B.C., Hsi and Ho, two famous Chinese court astronomers were duly executed for failing to predict a total eclipse. Now Capitol has not gone into the eclipse business, however, we did notice that not one eclipse calendar forecasted Edward Bear's second album titled "Eclipse," (ST 580). We think it's worth shouting about. Expect a total Edward Bear Eclipse of the ears November 2nd. Don't miss it.

EDWARD BEAR ECLIPSE



BROCKETT AND AVAILABLE

Jaime Brockett's recording, "Titanic," is one of the most well-known secrets in music. Because he can't be everywhere and limited quantities of his previous album were quickly sold out, Capitol is delighted to bring Jaime and his audience together, finally and for all deserved time, in adequate quantities in the new Jaime Brockett 2 (SKAO 601).



Capitol
A Capitol Industries Company

Billboard

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Vol. 82 No. 45

Elektra Plans Promo Drive On Collins LP

NEW YORK—An extensive promotion and advertising campaign is being undertaken by Elektra Records tied in with the Nov. 15 release of Judy Collins' 10th Elektra LP, "Whales and Nightingales." The campaign is being coordinated by William Harvey, the firm's general manager, and Mel Posner, vice president in charge of sales.

A series of 30-second spots prior to the release plus disk jockey service of a 45 with two of the album cuts is part of the campaign. The special disk, not released as a single, couples Bob Dylan's "Time" (Continued on page 70)

2 RCA Execs Pitch Soul

NEW YORK—Buzz Willis, RCA Records general manager of new product development, and Tom Draper, administrator of new product development, have embarked on a two-week promotion and marketing trip on the label's soul product throughout the country.

They will make mini presentations to distributors and their sales promotion personnel, using album covers and cuts from the Nitelites, the Main Ingredient, the Friends of Distinction, Sonny Til, Percy Mayfield, and the New Birth, as well as a previously released LP, "The Best of Nina Simone." Willis and Draper will also visit rack-jobbers, air personalities, and dealers.

Marin Disc, New Label, Formed

SAN FRANCISCO—A new record label, Marin Disc, has been formed by Ken Kappel, former radio deejay and promotion and merchandising executive.

The label is based at Sausalito, Calif., and its first product includes albums by Signe Toly Anderson, original member of the Jefferson Airplane; and "Thalasa," former house band of the Sausalito Art Center, and a group billed as a "jungle rock" ensemble. Both albums have been produced by Michael Kamen, lead vocalist of the New York Rock ensemble.



ROCCO LAGINESTRA, left, president of RCA Records, welcomes Jimmy Miller to the company's rock fold. Miller was recently tapped by RCA as an independent rock producer.

Executive Turntable

Roger Karshner named vice-president, promotion, Capitol Records Inc. He succeeds Charley Nuccio, who was recently named vice-president, independent labels. Karshner has been with Capitol since 1953.

Kevin Cummings, former branch manager in Detroit for Liberty Records, named national sales manager for Motown's independent division which markets the Rare Earth and VIP labels. Cummings was also branch manager in the city for Decca. Eddie Gilreath, former Motown promotion representative for Chips Distributing Corp., appointed regional promotion director for the independent division, in charge of Eastern seaboard operations. . . . Logan Westbrooks named national r&b promotion manager, Mercury Records. He was previously administrative assistant to the vice president for r&b marketing, Capitol Records. . . . Howard Prue appointed assistant comptroller, Elektra Records.



WESTBROOKS PRUE KAGAN GRIEGO

Michael Kagan named director, national promotion, Epic and Columbia Custom labels. He joined as branch promotion manager, Chicago-Milwaukee area. His most recent position was national promotion manager. Richard Atkinson resigned as regional manager in the East for Epic Records. He was with the company for the past four years. . . . Bill Griego will head up the newly formed progressive rock promotion department, Idea Planning Associates, an advertising agency representing Scepter Records and Howard Stein's Capitol Theater. Griego is a former independent FM promotion man.

Harry Sulkin, sales manager, Chappell and Co. for 20 years, has resigned. Considering several projects, he has no immediate plans for the future. Sulkin is a former musician.

Jim Stevens named regional sales manager for the south, Atlantic Records. He is a former Southern sales manager and Midwest sales manager, Chess Records. . . . Sidney Kornheiser has rejoined Edwin H. Morris Music after a hitch as music coordinator for Stuart Ostrow's "1776" music. Kornheiser had been with the Morris firm for 25 years. He will work on the acquisition of theater writers and general exploitation.

James P. Jimirro named director, international sales development, CBS Enterprises, with responsibilities that include the development of marketing programs for the cassette and cartridge systems. He is CBS Enterprises' international sales manager.

Paul Strok Adler appointed distribution manager, ASCAP, succeeding Paul Marks, now named ASCAP's present director of operations. He joined ASCAP in 1967 and was assistant to Marks. . . . Eugene Minkoff named vice president and sales manager, Coast Wholesale Music Company, Los Angeles. . . . Joseph A. Barlock named vice president, broadcasting, learning and leisure time, Westinghouse Electric Corp. He has been assistant general counsel for the corp. for the past six years.

Abe Glaser named national director of promotion, Lionel Records, Los Angeles. . . . Ralph Murphy appointed to the newly created post of director of production, Double M Productions, production arm of Belwin-Mills Publishing.

Gillian Roberts is joining the professional department of Jobete Music and Stein and Van Stock, Motown's publishing companies. Miss Roberts comes to Jobete from NEMS Enterprises, in the U.K., the former Beatles organization. She was also with Atlantic Records in London and A&M in the U.S. . . . Harold L. Richman has been appointed vice president of national sales for National Tape Distributors. Richman will base at the company's Southern California facility in Torrance. He had been a sales vice president of Transcontinental Music. . . . Allan LaMagna has been named general manager of the Syndrome, rock palace in Chicago. LaMagna formerly was stage manager for Syndrome and rodeo manager for Happy Day. . . . Errol Sober joins Green Apple Music in Los Angeles as professional manager. He was formerly with Abnak Records as a&r director. He will also handle the company's eight affiliated firms.

Larry Douglas, head of album promotion for RCA Records, appointed chief of singles promotion for the label. . . . Gene Weiss named manager of Gregar based in New York. . . . Suni Marr named assistant director of creative planning for Tele-

(Continued on page 70)

Demanded out of the album. A stone hit. The Supremes

STONED LOVE

(M-1172)

National Breakout
61
First Week

STEREO
MS 720

The Supremes - New Ways But Love Stays



Contains the single—"Stoned Love" (M-1172)

ITA Exec Meeting in N.Y. Nov. 2 To Be Chaired by Motorola Chief

NEW YORK—The International Tape Association (ITA) will hold a meeting of its executive committee at the Plaza Hotel Monday (2). The meeting will be chaired by Oscar Kusisto, president of Motorola Automotive Products and chairman of the ITA executive committee. The meeting will formulate policies for the new organization as well as to establish new steering committees. Jules Cadenas, special consultant to the ITA, will coordinate the activities of the various subcommittees.

Meanwhile, the fledgling association has recorded a membership of 69 leaders of the tape industry in the four short months of its existence. Latest members to join the fold include Caytronics, Kraco Products Corp., Tele-Cassettes, Toyo Radio of America; Preferred Sounds, Inc., a subsidiary of Longine Symphonette; Original Sound Record Co., the Certron Corp., JVC America, Data Packaging Corp., Shibaden Corp. of America, American Sound Corp., King Instrument Corp. and the Rittenhouse Corp.

Jules Cadenas, a veteran of the tape industry, has also joined the ITA staff as a special consultant. Cadenas will organize and administer 11 subcommittees, both technical and non-technical, to effect a level of standardization of audio equipment and tape; a certification of quality of audio equipment

and tape; a proper definition of warranty, and a standard of ethics in advertising.

A number of subcommittee chairmen have also been appointed by Oscar Kusisto, president of Motorola Automotive Products and chairman of the ITA. They include Robert Wolf, Motorola Automotive Products, Inc., who will head the committee of Audio Manufacturers of Consumer and Professional Equipment; Gerald Citron of Norelco, chairing the committee of Video Manufacturers of Consumers and Professional Equipment; Jack Nelson, Data Packaging, chairman the Manufacturers of Cartridges, Cassettes and Component Parts; John Jackson, BASF Systems, Inc., chairman of the committee on Manufacturers of Raw Tape.

Jerry Geller, Scepter Records, has been named chairman of the committee of Record Companies with Tape Product, and Allen Weintraub, A&B Duplicators; heads the committee of Custom Duplicators.

Other new appointees include Donald Ross, Transcommunications, Inc., who heads the committee of Videocassette/Cartridge Duplicators and Manufacturers, and Irving Stimler, Optronics Libraries, heading the committee on Videocassette/Cartridge Film Producers and Copyright Owners.

The committee on Definition of Warranty is headed by Joseph Kazimer of Bell & Howell; while Ron Solovitz of The Rittenhouse Corp., heads the committee on Ethics in Advertising.

FORE Renews Pledge to Continue to Help NATRA

By RADCLIFFE JOE

HOLLYWOOD — The Fraternity of Recording Executives has renewed its pledge of support to its parent organization, the National Association of Television and Radio Announcers.

In a letter to NATRA's executive secretary, Lucky Cordell, FORE's interim chairman, Aki Aleong, said, "NATRA has helped us immeasurably by focusing on the total problems of our interrelated industry."

"It has motivated constructive thought as to the responsibilities of the black man in our business. It has also brought us dignity and some measure of success through pressures brought both directly and indirectly on record companies through continuing dialog."

He added, "We at FORE are aware of the tremendous obstacles that prevail in the broadcasting industry, and especially those problems pertinent to black broadcasters. We would, therefore, like to reiterate our undying support to NATRA."

Aleong continued, "We at FORE are aware that in order to champion our growth we must dedicate our time, our emotions and our energies toward obtaining a posture secure and successful enough to withstand and absorb problems and remove roadblocks."

The FORE executive sees his organization developing into a center to disseminate information to help the underprivileged, and to promote better

understanding and the exchange of useful ideas.

He also sees it as a center to help in the dialog between the super manufacturers, and in understanding the needs of its young unfortunates; as well as acknowledge its responsibilities to minority-owned businesses.

Aleong continued, "We would also like to establish FORE as an entity that would challenge our members to a calibre of professionalism hitherto unknown in our industry, and attain the economic equality for our less fortunate brothers and sisters by working within the concepts and guidelines outlined by the Federal Government for business integration."

Market Quotations

As of Closing, Thursday, October 28, 1970

NAME	1970		Week's Vol. in 100's	Week's High		Week's Low		Net Change
	High	Low		High	Low	Close	Change	
Admiral	14 7/8	6 1/2	86	8 1/2	8	8	- 1/8	
ABC	39 1/4	19 3/8	240	26	23 3/4	23 3/4	- 2	
American Auto. Vend.	11	5 1/8	10	6 3/4	6 1/4	6 1/4	- 3/4	
Ampex	48 1/2	12 1/2	1163	18	15 3/4	17 3/8	+ 1/8	
Automatic Radio	27 1/2	5 1/4	96	9 7/8	9 1/8	9 3/8	- 1/4	
ARA	118	76 1/8	173	112 1/2	108	111	+ 3	
Avnet	13 3/8	6 1/8	231	7 3/8	7 1/8	7 1/8	- 3/8	
Capitol Ind.	53 1/2	14 1/2	165	17 1/2	16	16 1/4	- 1/8	
CBS	49 7/8	24 1/2	909	29 1/2	28	28 1/8	- 1 1/8	
Cartron	18 1/4	6 1/8	193	7	6 1/4	6 3/4	+ 1/8	
Columbia Pictures	31 1/2	8 3/4	404	12 1/4	10 3/4	10 7/8	- 1/2	
Craig Corp.	15 1/8	4 3/8	52	6 3/4	6	6 1/2	Unch.	
Creative Management	14 3/4	4 1/2	196	14 1/4	13	13 3/8	+ 3/8	
Disney, Walt	158	89 3/4	334	122 1/2	117 1/8	120	+ 3 3/8	
EMI	7 3/8	3 3/4	251	4 1/4	3 3/8	3 3/8	- 1/4	
General Electric	85 7/8	60 1/4	1543	87 3/8	85 1/8	85 7/8	+ 3/4	
Gulf & Westren	20 3/4	9 1/2	677	17	16	16 1/8	+ 1/8	
Hammond Corp.	16 3/8	7 1/4	141	8 7/8	8 1/4	8 1/4	- 1/2	
Handleman	47 3/8	19 3/4	439	29 3/8	28	29 3/8	+ 3/8	
Harvey Group	12 3/4	3	16	5 1/2	5 1/8	5 1/8	- 3/8	
ITT	60 1/8	30 1/2	1634	43 3/8	42 3/8	43 1/4	- 3/4	
Interstate United	15 3/4	4 3/4	218	8 1/8	7 7/8	8	Unch.	
Kinney Services	36	20 7/8	410	29	28 1/8	28 3/8	Unch.	
Macke	19	8	39	9 1/2	9	9 1/8	Unch.	
MCA	25 3/4	12 1/8	136	21 3/4	20	20 3/4	- 1/4	
MGM	29 1/8	12 1/8	99	16	14 1/2	14 3/4	Unch.	
Metromedia	21	9 3/4	214	16 3/4	15 3/8	16 1/8	- 3/8	
3M	114 3/4	71	1725	89 3/4	86 1/8	88 1/8	- 1	
Motorola	70 7/8	31	600	48 7/8	46 1/4	47 3/8	+ 1 1/8	
No. Amer. Philips	54 3/4	18	241	23 3/4	21	21 3/4	- 1 3/8	
Pickwick Internat.	54 3/4	12	167	34	33	34	+ 1/4	
RCA	34 3/4	12	1062	23 3/8	22 3/4	22 3/4	- 1	
Servmat	31 3/4	12	251	23 3/4	22 3/4	22 3/4	- 1/4	
Superscope	40 3/8	8	131	14 3/8	12 1/2	13 1/2	- 3/8	
Telex	25 7/8	9 1/8	10346	23 1/2	21 1/8	22 1/4	+ 3/8	
Tenna Corp.	20 3/4	3 3/8	256	9 3/8	8 1/8	8 1/2	- 3/8	
Transamerica	26 3/4	11 3/8	2356	13 1/4	12 1/4	12 5/8	- 7/8	
Transcontinental	24 1/2	4 1/2	514	7 1/4	6 3/4	6 7/8	Unch.	
Triangle	17 1/4	10 3/8	41	15 1/4	14 1/4	14 1/4	- 1/2	
20th Century-Fox	20 1/2	6	565	9 3/8	7 3/4	8 1/2	- 3/8	
Vendo	17 1/8	10	36	12 3/8	12 1/8	12 1/8	- 3/8	
Viewlex	25 3/8	5	446	10 3/8	9	9 1/8	- 3/8	
Wurlitzer	17	7 7/8	14	8 1/2	8 1/8	8 1/4	+ 1/4	
Zenith	37 3/4	22 1/4	314	32	30 7/8	31 3/4	Unch.	

As of Closing, Thursday, October 28, 1970

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

*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.

Col 'Yuletide' Promo

• Continued from page 3

campaign. Major window displays of gift albums, Christmas albums, and best-sellers and advertising layouts of all sizes are available to record and department stores. In addition, a complete audio-visual presentation of the Columbia Christmas advertising / merchandising campaign in its entirety has already been sent to the field and shown at all regional meetings. In some areas, a sample Columbia Christmas bus transported the dealers to the meetings.

Dickson, TV Firm Arm

• Continued from page 4

Dickson's plans call for the formation of a regional sales and promotion force as well as the formation of a distribution network of independent distributors around the country.

Manning will headquarter at Dickson Production's New York offices 140 East 56th St.

For the Finest in
DIAMONDS the Best in
WATCHES it's

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PRESENT THIS AD FOR A SPECIAL PRICE.

Partridge LP Sales Hit Over 200,000

NEW YORK—A typographical error in last week's Billboard reported the sales of Bell Records' "I Think I Love You" by the Partridge Family at 13,000 copies instead of at 130,000 copies. The album, according to Irv Biegel, Bell's vice president and general manager, is now over the 200,000-copy mark. The album hit No. 19 with a star on Billboard's Top LP's chart this week.

At Videodisk Unveiling

The new videodisk system, developed jointly by British Decca and AEG Telefunken of West Germany, which made its official debut at the Pierre Hotel, Oct. 19, was attended by capacity crowds, demonstrated the feasibility and overall economics of a disk system of home entertainment video over other tape and film systems also in various stages of development.

The system, which is expected to be on the European market in black and white within two years, with color players available shortly thereafter, utilizes a plastic foil disk and is constructed along a similar concept as the phonograph player.

The New York screening was hosted by London Records.



MOVIE MOGUL Jack L. Warner (second from left) and Leo Hofburg, London Records special projects director (second from right), and two of their colleagues.



JOAN SUTHERLAND, London Records artist, is flanked by Herr Dickopp (left) of AEG Telefunken, and Herr Redlich, Teldec, co-inventors of the system.



A TELEFUNKEN engineer was flown into New York especially for the presentation. He demonstrates the unit.

Some of the most respected people in jazz, rock, R&B and Latin music have formed a dream group.



Unlike most fusion groups (composed of rock musicians who have decided to incorporate some jazz or blues into their music), Dreams is the real thing.

The Brecker brothers are true jazz musicians. **Randy Brecker**, trumpet, (best-known as an original member of Blood, Sweat & Tears) played with Horace Silver and Art Blakey and won honors in last year's *Downbeat* and *Jazz & Pop Critic's Polls*. **Mike Brecker**, sax, is "one of the best young tenor saxophonists anywhere, jazz or rock or otherwise" according to Don Heckman in the *Village Voice*.

Barry Rogers, trombone, is well known in Latin music circles. Barry pioneered the use of the trombone in Latin arrangements.

Bill Cobham Jr., drums, has played with various R&B and jazz groups. Including James Brown, Sam and Dave, numerous Motown groups, Miles Davis and Horace Silver.

Doug Lubahn, bass, was the leader of Clear Light and has shown up on a number of albums by The Doors.

Jeff Kent, organist/guitarist, is a rock/folk/blues songwriter. He and Doug compose the material for Dreams. And lead singer **Eddie Vernon** was formerly with New York's Children of God.

If Dreams' music gets ordinary people as excited as it has gotten fellow musicians, and jazz/rock critics, it should become a very important group in months to come.



Introducing Dreams on Columbia Records®

Trade Gets R'n'R (eligion)

• Continued from page 1

melodic rock beat. Singleton also recently issued an album of Jesus Rock featuring the U.S. Apple Corps. Bergen White also has a record called "Spread the Word." And a single by the Sweet Revival is titled "Will the Real Jesus Please Stand Up." "I think Jesus Rock is a trend," Singleton said. "Too many records are happening in that view to be accidental. Perhaps the kids are going into that aspect as a counter move against drugs . . . a putdown on the whole drug scene to show that drugs are passe."

Among current records on the chart which are strongly religious are "God, Love and Rock & Roll" by Teagarden & Van Winkle on Westbound Records and "Spirit in the Sky" by Dorothy Morrison on Bud-dah.

The Band's Capitol Records LP "Stage Fright" has a cut called "Daniel and the Sacred Harp," a song written around a religious theme. Canaan Music is the publisher. The Byrds album "Ballad of Easy Rider," on Columbia Records, has "Jesus Is Just Alright."

Apple Records has just released "The Whale," featuring John Tavener. This is a fantasy

based on Jonah and the whale. Both Word Records and Heart Warming Records have been devoting considerable emphasis to the youth market the past couple of years, but a large majority of these albums are more folk-oriented than rock-oriented. Ray Hildrebrand, once a major rock act, has been involved in the religious music field.

Undoubtedly, the "Jesus Christ Superstar" package on Decca Records is the most expansive example of the movement. Jack Loetz, executive vice president of MCA Records, Dick Broderick, vice president of MCA International, and Tony Martell, vice president of mar-

keting and creative services for MCA, unveiled the package in New York at St. Peter's Church on Oct. 27. The presentation, attended by priests and ministers as well as members of the press, executives from other record companies, and teenagers, showed slides showing Christ and lines of the libretto. The LP set is a rock opera about the period leading up to and on the crucifixion of Jesus. Performing are members, past and present, of Deep Purple, Joc Cocker's Grease Band, Lord Sutch, Aynsley Dunbar Retaliation, the Big Three, Juicy Lucy, Quatermass, Merseybeats, Gracious, Plastic Penny and Nucleus.

K101 Gets FCC's OK for First Solo Quad Radio Test

• Continued from page 1

in radio section on Quad 8 for commercials.)

Station owner James Gabbert received the FCC's approval within 60 days after filing his petition. The station will get into music programming by launching a series of test tones between midnight and 6 a.m.

K101-FM is working with a

system developed by Lou Dorren, a San Mateo inventor, which adds a second subcarrier carrying two channels to the FM signal.

Dorren's system uses a decoder in the listener's home to receive the 4-channel program. The system is fully compatible with FM multiplex broadcasting, so that a monaural listener receives the sums of the four channels; the two channel listener gets the sum of the two left and two right channels and the quad listener gets all four channels if he has the adapter.

Gabbert calls the 4-channel broadcasts "quadracasts." He has spent \$15,000 to buy Ampex tape players and has built a quad studio for eventual 4-channel programming once the FCC establishes a standard and commercial stations can begin beaming 4-channel programs.

Once Gabbert tests out Dorren's system, he plans to petition the FCC for approval. When he does begin some limited music programming within the next week, he will place quad receivers in some high fidelity stores in the Bay Area. The station has 50 such receivers manufactured by Mikado, a Japanese firm, whose owner lives in this area.

Dorren's invention is a black box which hooks into the transmitter. K101-FM's 24-hour power is 125 kilowatts and the station's signal reaches a 100-mile radius, according to its owner.

Gabbert said he has a "six foot" high inventory of half-inch 4-channel master tapes which he has been collecting from record companies. The bulk of the music is in the rock idiom. The station is called a "contemporary middle of the road" by Gabbert, who has been pushing quadracasting.

The station is promoting its 4-channel activity by running a bumper sticker contest in which the prize is a \$1,700 system consisting of a Sony 4-channel tape recorder, four Scott speakers and a Scott 4-channel amplifier.

K101-FM collaborates on Thursday (5) with channel 5 (KPIX) in a 90-minute quad broadcast featuring Linda Ronstadt and the Chambers Brothers. On Thursday (12) it teams with KRON-FM in a two-hour 4-channel broadcast using tapes from Mobile Fidelity, Mercury, Paramount, Columbia and RCA Records.

Col Club, FTC Near Accord

• Continued from page 1

tention that club selling is a separate submarket and could be studied per se, rather than within the context of the total industry, thus limiting the extent of the statistics required, if hearings were held.

As of now, FTC attorney Joseph Rutberg, who is in charge of the ever-changing and apparently everlasting club case, says the case could go either way. The full commission could agree with the staff proposals for a new order replacing the 1967 directive that would have permitted sales of outside labels but ended the Columbia Club's exclusivity licensing. Or, the commission can decide that hearings and newer statistics are necessary.

Technically, since the 1967 FTC order was remanded to the commission by the Appeals Court, and the remand was upheld by the Supreme Court, the case would be starting afresh in "trial" status within the FTC (Billboard, July 12, 1969). But procedure permits the FTC staff and Club attorneys to work out a new agreement and present it to the five commission members for tentative approval, by-passing the hearing process.

If the commission does tentatively approve the agreement, it will take the case out of trial status and publish the terms of the new agreement. Interested parties would have 30 days to submit comment. At that point, the commission would finally decide on the basis of all it has learned, whether to accept the new agreement, or put the case through full hearing procedure.

New personalities on the Federal Trade Commission will have a bearing on these decisions. The present chairman, Miles W. Kirkpatrick, before his recent appointment, publicly trounced the FTC's slowness and ineptness in an ABA report to the President in 1969. One of the horrible examples cited in the report was the 10 year old Columbia Record Club case.

Former FTC chairman Paul Rand Dixon, now a member of the commission, has probably not changed his mind about the order he wrote in 1967, based on the 1962 complaint, which in turn was largely founded on 1960 industry statistics. The order overturned a hearing examiner's 1964 recommendation to dismiss the club case. Brand new FTC member David S. Dennison, formerly a practicing attorney in Washington, will have to study up on the case.

Of the original 1967 FTC order, the Appeals court upheld only the section which ended any fixing of royalty for

artists distributed through the Club. The court majority said it agreed with the FTC's concern over possible restriction of club competition, by the exclusive licensing practices, but felt that "the commission has failed sufficiently to examine the market structure," which appeared to have undergone considerable changes since 1960.

Whether the current consideration by the commission will take in the peculiar role of the Record Club of America, in the situation, remains to be seen. The RCOA tried to intervene in the Columbia-FTC contest, but both commission and Columbia attorneys agreed to deny intervention by RCOA in its Feb. 1967 appeal. RCOA claimed competitive damage as a result of Columbia's club practices.

Ironically, in Columbia's court appeal, it said the informal RCOA claims to FTC attorneys that it "may have been fourth or even third" in competitive rank, should have been taken into account when FTC considered the competitive picture on which its order was based. The Record Club of America has brought suit against Columbia Club and others, and against Capitol Records Club, for alleged anti-competitive practices.

As a final irony in the club case, Columbia learned of the informal 1964 or 1965 conversations by an RCOA spokesman with FTC attorneys, in a trial disposition taken in the course of RCOA's suit against the Columbia Club itself.

'Squeezed' Cos Hire Aides

• Continued from page 1

them out of the profit squeeze.

Si Mael, senior partner in Si Mael Associates, management consulting firm servicing the record business, said some of the reasons for this profit squeeze in the face of rising sales are: (1) Cost pressures exerted by an inflationary economy, and (2) Failure to maintain a balance between creative freedom and creative costs, and among marketing and operating freedom and operating costs. "There is a need now," said Mael, "more than ever, for improving the 'hit' percentage and for achieving the maximum market potential for product."

Cost Effectiveness

Mael's consultation, which he offers on a fee basis to the companies, is based on "cost effectiveness" in the recording operations. Mael said that the

attempt must be made to achieve "cost effectiveness" without sacrificing creativity which is the essential part of the recording business.

Mael also noted that distributors and racks are faced with the problem of maintaining a balance between inventory levels and inventory turnover consistent with giving fair exposure to new and developing artists as well as established artists and catalog.

As far as management consultation goes, Mael said that each company is a different entity and must seek the answers to its particular problems. It has gotten so, he added, that record companies are asking the independent consultant, who is a specialist in the record industry, to provide objective, informed relevant, uninhibited advice and assistance to management.

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Farrell Into Animated TV

NEW YORK — The Wes Farrell Organization will produce an animated musical television series conceived and developed for TV by Harvey Ehrlich, commercial artist and designer; Steve Bedell, vice-president of the Farrell complex, and Wes Farrell. Story lines for 11 shows and the presentation have already been completed, and initial talks with networks and sponsors have also begun.

The focal point of the series is a five-man rock group who will perform live and travel through the mythical "Underland," setting of the series through animation.

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Auto Tape Player Battle Is Heating Up

8-Track: Riding High— Is Sparked by Quad 8

LOS ANGELES—Stereo 8 is riding herd over cassettes in the auto market.

While cassette players for autos continue to draw closer (see related story), much of the talk in auto circles revolves around stereo 8.

RCA and Motorola combined to blunt the cassette sting recently by offering auto manufacturers a new generation of 8-track equipment: 4-channel stereo 8. (Quad 8).

Enhancing 8-track's hold on the auto market are new, ultra compact, space saving auto mini models from Cartape, Belair, Lear Jet, Tenna, Craig, Automatic Radio, among many others.

Along with mini models and quad 8, Boman Astrosonics has announced what appears to be the first 8-track unit specifically for automotive use that will record as well as reproduce the cartridges. Though the BM-2900 is equipped with two mike inputs, most recording in the car presumably would use the built-in FM tuner as the program source.

More 8-track units are being introduced with built-in FM stereo, like Craig's 3119, Lear Jet's A-130, Tenna's TC-83MPX and Belair's entire auto line.

Other Models

Also, Craig's 3123 is an example of an 8-track car player which includes a lock-in theft proof mounting. Hitachi, Lear Jet and Muntz are marketing models with a mounting that allows the driver to remove a player from the dash when not in use.

Although Detroit is flirting with cassettes, the target is convenience. And the auto manufacturers admit 8-track is convenient.

"Also, the 8-track system has the proven reliability and ease of operation that is essential in the extremely demanding automotive environment," explains Oscar Kusisto, vice president and general manager of Motorola's automotive products division.

A point in 8-track's favor, it seems, is the problem retailers are facing in the cassette after-market. According to reports, cassette units sold in the after-market have experienced a very high failure rate. "The (installation) problem is causing customers to switch back to 8-track," said one retailer. "People want quality and no equipment failure. Right now, cassette falls short in both categories."

Another retailer said, "Cassettes are behind 8-track because of problems in machine construction. There's just more mechanical problems with them (cassettes)."

After all is said, though, it may be quad 8 that gives pep to auto sales.

According to Kusisto, "Detroit already has acknowledged and accepted quad 8 for use as factory installed equipment." In short, quad 8 is second generation stereo 8, while cassette is just now beginning to achieve

acceptance by several—not all—decision makers in Detroit.

Aiding the stereo 8 cause is the fact that prices of 8-track equipment is dropping, while cassette units with the reverse capability is more expensive.

Today, many retailers are using stereo 8 auto units as leaders, offering players as little as \$25.95 and step-up models at \$29.95. When faced with equal pricing, said a retailer, consumers favor stereo 8, "because of fewer quality and fidelity problems."

But just when automotive manufacturers were looking more eagerly at cassette units, out pops quad 8 and its "surround sound."

Fully compatible with existing 8-track cartridges, quad 8 will be offered as a factory or dealer installed option in 1972 or 1973 models, said Kusisto. "Home players and hang-on automotive units will be available late this year," he said.

RCA plans to have two 4-channel, 8-track units in its home product line late this year, including a promotional model with two external speakers and two internal speakers at \$199.95, and a step-up version with four external speakers at under \$250.

There is a quadrasonic (8-track) boom beginning, and stereo 8 manufacturers are convinced it will break in the automotive market.

Strike Hurts Auto Units

LOS ANGELES—Manufacturers of auto tape players, particularly 8-track, have counted on brisk business from Detroit to keep its ledger in black ink.

But equipment sales, both at factory installed and after-market levels, have dipped.

In large measure, of course, the slump is directly traceable to the strike at General Motors. As the strike drags through its second month, it's becoming clear that the shutdown is having ripple effects on the tape industry.

Consequently, 8-track, king-of-the-road, and cassette, pretender to the throne, are bothered both economically and psychologically by the idleness at GM, the nation's largest manufacturer.

For cassettes, it means delay in putting the figuration over in a market it desperately needs to crack. For 8-track, it means a decided dip in sales.

Before the strike, which could easily continue through December (because of certain holiday benefits gained by union members), predicted 8-track figures amounted to this:

Retailer and factory installations of 8-track tape players will be about 500,000 units, according to Motorola. An additional 2.8 million units will be sold in the aftermarket. This compares with about 425,000 to 450,000 in the OEM last

(Continued on page 16)

Cassette: Seen Ready To Offer a Challenge

LOS ANGELES—The Cassette seems ready to challenge 8-track's domination on the latter's own grounds—the automotive market.

Many manufacturers who have specialized in car players are beginning to produce cassette units or compatible cartridge/cassette players. (Aiwa's TP-1028 and Cartape's CT-9800 offer a cassette adapter for 8-track players. Both include an automatic reverse cassette operation and provide continuous listening in either 8-track or the cassette mode of operation.)

One development in cassette equipment that may help to increase its use in autos is the Staar system. A slot-loading cassette player easily can be operated with one hand while driving a car with the other.

Another is stereo automatic reverse cassette players (Bell & Howell's 3700, Toshiba's TC-412, Cartape's CT-9000, Tenna's TC-300-C, among others) specifically designed for installation in an automobile.

Cassette Accepted

Considering the ever-growing number of automatic reverse players, and a new breed of combination auto FM stereo radio and cassette player in one package, it is easy to see why Detroit (Chrysler) finally has accepted cassette as a factory installed option item. There also is a proliferation of add-on units for

either dashboard or floor mounting.

The practical use of compact combination units (recorder with radio) is undeniable, since dashboard space is so valuable, and two specialized functions in a single unit is growing at a rapid pace for auto use.

(Many car cassette players include a monaural record function providing an extra function not found on many 8-track equipment units.)

Also enhancing cassettes image in autos are "plug in" players, thus allowing a motorist to pull the unit out of the dash and take it indoors in order to get double-duty from his prerecorded cassette music collection.

4-Fold Advantage

The advantage of auto cassette over 8-track is fourfold: compactness, rewind and fast forward, recording capability and automatic reverse. "The green light from Detroit," said one source, "doesn't mean the demise of 8-track, nor does it mean an 8-track sales dip. It just puts cassettes in the driver's seat."

Detroit is preparing to offer consumers a two-configuration front, but cassette manufacturers have to convince retailers (in the after-market) that their equipment can be sold.

Most retailers believe that cassettes are more for the home, while stereo 8 is definitely for the auto. The price trend in 8-track auto equipment, too, is going down, closer to cassette models.

"When faced with equal pricing," said one retailer, "consumers favor 8-track because of fewer quality and fidelity problems."

Others contend that the record feature in cassette auto equipment is a negative feature. "Who wants to record music in the car? The fidelity is bad enough in cassette equipment under ideal recording circumstances, but what happens during less than ideal conditions—like in a car," said the retailer.

A spokesman for Chrysler said:

"In no way is 8-track on the way out, or even phasing out. We merely see two markets."

After-Market

The after-market for cassette has been disappointing, although suppliers believe that will change now that Detroit has accepted the configuration at factory level.

Some retailers are grappling with a cassette problem as regards to auto equipment: malfunctioning units.

They say auto cassettes face this roadblock: tape spewing out or getting fouled up in the machine, or machines that are not grabbing the tape properly.

The problem has been brought to the attention of manufacturers but to no—or little—avail. "The problem covers all brands but is worse in some than in others," said a buyer for a major discount chain.

Cassette manufacturers are preparing to crash into the auto business in a big way, but they're still playing catch-up to 8-track.

MGM Renews Deal With Ampex —Signs Foreign, Canada Pacts

LOS ANGELES—MGM has renewed its tape duplicating and marketing contract with Ampex in the U.S. and negotiated new arrangements in Europe, the Far East and Canada.

The contract with Ampex is retroactive from July 1, 1970 and concludes Dec. 31, 1971. It covers 18 months (with no option periods) and gives MGM about \$3 million.

Ampex will duplicate all configurations — 8-track cassette, reel-to-reel and 4-track — but will emphasize the two more

popular concepts: stereo 8 and cassette. It will cherry-pick product in 4-track and only duplicate reel repertoire when it lends itself to commercial marketing.

"We gave up our tape independence for a bottom line tape guarantee," said Mike Curb, president of MGM. Although MGM's tape relationship with Ampex is not new, Curb said the "contract has been completely restructured and rewritten."

MGM's contract with Ampex

gives the label tape exposure in avenues not usually covered by music distributors: photo stores, specialty markets, etc.

In Europe, MGM has signed a \$3 million three-year contract with Philips/Deutsche Grammophon (DGG) to distribute product in Europe, except in Italy and England.

Polydor will distribute MGM's tape line in the U.K., Ricordi has the product in Italy, the Philippines and Moreco, Nippon Gramophone in Japan, and Quality in Canada.

The Ampex and other tape deals also enhances MGM's financial posture. The record division's fourth quarter of the current fiscal year went into the black for the first time in three years.

Tape represents between 20 and 25 percent of MGM's sales last year, according to Curb.

The renewed agreement with Ampex alters MGM's original plan to solo on tape. Curb had planned to maintain an independent tape operation. (Billboard, May 2, 1970.)

Curb said two things changed his view on an independent tape operation: marketing and money.

"They have proved they can sell more tape than any other company," he said, "and the bottom line (money) guarantee is very important, obviously."

Ampex Researching Consumer Needs

CHICAGO — Ampex's consumer equipment division is intensifying its efforts to probe consumer needs as part of its stepped-up dealer support program. Additionally, the firm has introduced the first combination tape recorder head cleaner and demagnetizer that does not require abrasive tape or electrical hook-up.

Ampex district managers are going into the homes of consumers who have recently purchased a tape recorder. The mission, according to Lawrence Pugh, division marketing man-

ager, is an "in-home followup designed to be helpful to both the consumer and the company."

The company seeks to learn the consumer's impressions and ideas as to product, service and equipment use patterns. Ampex's man answers any questions, gives the user a prerecorded entertainment tape and offers to demonstrate the equipment.

A questionnaire is sent directly to division headquarters here. The survey is being conducted among a cross section of tape recorder users, but plans call for

(Continued on page 16)

HIS NEW SINGLE

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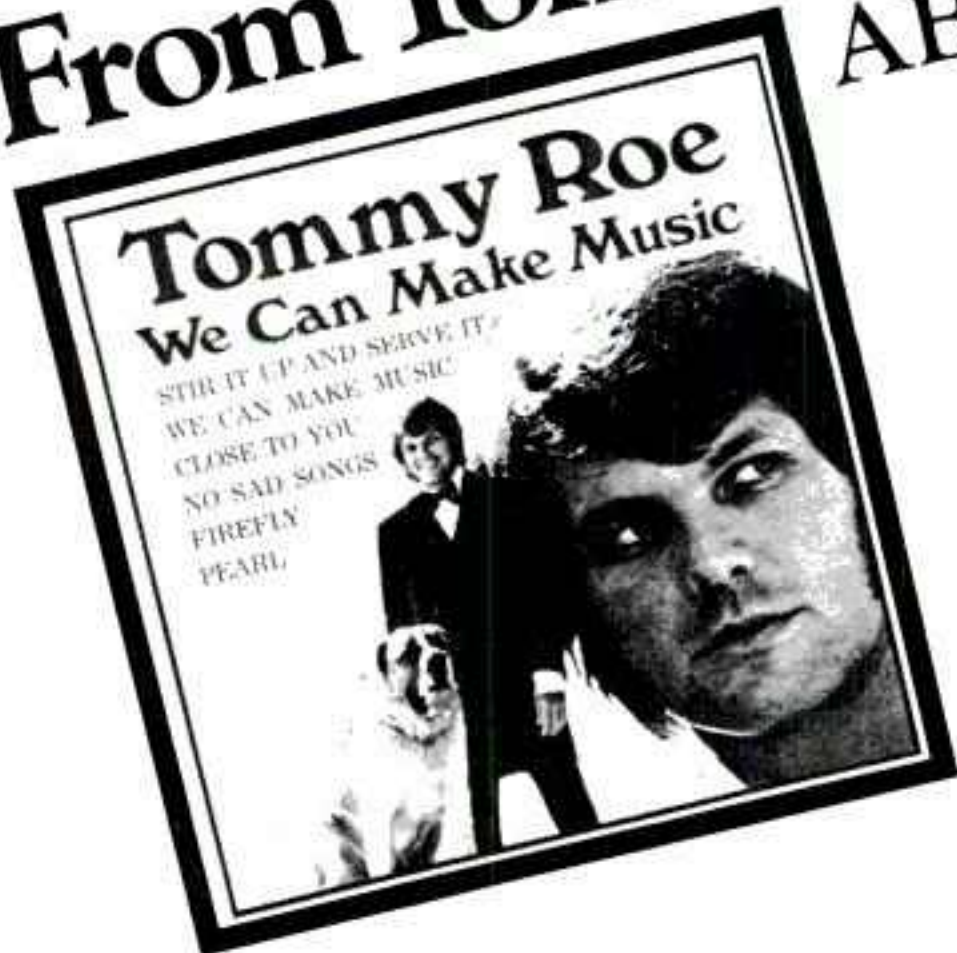
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On ABC/Dunhill Records

ABC/DUNHILL RECORDS



*From Tommy's New Album
ABCS-714



Infonics, Bible Voice Agreement In Distribution Rights Contract

VAN NUYS, Calif.—Infonics Duplicators and Bible Voice, Inc., have entered into an agreement giving Bible Voice exclusive distribution rights to the entire Infonics tape duplicator line on the international religious market.

In signing the agreement for Bible Voice, president George Otis said expansion of the ministry will in future depend heavily on the miracle of magnetic tape.

He added, "The worldwide renaissance of religious interest and instruction is immeasurably aided by the cassette. Great sermons can now be recorded, duplicated and communicated to hundreds and thousands of people.

"Missionaries can spread the word, even in remote areas, through the use of inexpensive battery powered cassette players."

In a special offer to its far-flung customers, Bible Voice is offering a discount price of \$350 off net wholesale prices of the entire Infonics cassette duplicator line, and \$250 off the net wholesale price on each reel-to-reel duplicator or slave.

In its expanding activities in the magnetic tape field, Bible Voice is also offering the entire New Testament of the Bible on cassette, 8-track cartridges and reel-to-reel tapes. The complete book on 15 80-minute cassettes is available at \$124.95 list price. The cassettes can also

be bought individually at \$8.95 each.

Other religious tapes available in various configurations include the complete books of Psalms and Proverbs, Bible Studies with Drs. Billy Graham and Gene

Scott, Selected Readings from the New Testament, narrated by Cliff Barrows, and a catalog of sacred music that includes artists like Pat Boone, Paul Mickelson, and the London Orchestra.

Dolphin Negotiating for Release of Films in CTV

NEW YORK—Dolphin Productions is negotiating with major companies in the cartridge TV race for the release of a number of its films in the CTV format.

The two initial titles the company hopes to release are "The Bermuda Race"—a half-hour sports/action portrait of the Newport to Bermuda blue chip classic; and "Out Island Regatta" a half-hour record of an annual regatta open to the inter-island schooners and fishing craft of the out islands of the Bahamas. Both films were produced and directed by Allan Stanley, president of Dolphin.

Dolphin, a division of Com-

puter Image Corp., is a leading producer of television commercials, and industrial and educational films. The company also produces computer generated animation on films.

Stanley plans to combine computer generated animation with live action in the production of additional films for the home cartridge TV market.

CGH Records Formed in N.Y.

NEW YORK—CGH Recording, Ltd., has been formed in New York. Officers of the new record company include Vernon Huff, president; Willie Gaskins, vice-president; and Thomas Coleman, secretary-treasurer. The company has released its first recording by the Morning Star Gospel Singers to radio stations in key cities. All inquiries will be received at CGH Recording, Ltd., P.O. Box 1173, Radio City Station, New York, N.Y. 10019.

Tele-Cassette Series

LOS ANGELES — Tele-Cassette Enterprises is developing a 12-cassette series on creative stitchery for cartridge TV. The series is being done in conjunction with Gorgia Guback, a teacher.

Cartridge TV

WB Audiovideo Sampler Project

By ELIOT TIEGEL

LOS ANGELES — Warner Bros. Records audio-visual department is preparing an artist sampler film as its first project. The film will initially be made available to television stations and cable TV systems and then will be offered to cartridge TV duplicators.

Van Dyke Parks, the label's director of audio visual services, has designated Tony Newman as the producer for the film, with Hal Halverstadt working on the concept.

All the footage to be shot will center around from seven to 14 acts on the Warners and Reprise labels. "We plan to use draw card names and music which isn't top 30 in nature. It will be music which may lend itself to film and show that sight and sound are natural correspondents."

The project, the first to come out of the new audio-visual department, will be used as a means of running through things new to the record company in terms of technical, artistic and creative areas.

Warner Bros. television sales department will probably handle the sale of the sampler to broadcasters. It is already servicing

TV stations with films from the picture company's vault.

Parks indicated that his main concern will be in the development of programs for cartridge TV through Warner Bros. Records, not just transferring WB Pictures into the home video cartridge field.

The sampler film will be a "well funded project using technicians from the National Assn. of Broadcast Engineers and Technicians (NABET)," Parks said. He will use NABET technicians for two reasons: 1—NABET's fees are around half that charged by the International Alliance of Theatrical Stage Employees (IATSE), and 2—Parks digs the work of NABET people who are involved in film commercials for television.

The IATSE operates many of the behind the camera departments at the picture company. Parks says that IATSE's rigid membership requirements, its present rates, and other attitudes, are holding back the development of original film projects for cartridge TV.

"The IA is not geared to the intimacy associated with record production, where you have a few people who get into the creative aspects of recording. There is too much feather-bedding involved in the film unions."

Parks said that IA fees for technicians turn him off and are not realistic. He feels the union has to evaluate its costs in terms of helping a new industry get going.

And he suggests that the two film unions schedule a meeting to resolve differences in wage criteria. "The unions must come to the record companies who aren't signatories to their contracts and entice us for we represent a potential volume of business in the future."

Independent film companies, and the audio-visual departments of universities, represent two creative areas which, once they get going, will threaten the economic stability of the film craft unions, Parks believes.

IA's costs to gear up a crew for a film are just too expensive, Parks contends. NABET will allow small crews and a maneuverable production staff, which "is the whole ticket."

Parks feels he can make a half-hour film for \$25,000 to \$50,000 that could be a "slick, state of the art commercial for the sale of a record."

If Parks decided to transfer film onto video tape, he can get a half-hour master for \$5,000 from Technicolor's new Vidtronic company. The \$5,000 cost meets with Parks approval because working with video tape saves lots of processing steps and costs. Vidtronic can add optical effects to a video tape for \$15,000.

Parks wants to work with people who "have track records in creating 58 second commercials, which sell people and get their attention when no one wants to pay attention." In this light, (Continued on page 18)

Strike Hurts Auto Units

• Continued from page 14

year and about 2.5 million units sold in the after-market.

Figures at Ampex reveal that sales of all auto player/recorder units will exceed \$180 million this year. Of the \$180 million, cassette will account for 45 percent of auto tape equipment sales by 1971. The report indicates auto tape equipment should hit 3 million units this year, 800,000 of them cassettes, and the 1971 market could stretch to 3.2 million.

All that will change with the GM strike and the softening economy.

Ampex Research

• Continued from page 14

broadening it to an even wider range of purchasers.

Some typical questions: "What features do you like and what features would you add if you could? How is (the recorder) used and what kind of music do you prefer? What do you plan as the main use of your new unit and who uses it?"

The consumer oriented head cleaner and demagnetizer sells for \$4.95. Called the Ampex 220 cleaner/demagnetizer, the unit is merely placed in the recorder and passes by the head in 30 seconds. Pugh recommends use following approximately 30 hours of recording or playback. He points out that build-up of oxide and overly magnetized heads are conditions that can erase or ruin pre-recorded tapes, cause distortion and loss of volume."

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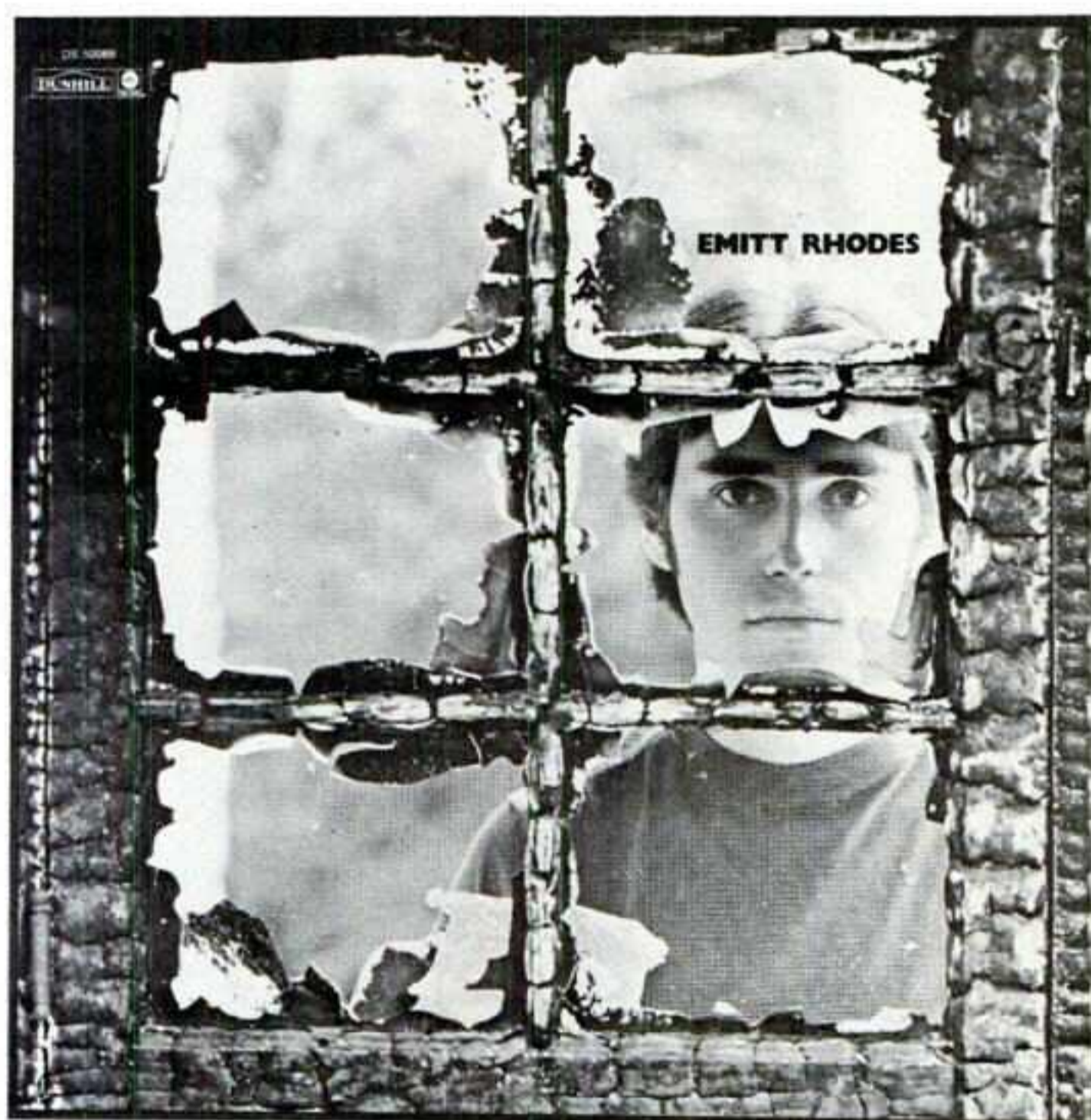
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Premiums Show Long on Exhibits But Falls Short of Buyers

CHICAGO — A shortage of buyers and the burglary of the Ampex and Car Tapes Inc. exhibits failed to discourage the record-tape software and hard-

ware firms at the National Premiums Show (NPS) here. In fact, some feel that the thieves' action only points up the glamour of music and electronics

as premium goods—especially when quantity purchases of name artists on 8-track cartridges were priced as low as \$1.70 per package.

RCA Special Products spokesmen indicated that they are going after the premium business. RCA demonstrated quad-8 in a Motorola-equipped automobile and found buyers enthusiastic about their Mark 8 home player that retails for \$199 because it represents one of the newest items in incentive goods.

MCA Special Markets is also moving aggressively with its rec-

ord bonus jamboree LP's pegged for premium buyers as low as 69 cents in quantities of 50,000-100,000 (a 12 album "double star" series features such artists as Steve Lawrence & Eydie Gorme, Freddy Martin & Sammy Kaye, Roger Williams & Carmen Cavallaro, the Who & Strawberry Alarm Clock, Webb Pierce & Loretta Lynn and other pairings).

MCA was pricing 8-track cartridges and cassettes in 50,000 and over quantities at \$1.85 (a packaged marketing plan delivers LP's at \$1.25 postpaid and tape at \$2.50 direct to the consumer from Pinckneyville, Ill.).

Ampex's premium representative John Lau said items such as the Micro 9 (a portable cassette) and the Micro 42 (for the auto) were excellent "dealer load" premiums. He is setting up 55 premium representatives across the country. Ampex replaced its burglarized goods immediately, but Car Tapes pulled out of the show.

Most exhibitors complained about a shortage of buyers. Selectron International's Jerold Peterson said: "The show is too late in the year and the big stamp company buyers are just not around."

Others mentioned that the earlier New York premiums show in May siphoned off business. The show here in the International Amphitheatre comes too late, they say. This, and the general slow economy kept red-tagged buyers away and some notable exhibitors such as General Electric and Magnavox. A Magnavox representative, in fact, wearing a buyer's tag, was button-holed repeatedly by exhibitors. A Capitol spokesman said his firm didn't exhibit due to an oversight in corporate planning. "It's accidental — we should have been here exhibiting."

An RCA spokesman said his firm's entire software catalog is virtually available to premium companies, with notable exceptions such as Elvis Presley. "The royalty arrangements on Presley would be prohibitive. Maybe an artist such as Jose Feliciano could be available in quantities of 100,000 or more."

He said 8-track cartridges were selling five to one over cassettes. In quantities of 50,000 and over, RCA cartridges were priced as \$1.70 (special variety packages include artists such as Henry Mancini, Ed Ames, Peter Nero, Orchestra '70, Lana Cantrell, Strawberry Street Singers, Al Hirt, Vic Damone, Hugo Montenegro, Floyd Cramer, Marilyn Maye and Arthur Fiedler—the roster on a typical "The Stars Are Swinging" 8-track tape).

Lear Jet also showed but did not demonstrate a 4-channel tape player. Michael Seiler said the firm's compact 8-track player (such as the A 50 at \$59.95 retail) were well accepted. "I'm impressed by the quality of the buyers we saw—the people who came were really important premium buyers," was his typical comment.

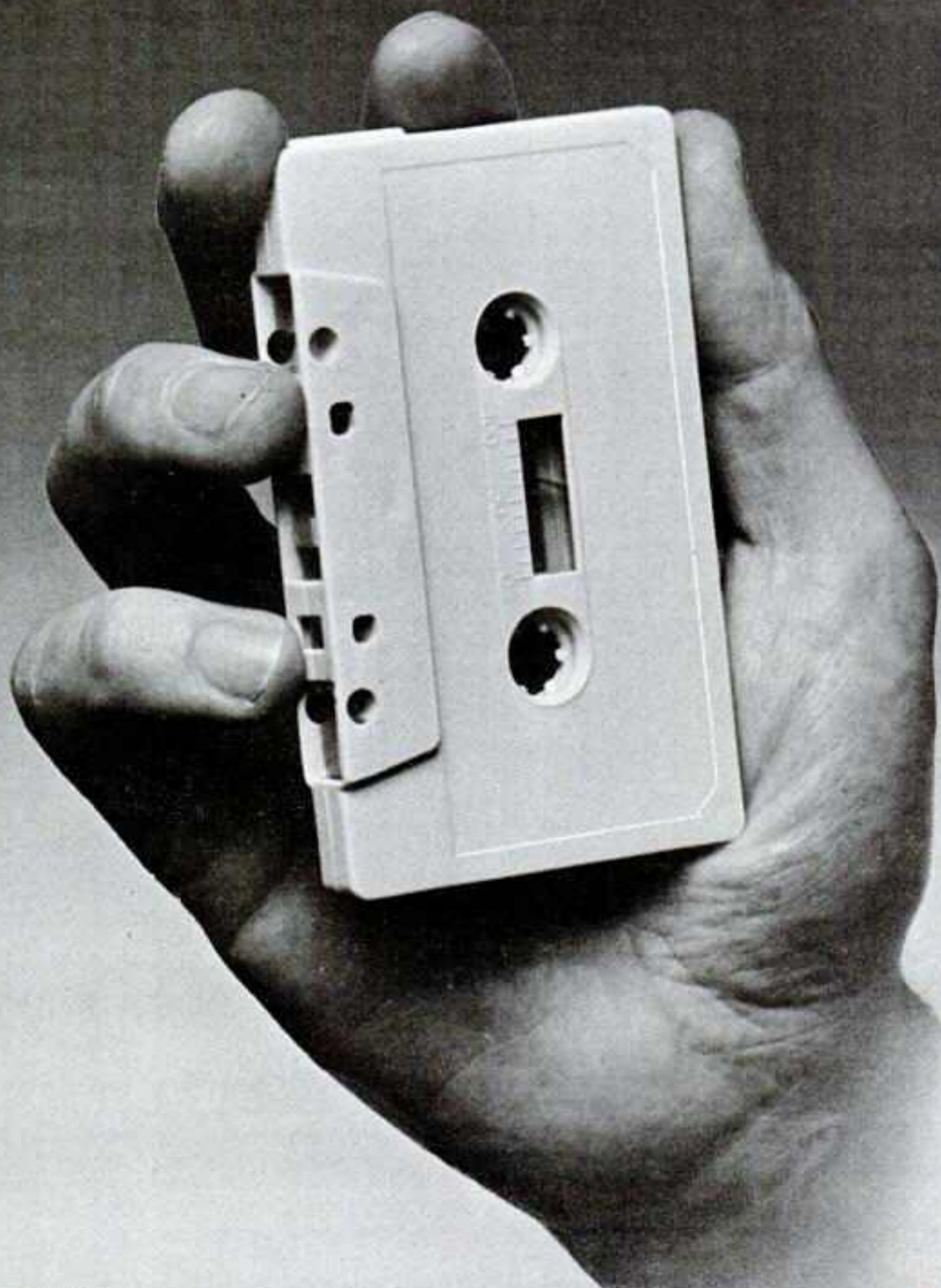
WB Audiovideo

• *Continued from page 16*

Parks, who has written music from commercials, favors NABET.

He feels that Warner Bros. Records has the capability to create and distribute home video cartridges. And he has even suggested to a top corporate official that the record company buy part of the film lot. That idea didn't sit too well.

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CX-888



CX-351

CX-451

CX-811

CX-888

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Adell Int'l Plans Widening Vistas To All Fields of Tape & Music

LODI, Mich.—When Robert Adell talks about turning his 183-foot plant water tower here into the "wildest echo chamber in the world" he's revealing only one of many expansion plans for the year-old tape cartridge firm. Adell International intends to be in every phase of the music-tape business from raw tape manufacturing to artist management to recording studios—or as Adell puts it: "the whole ball of wax."

The 22-year-old firm has been involved in manufacturing automobile components and windshield washer chemicals. But when General Motors approached the Adell to produce budget tape cartridges, Robert and his younger brothers, Frank and Marvin, built a \$1.7 million music complex.

The music facility, encompassing everything necessary for producing cartridges, a modern recording studio and mixing

console, and even disk pressing machines is situated in a sprawling factory the size of five football fields.

See Operation

Detroit automobile factory executives are still dropping by to see the operation. Adell, 45, begins a typical tour by explaining that GM, Chrysler and Ford and other car makers were concerned about the tape cartridge business because it represented the first accessory item the auto

manufacturers had no control over.

"Here was a case of the tail wagging the dog," he said. "They could control the players but the software was another matter so they asked me to start producing quality budget tapes. This is when I put in the \$1,700,000 facility. I even had GM sound engineers design the recording studio."

The confidence of the auto makers is explained by sales manager Irv Cooper, who says of his boss: "He's done business with General Motors for 22 years on the basis of a handshake — no contracts, nothing written, just his word."

Adell admits that it's a little

frustrating to be in a business so different from making dies, plastic forms and chemicals. "I'm learning everyday," he says, admitting that initially too much emphasis was placed on producing country music. "I'll make mistakes but I want to minimize them—whatever I turn out I want it to be a hit—a success."

Adell is surrounding himself with experienced music people such as executive vice-president Bert Loob with 17-years' experience in the music business. Other key men include producer Joe Petito and recording engineer Arnie Rosenberg.

Artist Roster

Petito is bringing along a whole roster of artists: Lonette McKee, Six o'Clock News, Declaration of Independence, Wazoo, Windy Blevens, Jack Campbell, Marty Martell, Joe Mann, Polly Barker, Jimmy Skinner, Billy Rose—primarily rock and country artists but the list will eventually include every kind of artist.

One of the strongest of the artists, Miss McKee, had a soul single that sold 300,000 copies on another label although it received little airplay outside Detroit. Mann's "Blue Skirt Waltz," indicating further Adell product diversity, is happening in Milwaukee, Loob claimed.

Adell doesn't think that the environment here is too artificial for artists but rather that it offers a kind of creative freedom they have never experienced. "We had a group in the recording studio recently when I noticed that a nut had slipped off a cymbal stand. I went into the die shop and came back in a few minutes with a new nut and the kids were just amazed."

He said that mechanically no one will beat Adell. The only part Adell doesn't turn out for cartridges is a pinch roller rubber wheel. Brother Frank is a chemical engineer now into advance designs for plastics molding and Marvin supervised the move of the whole plant from downtown Detroit to this suburb 35-miles away in only 32-hours.

Another 90,000 square feet of space has been allocated for further expansion. These plans include the manufacturing of raw tape, blank cassettes, and more disks.

Although Adell started in tape, he is high on the future of disks. "If I didn't believe in disks I wouldn't have gone to the extra expense of piping, valving and boiler capacity for additional presses," he said.

"And let me add that the audio-video tape will be not on tape but on disks. I think that tape has an awful lot of drawbacks." He talks excitedly about computer printed circuit boards and how computers store data on disk-like drums with the indication that he believes cartridge TV will somehow involve a disk based computer type system about which he isn't revealing further information.

Further expansion of the budget cartridge line beyond 105 present titles depends on the current shakedown in the business and the dumping of regular-price product. Meanwhile, an entire vertical operation is being built here and Adell's people know he is quite serious about using the partially hollow water tower to create echo effects.

Frank, 42, and Marvin, 34, have been watching their brother longer than anyone and both agree it is "just amazing."

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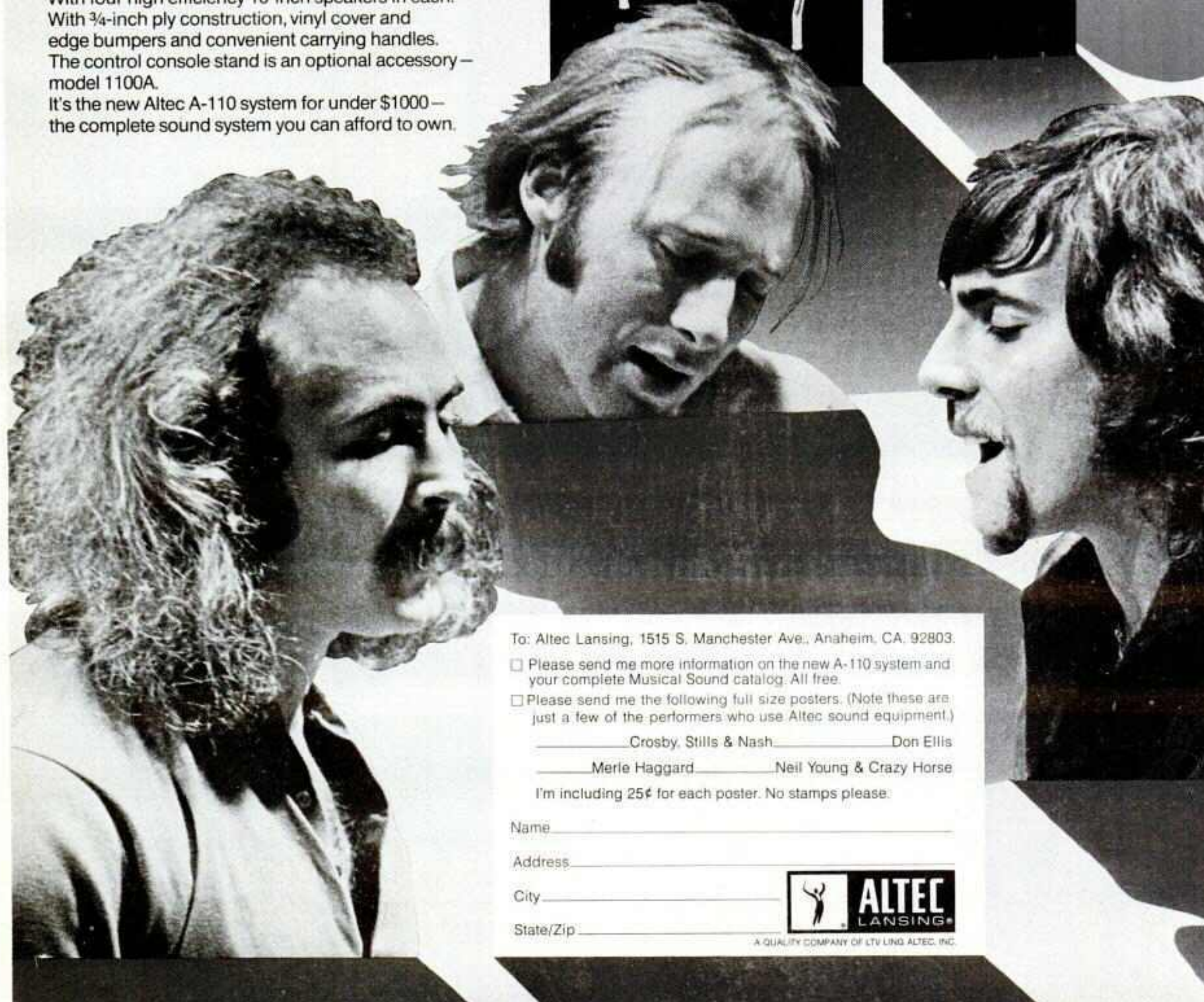
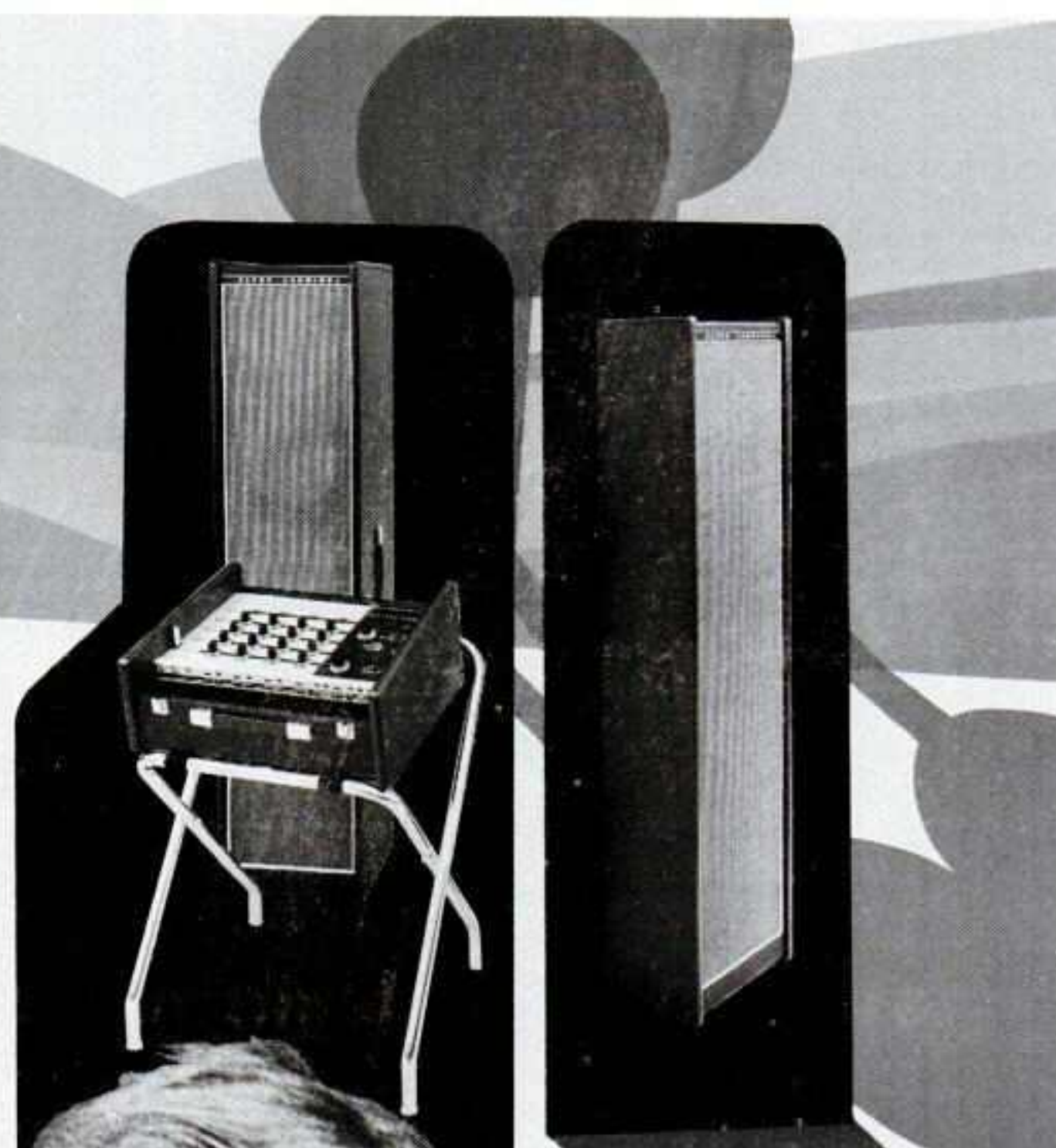
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Tape Happenings

Quatron Corp. is shipping its 8-track tape changers to Telex for installation in Telex consoles, along with a record changer, AM-FM tuner and four speakers. The Quatron changer holds 12 8-track cartridges. . . . **Double Sixteen Co.**, Wheaton, Ill., is producing a circular file called Dosix Cassette Carousel which holds 25 cassettes. The carousels are being manufactured in three styles: brown, grey

and ebony black, the latter available under the Ampex brand. . . . Craig is introducing an 8-track player, Model 3125, featuring an FM stereo radio with pre-set tuning and floor-mounting installation. It retails at \$179.95. . . . **Lear Jet** is offering an inflatable vinyl plane model as a consumer premium to generate interest in its product line. . . . **Wellington Eight Industries**, Trenton, N.J., has opened its 30th store. The latest outlet is in East Brunswick, N.J.

RCA to Spend \$50 million on SelectaVision

LOS ANGELES — RCA will spend \$50 million to produce programming for its cartridge TV concept—SelectaVision.

Tom McDermott, vice president of SelectaVision, said that while RCA will produce its own software, it will not get into a bidding war with other manufacturers to buy films.

SelectaVision will be marketed in 1972 at the mass consumer level at about \$400.

Programming for the playback-only system will encompass sports, music (opera, pop), kiddie, how to and cultural. Motion pictures will be part of the programming schedule, but not until late 1975.

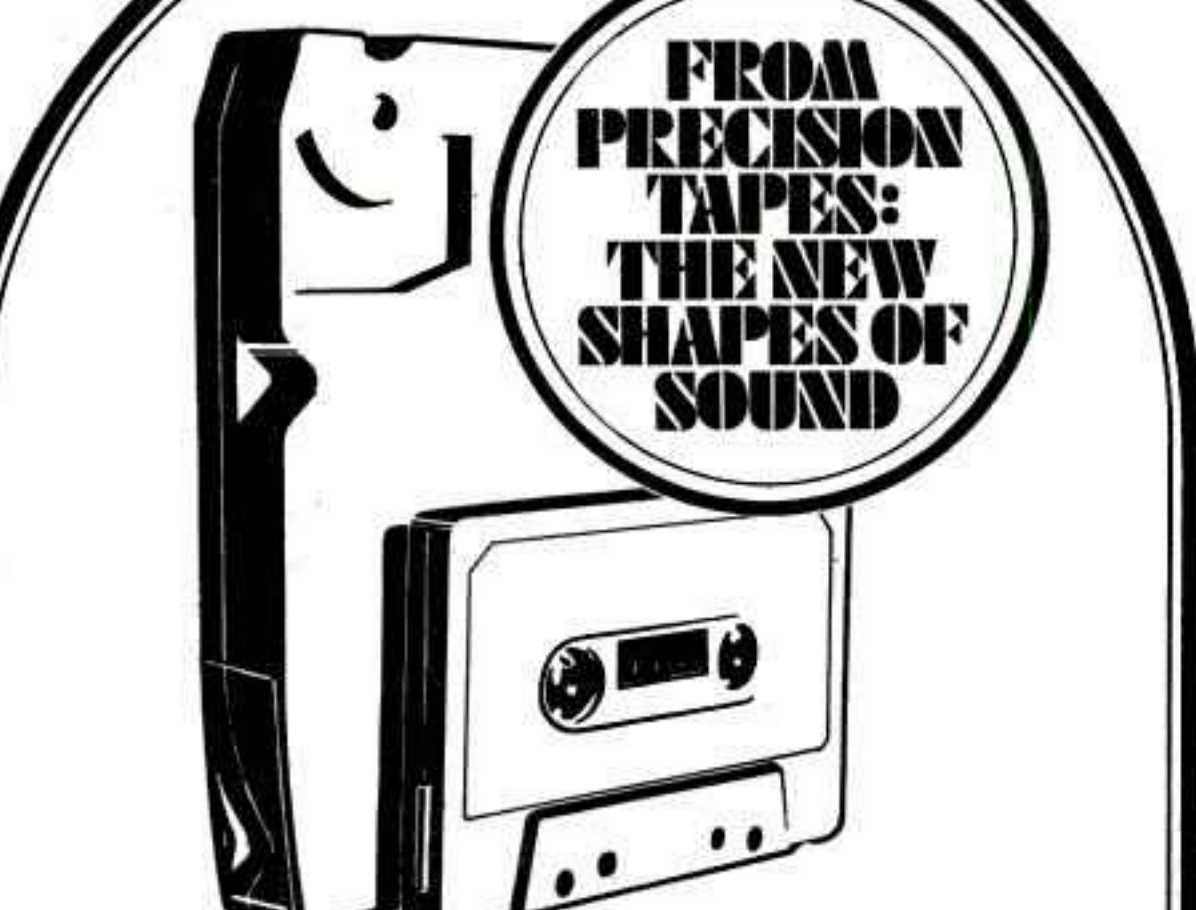
While other manufacturers (CBS's, EVR, Avco, Ampex, among others) have turned to motion pictures as a programming source, RCA believes the public will not pay (or rent) a film that can be seen on free television.

McDermott said SelectaVision will do limited production, but will finance independent production companies to exclusively film product for RCA. Programs will be rented for \$3 to \$5, depending on repertoire and length.

He plans to get involved in industrial and educational films, but with RCA using its own production capabilities. McDermott has no immediate plans to work with motion picture studios. "They think this new business (cartridge TV) will create another windfall for them, just like television did a few years ago," said McDermott. "But they're wrong."

(Motion picture studios unloaded film backlogs to an infant television industry years ago to take advantage of a financial windfall.)

He feels cartridge TV programming will enjoy its greatest success in producing programming not offered on television, such as children's educational-type programs.



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8-TRACK

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	3	LED ZEPPELIN III Atlantic TP 7201	3
2	2	ABRAXAS Santana, Columbia CA 30130	4
3	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	15
4	4	SWEET BABY JAMES James Taylor, Warner Bros. 8WM 1843	10
5	5	JACKSON 5 THIRD ALBUM Motown M 8-1718	6
6	13	GET YER YA-YA'S OUT Rolling Stones, London LEM 72176	4
7	6	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	21
8	10	CHICAGO Columbia 18 80 0858	37
9	7	MAD DOGS & ENGLISHMEN Joe Cocker, A&M 81 6002	10
10	9	AFTER THE GOLD RUSH Neil Young, Reprise BRM 6383	4
11	11	CLOSE TO YOU Carpenters, A&M 81 4271	4
12	14	A QUESTION OF BALANCE Moody Blues, Threshold 24803 (Ampex)	7
13	12	TOMMY Who, Decca 62500	15
14	8	CLOSER TO HOME Grand Funk Railroad, Capitol 8xt 471	18
15	19	GOLD Neil Diamond, Uni 8-73084	5
16	15	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	32
17	—	TEMPTATIONS' GREATEST HITS, VOL. II Gordy G8-1954	1
18	17	BLOOD, SWEAT & TEARS 3 Columbia CA 30090	16
19	—	SUGARLOAF Liberty 9091	1
20	16	JOHN BARLEYCORN MUST DIE Traffic, United Artists U 8216	13

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	ABRAXAS Santana, Columbia CT 30130	4
2	3	LED ZEPPELIN III Atlantic CS 7201	3
3	4	SWEET BABY JAMES James Taylor, Warner Bros. CWX 1843	4
4	1	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	14
5	13	GET YER YA-YA'S OUT Rolling Stones, London M 57176	3
6	6	JACKSON 5 THIRD ALBUM Motown M 75718	6
7	11	CLOSE TO YOU Carpenters, A&M CS 4271	4
8	10	CHICAGO Columbia 1610 0858	33
9	5	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	21
10	7	AFTER THE GOLD RUSH Neil Young, Reprise 56383 (Ampex)	3
11	12	A QUESTION OF BALANCE Moody Blues, Threshold 24603 (Ampex)	6
12	15	TOMMY Who, Decca 7-32500	13
13	9	CLOSER TO HOME Grand Funk Railroad, Capitol 4xt 471	18
14	8	MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002	9
15	—	NEIL DIAMOND GOLD Uni 73-084	3

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Talent In Action

DEREK AND THE DOMINOS HUMBLE PIE •

Fillmore East, New York

Everybody knows what Eric, now Derek, Clapton can do with a guitar, as well as his history of broken groups and inability to place himself where his enormous talents can be challenged and stimulated. Atco's Derek and the Dominos is not that situation, though the group does serve to release and expose more of Clapton's voice and confidence as a stage performer.

Matched with perfectly subordinate sidemen in Carl Radle on bass, Jim Gordon on drums and Bobby Whitlock on organ & supporting vocals, the Dominos still echo Clapton's similar appreciation of Delaney & Bonnie. Ultimately, "Blues Power" and "Getting Better All the Time" do nothing more than D&B to lead Clapton nearer to the message he's capable of communicating. Though he reluctantly stands his ground, he still beats the clock of regulation rock by slipping and sliding more dazzling, crystal combinations between the bars and beats of his standard blues. And although he knows his way around the electric guitar with more poise, picture-book dexterity and sheer execution than any rock guitarist working today, he still has very little to say in his own music.

Humble Pie is another live-wire English hard rock outfit who overwhelm some too typical and predictable tunes with atypical performing energy and execution. Their arrangements of "Live With Me" and "I'm Ready" are obvious and appealingly pleasing, and Humble Pie leaves nothing to the slick rock imagination, as they dress up their pop structures with Humble Pie filling, which consists primarily of razzle-dazzle lead and second guitar collaborations by Steve Marriot, formerly of Small Faces and Peter Frampton from Herd. All four of the Pie are from different groups of renown and now record for A&M. They offer a fiery, friendly brand of more-bark-than-bite British rock. Columbia's Ballin' Jack rounded out the bill. **ED OCHS**

NEIL DIAMOND

Carnegie Hall, New York

Bursting onto the Carnegie Hall stage Oct. 24, Neil Diamond unleashed a powerful barrage of energy and talent. Backed by four first-rate musicians, the Uni Records artist concentrated heavily on his own compositions. His hard-driving performances of "Sweet Caroline," "Holly Holy" and "Solitary Man" were only surpassed by his exceptional "Cracklin' Rosie." Also well received were smooth treatments of Joni Mitchell's "Both Sides Now" and Bob Russell's "He Ain't Heavy . . . He's My Brother," his latest single release. Diamond's closer "Brother Love's Traveling Salvation Show," which had the added support of the Howard Roberts Chorale, proved to be the blockbuster of the evening.

Opening the first half of the show were Capitol Records Hedge and Donna, who displayed good stage presence and vocal work, but were hampered by a lack of strong material. **JOE TARAS**

ARETHA FRANKLIN

Philharmonic Hall, New York

Aretha Franklin (Atlantic) appeared supported by a big band, string section, the Sweet Inspirations and the audience, with the paying customers contributing heavily to the evening on Oct. 25. There was a more than conventional response to the nuances of Miss Franklin's singing: when she stretched a line, swooping and diving, right out and far along, the audience was there at the end to underline it with a collective sigh, a communal "yeah" and even a

straightforward amen. It happened throughout the particularly on the gospel-fused blues material, such as the early "A Natural Woman."

It was her first New York appearance in two years and she made it a family deal. Sister Carolyn (RCA) was along to provide a challenge and exhibit a very relaxed stage presence, particularly on "Chain Reaction." Even a broken zipper failed to stop her in mid-soul. Her other sister Irma (Brunswick) opened the show, demonstrating family talent. Also on the bill were the drumming troupe and dancers from the Olatunji school. **IAN DOVE**

BOBBIE GENTRY

Waldorf-Astoria, New York

Bobbie Gentry's bare-naveled country rock performance battled the Waldorf-Astoria Empire Room's crystal chandeliers and Louis XIV decor on Oct. 26 in a fight that almost resulted in a draw. Both made positive statements, with the edge going to Miss Gentry because of an exceptionally gifted new group, Goose Creek Symphony, an eight-man unit who stayed and played in her corner and changed what might have been a listless evening into an interesting if not totally exciting one.

Besides the contrasting styles which are difficult to accept without some cringing, the acoustics of the room do not help. They are not balanced, and unless the voice or the act can project, both go down the drain in inaudibility. Miss Gentry didn't have it in both respects during the first half of her show and was in danger of losing her footing entirely, until she suddenly caught on somewhere in the second half of the act and went on to a flying ending that took her over the hurdles, breathless but victorious.

It's the kind of show that she performed in Las Vegas, complete with costume changes, bare midriffs, partly unzipped bluejeans, et al. It's simply not suited for this kind of room, not at present, anyway.

The Goose Creek Symphony, who should go on to become the most wanted of the small bands in the nation, not only supported her to the hilt but showed so much stuff of their own that they almost became the main event.

Miss Gentry's songs included "Chickasaw County Opening," "Son of a Preacher Man," "Fancy," a single issued last year, "Ode to Billie Joe," her hit single, and "Benjamin." **ROBERT SOBEL**

ERROLL GARNER

Persian Room, New York

The Hotel Plaza which kept jazz underground at the smaller Plaza 9 until recently moved it upstairs to a Persian Room showcase, using Garner (Mercury) as the opening experiment. Garner was presented in almost his concert format—jazz piano, backed by rhythm only, no talk.

Wisely, the concentration was on good, modern, familiar MOR ballads—"This Girl's in Love With You," "For Once in My Life" and so on. There is humor contained in the playing: the combination of a baroque guess-what-this-is opening segment before moving into a strutting swing works, a trick opening to "Yesterdays" was appealing and a closing number contrasting classical styles against positive swinging deserved better placing in the act.

Opening night found Garner feeling good enough to give a one and a half hour show. It was perhaps a little too long for the room and this concentrated pianist. **IAN DOVE**

CHICO HAMILTON

Bitter End, New York

Chico Hamilton, Flying Dutchman Records artist, on drums; Arnie Lawrence playing electric alto and electric soprano saxo. *(Continued on page 25)*

NEC Parley in Pa. Feb. 14-17

COLUMBIA, S.C.—Approximately 400 schools from across the country and 200 firms will be represented at the 1979 National Entertainment Conference Convention to be held Feb. 14-17 at the Benjamin Franklin Hotel in Philadelphia.

The purpose of the conference is to provide a forum for educational, informative discussion of the procedures involved in the purchasing, promotion and presentation of programs on the college campus; give schools an opportunity to reduce the cost of their entertainment programs through cooperative booking; to provide a setting in which students may meet and talk to representatives of national entertainment firms with which they do business; to encourage a dialog an increased communication among colleges in booking entertainment; to provide a showcase for talent which is new to the college campus; to exchange new ideas and concepts in the performing and visual arts field; to provide an educational medium for students through which they can further their education of the music business.

Dave Phillips, NEC executive director, said, "I think we will have one of the finest talent showcases in our conference's history. The committee will have a rough decision as to who will

appear for the campus booking agents. I also expect about 75 per cent of the NEC members to attend the conference. The registration is really moving quickly."

The registration fee is \$45 per delegate and covers three luncheons, one banquet and mailing of all registration information. Late registration will cost \$60 per delegate.

All firms attending the convention must purchase exhibit

space. Booth fees range from \$150-\$300. A limited number of booths are available at \$100 while the fees for a screening room will be \$150 unless the company also has a booth. In this case, the screening room fee will be \$100.

All inquiries and requests for registration material should be directed to Dave Phillips or Earle Blackmon, P.O. Box 11489, Capitol Station, Columbia, S.C. 29211.

'Story Theater' Is Playground for All

NEW YORK—Paul Sills' "Story Theater" is enchanting theater. In mime, background music and song, the "Story Theater" players under Sills' direction bring Grimm's Fairy Tales to life for children of all ages. Columbia Records has the original cast album rights. The LP should be a delight even without the visual luster which adds so much to the production.

The production is an extension of the Second City improvisational style and more fitting as cabaret theater, but it works extremely well within the boundaries of the proscenium arch. The players (Peter Bonerz, Hamid Hamilton Camp, Mary Frann, Valerie Harper, Richard Libertini, Paul Sand and Richard Schaal—Melinda Dellon was out ill on second night when the show was caught and her parts were played by several other ladies in the cast) are quite believable as Grimm's fairy tale people and animals. "Henny Penny," "Bremen Town," "The Master Thief," "The Fisherman and His Wife," "The Robber

Bridegroom," "The Little Peasant" and "The Golden Goose" are some of the stories handled with charm, wit and imagination.

The background music is performed in an extremely winning manner by an easygoing rock combo called the True Brethren. Joe McDonald's "Fixin' to Die Rag" adds a lot to the fun of "Henny Penny" as does George Harrison's "Here Comes the Sun" to "The Golden Goose" and Bob Dylan's "I'll Be Your Baby Tonight" and "Dear Landlord" to "The Robber Bridegroom" and "The Master Thief," respectively.

Broadway has been looking for something to bring young people back to the theater. This is it. **MIKE GROSS**

DAILIES ON SILLS' PLAY

NEW YORK—"Paul Sills' Story Theater," an entertainment with music, adapted and directed by Paul Sills, music performed by the True Brethren, opened at the Ambassador Theater Oct. 26. Following are excerpts from the daily newspaper reviews:

TIMES (Clive Barnes): "I adored the show which brings back magic and innocence to Broadway, raises charades to the strange eminence of an art form, and demonstrates the essential theatricality of children's games."

NEWS (John Chapman): "It is, I should say, campy."
POST (Richard Watts): "... an evening of imaginative and unpretentious delight."

Miami Youth Expo '71 to Feature 80 Hours of Music

MIAMI—Eighty hours of entertainment is going to be the drawing card for Miami's first Youth Expo '71, according to Richard Chaiken, president of Expo.

"We expect to draw 250,000," Chaiken said, "with some 45 to 50 local musical groups booked for appearances."

The retail show geared for youth is being held at the Miami Beach Convention Hall, Saturday (31) to Sunday (8). Featured on the three-acre area will be a wide spectrum of products and services geared to the youth market including a non-stop rock arena.

Name guest artists scheduled for appearances are the New York Rock Ensemble, Fats Domino and jazz organist Jackie Davis.

Rock Musical for Children's Event

NEW YORK—"Moon Walk," a rock musical by Betty Jean Lifton, will be featured in the Second Annual Celebration of the Arts for Children. The musical will be performed Nov. 21, 27, 28 and Dec. 5.

Jay K. Hoffman is the director of the Celebration, which will have another program of multi-media activities on Nov. 22, 29 and Dec. 5.

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From The Music Capitals of the World

DOMESTIC

SAN FRANCISCO

Stonground, backup band for the **Tom Donahue-Warner Brothers** caravan which toured the U.S. last summer and ended up in England, is making a San Francisco assault on Europe. Recent bookings include sellouts at the Round House in London and The Olympic in Paris. The group is now in London recording an album at Island Studios under the auspices of Donahue. Release date is set for mid-November. Group members include **Lyn Hughes**, formerly with **Tongue and Groove**; **Sal Valentino** from the **Beau Brummels**, and **Pete Seers** from **Silver Metre**. **Gabor Szabo** recently completed

two weeks at El Matador, his fourth engagement there this year. His new album is "Magical Connection" on Blue Thumb, produced by **Tommy LiPuma**. . . . **Jerry Garcia** and **Howard Wales** signed a recording contract with **Douglas Records** and plan to start work on an album at **Wally Heider's** within the next month. They have been appearing together locally at the **Matrix**. . . . **Tim Davis**, drummer for the **Steve Miller Band**, has left that group to join **Terry Reid**.

MARY TURNER

MIAMI

Coconut Grove's **Bethlehem Asylum** just had their first LP released on the Ampex Label, "Commit Yourself." During the weekend of Nov. 13-15, the Asylum will be appearing at the **Fontainebleau**, **Miami Beach Convention Hall** with **Mountain and Blues Image**, **Palm Beach Junior College** and the **Head Rest**.

Local singer **Erica Trevor** returning to Aruba for an engagement at the **Holiday Inn**, Nov. 2-14. She's also booked into the **Shamrock Hotel**, **Houston, Texas**, Dec. 10-23.

The **Kim Brothers** opened at **The Hump**, **Marco Polo Resort Motel** on Oct. 23. **Bojangles** at the **Boom Boom**, **Fontainebleau Hotel**; Jazz pianist **Teddy Wilson** at the **Vanguard** through **Wednesday** (11). **Eric Burdon** and **War, NRBQ** and **Great Jones** into the **Miami Jai Alai Fronton** for **San Francisco Opera House** Friday (7).

Coming up on the **University of Miami** campus are **Canned Heat**, **Black Sabbath**, **It's a Beautiful Day**, **Grateful Dead**, **Joan Baez** and **Laura Nyro**.

Plans for the **Eleuthera** rock fest (**Bahamas**) progressing for Dec. 24-28. As yet, no definite commitments for groups to appear.

"Maxima" back into **The Scene South** (**Fort Lauderdale**) which has been recently redecorated.

Miami's Liberty recording artists **Fantasy** just returned from **Los Angeles** where they recorded their second album. **Janene Miller**, vocalist, is back with the group.

Holmes Sets U.S. Tour

NEW YORK—**Jake Holmes** is back in the U.S. after a tour of **England** and the **Continent**, and is planning a domestic tour to get more promotion mileage for his current single and LP on **Polydor**, both of which are titled "So Close." The tour is being mapped out for **Holmes** by **International Famous Artists**.

Holmes will also be getting back to composing. His copyrights go into his **Out of Business** (**ASCAP**) firm and **Jake Holmes Publishing** (**BMI**).

PR Co. Formed By Candy Leigh

NEW YORK—**Candy Leigh** has formed **Tomorrow/Today**, a public relations agency under the auspices of an advisory board to be announced shortly.

According to **Miss Leigh**, the agency will have special services like **personalized corporate Christmas** shopping with a staff of gift counselors. **Miss Leigh**, who has been director of artists relations for **Gerard W. Purcell Associates** and **GWP Records**, will headquarter at **150 East 52nd St.**, and will have an office in **Los Angeles** at **6269 Selma Ave.**

Ike & Tina Turner's new LP "Working Together" (**Liberty**) due out shortly. They are planning a return engagement in the **Miami** area. . . . **Elektra** artist **Jerry Williams** taping an LP at **Tone, Henry Stone's** complex in **Hialeah**. . . . **Charlie Shaver** into the **Vanguard** (**Coral Gables**) **Friday** (13) for a limited engagement.

Trip Universal has signed several new artists to the growing roster—**Singer Joey Kay**, handled by **Inter-Bosque Productions**, will have "Mama, He Treats Your Daughter Mean" on the **Trip** label released shortly in the U.S. **Trip** has leased the record to **Discofa Chantecler**, **Brazil**; **Radio Triunfo LDS**, **Portugal**, and **Discos Centroamericanos, S.A.**, **San Salvador**. Also signed to **Trip** are **Francis Groff**, country singer/writer; "The Collage," a **Connecticut** group, and writer **Barney Harris** whose song "Carol for Christmas" will be handled by **Trip**. Another Christmas song "Poor Little Christmas Tree"—children's record written by **Pete Barreca**, recorded by **Michelle Scott**, will be released for the season on the **Trip** label.

SARA LANE

NEW YORK

Elektra's Voices of East Harlem open a one-week engagement at the **Apollo** Nov. 18. . . . **United Artists' Traffic** and **Blue Ash**, a rock group from **Youngstown, Ohio**, appear at the **Akron** (**Ohio**) **Civic Theater** **Thursday** (5). . . . **Frankie Ford** has been held over at the **Golden Coin**, **Gary, Ind.** **Ford** and **Ken Keene** will produce him through their **Sea Cruise Productions** of **Memphis**. . . . **Epic's Sly & the Family Stone** and **Pentagram's Redeye** play the **Las Vegas Convention Center** **Sunday** (1) and **Monday** (2). **Redeye** next appear with **Capitol's Grand Funk Railroad** at the **Anaheim** (**Calif.**) **Convention Center**.

Warner Bros. Small Faces with **Mercury's Rod Stewart**, **Atlantic's Mott the Hoople** and **Warner Bros. Black Sabbath** play **Bill Graham's Fillmore East**, **Tuesday** (10). **Small Faces** also play **Chicago's Syndrome**, **Friday** (13); **Hara Sports Arena**, **Dayton, Ohio**, **Saturday** (14); and the **Commodore Ballroom**, **Lowell, Mass.**, **Sunday** (15). The group also plays the **Palladium**, **Birmingham, Mich.**, **Wednesday** (4); **Stonybrook** (**N.Y.**) **University**, **Thursday** (5); **Williams College**, **Williamston, Mass.**, **Friday** (6); the **Capitol Theater**, **Springfield, Mass.**, **Saturday** (7); the **Depot**, **Minneapolis**, **Sunday** (8). . . . **Jim Peterik** of **Warner Bros. Ides of March** signed a songwriters contract with **ASCAP** in **Nashville**.

Atco's Delaney & Bonnie & Friends and **Columbia's Pacific Gas & Electric** perform at the **Island Garden**, **Hempstead, L.I., N.Y.**, **Friday** (6). . . . **Don Elliott** produced, engineered and vocal coached the **Communication Workshop's Dandon** disk debut. . . . **Avco Embassy's Dave McCoy** made radio and TV promotion appearances while appearing at the **Shamrock Hilton** in **Houston**. . . . **Jonathan Eisen**, author of "Age of Rock 1" and "Altamont," has a new book, "The Age of Rock 2," also published by **Random House**. . . . **Atlantic's Rascals** play **Grand Rapids, Mich.**, **Tuesday** (3); **Jonesboro, Ark.**, **Friday** (6); **Lansing, Mich.**, **Saturday** (7); **Syracuse, Friday** (13); **Lakeland, Fla.**, **Saturday** (14); and **Beaumont, Tex.**, **Friday** (20).

Uni's Elton John appears at the **Providence Auditorium**, **Sunday** (1); **Philadelphia's Electric Factory**, **Friday** (6) and **Saturday** (7); **Baltimore**, **Sunday** (8); **San Francisco's Fillmore West**, **Thursday** (12) through **Saturday** (14); **Santa Monica** (**Calif.**) **Civic Auditorium**, **Sunday** (15); **Fillmore East**, **Nov. 20-21**; and **Anaheim Convention Center**, **Dec. 4**. . . . **Larry Weiss** is producing **Storm's** first **MGM** release, "Going, Going, Going." . . . **Mike Merrick** is relocating his personal headquarters from **New York** to **Los Angeles**. **Nancy Love**, vice-president, is heading the **New York** office of the **Mike Merrick Co., Inc.**, public relations firm.

Sly & the Family Stone, **Soul's Gladys Knight & the Pips**, **Rare Earth's Rare Earth** and **6ix**, a new group managed by **Dave Kapralik**, who also manages **Sly**, are

slated for **Nov. 26** and **27** at **Madison Square Garden**. . . . **Capitol's Cynara** plays **Cleveland**, **Thursday** (5) with **Reprise's John Sebastian** and **Philadelphia** **Nov. 15** with **Columbia's Miles Davis**. **Cynara's** dates with **RCA's Jefferson Airplane** are **Saturday** (7), **Boston**; **Long Island**, **Tuesday**, (10); **Rutgers University**, **Friday** (13); and **New Haven**, **Saturday** (14). . . . A daughter, **Laura Olivieri**, to **Mike Olivieri**, **New York** promotion man for **Warner Bros.**, and his wife, **Laura**.

Columbia's New York Rock Ensemble and **A&M's Flying Burrito Brothers** perform at **Fillmore East** **Friday** (6) and **Saturday** (7). . . . **Polydor's Irene Reid** plays **King's Memorial Center**, **Wilmington**, **Sunday** (8). . . . **Vicki Sunday** opened at the **Aruba Hilton** **Oct. 28**. . . . **The Glenn Miller Orchestra** into the **Paramus** (**N.J.**) **Steak Pit** **Dec. 19**. . . . **Polydor's Country Funk** appears at **Johnston** (*Continued on page 25*)

IF, Cap U.K. Group, Begin 2d U.S. Tour

NEW YORK — **IF**, British jazz-rock group on the **Capitol** label, has been set for its second tour of the U.S. The group, managed by **Lew Futterman** and **Peter Paul**, will be appearing with such acts as **Ten Wheel Drive**, **Al Kooper**, **Rare Earth** and **Ten Years After**.

Their itinerary will include **Dartmouth College**, the **University of Maryland**, the **Syndrome** in **Chicago**, the **Jai Alai Fronton** in **Miami** and **Ungano's** and the **Fillmore East** in **New York**. The tour kicks off **Friday** (7).

'Sensations' Is Far From Sensational

NEW YORK — A musical using "Romeo and Juliet" as source material is hardly an inspired theater idea now but it comes to even less in "Sensations" with its pointless book and formless score. There are some songs that stand out alone, though, which ought to give the original cast album on **Mercury Records** an edge over the show, and even bring forth some singles action as already evidenced by **Steve Leeds' "Lying Here,"** also on **Mercury**.

Paul Zakrzewski, who is credited with the show's "concept," offers a loose interpretation of **Shakespeare's** feuding families and the tragedy of their star-crossed children but his attempt to make it relevant to parental/children problems of today never hits the mark and the so-called book wanders aimlessly without making any pertinent points.

Wally Harper's music, however, saves the show from falling completely apart. His rock is biting but he also knows how to deliver a melodic line. The aforementioned "Lying Here," the title song, and "Morning Sun" have a lot going for them

Bloom in Europe For TV & Promos

NEW YORK—**Bobby Bloom**, **L&R/MGM Records** artist, is in **Europe** for a series of television and promotional appearances. Included on **Bloom's** schedule is an appearance on **Germany's** top nationwide TV show, "Four, Three, Two, One," to be aired **Saturday** (7). While in **Paris**, **Bloom** will join another of the **Robert Stigwood Organization's** artists, **Georgie Fame**, on the color TV series, "Du Sur La Deux" **Monday** (2).



RAPHAEL, left, **Liberty/UA** artist, greets **Gertie Katzman**, **WNEW, N.Y.**, music director, and **Liberty/UA** executive **Bob Skaff**, after his opening at the **Royal Box** of the **Hotel Americana, N.Y.**



SAM HAWKINS, seated, **Chess Records** artist, goes over a record album with his producer, **Sam Principata**.

12 Pop Concerts Set for Houston

HOUSTON—"Sound of the 70's," sponsored by **Foley's**, local department store, will present sounds of rock, Nashville, jazz, traditional and modern combined with the **Houston Symphony** in a new series of 12 pop concerts in **Jones Hall**.

Duke Ellington leads off the series on **Tuesday** (3) to be followed by **Henry Mancini** on **Nov. 21**, **Victor Borge** on **Dec. 11**, the **First Edition** on **Jan. 5**, stars from the tribal rock musical "Hair" on **Jan. 21**, **Chet Atkins** on **Feb. 6**, **Ray Charles** on **Feb. 23**, **Doc Severinsen** on **April 10**, the **Modern Jazz Quartet** on **May 6**, **Al Hirt** on **May 14**, **Mason Williams** on **May 22** and ending on **May 29** with the **King Sisters**.



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DAILIES VIEW 'SENSATIONS'

NEW YORK—"Sensations," a musical with music by **Wally Harper**, and book and lyrics by **Paul Zakrzewski** opened at **Theater Four** **Oct. 25**. Following are excerpts from the daily newspaper reviews:

TIMES (**Mel Gussow**): " . . . one of the best rock scores I have ever heard — complex — richly textured, even humble — a perfect answer to anyone who thinks rock is not melodic."

NEWS (**Lee Silver**): " . . . a musical that breaks the sound barrier."

POST (**Richard Watts**): " . . . as tasteless and tiresome a mess as a theatrical season could readily have inflicted on it."

From The Music Capitals of the World

DOMESTIC

• *Continued from page 24*

(Vt.) College Sunday (1). . . . Joan Rivers, Brook Benton, Julie Budd, Marty Brill, London Lee and Aliza Kasbi perform at the 45th annual benefit of the Actors' Temple Nov. 22 at the Majestic Theater.

Mort Shuman, lyricist-composer, has been signed to a long-term contract with Screen Gems-Columbia Music. Shuman is collaborating with Eric Blau on a musical version of Eugene Ionesco's "Amedee."

Jake & the Family Jewels, Polydor artists, play the Village Gate, Friday (6) and Saturday (7). Roy Ayers, also on Polydor, opens a four-night engagement at Dearing's Lounge, Cleveland, Wednesday (4). Ayers also plays Slugs, Sunday (8) and Tuesday (10) through Sunday (15). His dates at the East Village are Nov. 18-21 and 25-29.

Kap Bilou, handled by Dynamic Entertainment, Inc., next week finishes their initial album. Syrup will be in the studios later this month. . . . Norman Gimbel has written the lyrics for five songs for the Chuck Jones production, "The Phantom Tollbooth." . . . Adrian Barber, principal of Starship Productions, will produce Ten Wheel Drive for Polydor.

Polydor's Odette opens a five-night stint at Paul Colby's Bitter End Thursday (5). . . . The replay of the Canadian TV's showing of a rock ballet performed by RCA's Lighthouse and the Royal Winnipeg Ballet is slated for Nov. 25.

The Ayalons are headlining the "Tribute to Israel" dinner and show revue at Arele's, Flushing, through Sunday (15). . . . Apple's Badfinger has the following November dates: Atlanta (3); Jacksonville, Ala. (4); Hornell, N.Y. (11); Binghamton, N.Y. (12); Ithaca, N.Y. (13); Potsdam, N.Y. (14); Ithaca (19); Raleigh, N.C. (20); Orlando, Fla. (21); and New York City (24-26). **FRED KIRBY**

LOS ANGELES

Composer Gil Melle, is scoring "The Andromeda Strain" for Universal. He has just cut an LP for Nocturne titled "Waterbirds" featuring his electronic blues band. The band features electronic instruments which Melle has developed, including an electronic laboratory console.

Melle's electronic music specialty has been used in such TV projects as "The Street" for ABC, plus such series as "Ironside," "The Bold Ones," "My Sweet Charley," "Four in One" and "The Psychiatrist." He recently developed and presented a musical history of jazz for the Los Angeles public school system as part of its "Young Audience" program.

Warner Bros. Music and Warner Bros. Timberlane musics have been merged with two firms owned by Winters/Rosen Productions. The two firms, Debro and Burda are now operated under the names of Warner Bros./Debro Music (ASCAP) and Burda/Timberlane (BMI).

Music Recorders has brought its first 16-track recorder and is charging \$55 an hour, day or night. The studio is located at 1680 N. Sycamore Ave. . . . United Artists next LP by Traffic is titled "Live-November 70." . . . Elton John will tape the Andy Williams and David Frost TV shows. . . . A More Perfect Union stars in a new rock musical, "Neighbors: An East River Anthology" at the new MacLoren Playhouse in West L.A.

Willie Weatherly of the local "Hair" company has cut a single for Decca, "Six Days on the Road." . . . Concert Associates will promote about 12 shows in November, topped by two by Elvis Presley at the Forum, Nov. 14. Five of the shows feature Derek & the Dominoes. The other acts showcased include Grand Funk Railroad, Red Eye; the Kinks

and Atlee; Neil Diamond; Elton John and Odette and Steve Miller and the James Gang.

Steve Barri and Jerry Fuller have been named to a national awards screening committee at NARAS. They will fly to New York Nov. 11 to meet with other chapter representatives. . . . Liberty/UA has three versions of Sugarloaf's "Green-Eyed Lady" single out for broadcasters: the long cut from the LP plus 6:49 and 2:58 versions.

Horace Heidt Jr. and his Modern Musical Knights opened Nov. 2 at the Beverly Hilton's Star Room, launching a new name entertainment policy. Bill Loab is acting as talent consultant for the room.

Freda Payne makes her Coast debut at P.J.'s Thursday (5), following Chairmen of the Board. . . . United Artists has rushed out Danish guitarist Jorgen Ingmann's LP "El Condor Pasa." . . . Bobbi Martin has been slated for guest shots in January on the Dean Martin and Bob Hope Christmas TV shows. . . . Diamond Jim Productions, a new firm, has launched a writer development program, with Doug Miller and Conrad Miller the first two writers signed. Buddy Kaye and Jim Hilton operate the company. . . . The Robert Fitzpatrick Corp. is working with the NAACP in providing the organization its acts for membership and fund-raising events. The Bachelor Party, six singers, launched the NAACP's Indian Summer Round-Up recently.

Al Schmidt has produced Possum for Capitol. . . . Warner Bros. reports for James Taylor's LP, "Sweet Baby James" have hit 800,000 copies. As a result of his disk success, the parent film company is seeking out projects for the singer. (Taylor will play the Troubadour for six days during the Thanksgiving holiday week.) The LP sold over 300,000 copies on three different days in October, according to Joe Smith, WB's executive vice president.

ELIOT TIEGEL
(Continued on page 31)

Signings

Sundance, Soundville group from Texas, signed with Sound/Art/Houston for management. Mercury releases them. . . . Betty Everett to Fantasy. . . . Rod Evans, formerly lead singer with Deep Purple, signed with Capitol. . . . Danny Moses to Audio Arts Publishing as writer/performer. . . . Great Bear, a rock group from Wilkes-Barre, Pa., joined Scepter with their first album due this month. . . . The Celebration to Talent Associates with Bell releasing their first single, "Sweet Sunday." . . . The Socialites, girls' rock group, to Dynamic Entertainment of Columbus, Ohio.

Guitarist James Burton to A&M. . . . Brownsville Station, from Detroit, to Warner Bros. . . . Luziana Band to A&M Records. Bones Howe will produce.

Band Ready for Southern Circuit

NEW YORK—The Band, Capitol Records group, is set to roll through the Southern Circuit on its fall tour. Dates include Texas Memorial Auditorium, Austin, Dec. 2; Texas Memorial Auditorium, Dallas, Dec. 4; Texas-Houston Music Hall, Houston, Dec. 5; The Warehouse, New Orleans, Dec. 6; Georgia Tech Coliseum, Atlanta, Dec. 10; Florida-Civic Auditorium, Jacksonville, Dec. 11; Miami Beach Auditorium, Miami Beach, Dec. 12.

Talent In Action

• *Continued from page 25*

phones; Bob Mann and Joe Beck on guitars; and John Miller on bass turned in some together improvisational jazz sets.

Hamilton and his quartet concentrated on tight musicianship as Hamilton's drumming generally dictated the direction of the music through the use of various rhythms. There was much musical interchange between guitarists, and Lawrence greatly complemented the group with good sax phrasing and steady back-up when needed. John Miller kept a constant rhythm through his bass as the group charged ahead throughout the entire set. Hamilton has entered into pure music, a style for which he strives, and extracted the high energy of common good feelings to convey to his audience.

BOB GLASSENBERG

JOHN BLAIR

Village Vanguard, New York

At the Village Vanguard Oct. 27 John Blair's jazz violin was the brilliant skipping stone amid the swirling rhythmic eddies of his three outstanding backup men, known as the Choir: John Williams, bassist, Ted Dunbar on guitar, and Ron Jefferson on drums.

As a vocalist and songwriter, Blair projected subtle, compassionate blues fervor most effectively in his own compositions. From his A&R Records debut album, "Mystical Soul," both "Sometimes a Man" and "I Don't Know Why" developed related themes, while the latter number built into a dazzling agitation of sound as Blair's violin countered Jefferson's frenzied drums.

Blair and the Choir then confirmed the limitless reach of their extraordinary rapport in "Phoenix" and in the encore of "Sunny."

ROBIN LOGGIE

MANUEL

Fairmont Hotel, Dallas

A standing ovation complemented European recording artist Manuel on his American debut at the Venetian Room of the Fairmont Hotel Oct. 20. A top singing star throughout Europe, the Mideast and Russia, Manuel got off on a fine start in the States with his robust, clear voice delivering brilliantly the exciting arrangements of Jack Feerman.

He is gifted in giving grace to little French songs as well as giving dynamic performances and top vocal workouts on such songs as "Love Me Tonight," "For Once in My Life," "The Music Played." His European treatments of both French and American songs captured the enthusiastic audience, from his rousing "If I Were a Rich Man" and "Spinning Wheel" to his compelling renditions of "I Who Have Nothing," "The World We Knew" and "A Time for Us."

The 25-year-old singer, born in Beirut, Lebanon, won first place in male singers at the 1969 international music festival in Athens, Greece, and his record "La Guerre Est Fine" sold over two million copies in Europe and Russia. He has not yet signed with an American recording company.

MARGE PETTYJOHN

King in College Date

HAMPTON, Va.—B.B. King, BluesWay Record artist, will make one of his few appearances at a black college in his long history of college performances, when he appears at the Hampton Institute Blues Festival Thursday (5).

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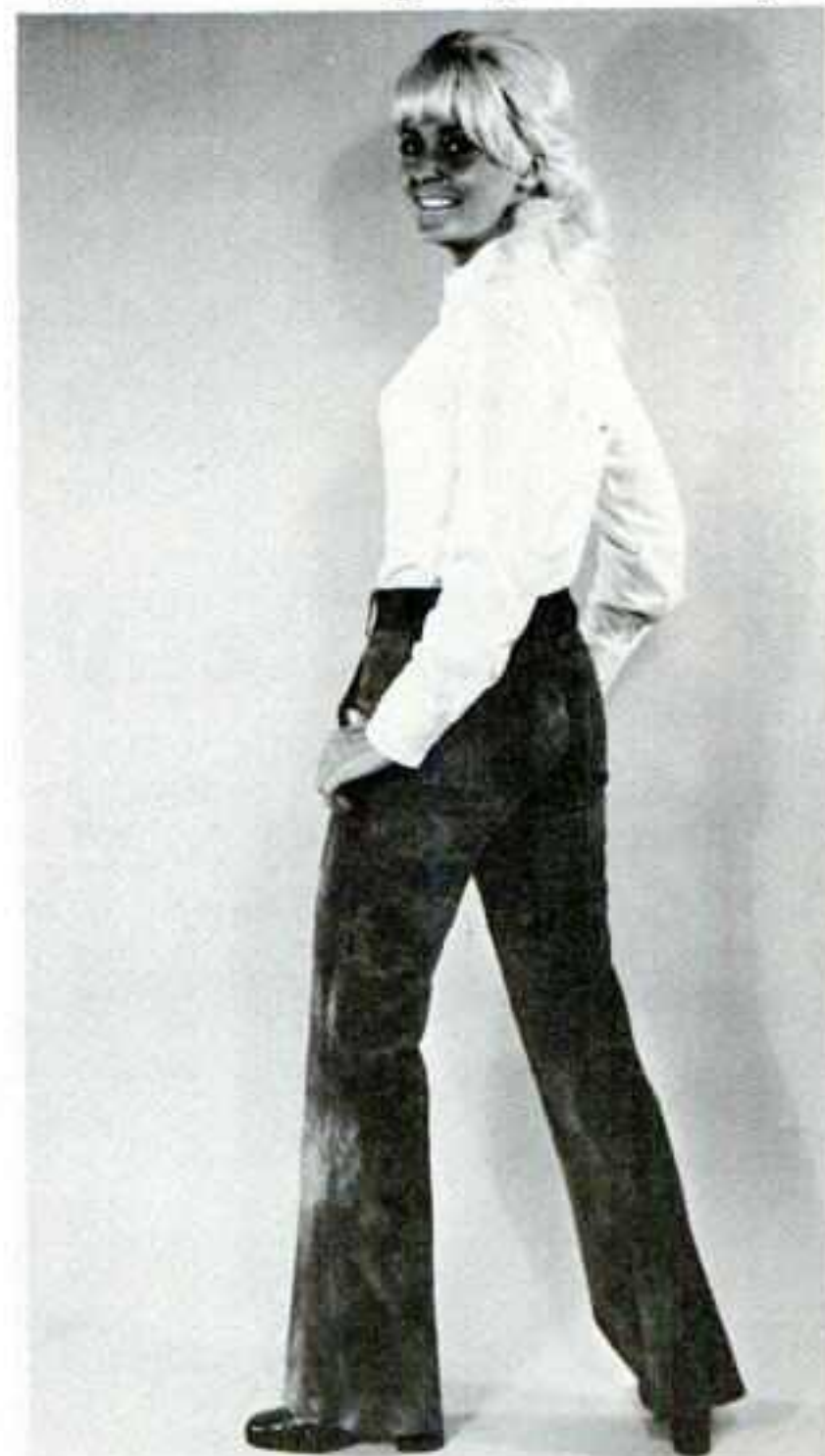
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BEST SELLER

SMALL FACES

"The First Step"
Is a Big One

Small Faces, still remembered fondly here for the sizeable hit "Itchycoo Park," are in the process of re-conquering the United States with smashing personal appearances and an ecstatically-received album on Warner Bros. Records, "The First Step." They are, of course, already one of Europe's biggest rock attractions.

Ronnie Lane, Kenny Jones and Ian McLagan founded the group in 1966. Ronnie, the bassist, joined Steve Marriott to write a string of songs which, along with Kenny's drums and Ian's key-



boards, shortly brought Small Faces international fame.

Phase II of Small Faces saw Ronnie Wood, bassist turned guitarist, and Rod Stewart, one of the finest contemporary blues singers, leave the Jeff Beck group to join Ronny, Kenny and Ian rounding out an exceptional sound. "The First Step" is available as Warner Bros. album 1851 and on tapes distributed by Ampex.

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Radio-TV programming

75% of Stations Buy Records For Airplay, NAB Meet Told

By EARL PAIGE

CHICAGO—At least 75 percent of radio stations have to buy the records they program, according to Charles M. Stone, National Association of Broadcasters (NAB) vice president for radio. NAB's recent survey of stations regarding record programming and many other subjects were discussed at the recent fall conference here last week.

Forty-six percent of the AM stations have replied to NAB's survey (36 percent of FM outlets have replied). On the basis of the replies so far, only 11 percent of the AMs report no problems with record service and 15 percent of the FM stations report no such problems.

Lester M. Smith, executive director, SP&S Radio, Portland, Ore., a member of the NAB-Record Industry Association of America liaison committee, hopes eventually that many of the stations record programming problems can be put on the computer and be available for discussion and approach. He urged the audience to read *Billboard* so they could find out "what's going on in the industry."

Much of the discussion centered on obscenity and a major address by Steinberg (see separate story).

Broadcasters, generally, expressed concern over recent rulings that listeners have to be identified. One station manager said this would inhibit callers who are drug addicts when stations are trying to solve the drug abuse problem with on-air programming.

Music Reflects Social Behavior: Unit Exec.

CHICAGO — Radio programmers worried about drug-usage connotations in lyrics and at the same time wondering how to fight the drug problem were told here that music doesn't create social behavior—it only reflects it. Misinformation about drugs is what radio people have to be concerned about, according to Peter G. Hammond, executive director, National Coordinating Council on Drug Abuse Education and Information.

Hammond, addressing the National Association of Broadcasters fall conference, told how his organization can help radio stations provide vital com-

Quad Comes To Detroit

DETROIT — Quadrasonic sound will be heard for the first time in the Detroit area Sunday (1), as WABX-FM and WDET-FM combine to present a show programmed by Tim Powell, WABX-FM music director, and Bud Spangler, music director of WDET-FM. The program will consist of all types of music including folk, jazz, rock, classical and some Moog. The technical end will be handled by Vince Capizzo of WABX-FM, and Paul Grzebik of WDET-FM.

But on the recording panel, the subject of obscenity, service and the effects of college radio dominated the discussion.

Irwin Steinberg, president of Mercury Records, said his firm couldn't afford to service the 7,000 stations. Mercury services 3,000. Mercury, he said, releases 300 LP's a year and 200 singles and spends a "great amount of investment" in servicing stations. Mercury reviews its station list every three months and feels it is not wasting records, he said.

He urged stations to send playlists to labels.

As for college radio, he said: "We love it." He said certain

Steinberg: Obscenity Is Relative

CHICAGO — Mercury Records president Irwin H. Steinberg told broadcasters gathered here that it is their responsibility to determine if recordings are obscene. A music director said such an attitude was "presumptuous" but Steinberg never backed down.

Moreover, the record company executive told the National Association of Broadcasters meeting that it will be "awful" if repressive measures inhibit labels from remaining conduits for the feelings of young people, black people and all kinds of other people.

During a hard-hitting session touching on nearly all phases of radio station record programming except "the distribution problem," Steinberg talked

material such as "Naked Carmen," a rock opera, fits college radio programming perfectly because the entire album must be played and it cannot be excerpted.

One station program director asked about long cuts, and Steinberg said that to a great extent labels have a limited say-so because of the artist's ideas as to the length of a record. "Buddy Miles just cut an album for us and the shortest cut is about four and one-half minutes."

LP Cost

One radio music director asked how much money record

(Continued on page 30)

openingly about Mercury's problems with the sexy French hit "Je T'Aime . . . Moi Non Plus" which sold 150,000 copies without much airplay.

Mercury has drawn fire from broadcasters for recordings involving drug messages and profanity, he admitted. Veteran Georgia broadcaster and legislator, Edwin Mullinax, recently lashed out at the label for the use of "hell" and "goddamned" in a single (*Billboard*, Sept. 5).

Differences

Referring to complaints from broadcasters, Steinberg said: "There are amazing differences in attitudes toward product. I had calls from two broadcasters 100 miles apart. One wanted to know how he could obtain six more copies of 'Je T'Aime . . .'" and the other stated that he and I really make the determination as to what people heard—had to set standards as to what morality was supposed to be.

Steinberg said it is his opinion that there is really no way of defining "obscenity." He said: "First, I will say that obscenity is a highly emotional thing. There is no way of measuring it objectively."

"I will differ with you in terms of education, family, background, you name it—all kinds of areas of exposure—and come to a different conclusion and so will you."

"We have our measurement of what is obscene and it's probably rather close to the pornography report recently turned out by the President's commission, which unfortunately, I think, he rejected."

Steinberg hesitated as he went further to define obscenity. "The best word I can think of is disgusting—but we can get into a hell of an argument about what's disgusting, too."

He said that he expected stations to listen to his product and that since a "hell of a lot of it is rejected" that stations must be listening.

"As far as I am concerned, we have a management responsibility to turn out product that sells and I must tell you that I don't stand on that alone. I have some personal pride in the kind of product we turn out as well."

A Conduit

He said that his company felt that to a certain extent what it turns out mirrors what's happening in America today — or throughout the world in the case



THE CARPENTERS, A&M Records artists, receive a gold record for their hit single, "Close to You," at WRKO, Boston. Left to right are Bernie Grossman, A&M's New England promotion man; Richard and Karen Carpenter; Mel Phillips, program director at WRKO; and Paul Power, program manager at the station.

of international product — and added: "We're sort of proud to be a conduit to a great extent for the feelings of young people, black people and people of all kinds. We feel we are such a conduit and I think that there are not enough people who understand that."

When it comes to lyric messages of love, obscenity, drugs or even nonsense songs, he said: "It's your job as far as I'm concerned to listen and decide whether you accept it or reject it; whether you feel it's good or bad for your audience. We're going to have to face either the success of the product or its consequences."

Later, during questions and answers, when his position and

(Continued on page 30)

Tight Playlist Shifts Col Single Accent

• *Continued from page 1*

onto *Billboard*'s Hot 100 chart, though it had very respectable country music chart action and even longer to really break wide open. The disk "just went on KQV in Pittsburgh, a key Top 40 station," said Popovich. WFIL, WSAI, Cincinnati; and KJR and KOL, Seattle, just added the record last week. Other major Top 40 stations are also on the record now." WROV's Bob Canada was the first program director to state that the disk was a potential pop hit. Popovich pointed out that the record was originally serviced to all major Top 40 stations, though practically none of them played it. "We've just now reserviced Top 40 and middle-of-the-road stations for the fourth time with the Price record—a total of some 5,000 stations. And, when we believe in a record, we'll continue to do this."

And it pays off. Sales of the current Price hit are double what he'd ordinarily reap in the country field alone—and they should go much higher. "This one record has bridged the gap for Ray — something he has been trying to do: Hit the pop field as well as the country field."

Other records that have been brought home as hits after concentrated promotion include



DAVID FROST, left, greets Shirley Bassey, center, and Engelbert Humperdinck, right, on Frost's nationally syndicated television show. Both Humperdinck and Miss Bassey were appearing in New York at nightclubs, where the show originates.

Billy Joe Royal's "Cherry Hill Park" and Ronnie Dyson's "Why Can't I Touch You." The Dyson record was released Feb. 20. The airplay of the record on WCHD-FM and WGPR-FM, two Detroit soul stations, was what tipped off Columbia Records that it had a record worth extra promotion. The record was spread to Detroit AM soul stations and then onto Top 40 stations.

Among those artists who were being reserviced to radio stations last week were Mac Davis, pop and country; Ray Price, pop and country stations; Barbra Streisand, pop stations; and Gary Puckett, pop stations.

There's another reason for the flexible release schedule: "No company today can afford

(Continued on page 29)

WKYC WIDENS REQUEST LINE

CLEVELAND — WKYC is now taking record requests from listeners 24 hours on a special request line. The listener dialing the request line speaks directly with the air personality who is doing the show at the time. The station has over 2,000 selections to choose from and plays requests as quickly as the record can be found.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Got a lot of catching up to do, so I expect that you guys are in for another long evening of reading Vox Jox this week. . . . **Bob Foster** is now at KFRC in San Francisco; he'd been at KIMN in Denver. . . . **Jack Armstrong** and **Don Burns** have joined WKBW in Buffalo. Armstrong had been at KTLK in Denver but made the mistake of raising their ratings; Burns had been at WTRY in Albany, N.Y. They replace **Stan Roberts**, who went to WHDH in Boston and **Tim Kelly**, who went to KTSA in San Antonio. **Jeff Kaye**, program director of WKBW, will be producing, directing, writing (and sometimes the staff becomes actors) another five-hour series of specials for Halloween Night broadcast again this year. One of the mysteries is titled "The Beatles Album That Never Was."

★ ★ ★

Joe Carlton was by the office last week. Now, I realize that most of you will immediately ask: "Who's Joe Carlton?" Well, he's the guy who started Vox Jox in the Billboard, somewhere between 1941 and 1945. Along with **Joe Csida** and current music editor **Paul Ackerman**, Carlton started the first record popularity charts ever (actually, **Danny Richmond** had just previously started some record charts in Billboard, but they were dropped after a while and Carlton, Ackerman, and Csida picked up the idea and turned the charts into a permanent fixture). Among the people who once worked for Carlton were **Jerry Wexler**, an executive for Atlantic Records who's the world's greatest record producer, in my opinion, and **Hal Webman**, a leading music publisher now.

★ ★ ★

WKOX in Framingham, Mass., is broadcasting some real barber-shop harmony each Sunday morning, presented by the Framingham Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. The program features quartets who sang at the International Convention Competition. . . . **WIOD** in Miami has launched a new series called "Radio Giants" featuring some of the famous voices and moments from radio's golden days. . . . **Bob Dean**, now music director of **WCBT** in Roanoke Rapids, N.C., wants me to thank all the record promotion people who've helped him. **WCBT** staff now include **Alton Haskins**, **Dick Jones**, **Bill Shusta**, **Jerry Sears**, and **Steve Tippens**, with **Bob Dean** doing the night slot.

★ ★ ★

Ken Steele writes: "As of Oct. 29, I'll no longer be the program/music director of **WSEA-FM** in Georgetown, Del. I've resigned to accept a more lucrative position (would you believe as just a plain DJ?) at the all-new **WEEO** in Waynesboro, Pa. **WEEO** will be

signing on in November with a solid rock format covering Waynesboro, Chambersburg, Pa., and Hagerstown, Md." Congratulations, Ken. Send me some more details and I'll do a story on the new station. Incidentally, for the rest of you guys, I'd appreciate news tips on new stations going on the air, stations changing their formats, and deejay job changes.

★ ★ ★

Dan Bunzel, former weekend and relief man at **KCBH-FM**, Los Angeles, is now doing afternoons at **KIKI** in Honolulu, a soft rock station. . . . Lineup at **WCBS-FM** in New York now includes program director **Les Turpin**, **Dick Burch** who once labored at **WOR-FM** in New York, **Bill Brown**, **Bobby Wayne**, and **Steve Clark**. **Roby Young** and **Steve O'Shea** have departed the station; Young is hanging around New York, O'Shea went out to San Francisco to hang around there. . . . **W. J. (Hi Pockets) Duncan** has been named general manager of **KRAN** in Morton, Tex., and has an option to buy the station. "In changing management, we also changed our format to straight country music. To all my friends in country music, I'm asking for help. We desperately need country music singles and albums and letters and promo tapes from artists will be appreciated."

★ ★ ★

Pat Manfro is now doing the 9-midnight shift at **CKLW**, Detroit, under the name **Pat Holiday**; he used to be known as **Dr. Jim Holiday** at **WPOP** in Hartford; for the past couple of weeks, he'd been also filling in for vacationing staffers such as **Chuck Williams** and **Frank Brodie**. . . . **Rick Sallinger** is now doing on the air work for **WDWS** and **WILL-TV** in Champaign, Ill., in addition to duties at the college station of **WPGU-FM**. . . . **Phil Gardner**, program director of **WNOW** in York, Pa., reports that he's modernized his country music format event further than "modern country." He's now adding **Brenda Lee's** "Sisters in Sorrow," **Tony Booth's** "Las Virgenes Road," and **Stu Mitchell's** "A Nice Young Girl From Houston" to the playlist as well as the recent **Ringo Starr LP**. Rest of **WNOW's** staff includes **Bart Holiday**, **Terry Verson**, **Lou Dark**, and **Bob Peters**.

★ ★ ★

Gene Nelson, **KSFO**, San Francisco, will perform in the play "Star Spangled Girl" so the radio station bought all of the tickets for one night and Nelson will give them away on his radio show. . . . Any FM station wishing to enter the Major Armstrong Awards competition on quality programming may write for entry forms and details to **Kenneth K. Goldstein**, executive (Continued on page 29)

WLVA Gears To 20-45 Age

LYNCHBURG, Va.—**WLVA** has changed its format from adult appeal MOR utilizing mostly album cuts to a diversified contemporary/MOR using singles supplemented by current albums. The new sound is geared to the 20-45 year old audience, somewhat younger than the previous target audience. **Barry St. John**, program director at the station, said, "Today's young adults not only want to listen to the best in music but also keep well informed and entertained. The audience wants to be communicated with, not talked at or down to." **WLVA** calls its new format "The Sound of Today." **St. John** is also searching for oldies to integrate into the programming.

Quad Commercials Make Debut in L.A.

By BRUCE WEBER

LOS ANGELES — Mobile Fidelity Productions has produced a series of quadrasonic radio commercials using the Mystic Moods Orchestra. The commercials are the first pre-recorded 4-channel radio plugs in advertising—broadcasting.

The 60-second spots for **Busch Beer** feature music and sound effects of the Mystic Moods, a Philips Records studio group, and will be aired by two quadrasonic San Francisco FM stations, **KRON-FM** and **K101-FM**.

A quadrasonic version of "Echo Park" by the Mystic Moods also will be featured on both radio outlets, Thursday (12). In addition, 4-channel sound effects will be aired in

a two-hour quadrasonic broadcast.

The quad commercials and sound effects were prepared by **Brad Miller**, president and executive producer of **Mobile Fidelity**, and **Gerry Mandel**, with arrangements by **Richard Clements**. The repertoire of sound effects—road racing, air races, steam locomotives, etc.—were recorded by a quadrasonic microphone system, the industry's first, designed by **Carl Countryman & Assoc.**, Palo Alto, Calif.

Mobile Fidelity Productions also is producing a series of quadrasonic tapes to be used as samplers by tape hardware manufacturers.

(Continued on page 28)

RADIO-TV Job Mart

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

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

POSITIONS WANTED

Attention, sports-minded station: I absolutely guarantee the station looking for a real play-by-play man that I'm that man. My style is fluent, objective, knowledgeable, colorful, and articulate. . . . have done basketball games for major university-high school games for suburban station; heavy all-sports background; hard working; follows instructions well; F.C.C. 3rd. I won't disappoint you. Call (617) 685-4422 or write **Maynard Crossman**, 40 Granite St., Methuen, Mass. 01844.

Programming—I don't care (1) what your present numbers are; (2) your format; (3) your market size; (4) or whether you're AM or FM. I am young, ambitious, smart, sharp, creative, confident, hip, square, realistic, an opportunist, and (if it comes down to it) will work honestly yet resort to any means necessary—even 60 hours per week—to make you number 1 in the 18-49-year-old bracket. I'd be a fool or a mystic to guarantee results, but I will guarantee this—if I can't do it, no one, including **Drake** or **Richards**, can! **Ken Goodman**, 40 Liberty St., Monticello, N. Y. 12701. (914) 794-4573.

Rock jock fed up with Top 40 irrelevance. Would like to get into news, both writing and on the air. Three years' experience with 3rd class license. I would prefer the West Coast, but will consider all offers. For tape and resume, please write: **Mike Bramble**, 117 2nd Ave. S.W., Watertown, S. D. 57201.

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

Major market "Top 40" jock with first phone and background in programming wants to relocate. Looking for stable medium market to program or DJ slot in major market. Salary negotiable, but only sincere, stable stations need apply. Box 328, **Radio-TV Job Mart**, **Billboard**, 165 W. 46th St., New York, N. Y. 10036.

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

Can you help? I need and want training and experience, something more than a single AM rock show per week, after five days of syrup FM and news. I have just over a year in the business, a good voice, a working knowledge of production techniques, a mania for music, and an honest desire to work. I'd prefer to get out of New England, but I'm open to any offer, especially from medium market rockers or any progressive FM. Box 329, **Radio-TV Job Mart**, 165 W. 46th St., New York, N. Y. 10036.

Progressive rock only! Looking for a super soft sell announcer who writes and produces beautiful creative commercials, talks to his audiences, not at them, while he programs what they really want to hear? You just found him. First phone, 23 yrs. old, married. Box 327, **Radio-TV Job Mart**, **Billboard**, 165 W. 46th St., New York, N. Y. 10036.

Former Top 40 Deejay, Program Director, Music Director, and Newsmen seeking to get together with radio again after brief absence in areas of programming, announcing, consulting, sales, or combination of these. I am a 24-year-old married professional determined to find the right station to hang my 3rd class ticket in. Interested in medium to major market MOR or Top 40. My tape and resume available upon request. Box 322, **Radio-TV Job Mart**, **Billboard**, 165 W. 46th St., New York, N. Y. 10036.

Personality—Presently employed by major market net O. & O. Looking for morning show. Successful record, good sense of humor, excellent voice and reading ability. For tape and resume write Box No. 325, **Radio-TV Job Mart**, **Billboard**, 165 W. 46th St., New York, N. Y. 10036.

Highly successful major market PD, presently employed by one of the giants, seeks new major market affiliation with reputable station or group. Proven record as successful contemporary PD and station manager. Top industry ratings, references and reputation. All markets considered. All replies confidential. Write Box No. 324, **Radio-TV Job Mart**, **Billboard**, 165 W. 46th St., New York, N. Y. 10036.

Looking to economize? How about a highly experienced first phone announcer, or a hard-working first phone newsmen, or a combination announcer/newsmen with first phone? One person meets all these qualifications and is available now. Currently working for next biggest station to NYC majors. Must have \$150-\$165 per week, you won't be sorry; try me. No available tapes, personal interviews only. No outside selling or maintenance. Can only consider stations reasonably close to NYC (N.J., Conn., I.I., nearby Pa.). Will consider others but offer must be exceptional. Willing to relocate. Write Box 325, **Radio-TV Job Mart**, **Billboard**, 165 W. 46th St., New York, N. Y. 10036.

Currently completing first year on the air at small market AM, doing progressive free form show, plus news. University degree, draft exempt, third endorsed. While here I've been able to draw listeners away from two 10 kw. stations in near-by large markets by putting the right music together and really trying to say something between records. Now seeking position in larger market FM or AM, or small market if it sounds like my thing and is in the right location. Prefer West Coast. Tape upon request. Contact: Box 326, **Radio-TV Job Mart**, **Billboard**, 165 W. 46th St., New York, N. Y. 10036.

POSITIONS OPEN

We're a stereo station which hates automation. Our personality has made us number one in our market (medium, east coast). That's right, an aggressive, personality-oriented MOR stereo FM. We even have our own completely independent news department. . . . they do no board shifts. Stable staff, but we never know when an opening will develop, and we want to be prepared. Experience necessary. Reply: Box 330, **Radio-TV Job Mart**, **Billboard**, 165 W. 46th St., New York, N. Y. 10036.

If you're waiting for someone to discover your abilities and desires. . . well, here we come. Wanted—Men with a first-class attitude and a third-class license. 2 Top 40 air shifts open—early evening and all night on 24-hr. Stereo FM Giant, 100,000 watts. Copy and sales available if you desire. Young, aggressive corporation with several divisions. Salary commensurate with your ability. Send tape, resume and recent photo, we're ready to listen. **Mark Matthew**, Program Director, **KGRC Radio**, Hannibal, Mo. 63401.

HELP WANTED

Distributor wanted to handle new music news publication in Atlanta, Chicago, Detroit, Los Angeles, New York, Cleveland, St. Louis. Look over our first issue and name your deal. Write: **Memphis Sound**, Inc., 2206 Union Ave. E., Memphis, Tenn. 38104. no7



JIM HOWARD (right), music director at **WMOH**, Hamilton, Ohio, greets French band leader **Paul Mauriat** and wife **Irene** during Mauriat's recent concert engagement at the Taft Theater, Cincinnati. The meeting was arranged by a mutual friend, **Johnny Stark**, manager of **Mireille Mathieu**, one of France's top female vocalists.

WDAS Cuts Playlist —Product Below Par

PHILADELPHIA — WDAS has cut their playlist from 50-60 records to approximately 40 records, including album cuts and oldies. "The product that is available is not really up to par," said Jimmy Bishop, program director at the station for the past five years. "We also want to concentrate on more exposure for individual artists. With a large playlist, some records were only being played about once every three days. This is not fair to the artist. I feel it is better to concentrate on a few artists rather than shoot fish in a barrel."

Bishop has also started a new air formula, mixing the top of the playlist with the bottom to keep the listener aware. "We are still breaking a great deal of new records," Bishop commented. "We take cuts from LP's and play a lot of gold, too. The new records are the lifeblood in this market. Basically, the records are chosen on their musical merit. I do not use the charts too frequently. We are localized but have room for the record which is breaking out in other markets. Generally, an

Quad Commercials

• *Continued from page 27*

Miller has produced a 4-channel reel-to-reel sound effects tape for 3M's Wollensak, among others. Several manufacturers used Miller's tapes as sampler and demonstration packages at the Consumer Electronics Show.

In addition to the sound effects tapes, Miller has produced a 4-channel Mystic Moods master for Mercury Records. Material in the 4-channel album was culled from three previously released LP's: "Stormy Night," "Nighttide" and "More Than Music."

open mind is kept when we choose a record for airing."

Bishop's idea of a radio station's appeal is slightly different from the norm. "I feel that people identify with other people before they identify with an object like a radio station. We therefore have strong personalities. This is what the listener identifies with. Then he will relate to the station. So we have a good mixture of choosing the best on record and using the best in personalities. We are also very involved in the community. I mean we do not just pay lip service. I even want to do some work on our commercials to make them fit better into our soul format," said Bishop.

The station features Georgie Wood 6-10 a.m.; Larry Daley, 10 a.m.-2 p.m.; Butterball 2-6 p.m.; Johnny O. 10 p.m.-2 a.m., and Carl Helm 2-6 a.m. On Sundays, WDAS features gospel

Radio Specials Grow—Sinatra Highlighted

LOS ANGELES—Radio specials are growing. Five stations in different parts of the country have programmed Frank Sinatra spectaculars — all with good listener response.

WWDB-FM in Philadelphia was scheduled to air its second Sinatra extravaganza this past weekend (Oct. 30-Nov. 2) with the singer slated to do a phone interview.

WWDB-FM programmed its first Sinatra marathon June 26-29, and the special, according to program director Sid Mark, produced a "phenomenal response and considerably boosted our ratings for that period."

While the Philadelphia out-

KSAN-FM Airs Poet Series

SAN FRANCISCO — The poetic value of progressive rock music projected through the lyrics of contemporary composers was the subject of a five-part series "The Poets," aired Oct. 26-30 on KSAN-FM. Produced and narrated by air personality Richard Gossett, the series dealt with the themes of love, poverty, social commentary, war and loneliness on successive nights to music. The show attempted to show that the composers of rock music have become the spokesmen of youth and are as valid as Robert Frost, T. S. Eliott or other "legitimate" poets.

and community programming in the morning, their regular format for four hours in the afternoon, and a community talk show at night.

let's coverage ran 61 hours, KIRO in Seattle broadcasted its own 71-hour marathon of Sinatra music starting Oct. 16. A Minneapolis station, WWTC slated 48 hours of Sinatra music this month.

The tributes to Sinatra's 30 years in show business all go in-depth into the singer's musical changes. Metromedia's KNEW in Oakland ran the first Sinatra marathon last May, running 71 hours non-stop and as a result of audience reaction, promoted a second show in August which ran 91 hours. Bill Stewart, KNEW program director, reported receiving 12,000 pieces of mail after the second show. Taped tributes came from Henry Mancini, Ella Fitzgerald, Sammy Kahn, Rod McKuen and others known to the performer.

Locally, KGIL programmed 48 hours of Sinatra in June. The marathon took one year to develop, according to program director Chuck Southcott, and it presented disks from the early years which may have never been played before on radio.

Letters To The Editor

Political Arena

Dear Editor:

I guess this is the first time I've ever dropped you a line when I wasn't looking for a job or telling you about my new one. I do have something on my mind though and want to use you as a sounding board.

We talk a lot about radio getting involved with its community, doing things, and bringing important local issues before its listenership. There is one area here that is a real bummer, one that we have both brought on ourselves, and has been forced upon us, that virtually shuts us up where we might be

(Continued on page 30)

Campus News

By BOB GLASSENBERG

CTI Records is looking for campus representatives to make sure the local campus record stores carry CTI product and that campus radio stations are supplied. If you are interested call **Creed Taylor** at (212) 421-8611. Write Creed at CTI Records, 36 East 57th St., New York, N.Y.

★ ★ ★

Campus radio in the north central states can now complain or compliment A&M record service by getting in touch with **Don Cline**. If you want service or just want Cline to know you exist send him a letter on the station letterhead. Include the names of the program director, and music director; your station's format; the length of your broadcast day; the size of your student body; ad rates; and any other information that might be informative. His address is Donald Cline, A&M Records, Box 91, River Falls, Wis. 54022. Call him at (715) 425-6877.

★ ★ ★

There are a few problems with distribution and album service this week. Please make sure that **WRCR**, Rockford College, is on your record service list. You can send the records to Doug Gray. Also please place **WMCJ**, Monmouth College, Longbranch, N.J., on your mailing list. The program director is Steve Seidman. Both stations reach over 12,000.

★ ★ ★

GHV Packages and Productions Inc., has added two off-Broadway productions to its list of productions being offered to campuses. "The Indian Wants the Bronx" and "Rats," both by **Israel Horowitz** and are considered one production. The other new play is "Slow Dance on the Killing Ground" by **William Hanley**. These will be available individually or in a four-play package. For further information contact GHV Packages and Productions at 901 Eighth Ave., Suite 5 H, New York, N.Y. 10019.

★ ★ ★

The word from **Jim Cameron**, WLVR, Lehigh University: "Professionalism in college radio does not have to mean Top 40." What say you?

Campus Dates

Judy Collins, Elektra Records artist, appears at Concordia College, Moorehead, Minn., Friday (6). The homecoming show at the University of Oregon in Eugene features **The Fifth Dimension**, Bell Records artists, Friday (6). **The Band**, Capitol Records group, appears at Tufts University, Medford, Mass., Thursday (5); C.W. Post College, Brookville, N.Y., Friday (6); and Worcester Tech, Worcester, Mass., Saturday (7).

B.B. King, BluesWay Recording artist, performs at Brown University, Providence, R.I., Friday (6). **Glenn Yarbrough**, Warner Bros. Records artist, performs at Elmhurst College, Elmhurst, Ill., Sunday (1).

Charlie Byrd, Columbia Records artist, appears at Marvina College, Bethlehem, Pa., Monday (2); Mary Baldwin College, Staunton, Va., Friday (6); Franklin & Marshall University, Lancaster, Pa., Saturday (7); and Rutgers University, Camden, N.J., Sunday (8).

Campus Programming Aids

Remember: No listing for you unless all information including title, artist, label and LP, if needed, are included in your report.

WEXL, De Veaux School, Niagara Falls, N.Y., **Jerry Ohe** reporting: "Special Memory," Jerry Butler, Mercury; "Heaven Help Us All," Stevie Wonder, Tamla; "Somebody's Been Sleeping," 100 Proof, Hot Wax; "Washington County," (LP), Arlo Guthrie, Reprise. . . . WSRM, University of Wisconsin, Madison, **Bruce Ravid** reporting: "Substitute," Who, Decca; "King of Rock 'n' Roll," Crow, Amaret; "Share the Land," Guess Who, RCA; "Something in the Air, Thunderclap Newman. . . . WTCC, Springfield Technical Community College, Springfield, Mass., **Bill Caldwell** reporting: "The Shape I'm In," Fat, RCA; "Black Hearted Woman," Allman Brothers Band, Capricorn; "Tell the Truth," Derek & the Dominoes, Atco; "Chains & Things," B.B. King, BluesWay. . . . WLSU, Louisiana State, Baton Rouge, **Walt Runyan** reporting: "Reverend Mr. Block," Roberta Flack, Atlantic; "Yankee Lady," Jesse Winchester, Ampex; "Empty Pages," Traffic, UA; "Indiana Wants Me," R. Dean Taylor, Rare Earth.

WSAC, St. Anselm's College, Manchester, N.H., **Jay Cormier** reporting: "All Right Now," Free, A&M; "Let's Work Together," Canned Heat, Liberty; "Runnin' Down the Highway," New York Rock Ensemble, Columbia; "Led Zeppelin III," (LP), Led Zeppelin, Atlantic; "Carp," (LP), Carp, Epic; "Whatever," (LP), Friends of Distinction, RCA. . . . WSUA, State University of New York at Albany:

WNIU, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Chains and Things," B.B. King, BluesWay; "Patch It Up," Elvis Presley, RCA; "No Matter What," Bad Finger, Apple; "They Call It Rock and Roll Music," Delaney and Bonnie, Atco. . . . WQMC, Queens College, **Ted Goldspeil** reporting: "Riverboat," (LP, First Taste), Potliquor, Janus; "Murder at Kent State," (LP), Pete Hamhill, narrated by Rosko, Flying Dutchman; "Jesus Christ/Super Star," (LP), Rock Opera, Decca; "Southern Man," (LP, After the Gold Rush), Neil Young, Reprise; "No Matter What," Badfinger, Apple. . . . WWAS, St. Francis College, Biddeford, Me., **Gary M. Weiner** reporting: "No Matter What," Badfinger, Apple; "See Me, Feel Me," Who, Decca; "Going to the Country," Steve Miller Band, Capitol. . . . KUGR, Washington State University, Pullman, Wash., **Eric Kiddler** reporting: "Broomstick Cowboy," Claudine Longet, Barnaby; "(It's Like a) Sad Old Kinda' Movie," Picketty-

(Continued on page 30)

"HOLD EVERYTHING"

NO MORE TAPES OR APPLICATIONS ACCEPTED.
PRESENT APPLICATIONS BEING EVALUATED.
WILL ANNOUNCE NEW EMPLOYEE SHORTLY.

WTRY
TROY, NEW YORK

Vox Jox

• *Continued from page 27*

ective director Armstrong Awards, Room 529 Mudd, Columbia University, New York, N.Y. 10027. Deadline for entries is January 31, 1971. The eight main awards consist of \$500 and a bronze plaque. Awards are presented each year at the annual convention of the National Association of FM Broadcasters.

Mike Jeffries, 516-798-8935, is looking for a deejay job; he's experienced. . . Bobby Knight has gone to WTTO in Toledo from WXIZ in Pittsburgh; a couple of other deejays may leave; the station is going to use automation equipment and probably segue most of the records, but retain the rock format. . . WRVR-FM, New York, is now talking donations for a programming fund, according to general manager Walter P. Shepard. . . Lineup at KELI in Tulsa: production manager Dave Har-rigen, operations manager Jon Steele, Les Garland, Dean Kelly, Bobby Freeman, with Dick Daniels on weekends. Freeman was known as Dan Gordon at KWTO in Springfield, Mo.

It's Scott Nelson who's filled that vacancy at KTLK in Denver; he was known as Harry Nelson at WRBC in Jackson, Miss. Gerry Peterson is now assistant program director of KTLK and Dave Randall is doing the evening show. . . Barry St. John, program director of WLVA, Lynchburg, Va., needs rock oldies; can anyone help him out?

Ron O'Quinn is now weekend man at KYA; he was once known as Jack Armstrong at WFUN, but had been in independent record promotion. . . Johnny Hyde is now program director of KCRA, an NBC MOR affiliate in Sacramento; he'd been program director of KROY in Sacramento at one time. . . Bwana Johnny is now music director of KYA, San Francisco. . . Don Pietro has left KRIZ in Phoenix to join the Dick Clark organization; Pietro was once Johnny Rabbitt on KXOK. . . Promotion man Chris Krist has left Capitol Records.

Fred Campbell has been promoted to program director and Jerry Vaughn to music director at KRMG-FM, a 50,000-watt easy

Col Single Accent

• *Continued from page 26*

to turn out records just to have them on the street. We're in the business of building artists," Popovich said.

As part of this building program, Popovich is in constant touch with all of his promotion staff. Though all of them get a worksheet from him regarding product by Thursday, many call him after 4 p.m. Wednesday in order to have the information faster for an early visit to those radio stations who make up their playlist Thursday morning. Popovich, besides his close contact with his promotion people, also has instant access to sales information from the computer; this information flashes on his private closed-circuit TV screen by his desk. Columbia executives hold a singles meeting each Wednesday morning; the records are played and decisions are made about which ones to release. "But when we have some product out there which we feel are still potential hits, we will be cutting down on the number of our releases that week," he said.

listening station in Tulsa. Staff now includes Campbell, Vaughn, Dick Ford, Rick Davis, Johnny Martin, and Larry Scott. Davis and Scott are newcomers. . . WLW in Cincinnati is striking into the record business, but just with an LP called "The Big Red Machine" about the Cincinnati Reds. In case Pat Patterson is reading this column and is interested in the LP, it's \$3 from The Big Red Machine, Box 7, Cincinnati, Ohio 45201.

The lineup at WLS in Chicago now includes Larry Lujack, Joel Sebastian, Chuck Buell, Scotty

Brink, Kris Stevens, Steve Lundy from KILT in Houston, and Jerry Kaye, with Bernie Allen doing weekend work. . . Staff at KOAH, Duluth country music station, includes Jim Christoferson, Tim Michaels, and Ray Lange, with Steve James and Bruce Grassman doing weekend work.

Jim Synnott, former owner-operator of WBUG in Ridgeland, S.C., is now hosting "The Jim Dandy Show" on WBHC in Hampton, S.C. . . Rick (Rick Burton) Bach, former program director of WIBM in Jackson, Mich., has joined

WSBA in York, Pa., and is doing a noon-3 p.m. air shift. . . Bill Preston, program director of country-formatted WRFD in Columbus, Ohio, is playing Freddie Hart's "Easy Lovin'" cut from his new Capitol Records LP called "California Grapevine" and is getting strong reaction; wants to know if other country stations are getting good results with it.

KMPX, National Science Network's progressive FM outlet in San Francisco, has resolved what management called "an insoluble political impasse" by firing all but three of their on-air staff and replacing their regular rock/jazz programming for the next few weeks with ocean sounds from the "Ambience" and "Environments" albums.

(Continued on page 30)

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MUSIC MOUNTAIN

Dear Friends,

Before Alan Wilson's untimely death, he was instrumental in beginning a project to help save the California redwood forests. Together with Canned Heat, we have now formed a non-profit California corporation called MUSIC MOUNTAIN, whose primary purpose is to raise sufficient funds to purchase a massive grove of giant redwoods known as the Skunk Cabbage Creek area. The area is land already logged by the Arcata Redwood Company last summer.

This area is surrounded by the existing Redwood National Park but is much higher in altitude. If this area is clear-cut (as is now occurring), damage through erosion, wind, and flooding to the other park areas is certain! This must not be allowed to happen.

Canned Heat and many other music groups in the world, have already agreed to donate all proceeds from at least one major concert of theirs during the next few months of 1970. The heavy involvement and commitment of musicians has resulted in the name, MUSIC MOUNTAIN. Our goal is to raise all necessary monies for this purchase through MUSIC and the people involved with music...You are naturally included!

After purchase of this land, the Federal Government has agreed to include this area as a separate sector of the National Redwood Park. It is important to emphasize that nearly all contributions are matched by funds from the Nature Conservancy Fund, a federal agency which arranges the purchase of projected National Park additions. Also the donor's dollar is often tripled by another matching sum from the Ford Foundation.

Of the \$7 to 8 million necessary for the addition of the Skunk Cabbage Creek area to the Redwood National Park, \$1.5 million has been raised already, and if the American public shows conviction and enthusiasm in this project, we might then be able to stimulate the government to expand the park to its ecologically sensible limits by even adding the so-called "Tall Trees" watershed area which lies directly south of the existing National Park.

Many have volunteered their help, and there are two absolute ways in which you can help: MONEY and LETTERS. We are asking everyone possible to contribute whatever he can afford, from \$2.00 and up, along with the return for this help on your part, MUSIC MOUNTAIN will be one step closer to the reality of the preservation of the redwoods. In acknowledgment of your contribution you will receive a full-color MUSIC MOUNTAIN decal and your name will be added to the ever growing list of concerned individuals which will eventually appear on a commemorative bronze plaque in the MUSIC MOUNTAIN NATIONAL PARK!

On behalf of the redwoods and in memory of Alan Wilson, please send help soon.

Thank you. PEACE!

SKIP TAYLOR



President, MUSIC MOUNTAIN and CANNED HEAT, INC.

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Selling Sounds

By BOB GLASSENBERG

Eric Clapton is back in Miami's Criteria Studios with Buddy Guy, Junior Wells and Buddy Miles as sidemen.

A comedy LP on Spiro Agnew is being produced at the East Coast Record Plant for GRT Records. Earl Doud is producing. Also in the East Coast Record Plant are Angela Biciaria for Lin-Car Productions, High Treason for Golden Records, Anthom, Willie Wood, Bert Sommers and Swamp Gas for Buddah Records. The latter two artists are being produced by Artie Kornfeld. The Pastor Brothers are in for Avco Embassy and Atlantic has mix sessions scheduled for Dusty Springfield and the MC5. Also in the East Coast location are Cy Coleman with Steve Leeds for Notable, Jerry Blatt producing Mantis for Avco-Embassy, Tom Wilson producing Young Hearts for Warner Bros. and Paul Stookey producing a Gary Shearston LP.

Bob Zachary is in the Hit Factory this week cutting for Elektra. Enzo Stuarti is in for Stereo Dimensions. Anne Murray is cutting for Capitol Records of Canada. Mike Corbett and Jay Hirsh are in for Atlantic and Creed Taylor and Jerry Ragovoy are producing Samson & Deliah.

Market Place Music, run by Cashman Pistelli and West, was recently awarded the Eastman Kodak account. They have recently completed their first Kodak commercial for J. Walter Thompson with Dave Perry as agency producer. The commercial was recorded at the Hit Factory.

At Baldwin Sound Productions, Mechanicsburg, Pa., Poor Man Alley recently recorded four tunes for producer Rick Sawyer with "Doc" Whittier as engineer. The agent is Gary Croft.

Ian Freebairn-Smith wrote spots for Bordon's "Elsie Stix," produced by Jules Chaikin at A&M. Dan Bachman was agency rep for Needham, Harper and Steer on jingles for Continental Airlines, also

(Continued on page 31)

Vox Jox

Continued from page 29

The station will return to its regular programming by Saturday (14), according to program director Thom Trunnell, who is now assembling a new talent roster.

Disk jockeys had formed a Collective two months ago to bargain with management for a four-day work week and equal pay for all disk jockeys, a voice in the hiring and firing of people as well as programming policies of the station.

The National Science Network operates KPPC, Los Angeles; WDFH, Chicago, and WNCN, New York.

Tom McMurray will become program director of WBT, Charlotte; he'd been national program director of Knight Quality Broadcasting. You can expect the station to vastly update its programming. . . . Dave Allen has joined WEIF in Moundsville, W. Va.; he'd been at WHLL in Wheeling,

W. Va., where he worked with Jim O. Smith, now general manager of WEIF. Jeff Martin at WEIF will become program director of the station and current program director Don Schriver will become production manager of all stations of the Grewe chain, working exclusively in the eastern seaboard area.

75% of Stations Buy Records For Airplay, NAB Meet Told

Continued from page 26

labels make on albums as opposed to singles and Steinberg answered that there is "no significant difference in the margin of return." He said that an album session might cost between \$15,000 and \$20,000, but that a four-single recording session may run to \$6,000. He said

Letters To The Editor

Continued from page 28

able to do a lot of good. And that area is politics.

Sure, we put on a lot of political programs and carry political announcements (paid for by the committee to elect Joe Voteseeker) and even broadcast blasts by one politician against his opponent on our newscasts. But getting involved we don't or more correctly can't without fear of the great axe coming down on our heads from above.

During the current election campaign, I have personally passed up innumerable opportunities to bring up what I thought to be worthwhile topics of discussion on my own show, because of the stigma of the so-called fairness doctrine. The fear of venturing into the political arena with guests or interviews with persons currently running for office just completely knocks out my ability to communicate with my audience in an area that is most fundamental to our way of life. And in this I feel that I am letting down on my responsibility as a broadcaster. But what can I do? What can any of us do?

I don't think I'm alone in feeling this burden of restriction on my ability to communicate. I would like to see the public and the powers that be, made aware of the consequences of trying to regulate "fairness" in our broadcasting properties in this country, and perhaps newer and more lax guidelines set forth to permit more latitude in our business of communication.

Rick Randall
WFLA
Tampa, Fla.

80 percent of his volume is in albums.

Even though Mercury's main volume is in albums, he said the firm sees singles as important vehicles for exposure . . . as an entree to greater album sales. But he also said that in the case of Paul Mauriat, Mercury is exploring a new direction for him and that it will use singles for this purpose.

Another programmer wanted to know if the recording industry could do anything to standardize the sound of records. Steinberg said he couldn't see this happening:

"When you talk about standardization you're starting to fool around with what is essentially a part of the creation of product. Some companies cut records very, very hot on the premise that this is part of the ingredient of the record that sells it. Some of us are very concerned about whether the record will track or not so we compromise on the sound level.

"Many of today's artists are also producers and help us mix down product and they have their own ideas about decible levels that properly represent their creation. We only limit them on the basis of the commercial question of whether the recording will track when it's played."

Campus News

Continued from page 28

witch, Janus; "Substitute," Who, Decca; "Be My Baby," Andy Kim, Steed; "Frantic," Frantic, Lizard.

KMOE, Central Methodist College, Fayette, Mo., Carol Benson reporting: "Abraxas," (LP), Santana, Columbia; "Closer to Home," (LP), Grand Funk Railroad, Capitol; "Stage Fright," (LP), Band, Capitol; "Just for Love," (LP), Quicksilver Messenger Service, Capitol; "Question of Balance," (LP), Moody Blues, Threshold; "Cosmo's Factory," (LP), Creedence Clearwater Revival, Fantasy; "John Barleycorn Must Die," Traffic, UA. . . . KTSC, Southern Colorado State College, Pueblo, Jack Jennings reporting: "Touching You . . . Touching Me," Neil Diamond, Uni; "Is This What You Want," Jackie Lomax, Apple; "Fresh Air," Quicksilver, Messenger Service, Capitol. . . . WFPC, Joe Burnham reporting: "Led Zeppelin III," (LP), Led Zeppelin, Atco; "Get Yer Ya Ya's Out," (LP), London; "On My Way to Where," (LP), Dory Previn, Mediarts; "Devotion," (LP), John McLaughlin, Douglas; "Idlewild South," (LP), Allman Brothers, Capricorn (Atco); "Fotheringay," (LP), Fotheringay, A&M; "Moments," (LP), Judy Mayan, Atco; "Fire and Water," (LP), Free, A&M; "Abraxas," (LP), Santana, Columbia.

WBKE, Manchester College, North Manchester, Ind., Gary Arnold reporting: "Knock Knock, Who's There," Andra Willis, Paramount; "Snowbird," Anne Murray, Capitol; "Cracklin' Rosie," Neil Diamond, Uni; "Look What They've Done to My Song Ma," New Seekers, Elektra; "Rubber Duckie," Ernie, Columbia; "Green-Eyed Lady," Sugarloaf, Liberty; "25 or 6 to 4," Chicago, Columbia; "And the Grass Won't Pay No Mind," Mark Lindsay, Columbia; "Our World," Blue Mink, Philips. . . . WAMU, American University, Washington, D.C., Mick Sussman reporting: "The Promised Land," If, Capitol; "Heed the Call," First Edition, Warner Bros.; "They Call It Rock 'n' Roll Music," Delaney & Bonnie, Atco; "48 DeSoto," Tony Kosinec, Columbia; "No Matter What," Badfinger, Apple; "Share the Land," Guess Who, RCA. . . . WBCR, Brooklyn College, Brooklyn, N.Y., Gary Scott reporting: "Somebody's Watching You," Little Sister, Stone Flower; "Whose Garden Was This," Tom Paxton, Elektra; "Atom Heart Mother," (LP), Pink Floyd, Harvest; "New Morning," (LP), Bob Dylan, Columbia.

KSMU, Southern Methodist University, Dallas, Texas, Steve Rhea reporting: "Kiln House," (LP), Fleetwood Mac, Reprise; "Mad Shadows," (LP), Mott the Hoople, Atlantic; "First Taste," (LP), Potliquoer, Janus; "Lucy," Crabby Appleton, Elektra; "Border Song," Elton John, Uni. . . . WCPN, Stevens Institute, Hoboken, N.J., Ron Harris reporting: "You Need Someone to Love," New Christie Minstrels, RCA; "Cry Me a River," Joe Cocker, A&M; "Stealing Moments From Another Woman's Life," Glass House, Invictus; "Down to the Wire," Yellow Hand, Capitol. . . . WOCR, State University of New York, Oswego, J. Long reporting: "I'll Be There," Jackson Five, Motown; "Our House," Crosby, Stills, Nash and Young, Atlantic; "Fire and Rain," James Taylor, Warner Bros.; "It Don't Matter to Me," Bread, Elektra; "Somebody's Been Sleeping," 100 Proof, Buddah. . . . WNFT, Slippery Rock State College, Slippery Rock, Pa., Dan Hatfield reporting: "I'll Be There," Jackson Five, Motown; "One Less Bell to Answer," Fifth Dimension, Bell.

WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "Indianola Mississippi, Seeds," (LP), B.B. King, BluesWay; (LP), Mason Proffit, Happy Tiger; "The Use of Ashes," (LP), Pearls Before Swine, Reprise; "First Taste," (LP), Potliquoer, Janus; "It Don't Matter to Me," Bread, Elektra; "Country Road," Merry Clayton, Ode 70; "King of Rock & Roll," Crow, Amaret; "We All Sung Together," Grin, Thunder; "Unite the World," Temptations, Gordy. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "We Got to Get You a Woman," Todd Rundgren (Runt), Ampex; "No Matter What"/"Carry on Till Tomorrow," Badfinger, Apple; "Sing a New Song," Freddy Waters, Curton; "Stoney End," Barbara Streisand, Columbia. . . . WPNP, Tufts University, Medford, Mass.: "Wanted," (LP), Cates Gang, Metro-media; "Funhouse," (LP), Stooges, Elektra; "Hollywood Dream," (LP), Thunderclap Newman, Track; "Mad Dogs & Englishmen," (LP), Joe Cocker & Friends, A&M; "Share the Land," (LP), Guess Who, RCA; "Heaven Help Us All," Stevie Wonder, Tamla; "Never Marry a Railroad Man," Shocking Blue, Colossus. . . . WMCJ, Monmouth College, West Long Branch, N.J., Steven Seidman reporting: "Fire and Rain," James Taylor, Warner Bros.; "I'll Be There,"

(Continued on page 32)

Mercury's Steinberg: Obscenity Is Relative

Continued from page 26

that of other labels was called presumptuous, Steinberg said that stations did not have to accept whatever was his own personal standards or those of his company—"I haven't said that. You have a right to listen and reject just as your listener can switch to another station on the dial."

Repression

He said repressive measures would be an "awful" mistake and added: "I hope that we don't get the kind of repressive measures that limit this kind of mirroring of what's going on in our society."

He equated this possibility to

the "great blues that we had in the past years that reflected the kind of anguish that the blacks felt during our greatest years of slavery.

"In those times I'm sure there were a hell of a lot of people who would have preferred that whatever communications the blacks had about their problems didn't exist. And I think that on the same basis it would be a mistake not to provide this conduit for the feelings of young America.

"I think you're in a hell of a spot to give an opportunity to the public to accept or reject the kind of poetry that young people are expressing."

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Soul Sauce

BEST NEW RECORD OF THE WEEK:
"I GOT TO TELL SOMEBODY"
BETTY EVERETT
 (Fantasy)



By ED OCHS

SOUL SLICES: Aretha's gold for "Don't Play That Song" was her ninth million-selling single. Her Philharmonic bash last week featuring Erma & Carolyn Franklin and the rest of the singing, preaching Franklin family was the soul together of the year. Aretha looks happier and sounds better than ever. That Lady Soul! . . . Breakout of the week: Stevie Wonder's "Heaven Help Us All." No less lively is Smokey Robinson, Flaming Ember, Satisfactions, Israel Tolbert, Ann Peebles, and David & Jimmy Ruffin. . . . New Jimmy Ruffin hit in England, "It's Wonderful." . . . Jerry, the Swamp Dogg, Williams, Jr. has joined Elektra with an LP, "Rat On!" The Exciters and James Moody have signed with Perception Records. . . . From Clydie King's "Direct Me" LP on Lizard: "Never Like This Before." . . . New Soul LP's: Moments, Brenda & The Tabulations, Chairmen of the Board, Sly's "Greatest Hits." . . . Curtom's got a winner with Freddie Waters' "Singing a New Song." . . . Roberta Flack comes to the Apollo, Dec. 2-8. . . . Soul Sauce picks and plays: Maceo & All the King's Men, "Gotta Get Cha" (House of Fox); Curtis Mayfield, "If There's A Hell Below" (Curtom); Dorothy Morrison, "Spirit in the Sky" (Buddah); Al Green, "I Can't Get Next to You" (Hi); Profiles, "Got to Be Love" (Bamboo); Geater Davis, "Sweet Woman's Love" (House of Orange); Notations, "I'm Still Here" (Twilight); Mirettes, "Ain't My Stuff Good Enough" (Zea); Little Milton, "Many Rivers to Cross" (Checker); Intrigues, "Tuck a Little Love Away" (Yew); Lamp Sisters, "Ride On" (Duke); King Curtis, "Changes" (Atco); Duponts, "Hit Me With Music" (Atco); Barbara & the Uniques, "There It Goes Again" (New Chicago Sound). . . . Big Archie Bell & the Drells, "Wrap It Up," on Atlantic. . . . Logan Westbrook has been promoted to national r&b promotion director of Mercury, probably because he reads Soul Sauce. Do You?

Selling Sounds

• Continued from page 30

recorded at A&M. Chaikin has just completed a Steve Allen LP for Flying Dutchman Records at TTG Recorders in Los Angeles.

★ ★ ★

Duo/Creatrics' Shep Meyers and Larry Rosen have completed composing and producing three national TV spots for Calgon. The spots are entitled "Moisture Bath," "Rain Bath," and "Petal Bath," and were shot by Len Glasser.

★ ★ ★

Kevin Gavin and Sid Woloshin have recorded new spots including two 60-second TV spots for the Bahamas, theme written by Gavin, and arranged by Billy Ver Palnck. They also finished a radio commercial for Masury Paint Co. Ellen Starr wrote and arranged the music, with lyrics written by Jerome. Also completed by Gavin and Woloshin was a radio spot for the Society of Savings. All the spots were recorded at Aura Recording, New York.

★ ★ ★

At Regent Sounds newly opened Philadelphia studios, Joe Higgins, the sheriff in the Dodge Car commercials, has completed three new spots. John Oats was produced by Tom Sellers for Mercury Records. Top and Bottom Records' newly released Brenda and the Tabulations LP was also done there.

In Regent's New York studios Enzo Stuarti, Mongo Santamaria, Yusef Lateef and Les McCann have just completed sessions. Louis Armstrong's new country LP was done here with an entire Nashville rhythm section being flown in for the session.

★ ★ ★

Dick Lavsky's Music House has just completed original music sound effects, narration and master tape production for 80 individual slide show presentations for Educreative Systems, Inc., specialists in the creation of instructional material for educational publishers. The entire production was handled by Alan Cagan and Nicholas Hollander. The Music House has already started work on 42 new shows for Educreative.

NOVEMBER 7, 1970, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 11/7/70

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)	7	25	26	THIS IS MY LOVE SONG Intruders, Gamble 4007 (Assorted, BMI)	4
2	2	SUPER BAD (Parts 1 & 2) James Brown, King 6329 (Cited, BMI)	5	26	21	WHEN YOU GET RIGHT DOWN TO IT Delfonics, Philly Groove 163 (Screen Gems-Columbia, BMI)	8
3	3	ENGINE #9 Wilson Pickett, Atlantic 2765 (Assured, BMI)	6	27	25	(Baby) TURN ON TO ME Impressions, Curtom 1954 (Camad, BMI)	10
4	4	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	11	28	42	LOSERS WEEPERS Etta James, Cadet 5676 (Heavy, BMI)	5
5	10	5-10-15-20 (25-30 Years of Love) Presidents, Sussex 207 (McCoy/Interior, BMI)	7	29	30	HEART ASSOCIATION Emotions, Volt 4045 (Perv's, BMI)	6
6	12	I AM SOMEBODY Johnnie Taylor, Stax 0078 (Groovesville, BMI)	4	30	39	THE BEST YEARS OF MY LIFE Eddie Floyd, Stax 0077 (East/Memphis, BMI)	4
7	5	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	10	31	33	IF YOU WERE MINE Ray Charles, ABC/TRC 11271 (Tangerine, BMI)	5
8	15	PART TIME LOVE Anne Peebles, HI 2178 (Cireca/Escort, BMI)	8	32	34	I DON'T WANNA CRY Ronnie Dyson, Columbia 4-45240 (Betalbin, BMI)	2
9	8	UNGENA ZA ULIMWENGU (Unite the World) Temptations, Gordy 7102 (Jobete, BMI)	5	33	37	MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP)	4
10	9	DEEPER & DEEPER Freda Payne, Invictus 9080 (Gold Forever, BMI)	7	34	14	I NEED HELP (I Can't Do It Alone) Bobby Byrd, King 6323 (Cited, BMI)	8
11	20	HEAVEN HELP US ALL Stevie Wonder, Tamla 54200 (Stein & Van Stock, ASCAP)	3	35	—	WAIT A MNIUTE Lost Generation, Brunswick 55441 (Julio-Brian, BMI)	1
12	17	LET ME BACK IN Tyrone Davis, Dakar 621 (Julio-Brian, BMI)	6	36	27	GIMME SOME General Crook, Down to Earth 103 (Meryl-Earl, BMI)	11
13	6	EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner-Tamerlane, BMI)	11	37	38	TIME WAITS FOR NO ONE Friends of Distinction, RCA 74-0385 (Kirshner, BMI)	4
14	22	THE TEARS OF A CLOWN Smokey Robinson & The Miracles, Tamla 54199 (Jobete, BMI)	3	38	—	LEAD ME ON Gwen McCrae, Columbia 4-45214 (Lion, BMI)	1
15	11	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI)	11	39	47	STAND BY ME David & Jimmy Ruffin, Soul 35076 (Progressive/Trio/Atd., BMI)	2
16	16	FUNKY MAN Kool & the Gang, DeLite 534 (Stephanys/Delightful, BMI)	8	40	—	YOUNG HEARTS GET LONELY, TOO New Young Hearts, ZEA 50001 (Three & Three-Lenoir Music, BMI)	1
17	18	ACE OF SPADES O.V. Wright, Back Beat 615 (Don, BMI)	5	41	28	I DID IT Barbara Acklin, Brunswick 55440 (Julio-Brian, BMI)	5
18	7	I DO TAKE YOU Three Degrees, Roulette 7088 (Planetary/Make, ASCAP)	9	42	—	I CAN'T GET OVER LOSING YOU Donny Elbert, Bullet 101 (Lawton/Couey, BMI)	1
19	19	LOVE UPRISING Oris Leaville, Dakar 620 (Julio-Brian, BMI)	10	43	46	GROOVE ME King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI)	5
20	13	SEEMS LIKE I GOTTA DO WRONG Whispers, Soul Clock 1004 (Roker, BMI)	11	44	—	I CAN'T GET NEXT TO YOU Al Green, HI 2182 (Jobete, BMI)	1
21	32	ONE LIGHT, TWO LIGHTS Satisfactions, Lionel 3205 (Tattersall/Lan-tastic, BMI)	5	45	45	YOU & I Geraldine Hunt & Charlie Hodges, Calla 173 (JAMF, BMI)	3
22	29	BIG LEG WOMAN (With a Short, Short Mini Skirt) Israel Tolbert, Warren 106 (Carwar, BMI)	3	46	—	THIS WORLD Sweet Inspirations, Atlantic 2750 (Sunbeam, BMI)	3
23	41	I'M NOT MY BROTHER'S KEEPER Flaming Ember, Hot Wax 7006 (Gold Forever, BMI)	2	47	50	THAT'S THE WAY I WANT OUR LOVE Joe Simon, Sound Stage 7 2667 (Cape Ann/Jabee, BMI)	2
24	35	TO THE OTHER MAN Luther Ingram, KoKo 2106 (Klondike, BMI)	3	48	48	FROM ATLANTA TO GOODBYE Manhattans, DeLuxe 129 (Pincus, ASCAP)	2
				49	—	CHAINS AND THINGS B.B. King, ABC 11280 (Pamco/Sounds of Lucille, BMI)	1
				50	—	YES WE CAN Lee Dorsey, Polydor 14038 (Marsaint, BMI)	1

From the Music Capitols Of the World

DOMESTIC

• Continued from page 25

NASHVILLE

Rick Powell recently completed composing, scoring and taping a movie for General Telephone. In the movie which concerns General Telephone data, Powell wired the moog and an harp together to develop a sound which he terms the "marp." Powell is owner and president of Athena recording studio in Nashville. . . . Jack Moran will release a single soon on the Athena label, "Skip a Rope." Moran, who originally wrote the song, had released it on his LP and
 (Continued on page 32)

Basford Division to Host College Radio Conference

SAN FRANCISCO—H.R. Basford Co., Record Division, will host the Northern California Radio Conference to be held at the Fairmont Hotel, Saturday (14). The purpose of the conference is to create a platform for college students and professors so that they may get in-depth answers to questions pertinent to radio and be exposed to commercial radio.

Various industry figures including Jerry Schoenbaum, president of Polydor Records; Bob Fead, vice president of A&M Records; Mar Schlacter, president of Janus Records; Dick Starr, program director, KYA, San Francisco; Willis Duff, manager of KSN-FM, San Francisco; Bob Jones, music director, KDIA, Oakland; Peter Scott, program director, KSFO, San Francisco, and Bill Drake, programming consultant to RKO Radio chain and various independent radio stations, will attend and speak at the conference. Also on hand will be the Basford promotion staff, Bud Hayden, Paul Pieretti, Bob Buziak, Dennis Dellinger and Sarah Huggard.

The meeting will define various functions of each segment of the radio and record industries and give potential commercial radio personnel an opportunity to become educated in the commercial radio field and record industry.

5° Fahrenheit

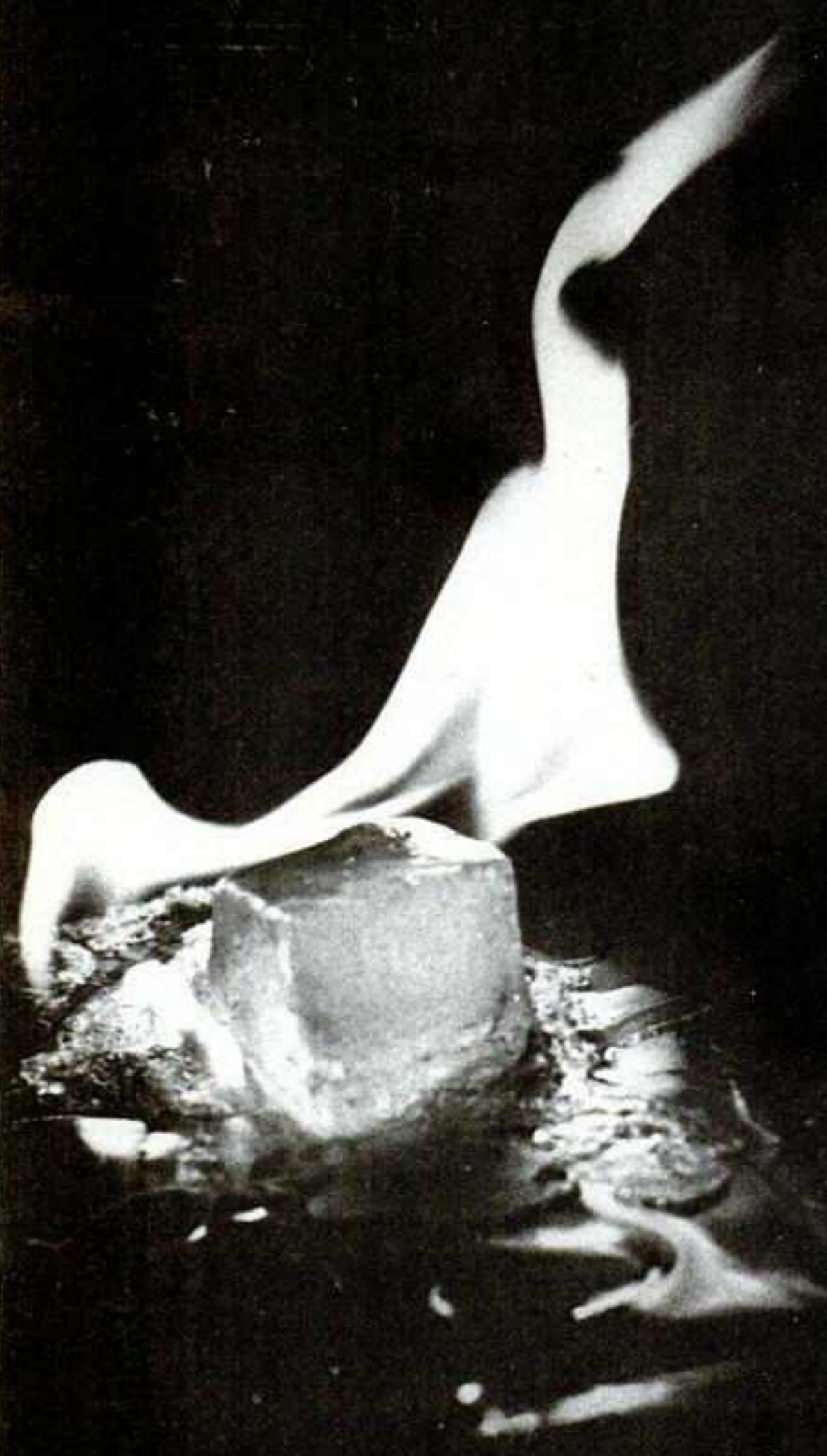
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Soul

Billboard SPECIAL SURVEY For Week Ending 11/7/70

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	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	THIRD ALBUM Jackson 5, Motown MS 718	6	25	31	SUPER HITS Marvin Gaye, Tamla TS 300	2
2	2	TEMPTATIONS' GREATEST HITS VOL. 2 Gordy GS 954	6	26	29	THE MAGNIFICENT 7 Supremes/Four Tops, Motown MS 717	2
3	3	STILL WATERS RUN DEEP Four Tops, Motown MS 704	32	27	27	BLACK TALK Charles Earland, Prestige PR 7758	23
4	4	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	30	28	30	GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342	10
5	9	CURTIS Curtis Mayfield, Curtom CRS 8005	5	29	22	PATCHES Clarence Carter, Atlantic SD 8267	6
6	19	ABRAXAS Santana, Columbia KC 30130	4	30	34	POCKETFUL OF MIRACLES Smokey Robinson & the Miracles, Tamla TS 306	2
7	7	SEX MACHINE James Brown, King KS 7-1115	6	31	32	STAND Sly & the Family Stone, Epic BN 26456	80
8	8	SIGNED, SEALED, DELIVERED Stevie Wonder, Tamla TS 304	10	32	38	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	3
9	5	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	8	33	39	I'M MY BROTHER'S KEEPER Jimmy & David Ruffin, Soul SS 728	4
10	6	CHAPTER TWO Roberta Flack, Atlantic SD 1569	10	34	36	BITCHES BREW Miles Davis, Columbia GP 26	26
11	11	ECOLOGY Rare Earth, Rare Earth RS 514	17	35	35	EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	19
12	10	DIANA ROSS Motown MS 711	17	36	25	BAND OF GOLD Freda Payne, Invictus ST 7301	13
13	14	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402	12	37	26	WAR & PEACE Edwin Starr, Gordy GS 948	10
14	13	THE LAST POETS Douglas 3	20	38	40	HAPPY & IN LOVE Gloria Lynn, Canyon 7709	15
15	15	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	6	39	21	LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953	12
16	37	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STA0 472	25	40	43	RIGHT ON BE FREE Voices of East Harlem, Elektra EKS 74080	3
17	18	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia CS 30223	9	41	44	A GASSS Jr. Walker & the All Stars, Soul SS 726	5
18	17	GULA MATARI Quincy Jones, A&M SP 3030	11	42	42	BLACK FOX Freddie Robinson, World Pacific Jazz 20162	4
19	16	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153	14	43	33	EBONY WOMAN Billy Paul, Neptune NLP5 201	15
20	12	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	8	44	—	LED ZEPPELIN III Atlantic SD 7201	1
21	24	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 720	2	45	—	FREE YOUR MIND Funkadelic, Westbound WB 2001	1
22	20	ABC Jackson 5, Motown MS 709	23	46	—	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa 804	1
23	28	CHANGING TIMES Four Tops, Motown MS 721	3	47	—	ONLY FOR THE LONELY Mavis Staples, Volt VOS 6010	4
24	23	MAD DOGS & ENGLISHMEN Joe Cocker, A&M SP 6002	8	48	46	THE GENE CHANDLER SITUATION Mercury SR 61304	4
				49	—	THIS IS MY PUSSY Rudy Ray Moore, Kent 002	1
				50	—	SECOND TIME AROUND Spinners, V.I.P. US 405	1

From the Music Capitols Of the World

DOMESTIC

• Continued from page 31

due to its popularity decided to also release it as a single. . . . John Cale, who recently signed with the Hubert Long Agency, will be recording his first LP soon at Bradley's Barn in Nashville. . . . Jim Wagner of Royal Talent Agency has announced exclusive representation of Sadler & Young for the 1971 fair circuit. . . . Bob Summers and the Mike Curb Generation will appear on the ABC Chevy special to be aired on Nov. 15. . . . Barnaby Records has released a new single by Jimmy Buffett. The release is entitled, "Captain America." Buffett is presently preparing for a tour which will include the University of Texas at El Paso on Dec. 15.
TOM WILLIAMS

Campus News

• Continued from page 30

Jackson Five, Motown; "All Right Now," Free, A&M; "It Don't Matter to Me," Bread, Elektra; "No Matter What," Badfinger, Apple; "Tears of a Clown," Smokey Robinson and the Miracles, Tamla. . . . WUNH, University of New Hampshire, Durham, Dave Corey reporting: "One Less Bell to Answer," Fifth Dimension, Bell; "Green-Eyed Lady," Sugarfoot, UA; "Gracious," (LP), Gracious, Capitol.

LOOKING
for three sarod and sitar players?
LOOK
on page 140 of BILLBOARD'S 1970
Campus Attractions Directory

Just in time for the heaviest month in Neil Diamond history!

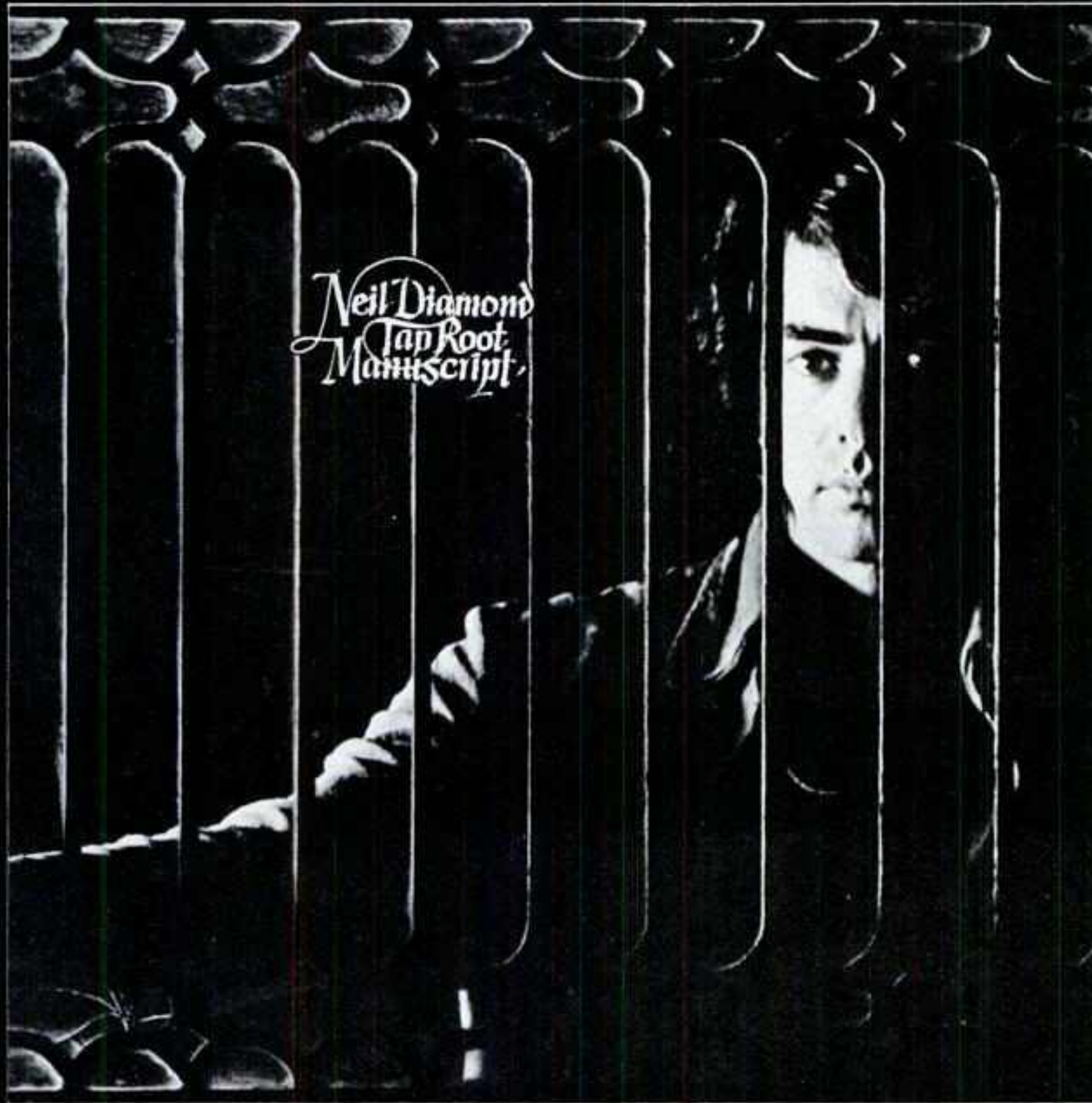
“He ain’t heavy...He’s my brother”

55264

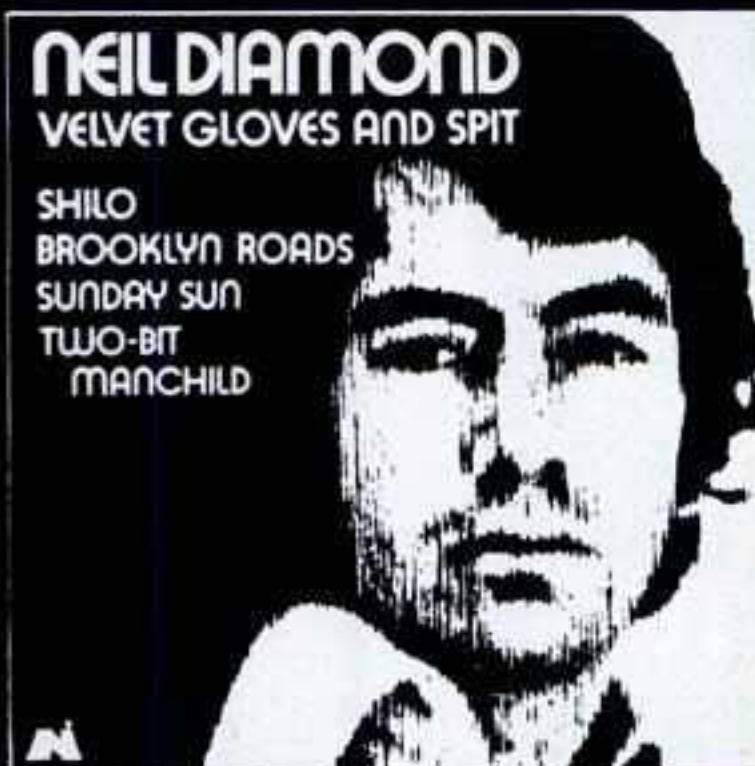
By

NEIL DIAMOND

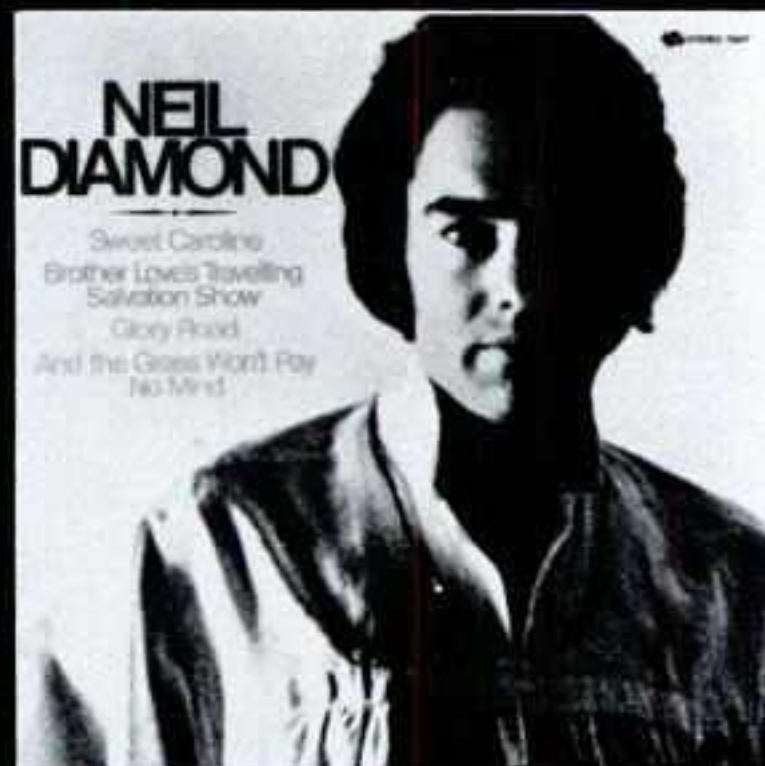
from his new album “Tap Root Manuscript”



TAP ROOT MANUSCRIPT • Cracklin' Rosie • Free Life • Coldwater Morning • Done Too Soon • He Ain't Heavy . . . He's My Brother • Childsong • I Am The Lion • Madrigál • Soolaimón • Missa • African Suite • Childsong (Reprise)
STEREO (LP) UNI 73092



VELVET GLOVES AND SPIT • Sunday Sun • A Modern Day Version Of Love • Honey-Drippin' Times • The Pot Smoker's Song • Brooklyn Roads • Two-Bit Manchild • Holiday Inn Blues • Practically Newborn • Knackelfleg • Merry-Go-Round • Shilo
STEREO (LP) UNI 73030



BROTHER LOVE'S TRAVELLING SALVATION SHOW • SWEET CAROLINE • Brother Love's Travelling Salvation Show • Dig In • River Runs, Newgrown Plums • Juliet • Long Gone • And The Grass Won't Pay No Mind • Glory Road • Deep In The Morning • If I Never Knew Your Name • Memphis Streets • You're So Sweet Horseflies Keep Hangin' 'Round Your Face • Hurtin' You Don't Come Easy
STEREO (LP) UNI 73047



TOUCHING YOU, TOUCHING ME • Everybody's Talkin' • Mr. Bojangles • Smokey Lady • Holly Holy • Both Sides Now • And The Singer Sings His Song • Ain't No Way • New York Boy • Until It's Time For You To Go
STEREO (LP) UNI 73071



GOLD • Lordy • Both Sides Now • Solitary Man • Holly Holy • Cherry Cherry • Kentucky Woman • Sweet Caroline • Thank The Lord For The Nighttime • And The Singer Sings His Song • Brother Love's Travelling Salvation Show
STEREO (LP) UNI 73084

Available on 8 track and cassette tapes also.



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It's Him...

Andy Kim

his biggest HIT ever

"BE MY BABY"

STA 729

ON

WRT	WABC	WRKO
WCFL	WFIL	CKLW
WFUN	KXOK	WOKY
WKNR	WSAI	WMAK
WDRC	KILT	KOL
KIMN	WLS	KJR

produced by Jeff Barry



PARAMOUNT RECORDS

A DIVISION OF FAMOUS MUSIC CORP. A GULF + WESTERN COMPANY

Paramount keeps on truckin'



Billboard Album Reviews

NOVEMBER 7, 1970



POP
BOB DYLAN—
New Morning.
Columbia KC 30290 (S)

Dylan aims to please and before speculation can turn to fear of a Dylan downfall, the great one changes disguises and ratches another era. Country-rock is the fare, Al Kooper and David Bromberg back him up, and 12 new numbers jump off the disk to challenge fans and critics. "If Not For You," "Day of the Locusts," "If Dogs Run Free" and "Father of Night" should keep rock happy for the next six months.



POP
TOM JONES—
I (Who Have Nothing).
Parrot XPAS 71039

In addition to his hits, "I (Who Have Nothing)" and "Daughter of Darkness," Jones comes on strong with his delivery of "Lodi," as well as "Try a Little Tenderness," and Rod McKuen's "Love's Been Good to Me." Other standouts in this package headed for the top of the charts, are "What the World Needs Now," and a sensational new ballad beauty, "Can't Stop Loving You."



POP
SLY & THE FAMILY STONE—
Greatest Hits.
Epic KE 30325 (S)

This LP should prove a definitive part of any serious collector's record library for it is truly a "greatest hits" package with several million sellers included. Among the selections to be listened to evermore are "Sing a Simple Song," "Stand," "Dance to the Music," "Hot Fun in the Summer-time," "Everyday People," and Woodstock's theme, "I Want to Take You Higher."



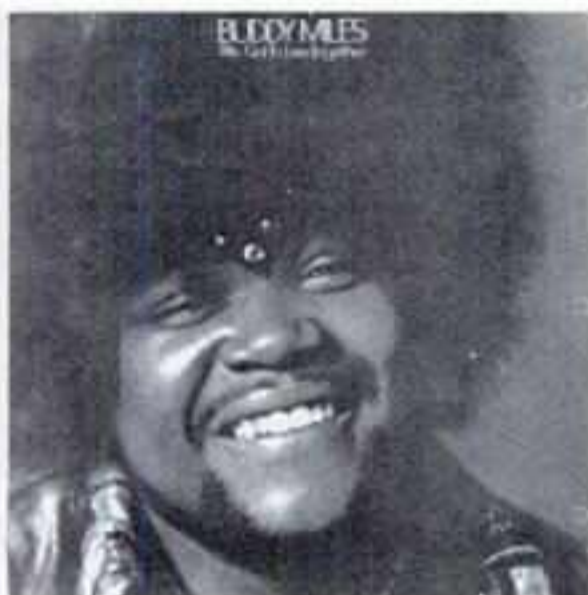
POP
CHAIRMEN OF THE BOARD—
In Session.
Invictus SKAO 7304 (S)

Chairmen of the Board generate much of the excitement of the early Temptations, and have broken from the starting gate like few groups do, offering distinct lead singers with General Johnson, Harrison Kennedy, Danny Woods and Eddie Curtis. Holland, Dozier & Holland are behind this slick pop-soul revue, as the group records live at the Apollo "Everything's Tuesday," "Patches," and "Pay the Piper."



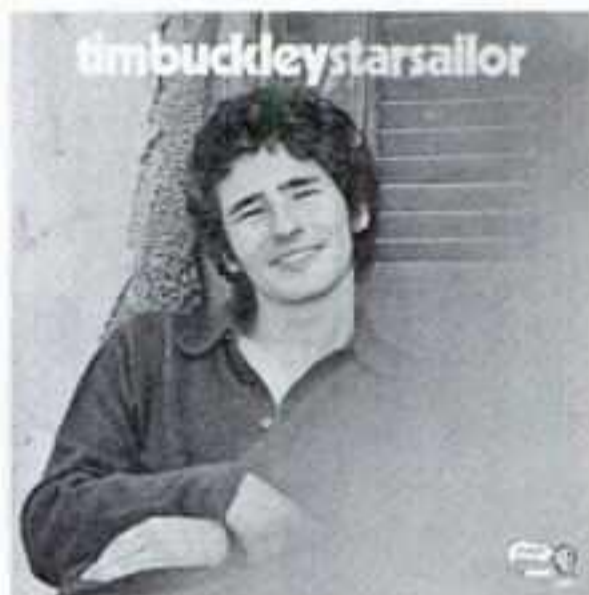
POP
JOAN BAEZ—
The First 10 Years.
Vanguard VSD 6560/1 (S)

This two record set could aptly be called "the Best of Joan Baez" for it contains some of the most outstanding material from her previous albums. All phases of this important talent are included from English ballads, to Dylan, to modern country, to contemporary folk material to gentle protest and the package serves as an excellent sampler for holiday buying.



POP
BUDDY MILES—
We Got to Live Together.
Mercury SR 61313 (S)

Miles once again turns in an album that is fat and heavy with a crisp sound brass section urging things along. Miles once again plays his front-line drums that may not fit every setting but works here as the rest of the band are able to hold their own against them. The title tune and the instrumental "Easy Greasy" are two good sample tracks.



POP
TIM BUCKLEY—
Starsailor.
Straight/Warner Bros. WS 1881

The lyric content is the same, but Buckley has put a slightly more improvisational background behind them to emphasize a spiritual existence in the universe. "Jungle Fire," conveys the small existence of a human being, "Star Sailor," follows along the same lines with Buckley's version of the sounds from outer space. This LP represents a distinctive change from the usual Buckley fare.



COUNTRY
PORTER WAGONER—Skid Row Joe—Down in the Alley.
RCA Victor LSP 4386 (S)

Porter Wagoner is great in the image of Skid Row Joe. He's cut similar material before, and he knows how to bring every bit of pathos out of the sad lyrics. The songs include "One More Dime," "The Town Drunk," "The Silent Kind."



COUNTRY
GEORGE HAMILTON IV—
Down Home in the Country.
RCA Victor LSP 4435 (S)

This is solid country fare and will move well in retail outlets. Deejays, too, will like the cuts. George Hamilton IV gives the vocals sincerity and true country styling. "There's No Room in This Rat Race," "Me and Bobby McGee" are typical.



COUNTRY
WAYLON JENNINGS—
Singer of Sad Songs.
RCA Victor LSP 4418 (S)

Once again, Waylon Jennings proves his mastery over a wide variety of material. Key sales draw, of course, will be the title tune "Singer of Sad Songs," but "Honky Tonk Woman" is very strong and, with evening airplay, could become a hit. Also good are "If I Were a Carpenter" and "Rock, Salt and Nails." Lee Hazlewood, producer, sings on the latter cut.



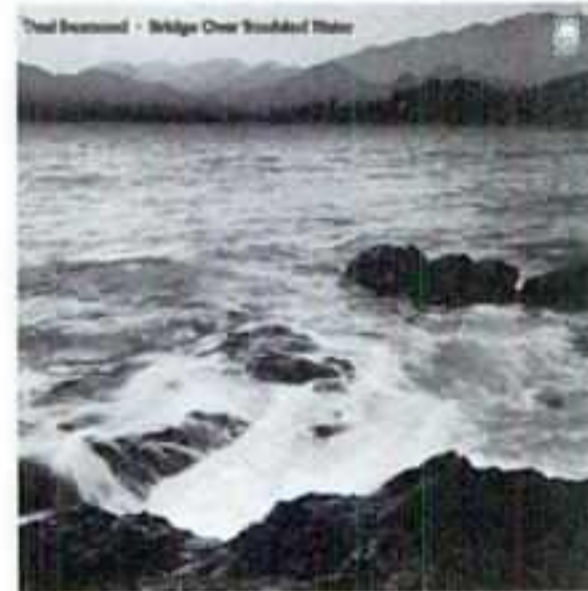
CLASSICAL
FRENCH OPERA GALA—
Joan Sutherland.
London OSA 1286 (S)

Joan Sutherland is brilliant in this two-LP collection of French opera bon bons, which not only has such familiar fare as arias from "Dinorah," "Louise," "Les Percheurs de Perles" and "Faust," but arias from such rarities as Gounod's "Le Tribut de Zamora," Bizet's "Vasco de Gama," Offenbach's "Robinson Crusoe," and Auber's "Manon Lescaut," plus many more.



CLASSICAL
MEYERBEER: LES HUGUENOTS—
Sutherland/Arroyo/Various Artists/New Philharmonia Orch. (Bonyngé).
London OSA 1437 (S)

Joan Sutherland's Marguerite de Valois and Martina Valentine glow in this eagerly-awaited four-LP package. London Records has done proudly with all of them, including Huguette Tourangeau, Anastasio Vrenios, Gabriel Bacquier, Nicola Ghisesev and Dominic Cossa. Richard Bonyngé conducts the Ambrosian Opera Chorus and New Philharmonia Orch.



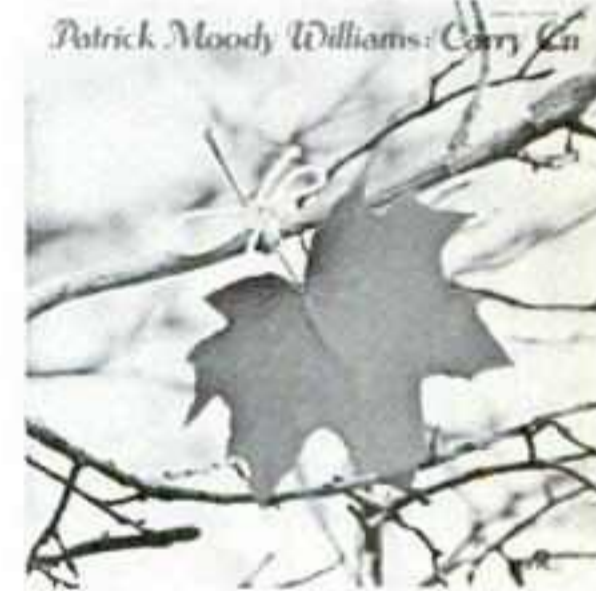
JAZZ
PAUL DESMOND—
Bridge Over Troubled Water.
A&M SP 3032 (S)

Alto saxophonist Paul Desmond here takes a whole set of Paul Simon tunes and aided by a soft rhythm gives them quite a workout. Desmond's alto picks daintily at the title tune, "Mrs. Robinson" and others, weaving a delicate improvisational web around them. This approach plus the familiarity of the material should broaden the album's appeal.



JAZZ
ANTONIO CARLOS JOBIM—
Tide.
A&M SP 3031 (S)

The acknowledged master of the bossa nova takes another trip right down south and comes up with a mellow, soft, whispering album where Jobim's guitar, piano and electric piano has a flute for company (except on "Girl From Ipanema" where Jerry Dodgion's alto takes over). Some distinctive bass flute work comes from Joe Farrell. The whole album is reflective music, done by professionals.



JAZZ
PATRICK MOODY WILLIAMS—
Carry On.
A&M ARL 7100/003 (S)

This program of pop-jazz, big band arrangements of contemporary pop numbers, as well as exceptional originals penned by the conductor, offers much potential for the charts. . . pop and jazz. The debut package on the New York based label, opens with James Taylor's "Country Road," and moves on to Stephen Stills' "Carry On," and Paul McCartney's "Junk." Originals, "Jennifer" and "Macho Callahan" are super.



SOUL
A MOMENT WITH THE MOMENTS—
Stang ST 1003 (S)

The Moments are the class of the soft soul crowd. They have put All Platinum's Stang label on the pop-soul map in a big way. Their "Love on a Two-Way Street" stars on this beautifully produced palate of soul, with more smooth excursions to be found in the grooves of "Key to My Happiness," "I Do," "Lovely Way She Loves" and the Beatles' "Rocky Racoon."



SOUL
INTRUDERS—
When We Get Married.
Gamble LPSG 5008 (S)

In the musical hands of Kenny Gamble and Leon Huff, the four Intruders resound with Philly soul, swinging smoothly and joyfully to the stunning arrangements of Thom Bell, Roland Chambers & Bobby Martin. Producers Gamble & Huff cook up a special vitality and instrumental excitement that sparks the group to soar on "This Is My Love Song," "Brand New Me," "Tender" and "One in a Million."



CHRISTMAS
WILLIAMS BROTHERS—
Christmas Album.
Barnaby Z 30095 (S)

Andy Williams has rounded up his three brothers for a jolly Christmas outing. The Williams quartet has a happy time with such seasonal favorites as "White Christmas," "Have Yourself a Merry Little Christmas," "The Christmas Song" and a flock of carols that roll out at a merry pace. The package was produced by Andy Williams and he did an expert job.



CHRISTMAS
ED AMES—Christmas Is the Warmest Time of the Year.
RCA Victor LSP 4385 (S)

Ames' Christmas LP contains some fresh holiday material in addition to the perennial favorites. Among the former are a meaningful "Some Children See Him," "The Prince of Peace," and the secular "Christmas is the Warmest Time of the Year." On all cuts, Ames' baritone is rich, and where called for, reverent.

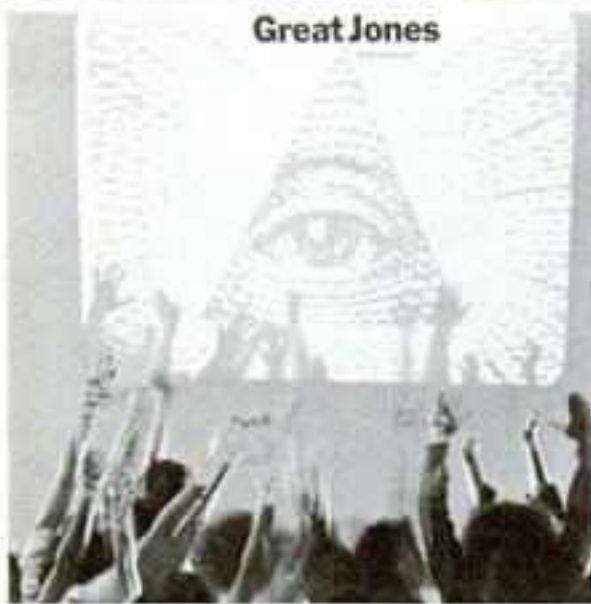


LOW-PRICE CHRISTMAS
ELVIS PRESLEY—
Elvis' Christmas Album.
RCA Camden CAL 2428 (M)

Elvis is bigger than ever and his ever-growing audience will enjoy a budget-sized Christmas package that packs all the genius of Elvis in a holiday way. "White Christmas," "If Everyday Was Like Christmas," "Blue Christmas," and "Mama Liked the Roses" are Elvis at his best, revitalizing these seasonal favorites with the same true grit as he polishes his hits.

Billboard Album Reviews

NOVEMBER 7, 1970



POP
GREAT JONES—
Tonsil T 4002 (S)

One of the delights of this LP by a new, original blues-rock group is the consistently superior material; no throwaway cuts here. Among the more commercial cuts are "Finding My Way," "You Don't Know Nothing About Love," and "I Ain't Got Long." Deserved radio exposure could welcome a new name onto the charts.



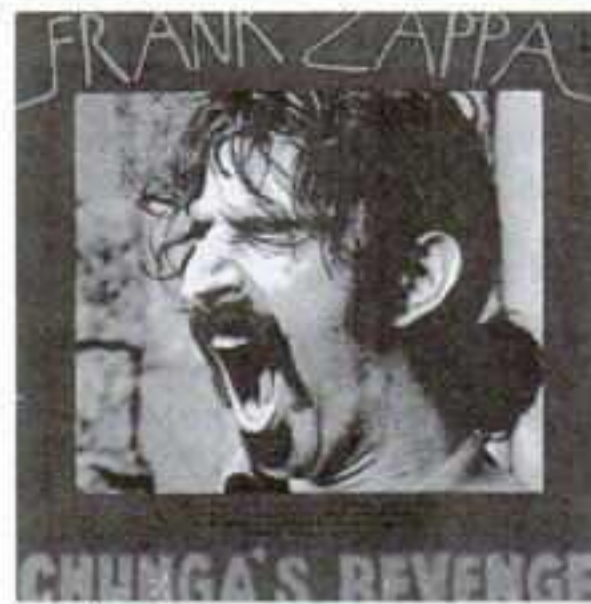
POP
DECEMBER'S CHILDREN—
Mainstream S 6128 (S)

This album is heavy with excellent cuts, including "Hide the Water," "Slow It Down," and "Sweet Talkin' Woman," the latter tune featuring a good beat. "Jane's Song The Slow One" and "Afternoon" are also good. Bob Shad produced this very good progressive rock LP.



POP
THIS IS AL HIRT—
RCA Victor VPS 6025 (S)

Here's many of the reasons why Hirt has been a hot record ticket, for this two-LP set represents some of his previous top efforts. Examples are "Sugar Lips," "Cotton Candy," "Down By the Riverside" and "The Girl From Ipanema." His trumpet is undeniably musicianship at its finest.



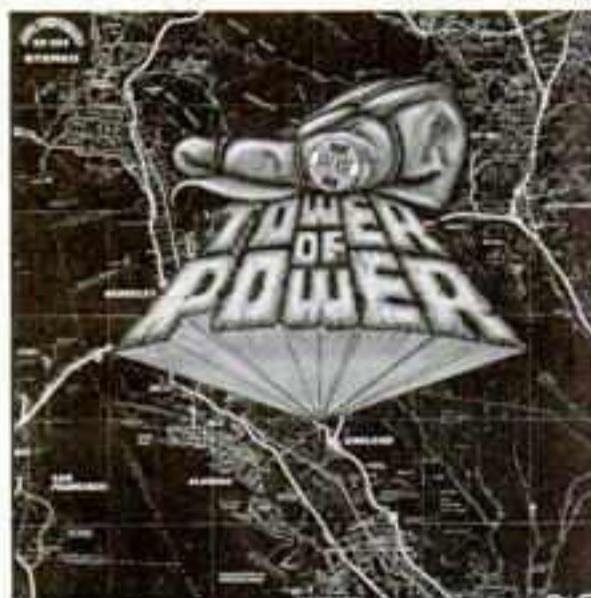
POP
FRANK ZAPPA—
Chunga's Revenge.
Bizarre/Reprise MS 2030 (S)

Frank Zappa strikes again with a varied musical package. "Chunga's Revenge" has the instrumental support of other members of the Mothers of Invention. The title song is the set's longest, but has to share prominence with "The Nancy & Mary Music," whose three parts add up to more, but one cannot ignore "Rudy Wants to Buy Yez a Drink," "Transylvania Boogie" or the other intriguing cuts.



POP
SWEETWATER—
Just For You.
Reprise RS 6417 (S)

This LP has been worth waiting for, adding a much needed freshness to rock. Sweetwater is full in sound and not at all phony. It creates moods of excitement, sorrow, and grandeur with real non-plastic music. Their rendition of "Compared to What," is classic and their treatment of original material such as "Song for Romeo" and "Just for You" will place them high on the charts.



POP
TOWER OF POWER—
East Bay Grease.
San Francisco SD 204 (S)

There's a mystique that sometimes surrounds an artist or a place—in this case, the Fillmore—which perhaps might be so strong that it supercedes all other factors. Undoubtedly, this LP will get heavy airplay, especially on progressive rock stations. But it's the mystique factor that will prove the stronger sales lure. Cuts include "The Skunk, the Goose, and the Fly" and "Knock Yourself Out."



LOW-PRICE POP
PLATTERS—
Only You.
Musico MDS 1002 (S)

The Platters' established their vocal group style in the 1950's and its held up through the changing fashions. Some of their best work is offered here and will bring them an even wider audience. The memorable cuts are "Only You," "Harbor Lights," "With This Ring" and "I Love You Because."



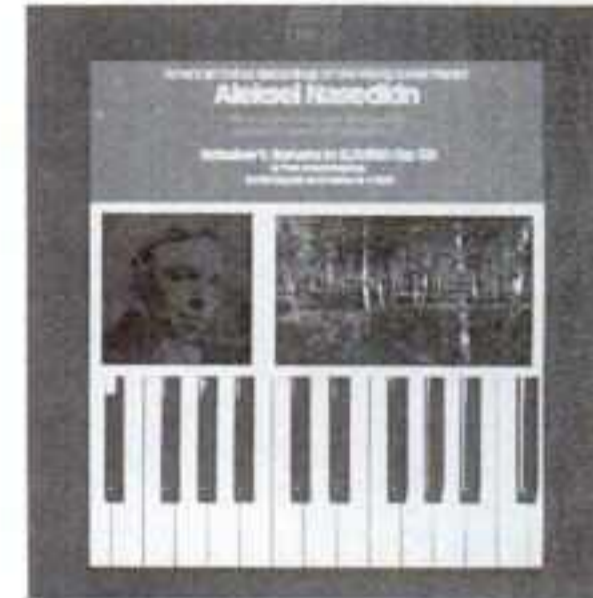
CLASSICAL
THE GERSHWIN ALBUM—
Entremont/Philadelphia Orch. (Ormandy).
Columbia MG 30073 (S)

This deluxe edition of Gershwin's classics should prove a boon to pop and serious music buyers both, and especially at the bargain price. With Eugene Ormandy and the Philadelphia Orchestra, it features Philippe Entremont performing the "Concerto in F" along with the complete uncut version of "Rhapsody in Blue."



CLASSICAL
KALINNIKOV: SYMPHONY No. 2
—USSR Symphony (Svetlanov).
Melodiya/Angel SR 40132 (S)

Vasily Kalinnikov, in spite of a lifetime of illness and poverty, was without doubt among the most romantic of Russian composers. His second symphony which in many ways recalls the works of Borodin, is lyrical, masterly and full of romance. Performed here by the USSR Symphony Orch. under the baton of Yevgeny Svetlanov, the beauty and classic creativity of the composer are once more brought to life.



CLASSICAL
SCHUBERT: SONATA IN D/
IMPROMPTUS—
Aleksi Nasedkin.
Melodiya/Angel SR 40145 (S)

Aleksei Nasedkin is a young Soviet pianist of distinction. He makes his American debut with this recording of Schubert's "Sonata in D Major" and his success here is assured. He grasps the romantic, melodic and animated rhythms of the composition with style, verve and a soaring musicianship.



CLASSICAL
SCRIABIN: PIANO WORKS—
Hilde Somer.
Mercury SR 90525 (S)

The vogue for Scriabin's music is growing and now that Hilde Somer's piano interpretations of 11 of his pieces is available, it should grow even more. Miss Somer's piano is as fiery as the composition and she's made Scriabin's musical signature her own. The disk is a rare and beautiful matching of composing and performing talents.



CLASSICAL
BEETHOVEN: SYMPHONY No. 5/
CALM SEA AND PROSPEROUS
VOYAGE—John Alldis Choir/
New Philharmonia Orch.
(Boulez).
Columbia M 30085 (S)

Beethoven's ever-popular Fifth Symphony is beautifully re-created here by Pierre Boulez conducting the New Philharmonia Orch. Written at the end of 1807, the composition is brisk and sparkling, and under Boulez's direction flows majestically to a dramatic climax.



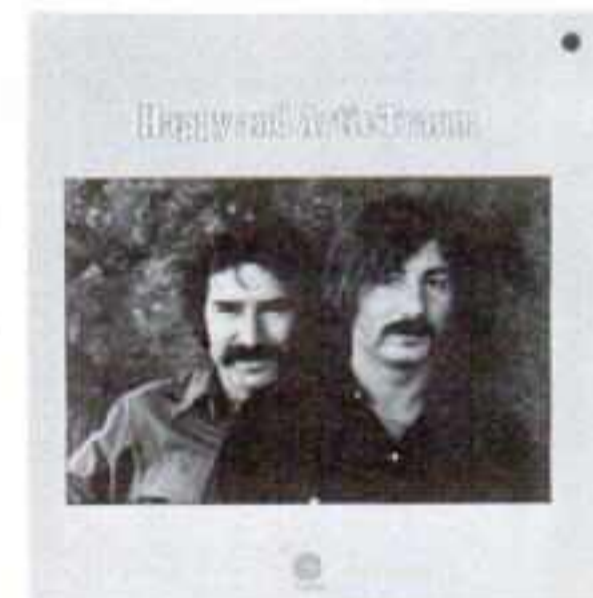
CLASSICAL
CHOPIN: FOUR BALLADES—
Philippe Entremont.
Columbia M 30076 (S)

This is a perfect blending. Chopin's romantic ballads and Philippe Entremont's warm piano styling go hand in hand and emerge as a rare disk experience. Entremont never strays from the composer's intent but his interpretation gives the ballads more depth than they ever had.



CLASSICAL
R. STRAUSS: ALSO SPRACH
ZARATHUSTRA—Royal
Philharmonic (Lewis).
London Phase 4 SPC 21053 (S)

Currently probably one of the most familiar pieces in the classical repertoire—the opening of this Richard Strauss work—since the release of the film, "2001" which uses it as a recurrent motif. Henry Lewis takes the Royal Philharmonic orchestra through this emotional work, aided by Neville Tawel on violin and the impeccable sound of Phase 4.



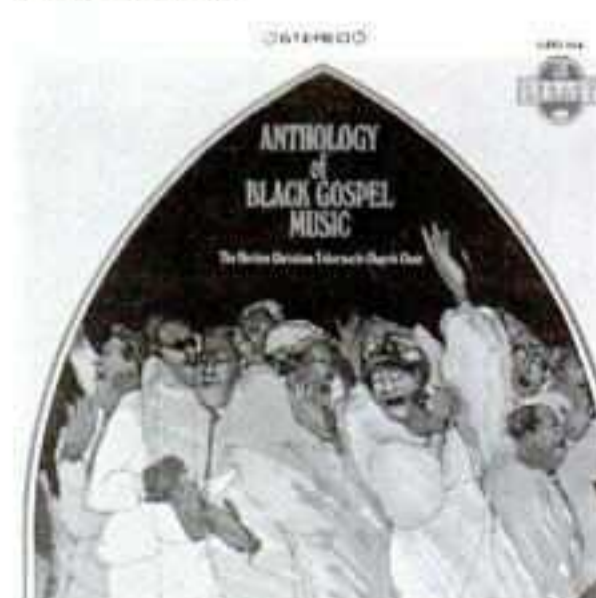
FOLK
HAPPY & ARTIE TRAUM—
Capitol ST 586 (S)

The songs and vocal performance of Happy and Artie Traum, despite contemporary orchestrations and images, smack of the traditional folk style, much like some of Dylan and the Band's work. Outstanding cuts on their debut LP are "Uncle Jedd Say," "Mama, It's Such a Long Ride Home," "Golden Bird," and the Band's "Going Down to See Bessie."



RELIGIOUS
O'NEIL TWINS—
The Ambassadors of Gospel.
Peacock PLP 152 (S)

The outstanding harmony style and amazing vocal range that have put the O'Neil Twins among the leaders in the field of religious entertainment, are immediately apparent in this album. Their treatment of such tunes as "Oh Mary," "You'll Never Walk Alone," and "The Promises of God," are credible and inspirational, and designed to add a new dimension to their popularity.



RELIGIOUS
HARLEM CHRISTIAN TABER-
NACLE CHURCH CHOIR—
Anthology of Black Gospel
Music.
Legacy LEG 114 (S)

This album of black gospel music by the Harlem Christian Tabernacle Church Choir traces the course of black gospel from its early originals to the present time. The result is an album of vital, exuberant, melodic songs that encourages the listener to singalong.



CHRISTMAS
JOSE FELICIANO—
RCA Victor LSP 4421 (S)

Jose Feliciano applies his unique vocal and instrumental stylings to this recording of popular Christmas songs. Supported by a creative arrangement of strings, brass and percussion under the direction of Perry Botkin Jr., Feliciano adds interesting new dimensions to old Christmas favorites like, "Silent Night," "Little Drummer Boy," "Mary's Boy Child," and "The Cherry Tree Carol."



CHRISTMAS
CHARLEY PRIDE—
Christmas in My Home Town.
RCA Victor LSP 4406 (S)

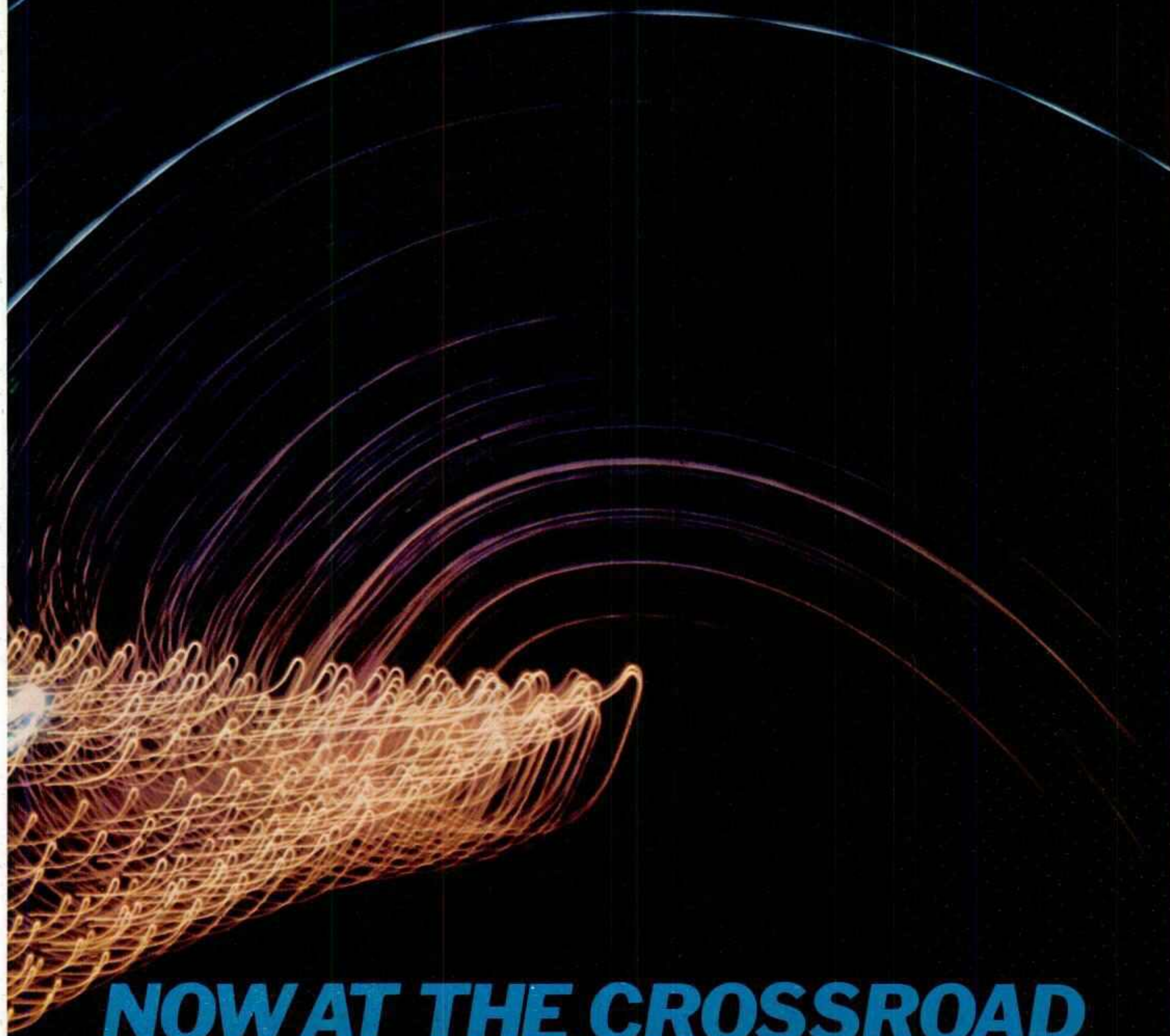
Country Charley Pride has a sure winner in this top program of new and older Christmas favorites. He offers first rate treatments of "Little Drummer Boy," "O Holy Night," "Silent Night" and "Deck the Halls." Of more recent vintage are a delightful "Santa and the Kids," "Happy Christmas Day" and "Christmas in My Home Town."



CHRISTMAS COUNTRY
BUCK OWENS & HIS
BUCKAROOS—A Merry
"Hee Haw" Christmas.
Capitol STBB 486 (S)

This package is a bargain from several points of view. Firstly, it's a Buck Owens package. Secondly, it contains two disks at a special price. Thirdly, it has a double fold cover with suitable Christmas touches. Twenty tunes are included, such as "Christmas Time is Near," "A Very Merry Christmas" and "Christmas Morning."

THE CASSETTE STORY



NOW AT THE CROSSROAD

A BILLBOARD REPORT

By
Bruce
Weber

CASSETTES ARE COMING

For five years many have talked it down. Or wished it would go away. But cassettes are too important to overlook.

Have cassettes fulfilled their promise?

Not yet.

Nonetheless, it is apparent that the next few years will see cassettes achieve—at last—the long-held promise first expected of them. Cassette technology is growing more rapidly than any other area of the tape recorder industry.

The controversy over the value of cassettes isn't likely to persuade electronics manufacturers from pro-

ducing cassettes or consumers from buying them.

Even as production falters, especially in prerecorded software and custom duplicating (and sales of 8-track players and tape cartridges mount), executives are exceedingly skeptical about forecasts that business will continue to be sour.

Those few who foresee a mild downturn (in cassettes) say the prospect isn't prompting them to cut back. "We don't see any reason to pull in our horns," says an industry spokesman. "We see our future as pretty recession-proof."

Why is the future so rosy?

Because several significant technological and economic factors will bring about advances previously thought unobtainable, like:

- Cassette recorders, combined with stereo receivers, represent a new form of component integration.

- Dolby noise-reduction systems are being built into cassette recorders.

- Auto manufacturers have accepted cassette players as factory installed optional equipment.

- The high fidelity industry has swung solidly behind the cassette.

- The improvement in cassette tapes themselves.

- Cassettes changers which play automatically up to 24 cassettes in preselected sequence and play both sides of each cassette during automatic operation. The changers, with the aid of automatic reverse, can

play up to 24 hours of uninterrupted music.

- The explosion of blank cassette tape as an entertainment and educational communications medium.

Adding to the future dimension of the configuration is the proliferation of equipment. There are portable battery-operated machines, recorders with radio built in, specialized units for auto and home, AC-operated stereo machines, equipment with digital counters, cassette record/playback stereo systems with separate speakers, and cassette decks (a record/playback unit with pre-amplifiers only which can be plugged into any existing stereo hi-fi system).

Portable monaural recorders with AM-FM radios and mini-compact portable mono recorders continue as major sellers. The former possesses AM-FM radios with a big sound and are outfitted with rugged cassette mechanisms. The latter have microphones built in and have frequency response characteristics that make them well-suited for all types of voice recording. Mono battery-operated

models—all expensive portables—are without record function but have wide acceptance among teen-agers.

Cassette attractions are still alluring—size, simplicity and ease of use are irresistible; the practicality of cassettes are obvious—background music anywhere you happen to be, recording interviews, lectures and instructional courses, recording of radio programs and music off the air.

Before, cassette manufacturers stressed convenience over performance. But now add still another convert to the concept: The often snooty but aware high fidelity industry.

It favors cassettes because its reel-to-reel tape motion is basically sim-

Written by section editor Bruce Weber and Eliot Tiegel. Graphic design by Bernie Rovins. Photos by Eliot Tiegel.

ES



again

pler and less trouble-prone than the sliding tape motion of the continuous loop cartridge. Additionally, cassette tape can be rewound in seeking out a wanted passage; and the recording function is much easier to offer in consumer models on cassette tape.

Stereophiles, of course, realize cassettes aren't fidelity pure, but cost, simplicity and convenience easily outweigh their shortcomings.

Cassette decks for use in conjunction with a stereo hi-fi system are all part of a new breed of cassette performances. Cassette decks have wow and flutter as well as noise speci-

fications superior to those machines of even a year earlier. Decks now feature adjustable bias, to permit recordists to take advantage of all the fidelity the new high-density and special formulation tapes offer.

3M's Wollensak division has introduced a quadrasonic cassette deck—the industry's first complete 4-channel stereo cassette playback system. Several other companies, including Ampex, Astrocom/Marlux and Lumistor Products, have demonstrated prototypes of 4-channel cassette equipment.

Continued on page C-25



Introducing blank cassettes, cartridges and reels so easy to sell, it's almost embarrassing.



Selling should be a challenge—or so they say. We're sorry to inform you, though, that selling our new unrecorded tape line is no challenge at all. Just consider the following:

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- The tape is backed by the prestige of the Capitol name and is made by Audio Devices, a Capitol subsidiary.
- The quality is outstanding. The high-performance, low-noise sound tape is splice-free. The cassettes are jam-proof. The cartridges are the standard of the music industry.
- Attractive dispenser displays: cartridges, cassettes, reel-to-reel. Blister packs and bags for cartridges and cassettes.
- National advertising support.
- Guaranteed turnover. We adjust your inventory to move it fast.

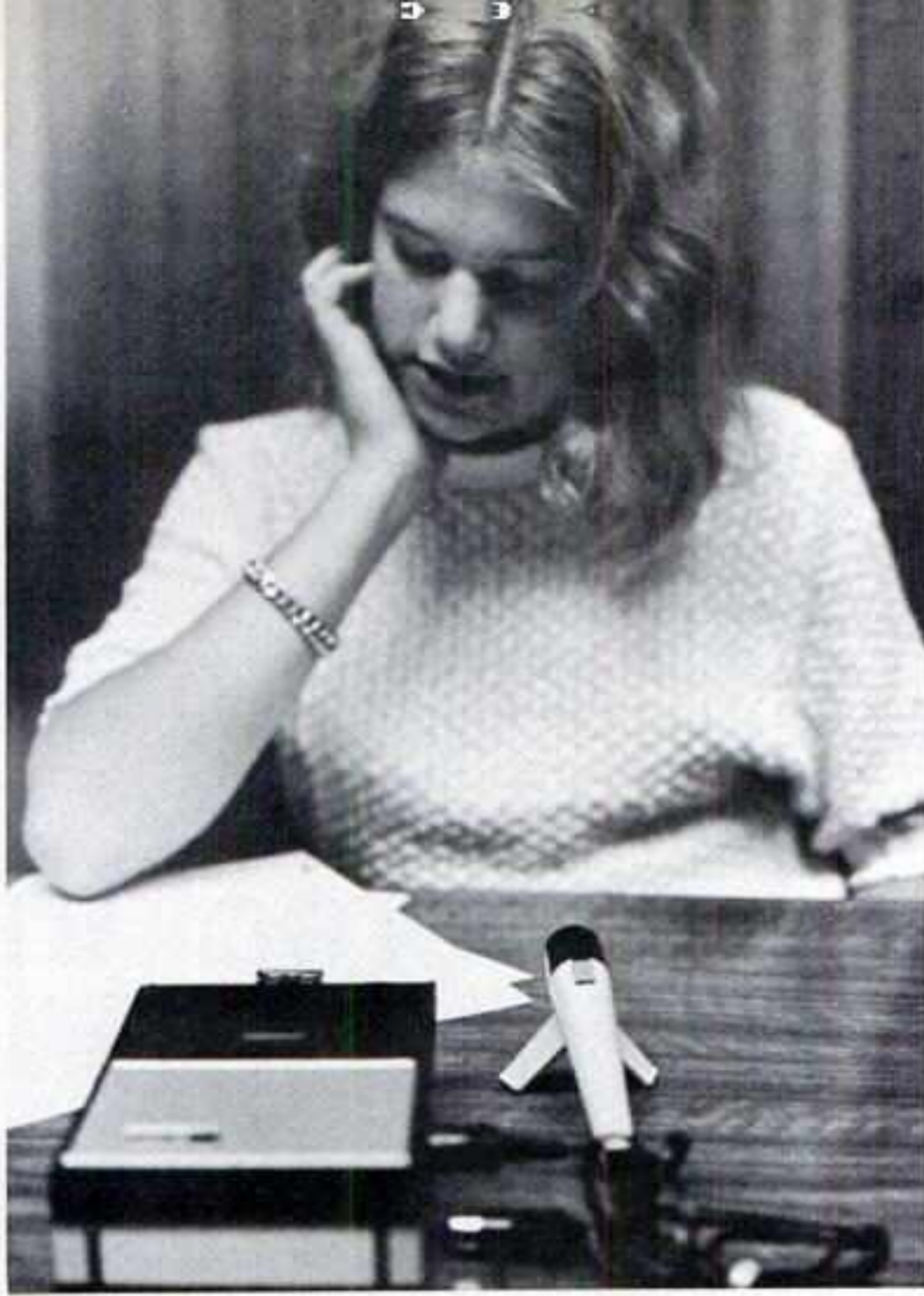
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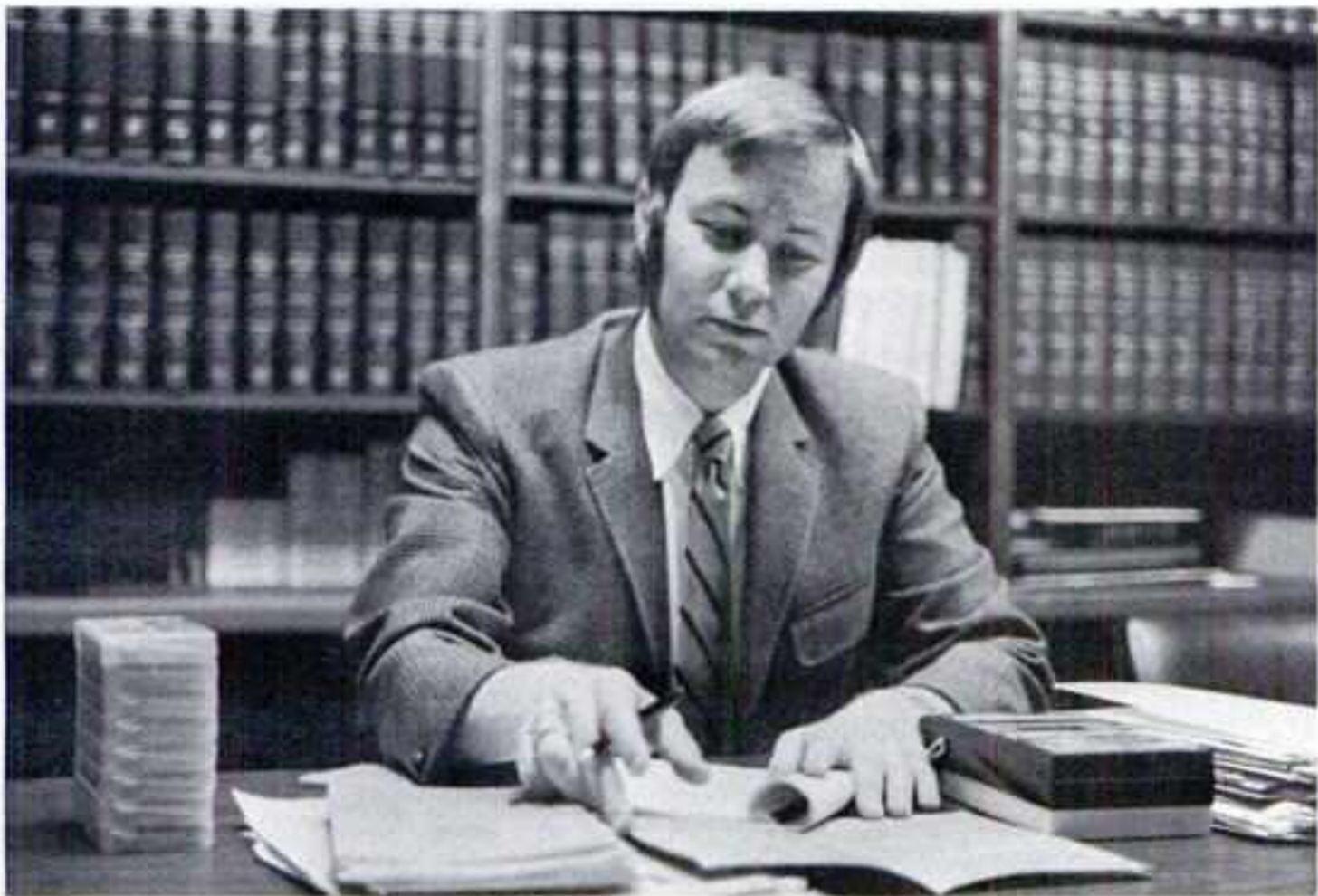
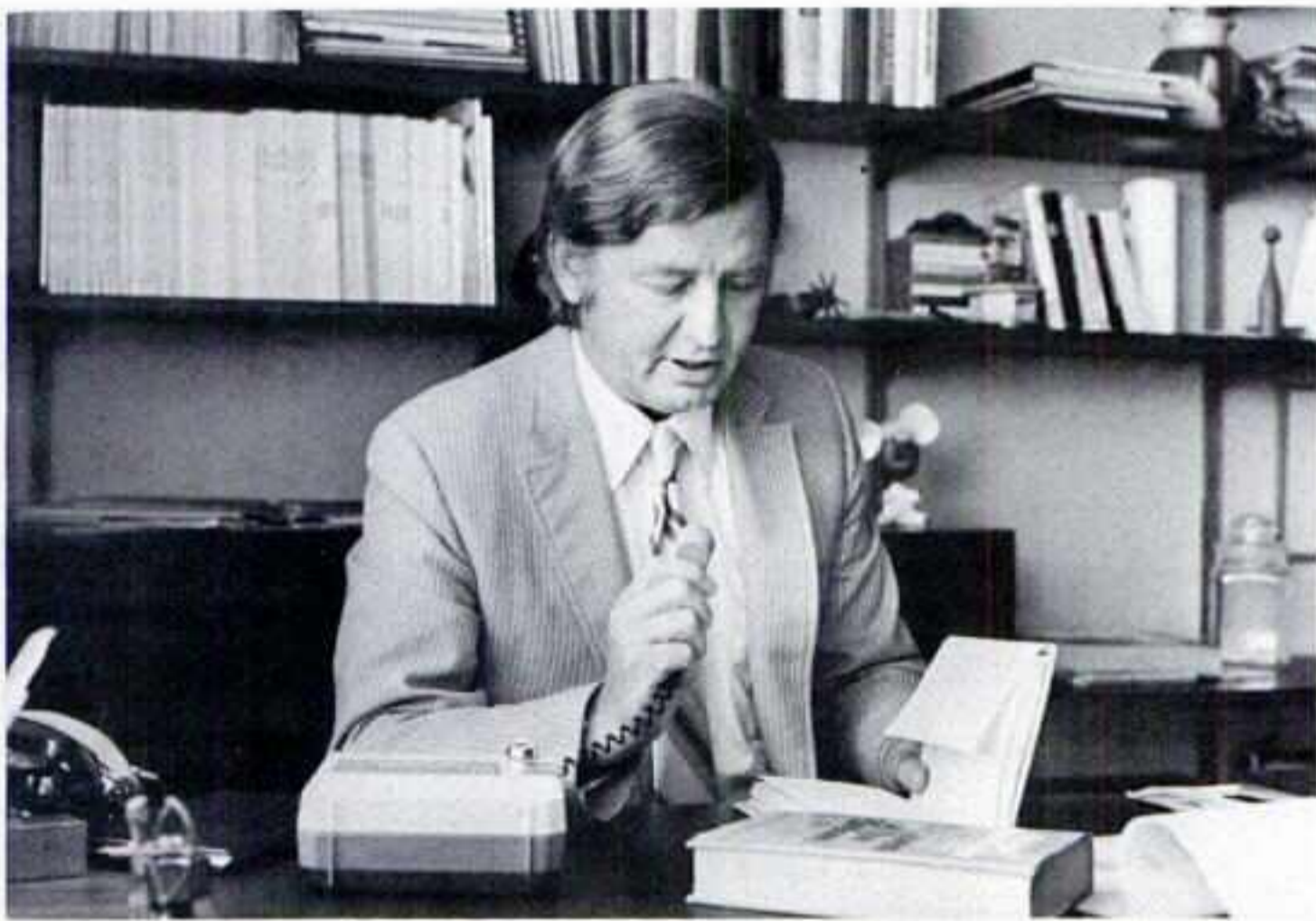


Blanks are being bought for a variety of reasons. Four ideal conditions pictured top to bottom are: a student taping her lesson in the classroom; clinical social worker Robert Anderson records material from a professional journal for his later use; entertainment lawyer Richard Hirsch transcribes material from a professional series his office receives, and eye doctor Jerry Karasick tapes a patient's prognosis for his records.



By Eliot Tiegel

It's the age of self-expression, so people are doing their blank blank thing



This is the era of self-expression many record company executives admit as they point to balladeers and collective groups of musicians who are creating their own impressions through their music.

Executives at companies which manufacture blank tape will heartily concur. For this is indeed the time when people are using a new found tool—the cassette recorder—for self expression. Not musically, but in the spoken word area which has become a most powerful facet of the cassette business.

People are talking to each other, about one another and for each other's benefit.

The result: unparalleled sales for blank cassette tape. And a wide chasm between blank tape sales and prerecorded music sales to the tune of 12 to 15 to 1.

It would seem for every Beatles cassette sold, upwards of 15 people are going to stores to buy blanks for their own particular usage.

"We see a tremendous surge of educational usage for blanks, not only in schools but in industry," says Bill Madden, marketing director of 3M's Magnetic Products Division. The sales are in direct correlation to the influx in America of cheap cassette recorders from Japan.

When the cassette machine (the Norelco sound camera) was introduced in this country five years ago, it was promoted as a voice recording device. This image for the cassette system has remained with the configuration despite high priced equipment and home and car units being developed. Eight-track seems to have established itself as a music playback system while cassette, ever trying to overcome 8-track, has become the darling of the expressionist, do-it-yourself gang.

"People are corresponding with each other via cassette newsletters," Madden points out. "This movement is starting to spread to corporations across the country. Companies are also using cassette machines for dictation and as industrial communicators. College kids are recording lectures and the cassette machine has replaced the reel-to-reel machine in

many instances. Our sales of blank tape have been a really bright spot for us."

3M maintains two grades of blank tape—the Highlander series introduced the first of this year, which is a standard brand of tape at a medium retail price. A C-60 sells for \$1.39; a C-30 sells for 99 cents and a C-90 sells for \$1.99. This line is designed for portable machines and kids with an economic pocketbook. These tapes come packaged in paper rather than plastic boxes.

The Scotch brand line, introduced in 1967, starts at \$1.65 for an album type box and \$1.75 in a mailer; the C-60 sells for \$1.95 or \$2.05; a C-90 sells for \$2.95 or \$3.05, and a C-120 sells for \$3.95 in an album box only.

The Scotch brand appeals to a person who is more discriminating about the quality of his recording. 3M feels its main competition in this field are BASF and Norelco. Its price is 50 percent higher than that charged by Certron or Audio Magnetics, Madden says.

In addition to the name companies in the field (3M, BASF, Ampex, Audio Magnetics, RCA, Bell & Howell, Audio Devices, CBS), there are "a zillion private labels," according to Madden, and many, many problems. "Too often you don't know what you are getting. The tape might just be something a duplicator is winding for a store. There is no field service and no attempt to match the so-called Philips standard. It's kind of a 'buyer beware scene'."

3M sees cassette blanks becoming a very broadly used consumer item. "You have to start using mass merchandising techniques rather than hobbyist outlets because of this development."

Blank cassettes have opened the industrial market, both interdepartmentally and out into the field. "Cassettes have truly become the pen and pencil of the electronic age," Madden opines.

Blank cassettes now account for 25-30 percent of 3M's yearly tape sales—sales which have shown a 100 percent rise each year in the cassette configuration exclusively. Boasts Madden: "We are now starting to see the base getting broader."

Continued on page C-20



(Top to bottom) Harman-Kardon, Fisher and Advent's cassette deck are newly introduced high quality cassette recorders incorporating a built-in Dolby noise reduction system.

RECENT SIGNIFICANT TECHNOLOGICAL ADVANCES previously thought unobtainable in cassette players have renewed consumer enthusiasm and sent the configuration barreling ahead to impressive gains.

For many companies, 1970 will be a year of shrinking sales and profits. For manufacturers of cassette equipment, despite the economic uncertainties, this year will be remembered for its innovating breakthroughs.

Surfacing are the Dolby noise reduction system and automatic cassette changers, which, with the aid of automatic reverse, can play up to 24 hours of uninterrupted music.

Both technological breakthroughs promise to give cassettes a new dimension.

First, the Dolby system.

Tape recording in general always has suffered from a high level of background hiss; the problem is particularly acute with tape cassettes, which are recorded at low speed.

Beginning with the premise that all tape has built-in noisiness—the amount of noise varies with tapes' physical and magnetic characteristics

—the Dolby noise-reducer leaves untouched relatively strong sound being fed to the tape recorder. But it amplifies weak signals before they are recorded.

On playback, the Dolby reverses the process. It weakens the low-level sound it had amplified before recording, and thus weakens by a like amount any noise inherently present in the tape.

Advent Corp. is marketing a noise reduction unit which is a simplified version of the professional Dolby system (invented by Ray Dolby, an engineer). The consumer-oriented Dolby reduces only the noise in the treble range rather than the noise present across the entire audio spectrum, since it's the hissy treble noise that's most distressing in tape recording.

Harman-Kardon's CAD-5, Fisher's RC-80, and Advent's cassette deck are newly introduced high-quality cassette recorders incorporating a built-in Dolby noise reduction system which brings about a 10 dB less hiss without affecting the natural sound quality of the actual recording. All the units also include a Dolby "defeat" switch whenever "conventional" playback is needed. Playing a non-Dolby cassette with the Dolby circuit in action could result in loss of high-frequency response, many feel.

Dolby, while improving the signal to noise ratio of cassettes, does nothing to improve frequency response, distortion, and wow and flutter. Dolby's virtues are further offset by the fact that it is not a compatible system, which means that pre-recorded Dolbyized cassettes only can be played back on units incorporating Dolby principle. (Pre-recorded tapes made with Dolbyized cassette decks had a freedom from tape hiss.)

Actually, the cassette units outfitted with the Dolby system don't realize the low-noise capability, because commercial cassettes, even those which have been recorded with the Dolby process, have been "de-Dolbyized" to make them compatible with conventional cassette equipment. However, a cassette deck with

a noise-reduction circuit can yield increased frequency response on recordings made on it—an increase of from 12,000 to 15,000 Hz, or almost half an octave. Only one section of the spectrum in the cassette, the mid-high to high-end, will be Dolbyized, where most of the noise is found.

Naturally, a prerecorded cassette, to take advantage of the Dolby circuits on playback units, must be made with the proper Dolby characteristics. Ampex is releasing a few selected classical Dolbyized (or "electronically stretched") cassettes.

The case for changers.

Most cassette changers operate on the same principle—stacking up from two to eight cassettes, like an automatic turntable. The changer plays the first program on each cassette, ejects it and plays the first program on the following cassette. Norelco offers a circulator which flips each cassette over so that when you've finished playing program 1 on the cassette pile, the recorder automatically begins playing program 2 on the same pile.

The ideal changer, and certainly an ultimate unit, would play program 1, reverse automatically and play program 2 before ejecting the cassette and playing the next cassette in the pile. Staar system carousel cassette changers, some of which play both sides of the cassette before going on to the next, soon will be available. Similar automatic-reversing mechanisms are employed in some single-cassette players, and the Staar system's automatic-stop, automatic-eject feature is available even for players without the automatic reverse.

Ampex and Norelco have cassette changers that will play in sequence one side of up to six cassettes, and with an attachment, feed the group back for playing their second sides. Toshiba, Cartape and Tenna recently have introduced stereo automatic reverse cassette players specifically designed for automobiles.

Panasonic's auto 20-cassette changer deck, Benjamin/Lenco's 24-

Enhancing the cassette configuration art (top to bottom) Benjamin/Lenco 24-cassette automatic changer using the Staar system, Panasonic's 20-cassette changer system, and Roberts' automatic-reverse deck.



cassette automatic changer using the Staar system, and units from Roberts are among the many new cassette automatic reverse changers that will be available in 1971. These cassette changers play automatically up to 24 cassettes in preselected sequence. They also play both sides of each cassette during automatic operation.

a bumper crop of sound breakthroughs

So you invest time, money, effort, ingenuity and innovation. Where does it get you?

Right to the top of the cassette business!

Four years ago Ampex Stereo Tapes made a total commitment to the cassette concept. We invested time, money, effort, ingenuity, and innovation, and built the cassette into a staple, profitable source of business for dealers everywhere.

It figures we'd be at the top of the cassette business. We built production facilities to mass produce cassettes, and we developed a distribution network viable enough to put top hits in dealers' stores *on tape* while they're still top hits.

From the beginning Ampex made the cassette business big business. We released the best of our massive library: a roster of 72 different recording company labels, more than 1500 selections by over 300 artists. And big business means merchandising, promotion and solid, consistent advertising. Cassettes got that, too.

Each year cassettes become a bigger source of dealer profit as more and more labels are released on cassettes. Even the super-cautious people in the music business have finally jumped on the cassette bandwagon. And that's good. Because this is where it's at. Now, and tomorrow.

Make no mistake . . . our commitment was never prompted by altruism. Big business for dealers is, after all, big business for Ampex. That's why we're Number 1 in cassettes . . . and Number 1 in everything else we do in music.



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SNOOTY AUDIOPHILES are beginning to accost cassette as a high fidelity dimension. And, they admit, cost and convenience easily outweigh the configuration shortcomings on the fidelity front.

For the price of an add-on deck, most stereophiles can partake of cassettes. Many decks are specifically designed to be hooked up to existing stereo setups and have wow and flutter as well as noise specifications superior to the high-end models of last year.

These 1971 cassette decks are all part of a new breed of machines for use in conjunction with a stereo hi-fi system, like:

Ampex's Micro 54 deck (\$159.95), featuring front slot loading and automatic eject; Teac's A-24 (\$199.50), powered by a hysteresis-synchronous outer-rotor motor; the Concord F-106 (\$199.79), with dual bias selection, Wollensak's 4850 (\$239.95); and Bogen's CRP.

Admittedly, for a time the cassette sound innovations will be for the delectation of the affluent audiophile, but like almost everything else in the hi-fi scheme of things, cost will eventually level off and then stratify in various quality ranges.

A large selection of high-end integrated compacts is available in which the cassette plays a major role. Some of these three-piece outfits rely solely on cassettes as a program source, including Norelco's 2401 (\$269.95).

More often than not, the three-piece outfits also include an AM-FM radio and a record changer as well. The Concord HES-35 (\$279.95) provides an AM-FM radio and a cassette recorder, together with separate bass and treble, twin VU meters and a headphone jack. Panasonic's Essex (\$349.95) and Sony's HP-199

(\$329.95) add a four-speed record changer to the trimmings.

Buyers with a more generous budget can look at Altec's opulent 912A (\$1,040), with a pair of Santana speakers, a Garrard SL95B automatic turntable, a slot-loading cassette recorder, an AM-FM tuner and a 180-watt amplifier in its control-packed central module.

Why bother adding a cassette deck to your component stereo system, which is more expensive than records and lower in fidelity than any

of the program sources of componentry?

Simple. A cassette deck increases the flexibility of the portable recorder by permitting the buyer to play tapes made anywhere through a component system.

And things are getting better. Cassette manufacturers are luring component buyers with adjustable bias to permit recordists to take advantage of all the fidelity the new high-density and special formulation tapes offer. The incorporation of noise reduction systems also provide

hi-fi buyers with some reason to purchase cassette decks.

Important to the development of cassette as a high-fidelity medium is improvement in the quality of recording area of tape, manufacturers like TDK, BASF, Bell & Howell and 3M have produced a tape which yields an improvement in frequency response of as much as half an octave of bass nearly a third of an octave of treble.

To the audiophile, cassette recorders outfitted with adjustable bias are a necessity, since the introduction of Du Pont's Crolyn tape (using chromium dioxide instead of the conventional iron oxide).

(On conventional recorders, the bias usually is set about 50 kHz. By increasing the bias frequency to 65 kHz and using the new formulations, it's possible to produce a stronger recorded signal and record higher frequencies distortion-free.)

Again, why bother?

Because with a cassette deck (if it includes stereo radio), an audiophile can toy with a complete hi-fi system: playing stereo disks, playing commercially recorded cassettes, playing stereo FM radio, recording onto cassettes from live sources via microphones, recording onto cassettes from FM radio, playing any of the home recorded disks.

It's versatility in such simple and economical form. And you can start a new stereo system, or upgrade an old one with the type of unit that incorporates a stereo receiver with a built-in cassette recorder.

Several companies are marketing the cassette-in-a-receiver format, like Scott and Lafayette.

In short, why add any other component (like cassette) to your high-fidelity system? To make it more versatile, to add to your listening pleasure and to keep up to date in sound innovations. ■



Scott's cassette recorder combined with stereo receiver represents a new form of component integration.



Audiophiles are beginning to accept cassettes as a high fidelity dimension. Scott's 2560 is a good example of component integration.



The stereo cassette recorder preinstalled in a Fisher receiver.

The Audiophile Meets the Audio Buff



Lafayette's LRK-1600 is part of a new breed of cassette decks specifically designed to be hooked up to existing stereo setups.

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IT ALL STARTED when J. Herbert Orr returned from Europe in 1945 with a paper bag containing the first oxide formulation.

The improvement in cassette tapes themselves since then gives the configuration a future dimension. New tape stock of vastly advanced quality is being marketed to improve the basic performance of the cassette recorder.

But when talking tape, especially cassette tape, you're talking about two extremes: cheap tape and "cadillac" tape.

Cheap (inferior) tape is the Frankenstein monster of the industry. Many fret about its fantastic rise and worry gloomily whether quick-buck tape producers can be curbed.

"Cadillac" tape containing special formula extends the high-frequency response of most cassette recorders and enhances a consumer-tarnished product.

One, cheap tape, is periling the growth of the industry, while the other pumps life into it. A handful of manufacturers are attempting to alert the industry on "bargain" tapes, incompatible product, price shaving and inferior cassettes.

TDK, 3M Company and BASF, among others, have introduced new cassette type blanks containing special formula tapes which in one way or another improve the basic performance of the recorders with which they are used.

For example:

—TDK's C-90 Super Dynamic tape is capable of extending the high-frequency response of cassette recorders to a higher limit (frequency response is from 30 to 20,000 Hz, with a virtually flat response curve from 50 to 10,000 Hz, which is twice that of conventional cassette tape).

—BASF has a new tape called

PLS-35LH which is capable of being saturated with as much as 5 dB more level than standard tape. In addition to its increased saturation threshold, BASF claims that it has lower inherent noise.

—3M's Scotch Dyna-Range low noise tape is available in blank cassette form.

In short, if cassettes are to fulfill their promise, the industry must eliminate cheap tape and emphasize special formulation and high-density tapes to give more fidelity.

First, a discussion of inferior product.

Any optimism resulting from the current sparring between the tape industry and some tape producers over cheap cassettes must be hedged in light of a huge and unpredictable factor: the quick-buck manufacturer.

George Johnson, senior vice president of Audio Magnetics, said the "lack of stringent cassette standards represents a significant threat to the industry. A greater awareness of the situation is needed to prevent a bad problem from deteriorating."

Paul B. Nelson Jr., vice president and general manager of North American Philips' home entertainment products division, said, "Our collective reputation among consumers is being damaged by the shoddy cassettes being produced by opportunistic fast-buck operators."

Wesley A. Estabrook, president of

Audio Devices, said "not enough is being done to stamp out cheap cassettes. Companies are doing a lot of talking about eliminating bad product, but few are taking concrete steps to provide the industry with acceptable goods."

Is anything being done to alert buyers, retailers and the consumer about inferior product?

"Yes."

To combat the situation, Audio Magnetics is educating buyers on how to detect inferior cassettes. It is providing buyers and retailers with templates with the exact North American Philips cassette dimensions. Cassettes out of specification will not pass through the templates, hence the buyer can detect substandard merchandise.

In its pursuit of quality merchandise, Audio Devices has applied for patents covering two processes in blank tape. One covers the 120-minute cassette, while the other is a process—metalized cassette—to reduce static by discharging it through the blank cassette housing.

Audio Magnetics' Johnson adds:

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

From Sony:

"Bargain tapes contain little if any lubricants and can cause serious

head abrasion. The heads become pitted and tear the oxide from the tape.

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

Johnson adds that poor quality cassettes come in two forms, "Oversized parts produced by overzealous companies overeager to make a quick buck, and poor quality cassettes that fail during prolonged use and are incapable of optimum performance."

How did the tape problem deteriorate so rapidly?

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

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

Which brings the industry to the case for quality tape.

It all started about two years ago when Du Pont Corp. introduced a new tape called chromium dioxide, a unique tape formula with the potential of greatly improving high frequency response of any tape recorder modified to accommodate it.

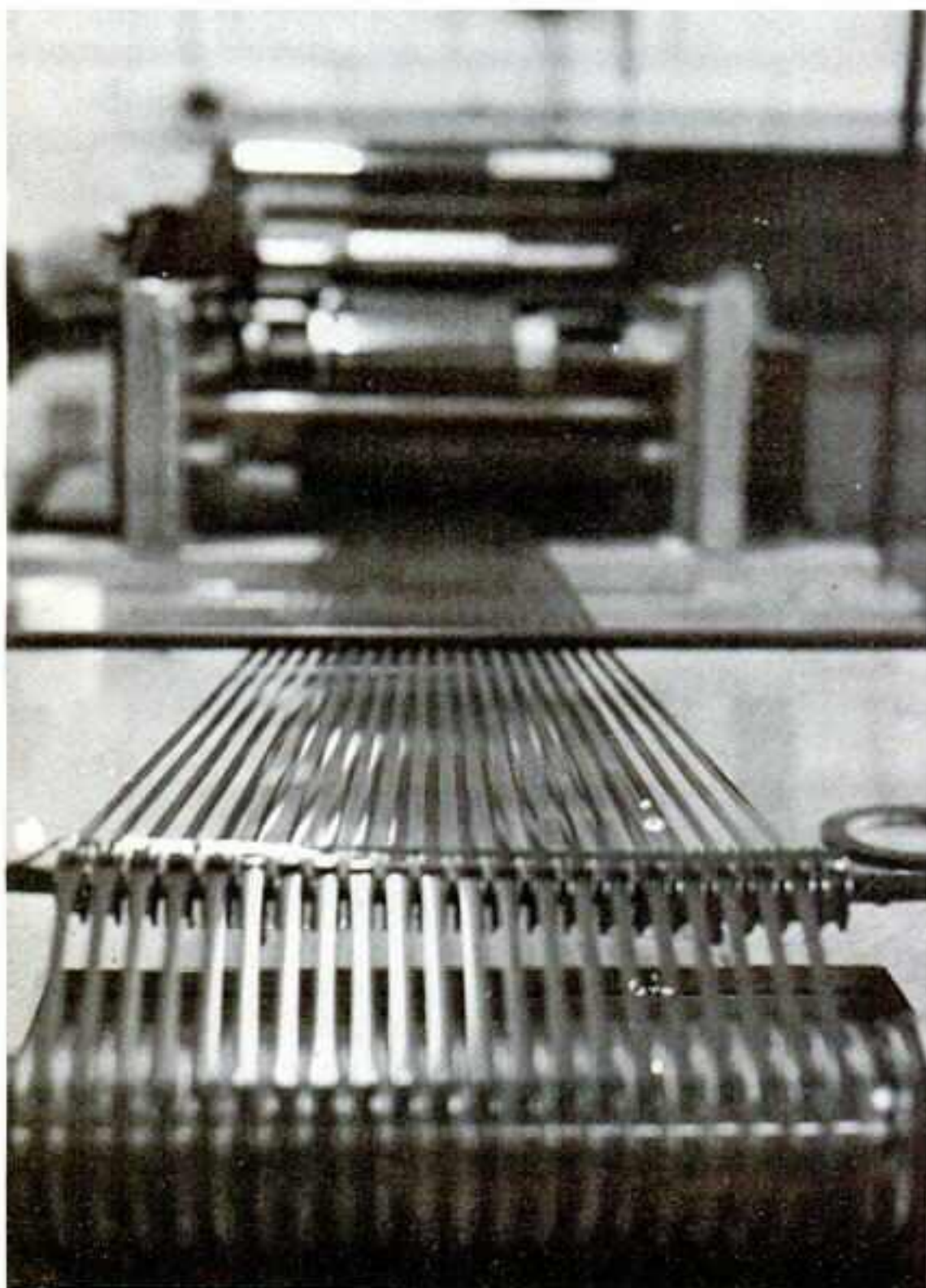
It was a radically different sort of tape, this Crolyn, than any iron oxide tape, and it opened new vistas for hard-pressed cassette tape manufacturers.

Duplicators found new results being achieved with tape formulations. BASF's tape, which has lower inher-

Continued on page C-28

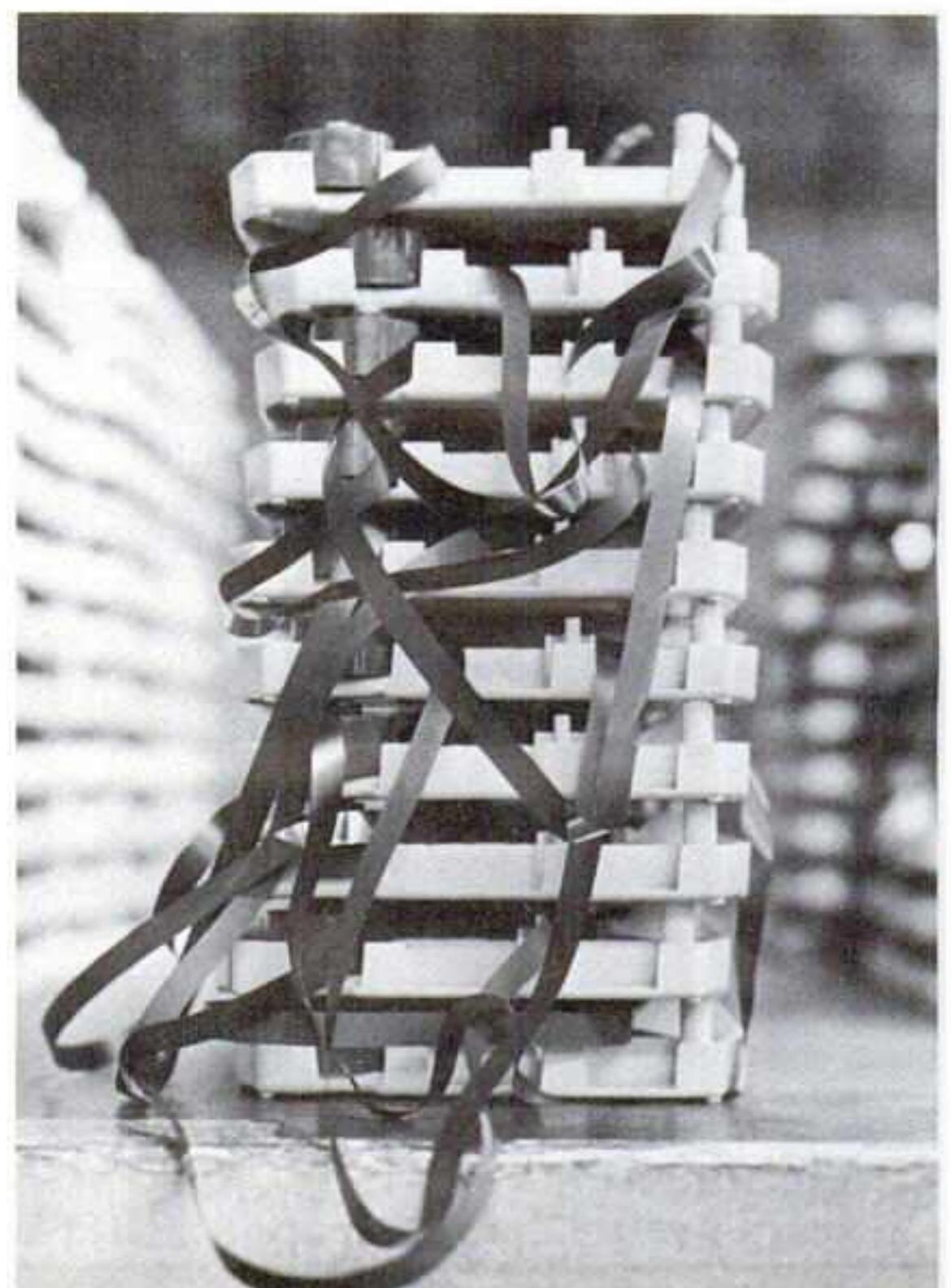
THE BLANK TAPE MESS:

From good to goodness gracious!



New tape stock of vastly advanced quality is being marketed to improve the basic performance of the cassette recorder.

Cheap tape is the Frankenstein monster of the blank tape industry. Many fret about its fantastic rise and worry gloomily whether quick-buck tape producers can be curbed.



When we get this man's music on cassette, we'll have everything.



Until then, would you settle for almost everything?



Polydor: From Left to Right

A CHRISTMAS FESTIVAL
ARTHUR FIEDLER
Boston Pops Orchestra
(CF5004)

**SO CLOSE,
SO VERY FAR TO GO**
Jake Holmes
(CF4034)

U.S.A. UNION
John Mayall
(CF4022)

BRIEF REPLIES
Ten Wheel Drive
with Genya Ravan
(CF4024)

TURN IT OVER
THE TONY WILLIAMS LIFETIME
(CF4021)

AREA CODE 615
TRIP IN THE COUNTRY
POLYDOR STEREO CASSETTE
(CF4025)

Deutsche Grammophon: From Left to Right

BEETHOVEN
Symphony No. 7
Berlin Philharmonic
HERBERT VON KARAJAN
(923 119)

Electronic Music
STOCKHAUSEN
Song of the Youths
Kontakte
(923 061)

MOZART
Piano Concerto No. 21
with film theme,
"Elvira Madigan"
Piano Concerto No. 17
GEZA ANDA
(923 052)

TCHAIKOVSKY
Symphony No. 6
BRAHMS
Hungarian Dances
Berlin Philharmonic
HERBERT VON KARAJAN
(923 122)

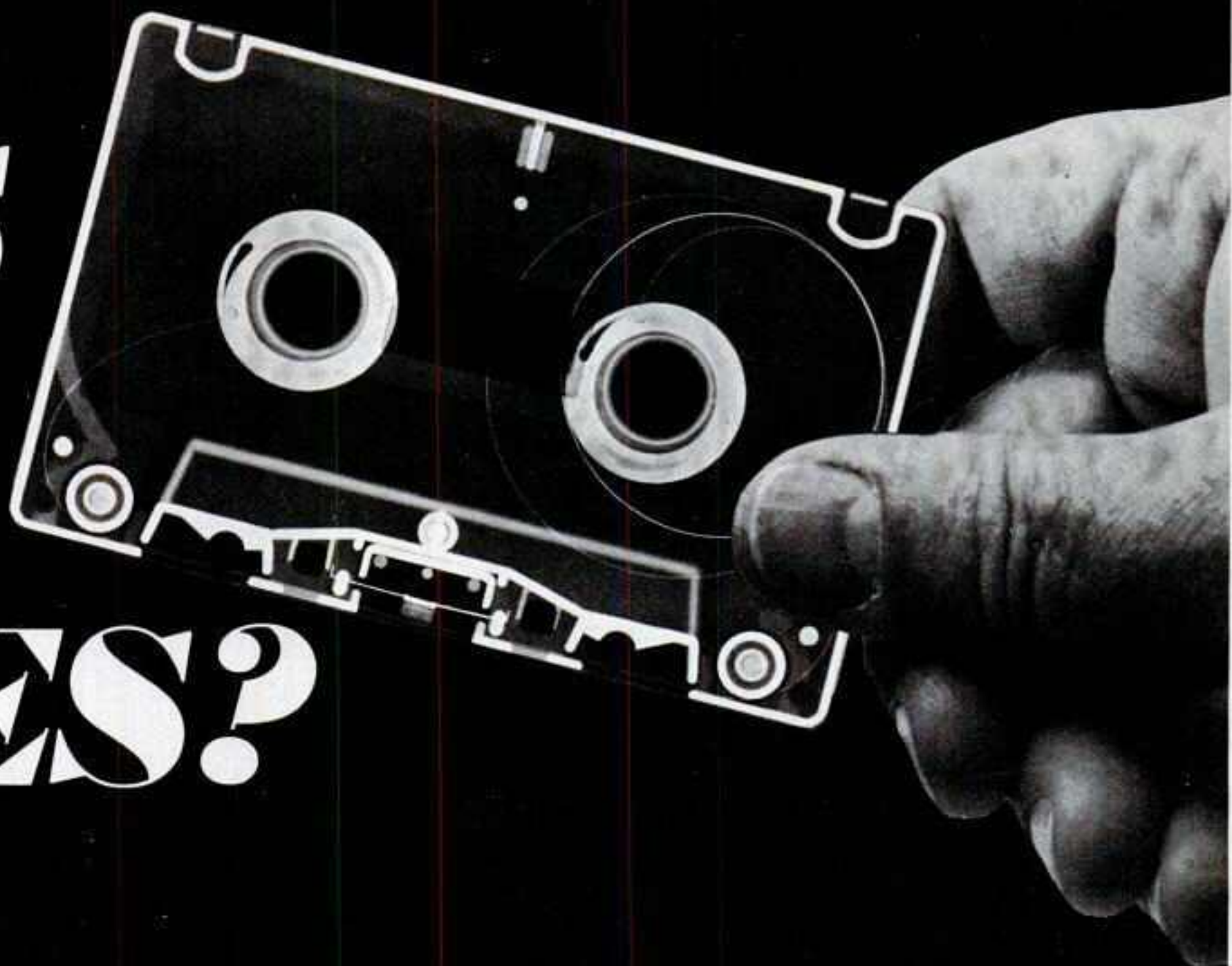
STRAVINSKY
Rite
of Spring
Berlin Philharmonic
Herbert von Karajan
(923 038)

Brecht & Weil
Gisela May
The
Seven
Deadly
Sins
(923 092)



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The economic ill-wind that has caused the cassette to flounder so helplessly, has also affected other related industries, not the least of which is cassette accessories, a field that has happily basked in the reflected glory of the industry that spawned it.

Today, the mood in the area of accessories ranges from cautious optimism to out-and-out panic. Take Jerry Katcher of J.J. Paulson Associates, for instance. Less than a year ago Katcher was among those people that were predicting a rosy future for the sleeping giant of the tape industry. Today he says, "Cassettes are dead! Drape a black flag over them and bury them."

Katcher explained that with the exception of blank loaded cassettes, for which there is still a sizable market, public acceptance of the cassette medium has been very disappointing.

"Even in the blank cassette business, it is only the manufacturers of top quality product that are enjoying any real measure of success," he continued. "Most customers are steering clear of low-cost product because they have been caught too often in the past with a lot of junk."

The chief executive of J.J. Paulson Associates said his company is still maintaining some business in blank cassettes and carry cases. "But," he added, "it is less than 20 percent of our overall business and we are doing it only as a service to our customers who already own equipment and require accessories and other product to keep it functioning."

Endorsing Katcher's comments was Herbert Bodkin, president of Walco Electronics in New Jersey. "It

is a money loser for most people," he said tersely. "Prices are disastrous, and business is merely crawling along."

An embittered Bodkin laid part of the blame on the economy; but most of it was laid at the door of manufacturers who are dumping product on the market at a fraction of its original cost.

Bodkin said that blank loaded product for which he paid more than \$1 under 18 months ago, is now being dumped on the market at 29 cents. "With the decrease in prices," he said, "product has become shoddy, the victimized consumer has

A new caddy for storing cassette tapes is available from Ampex. The unit holds 12 tapes.



The accessible accessories

By Radcliffe Joe

grown disillusioned, and a state of complete chaos now exists."

Bodkin praised companies like TDK and 3M for adhering to rigidly high standards. "But," he lamented, "they are in the minority. The majority of tape manufacturers are in the price war, and they are indulging in almost every form of unethical practice including multiple distribution."

The Walco executive said existing conditions have toughened the market, resulted in high returns, and shrunk the value of his inventory. "In desperation," he said, "I wrote to the Federal Trade Commission apprising them of the situation, but they have not been very helpful." Bodkin said that although the FTC acknowledges the existence of the conditions, it claims that there is little it can do to police it at present.

"At this point," he continued, "I confine much of my cassette business to mail order trade, and the servicing of my regular customers. Outside of this, I am trying to avoid over-involving myself with this medium."

The same gloomy cassette picture has been painted by Leslie Dame, vice president, sales, Le-Bo Products. Dame complained that low-end equipment and blank loaded cassettes, as well as high-priced prerecorded material were all coming together to hurt the market.

"As a result," he continued, "we are having a lot of difficulty convincing our dealers and distributors that they should stock cassette product. Most of them do not want to touch it."

He added that the growing price war, and the accompanying influx of shoddy product in the blank cassette field was doing nothing to help the present situation.

"However," he continued hopefully, "we are not writing off the cassette business as a total loss. In fact, we cannot do so. We are too committed to our regular customers."

"So, even though our cassette accessory business has dwindled to just about 20 percent of our total sales, we are still putting out product and looking to the new year with a certain amount of optimism."

Among the new cassette accessories being manufactured by Le-Bo

are head cleaners, demagnetizers, carry cases and recording microphones.

Over at Recoton, Peter Wish, the company's sales manager, was no more optimistic in his view of the future. "It is ironic," he said, "that the tape business generally is up, but 8-track is enjoying more than 80 percent of overall sales figures."

Wish does not anticipate a change in the cassette climate in the near future. "I am afraid," he said, "there'll be no improvement until there is a change in the economy."

However, with a tenacious sort of hope, Recoton continues to expand its cassette line, adding low-cost vinyl cases in black alligator and psychedelic patterns for the teenager.

In explaining the reasoning behind this move Wish said, "We not only hope that the winds of change will eventually change the economic climate, but we also have a responsibility to our regular customers, and the need to fill this responsibility is uppermost in our minds."

Herman D. Post, president of Robins Industries, had the most positive approach to the problem. "We have been working closely with our dealers and distributors in the hope of counteracting lagging cassette sales," he said.

"It is true," he continued, "that economic and other conditions have modified the anticipated growth pattern of the cassette industry, but we feel that with patience and sane planning we could overcome the problems."

With this in mind the company had released a six-point plan which it hopes will help lighten some of the gloom of the industry. They are:

1. Recognizing that the tremendous number of cassette recorders and players in the hands of consumers will continue to be used, and that owners are not adverse to relatively minor expenditures for accessories that will keep their equipment playing at its best.

2. Packaging for attractive display and impulse purchase which has always been the main route to volume sales of accessories.

3. Stressing to distributors that lagging sales and the present squeeze of high ticket equipment items can be overcome by a more regular flow of low-ticket accessories with their higher markups.

4. Maintaining "inflation fighter" specials to make it easier for distributors and dealers to stock wanted accessories as selling such merchandise depends heavily on display.

5. Producing new products such as prerecorded test tapes and carry cases, reuse prevention top removers and rerecord.

6. Selling for the times.



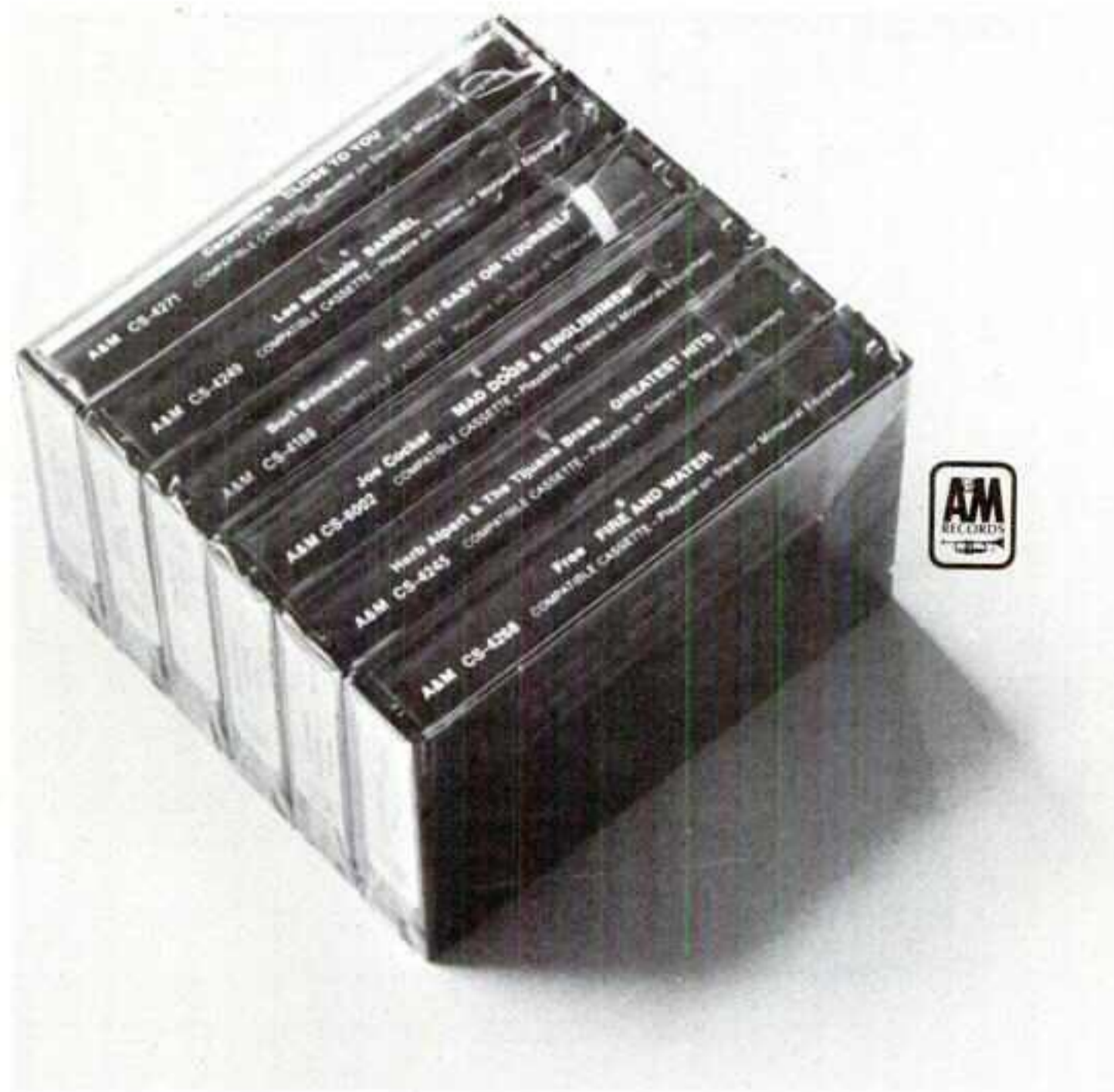
Duotone offers a cassette carry case which holds 30 tapes.

A variety of Audio Magnetics' cassettes fits neatly in a counter rack for point-of-purchase sales.

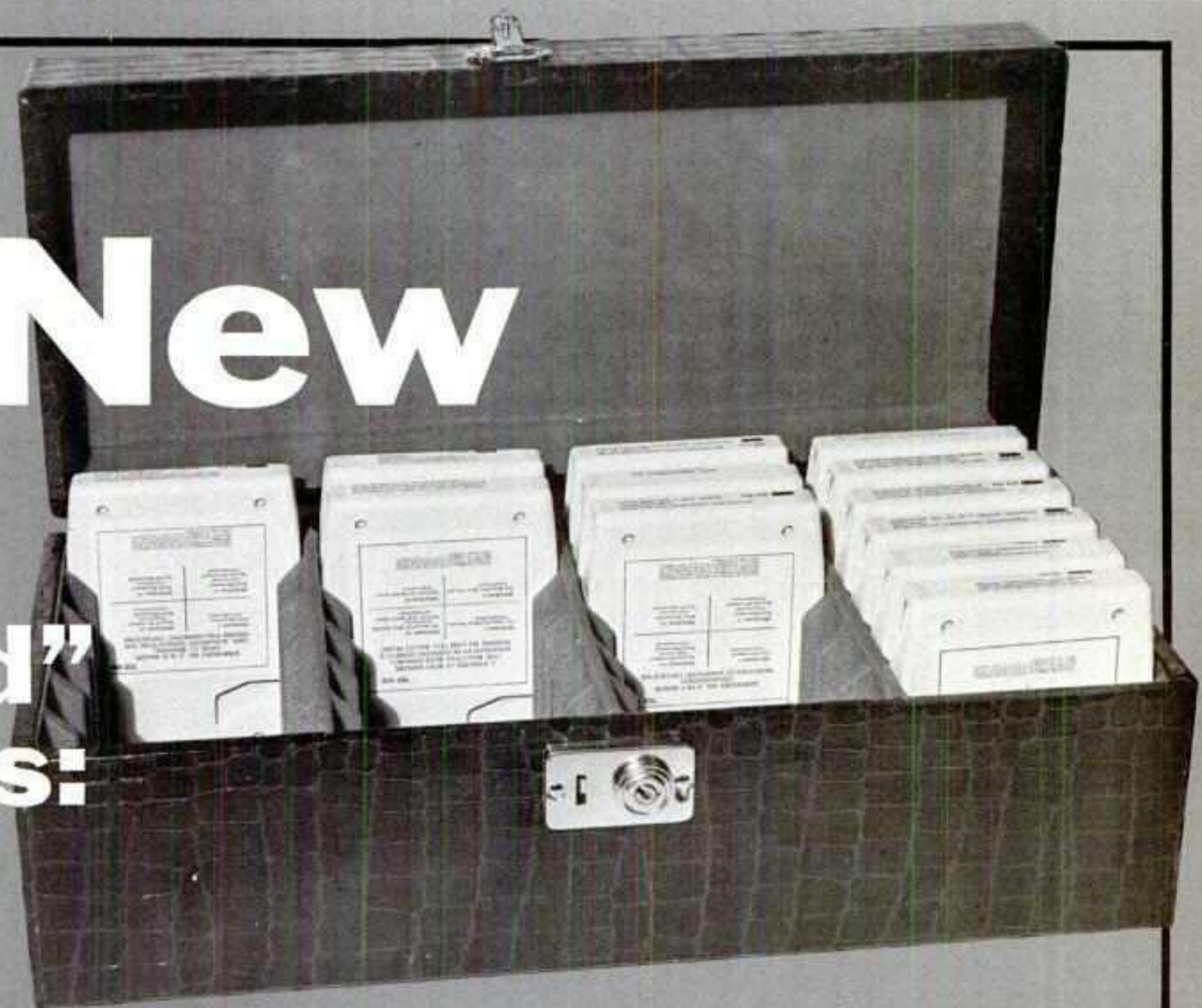
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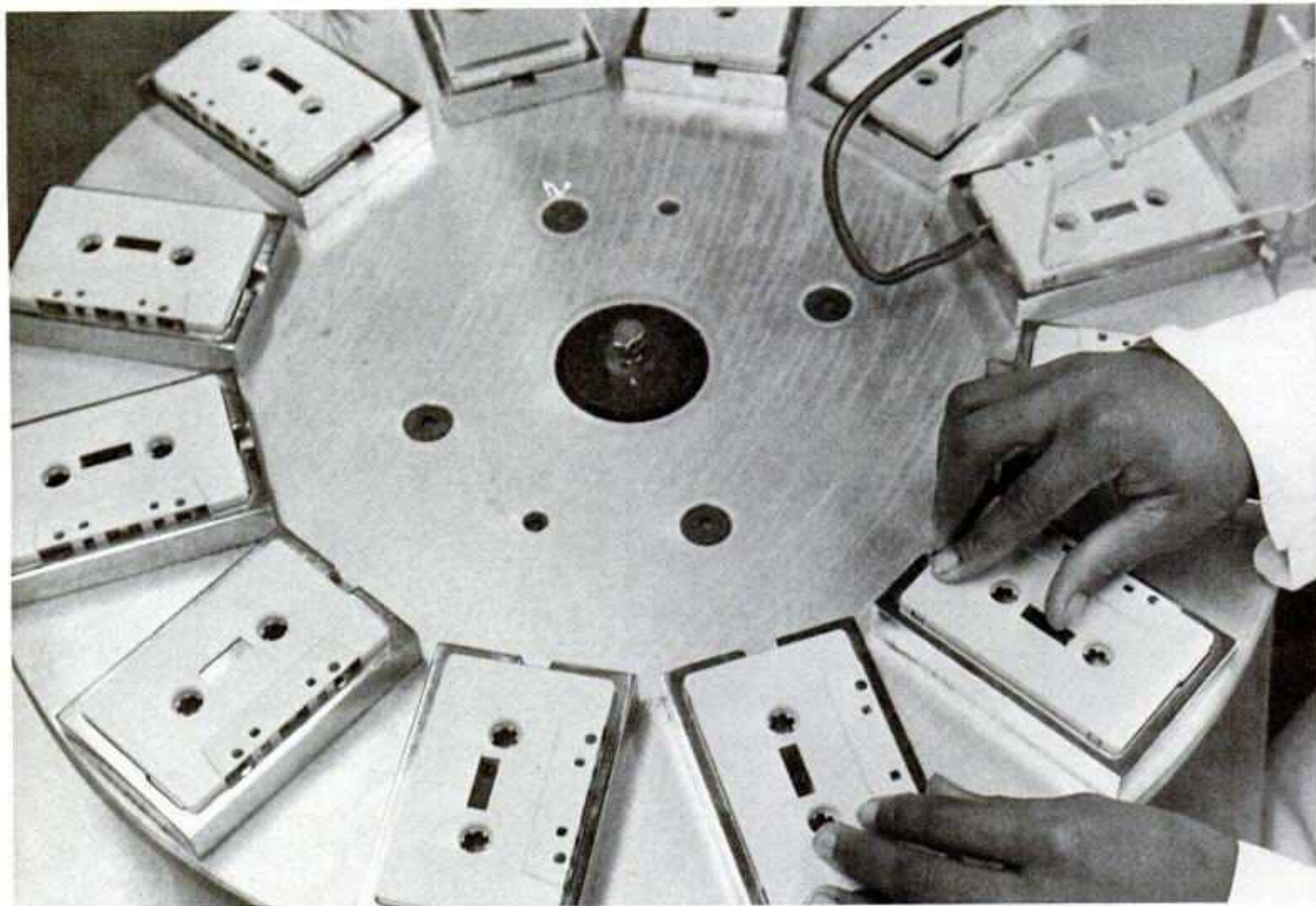
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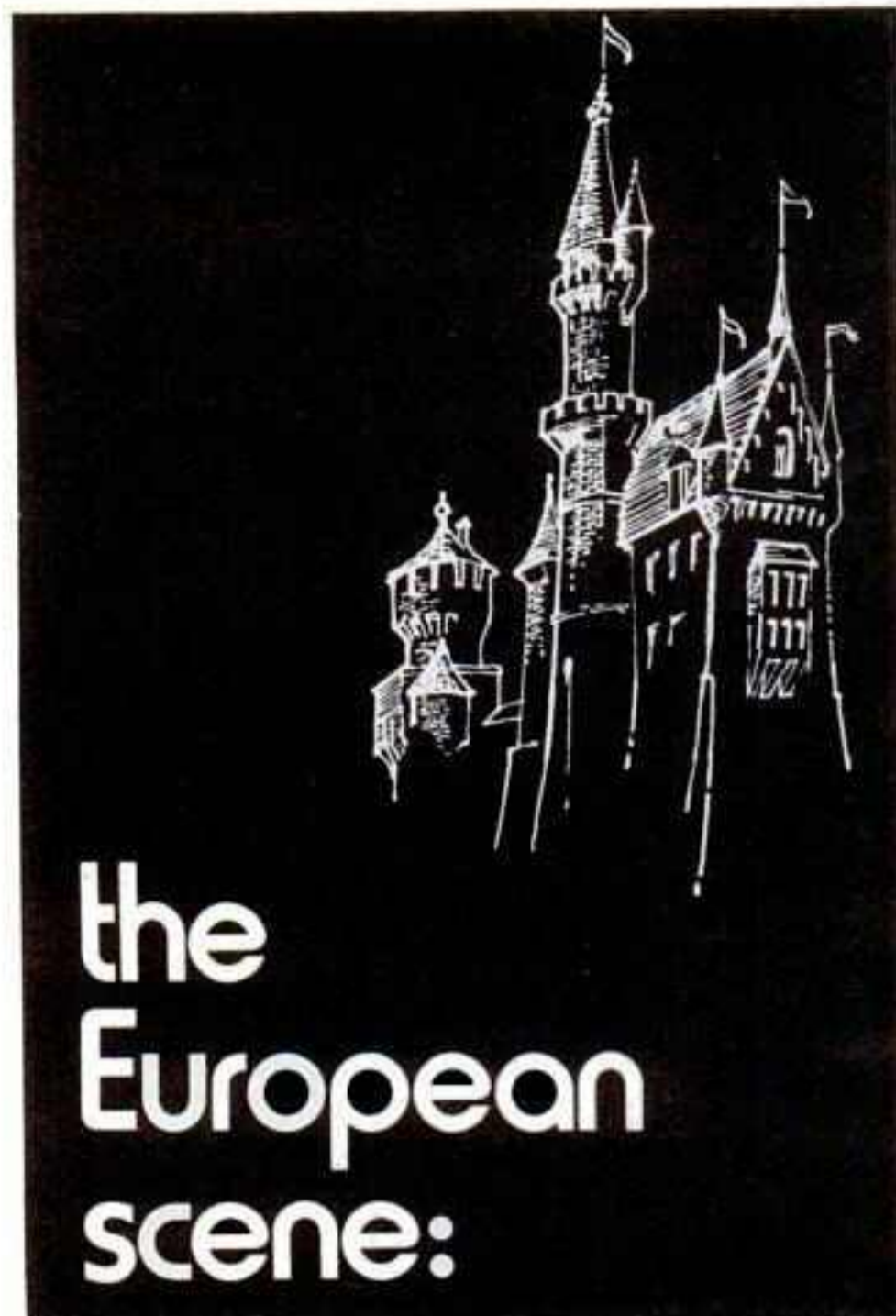
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The cassette industry is now starting to "boom" on the Continent. Blanks and prerecorded music are both being discovered by Europeans.



The fuse lit; The explosion is coming!

By Richard Robson

Prererecorded tape will represent nearly 10 percent of total United Kingdom music sales by the end of this year. Although the figure is some way behind the rest of Europe—cassettes and cartridges are estimated to have a 28 percent share in Norway, 24 percent in Italy and 20 percent in Germany—the long-awaited tape explosion is coming, with the fuse already fizzling.

This year, the tape operations will have spent between them over \$2.4 million on new duplicating equipment, massive sales drives and bigger catalogues in their biggest effort to break into the music market in this country. The establishment of such giants as the Pye-GRT consortium, Precision, and the European Ampex operation underlines the confidence tape companies have in the U.K.

Decca's first British tape release last month now means that every major record company is issuing product on cassette and cartridge. Philips, EMI, Decca, Precision and CBS have their own duplicating facilities and with the independent MetroSound company, service the smaller labels.

Although everyone predicts a fierce battle between the two configurations, cassette sales are already beginning to surge ahead. One of

the factors contributing to the swing is undoubtedly the comparative lack until recently of much 8-track hardware, and strong market pointers came earlier this year when Ampex and RCA, staunch cartridge supporters, both introduced cassette catalogues.

Philips first hit on the cassette configuration in 1962 when looking at ways of simplifying the basic open reel principle, and launched the system in Europe and the U.K. four years later. The company deliberately did not patent the idea preferring to offer the configuration to any manufacturer who was prepared to produce cassette to a standard laid down by Philips.

Initially, the firm went for the home market and it has only been this year, with the introduction of the Philips N2602 car player, that it has gone for the automotive market which currently accounts for early all 8-track's sales.

One of the biggest problems has been making the consumer aware of the new tape configuration. Again Philips has done a great deal to tell the man in the street about cassettes and since 1966, has spent over \$1.2 million on promotion.

Comments the company's tape product manager Roy Tempest: "Although 1971 is going to be the real breakthrough, it has started this year. Three years ago, if you stopped 100 people in London, maybe 10 percent would know of the existence of the cassette. Today the figure is

better—perhaps 30 to 35 percent of the consumer market know there is another tape system besides open reel."

At the moment, there are about 3,000 titles available on cassette from the various companies and prerecorded sales are rapidly catching up with those of blank. The ratio at the moment is about three or four blanks to one prerecorded which has come down from seven to one.

But some of the biggest advances since the introduction of the cassette system, have been made in the quality of hardware. Philips Electrical offers an extensive range of hardware from the cheap portable models to stereo home unit systems while several smaller manufacturers such as Kellar Electronics and MetroSound are producing highly sophisticated players.

This year has also seen big drives from Japanese manufacturers, particularly Sanyo and Sony which both have U.K. offices and are pushing themselves firmly into the equipment market.

The Dolby "B-type" circuit, a simplified version of the company's professional studio noise reduction system used in sound centers all over the world, has been a big step forward for cassette quality. Incorporated in players and used with Dolbyized tapes, the revolutionary new circuit virtually eliminates the

annoyingly high level of hiss on cassettes.

One of the other problems facing the software manufacturers is the record dealer's continuing resistance to tape. Retailers still view cassettes and cartridges as a bit of a gimmick and are skeptical of the industry's prediction that tape sales will be level with disc by 1980.

Low dealer discount—mainly 25 percent—ways of displaying product and the high pilferage risk are all difficulties retailers have to contend with when tape at the moment is only contributing a small part of their annual turnover.

Several tape manufacturers are trying to arrange tie-ups with garage chains, to service the motorists, and Philips recently concluded a deal with General Motors for the selling of tape through 150 car showrooms. Ampex is particularly active in the non-record outlets and has distribution deals with several labels for specifically selling product to garage chains and filling stations.

This year has also seen the introduction of budget tapes to the U.K. market. The first major company to smash the price barrier was Precision which last month released 20 albums retailing at only \$3

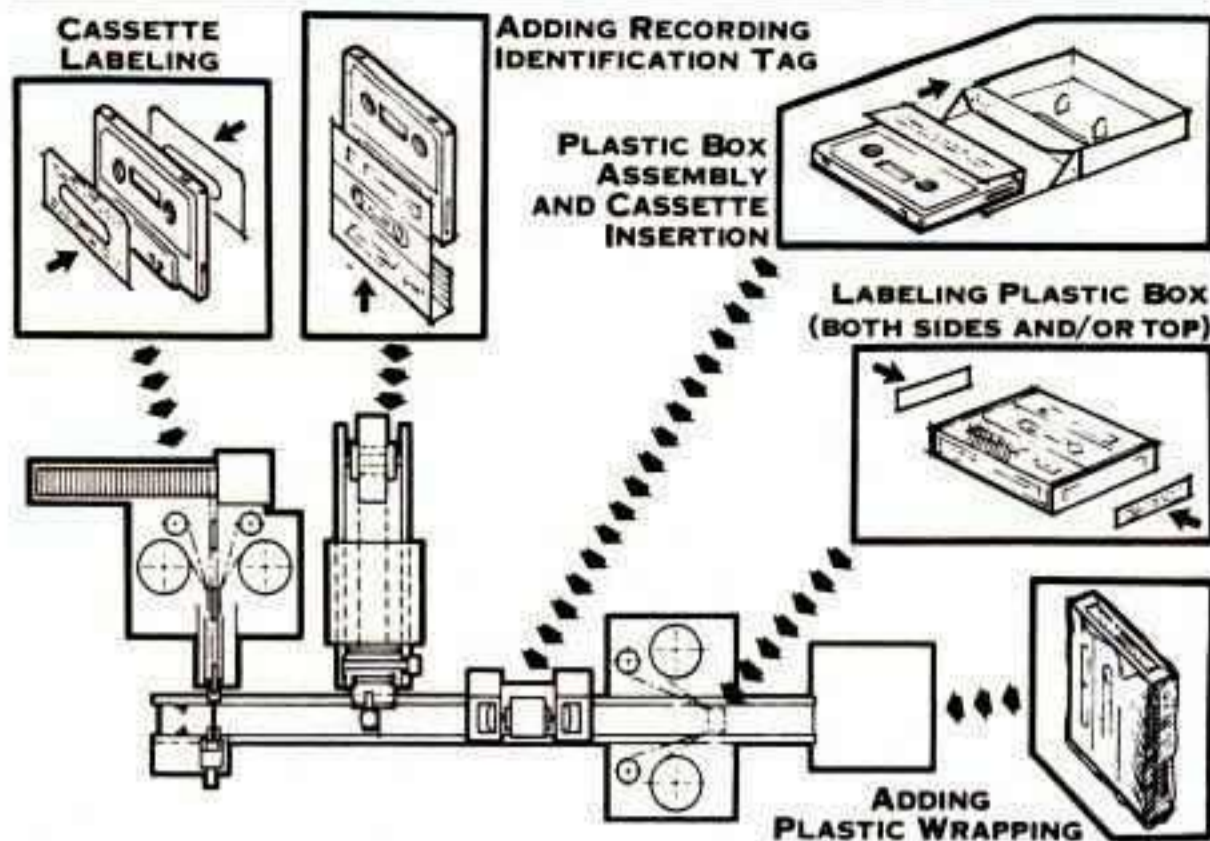
each against the normal cassette price of \$5. The company plans to make further low-price releases about once a month.

The launch of this new line has been backed up by a completely new concept in tape packaging using 7¼ inch by 7½ inch "mini sleeve" attached to one side of the tape case, creating a self-contained, free-standing display. The front of the sleeve carries a photograph of the artist together with the title of the album while comprehensive track and sleeve notes are included on the back.

The company claims the new packaging minimizes pilferage and is regarded as a major breakthrough in the problem of displaying tape product.

Arrowtabs, a photographic accessory and home movie distributor, has made its first venture into the music industry with a range of low-price cassettes, while more budget lines are expected on the market by the end of the year from MetroSound and Pickwick. Philips is also looking into the possibility of low-price product. ■

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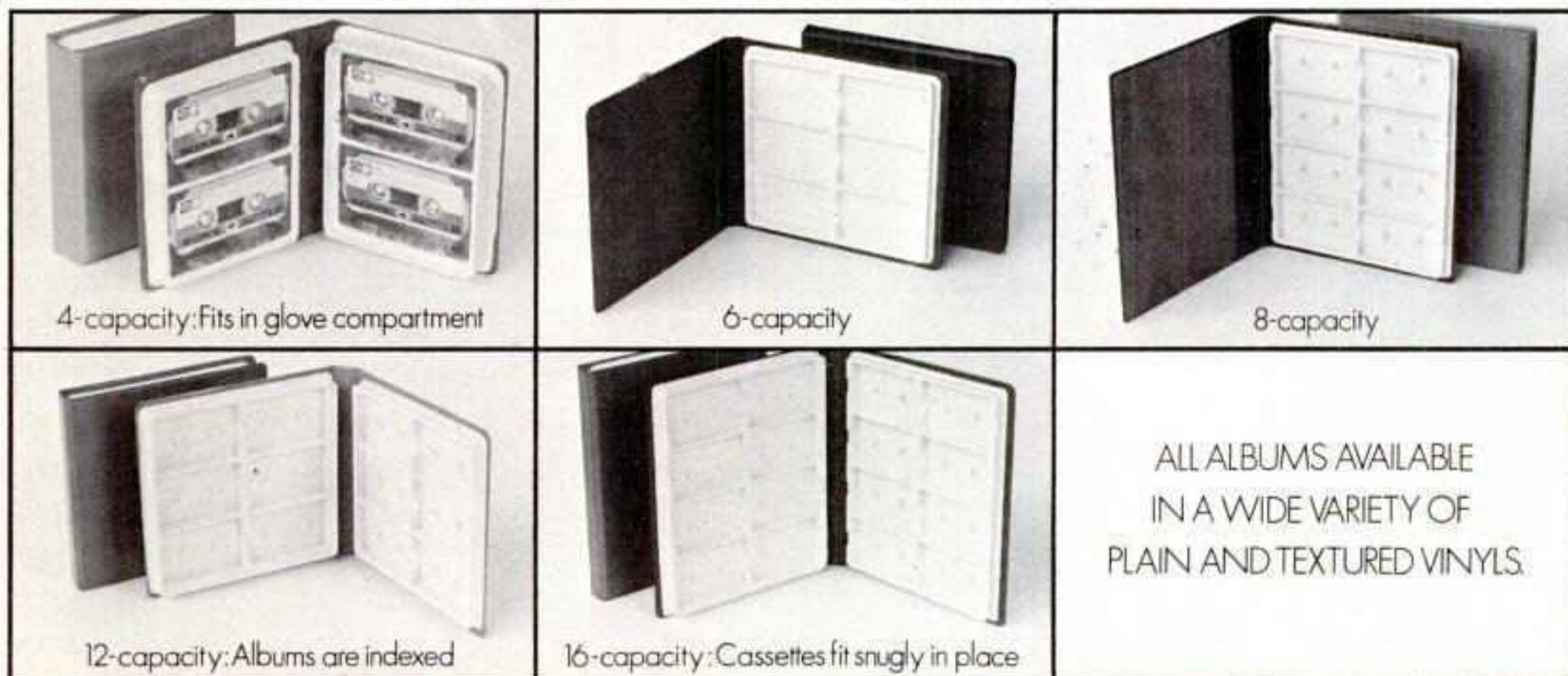
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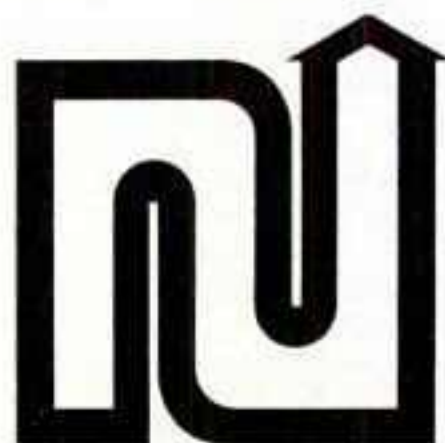
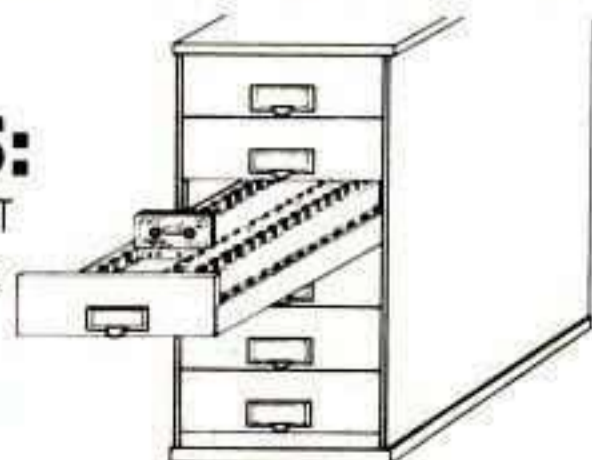
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It's the age of self-expression

Continued from page C-5

"We are seeing so many more non-music applications for blank cassettes," asserts Warren Simmons, Ampex's audio products manager, magnetic tape division. "It's so handy for the ready transmission of information. We ourselves are using blank cassettes in a newsletter form. Cassettes are recorded at headquarters which provide up-to-date information for our sales force on a bi-monthly basis."

The executive cites Pan Am's new cassette tour tapes as a new consumer offering and the educational market is a burgeoning field. Cassettes are delivered to the student in blank form and are then recorded on the spot for a learning lesson.

In other than entertainment forms, blank cassettes (called "live tape" at Ampex's Redwood City offices) are referred to as a "fast, sure media for getting information out to the field" by Simmons.

While Ampex has only been offering consumers one standard quality blank cassette—the 361—the company will shortly debut a new improved tape—the 362—with reported new improved oxides and produced through new manufacturing processes. The time lengths for both tapes are 30-60-90 and 120 minutes. "We have not seen a general need for any shorter lengths in the educational field, like five to 10 minutes a side.

Ampex has an educator series of 30 and 60-minute tapes called the 291 tapes, with special packaging and labelling. The teacher or student can type on the tape box the name of the subject under scrutiny.

Informing educators about specially prepared tapes is a selling job, Simmons admits. "We are not moving as rapidly in this field as I'd like to be," he further admits. The 60-minute tape appears to be the best length: technically, soundwise and saleswise. "If someone wants to duplicate an album, one side will fit on

a C-60." Ampex's price structure at retail goes as follows: C-30: \$1.98; C-60: \$2.25; C-90: \$3.54; C-120: \$3.98. This last length accounts for from 5 to 7 percent of Ampex's blank cassette sales.

Last year an estimated 6,929,527 8-track and cassette recorders were sold in the United States. From blank sales, it appears that the majority of the purchasers purchased their purchase for

self-expression and not to buy music off the top LP charts.

Audio Magnetics, the eight-year-old California firm recently sold to Mattel, is deeply involved in the manufacture of blank cassette tape for consumer, educational and private label clients. A walk through Audio's Gardena factory reveals a profusion of famous name companies for whom the manu-

facturer is private labelling stock.

Recognizing the vast potential of the educational field, Audio formed an educational department under a very pretty redhead, Sharyl Story, and began servicing schools with a specially designed series of A/V Educator Compact Cassette tapes in 10, 20, 30, 40, 60 and 120-minute lengths. Each case is manufactured in two colors, one side black, the other white.

Since beginning its drive

into the schools last November, Audio's educational sales have been rising on the average of 20 percent each month. There are over 70 audio visual dealers offering the product to their schools, with college kids using the 120-minute length for taping classroom lectures.

Certron Corp., which has had its ups and downs, this summer formed an audio visual education department to go after the youth market. Certron's answer to schools having to face rising costs for

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The Telex series 235-1 is more than just another tape duplicating system. It is a concept based on modular "building blocks" which complement each other and provide total flexibility for tape duplicating. It solves the problems of interfacing between open reels and cassettes. It is a system designed for future expansion. Engineered to make tapes of true, professional quality. And it's priced within your budget.

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The five units are totally compatible. Intermix cassette and open-reel master or slave transports to suit your duplicating requirements; cassette to cassette, reel to cassette, reel to reel, or even cassette to reel. All units fit into table top consoles of uniform size so when your requirements change, you just add more units. It's that simple.

Telex series 235-1 is heavy duty equipment with hysteresis synchronous motor tape drives, momentary push button controls and time delay circuits for smooth, positive tape handling. Selected premium grade duplicator heads provide long life and excellent frequency response. And fail safe, automatic features enable non-technical personnel to operate the system efficiently.

Telex "building blocks" make a totally flexible and complete duplicating system. It's the sensible approach, designed to meet your needs today, next month and in the years to come. Made in the U.S. to professional standards.

Systems start at \$1860.



equipment is an inexpensive cassette which schools can buy in large quantities "for pennies," explains the company's Al Kovac.

"Blank cassettes are leading a revolution in communication for American industry, education and business," boasts a happy Irv Katz, president of Audio Magnetics. Audio's American and Mexican factories are both busy manufacturing cassette blanks for consumer and educational marketplaces. Audio's product is sold through such

mass merchandisers as Sears, J.C. Penney's, Radio Shack, S.S. Kresge, Western Auto, W.T. Grant and Thrifty Drugstores.

For the businessman, blanks offers a respite from a paper avalanche. Take show business attorney Dick Hirsh. Sitting in his Century City office across from 20th Century Fox in West Los Angeles. Hirsh pulls out his office cassette portable, slips in a tape marked CEB (California Continuing Education of the Bar) and begins listening to a lec-

ture on medical malpractice. The topic is far afield from writing contracts for artists. Hirsh has been listening to the tapes from the State Bar of California as produced by the Berkeley campus of the University of California's Extension program for two years.

He finds the tapes valuable because in his words: "There's so much law being developed that it's impossible for the attorney to keep up with everything. The tapes give us a brief summary of

the new law and we have the advantage of listening during hours when we wouldn't be doing legal work, like driving in a car.

Hirsh claims listening to the lectures and topics has helped hone his skills. He has picked up pointers which have helped his own litigations. "If you pick up one or two points, it can mean the whole difference in settling a matter of advising a client."

The tapes, Hirsh points out, get into areas of law "which one wouldn't normal-

ly sit down and start reading about." The sound quality of the lectures is "not the best," Hirsh says, "but it's adequate for spoken word."

Hirsh says he's heard medical tapes which sound the same quality-wise. "I know doctors who use them in their cars primarily in between hospital calls. The main thing is that the tapes summarize developments which the average attorney couldn't devote the time to look into and investigate. The CEB tapes (duplicated by Certron) run in price from \$9 for an hour on developments in franchising to \$35 for a four-hour tape on "Practice Under the Tax Reform Act" to \$90 for a 16-hour tape and 150-page syllabus on "Significant Developments in California Procedure." The back inside cover of the May 1970 CEB catalog shows a photo of a portable cassette player on a tray table, a large ice cube in a drink, a man resting in a lounge chair and a CEB tape near the player. The al-fresco setting portends relaxation.

Individuals are using cassette recorders for many personal reasons, but Thomas Dempsey, marketing vice president for BASF Systems, relates one recent incident with a tone of admiration in his voice. "I read that a guy on one of three hijacked planes had a cassette recorder with him and he recorded the whole hijacking incident, from the first notice right up to the explosions. He had it on his lap and he sold the tape to the Columbia Broadcasting System. It shows what a cassette can do."

Granted, that is a bizarre, isolated incident. In terms of mass appeal activities, Dempsey points to such large companies as Metropolitan Life and John Hancock as two users of cassettes for business communication for their staffs.

"Companies are using cassettes to improve communication with their salesmen. Some companies are mailing a cassette right to the salesman's home. He's receiving information on how to sell and motivate clients. This while business communication

Continued on page C-22

with Simplicity REEL TO REEL

Open Reel Slave, 7.5 - 15 IPS. Full track. Half track 1 or 2 channel. Quarter track 2 or 4 channel.

Solid State Electronics. Bias oscillator module and two or four channel amplifiers.

Cassette Slave, 3.75 - 7.5 or 7.5 - 15 IPS. Half track 1 or 2 channel. Quarter track 2 or 4 channel.

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6	168	1344	6720		6	84	672	3360		2	6	48	240	
9	252	2016	10080		9	126	1008	5040		3	9	72	360	
										4	12	96	480	
										5	15	120	600	
										6	18	144	720	
										7	21	168	840	
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It's the age of self-expression

Continued from page C-21
tions area has a tremendous growth potential.

"In the educational field, I believe the cassette will re-

place the note book within five years. Desks will be equipped with jacks for kids to plug in a machine and record the lecture. I can see

kids turning in their notes on cassettes." Teachers will have to have good hearing as a prerequisite for working in the new environment of an audio/visual classroom, he concedes.

All Dempsey's salesmen have cassette recorders and they do their call reports on tape. There are two girls in Dempsey's Middlesex (Mass.) Turnpike office who transcribe the information. "It saves the field guys a hell of a lot of time in not having to do a lot of writing. I and some of my managers send out general information, but we still haven't changed over 100 percent to cassette communication because there are some things which have to

The growth of the blank tape market for non-music applications will not be affected by economic fluctuations the way prerecorded music tapes are, Dempsey asserts. "Music is a leisure time item and leisure time products are the first to suffer and last to recover. People first give up their leisure expenses for necessities. Business communication and education aren't leisure items, so I don't look for any negative influence in the development of these two areas."

BASF's cassette tapes cover the regular span of 30 to 120 minutes (18-micron tape is used for the C-30 and C-60; 12 microns for the C-90 and 9 microns for the C-120.)

BASF sells 99 percent of

to large retailers. New outlets as Dempsey sees them are drug jobbers and record rack jobber. "Blank tape really hasn't been in auto accessory stores because 8-track car units didn't have a record feature. But with Chrysler introducing a cassette with a record feature, it's the first step and others will undoubtedly follow, and it will create a demand for blank cassette tapes in the automotive field."

The blank cassette field is "a super competitive market because you can buy the same size reel for from \$1 to \$5 and looking at the tape, the customer has a hard time telling which is which. But he's starting to invest in quality products because the other stuff (white box tapes) doesn't last long enough, has bad quality and causes trouble in the machine."

Due to the preponderance of mono record players, RCA recently introduced a budget line of blanks called Vibrant as a cousin to the Red Seal line. "We brought out Vibrant because we felt there is a definite need for a budget line," explains Arthur Fritog, manager of audio products, RCA Magnetic Products Division.

The Red Seal line electronically is a much better product which can be used for stereo recordings. While Vibrant tapes can be used for stereo work, it does not have Red Seal's ability to pick up a broad sound spectrum. Vibrant's priceline goes thusly: 30 minutes, \$1.39; 60 minutes \$1.69 and 90 minutes \$2.49. RCA will have a 120-minute length next year. There is no interest in anything below 30 minutes for consumer use. The company does, however, plan a full line of blanks for the educational field for next year. "We are just now developing a distribution setup for the educational field," Fritog says.

The RCA logo produces an image of quality with consumers right from the start, Fritog feels, "so we have to be very cognizant of our image when we introduce new products."

RCA, like other manufacturers is piqued and worried

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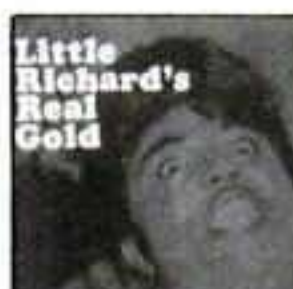


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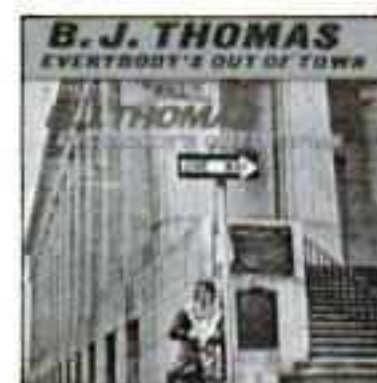
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about the plethora of cheaply made blanks which finds its way into some mass merchandising outlets or audio stores. Fritog has a "gut feeling" that people are starting to recognize that brand name blank tapes are better than unknown brands which turn out to be anything but first line merchandise.

"People are creating new usages for blank tape all the time," he says, citing these two examples: taping a citizens group or PTA meeting so that speakers can hear ex-

actly how they sound when they propose things and taping concerts or live performances right in the concert hall. "I feel the term industrial usage is being overdone. Salesmen are dictating into their machines as they go from one call to the next, but there are uses for blank tape which we don't know about

involving individuals. People tend to overlook the fact that individuals are using blank cassettes for all sorts of things."

Like recording music off the radio. Or taping other people's albums. According to one executive at Bell & Howell, whose teen-age daughter tapes music off the

radio, the lack of prerecorded music cassettes in stores around the country has forced teens to seek out these means of obtaining the material. "Since prerecorded cassettes are not as available as some people would like it to be, people are fulfilling their desires in other ways. Initially music stores stocked

the music, but then they backed away and didn't re-order in depth, and when kids can't get the music in the stores, they're taping it off the radio and from albums.

"This is one major reason for the move toward blank cassettes."

Continued on page C-24

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"The big TDK 2-for-8 fall special, that is. Imagine, just when we've been rolling along merrily, week after week, increasing our TDK sales—easy, quick, trouble-free sales—increasing from month to month, and giving us handsome profits with full customer satisfaction.

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"Just because TDK makes the best magnetic tape in the world and just because we make oodles of money on it, does that give them the right to force me into more sales and more profits without even asking me whether I want the bother? But that's what they're going to do, by sending more people into my store—people who have heard they can get **two free cassettes**, either C60SD or C90SD, **with every purchase of eight.**

"Imagine the trouble I'll be going through ordering, reordering, needing delivery real quick so my customers won't get angry, and reordering again. And the trouble counting profits, big profits, every month. The trouble placing ads in my local newspapers and radio stations, with the extra advertising allowance TDK is giving me for this campaign. And then, when I have rolled up the really big TDK profits, what shall I have to gripe about when I go home to my wife? Not a thing. As I said, it shouldn't happen to a dealer. But it already did."

Here are the details on the big TDK 2-for-8 fall special:

- With purchase of any eight TDK SD cassettes, two more free.
- For easy handling, cassettes come packed ten to a self-display carton.
- Regular advertising co-op reinforced by special promotion allowances.
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It's the age of self-expression

Continued from page C-23

B&H is looking at the introduction of a C-45 blank to help people in the recording of an album on one cassette. The C-45 could be available by Jan. 1. The company has 30, 60 and 90-minute blanks in its two quality lines, the HD Series of standard quality tape and a UHD Series of low noise tapes.

The HD series sells 30 minutes for \$1.39; 60 for \$1.69 and 90 for \$2.49. The UHD Series goes for \$2.25, \$2.65 and \$3.95.

The company has also developed a premium tape with a broader frequency response as a fallout product from its instrumentation tape line.

The iron oxide tape has been shown to some duplicators and the company is considering debuting it to the public by next spring if it ascertains there is a market for this kind of product. The new B&H product would retail for around 20 percent higher than existing iron oxide tapes.

The growth of the "communications business" has been helped in part in the opinion of Bill Goldstein of Audio Devices by the influence of custom duplicators.

Why custom duplicators?

When the bottom fell out of the custom duplicating business this summer, and as they stood with under capacity production lines, they began to think about dupli-

cating non-music items. One product which a number of New York area custom duplicators have become involved with are books, Goldstein says. "They are pushing book publishers to put their works on tape for sale to libraries. I have a friend who is a salesman for a publisher and he says tape sales to libraries now account for a major portion of his revenue."

Custom duplicators are giving Audio Devices more business now than ever before, according to Goldstein, the vice president of marketing and sales. And it's because of the non-music involvements. (The company also has a line of 30, 40, 60, 90 and 120-minute blanks.)

For its own communications goals, Audio Devices has purchased duplicating equipment from Infonics and is gearing up to begin sending out news and sales blurbs to its 40-50 salesmen. This program starts in the latter part of the fiscal year.

On another communications level, blank cassettes are being used by organizations for the blind, where portability of equipment is a major bonus.

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CASSETTES ARE COMING

Continued from page C-3

Compatibility is important in the quadrasonic concept. That is, 4-channel cassettes must be playable on all stereo and mono equipment without the loss of any program information—even ambient channels—and without compromising the cassette's potential for quality sound reproduction.

The merger of cassette recorders and component equipment has further enhanced the configuration. Many manufacturers are offering complete compact music systems and FM receivers that include built in cassette record and playback facilities as an integral part of their design. These combination units contain all the conveniences of standard music systems with the added advantage of a stereo cassette record/playback as a built in function of the unit.

Although still in the rudimentary stage, cassette changers are available, and most all operate on the same principle as a record changer—stacking.

Norelco has a circulator which flips each cassette over so that when program 1 on the pile is completed, the recorder automatically begins playing program 2 on the same pile. (The Qatron cartridge changer operates on the carousel principle, utilizing up to 12 cartridges arranged vertically.)

More cassette changers will be available, like Benjamin/Lenco's 24-cassette automatic changer which uses the Staar system and Panasonic's 20-cassette changer deck. Sony is planning a cassette player with automatic reverse and a paddle-wheel dispenser to provide continuous play for 24 cassettes.

The Staar system plays both sides of the cassette before going to the next. Similar automatic reversing mechanisms are employed in some single-cassette players, and the Staar system's automatic-stop, automatic-eject feature is available even for players without the automatic reverse.

More importantly, the industry is striving to eliminate three pitfalls plaguing it: noise, frequency response and flutter.

On noise:

High quality cassette decks have been introduced incorporating built in Dolby noise reduction circuits which automatically lowers normal tape hiss without affecting the

natural sound quality of the actual recording.

Dolby, while improving the signal to noise ratio, does little to improve frequency response, distortion, wow and flutter. Its virtues, however, are offset by the lack of compatibility, which means that

prerecorded Dolbyized cassettes can only be played back on units incorporating the Dolby principle.

Ampex feels there is some demand—however small—to Dolbyize a few select classical titles so that there will be

Continued on page C-26

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CASSETTES ARE COMING

Continued from page C-25

some product to play on the new Dolby cassette recorders from Advent, Fisher, Harman-Kardon and Vivitar. The Advent Dolby unit can be added to an existing cassette deck.

On flutter:

Manufacturers are designing equipment with more precision to eliminate eccentricity in moving parts; motors,

though, need to be upgraded to supply more adequate power. Flutter is down to inaudibility in the better models, with measurements as low as 0.2 percent. Distortion is now running 2 to 4 percent at maximum recording levels.

On frequency response:

Only in expensive cassette playback machines have designers raised frequency (up to about 12,500 Hz at the

1 7/8 ips speed) via a special playback head.

With auto manufacturers finally giving the green light to cassette producers, many envision cassettes slowly taking over the car market. Many of the manufacturers who have specialized in 8-track car players are beginning to produce cassette units or compatible cartridge / cassette players. Some offer a cassette adapter for 8-track players, and others are introducing multiformat recorders for home use, notably from Sony and Roberts. The latter company has one model that will record on open reel, 8-track cartridge and cassette.

Many auto cassette units include a mono record function providing an extra feature not found on many 8-track equivalent units. Continuous loop cassettes (from TDK), the increasing number of automatic reversible units, and a new breed of combination auto FM stereo radio and cassette players only enhance the configuration in the vehicle.

In another area of improvement, new cassette blanks containing special formula tapes are also being marketed to improve the basic performance of the recorder.

TDK's C-90 Super Dynamic tape is capable of extending the high-frequency response of most cassette recorders to a higher limit (frequency response is from 30 to 20,000 Hz, with a virtually flat response curve from 50 to 10,000 Hz).

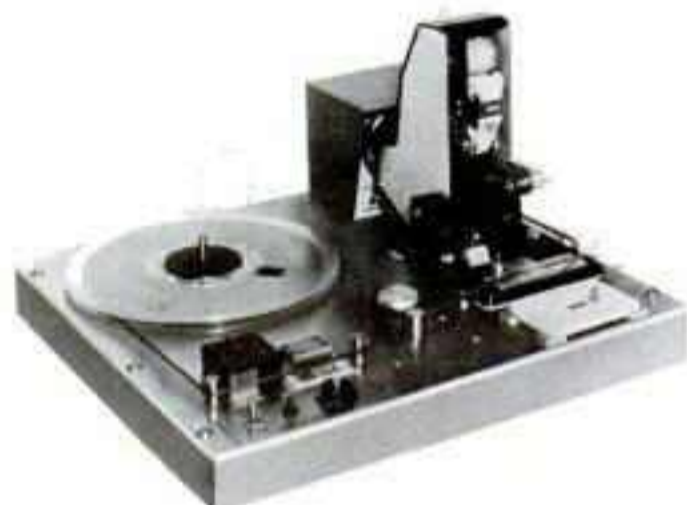
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dB more level than standard tape and has lower inherent noise. Blank tape using new formulas has significantly improved the signal to noise ratio of many recorders.

At least one manufacturer will be offering blank cassettes using chromium-dioxide formulations. Du Pont is selling low-noise, high-density Crolyn tape for the purpose and several hardware producers — notably Harman-Kardon and Advent — are thinking of including chromium-dioxide/iron-oxide

switches on cassette recorders.

TDK's cassette tape is coated with a new type of gamma ferric oxide. The oxide formula utilizes a needle-like particle shape as compared to the rectangular shape of standard tape oxides, permitting eight times

greater density of magnetic particles.

Cassette has demonstrated its technical and commercial viability within the audio and music fields. Dolbyizing, new oxide formulations for tape, new biasing arrangements to match recorders (to these

tapes), Staar-type loading slots, and the proliferation of multi-format units that handle cassettes plus at least one other type of tape equipment.

Improvement will be found in automatic reverse, sound-on-sound, and changers. Ni-

ceties will be added—facility for editing and splicing, sound sync for slides and films; ancillary features appear within grasp.

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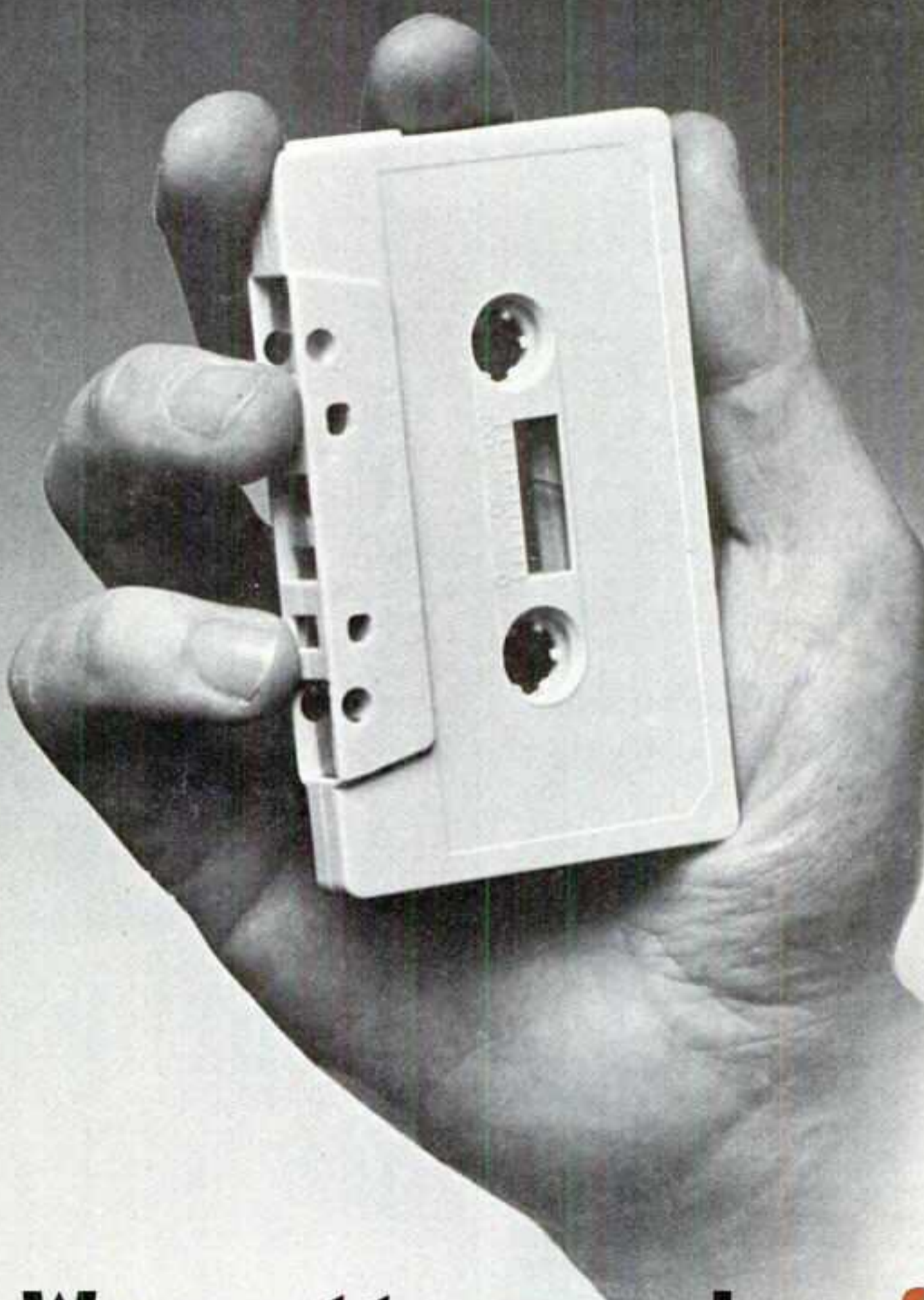
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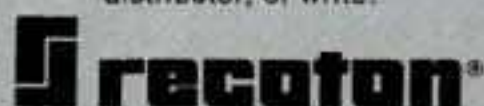


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**BLANK TAPE
MESS**

Continued from page C-12

ent noise, is now being used by several mass duplicators of prerecorded cassettes. In this application, duplicators say, BASF's PLS-35LH has proved superior to most competitive brands. (It is available in blank cassette form and has the potential of improving the signal to noise ratio of most recorders.)

3M's Scotch Dyna-Range gives an overall improvement of 3dB inherent hiss level as compared to most high grade cassette blanks, according to many.

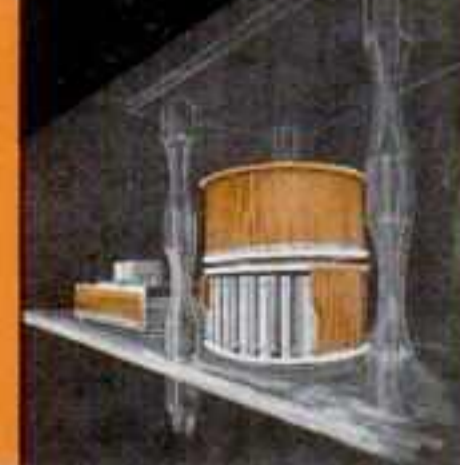
The best commercially recorded cassettes, despite the slower tape speed, yields a frequency response of about 100 to 12,000 Hz (4dB) with lower wow and flutter. Cartridges yield a frequency response of about 100 to 10,000 Hz (6dB) with higher wow and flutter figures.

Some units, when used

Continued on page C-30

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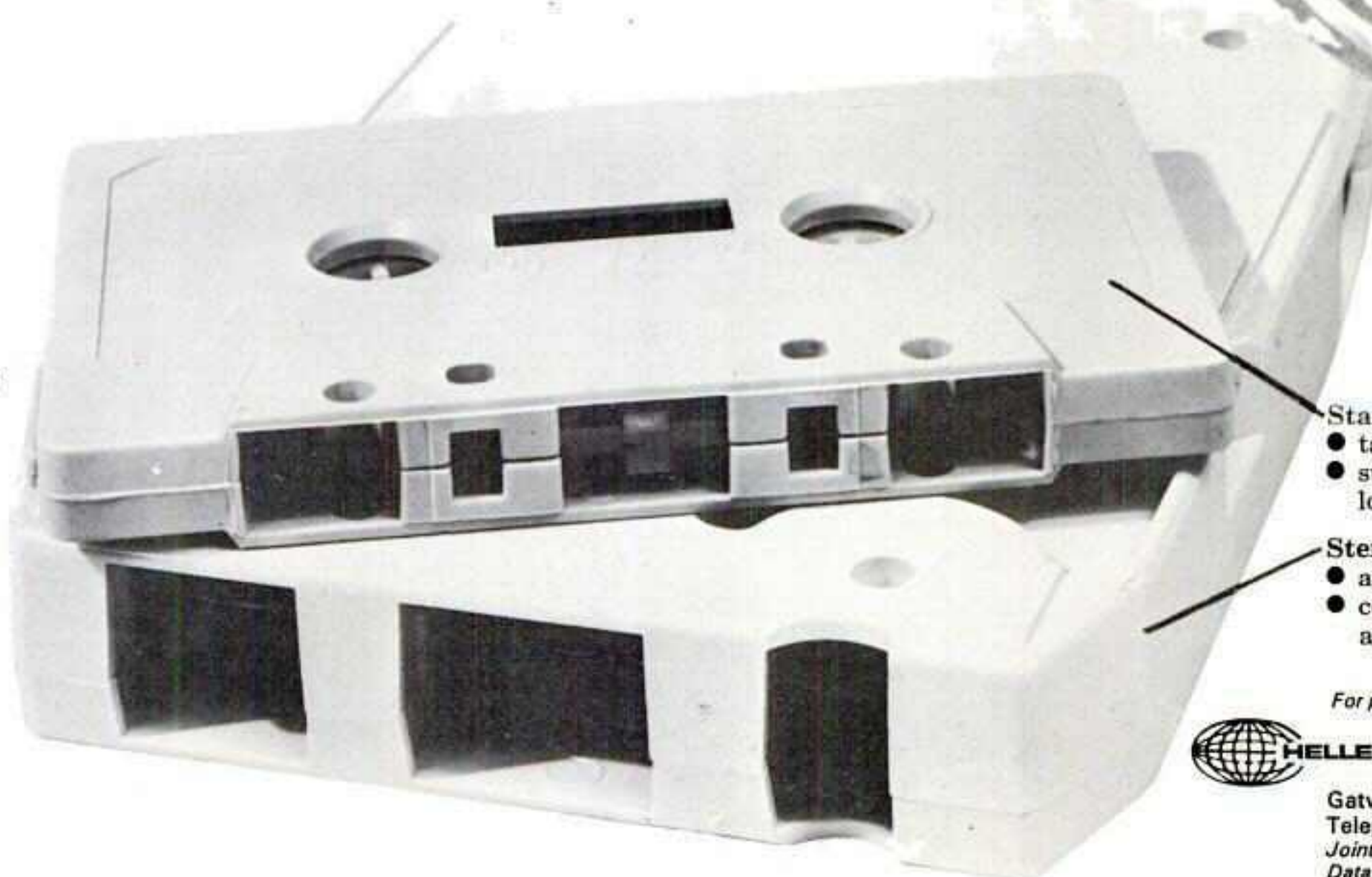
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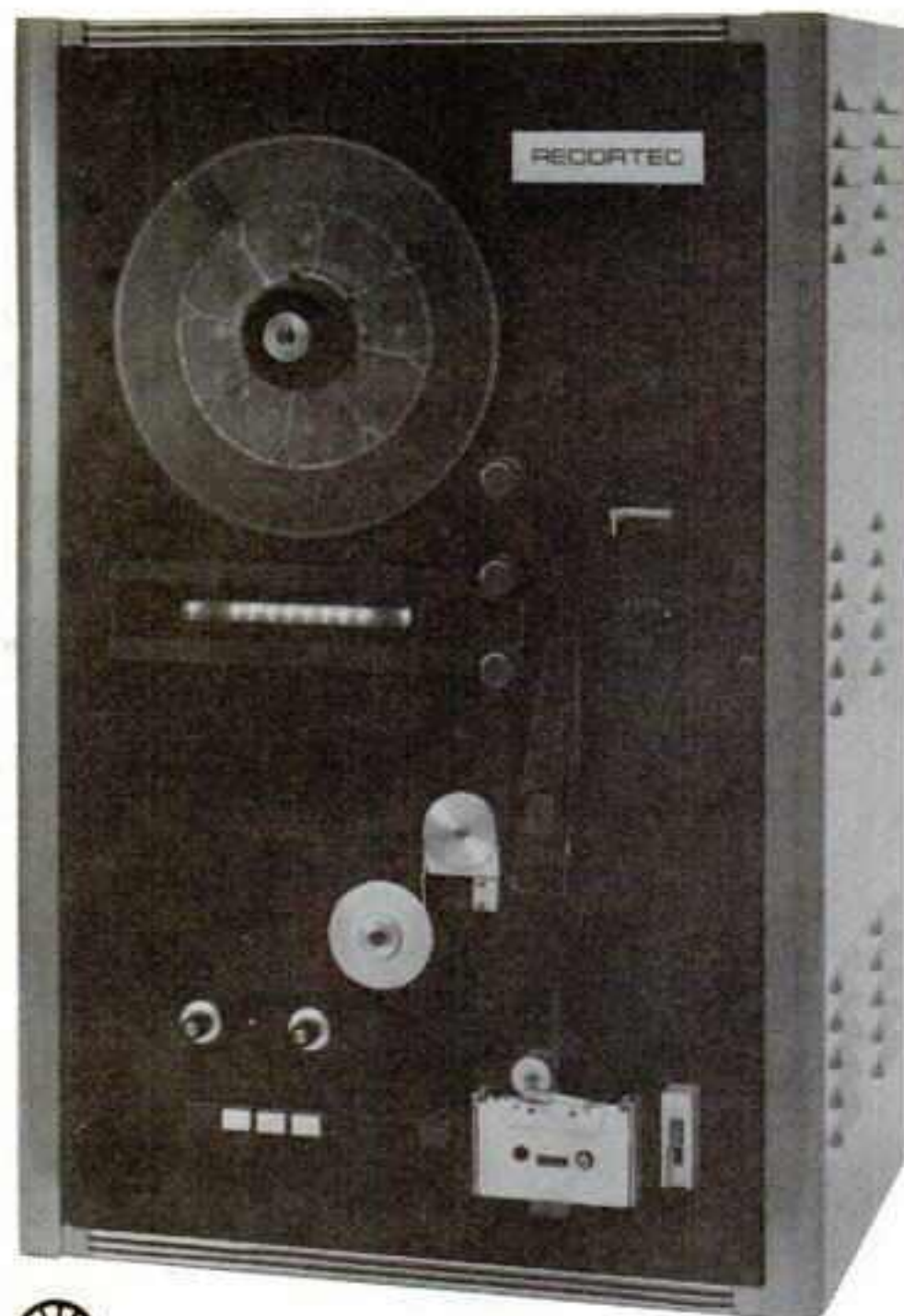


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BLANK TAPE MESS

Continued from page C-28

with TDK's Super Dynamic or Du Pont's Crolyn tape (using chromium dioxide instead of the conventional iron oxide) have frequency response up to 15,000 Hz (3dB). TDK's frequency response was accomplished with a new type of gamma ferric oxide which utilizes a needle like particle shape as compared to the rectangular shape of standard tape oxides, permitting eight times greater density of magnetic particles.

The tape yields an improvement in frequency response of as much as half an octave of bass and nearly a third of an octave of treble by packing more particles of oxide onto an area of tape.

Crolyn and TDK's ferric oxide both should produce response to 20,000 Hz and also reduce noise by several dB in cassettes. (To perform, such tapes require higher bias than standard formulations. To achieve the tape's full potential, equipment used must have the necessary switching to alter bias for either standard or high-performance cassettes.)

Cassette manufacturers are turning their attention to perfection of the tape transport and eliminating the problems of cassette wow and flutter. Many cassette decks feature adjustable bias, thus allowing special formulation and high-density tapes to give more fidelity.

With this in mind, the Advent cassette deck and the Harman-Kardon machine have bias switches with two positions for the two kinds of tape. Sony, eventually, will feature an equalization selector switch providing for use of either standard or chromium dioxide cassette tapes.

To sum up, you pay your money and you get your choice: cheapies or cadillacs. It makes a difference.



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Sacramento—Nov. 12, Mem. Aud.
Reno—Nov. 13, Univ. of Nevada
San Bernardino—Nov. 14, Swing Aud.
Honolulu—Nov. 15, HIC Convention Center
Berkeley—Nov. 18 & 19, Community Theater
Santa Monica—Nov. 20, Civic Aud.
Pasadena—Nov. 21, Civic Center
Chicago—Nov. 25, Auditorium Theater
Cincinnati—Nov. 26, Music Hall
St. Louis—Nov. 27, Kiel Aud.
Cleveland—Nov. 28, Allen Theater
Detroit—Nov. 29, Masonic Temple
Tampa—Dec. 1, Curtis Hixon Aud.
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BEST SELLING Billboard Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	BITCHES BREW Miles Davis, Columbia GP 26	27
2	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	29
3	4	CHAPTER TWO Roberta Flack, Atlantic SD 1569	9
4	3	GULA MATARI Quincy Jones, A&M SP 3030	13
5	7	BLACK TALK Charles Earland, Prestige PR 7758	18
6	6	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	69
7	8	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	48
8	13	THEM CHANGES Buddy Miles, Mercury SR 61280	9
9	9	THEM CHANGES Ramsey Lewis, Cadet LP 844	2
10	10	BLACK FOX Freddie Robinson, World Pacific Jazz ST 20162	3
11	—	DON ELLIS AT FILLMORE Columbia G 30243	1
12	14	LAST POETS Douglas 3	8
13	5	WALKING IN SPACE Quincy Jones, A&M SP 3023	51
14	12	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	9
15	15	SOUL SYMPHONY Three Sounds, Blue Note BST 84341	2
16	11	EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337	9
17	17	BURNING Esther Phillips, Atlantic SD 1565	2
18	20	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	79
19	19	TRANSITION John Coltrane, Impulse AS 9195	4
20	16	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	32

Billboard SPECIAL SURVEY For Week Ending 11/7/70

Album Reviews

SPECIAL MERIT PICKS

POPULAR

DICK GREGORY'S FRANKENSTEIN — Poppy PYS 60,004 (S)
Dick Gregory always makes an impact, not only by his example as a non-violent activist for peace, by also as a thought-provoking political cartoonist raking over the exposed nerve endings of hypocritical America. Gregory reworks the headlines, examining the perspectives of riots, racism, patriots, pollution, crime, capitalism, conspiracy and almost every aspect of the American condition. Gregory's point of view has millions of allies, and a national audience for his disks.

BRENDA & THE TABULATIONS—Top and Bottom LPS 100 (S)
Brenda & the Tabulations from Philly know how to make hardworking turntable hits that regularly find their way on the charts. The group, produced by Georgie Woods' wife Gilda and Van McCoy, can reproduce the sound that thrives on radio, and behind Brenda Payton they have the evidence with "Don't Make Me Over," "Tra La La," and their latest single, "A Child No One Wanted." A local sound now moving nationally.

RY COOPER—Reprise RS 6402 (S)
Cooper treats old timey blues with a loving reverence and his performance has an authentic feel. Instrumental support is contemporary and complementary and some of the best cuts are traditional: "Alimony," "One Meat Ball," and "Pig Meat."

EXUMA II—Mercury SR 61314 (S)
A package of very interesting far-out material.
(Continued on page 50)

ACTION Records

Singles

★ NATIONAL BREAKOUTS

STONED LOVE . . . Supremes, Motown 1172 (Jobete, BMI)
HE AIN'T HEAVY . . . HE'S MY BROTHER . . . Neil Diamond, Uni 55264 (Harrison, ASCAP)

★ REGIONAL BREAKOUTS

TEN POUND NOTE . . . Steel River, Evolution 101 (Stereo Dimension) (Belsize Park, BMI) (Seattle)

Albums

★ NATIONAL BREAKOUTS

SLY & THE FAMILY STONE . . . Greatest Hits, Epic KE 31325 (Columbia)

★ ACTION ALBUMS

WENDY BAGWELL . . . This, That & the Other, RCA Camden CAS 9679
MASON PROFFIT . . . Wanted, Happy Tiger HT 1009
LANCELOT LINK & THE EVOLUTION REVOLUTION . . . ABC, ABCS 715
ELVIS PRESLEY . . . Almost in Love, RCA Camden CAS 2440
TODD RUNDGREN . . . Runt, Ampex A 10105
ANDY WILLIAMS SHOW . . . Columbia KC 31015
JOHNNY CASH SHOW . . . Columbia KC 30100
DES O'CONNOR . . . Capitol ST 457
EXOTIC GUITARS . . . Play Exotic Country Music, Ranwood R 8080
TOMMY JAMES . . . Roulette SR 42051
DONOVAN P. LEITCH . . . Janus JL2S 3022
GLOBETROTTERS . . . Kirshner KES 108 (RCA)

Bubbling Under The HOT 100

101. ACE OF SPADES . . . O. V. Wright, Pack Beat 611
102. IT'S IMPOSSIBLE . . . Perry Como, RCA Y4-0387
103. THIS IS MY LOVE SONG . . . Intruders, Gamble 4007
104. HEY GIRL . . . Lettermen, Capitol 2938
105. DETROIT CITY . . . Dean Martin, Reprise 0955
106. WE GOTTA GET YOU A WOMAN . . . Runt, Ampex 31001
107. TOO MANY PEOPLE . . . Cold Blood, San Francisco 62 (Atlantic/Atco)
108. ENDLESSLY . . . Sonny James, Capitol 2914
109. VALLEY TO PRAY . . . Arlo Guthrie, Reprise 0951
110. SPECIAL MEMORY . . . Jerry Butler, Mercury 73131
111. MR. BOJANGLES . . . Nitty Gritty Dirt Band, Liberty 56197
112. ME ABOUT YOU . . . Turtles, White Whale 364
113. FROM ATLANTA TO GOODBYE . . . Manhattans, Deluxe 129 (King)
114. LUCY . . . Crabby Appleton, Elektra 45702
115. I CAN'T BE MYSELF/SIDEWALKS OF CHICAGO . . . Merle Haggard, Capitol 2891
116. TO THE OTHER MAN . . . Luther Ingram, KoKo 2106 (Stax/Volt)
117. STEVE MILLER'S MIDNIGHT TANGO . . . Steve Miller Band, Capitol 2945
118. WORKIN' TOGETHER . . . Ike & Tina Turner, Liberty 56207
119. WHO NEEDS YA . . . Steppenwolf, Dunhill 4261
120. CHERYL MOANA MARIE . . . John Rowles, Kapp 2102
121. PARANOID . . . Black Sabbath, Reprise
122. FROM THE VERY START . . . Children, Ode '70 66005 (A&M)
123. THIS WORLD . . . Sweet Inspirations, Atlantic 2750
124. MORNING . . . Jim Ed Brown, RCA 47-9909
125. I CAN'T GET NEXT TO YOU . . . Al Green, Hi 2182 (London)
126. DOMINO . . . Van Morrison, Warner Bros. 7434
127. STEALING MOMENTS FROM ANOTHER WOMAN'S LIFE . . . Glass House, Invictus 9082 (Capitol)

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

FRANK CHACKSFIELD—Chacksfield Plays Simon & Garfunkel & Jim Webb, London Phase 4 SP 44151 (S)
A BAD DONATO—Blue Thumb BTS 8821 (S)
BROTHERS UNLIMITED—Who's for the Young, Capitol ST 600 (S)
DAVID LANNAN—Street Singer, San Francisco SD 202 (S)
STAN FARLOW—Hot Wheels, Checker LPS 3015 (S)
GATOR CREEK—Mercury SR 61311 (S)
SIDE SHOW—Atlantic SD 8261 (S)
BETHLEHEM ASYLUM—Commit Yourself, Ampex A 10106 (S)
CREATION OF SUNLIGHT—Windi ST 1001-1002 (S)
DAVE MAJOR & THE MINORS—Someone New, BC BCS 310 (S)

CHRISTMAS ★★★★★

MORMON TABERNACLE CHOIR/PHILADELPHIA BRASS ENSEMBLE & PERCUSSION/RICHARD CONDIE—Joy to the World, Columbia M 30077 (S)
CHUCK WAGON GANG—Going Home for Christmas, Columbia C 30263 (S)

LOW PRICE POPULAR ★★★★★

HUGO WINTERHALTER ORCH.—Motion Picture Hit Themes, Musico MDS 1040 (S)

COUNTRY ★★★★★

NASHVILLE FIDDLES—All Wrapped Up in Cash, Certron CS 7006 (S)

(Continued on page 50)

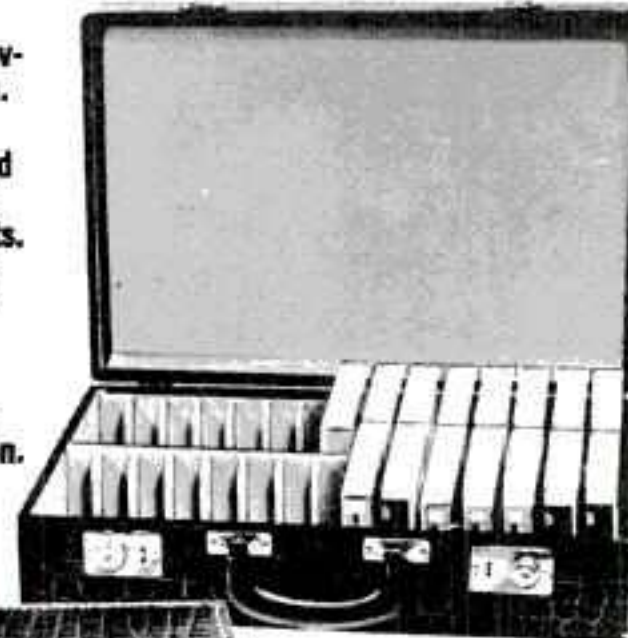
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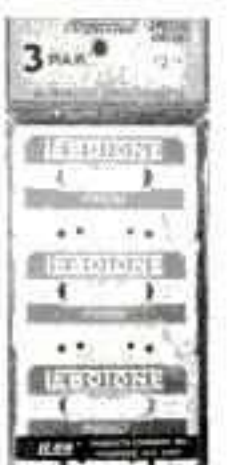


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IS A LOT



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title strip holders for changing ease. And a spring loaded dome that practically lifts itself for you. It's got integrated circuits and a computerized selection indicator that prints out the number of the record playing. 160 selections, tempered glare-proof glass,

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Coin Machine World

MOA Assn Push Continuing; Va. Group Eyes Tax Boosts

CHARLESTON, W. Va. — Peoria, Illinois jukebox operator Les Montooth's vow to support state organizations as the new president of Music Operators of America (MOA) will find him busy in early November. On Friday (6) he will be at the state meeting here and Nov. 19 at the Virginia gathering when operators anticipate a tax problem.

Montooth and MOA executive vice-president Fred Granger, Chicago, will both address the annual West Virginia Music and Vending Association meeting at the Heart O' Town Motor Inn (5-7). Treasurer Leoma Ballard indicated that Hirsh de La Viez, MOA banquet show producer, is also expected. Ronnie Dove and his band, also on the recent MOA talent show, is slated to entertain.

Montooth and Granger will be joined in Virginia at the Music Operators of Virginia gathering by Nicholas Allen, MOA attorney, Washington, D.C. This meeting is set for the Hotel Jefferson, Richmond, Va., Nov. 19-21.

Exhibits

Both gatherings will feature exhibits of new jukeboxes and other machines.

At West Virginia's meeting, Shaffer Music, Columbus, O. (Rowe), Atlas Dist., Pittsburgh (Seeburg), Wallace & Wallace, Oak Hill, W. Va. (Rock-Ola) and Cruze Dist., Charleston, W. Va. (Wurlitzer) will exhibit.

At Richmond, the distributors are General Vending, Baltimore (Rock-Ola), State Sales & Service, Baltimore (Wurlitzer), Bush International, Richmond (Rowe), Southeastern

Dist., Norfolk, Va. (Seeburg), Eastern Dist., Baltimore (Seeburg) and J. Herman Saxon Co., Charlotte, N.C. (Automatic Products).

Each meeting will include an election of officers (see Association Digest).

Virginia secretary, Hy Lesnick, said certain localities are proposing tax hikes as much as 20 per cent and that the state will decide this year on holding annual general assembly sessions.



FANTASY distributor Seymour Greenspan (left) accepts award for Creedence Clearwater Revival from A. L. Ptacek.

Association Digest

MONTANA

MALTA—Robert O. Walker of Capitol Music and Vending in Helena was elected president of the Montana Coin Machine Operators Association (MCMOA) at its recent meeting here. He replaces Elmer Boyce. Other officers elected included Johnny H. Doyle of Western Vending Co. in Missoula, vice-president; Ray Ebert of R&D Music Service in Livingston, treasurer; and Dorothy M. Christianson of Christy's Music Co. in Malta, secretary. Boyce was presented with a plaque honoring him for his service to the MCMOA. The next meeting of the association will be held January 16, 1971, in Helena.

W. VIRGINIA

CHARLESTON—The West Virginia Music & Vending Association will elect new officers at its meeting commencing here Friday (6). Current officers: Al Broom, president; Jim Kiser and Eugene Wallace, vice-presidents; Leoma Ballard, treasurer; Marie Coffman, secretary; Crish Ballard, sergeant-at-arms.

Music Operators of America (MOA) president Les Montooth, MOA executive vice-president Fred Granger, MOA show producer Hirsh de La Viez and former Billboard coin machine editor Ray Brack are scheduled speakers.

VIRGINIA

RICHMOND—Music Operators of Virginia will elect directors at its meeting here Nov. 19-21. Officers serving another term are Ken O'Conner, president, and Hy Lesnick, secretary. Political speakers at the meeting will depend on the outcome of elections. MOA's Les Montooth, Fred Granger and Nicholas Allen will speak. Several factory representatives will also attend.

Lengthy 45's Plague Jukebox Programs

By GEORGE KNEMEYER

CHICAGO — Long singles continue to plague jukebox operators but some labels say operators must "live with the problem."

More than half of the singles listed on Billboard's Hot 100 for the October 31 issue ran longer than three minutes. Of the 53 singles longer than three minutes, eight exceeded four minutes in length and three of those ran over five minutes. The average length of a single in the top 10 for that issue was 3:32 minutes.

The longest single on the

charts is "Green-Eyed Lady," by Sugarloaf, which runs 5:58. Others over five minutes are "Closer to Home," by Grand Funk Railroad and "Fresh Air," by Quicksilver Messenger Service. The shortest single on last week's Hot 100 was "Snowbird," by Anne Murray, which clocked in at 2:08.

The problem of long singles has come to a head in recent months, with several jukebox operators pointing out that long singles cut into possible revenue. They say long singles limit the

(Continued on page 42)

Pool Tables Buoy Jukebox Business

By BENN OLLMAN

CHICAGO—A record number of pool table exhibitors at Music Operators of America (MOA) proved once again that this item is a leading money maker for jukebox operators. There was continued emphasis on home models, easier-to-service models and models with such new improvements as burglar alarms.

Many of the veteran companies such as Valley Manufacturing stressed home units as well as coin models with the idea that home billiard tables is a logical direction for jukebox operators.

New to the show were Auto Form, Inc. of Steger, Ill., National Shuffleboard & Billiards (which missed last year), Mur-

rey & Sons and Delmo Billiards. All pool table exhibitors reported strong interest.

"This is not expected to be an order writing exhibit," said one veteran. "But we've written a number of car load orders from our distributors here. They feel a lot more confident about the business outlook since they checked in at this show. There's a great deal of spirit being shown here by the operators and it's contagious."

Howard Kaye, vice-president, Irving Kaye Co., Inc., said that the firm's entire line was on

(Continued on page 42)

Pa. to Probe Vending Tax

PHILADELPHIA—A public hearing will be held by the special committee of the Pennsylvania State House of Representatives investigating the non-payment of sales tax by vending machine companies, it was announced by Committee Chairman Max Pievsky of Philadelphia. The hearing will be held Monday (26) in the City Council chambers at City Hall in Philadelphia.

Pievsky said: "For taxes to be fair and just, everyone within the class intended to be taxed must pay according to the law."

"It has recently been uncovered that certain vending machine companies have not been paying the 6 percent sales tax on goods sold from their vending machines. In light of the financial burden upon the Commonwealth and the individual taxpayer, it is obvious that the non-payment of these taxes cannot be allowed to continue."

Fred Granger Sr. Dies at 78 in Mich.

CHICAGO—Fred E. Granger, 78, father of Music Operators of America (MOA) executive vice-president Fred Granger Jr. here, died Oct. 20 after a prolonged illness. He entered a Michigan hospital on an emergency basis Oct. 16, opening day of MOA's convention.

NEWS STORY

Boost Pinball in Philadelphia

By MAURIE ORODENKER

PHILADELPHIA—The pinball machine, too long relegated to a stepsister role in the coin machine world, came up this week with a brand-new and impressive image. Generally the only time newspapers report about pinball machines is when they can be held up to an unfavorable light. This time, catching the entire industry unaware and pleasantly surprised, the prestigious Philadelphia Bulletin daily newspaper reported that pinball machines is the new "Great Hangup" among business and professional men—particularly during their lunch hours.

In an article headlined, "The Great Pinball Hangup," the staff reporter Ralph Frattura told of the new wave of pinball players during the lunch hour—how they play to develop skills at the game and how others play merely to kill time during the lunch hour or while waiting for a plane at the airport.

The article stated that lunchtime winds a coterie of well-dressed men feeding dimes into the pinball machines with "free" games the great incentive. "Up and down the rows of machines, the scene is being repeated," says the newspaper article.

"Businessmen, youngsters, and an occasional woman are taking their chances on the machines."

Players interviewed said the pinball play provided them with "relaxation, and an escape from business." The article was a far cry from the newspaper reports of the 30's and 40's highlighting police raids and court decisions from Cape May, N.J., to upstate Reading, Pa.

The "Bulletin" reporter did his piece at the center-city Fun Town Arcade which is operated by George Silverman. Another busy place for the pinball play is the coin machine arcade in the Philadelphia International Airport which is operated by William Simpson. Players interviewed said the pinball was an excellent way of filling in time waiting for plane arrivals and departures. However, some players interviewed said that Philadelphia's arcade is "10 years behind Atlanta's airport."

The newspaper also reported that pinball machines are also very popular during lunch hours with students at the University of Pennsylvania campus, with one student philosophizing that "if pinball ever becomes an Olympic event, the Americans would be sure to win."

Barton Cites Need for Jukebox Burglar Alarm

WHIPPANY, N.J.—The burglar alarm is becoming more accepted by jukebox operators and is now even showing up on pool tables and other machines in public locations. D.J. (Joe) Barton, marketing and distribution vice-president, Rowe International here, sees little reason for skepticism about installing alarms.

One skeptical comment about burglar alarms on jukeboxes is that inadvertent triggering of the alarm could cause a problem if

this occurred during the time a location was open.

"For one thing, the duration of the alarm on our machines is very limited. As for any inadvertent triggering, we have had no reports of this kind. It takes considerable pressure to trigger the alarm," he says.

Barton believes that operators must be more conscious about location security:

"With FBI statistics predicting further increases in these (robberies, vandalism and malicious mischief) crimes, and with the cost of merchandise involved and the equipment repair steadily increasing, at the moment there is no predictable answer as to how much more serious this problem will become," he says.

The only consolation, according to Barton, is that "there is a decrease in the value of the money being lost. This is a small consolation."

He cites problems in other industries, mentioning the air pollution problem in the auto industry and the general ecology problem in the packaged goods industry. "For the past few years, these topics have been much like the weather—they are

(Continued on page 42)



ROWE'S Joe Barton is a strong advocate of burglar alarms on jukeboxes.

Record People, Recording Artists Spark MOA



DECCA artist Clyde MacPhatter (second from left) poses in the MCA Records booth at the recent Music Operators of America (MOA) jukebox convention.



TOMMY WILLS, president of Juke Records, is also a talented artist and sparked the MOA banquet show.



JUKEBOX programmers look over new releases at the Shelby Singleton Corp. exhibit.



THUNDERBIRD Records' president Steve Brodie (second from left) and organist Brad Swanson (second from right) were on hand to greet jukebox people.



EPIC artist Jody Miller won friends at the jukebox banquet.



JUKE Records' Tommy Wills (left) greets John Bilotta, Newark, N.Y. distributor.



MERCURY artist Jerry Butler.



BRUNSWICK Corp. exhibitor personnel line up outside large booth.



COLUMBIA distributing people pose for a banquet photo.



MOA's Fred Granger (second from right) poses with (from left) MGM's Michael Allen and Lois Walden and MC Gene Brenner during rehearsal for the marathon talent show.



MOA ladies (from left) Mrs. John Masters, Mrs. Clint Pierce, Mrs. Fred Granger and Mrs. Howard Ellis.



ART DADDIS (left) poses with his innovative coin mechanism display.



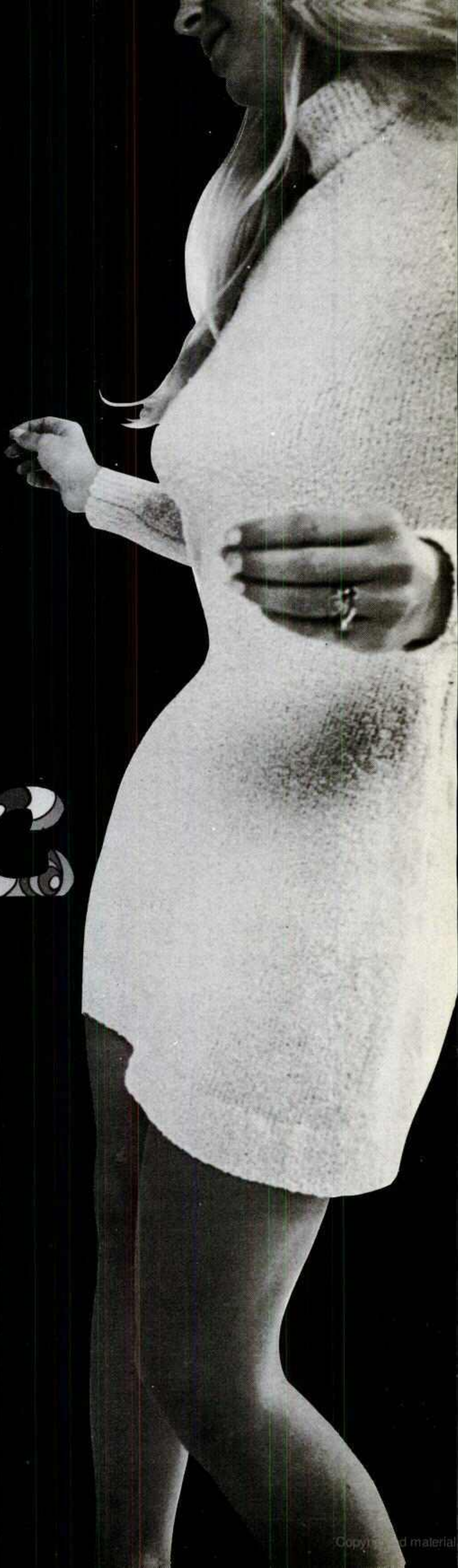
SEEBURG people group around Mrs. Millie McCarthy of New York. From left, Ed Claffey, Jim Jackson, Stan Jarocki, William Adair and John Stuparitz.



BILLIARDS tourney expert Len Schneller (left) in his U. S. Billiards booth congratulating winners.



MERCURY'S Gene Chandler.



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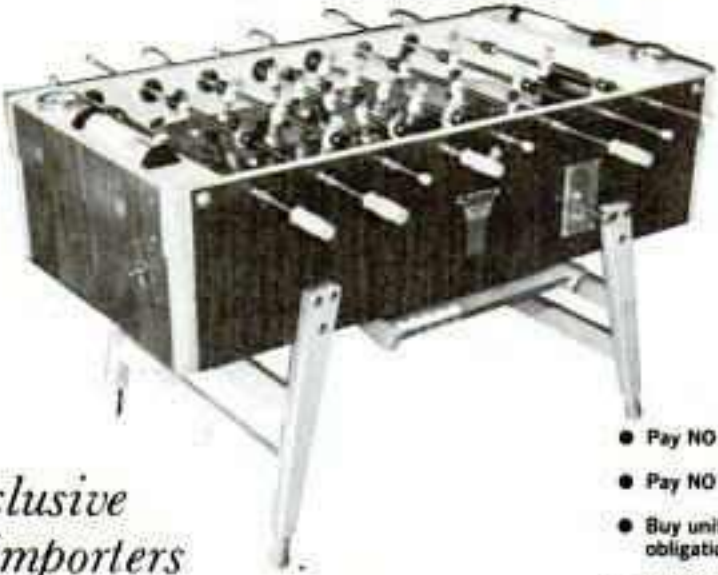
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Lengthy 45's Hurt Programs

• Continued from page 39

number of selections that can be played and thus less money is put into jukeboxes for playing records. One of the most vocal opponents of long singles is Wayne Hesch of A.H. Entertainers in suburban Arlington Heights. Several times he has refused to program long singles except on special request by the location. Only very recently did he begin programming the Sugarloaf single.

Most of the record companies attending the recent Music Operators of America Show and Exposition here admitted that there was a problem with long singles, but most of the time the companies try to cut the long singles down to about three or three and one half minutes.

Herb Schucher of the Shelby Singleton Corp. said before the convention that long singles "are today's music trend and the jukebox operators will have to live with it. Good operators will buy the long singles if it's good and fits the type of music played in the location."

Tommy Wills, president of Juke Records, said that record companies should try to cut down on long singles, but acknowledges that operators are forced to buy these records because of radio play.

Seeburg's Bill Prutting says: "You can write about long singles until doomsday, but the labels cannot tell artists how long their singles must be."

Alarm System On Jukeboxes

• Continued from page 39

much discussed but there is very little done about them.

"In the case of Rowe, we have developed a low-cost and very successful burglar alarm that can be attached to our products most subject to robberies. In fact, on our cigarette machine, it is standard equipment. Just recently we negotiated a low-cost insurance program that will cover our equipment when protected by this alarm, as far as money, merchandise, and repair costs are concerned. The policy is now available through our distributors."

Barton outlined steps that could be taken:

1. Operators should be more persistent in urging their locations to protect their premises with burglar alarms or provide any other security measures that will tend to reduce robberies.

2. Operators should be quick to remove their equipment from the premises frequently robbed.

3. Operational associations should continually point out the need for better surveillance from law enforcement agencies.

4. Operators and their associations should continue to seek advice from the law enforcement agencies as to any measures they should take toward combatting this type of crime.

"Unfortunately, this is a problem that we are going to live with as long as there are cash boxes in our machines, and there is no 100 percent solution to the problem. However, it is time that we accept this as part of our daily existence and go about solving the problem in a more unified manner."

Pool Tables Buoy Jukebox Business

• Continued from page 39

display here. "But it's the elegant look in pool tables that is catching the operator's interest these days. They're opening up locations for operators that prefer to maintain a higher class image; spots that formerly turned down coin-operated pool tables. These elegant tables have only been on the market for the last five months. We've been showing them at our distributors and selling them with pictures. But here we'd had a chance to display our entire line for the first time. And the action has been tremendous."

The convertible tops for tables, Kaye added, were not designed nor intended for use in coin locations. They are made for home use, to be converted into luxurious dining room tables complete with chairs within minutes.

The security problem ranks high among operator worries, said Frank Schroeder, Fischer Mfg. Co. sales manager. That is why operators were paying close attention to Fischer's automatic gas operated burglar alarm system shown here. The gas activates the device when the cash container is tampered with, emitting a loud noise and frightening off would be thieves.

Operators were asking how the system operated, whether the gas itself was dangerous. According to Schroeder, the Freon gas which is used cannot harm anyone. And there is a highly visible warning sticker on each table. "But it sure is effective in scaring intruders away."

The alarm system, he added, will be available on all Fischer "G" model pool tables at no boost in price for the unit.

According to Schroeder, despite the fact that pool tables

are considered primarily as replacement items, the interest is climbing. More and more operators are upgrading their pool table inventories, indicating that a nicer looking, more solidly built unit will bring higher earnings for the location and operator.

"We had the best opening day for an MOA show in our history," reported Aaron C. Goldsmith, vice president, All-Tech Industries. The firm's newest line was not on display here, but shown only to distributors in the firm's hotel suite. They showed only their staple pool table numbers.

The pool table market has lacked vigor in recent months, Goldsmith admitted. "But it is definitely on the way back. We can feel that in the optimistic expressions of the people here at the MOA Show."

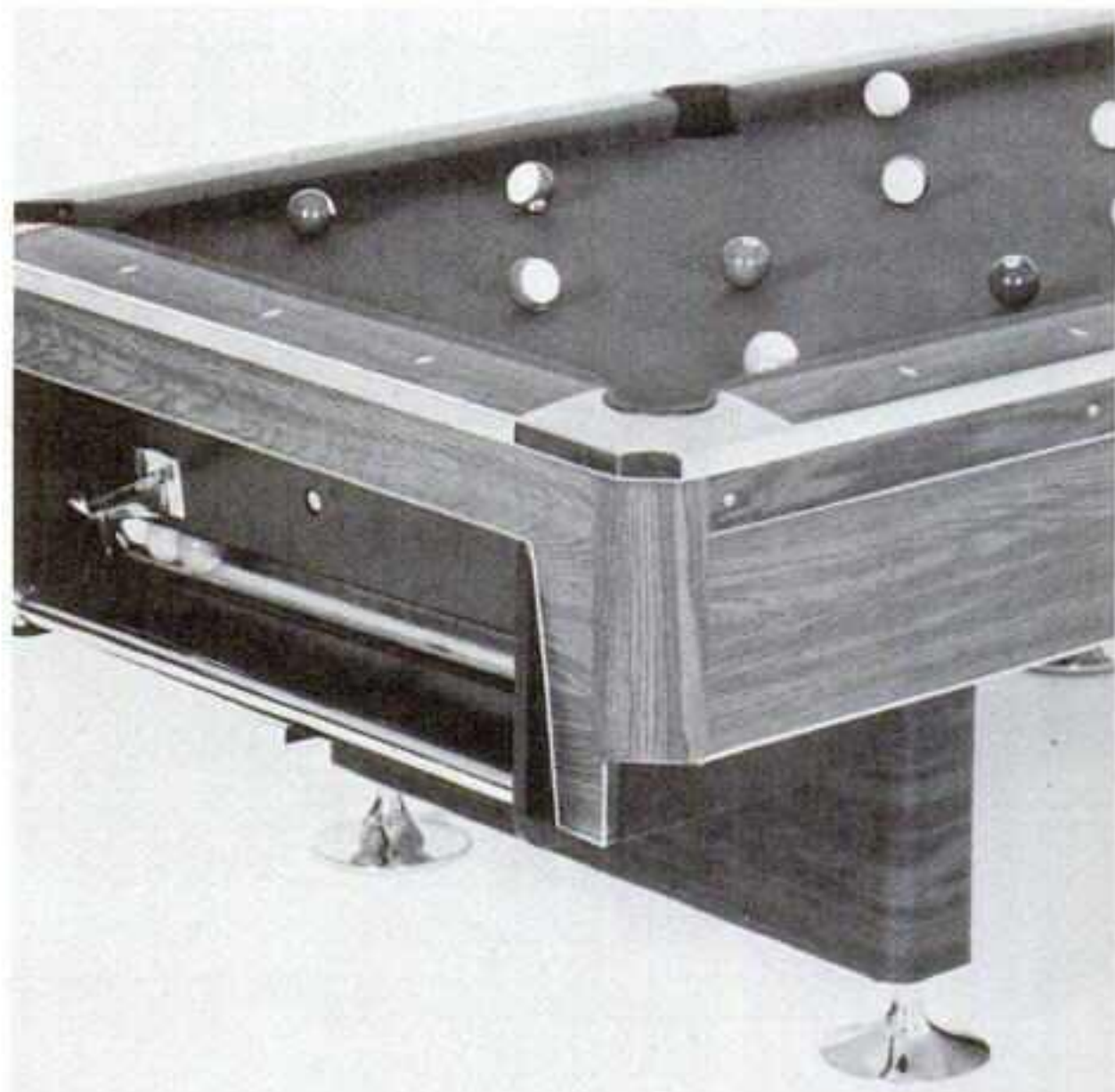
Coinmen In The News

PHILADELPHIA

Joseph Silverman, executive secretary of the Amusement Machines Association of Greater Philadelphia, headed up an industry committee including many bankers that hosted a "Retirement Cocktail Party" recently in honor of Raymond J. Erfle, Jr., executive vice-president of the Lincoln National Bank. He was the first banker to provide financial strengths for the coin machine industry here. David Rosen, head of the Rowe-AMI distributing firm bearing his name, handled arrangements for the party at the Bellevue-Stratford Hotel. . . . Max Bushwick, veteran coin machine operator is hospital-

(Continued on page 43)

New Equipment



Fischer—Billiard Table

The new Marquee G series is finished in walnut grain vinyl, featuring all metal self-cleaning runway, and is equipped with Fischer's security controlled extra large cash container with metal housing and new burglar alarm system. Steel-ite playfield is guaranteed for the life of the table against warping. The table also features a condensed steel reinforced mechanism drawer and nonresettable coin counter. All mechanism drawers on Fisher tables are keyed. The Formica top rail is burn-proof. Table comes in two sizes, 56 in. by 101 in. and 52 in. by 92 in.

What's Playing?

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

Alton, Ill.; Young Adult Location

Harry Schaffner, operator,
Hellem Franklin, programmer,
Schaffner Music Co.



Current releases:
"It Don't Matter to Me," Bread, Electra 45701;
"Morning," Jim Ed Brown, RCA Victor 47-9909;
"You Don't Have to Say You Love Me," Elvis Presley, RCA Victor 47-9916.
Oldies:
"Leaving on a Jet Plane," Peter, Paul & Mary;
"Shadow of Your Smile," Boots Randolph.

Arlington Heights, Ill.; Young Adult Location

Wayne Hesch, programmer,
A.H. Entertainers, Inc.



Current releases:
"Candida," Dawn, Bell 903;
"It's Only Make Believe," Glen Campbell, Capitol 2905;
"Looking Out My Back Door," Creedence Clearwater Revival, Fantasy 645.

Baltimore, Md.; Soul Location

Jerry J. Eanet, programmer,
Evans Sales and Service



Current releases:
"Heaven Help Us," Stevie Wonder, Tamla 54200;
"I Do Take You," Three Degrees, Roulette 7088;
"Make It Easy on Yourself," Dionne Warwick, Scepter 12294.

Belle, W. Va.; Teen Location

Leoma Ballard, programmer,
Belle Amusement Co.



Current releases:
"Candida," Dawn, Bell 903;
"Montego Bay," Bobby Bloom, MGM LGR 157;
"Gypsy Woman," Brian Hyland, Uni 55240.

Chicago, Ill.; Soul Location

Warren Brown, operator;
Earl Terrell, programmer;
Eastern Music Co.



Current releases:
"I'll Be There," Jackson 5, Motown 1171;
"Heaven Help Us All," Stevie Wonder, Tamla 54200;
"Can't Get Next to You," Hal Green.

Manhattan, Kan.; Teen Location

Judy Weidner, programmer,
Bird Music Co.



Current releases:
"See Me, Feel Me," Who, Decca 732729;
"I'll Be There," Jackson 5, Motown 1171;
"Cry Me a River," Joe Cocker, AGM 1200.
Oldies:
"All Along the Watchtower," Jimi Hendrix Experience;
"Eli's Coming," Three Dog Night.

Osceola, Ia.; Country Location

Jack Jeffries, programmer,
Jaffreys Amusement Corp.



Current releases:
"There Must Be More to Love Than This," Jerry Lee Lewis, Mercury 73009;
"Thank God and Greyhound," Roy Clark, Dot 17355;
"The Taker," Waylon Jennings, RCA Victor 47-9885.
Oldies:
"D-I-V-O-R-C-E," Tammy Wynette;
"Daddy Sang Bass," Johnny Cash.

Ottawa, Ill.; Teen Location

Jerry Duffy, programmer,
McDonald Merchandising Co.

Current releases:
"Fire and Rain," James Taylor, Warner Bros. 7423;
"God, Love and Rock and Roll," Teegarden and Van Winkle, Westbound 170;
"Gypsy Woman," Brian Hyland, Uni 55240;
"Looking Out My Back Door," Creedence Clearwater Revival, Fantasy 645.

Pierre, S.D.; Adult Location

Darlow Maxwell, operator,
Mrs. Darlow Maxwell, programmer,
Maxwell Music Service



Current releases:
"It's Only Make Believe," Glen Campbell, Capitol 2905;
"Snowbird," Anne Murray, Capitol 2738;
"That's When I Went Wrong," Poppy Family, London 139;
"Candida," Dawn, Bell 903.
Oldies:
"Sunday Mornin' Coming Down," Johnny Cash;
"Looking Out the Back Door," Creedence Clearwater Revival, Fantasy 645.

Springfield, Ill.; Adult Location

Bud Hashman, operator,
Star Novelty Co.



Current releases:
"Green-Eyed Lady," Sugarloaf, Liberty 56183;
"We've Only Just Begun," Carpenters, AGM 1217;
"El Condor Pasa," Simon and Garfunkel, Columbia 4-45237.

Coin Machine News

Coinmen In The News

• Continued from page 42

ized at the Albert Einstein Medical Center, Northern Division. . . . Rake Coin Machine Exchange has become a chartered corporation and now adds "Inc." after its trading name which remains the same. Edward N. Kurland, local attorney, handled the legal matters attending the corporate status. . . . Four Star Vending, Inc., was organized, based in neighboring Montgomery County, with application for charter of incorporation handled by the local law firm of Marion, Saltzberg & Marion. . . . Martin M. Berger, head of Cigar-o-matic Corp. of America and the Cigar Vending Company; and David Cohen, who heads up the Rudd-Melikian conglomerate, are members of the United Jewish Appeal Overseas Study Mission going to Israel in mid-October for closed-door sessions with leaders of the Israel Government in connection with the forthcoming 1971 Allied Jewish Appeal-Israel Emergency Fund, for which both industry leaders are providing major leadership.

William S. Fishman, president of ARA Services, Inc., has been named a member of the 1776 Bicentennial Celebration Commission of the American Jewish Historical Society. . . . Fotomat Corporation, coin-operated photograph machine manufacturers has withdrawn its Pennsylvania corporate charter as a foreign corporation. The company is a corporation of the State of Delaware with corporate address maintained in Wilmington, Del. . . . Eliot Rosen, ex-

ecutive head of the Vending Machines Division of David Rosen, Inc., Rowe distributors in this area, was elected a vice-president of the Golden Slipper Club Camp which is located in the nearby Pocono Mountains and accommodates more than 700 deserving boys and girls each summer. . . . The Golden Slipper Club's Welfare Committee attracted wide newspaper attention in contributing a jukebox, stocked with records, to the Philadelphia Psychiatric Hospital which it will help serve the recreational needs of patients.

PHOENIX

Bell's the Fifth Dimension will be one of the many highlights of Arizona's 1970 State Fair, to be held Thursday (29)-Nov. 8 at the Fair Grounds of the Memorial Coliseum. . . . The John St. John

Trio provides the music at the Carefree Inn in Carefree. . . . Maria McCarthy's at the piano-organ bar nightly at Kelly's. . . . Johnny Tillotson here in Phoenix for a weekend gig Oct. 9-10 at JD's, Scottsdale's. . . . Vanda and the Del Mars head the entertainment at the Clown's Den. . . . Jim Bing, his songs and guitar are on tap at the Hotel Westward Ho. . . . MGM's the Odd Squad, featuring MGM Records star, Patty Williams, opened at Neptune's East, Scottsdale.

Confusion in the local radio ranks: former WMCA, New York, "Good Guy," Gary Stevens is a new Valley of the Sun resident and serving as station manager for KRIZ-radio. KRUX-radio has a new young disk spinner who goes by the name of Gary Stevens, too. The former, however, doesn't plan any return to platter-playing.

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Jumbo Creepy Bugs	8.00
Love Rings	8.00
Combination Lock Mix	8.00
Pool Ball Mix	8.50
HOT 5c VEND ITEMS (all 250 per bag)	
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Country Music

Award to Glaser Brothers Fulfills a 12-year Dream

NASHVILLE — Presentation of the Billboard award this fall to Tompall and the Glaser Brothers for their singles sales and impact on the industry was a culmination of 12 years of development.

The Glaser Brothers—Tompall, Jim and Chuck—have just concluded construction of a major recording studio, this giving the finishing touch to what they set out to do with their move to Nashville in 1958.

"We set up our publishing company in 1962," said Jim Glaser, "and that was really the second step in the formation of what was to become a complete complex to help artists who might otherwise be victimized."

Jim Glaser said they (the brothers) had been "pushed into corners" after coming here, and vowed it would not happen to anyone with whom they later were associated.

"There were days when we were allowed to record twice a year, to give our 'all' in six hours in a recording studio, and that was to be the public's judgment of us," he said.

"The studio is the fulfillment. Our booking agency, under the directorship of Joe Light, al-

ready is operating in the black after having been formed last January," he said.

Pride in Studio

That studio is a strong source of pride for the brothers. Doubling the size of their old demo studio, they did much more. The board has 32 level lights instead of VU meters. The studio, according to engineer Claude Hill, has the lowest noise level in town, at least 10 db lower than any other. The echo chambers, he said, have the longest delay with the widest frequency response of any studio. He claims he can overdub to get 48 tracks and still be in the same noise level of others with 16-track operations. It is a 20-channel-in and 20-out system, built and designed by Dan Flickinger and Associates, with Scully equipment. There is a motor-driven amplifier which can alter the speed or change tempo, driving up as much as two-full keys or tempo, and offers 30 percent steadier power than standard electrical outlets.

There are four cue-systems which can be isolated, allowing the producer to talk to any individual or group during a session.

Jim Glaser said the idea of the studio — used exclusively now for artists under contract to Glaser Brothers Productions, is to give writers and artists a chance to develop in an atmosphere which is not rushed. Jack Clement, their long-time producer who has his own outstanding studio, will now produce the Glasers in this one. "His own studio is so busy he can't get into it," Jim explained, "and he likes this one, too."

In addition to everything else, the control room has a physical layout designed with quadasonic re-mixing facilities. The room is tuned by Elektracoustics for perfectly flat response, with no altering in tonal quality or mix.

Tompall the "Brains"

"Tompall is the brains behind our growth," Jim said. "He knows as much about organization, contracts, and people as anyone in the business. Chuck is doing most of the production, at which he excels. And I handle the promotion, produce some sessions. Among them are my own."

The firm now has its own graphic artist and copywriter, and plans to provide continuity for artists on stage. "This is part of the total career guidance concept," he explained.

Johnny Russell, an outstanding songwriter who now is part of the company, works not only as a writer and producer but a song plugger and a coordinator of material within the company. Under contract now to the production firm are the Glaser Brothers, Jimmy Payne, Hoover and individually Jim Glaser.

"Our idea is not to have a lot of artists and do volume business," he said. "We want to bring the artist along without the pitfalls he ordinarily would fall into."

One of the biggest artists developed by the Glaser Brothers, first as a writer and then as an artist, was John Hartford. His "Gentle on My Mind," published by the Glasers, has been

one of the biggest hits of the decade. For it the Glasers have received virtually every award including, this year, the first Robert Burton Award from BMI.

The Glasers made their first movie sound tracks this year, their original songs prevailing through the MGM movie, "Tic Tic Tic."

The Glasers now are utilizing their promotion department for what may be an all-time promotional piece. Artist Dwana Wherry is painting portraits of disk jockeys and presents them to the radio personalities as a goodwill gesture.

Jim & Jesse Back With Capitol; Join TV Syndication in New Co.

NASHVILLE—Former Capitol artists Jim & Jesse have returned to that label, and have joined with television syndicator A.O. Stinson in a new all-encompassing company.

Called Double J Entertainment, Inc., the firm is headquartered in Gallatin, Tenn. Although basically a syndication company, it is involved in everything from management to booking.

Stinson is producing the "Jim & Jesse Show" and a program called "Music Place," which features Stu Phillips and LaWanda Lindsey. Double J has a syndication privilege and will put the show, currently produced for WAVE-TV in Louisville, on the market shortly.

Stinson and Jim & Jesse (McReynolds) worked together on a program called "Country Music Carousel" produced some three and a half years ago in Springfield, Mo. In the early 1950's, he worked for Martha White Mills, and the first act with which he worked was Flatt & Scruggs. Later moving into the syndication field himself, he produced 10 separate properties, including shows by Ernest Tubb, Bill Anderson, the Lonesome Rhodes, Flatt & Scruggs, and several gospel acts including Jake Hess and the Imperials.

Talent Signed

In talent management, several artists already have been signed, and many appear on the TV program as well as on road dates. They include instrumentalist Carl Jackson, comedian Bun Wilson, and singer Carol Johnson, who was an original on the TV show of the late Jim Reeves.

Jim McReynolds handles the booking under the banner of Double J. Thus far he has called mostly on markets where the TV show is being seen, and where the talent on the show is being offered to promoters in the area.

The company now is doing commercials, mostly on a regional basis, but doing tests for national accounts.

Jim & Jesse broke on the country scene in the early 1950's on the Capitol label, produced by Ken Wilson. Years later they moved to Epic, only to return to Capitol this fall some months after the label re-



OPRY ARTISTS Porter Wagoner and Dolly Parton joined Today Show host Joe Garagiola in a special salute to the "Grand Ole Opry" on its 45th Birthday.

leased a double-album of their old bluegrass songs.

The new show retains some of that bluegrass sound, but is based on a modern, updated concept, utilizing electrical instruments and drums in addition to the acoustical mandolin and guitar.

Their first new Capitol session, under the guidance of Larry Butler, was cut Oct. 1, and will be released shortly. In addition to their own accompaniment, the session includes eight instruments and the back-up voices of the Jordanaires.

Satherley 'Available,' He Says at Law Fete

NASHVILLE—Paying tribute to Don Law, his friend and associate, Art Satherley said he still "would be available" to advise any company or individual on the production of records.

The record pioneer, who turned 81 last week, was here to attend certain functions during the "Grand Ole Opry" birthday celebration. Among other things, he was one of the five nominees for the Hall of Fame.

Satherley, who said he had little to leave now except a "heritage for his children," recalled his days with Law in Dallas, and the evolutionary part the two had in the development of country music. Recently, Satherley turned over to the Hall of Fame his list of early recording sessions, and plans to make other contributions of historical value.

"I am living now to enjoy the

past," Satherley said. "I would be happy to be working in the music business, to give some advice, to help pick tunes."

Satherley said he and others were able to recognize as early as the 1920's that country music was "the music of the people." He said that some of the early black artists sang "unadulterated country music, which then was a sort of boll weevil blues."

Satherley credits Law with being one of those who had a strong part in making country music what it is today, and then staying with it through the years.

Johnny Cash was another who praised Law. At the Columbia luncheon he referred to Law as "the man who stuck with me through all these years, even the bad times." And he called Law the "greatest producer" of all time.



LARRY ADAMS, editor of Country Music People in London, presents an autographed copy of Ringo Starr's new LP, "Beaucoups of Blues" to Hank Snow, whose firm published the title song.

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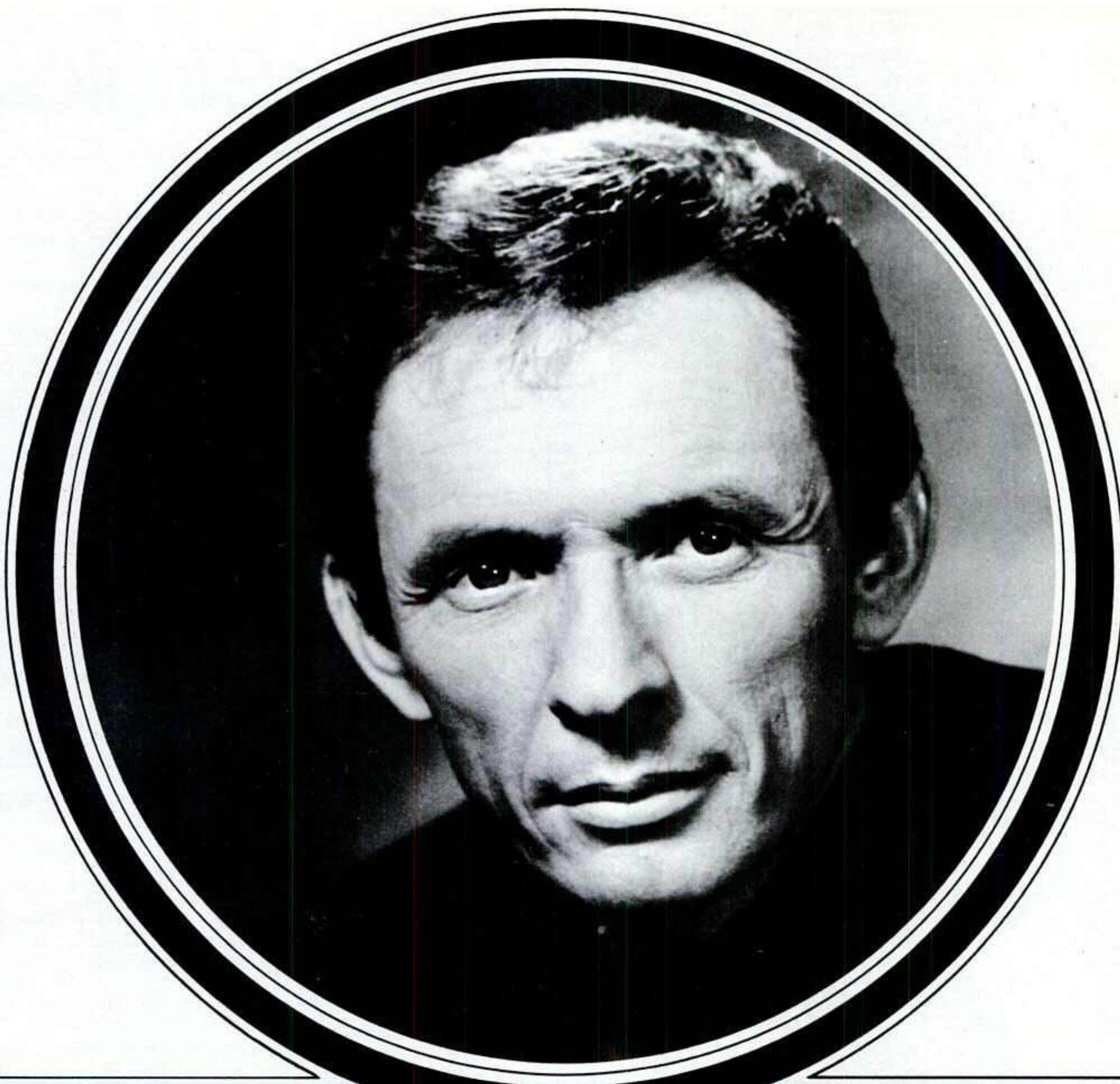
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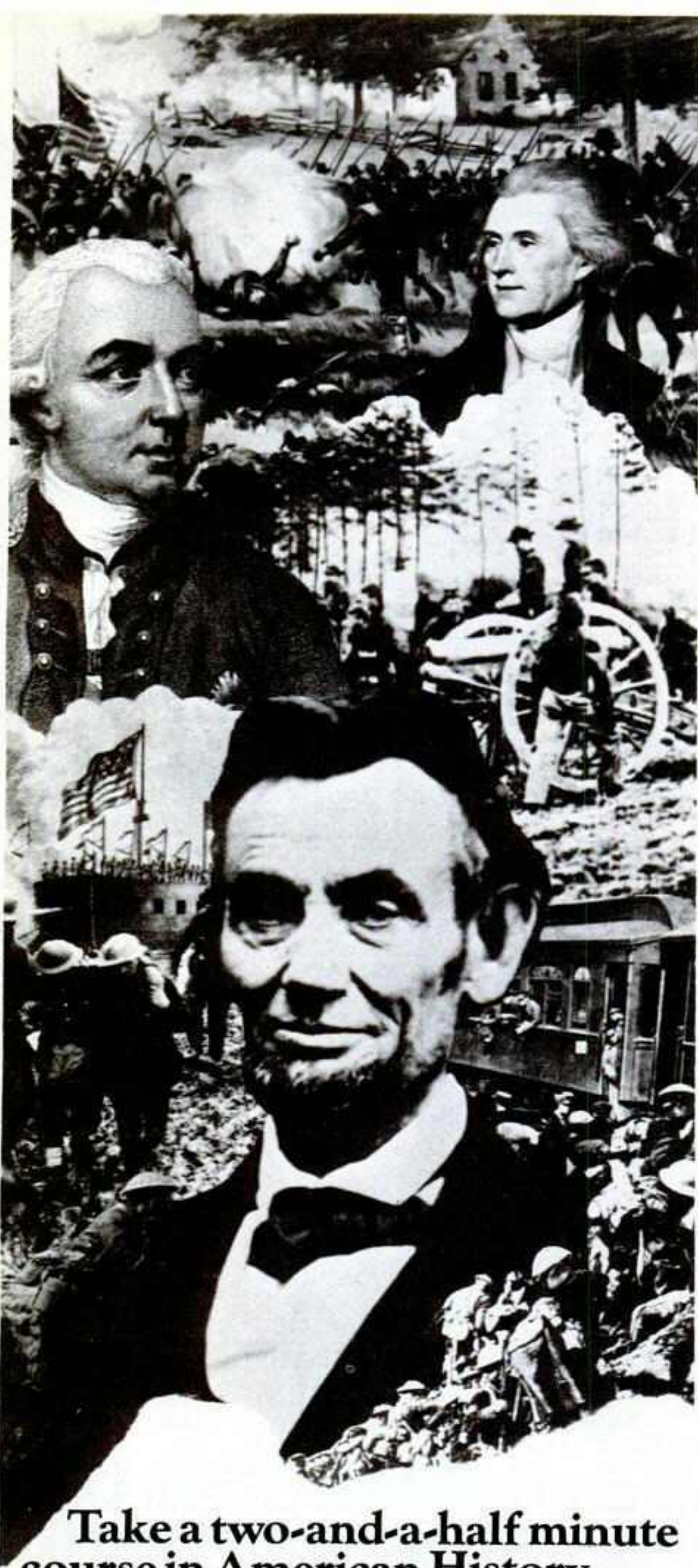
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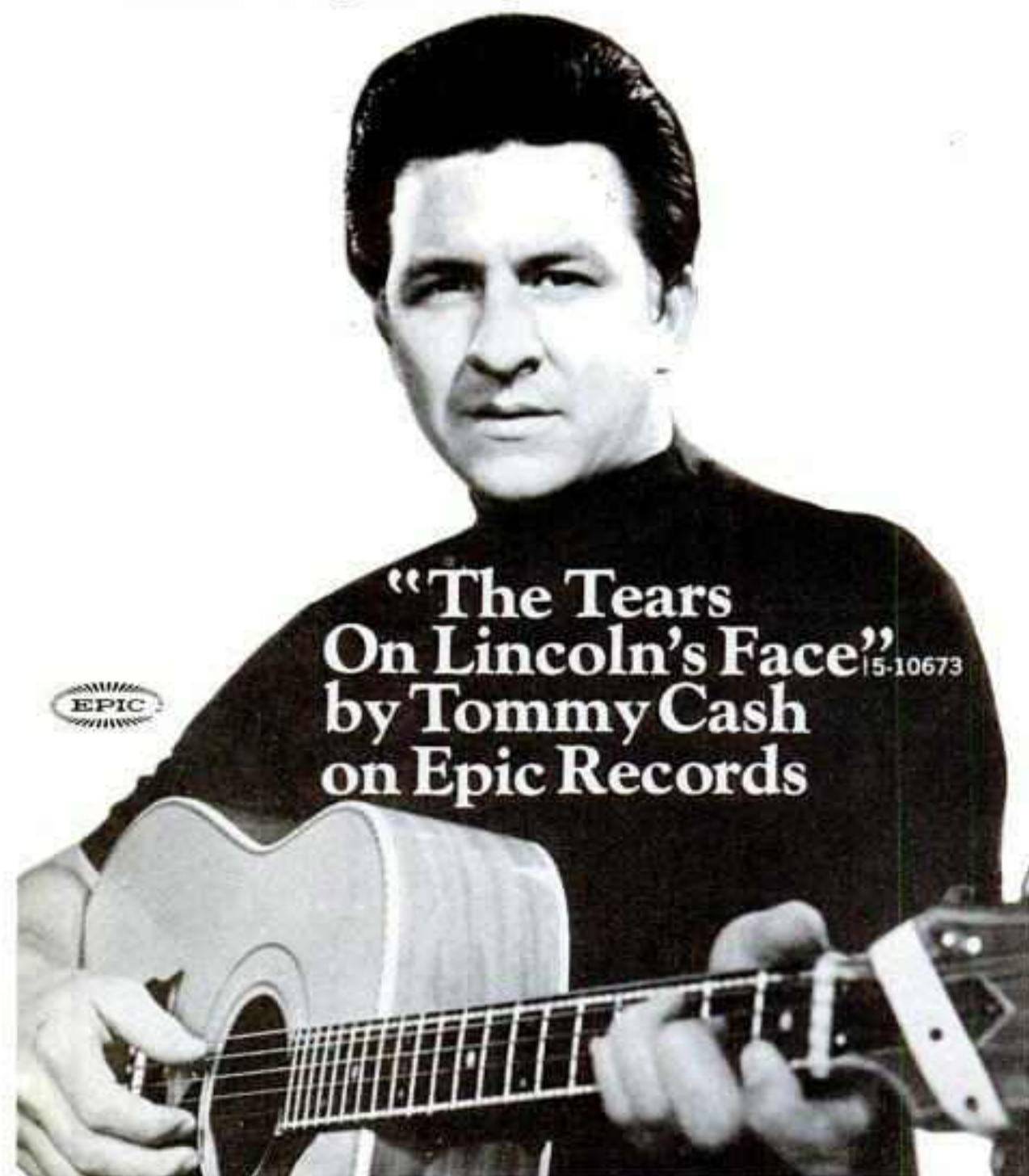
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 11/7/70

★ 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	2	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest/Hill & Range, BMI)	7	67	67	COAL MINER'S DAUGHTER Loretta Lynn, Decca 32749 (Sure-Fire, BMI)	2
2	1	RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI)	9	68	58	SOMEWAY Don Gibson, Hickory 1579 (Acuff-Rose, BMI)	5
3	8	15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC)	5	39	39	PATCHES Ray Griff, Royal American 19 (Gold Forever, BMI)	6
4	10	I CAN'T BE MYSELF/ SIDEWALKS OF CHICAGO Merle Haggard, Capitol 2891 (Blue Book, BMI/Tree, BMI)	5	40	42	I WAKE UP IN HEAVEN David Rogers, Columbia 4-45226 (Window, BMI)	4
5	4	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	10	41	43	SOMETHING TO BRAG ABOUT Charlie Louvin & Melba Montgomery, Capitol 2915 (Tree, BMI)	3
6	6	THANK GOD AND GREYHOUND Roy Clark, Dot 17355 (Window, BMI)	7	42	47	TOO LONELY, TOO LONG Mel Tillis, Kapp 2103 (Sawgrass, BMI)	4
7	14	ENDLESSLY Sonny James, Capitol 2914 (Vogue, BMI)	4	43	35	MONEY CAN'T BUY LOVE Roy Rogers, Capitol 2895 (Cedarwood, BMI)	7
8	3	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	8	44	48	MORNING Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI)	3
9	12	AFTER CLOSING TIME David Houston & Barbara Mandrell, Epic 5-10656 (Algee, BMI)	6	45	46	JIM JOHNSON Porter Wagoner, RCA Victor 47-9895 (Owepar, BMI)	7
10	17	GOIN' STEADY Faron Young, Mercury 73112 (Central Song, BMI)	5	46	38	DADDY WAS AN OLD TIME PREACHER MAN Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Owepar, BMI)	15
11	5	THE TAKER Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	11	47	32	LOOK AT MINE Jody Miller, Epic 5-10641 (Welbeck, BMI)	13
12	7	JOLIE GIRL Marty Robbins, Columbia 4-45215 (Beijo, BMI)	9	48	—	I WOULDN'T LIVE IN NEW YORK CITY (If They Gave Me the Whole Dang Town) Buck Owens and the Buckaroos, Capitol 2947 (Blue Book, BMI)	1
13	11	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	12	49	49	WHISKEY SIX YEARS OLD Norma Jean, RCA Victor 47-9900 (Tree, BMI)	5
14	9	ALL MY HARD TIMES Roy Drusky, Mercury 73111 (Lowery, BMI)	8	50	55	I'M ALRIGHT Lynn Anderson, Chart 5098 (Stallion, BMI)	2
15	18	SO SAD (To Watch Good Love Go Bad) Hank Williams Jr. & Lois Johnson, MGM 14164 (Acuff-Rose, BMI)	6	51	40	CRYING Arlene Hardin, Columbia 4-45203 (Acuff-Rose, BMI)	11
16	13	ANGELS DON'T LIE Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	13	52	—	COMMERCIAL AFFECTION Mel Tillis & The Statesiders, MGM 14176 (Cedarwood/Sawgrass, BMI)	1
17	15	IT'S A BEAUTIFUL DAY Wynn Stewart, Capitol 2888 (Return, BMI)	9	53	64	AMOS MOSES Jerry Reed, RCA Victor 47-9904 (Vector, BMI)	3
18	27	WHERE HAVE ALL OUR HEROES GONE Bill Anderson, Decca 32744 (Stallion, BMI)	3	54	54	GONE GIRL Tompall & Glaser Brothers, MGM 14169 (Jack, BMI)	3
19	16	LIVE FOR THE GOOD TIMES Warner Mack, Decca 32725 (Page Boy, SESAC)	9	55	57	FOREVER YOURS Dottie West, RCA Victor 47-9911 (Husky, BMI)	2
20	34	HOW I LOVE THEM OLD SONGS Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI)	6	56	56	DIXIE BELLE Stan Hitchcock, GRT 23 (Jack & Bill, ASCAP)	4
21	20	WONDERS OF THE WINE David Houston, Epic 5-10643 (Algee, BMI)	14	57	61	NICE 'N' EASY Charlie Rich, Epic 5-10662 (Shaw, ASCAP)	3
22	19	GREAT WHITE HORSE Buck Owens & Susan Ray, Capitol 2871 (Blue Book, BMI)	11	58	59	I JUST CAN'T HELP BELIEVING David Frizzell, Columbia 4-45238 (Screen Gems-Columbia, BMI)	2
23	21	WAKE ME UP IN THE MORNING Bobby Lord, Decca 32718 (Contention, SESAC)	12	59	45	YOUR SWEET LOVE LIFTED ME Ferlin Husky, Capitol 2882 (Gallico, BMI)	9
24	36	RIGHT BACK LOVIN' YOU Del Reeves, United Artists 50714 (Passkey, BMI)	6	60	62	WAXAHACHIE WOMAN John Deer Co., Royal American 21 (Elan, BMI)	5
25	25	HE'S EVERYWHERE Sammi Smith, Mega 615-0001 (Two Rivers, ASCAP)	10	61	63	EARLY IN THE MORNING Mac Curtis, GRT 26 (Post, ASCAP)	4
26	24	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	16	62	51	LET'S THINK ABOUT WHERE WE'RE GOING Lawanda Lindsey & Kenny Vernon, Chart 5090 (Yonah, BMI)	8
27	37	YOU'VE GOT YOUR TROUBLES (I've Got Mine) Jack Blanchard & Misty Morgan, Wayside 015 (Mills, BMI)	7	63	60	STEPPIN' OUT Jerry Smith, Decca 32730 (Papa Joe's Music House, ASCAP)	6
28	26	LOUISIANA MAN Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI)	9	64	—	COWBOY CONVENTION Buddy Alan/Don Rich, Capitol 2028 (Peer Int'l, BMI)	1
29	29	I CRIED (The Blue Right Out of My Eyes) Crystal Gayle, Decca 32721 (Sure-Fire, BMI)	8	65	71	LET ME GO Johnny Duncan, Columbia 4-45227 (Wilderness, BMI)	2
30	22	BACK WHERE IT'S AT George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI)	11	66	50	IT AIN'T NO BIG THING Tex Williams, Monument 1216 (Central Songs, BMI)	8
31	28	HOW I GOT TO MEMPHIS Bobby Bare, Mercury 73097 (Newkeys, BMI)	14	67	—	COME THE MORNING Hank Snow, RCA Victor 47-9907 (Glases, BMI)	1
32	30	FROM HEAVEN TO HEARTACHE Eddy Arnold, RCA Victor 47-9689 (Singleton, BMI)	9	68	—	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	1
33	31	FOR THE GOOD TIMES/ GRAZIN' IN GREENER PASTURES Ray Price, Columbia 4-45178 (Buckhorn, BMI/Combine, BMI)	20	69	—	IT TAKES TWO Connie Eaton & Dave Peel, Chart 5099 (Jobete, BMI)	1
34	41	SHE GOES WALKING THROUGH MY MIND Billy Walker, MGM 14173 (Forrest Hills, BMI)	3	70	72	ALLEGHENY Bonnie Guitar, Paramount 0045 (Combine, BMI)	3
35	23	SOUTH/DON'T WE ALL HAVE THE RIGHT Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI)	11	71	—	FIRST DAY Jane Morgan, RCA Victor 47-9901 (Stuckey, BMI)	1
36	33	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI)	15	72	—	MY JOY Johnny Bush, Stop 380 (Window, BMI)	1
				73	75	LOOK HOW FAR WE'VE GONE Bill Wilbourn & Kathy Morrison, United Artists 50718 (Passkey, BMI)	2
				74	—	ANOTHER LONELY NIGHT Jean Shepard, Capitol 2941 (Dixie Jane/Twig, BMI)	1
				75	—	MARY'S VINEYARD Claude King, Columbia 4-45248 (Rose Bridge, BMI)	1

**WHERE HAVE
ALL OUR
HEROES GONE**

A GREAT NEW HIT BY
BILL ANDERSON

Decca 32744



Jumping in the charts ... excellent sales !

Billboard, 18★ Cashbox, 28 Record World, 26★

Continuing
the good
times with
another
#1 hit for

ROY
DRUSKY



'ALL MY
HARD TIMES'

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Mrs. Williams Plans LP on Life With Hank; Memoirs Set

NASHVILLE—Mrs. Audrey Williams announced through her manager, Earl Owens, that she has begun work on an album telling of her life with the late Hank Williams, and also will write her memoirs.

Mrs. Williams has discontinued her entertainment schedule to devote full time to writing. "Audrey will present her own dialog of the stories behind the songs Hank wrote," Owens said. "It will establish an anecdote-history of his music."

Mrs. Williams also is collaborating on the eventual publication of her memoirs. Upon completion of her book, she will begin a series of lecture tours.

Earl Owens Management and the firm of Gerry-O will work together in a new office for promotion and management set up at 2820 Bransford Rd., near 100 Oaks here.

Gerry Henry Owens, as announced earlier, will operate



MRS. AUDREY WILLIAMS has announced the cutting of an LP, telling of her years with Hank Williams, and the writing of her memoirs.

the promotion-advertising complex, while Earl Owens Management will deal directly with artist management with affiliated interests in record production and publishing companies.

Nashville Scene

Hal Neely, president of Starday-King, has added Mrs. Carlene Westcott Whaley to his staff. The former president of Consolidated Record Enterprises will become national custom representative for Starday-King. She will handle record pressing of singles and albums, full packaging of both, and all printing. Mrs. Whaley also will make arrangements for studio time, sound engineers, musicians, producers, mastering and plating. . . . Dot's Peggy Little was rushed into emergency surgery in a Florida hospital. The lovely little lady has all sorts of misfortune lately. The appearance of Hank Williams Jr. on the "Ed Sullivan Show" will be aired Sunday (8). . . . Doug Kershaw has done the "Flip Wilson Show," to be aired Nov. 19; the John Wayne Special, set for Nov. 29, and a "Don Knotts Show" with no release date set yet. He also is

writing a book called "America-jun," dealing with the life of a Cajun in Louisiana and containing the songs of that section; and he and his mother, Rita, have completed a Cajun cookbook, with 147 recipes, including some alligator meat. Finally, at the request of LSU, Kershaw will take part in a planning meeting for French Heritage next week. . . . Brad McCuen, president of RPM/Mega Records, has signed Ronnie Prophet. The Canadian singer/writer, instrumentalist/comedian has been appearing here nightly for the past two years at the Printer's Alley club.

Tony Harris, booked by Bill Goodwin of the Hubert Long Agency, opens in a few weeks at the Golden Nugget in Las Vegas for the fifth time this year. . . . Gene Legg, president of Legg Talent Productions of Little Rock, announced the signing of Jamie Rich and Walter Brother to an exclusive personal management contract. . . . Ronnie and Sharon Ray, young members of the family act, The Rays, have been put in the Denver Post's "Gallery of Fame" for their work in saving a man in a burning home at Commerce City, Colo.

WBIE-FM, of Marietta, Ga., has increased power to 100,000 watts and extended its operational hours. It's full-time country, so it will be putting out a strong signal for you. General manager is James Wilder, music director is Bill Clark, and station manager is Roger F. Allison. . . . Tandum Records executives Joe Deaten and Jim Prater have just completed a session at RCA for Mel Street, who does a weekly TV show on Channel 6 in Bluefield, W. Va. . . . Jan Arnold and Debbie Brimer, who have been working for several years as singles with their own bands, have now formed the team of Debbie and Jan. Jan formerly recorded for Ebb-Tide, and Debbie on Blackbird. They were brought together by Dallas producer Charles Wright. . . . Jimmy Wheeler, who has been doing a long series of one-nights in the New Jersey and Pennsylvania area, was a featured guest on the recent radiothon for Cystic Fibrosis aired over WBCB, Levittown, Pa. . . . Marve Hoerner, president of Triple T Talent, has signed Stop artist Dick Bruning to a management pact. . . . Ginger Mede has signed with Canary Records. Right after her first release, she will open a three-week engagement in Europe. . . . Duane Dee has recorded at Woodland Studios for Cartwheel, with Ron Chancy producing. . . . Sonny Throckmorton has completed his single release for Vin-

(Continued on page 50)

Tally Eyes Club to Push Instruments

NASHVILLE — The Tally Musical Instrument Co., of New York is eyeing a local dinner club here to showcase its instruments through country music talent.

Fred Watson, who said he had difficulty placing his instruments here, although he has made an initial breakthrough, said current plans were to utilize "local talent" during the week, with name acts on the weekends.

He is using this as a means to push his musical instrument lines. He said Harvey's Department Store would use his product after Jan. 1, but he was anxious to expose guitars, amplifiers and the like to artists in the area, and felt the club exposure was the best approach. He said three sites were being studied as a dinner club. They would most likely be in the Printers' Alley area. He plans to be in business by the first of the year.

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TO
TAKE
THE ME
OUT OF
MEN"

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Hammers, nails and puppy dog tails is what they call Willy Jones
Tambourines and guitar strings don't make us all wrong.
Don't do this and don't do that has got my future looking dim
If Willy Jones can't come to me I'm gonna go to him.

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Willie Jones *by Susan Raye*

Capitol Record No. 2970

Nashville Scene

Continued from page 48

tage Music. . . . Woodland's Jim Pugh and Rick Horton handled the sound for the BMI dinner during the convention.

Dudley Williams, one of the most popular on-the-air personalities in the Los Angeles area for the past decade has moved to country. He takes over the morning slot on KBBQ, the 24-hour country music station. . . . Lester Flatt and the Nashville Brass played to a full house in Cynthiana, Ky., in a show co-sponsored by WCYN and Martha White Mills.

Tammy Wynette has been signed to do the "Andy Williams Show" Monday (9). . . . David Wilkins is playing a big bank party here Nov. 14, at the Sheraton. . . . George Jones is in for sessions with Pappy Dailey. . . . Jack Barlow is working the Golden Nugget through Nov. 11. . . . Dean Martin's new release on Reprise is the song written by Mel Tillis for Cedarwood and first made famous by Bobby Bare, "Detroit City." . . . Roy Rogers is in for more sessions, hitting hard on the country side. . . . Dick Curless has a new release out at mid-month.



LITTLE JIMMY DICKENS cuts his first session for United Artist Records after signing a long-term contract. Shown with him is producer Biff Collie.

SPECIAL MERIT PICKS

Continued from page 37

terial which fits the category of voodoo rock. Compositions were written by Exuma, and the sides include such titles as "Damn Fool," "Fire in the Hole," and "African Rhythm."

NOAH—RCA Victor LSP 4432 (S)
"I Wish You Love" is the best cut on this LP, which also features fairly good versions of "Bury the Remains" and "Sunday Mass." The album borders both progressive rock and a more pop sound.

EMITT RHODES—Dunhill DS 50089 (S)
Emitt Rhodes, a new one-man rock group—he writes, sings, produces and plays all the instruments—is another slick suburban talent in Dunhill's polished pop-rock mold. Rhodes likes to swing and to tap with an early Beatle beat, bouncing his original tunes around in the total environment of his many talents. "Face on the Floor," "Live Till You Die," and "Long Time No See" could connect him with his audience.

TRIGLOGY — I'm Beginning to Feel It. Mercury SR 61310 (S)
The sound of acoustic guitars, the hard rock sound, and just good music make Trilogy a good listening LP with appeal to a wide audience. "March 16th (My Closet Shelf)" is a folksy love song, while "Comin' Up Soon," maintains a more pop sound. The overall feeling of the album is one of good taste and glad feelings. It fluctuates between love lost and success in life.

PAUL FREES & THE POSTER PEOPLE—MGM SE 4735 (S)
Paul Frees is a man of many voices and by putting them into a musical framework he's come up with comedy-song package that will go over especially well on the campus circuit where the "poster people" are permanent heroes. Best cuts here are "Humphrey Bogart" singing "Raindrops Keep Fallin' on My Head," Charlie Chan singing "Let It Be" and Peter Loree singing "Hey Jude."

VICTORIA—Secret of the Bloom. San Francisco SD 201 (S)
Victoria's delicate, sweet soprano makes her a welcome newcomer onto the recording scene. The songs she sings match her voice in gentility and poetry, and some of the best cuts are "Out in the

Country," "Time Has a Funny Way," and her own "Fawn," and "Secret of the Bloom."

ALIOTTA HAYNES MUSIC—Ampex A 10108 (S)
Basically a folk album with a soft sound but hard lyric lines. Good vocal harmony prevails throughout as does good arranging and production. Aliotta Haynes shows insight on cuts such as "Rockefeller's Blues," and "Running Song," while turning in a distinctive version of James Taylor's "Fire and Rain." The album generally follows folk revival lines with perceptive lyrics and music.

GEORGE NARDELLO—Roulette SR 42053 (S)
George Nardello is a shining musical light as a producer, arranger and conductor. He is richly endowed and his talents give new vigor to such recent evergreens as "Wichita Lineman," "Misty," "Yesterday" and "Eleanor Rigby," among others.

NICK ANTHONY—High Voltage. Amaret 5008 (S)
Nick Anthony has a refreshing voice and vocal appeal in these days of the hectic song. With proper radio exposure, he could become another Tom Jones. Best cuts here include the emotion-packed "I'm Leaving Here Tomorrow Mama" and "Hello L.A., Bye-bye Birmingham."

THE WIZARDS FROM KANSAS—Mercury SR 61309 (S)
Formerly known as Pig Newton & the Wizards from Kansas, offer a strong debut album of blues rock. The guitar work stands out. The quintet's versions of "High Flying Bird" and "Codine" stand out as do such cuts as "She Rides with Witches," and "Misty Mountainside."

HAMMER—San Francisco SD 203 (S)
Hammer has a first-rate debut disk here with strong performances, especially instrumentally. Norman Landsberg's keyboard efforts, especially in "Death to a King," are among the many assets. John De Robert's vocals also are worthy of note. This David Rubinson production also has nine other good cuts, including "Something Easy" and "Sweet Sunday Morning."

LOW PRICE POPULAR

GENE PITNEY—Twenty Hours From Tulsa. Musico MDS 1008 (S)
Gene Pitney performs well on this set; tunes range from the title tune to "Born to Lose" and "Looking Through the Eyes of Love." Excellent oldie programming material here for radio stations. And, of course, his fans will be eager to buy this LP.

DINAH WASHINGTON—For Everyone. Musico MDS 1022 (S)
For collectors, this low-price package of some of the best of Dinah Washington performances, is a must. Among her classics featured here, are "Drinking Again," "I'll Be Around," "Why Was I Born" and "Say It Isn't So." Exceptional sound as well.

THE BEST OF TITO RODRIGUEZ—Musico MDS 1009 (S)
Always popular, especially in the dominant Latin markets, Tito Rodriguez has a package here that includes a beautiful "Mala Noche" and "El Dia Que Me Quieras," among others. A music bargain.

JAZZ

HODIER: ANNA LIVIA PLURABELLE—Various Artists (Hodier). Philips PHS 900-255 (S)
A very ambitious album this—an attempt to take parts of James Joyce's "Finnegan's Wake" and using two singers make them fit it, half singing, half speaking, against a jazz backing. The backing is carefully arranged (Jean-Luc Ponty is violin soloist) and professionally done. The whole affair comes off somewhere between the Swingle Singers, the MJQ and Third Stream Music. But interesting.

LARRY CORYELL—Spaces. Vanguard/Apostolic VSD 6558 (S)
Featuring, aside from Coryell, John McLaughlin on guitar, Chick Corea on piano, Miroslav Vitous on bass and Billy Cobham on drums, this LP represents a maturing of Coryell and company, into softer yet more complex jazz improvisation. The most outstanding cuts are "Spaces," "Wrong Is Right," and "Rene's Theme," with Coryell and McLaughlin trading guitar licks at breathtaking speeds. The LP is well arranged and produced and has great possibilities for chart action in both the pop and jazz fields.

LOW PRICE COUNTRY

GEORGE JONES & MELBA MONTGOMERY—Country Duets. Musico MDS 1004 (S)
This package is gleaned from two earlier Musicor albums, "Close Together" and "Let's Get Together." Package contains the last-named cut, also "Feudin' and Fightin'," "The Day I Lose My Mind" and others. Should do well as a low price item.

SOUL

CLYDE KING—Direct Me. Lizard/Ampex A 20104 (S)
Ex-Raelet and ex-Ikette, Miss King now bets a solo outing, aided by a tight group led by Billy Preston on organ. It's long overdue because Clyde has an elastic soul voice, much drive and not a little swing. Most of it is urgent stuff and it includes "The Long Winding Road." Really it is a basic soul record with Miss King a voice to watch.

CLASSICAL

BACH: PORTRAIT OF THE COMPOSER—Various Artists. Angel SCB 3769 (S)
Here's another welcome addition to this series and it features artists such as Milstein and Morini, and Menuhin and Klempner as conductors. Previously released separately, this three-LP package is a winner.

(Continued on page 53)

★★★★ 4 STAR ★★★★★

Continued from page 37

LOW PRICE CLASSICAL ★★★★★
BEETHOVEN: THE NINE SYMPHONIES—Columbia Symphony (Walter). Odyssey Y7 30051 (S)

JAZZ ★★★★★
MICHAEL GIBBS—Deram DES 18048 (S)

RELIGIOUS ★★★★★
MARCUS BARNES—'Tis So Sweet to Trust in Jesus. Deliverance DR 1122 (S)

LOW PRICE INTERNATIONAL ★★★★★
VARIOUS ARTISTS—Music for the Balinese Shadow Play. Nonesuch H 72037 (S)

ALBUM REVIEWS •

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

More Album Reviews on Pages 35, 36 & 37

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 11/7/70

★ 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	15
2	2	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	16
3	4	FOR THE GOOD TIMES Ray Price, Columbia C 30160	10
4	5	GOODTIME ALBUM Glen Campbell, Capitol SW 493	6
5	3	HELLO DARLIN' Conway Twitty, Decca DL 75209	20
6	6	SNOWBIRD Anne Murray, Capitol 579	6
7	18	THE FIRST LADY Tammy Wynette, Epic E 30213	3
8	7	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	10
9	11	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	10
10	10	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	13
11	12	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	24
12	9	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	54
13	13	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	5
14	8	THE WORLD OF JOHNNY CASH Columbia GP 29	23
15	14	BEST OF JERRY LEE LEWIS Smash SR5 67131	28
16	16	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	42
17	15	WONDERS OF THE WINE David Houston, Epic BN 30108	9
18	19	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor LSP 4394	7
19	17	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	62
20	20	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	16
21	34	REMOVING THE SHADOW Hank Williams Jr. & Lois Johnson, MGM SE 4721	4
22	23	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol ST 558	4
23	24	A TRIP IN THE COUNTRY Roger Miller, Mercury SR 61297	4
24	21	TAMMY'S TOUCH Tammy Wynette, Epic BN 26549	25
25	27	NO LOVE AT ALL Lynn Anderson, Columbia C 30099	8
26	22	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	18
27	29	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	38
28	30	COUNTRY FAIR Various Artists, Capitol SW 562	4
29	25	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	19
30	28	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. I Elvis Presley, RCA Victor LPM 6401	11
31	33	YOUR SWEET LOVE LIFTED ME Ferlin Husky, Capitol ST 591	2
32	—	DOWN HOMERS Danny Davis & the Nashville Brass, RCA Victor LSP 4424	1
33	26	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	15
34	35	ONE NIGHT STAND Susan Raye, Capitol ST 543	2
35	36	SONG PAINTER Mac Davis, Columbia CS 9969	2
36	37	BEST OF GEORGE JONES Musicor MS 3191	3
37	39	GENERATION GAP Jeannie C. Riley, Plantation PLP-11	3
38	41	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4391	9
39	42	I'M ALRIGHT Lynn Anderson, Chart CHS 1037	3
40	40	HE'S EVERYWHERE Sammi Smith, Mega M 31-1000	4
41	31	WORLD OF TAMMY WYNETTE Epic BN 503	22
42	45	FOREVER YOURS Dottie West, RCA Victor LSP 4433	2
43	32	WORLD OF RAY PRICE Columbia GP 28	18
44	38	COUNTRY FEVER Nat Stuckey, RCA Victor LSP 4389	6
45	—	THIS IS EDDY ARNOLD RCA Victor VSP-6032	1

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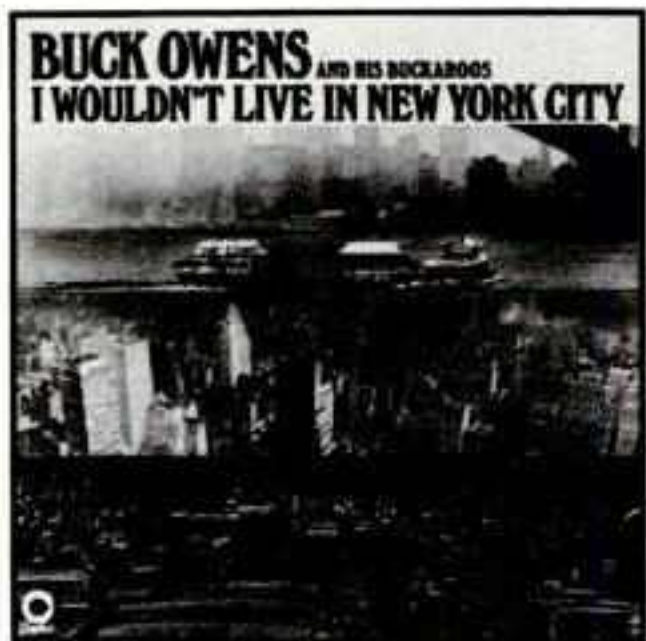
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Classical Music

Everest Re-Channelled Sets Are Things of Beauty—Artists Excel

NEW YORK—The first nine albums issued by Everest Records under its deal with London Records and its parent, British Decca, are beauties and bode well for the new arrangement. Featured are such outstanding artists as Ernest Ansermet, Wilhelm Backhaus, Julius Katchen, Carl Schuricht, Sir Adrian Boult, Sir Malcolm Sargent and Zara Nelsova.

The sets all are re-channelled, providing an outlet for deleted monaural material which is not available in London's low-price Stereo Treasury Series, which has only issued material originally recorded in stereo.

Among the notable Everest sets is an album of Samuel Barber material with the composer conducting the New Symphony Orchestra of London in his "Medea Ballet Suite" and "Symphony No. 2." Another album with music of a 20th century composer couples Ernest Bloch's "Schelmo," conducted by Ernest Bloch with cellist Zara Nelsova, and Bloch's "A Voice in the Wilderness," with Ansermet conducting. The London Philharmonic is the Orchestra on the Bloch record.

Ansermet is magnificent in two sets with his L'Orchestre de la Suisse Romande, one of which also features the Motet Choir of Geneva in Ravel's "Daphnis et Chloe." The other set, devoted to Debussy, contains "Jeux—Poeme Danse" and "Six Epigraphes Antiques." Other fine Ansermet pressings have the London Symphony in the Rossini-Respighi "La Boutique Fantasque" and the Paris Conservatory Orchestra in a program of Ravel's Bolero," beautifully done, and Honegger's

"Pacific 231," Dukas' "Sorcerer's Apprentice" and Ravel's "La Valse."

Katchen is flawless as the piano soloist with Boult and the London Philharmonic in a pairing of Rachmaninoff's "Rhapsody on a Theme of Paganini" and Dohnanyi's "Variations on a Nursery Theme," while Backhaus is admirable as the soloist in Brahms' "Piano Concerto No. 2" with Schuricht and the Vienna Philharmonic.

A stirring martial album by Sargent and the London Symphony completes the release. The selections are Elgar's "Pomp and Circumstance Marches Nos. 1 and 4" and "Imperial March," Bax's "Coronation March," and Walton's "Coronation March (Orb and Sceptre)." This initial release makes the contract between Everest and Declon look (and sound) good. **FRED KIRBY**

Barenboim Concert

NEW YORK—Daniel Barenboim opened his eight-concert Beethoven piano sonata series in fine style at Alice Tully Hall, Oct. 19, with brisk performances of "Sonata Nos. 1 and 18." The "Sonata No. 29 (Hammerklavier)" proved too tough a nut to crack, but Barenboim, a 26-year-old-artist, should grow into it. The Israeli pianist has recorded the complete sonatas for Angel.

The "Sonata No. 18" was a gem as all four movements, none designated slow, sang. The "Menuetto" was a graceful charmer before the Whirlwind last movement. The "Hammerklavier" was performed rapidly and intensely, but nobility was leaking. **FRED KIRBY**

Col Marks Copland 70th Yr.

NEW YORK — Columbia Records is celebrating Aaron Copland's 70th birthday with four releases by that composer, supported by heavy consumer advertising. Columbia also has a special release marking tenor Richard Tucker's 25th year with the Metropolitan Opera.

Masterworks also is cooperating with the Friends of the Philharmonic with a specially priced two-LP Stravinsky package with Leonard Bernstein and the New York Philharmonic. Cellist Leonard Rose is featured with Eugene Ormandy

and the Philadelphia Orchestra in a program of Saint-Saens, Lalo and Faure, while violinist Joseph de Pasquale is featured in a Berlioz set with Ormandy and the Philadelphia.

The Copland disks include his conducting the London Symphony in a coupling of two of his better-known ballet suites. The other three pressings, all previously on the CBS label, include a set with the London Symphony and one as piano soloist with clarinetist Harold Wright and the Juilliard Quar-

ter. The fourth album has Copland accompanying soprano Adele Addison on piano and conducting the New England Conservatory Chorus with mezzo-soprano Mildred Miller and baritone Robert Hale.

Pianist Alicia de Larrocha joins the label with a Ravel set, while Bernstein and the Philharmonic have a coupling of disk firsts: Elliott Carter's "Concerto for Orchestra" and William Schuman's "In Praise of Shahn." The Tucker set offers an operatic aria program.

Kraiev Fine As Soloist

NEW YORK — Vladimir Kraiev, who tied for first place in this year's International Tchaikovsky Competition, was the excellent soloist in Tchaikovsky's "Piano Concerto No. 1" with Antal Dorati and the Washington National Symphony at Philharmonic Hall, Oct. 25. Kraiev, whose touch was forceful, and Dorati probably will record the warhorse.

But the story was the National, in its first local performance since Dorati was *(Continued on page 70)*

Pavarotti Exciting at Met

NEW YORK—Tenor Luciano Pavarotti, who figures prominently in London's recording picture, was exciting as Edgardo in Donizetti's "Lucia di Lammermoor" at the Metropolitan Opera Oct. 24. His lyric voice added distinction to the performance throughout from his entrance to the last scene. A London program ad, in addition to current material, listed an operatic recital and Verdi's "Un Ballo in Maschera" and Donizetti's "L'Elisir d' Amore" in his future recording plans.

Soprano Renata Scott, whose Cetra recording of the title role now is available on Everest, sang well, especially in the Mad Scene

and Second Act, but she was at her best in lyric rather than coloratura sections. Enrica continues to be one of baritone Mario Sereni's best roles. Sereni, Miss Scotto and bass Ruggero Raimondi were cited in Angel's ad. Raimondi, with one of the brightest of operatic futures, was magnificent in the Mad Scene. He's opening the Rome Opera's new season in the title role of Verdi's "Attila." Carlo Franci conducted capably. **FRED KIRBY**

CHOPIN AWARD TO NEW YORKER

WARSAW — Garrick Ohlsson, 22, of White Plains, N.Y., won the eighth International Chopin Piano Competition here Oct. 25. He was the first American ever to win the award. Mitsuko Uchida, 22, of Japan was second. Third place went to Peter Paleczny, 24, of Poland.

Other Americans scoring highly were Eugene Indjic, 23, of Cambridge, Mass., fourth; Emanuel Ax, 21, of New York City, seventh; and Jeffrey Swann, 18, of Hurst, Tex. The Chopin Competition, one of the world's most exacting piano events, is held every five years.



LEONTYNE PRICE, signs copies of her RCA Red Seal albums, at a recent autographing session at Gimbel's, Herald Square, New York. More than 400 of her RCA albums were sold during the visit.

Billboard SPECIAL SURVEY For Week Ending 11/7/70

BEST SELLING Classical LP's

This Month	Last Month	TITLE, Artist, Label & Number
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
2	2	BERLIOZ: LES TROYENS (5 LP'S) Vickers/Veasey/Various Artists/Chorus & Orchestra of the Royal Opera House, Covent Garden (Davis), Philips 6709.002
3	4	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
4	3	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
5	5	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
6	6	BELLINI: NORMA (3 LP'S) Sutherland/Horne/Various Artists/London Symphony (Bonyng), London OSA 1394
7	8	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
8	7	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orchestra (Ormandy), Columbia MS-6547
9	17	ROSA PONSELLE—NORMA AND OTHER FAMOUS HEROINES RCA Victorla VIC 1507
10	—	DUETS FROM NORMA AND SEMIRAMIDE Sutherland/Horne/London Symphony (Bonyng), London OS 26168
11	20	MAHLER: SYMPHONY NO. 1 London Symphony (Horenstein), Nonesuch NS 71240
12	40	ORFF: CARMINA BURANA Mandac/Kolk/Various Artists/Boston Symphony (Ozawa), RCA Red Seal 3161
13	13	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
14	12	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506
15	10	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, ABC ATS 20002
16	—	TCHAIKOVSKY: 1812 OVERTURE Los Angeles Philharmonic (Mehta), London CS 6670
17	16	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
18	9	SHOSTAKOVICH: SYMPHONY NO. 13 (Babi Yar) Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3162
19	19	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176
20	—	MAHLER: SYMPHONY NO. 2 (2 LP'S) Mandac/Finnila/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 7066
21	30	BEETHOVEN: SYMPHONY NO. 9 Various Artists/London Symphony & Chorus (Stokowski), London Phase 4 SPC 21043
22	—	BRUCKNER: SYMPHONY NO. 8 (2 LP'S) Cleveland Orchestra (Szell), Columbia M2-30070
23	14	MUSIC OF ERIK SATIE: THE VELVET GENTLEMAN Camarata Contemporary Chamber Group, Deram DES 18036
24	—	MEYERBEER: LES HUGUENOTS (4 LP'S) Sutherland/Arroyo/Various Artists/New Philharmonia (Bonyng), London OSA 1436
25	—	VERDI: REQUIEM (2 LP'S) Arroyo/Domingo/Various Artists/London Symphony (Bernstein), Columbia M2-30060
26	38	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Red Seal LSC 2609
27	34	GLORY OF GABRIELI Gregg Smith Singers/Texas Boys Choir/Edward Tarr Brass Ensemble/E. Power Biggs (Negri), Columbia MS 7071
28	24	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London OSA 6609
29	—	GREAT OPERATIC DUETS Caballe/Verrett/New Philharmonic (Guadagno), RCA Red Seal LSC 3153
30	22	BEETHOVEN: SONATAS Glenn Gould, Columbia MS 7413
31	—	CHOPIN ALA MOOG Hans Wurman, RCA Red Seal LSC 3171
32	—	BEETHOVEN: NINE SYMPHONIES (8 LP'S) Vienna Philharmonic (Karajan), DGG-2720 007
33	23	STRAUSS: DER ROSENKAVALIER (4 LP'S) Crespin/Various Artists/Vienna Philharmonic (Solti), London OSA 1435
34	11	SCHUMANN: KREISLERIANA Vladimir Horowitz, Columbia MS 7264
35	—	VERDI: REQUIEM (2 LP'S) Caballe/Vickers/Various Artists/New Philharmonia (Barbirolli), Angel S 3757
36	18	BUSONI: DOKTOR FAUST (3 LP'S) Hillebracht/Fischer-Dieskau/Various Artists/Bavarian Radio Symphony (Leitner), DGG 2709032
37	—	ROMANTIC GUITAR Julian Bream, RCA Red Seal LSC 3156
38	—	BEETHOVEN: SYMPHONY NO. 9 Philadelphia Orchestra (Ormandy), Columbia MS 7016
39	—	FRENCH OPERA GALA (2 LP'S) Joan Sutherland, London OSA 1286
40	—	SERAPHIM GUIDE TO THE CLASSICS (10 LP'S) Various Artists, Seraphim 6061

Gospel Music

Gospel Surge in Fairs, TV, Campus

NEW YORK—The gospel field is making inroads into new areas such as fairs, national television and colleges, according to Don Light, who operates the Don Light Talent Agency in Nashville. Light, whose acts include such well-known properties as the Oak Ridge Boys, the Florida Boys, the LeFevres, Gov. Jimmie Davis and the Singing Rambos, said that gospel record sales were also increasing. For one thing, he added, gospel records today are produced better than they used to be, and are, therefore, more acceptable for airplay. Too, many stations are devoting an increasing amount of time to this record genre, with resultant record sales from the added exposure.

Record labels in the gospel field, said Light, used to get most of their sales at the artists' concerts—where the artists pitched the disks directly to the customers. The sales ratio was four to one, that is, four times as many disks were sold at concerts as were sold in stores. Today, however, this situation is reversed, with six times as many records sold in stores as at concerts.

A good gospel album today, according to Light, can rack up sales of 50,000; and sales are consistent for the top groups. Regarding station exposure, Light added that a substantial breakthrough for gospel product has occurred on country stations.

Into Big Cities

Gospel personal appearances have also moved into the big industrial cities, whereas the traditional market had been the rural South. Some of the big cities for such shows today are Chicago, Cleveland, Detroit, Harrisburg, Cincinnati, Phoenix, as well as cities in California and Canada. In other words, said Light, gospel is no longer a regional phenomenon. It is thriving in big cities, which, owing to population migrations, have many residents who are gospel-oriented. In these Northern industrial areas, Light said, tickets at gospel concerts sell for between \$3 and \$5 and audiences run to between 5,000 and 7,500. "This fact does not minimize the continuing importance of the Southern market," Light said. He added that Friday and Saturday are the big nights for such shows, and that big gospel acts worked 150 to

200 days a year on an average. Years ago, they worked even more often, because it was necessary to run concerts in order to rack up record sales on the spot.

All-Night Sings

So-called gospel spectaculars are held in cities like Indianapolis and Waycross, Ga. These are all-night sings, with the ticket buyers bringing food and lawn chairs. Such events can draw between 10,000 and 15,000.

Gospel's inroads into the fair market, according to Light, has been accelerated because many

country acts are very highly priced—with the result that the promoter is motivated to turn gospel acts. Additional aspects, according to Light, are the reliability of the gospel acts. They rarely fail to show. Too, they bring their own sound equipment, and it is of top quality, representing an investment of between \$5,000 and \$7,000.

Not so many years ago, according to Light, gospel acts generally booked themselves; but today the field is more businesslike, with formal contracts and planned promotional campaigns.



THE OAK RIDGE Boys—something big is happening in gospel music.

Carmichael Score Captures Israel Soul in New Film

WACO, Tex.—The "soul" of the nation of Israel is captured in sound by composer Ralph Carmichael with his musical score to Billy Graham's new film, "His Land."

Cliff Barrows and British recording artist Cliff Richard sing six Carmichael songs, many written on location. Carmichael also arranged the Hebrew folk-song "Hava Nagila" and Handel's "Hallelujah Chorus."

The hour-long color picture was filmed on location. It tells the story of Israel from ancient to modern times. The picture's soundtrack is available from Light Records, a division of Word, Inc., of Waco.

Carmichael also has scored in the pop field. The Carpenters

have released a new album which includes "Love Is Surrender" from the folk musical "Tell It Like It Is." The Carmichael selection is included in the "Close to You" LP from A&M Records.

Lexicon Music, which holds the copyright on "Love Is Surrender," has secured permission to use a photo of the Carpenters on a new edition of the sheet music. The picture also will appear on an octavo for the educational field.

Carmichael, president of Lexicon Music, said he feels it will be the first of many such deals in the coming year. He feels that copyrights going into the hands of young people in the religious field will spill over into the mainstream of the pop field.

'Gospel Singing Jubilee' Is Top Draw by a Longshot

NASHVILLE—"Gospel Singing Jubilee," the Show Biz-produced hour of gospel music, has more viewers than all other gospel music syndications combined, according to the 1970 Syndicated Program Analysis just released by the American Research Bureau.

The total audience for "Gospel Singing Jubilee" in the 49 markets listed in the SPA is 1,196,000 viewers. The combined audience for all other gospel music programs, according to the ARB report, is 1,188,000. Those listed in the report were "America Sings," "Glory Road," "Gospel Caravan," "Lewis Fam-

ily," "Oak Ridge Boys," "Wally Fowler and the Wills Family."

Mrs. Jane Dowden, president of Show Biz, pointed out that the SPA audience total for "Gospel Singing Jubilee" does not include recent additions to the market list, which includes Los Angeles, Minneapolis, Albuquerque, Tucson, Birmingham, Jackson and Duluth.

The featured performers of "Gospel Singing Jubilee" are the the Florida Boys Quartet, the Happy Goodman Family, the Dixie Echoes and Steve Sanders.

The show is produced by Les Beasley and directed by Robert Hafner.

Shaped Notes

The Florida Boys have just completed a successful engagement at the Eastern State Exposition in West Springfield, Mass. The group was booked into the feature show by Bill Wynne, general manager of the exposition, through the Don Light Talent Agency of Nashville. . . . K.C. Enterprises of Memphis now is booking scores of Gospel groups. Among the new ones are Evangelist Shirley Caesar and the Caesar Singers, the Mighty Clouds of Joy, the Five Blind Boys, the Violinaires, the Brooklyn All Stars, the Sons of Dixie, the Jones Boys, the Bronner Brothers, Jesse Anderson and others. . . . Among those elected recently by the Nashville Song Writers Association to its country music Hall of Fame was Albert Brumley of Powell, Mo., although virtually all of his big hits were of the Gospel variety.

They include "I'll Fly Away," "I'll Meet You in the Morning," and dozens more.

His music has been popular for more than 40 years with recordings in the country field. In addition, his songs have been recorded by gospel artists such as the Chuck Wagon Gang, the Statesmen, the Stamps Quartet, Smitty Gatlin, Johnson Sisters, Blackwood Brothers, the Lewis Family, the Florida Boys, the Plainsmen, the Speers and the Prophets.

A Smitty Gatlin Relief Fund has been instituted by a group of gospel music executives. Gatlin has been faced with tremendous medical expenses during the last two months. The fund is being overseen by John Matthews, Herman Harper and Lou Wills Hildreth.

SPECIAL MERIT PICKS

• Continued from page 50

LOW PRICE CLASSICAL

DODGE: EARTH'S MAGNETIC FIELD—Various Artists, Nonesuch H 71250 (S) In this special low-cost version of Charles Dodge, "Earth's Magnetic Field," units of the Columbia University Computer Center are used for the realization of the computed electronic sound. Programmed by the composer, the "instruments" are "played" by Bruce R. Roller, Carl Frederick and Stephen G. Ungar. An enlightening experience in synthesized sound.

CARTER: STRING QUARTETS Nos. 1 & 2—Composers Quartet, Nonesuch H 71240 (S) Working under the direct supervision of composer Elliott Carter, The Composers Quartet has carefully and artfully executed "String Quartets Nos. 1 & 2." The Quartets, both written in 1951 represent, in diametrically different forms, the composer's concern for change, motion and progression.

BEETHOVEN: EMPEROR CONCERTO—Schnabel/Chicago Symphony (Stock), RCA Victor VIC 1511 (S) This excellent recording from the RCA archives should sell very well for several reasons. First, the name power of the artists involved, plus the fact that this is a Beethoven anniversary year. There are informative notes by Irving Kolodin.

BLUES

PERCY MAYFIELD—Weakness Is a Thing Called Man, RCA Victor LSP 4444 (S) Percy Mayfield is one of the best contemporary blues ballad composers, and he's got a fine voice to go with his talent for creating meaningful blues music. He's penned million sellers for Ray Charles, written for many other top soul artists, and now steps out with new package treated with up-to-date instrumentals. "California Blues," "Brotherhood Week" and "I've Got a Secret" are new grooves from a master.

BUDDY & THE JUNIORS—Blue Thumb BTS 20 (S) Unrehearsed, unedited, and unrestrained, this free-flowing, spontaneous blues album is a unique experience in blues improvisations. It is, in many ways, an exciting album, with each player doing his own thing with the utmost grace and artistry.

LOW PRICE BLUES

ALL DAY THUMB SUCKER—Blue Thumb BTS 2000 (S) This is a sampler type album featuring some blues greats singing in the true blues tradition. Some of the artists featured on the LP include Sam Lay, Nathan Beauregard, Earl Hooker, Ansley Dunbar and Fred McDowell. The album also contains more contemporary blues with Ike and Tina Turner, Love and Tyrannosaurus Rex. The back of the LP gives a good, brief history of the featured artists adding appeal to the record buyer who will be drawn by the special low price as well.

COMEDY

P.D.Q. BACH—The Stoned Guest, Vanguard VSD 6536 (S) There's a special musical miffiness to Professor Peter Schickele's "P.D.Q. Bach" that attracts a staunch following. The operetta "The Stoned Guest" follows the comedic pattern as does the "opera quiz" that comes between the musical offering.

LOW PRICE CHRISTMAS

PRAETORIUS: POLYCHORAL CHRISTMAS MUSIC—Westphalian Choral Ensemble (Ehmann), Nonesuch H 71242 (S) Here is a very well executed version of Michael Praetorius' "Polychoral Christmas Music." The four concertos for soloists, choruses and instruments are re-created here by Wilhelm Ehmann conducting the Westphalian Choral Ensemble. The composition, created in 1619, is fluid and very well coordinated.

SOUNDTRACK

SOUNDTRACK—Lovers and Other Strangers, ABC ABCS DC 15 (S) This soundtrack album has an especially good chance in the disk market because of the growing popularity of its movie namesake. The songs by Fred Karlin (music) and Robb Wilson and Arthur James (lyrics) are appealing, and Larry Meredith and the Country Coalition do well by the vocal assignments.

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(Continued on page 60)

Billboard TOP 40 Easy Listening

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

THIS WEEK	Wk. Ago	Wks. Ago	Wks. Ago	TITLE, Artist, Label & Number	Weeks On Chart
1	1	1	1	WE'VE ONLY JUST BEGUN Carpenters, A&M 1217 (Irving, BMI)	8
2	3	5	14	MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP)	13
3	2	3	4	SWEETHEART Engelbert Humperdinck, Parrot 40054 (Casserole, BMI)	6
4	5	10	13	IT DON'T MATTER TO ME Bread, Elektra 45701 (Screen Gems-Columbia, BMI)	5
5	7	8	10	AND THE GRASS WON'T PAY NO MIND Mark Lindsay, Columbia 4-45229 (Stonebridge, ASCAP)	6
6	4	2	2	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	9
7	8	12	17	FIRE & RAIN James Taylor, Warner Bros. 7423 (Blackwood/Country Road, BMI)	7
8	22	26	—	STONEY END Barbra Streisand, Columbia 4-45236 (Tune Fish, BMI)	3
9	9	7	5	LOOK WHAT THEY'VE DONE TO MY SONG, MA New Seekers (Featuring Eva Graham), Elektra 45699 (Kama Rippa/Amelanie, ASCAP)	10
10	10	20	—	HOME LOVIN' MAN Andy Williams, Columbia 4-45246 (Buckholm, BMI)	3
11	11	17	—	JERUSALEM Herb Alpert & the Tijuana Brass, A&M 1225 (Almo, ASCAP)	3
12	17	38	—	IT'S IMPOSSIBLE Perry Como, RCA 74-0387 (Sonburg, ASCAP)	3
13	21	37	—	YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley, RCA Victor 47-9916 (Miller, ASCAP)	3
14	15	21	36	I THINK I LOVE YOU Partridge Family, Bell 910 (Screen Gems-Columbia, BMI)	4
15	16	23	—	ONE LESS BELL TO ANSWER Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	3
16	12	9	6	EL CONDOR PASA Simon & Garfunkel, Columbia 4-45237 (Charing Cross, BMI)	8
17	18	27	—	HEY GIRL Lettermen, Capitol 2938 (Screen Gems-Columbia, BMI)	3
18	6	6	7	SOMETHING Shirley Bassey, United Artists 50698 (Harrisongs, BMI)	9
19	13	4	3	CRACKLIN' ROSIE Neil Diamond, Uni 55230 (Prophet, ASCAP)	11
20	26	29	37	OUR HOUSE Crosby, Stills, Nash & Young, Atlantic 2760 (Giving Room, BMI)	6
21	14	11	16	OUT IN THE COUNTRY Three Dog Night, Dunhill 4250 (Irving, BMI)	8
22	24	—	—	WHERE DID ALL THE GOOD TIMES GO Dennis Yost & the Classics IV, Liberty 56200 (Low-Sal, BMI)	2
23	25	—	—	SO CLOSE Jake Holmes, Polydor 14041 (Out of Business, ASCAP)	2
24	19	22	22	THE SONG IS LOVE Petula Clark, Warner Bros. 7422 (Papamar, ASCAP)	7
25	33	—	—	I BELIEVE IN MUSIC Mac Davis, Columbia 4-45245 (Song Painter, BMI)	2
26	30	32	33	I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	4
27	36	—	—	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Gary Puckett, Columbia 4-45249 (U.S. Songs/Blue Seas/Jac/Belinda, ASCAP)	2
28	39	—	—	THE GOOD TIMES ARE COMING Mama Cass Elliot, Dunhill 4253 (April/Barwin/Jac, ASCAP)	2
29	29	33	37	MONTEGO BAY Bobby Bloom, L&R 157 (Unart/Cheezeburger, BMI)	5
30	—	—	—	SUNSET STRIP Ray Stevens, Barnaby 2021 (Ahab, BMI)	1
31	38	—	—	HEED THE CALL Kenny Rogers & the First Edition, Reprise 0953 (Quill, BMI)	2
32	32	19	18	FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Backhorn, BMI)	13
33	28	28	38	PIECES OF DREAMS Ferrante & Teicher, United Artists 50711 (United Artists, ASCAP)	4
34	40	—	—	NICE 'N' EASY Charlie Rich, Epic 5-10662 (Shaw, ASCAP)	2
35	—	—	—	CHELSEA MORNING Sergio Mendes & Brasil '66, A&M 1226 (Siquomb, BMI)	1
36	37	—	—	DETROIT CITY Dean Martin, Reprise 0955 (Cedarwood, BMI)	2
37	23	25	32	WOODSTOCK Assembled Multitude, Atlantic 2764 (Siquomb, BMI)	5
38	—	—	—	MR. BOJANGLES Nitty Gritty Dirt Band, Liberty 56197 (Cotillion/Danel, BMI)	1
39	—	—	—	POQUITO SOUL One G Plus Three, Paramount 0054 (Hot Shot, BMI)	1
40	—	—	—	IF YOU WERE MINE Ray Charles, ABC 11271 (Tangerine, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 11/7/70

International News Reports

U.K. Summer Business Is Called Healthy

LONDON—Even allowing for a drop in production to take account of the traditionally soft state of the market during the summer, business remained healthy throughout July, according to the latest Board of Trade statistics.

During the month 8,224,000 records were pressed, 6 percent more than a year previously, but 11 percent fewer than in June.

But total sales at \$6 million were 27 percent higher than in July last year, with home sales rising by 22 percent and exports by a remarkable 46 percent and accounting for 21 percent of the total.

Production in the first seven months of the year was 10 percent above last year. Total sales, worth \$37.6 million were 26 percent better than last year, with home sales 29 percent up and exports increasing by 16 percent.

Home, Export Unit Sales Up 14% Over '68

PARIS—Home and export unit sales of records in France last year were 62,493,918—an increase of about 14 percent on the 1968 figure of 53,908,504.

The figures were announced by Jacques Masson-Forestier, general secretary of the Centre d'Information et de Documentation du Disque, and are based on returns submitted by member companies of the French record industry federation, SNICOP (Syndicat National des Industries et des Commerces de Publications Sonores et Audio-visuelles).

Unit sales of cassettes and cartridges in 1969 were 1,389,212. No breakdown of this figure by configuration was given, but it is known that cassette sales are immensely in advance of cartridge sales.

Masson-Forestier said that member companies of SNICOP now numbered 40 with the recent additions of Diffudisc, Musidisc-Europe, Societe d'Etudes et de Relations Publiques (SERP) and United Artists. SNICOP companies account for 95 percent of record production in France and 96 percent of sales, Masson-Forestier added.

Publication Dies

LONDON—After four issues Strange Days, the Kinney Corporation financed consumer rock paper edited by Mark Williams, closed down.

Reason for the folding of Strange Days is attributed by Williams to production and distribution difficulties.

Island Into U.S. Via Capitol —Launch Set for January

LONDON — As previously reported in Billboard, Island will be launched in the U.S. in January. The British contemporary pop label will be manufactured and distributed by Capitol under a three and one-half year deal negotiated by managing director Chris Blackwell with Capitol Records president Sal Iannucci and Artie Mogull, vice president of a&r.

Blackwell's decision to give his company its own identity in the U.S. in this way follows the failure of a takeover bid for Island made by the Kinney corporation, parent of Warner-Reprise, Atlantic and Elektra.

It is planned that a maximum of 12 Island albums will be released each year, with the first two being by the Amazing Blondel and Bronco, two of the newer acts in the Island stable.

The reason that Blackwell is restricted to a pair of relatively unknown groups is that all the company's star names are currently contracted elsewhere under a previous policy of placing acts with different labels according to the type of music. As a result, Free, for instance, has a further 18 months to run of a contract with A&M, while Cat Stevens has three years to go with the same label.

However, Blackwell plans to gradually switch all artists on to Island as contracts expire, and is in the process of acquiring the first U.S. acts.

Blackwell said that a report of a guaranteed figure of \$1,500,000 for the Island contract was "a figment of somebody's imagination." He said that Capitol had agreed to make monthly payments to cover the loss of cash advances under the old system of leasing masters to different companies, and that a proportion of the money would remain in U.S. to pay for advertising and promotion.

He added that the deal was for three and one-half years because "Capitol wanted a four-year agreement which I thought was too long." He said that the contract

Pye to Stage Special Meet

COPENHAGEN—Pye Records will stage a special sales convention here this month—the first of its kind to be held by Pye in Denmark.

Export manager Harry Castle, from London, will visit Copenhagen for a special retailer meeting. The meeting will probably be repeated throughout the rest of Denmark. A promotion film is planned and it is also hoped that a personal visit by a Pye recording artist will take place.

Says sales manager Rene Gosvig at Moerks Musikforlag: "It is hoped that Sandie Shaw will come, because her 'Wight Is Wight' has been a hit here, whereas it hasn't scored in other countries like Sweden, Norway or England."

"Wight Is Wight" is published in Denmark by Stig Anderson.

could be terminated after 18 months and that Capitol had no option to purchase.

Blackwell added that Capitol would be establishing an Island office and that later he would be appointing his own U.S. representative.

One of the principal reasons for Blackwell's reluctance to establish Island in the U.S. has been his belief that he would not be able

to give it the same personal attention as in Britain. Now he feels that the company is so securely established in the U.K. that he can spend more time abroad.

"There was also the need for a steady cash flow, not just for the benefit of the artist, but to give us capital for the building of the studios. Now the studios are complete and we can afford to try to build Island as an entity."



STURE LINDEN, second from left, managing director of CBS Gramofon, Denmark is pictured here presenting CBS International director, marketing and development, Mr. Nick Demey (center) with a gold disk, commemorating sales in Denmark in excess of 40,000 of the Simon & Garfunkel album, "Bridge Over Troubled Water."

The presentation, which took place at a special sales convention which took place in Copenhagen recently—the first of its kind ever to be held in Denmark—was attended by 200 Danish record dealers and executives and artists from various CBS international companies.

Also in the photo are (far left) Helge Roundquist, managing director of CBS-Cupol, Sweden, David Howells, CBS' International LP A&R chief, from the London office (second from right) and singer-guitarist-composer Mick Softley (far right).

CBS Sales Doubled In Denmark Over '69

COPENHAGEN—Sales of CBS records have more than doubled in Denmark this year as compared to 1969, Sture A. Linden, managing director of CBS Gramofon, told delegates to the first-ever record company sales convention to take place in Denmark, and only the second of its kind to be held in Scandinavia. The first such convention was staged in Stockholm by CBS-Cupol earlier this year.

Apart from the 200 dealers who were present at the convention, Linden extended welcome to CBS-Cupol's managing director Helge Roundquist from Stockholm; CBS International director for marketing and development, Nick Demey from Paris; CBS international LP executive, David Howells from London; the president of GDC Distribution, Karl Emil Knudsen; and GDC's managing director Elmer Thorsen, both from Copenhagen.

Stressing the fact that everything begins with the artist, Linden said: "Our ambition is to be the No. 1 label in Denmark." Linden handed over a gold disk in respect of 40,000 copies sold of the Simon & Garfunkel LP, "Bridge Over Troubled Water" to Howells, who will present the trophy to the duo.

Also present at the sales convention was a recent CBS signing, guitarist-singer Mick Softley, who presented some of his songs to the delegates. It was his first visit to Denmark. His LP, "Sunrise," will be issued in Denmark soon. Present also was the CBS progressive group Skid Row.

Howells introduced the CBS Rockbuster campaign with a stills presentation and music and later Linden introduced the Cookie Bear campaign which follows this month. A real live bear was brought onstage—and Linden executed a dance with it.

A brief introduction to the first local product issued by CBS Gram-

ofon since it went independent in January this year was also presented—an LP by Victor Borge, recorded during his visit to Copenhagen this summer, and produced by Sture Linden.

Most of the 200 invited dealers came from all over Denmark and they were invited to participate in a window display competition in connection with the CBS sales drive for the "Rockbuster" double-LP sampler. Material would be obtained from CBS Gramofon and the winner will get a free trip for two to Majorca.

The "Sounds of the 70's" campaign project has been enhanced by a new film made by Danish architect Peter Avondoglio. The film was shown to the accompaniment of current CBS recordings.

ESPEN ERIKSEN

CBS Austria Product Hiked

VIENNA — Sales of CBS/Austria product increased in 1970 by 63 percent. And because of the company's expansion, the stockroom and office have become too small. CBS/Austria will, therefore, move house in January.

Its new address will be A-1030 Vienna, Apostelgasse 25-27.

Reason for the increased turnover is due mainly to the tremendous popularity of the songs and records of Simon & Garfunkel. Total turnover of records sold in Austria alone of the duo amounted to \$243,000 by the end of October. 21,000 copies of the LP "Bridge Over Troubled Water" have been sold, bringing in \$126,000.

The singles, "Bridge Over Troubled Water" and "Cecelia" have sold 24,000 copies (\$33,000), but "El Condor Pasa" was tops with 60,000 (\$84,000).

DANISH RADIO BANS 'JOY'

COPENHAGEN—Danish Radio has banned "Song of Joy," a pop version of the peace theme from Beethoven's Ninth Symphony and recorded by Miguel Rios (A&M). Danmarks Radio has also declared that any local versions will be likewise banned.

By contrast the Jane Birkin-Serge Gainsbourg Fontana recording of "Je T'Aime . . . Moi non Plus" in given airplay. Radio stations in other countries have refused to play the single.

Danish radio maintains a strict censorship on alleged plagiarism—but not on matters of sexual morality. ESPEN ERIKSEN

BMI Executives At AKM Confab

VIENNA—BMI executives Leo Cherniavsky and Helmut Guttenberg are attending an electric data processing symposium sponsored by AKM, the Austrian performing rights society, here Monday through Wednesday. Guttenberg, BMI assistant vice-president for systems and data processing, will deliver a paper on "Maintaining large files that are subject to a very high rate of change." Over 25 performing rights societies from around the world are attending.

Following the AKM symposium, Guttenberg and Cherniavsky, BMI vice-president of foreign performing rights administration, will attend a two-day technical meeting in Vienna under the auspices of CISAC, the International Confederation of Societies of Authors and Composers.

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RECORD RETAILER TAPE FORUM DRAWS DEALERS

LONDON—There have been more than 100 applications for tickets for the Record Retailer dealer tape forum Tuesday (3).

The seminar, which is free to retailers, is being held at the Hanover Grand, Hanover Street, London W.1. It will be exclusively devoted to the cassette and cartridge market and all aspects of the tape industry both in this country and overseas will be discussed.

Among the speakers are Roy Tempest (Philips), Barry Green (EMI), Alan Bull (RCA), Walter Woyda (Precision Tapes), John Abbott (W. H. Smiths), and James Fleming (CBS) together with representatives from leading hardware manufacturers.

INTERNATIONAL RIO SONG FESTIVAL



Ray Conniff and Mrs. Conniff bearing banner, samba through the stadium.



The Wallace Collection performs.



Yugoslavia's Radoyka sings "The World Is Mine" for second place.



Piero wins with the Argentine song.



New York's Spanky Wilson makes her international debut.



Pakistan's Rocky Shahan at the festival.



Director Marzagao with Spanky Wilson whom he launched in Rio.



The United States' Richie Havens takes 7th place.



Brazil's President Emilio Medici (left) with Festival Director Augusto Marzagao.

Rio Fifth Pop Festival —Argentine 'Sleeper' Wins

By HENRY JOHNSTON

RIO DE JANEIRO—Rio's Fifth Popular Song Festival finished strongly—perhaps the best ever—after a weak and disappointing start.

The festival produced at least one surprise: the winner. Argentina's entry turned out to be a sleeper. It received little attention when it was first heard.

The song, "Pedro Nadie" (Pedro Nobody), a modernized Argentine ballad, was composed and interpreted by Italian-born Piero (full name: Piero de Benedictic).

Wearing glasses and strumming a guitar, Piero was wildly cheered by the constructive-minded but critical Brazilian audience which often has booed the first choice in the past. As a concession to the need for drama, the simply garbed Piero changed his white shirt for a colored one on the final night. The one-time seminary student made a sharp contrast with his flamboyant, shouting competitors.

The usually hypercritical audience of 30,000 Brazilian popular music fans jammed into the reconstructed Maracananzinho Stadium, behaved itself as never before: there were many cheers and few boos. The disorderly, politically minded elements that marred pre-

vious festivals seemed to be under better control.

Because of the three-week postponement in holding the festival, many of the entries were considered to be weaker than usual. However, the entertainment provided at the start, during the intervals and at the finish of the night, made it a notable occasion. Ray Conniff from the U.S. inspired the audience to sing along with the chorus in such old favorites as "Brazil," "Besame Mucho" and "Dr. Zhivago Theme."

Spanky Wilson made a resounding success of her international debut. She was presented by Dr. Augusto Marzagão, Festival director, who announced that he had "discovered" her in New York.

Brazilian composer Jorge Ben's new, specially written samba, "Eu Quero Mocotó" (I Want Calve's Foot Jelly), was presented in a show by Erlon Chaves, a Brazilian entertainer.

Yugoslavia took an expected second place with "The World Is Mine," interpreted by Radoyka and composed by Alfi Kabiljo. Radoyka took the prize for the best female singer, as well. The so-called "popular jury" made up of unofficial judges from the

audience, agreed with the second place award of the official judges. Like many of the songs presented, the Yugoslavian number was performed in English for the international market.

Brazil, which has won first place twice before, took third place this time with "BR-3" interpreted by Tony Tornado, composed by Antonio Adolfo with words by his partner, Tibério Gaspar. English words were mixed with Portuguese in the lyrics. The song deals with life, speed and death on Brazil's BR-3 highway.

The touted U.S. entry, "Think About the Children," took only seventh place, presented by Richie Havens, who won the prize for the best male singer despite meager applause. The song was composed by Bobby Scott with words by Danny Meehan.

Fourth place went to Greece's "Kyra Yorgena," sung by Marinella, composed by Georges Katsaros, words by Pythagoras. Belgium's Wallace Collection won great applause but only fifth place with "Who Knows My Name?" by John Valke, words by Sylveer Van Holmen.

A minor crisis occurred at the start, when three judges failed to

arrive—Jimmy Webb of the U.S., Amalia Rodrigues of Portugal and Astrud of Brazil who lives in the U.S. Paul Simon substituted for Webb and acted as chairman of the judges. Brazilian Marcos Valle took Astrud's place. The judges included Lalo Schiffrin of Argentina, Ed Avanko of Canada, Francoise Hardy of France, Peter Sullivan of England, Ray Conniff, Leo Piccione of Italy, Peter Moesser of Germany, Jose Jose of Mexico and Takis Kambas of Greece.

Sammy Cahn was guest of honor.

Artists, composers and judges stayed at the Hotel Gloria, the Festival headquarters. Closed circuit TV repeated the songs continuously.

Brazil's President Emilio Medici received the visitors at the presidential palace. Numerous receptions and parties were given about the city.

Festival director Marzagão was honored with a silver plaque presented by the Mexican journalist delegation. Mr. Marzagão was obliged to postpone the festival for three weeks and reschedule the artists participating on account of the delay in repairs of the stadium because of a fire.

Criticism of the acoustics was heard. The engineers did not have time to install a baffleboard system so that the sound hit solid concrete. The festival was broadcast on TV and radio in Brazil. TV tapes were sent to Europe for Eurovision, to Japan, the United

(Continued on page 60)

International Executive Turntable

Polydor U.K. has restructured its a&r staff in preparation for the departure of Alan Bates as manager of creative services at the end of the year. Wayne Bickerton will join Polydor as a&r manager on Jan. 1, leaving his present post at Decca as producer and manager of the Deram label. Peter Knight will continue to produce certain acts for the company, but his primary responsibility will be as music administration manager. He and Bickerton, together with promotion chief Adrian Rudge all report to managing director John Fruin. Bickerton, who is also signed as a composer to Decca's Burlington-Palace publishing group with considerable success with his material in the U.S. and Europe, will at Polydor be charged with seeking and developing new talent for Polydor in Britain and DGG throughout the world. Alan Bates is leaving Polydor at the end of December to establish an independent production company.

Claude Ebrard, former managing director of Stigwood France, has been appointed manager (foreign products, export and international promotion) for CBS Disques International Department.

(Continued on page 60)

Canadian News Report

Love in Expansion — Signs 4 New Acts

TORONTO—Love Productions is launching "an ambitious winter expansion program" and has already signed four new acts.

Formed in June this year, Love enjoyed success with its first releases—the "Official Music" album with the King Biscuit Boy and Crowbar, and a single from that album, "Corinna Corinna."

According to Love vice president Frank Davies, the four new acts are Christmas, a rock group from Oshawa, Ont.; rock singer Matt Lucas; singer Anne Bridgeford; and rock group, the Ming Dynasty.

Davies said Love is rush-releasing an album and single by Christmas on its Daffodil label, which is distributed nationally by Capitol. Capitol was mounting a promotional effort on the initial Christmas album, "Heritage."

All the tracks on the "Heritage" album were written by Christmas leader Bob Bryden, and are published through Love's publishing wing, Love-lies-bleeding Music BMI. Davies spent most of this week in New York negotiating U.S. rights for Christmas. He was also consulting with Paramount Records, the label which signed Love's King Biscuit Boy and Crowbar in what was reported to be the largest deal made this year for an unknown Canadian act. King Biscuit Boy and Crowbar has been signed to Dee Anthony's management company, Bandana.

Singles by Matt Lucas, Anne

Bridgeford and the Ming Dynasty are expected early in the New Year. Lucas already had several hit records in the Sixties.

Both Lucas and Miss Bridgeford would be writing material for Love-lies-bleeding Music. Love is also entering the licensing field, and Davies said that he was currently negotiating with several overseas companies for representation of their product in Canada.

The Christmas "Heritage" album is to be released on Nov. 15, with the single a week before the LP.

CAP COUNTRY CAMPAIGN

TORONTO — Capitol has mounted a promotion drive behind its current "October is Country Music Month" campaign.

Designed to link with the various country music affairs which take place at this time of the year, a national advertising campaign on top country stations points out that "Capitol is where country is."

Label is also setting up dealer displays to back up its heavy roster of country acts, which includes Glen Campbell, Anne Murray, Merle Haggard, Buck Owens and Gene MacLellan.

MLS Revamps Operation; Voting Calls, Play Changed

TORONTO—Representatives of Canada's 15 Maple Leaf radio stations flocked here this week for the network's first general meeting in more than a year.

On Friday (23) MLS chairman, Roy Hennessy, revealed a number of changes in the system's operation. As from Nov. 1, conference calls between member stations will take place weekly by Telex. Previously, these voting calls had been made each fortnight, but Hennessy said that the improving quality and quantity of Canadian records has made it necessary to make the calls more frequent. Local disks selected by the MLS

vote will still be granted two weeks play on each of the 15 stations, which are located in Canada's 15 leading urban markets.

In addition, records by established Canadian artists (e.g. the Guess Who) will still be voted on, but an extra disk will be played by the MLS when the winner is a new single by an artist such as the Guess Who. Each station gives a vote (one to ten) on each record submitted, and by dividing the total voting by 15, an average is obtained. Any record which gets a cumulative six (or more) out of 10, receives national airplay. Hen-

(Continued on page 60)

WB Budget Line Bowed

TORONTO—Warner Bros. Records will introduce its first budget line to the Canadian market.

The new Mode series will feature some of the label's strongest European artists and orchestras, Francois Hardy, Johnny Halliday, Ara Barthevian and Jackie Noguez.

The initial release of 24 albums will go out at a suggested dealer price of \$2.49, with a special one free for each 10 ordered, provided at least one copy of all 24 releases are purchased.

In addition, WB is offering a buy ten, get one free, on its complete Warner-Reprise, Atlantic, Vogue and Elektra 8-track and cassette catalog until Nov. 15.

Original Caste On TV Trail

TORONTO—Bell Records' Original Caste has a busy schedule of TV spots coming up in the next few weeks.

The group, which scored in the U.S. with "One Tin Soldier," appeared on the CBC "Wayne and Shuster" special on Oct. 4, CTV's "Come Together" special from CHCT, and have been set for the "Nashville North" program on CTV Nov. 10. The Original Caste is scoring in Canada with "Ain't That Telling You People."

Polydor Push on Fiedler Album

MONTREAL—Polydor Records is planning a heavy national promotion campaign for its first album release by Arthur Fiedler with the Boston Pops Orchestra.

Advertising director Allan Katz is preparing a special ad campaign for the "Festive Christmas" LP, which will be released in embossed silver foil.

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British Decca Dolby Product

LONDON—Next month British Decca will release its first tape product to be duplicated with the Dolby "B" noise reduction system. The company is issuing seven Dolbyized albums, five classical items from the Decca, Phase 4 and Argo catalogs, together with the "Keef Hartley Band" by the group of the same name, and "Dionne Warwick's Golden Hits." Decca plans to Dolbyize all its tapes at the company's Bridgnorth duplicating plant.

CBS France Opens Independent Distribution Chain in Paris

By MICHAEL WAY

PARIS—CBS France has opened a parallel independent distribution chain, called Epic Distribution, at its new \$1,000,000 commercial center at Asnieres, in the suburbs of Paris.

Designed to handle all new home and foreign product acquired by CBS France, Epic Distribution employs a sales and management

staff of about 40 and is a department of the parent firm, not an affiliate company, CBS President Jacques Souplet announced.

All product hitherto handled solely by CBS France remains with the company, the new distribution network handling only the Epic label catalog which has been transferred accordingly. Epic Distribution is distributing both finished product and independent production, but will not be producing material itself, Souplet added.

Epic is aiming at both home and foreign contracts, and already "discussions with one or two labels of a certain importance" had been held.

The new department is similar to the Barclay Group's CED distribution outlet which Souplet helped to found when he was with that company. Other main independent distributors in France are Discodis and Sonopresse.

"The move had been in mind for about two years but the decision to go ahead was advanced by me some 12 months ago because of certain factors within the French industry," Souplet said. Epic Distribution would now give the diversifying CBS France company a double sales team, he added, "creating healthy competition." Representatives have found recently that new CBS releases were becoming too great in number and too diverse to promote efficiently to retailers.

Epic is headed by a general manager with commercial responsibilities. It has its own ordering and stock facilities side by side with the parent company at Asnieres. A management team has already been chosen and will be announced shortly, Souplet said. Executive decisions and general policy will, however, be handled by CBS.

Epic is ready to "welcome" any French or foreign label, Souplet added, as long as it has efficient, good product, for the initial impact with the retailers must be sound. It was only by guaranteed good product that the large investment being made could be justified. Epic would need an annual turnover of several millions of dollars to assure this.

Currently, CBS France is also developing its Special Product Division, under director Philippe de Souza, after a six-month market study and evaluation. Following the pattern developed by CBS in

the U.S., this was working both on incentive marketing with French and foreign firms dealing with a variety of products, and special premium disk offers to the public prepared and handled by CBS.

So far, CBS has produced special disks for Orly Airport, Elle et Vire dairy products, Bourree d'Aveze Gentiane producers, the Guilde des Orfevres (Silversmiths' Guild) and the Era hi-fi equipment firm.

Market incentive deals have been signed with the Braun electric razor company, the German Schwarzkopf shampoo producers (in their campaign into the French market) and Rank-Xerox.

Meanwhile, Souplet announced the CBS Masterwork musical instrumental department, opened in November 1969, would achieve its 600th sales outlet—20 percent of them record retailers—by the year's end.

10% of Sales

Sales of this semi-professional product, with its main impact in department stores and supermarkets, represented about 10 percent of CBS record sales. The 1,000 sales outlet target was originally five years, and this would be reached well before that date Souplet said. "Without exaggeration, we are highly pleased with this result," he added.

The line had advanced from simple racks to whole corners in some larger stores. The major Paris departmental store, Galeries Lafayette, will be installing two of these shortly.

The only factor preventing even faster expansion was supply of the instruments and accessories, which include drums, recorders, guitars, harmonicas, microphones and headphones, and musical instruction courses.

Following the recent trend in France toward South American Indian music, CBS was to import Indian flutes from the Andes at a retail price of about \$15. The firm was now making a market study into the possibility of opening an educational toy section which, if successful, would operate from 1972.

CBS France is now convinced of the value of the principle of diversification, like the American parent company, into other products which harmonized with the record industry, Souplet concluded. And as such it is the only record company in France to do so on a large scale.



POLYDOR artist Jake Holmes, second from right, on his arrival in Sweden, for appearances, during his European tour. Also, left to right, are Kjellake Carlzon (manager, publicity, Polydor Sweden), Teddy Erwin (Holmes guitarist), the three members of Taste, a group travelling with Holmes, Holmes and a member of the Polydor, Sweden publicity staff. Jake Holmes' second Polydor LP, "So Close, So Very Far to Go," from which his hit single "So Close" was taken, has just been released.

Phonogram Pkg Tells History of Dutch Clubs

AMSTERDAM—Phonogram released an \$18 album set detailing the history of Dutch cabaret since 1895. Produced by Wim Ibo, and issued by Rotogravure Publishing, the set is presented with a booklet which traces the history of Dutch cabaret during the past 75 years.

Ivo Samkalden, Amsterdam's burgomaster, was the recipient of the first copy. It was presented to him by the author of the set in the Little Hall of the Amsterdam Concertgebouw—itsself the birthplace of so many cabaret artists' careers in the past.

The two-album set consists of historical recordings by numerous artists who helped to lay the foundation of a lively Dutch cabaret tradition.

Apart from huge public interest for almost all cabaret artists and groups, both in large halls or small, so-called cafes-chantants, cabaret on records represents a very important part of the record trade's annual turnover. This trend is very strongly supported by free plugging on radio and television and attention paid to it by almost all the daily and weekly newspapers.

Cabaret catalogs are important for Dutch record producers who are eager to encourage new talent which will enlarge the market.

Ten years ago, Phonogram was nearly the only company willing to take financial risks with cabaret repertoire on record. It cost the company a considerable amount of money before the business became profitable.

Danish Pubs Seek Closer Links With Songwriters

COPENHAGEN—Danish publishers are seeking more direct links with songwriters so as to effect more promotion of their work.

Singer, producer, composer Johnny Reimar has been hired by Dacapo exclusively as lyricist, composer and arranger. Reimar will continue with his position as a&r man and artist/producer with Nordisk Polyphon. Among artists who have recorded his songs are Birthe Kjaer, Bjorn & Okay and, of course, Reimar himself.

Helmer Olesen has also been hired by Dacapo as lyricist-composer-arranger.

There has been increased activity within the light-music sphere at the Imudico publishing house. Composer Ole Hoyer has been engaged by Imudico as composer and arranger. Hoyer has written the music for a series of Danish films, the last being "The Song of the Red Ruby."

Two LP's of his film music have been recorded, one comprising of various film themes. This latter album has been sent to Imudico sister companies throughout the world, together with relevant sheet

material. The record itself has been distributed to radio companies throughout Europe, plus a free sample of the sheet music so that radio staff orchestras can add the music to their repertoire.

One other LP containing Hoyer's film music is the afore-mentioned "The Song of the Red Ruby." It is very seldom that a soundtrack LP is recorded in Denmark unless it concerns a musical film. But the "Red Ruby" soundtrack, the recording of which was completed recently, will be marketed in the same way as Hoyer's other film-music LP. Hoyer himself played the part of a conductor in the film.

These recordings are on the HMV label. The film themes album has already been issued in several countries, notably Germany and Sweden.

Hoyer is also an arranger and leads his own orchestra. He is one of the most sought-after pop music arrangers in Denmark. Several records for which he furnished the arrangements have topped the million-sales mark. Among the artists for whom he arranges are Bjorn Tidmand and Gitte.

ESPEN ERIKSEN

From The Music Capitals of the World

TORONTO

Vancouver's New Syndrome label reports strong reaction to its new single by **Crosstown Bus** whose new single is "Rochester River"

Canada Executive Turntable

Edward T. Traynor appointed marketing manager of SelectaVision in Canada, according to George I. Harrison, vice president and general manager of RCA's Record Division. SelectaVision is RCA's home video playback system which will enable color TV set owners to select pre-recorded programs and play them through their TV sets. Traynor joined RCA in 1945, and was most recently

opened at the **Barr Club** in Eau Claire, Wis. . . . MCA has released an album of original songs by **Sebastian**, who is in the Montreal "Hair" production. The set is called "Rays of the Sun." . . . Visiting MLS executives took time out to catch a set of **Fat Chance**, new Capitol group, appearing at the Cambridge Motor Hotel in Toronto. Fat Chance has a new single, "Every Single Day." . . . **Peggy Lee** in Toronto at the Royal York Hotel's **Imperial Room**. Capitol hosted a press party for her. . . . **David Rea** opened at the Riverboat on Oct. 24—the guitarist is on Capitol with a debut album, "Moon Child." . . . **Stan Farlow**, Checker country artist, made a surprise appearance with **Merle Haggard** at Massey Hall recently. . . . GRT has a Montreal smash with the **Three Degrees** "I Do Take You." . . . Montreal remains

(Continued on page 60)

manager, Les Disques RCA. He will be headquartered at the new SelectaVision office at 910 La-gauchetiere St. East, Montreal.

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From The Music Capitals of the World

• Continued from page 58

Canada's largest soul music market.

Excerpts from a symphonic work by Vancouver's singer-composer-producer, **Tom Northcott**, will be heard on the CBC-TV Network Oct. 29. The program was taped with the Hamilton Symphony Orchestra under the direction of **Boris Brott**. . . . Westbound's **Funkadelic** were in

MARKETPLACE

• Continued from page 54

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Toronto last week cutting tracks for their next single at Sound Canada. The group also appeared for an autograph session at Music World in Fairview Mall. . . . **Woody Herman** is set to open at the Royal York Hotel, Nov. 2. . . . **Chuck Berry** at Queen's University in Kingston, Nov. 9. . . . MCA's **Allan Matthews** working on the **Russ Thornberry** album, "One Mornin' Soon," has returned from a western promotion tour promoting the LP.

Polydor's **John Turner** is promoting the second **Joey Gregorash** single, "Tomorrow Tomorrow." Turner only recently returned from a Bell's promotion tour. . . . Polydor to pull "After Midnight" from the **Eric Clapton** album. . . . **Led Zeppelin's** third album was certified as a Canadian gold LP before its release. . . . **Doug Kershaw** plans to record his next album in Toronto. . . . Songwriter **Ben Kerr** was one of the walkers in the recent Rotary Walkathon.

Fifth Pop Festival

• Continued from page 56

States and other Latin American nations.

The Brazilian songs entered in the domestic competition that immediately preceded the international were held to be generally better than last year's. However, a number of the Brazilian popular songs proved to be neither Brazilian or popular. In an attempt to turn universally international, they lost their identity. Many of the lyrics were so mystical and allegorical that they lost their meaning as well. Jorge Ben's "Mocotó" however was straight Brazilian samba.

- Prizes and awards—
1. Argentina: "Pedro Nadie" by Piero de Benedictis and José Tcherkaski, sung by Piero. (Prize \$6,382 and a golden rooster.)
 2. Yugoslavia: "The World Is Mine" by Alfi Kabiljo, sung by Radoyka. (\$2,276, silver rooster.)
 3. Brazil: "BR-3" by Antonio Adolfo and Tiberio Gaspar, sung by Tony Tornado and Ternura Trio. (\$1,116, silver rooster.)
 4. Greece: "Kyra Yorgena" by Georges Katsaros, sung by Marinella. (Silver rooster.)
 5. Belgium: "Who Can Tell My Name?" sung by The Wallace Collection.
 6. Sweden: "Det Ljuva Livet," sung by Sylvia Vrethamar.
 7. U.S.: "Think About the Children," sung by Richie Havens.
 8. U.K.: "Out of the Darkness," sung by Vince Hill.
 9. Australia: "There He Is," sung by Judith Durham.
 10. Uruguay: "Andrea," sung by Georgette and José.

. . . London's best selling single this month was "Green-Eyed Lady."

Quality is rush-releasing **Dorothy Morrison's** "Spirit in the Sky" from her new album, following CKFH play. . . . Tuesday's **Steel River** and **Madrigal** are to tour Quebec and the Maritimes in December. . . . **Canada Goose** appeared before President Nixon at the Burlington Air Force Base (Vermont), Oct. 17. . . . **CHUM** and **CKFH** starting a Top 10 album chart. . . . **Engelbert Humperdinck** opened at O'Keefe Centre on Monday (19) for two sold-out weeks with the **Carpenters**. . . . **Chilliwack** will appear with the Toronto Symphony Orchestra at O'Keefe Centre, Nov. 7. The group has just returned from a Japanese tour. . . . Columbia re-issuing the **Perth County Conspiracy** album.

RITCHIE YORKE

LONDON

First releases on the new MAM label are now on the market. The label, handled through British Decca, has been launched with singles by songwriter **Clive Westlake**, **Dave Edmunds** and a new discovery of **Gordon Mills** called **Gilbert O'Sullivan**. . . . **Larry Yaskiel**, European director of A & M and the company's sales manager, **John Dyer**, have recently spent some time visiting record dealers in the North of England. The point of the visit was to study the label's retail performance and to conduct the first phase of a national distribution survey. **Yaskiel** wants to get dealer opinions on the kind of service they receive from distributors before he makes any decision on the future of A & M here when the distribution deal with Pye expires next year.

EMI has signed a deal with **Tony Secunda** and **Jimmy Miller** for the release of the Wizard label throughout the world with the exception of U.S. and Canada. The label will be launched under its own logo with the first product by the **Balls** combo which features **Denny Laine**, previously a singer with the **Moody Blues**, and **Trevor Burton** from the **Move**. . . . Through **Clive Stanhope's** Chart Productions unit RCA has acquired the rights throughout the world to a new act **Continuum**. The deal was set at RCA by **Derek Green** who has now left the company to head up A & M's Rondor Music company here. . . . A double album by **Eric Clapton's Derek and the Dominoes** will be included in a special package of albums being released by Polydor during November and December. The package, known as "Stockingtops," also incorporates a double album by **James Brown** and albums by **John**

Revamp Operation

• Continued from page 57

nessy, in a short speech, also pointed out that the MLS was anxious to improve its communications with all sections of the Canadian music industry.



COMPOSER/ARRANGER/FILM writer **Henry Mancini** was in London recently to appear at a special "Film Harmonic" concert at the Royal Albert Hall, in company with other top film composers, **Elmer Bernstein**, **John Barry**, **Muir Mathieson** and **Ron Goodwin**. While in London, Mancini's record company, **RCA**, threw a champagne reception at the Savoy Hotel in his honour. Mancini is pictured above (in the center of the group) with, left to right: **Graham Haysom** (manager, programming, RCA U.K.), **Walter Sparksman** (general manager, marketing & product, RCA, U.K.), **Hisao Hisamatsu** (head of planning, RCA, Japan) and **Peter Aldersley** (manager, creative services co-ordination, RCA, U.K.).

Mayall, **Clarence Carter** and **Melanie**. . . . Two low price double album tapes, costing little more than an ordinary single cassette or cartridge, are being introduced this month by the **Pye-GRT** consortium, **Precision**. The LP's are both taken from the **Marble Arch** budget catalog. . . . The U.S. King Instrument Corporation held a special presentation to launch its new King cassette loading machine recently at the Crawley offices of the **Hellermann Data Packaging** company. The display, organized by King president **Jim King** and marketing manager **Paul McGonigle**, was at-

tended by representatives from CBS, RCA, EMI and Precision.

Further sophistication of **Shorewood Packaging's** sleeve production facilities are being readied for operation in January. Then the plant will be equipped with its own colour laboratory to handle separations, engraving and platemaking on the premises. Vice president of marketing at **Shorewood**, **Floyd Glinert** has been in the U.K. visiting the company's in **Buckinghamshire**. "This is a further move in the direction of total verticalisation of our operation," commented **Glinert**.

Liberty-UA has completed a deal with the U.S. production-management firm, **Nix Nox Productions** which calls for the American unit to supervise record production of some of the firm's British acts and an option on U.S. product. The

(Continued on page 61)

Executive Turntable

• Continued from page 56

as well as a&r chief for local product.

Linda Blankfort, personal assistant to **CBS Records** album coordinator **David Howells**, named assistant to the manager of **Columbia Records'** new San Francisco office. She came to CBS U.K. from **Columbia's** Los Angeles office, where she was also assistant in the a&r department.

Arne Spliid, publishing director with the **Wilh. Hansen Publishing Co.** in Copenhagen, has left the firm after 34 years. Spliid will be administrative director of the **Copenhagen Symphony Orchestra**. His successor at **Hansen** is **Erik Tschentscher**, who began his career with the same company. He spent three years with the **Georg Svensson Orchestra**, and has now return to his old firm—**Hansen**. **Tschentscher** still plays trumpet at recording sessions and during the last two years has played in orchestras which have accompanied artists such as **Ella Fitzgerald** and **Nancy Wilson** on their personal appearances. **ESPEN ERIKSEN**

Camp Production Set in Denmark

COPENHAGEN—A new production company has been formed in Denmark, **Camp Production**. The company was named after the hit record of the same name, by **Sir Henry & His Butlers** on the **Columbia** label.

The song was written by "Sir Henry"—a young Danish boy, whose real name is **Ole Bredahl**.

"Camp" was released in most European countries and the song, originally published by **Imudico** in Copenhagen, has now been recorded by 40 different European artists as well as in North and South America. Total record sales of this number at present are estimated at half a million.

Camp Production's first record release also features an original composition by members of the **Sir Henry** group. This song, "Annie Got a Date," was written by group members **Seebach** and **Sardorf**. The record was produced in the new studios of **Sir Henry's** pianist **Tommy Seebach**.

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HITS OF THE WORLD

Billboard

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

SINGLES

This Week	Last Week	Title	Artist
1	10	WOODSTOCK	*Matthews Southern Comfort (Uni)-MCPS (Ian Matthews)
2	3	PATCHES	Clarence Carter (Atlantic)-Rick Hall
3	1	BAND OF GOLD	Freda Payne (Invictus)-Gold Forever (Holland/Dozier Holland)
4	4	ME AND MY LIFE	*Tremeloes (CBS)-Gale (Mike Smith)
5	2	BLACK NIGHT	*Deep Purple (Harvest)-Hec (Deep Purple)
6	5	PARANOID	*Black Sabbath (Vertigo)-Essex Intl. (Roger Bain)
7	9	BALL OF CONFUSION	Temptations (Tama-Motown)-Jobete Carlin (Norman Whitfield)
8	11	MONTEGO BAY	Bobby Bloom (Polydor)-UA (Jeff Barry)
9	7	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross (Tama, Motown)-Jobete/Carlin (Ashford/Simpson)
10	13	STILL WATER	Four Tops (Tama Motown)-Jobete Carlin/Frank Wilson
11	6	CLOSE TO YOU	Carpenters (A&M)-Carlin (Jack Dougherty)
12	8	YOU CAN GET IT IF YOU REALLY WANT IT	*Desmond Dekker (Trojan)-Island (Kong/Kelly)
13	18	RUBY TUESDAY	Melanie (Buddah)-Mirage (Peter Schekeryk)
14	22	THE WITCH	*Rattles (Decca)-Transcontinental/Hans Sikorski
15	16	WAR	Edwin Starr (Tama Motown)-Jobete/Carlin (Norman Whitfield)
16	14	GASOLINE ALLEY BRED	*Hollies (Parlophone)-Alto/Ron Richards
17	19	THE TIP OF MY FINGERS	*Des O'Connor (Columbia)-Leeds (Norman Newell)
18	27	IT'S WONDERFUL	Jimmy Ruffin (Tama Motown)-Jobete/Carlin
19	32	INDIAN RESERVATION	*Don Fardon (Young Blood)-Acuff-Rose (Miki Dallon)
20	24	NEW WORLD IN THE MORNING	*Roger Whittaker (Columbia)-Tembo (Denis Preston)
21	15	BLACK PEARL	*Horace Faith (Troja)-Rondor (Philipswern/Arthey)
22	12	WHICH WAY YOU GOING	(Decca)-Burlington (T. Jacks)
23	20	THE WONDER OF YOU	Elvis Presley (RCA) Leeds
24	44	SAN BERNARDINO	*Christie (CBS)-Christabel (Mike Smith)
25	34	HEAVEN IS HERE	Julie Felix (Rak)-Mickie Most
26	39	JULIE DO YA LOVE ME	*White Plains (Deran)-Warner Bros.-(Greenaway/Cook)
27	48	SNOWBIRD	Anne Murray (Capitol)-KPM (Brian Ahern)
28	28	MY WAY	Frank Sinatra (Reprise)-Shapiro/Bernstein (Don Costa)
29	26	JIMMY MACK	Martha and Vandellas (Tama-Motown)-Jobete/Carlin (Holland-Dozier)
30	21	GIVE ME JUST A LITTLE MORE TIME	Chairman of the Board (Invictus)-Gold Forever (Staff)
31	23	STRANGE BAND	*Family (Reprise)-Duke Sledge (Family)
32	45	GET UP I FEEL LIKE BEING A SEX MACHINE	James Brown (Polydor)-Peter Maurice (James Brown)
33	17	OUR WORLD	*Blue Mink (Philips)-In Music (Blue Mink)
34	33	SHADY LADY	Gene Pitney (Stateside)-Love Songs/Bo Genty
35	-	WHOLE LOTTA LOVE	*CCS (Rak)-Warner Bros. (Mickie Most)
36	35	MY WAY	Dorothy Squires (President)-Shapiro-Bernstein (Nicky Welsh)
37	47	RISE A WHITE SWAN	*T. Rex (Fly)-Essex Intl. (Tony Visconti)
38	25	TEARS OF A CLOWN	Smokey Robinson & Miracles (Tama/Motown)-Jobete/Carlin
39	31	MAKE IT WITH YOU	Bread (Elektra)-Screen Gems (David Gates)
40	29	LONG AS I CAN SEE THE LIGHT	Creedence Clearwater Revival (Liberty)-Burlington (John Fogerty)
41	-	THINK ABOUT YOUR CHILDREN	*Mary Hopkin (Apple)-Rak (Mickie Most)
42	36	DON'T PLAY THAT SONG	Aretha Franklin (Atlantic)-Carlin (Wexler/Dowd/Mardin)
43	38	SOMETHING	*Shirley Bassey (United Artists)-Harrisons (Harris/Colton)
44	-	LOOK WHAT THEY'VE DONE TO MY SONG, MA	*New Seekers (Philips)-Carlin (Dave McKay)

45	-	PRETTY WOMAN	*Juicy Lucy (Vertigo)-Detaway (Gerry Bron)
46	-	JULIE DO YA LOVE ME	Bobby Sherman (CBS)-Warner Bros. (Jackie Mills)
47	30	MAMA TOLD ME (Not to Come)	Three Dog Night (Stateside); 3 Schroder (Richard Podolor)
48	37	LOVE IS LIFE	*Hot Chocolate (Rak)-Rak (Mickie Most)
49	50	I (Who Have Nothing)	*Tom Jones (Decca)-Shapiro-Bernstein (Peter Sullivan)
50	-	SWEETHEART	Engelbert Humperdinck (Decca)-Abigail (Peter Sullivan)

CANADA

(Courtesy Maple Leaf System)

This Week	Last Week	Title	Artist
1	1	CRACKIN' ROSIE	Neil Diamond (Uni)
2	2	GREEN-EYED LADY	Sugarloaf (London)
3	3	ALL RIGHT NOW	Free (Polydor)
4	9	LOLA	Kinks (Pye)
5	5	I'LL BE THERE	Jackson 5 (Tama)
6	8	WE'VE ONLY JUST BEGUN	Carpenters (A&M)
7	4	GOD, LOVE & ROCK & ROLL	Teegarden & Vanwinkle (Westbound)
8	8	EL CONDOR PASA	Simon & Garfunkel (Columbia)
9	-	IT'S ONLY MAKE BELIEVE	Glen Campbell (Capitol)
10	7	LOOK WHAT THEY'VE DONE TO MY SONG, MA	New Seekers (Elektra)

HOLLAND

(Courtesy Radio Veronica)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	TO MY FATHER'S HOUSE	Les Humphries Singers (Decca)-Sikorski-Basart
2	2	WILD WORLD	Jimmy Cliff (Island)-Dayglow
3	3	LOLA	Kinks (Pye)-Belinda (Polydor)-Dayglow
4	4	BACK HOME	*Golden Earring (Polydor)-Dayglow
5	5	THE TEARS OF A CLOWN	Smokey Robinson & the Miracles (Tama-Motown)-Impala-Basart
6	6	PARANOID	Black Sabbath (Vertigo)-Essex-Basart
7	7	SUICIDE IS PAINLESS	Soundtrack of Mash (CBS)-Altona
8	8	PEACE WILL COME	Melanie (Buddah Records)-Altona
9	9	HUILEN IS VOOR JOU TE LAAT	*Corrie & De Rekels (11 Provincien)-Bospel
10	10	OUR HOUSE	Crosby, Stills, Nash & Young (Atlantic)

ISRAEL

(Courtesy Galei Zahal Broadcasting)

This Week	Last Week	Title	Artist
1	1	UN RAYO DE SOL	Los Diablos (Parlophone)-EGO
2	2	LONG AS I CAN SEE THE LIGHT/LOOKING OUT MY BACK DOOR	Creedence Clearwater Revival (Liberty)-Jondora
3	25	OR 6 TO 4	Chicago (CBS)-Aurelius
4	4	EL CONDOR PASA	Simon & Garfunkel (CBS)-Subar
5	5	LAISSÉ-MOI T'AIMER	Mike Brant (CBS)-Suzelle
6	6	BLACK NIGHT	Deep Purple (Harvest)-Hec
7	7	SYMPATHY	Rare Bird (Phonodot)-Melody
8	8	ME AND MY LIFE	Tremeloes (CBS)-Gale
9	9	WILD WORLD	Jimmy Cliff (Phonodot)-Freshwater
10	10	TEARS OF A CLOWN	Smokey Robinson & the Miracles (Tama-Motown)-Jobete

ITALY

(Courtesy Discografia Internazionale)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	IN THE SUMMERTIME	Mungo Jerry (Pye)-Carre D'As
2	4	SPRING, SUMMER, WINTER AND FALL	Aphrodite's Child (Mercury)-Alfiere
3	3	YELLOW RIVER	Christie (CBS)-Bixio
4	2	SYMPATHY	Rare Bird (Philips)-Melody
5	5	NEANDERTHAL MAN	Hotlegs (Fontana)-Francis Day
6	6	AL BAR SI MUORE	*Gianni Morandi (RCA)-RCA/Amici del Disco/Mimo
7	7	FLY ME TO THE EARTH	Wallace Collection (Parlophone)-Voce del Padrone
8	9	L'APPUNTAMENTO	*Ornella Vanoni (Ariston)-Ariston
9	12	LOOKIN' OUT MY BACK DOOR	Creedence Clearwater Revival (America)-Palace
10	8	INSIEME	*Mina (PDU)-Acqua Azzurra/PDU
11	13	LA LONTANANZA	*Domenico Modugno (RCA)-RCA/Interlancio
12	16	MIDNIGHT	George Baker (Joker)-Saar

13	14	CHIRPY CHIRPY CHEEP CHEEP	*Lally Stott (Philips)-Alfiere
14	17	EL CONDOR PASA	Simon & Garfunkel (CBS)-Les Copains
15	15	GROOVIN' WITH MR. BLOE	Mr. Bloe (DJM)-Curci
16	11	VAGABONDO	*Nicola di Bari (RCA)-RCA/Acqua Azzurra
17	-	VIVO PER TE	*Dik Dik (Ricordi)-Come Il Vento/Ilter
18	18	UN UOMO SENZA TEMPO	*Iva Zanicchi (Ri-Fi)-Esedra
19	23	GROOVIN' WITH MR. BLOE	Cool Heat (Carosello)-Curci
20	25	IL SUO VOLTO IL SUO SORRISO	*Al Bano (Voce del Padrone)-VdP/Prinato
21	21	FIORI ROSA, FIORI DI PESCO	*Lucio Battisti (Ricordi)-Acqua Azzurra
22	-	L'UMANITA	*Caterina Caselli (CGD)-Melody
23	-	UN FIUME AMARO	*Iva Zanicchi (Ri-Fi)-Curci
24	-	CARA LISA	*Michel Delpech (Barclay)-Sif
25	20	MARY OH MARY	*Bruno Lauzi (Numero Uno)-Acqua Azzurra

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	COFFEE TOFFEE SQUARES	*Jade and Pepper (Baal)
2	3	RIDE CAPTAIN RIDE	Blues Image (Atco)
3	4	MAGICAL MYSTERY MORNING	Cats (Columbia)
4	2	LOLA	Kinks (Pye)
5	7	TIGHTER, TIGHTER	Alive & Kicking (Roulette)
6	6	SUNSHINE	Archies (RCA)
7	10	I JUST CAN'T HELP BELIEVING	B. J. Thomas (Scepter)
8	-	WIGWAM	Bob Dylan (CBS)
9	-	THE NEXT STEP IS LOVE	Elvis Presley (RCA)
10	-	CANDIDA	Dawn (Stateside)

MEXICO

(Courtesy Radio Mil)

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	RIO AMARILLO (Yellow River)	Christie (Epic)
4	5	SUFIRIR	Los Solitarios (Peerless)
5	4	LA BANDA DOMINGUERA	Imelda Miller (RCA)
6	7	CABANA DE QUESO (Cottage Cheese)	Crow (Gamma)
7	9	UN VASO DE VINO	Cesar Costa (Capitol)
8	6	SOOLAIMON	Neil Diamond (Orfeon)
9	-	YO SE QUE NO ES FELIZ	Leo Dan (CBS)
10	8	CORRE TRAS ELLA (Run to Her)	Beeds (Buddah)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week	Last Week	Title	Artist
1	1	LOLA	Kinks (Pye)
2	2	CANDIDA	Dawn (Bell)
3	3	SHE WORKS IN A WOMAN'S WAY	Edison Lighthouse (Bell)
4	8	PUFNSTUF	Pufnstuf (MCA)
5	5	PRETTY GIRL	*Hogsnoort Rupert's Original Flagon Band (HMV)
6	6	MAKE IT WITH YOU	Bread (Electra)
7	4	PINOCCHIO	*Maria Dallas (Viking)
8	10	IT'S ONLY MAKE BELIEVE	Glen Campbell (Capitol)
9	-	SNOWBIRD	Anne Murray (Capitol)
10	-	CLOSE TO YOU	Carpenters (A&M)

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	SPILL THE WINE	Eric Burdon (MGM)
3	3	BEDZIESZ PANIA W MOIM PIEKLE	*Romuald I. Roman
4	4	MAMA TOLD ME NOT TO COME	Three Dog Night (Stateside)
5	5	RAINBOW	Marmalade (Decca)
6	6	BLACK NIGHT	Deep Purple (Harvest)
7	7	HEJ, POMOZCIE LUDZIE	*Dzamble
8	26	OR 6 TO 4	Chicago (CBS)
9	9	LOOKING OUT MY BACK DOOR	Creedence Clearwater Revival (Liberty)
10	10	TEARS OF A CLOWN	Smokey Robinson/Miracles (Tama-Motown)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	2	CANDIDA	Dawn (Stateside)
2	1	RAINBOW	Marmalade (Decca)
3	4	SWEET INSPIRATION	Johnny Johnson & the Bandwagon (Bell)
4	6	SNOWBIRD	Anne Murray (Capitol)
5	3	WAR	Edwin Starr (Gordy)
6	8	MR. PRESIDENT	D.B.M. & T. (Fontana)
7	9	MONTEGO BAY	Bobby Bloom (Polydor)
8	5	TIGHTER, TIGHTER	Alive & Kicking (Roulette)
9	7	LOLA	Kinks (Pye)
10	-	GASOLINE ALLEY BRED	Hollies (Parlophone)

SOUTH AFRICA

(Courtesy Springbok Radio, EMI)

This Week	Last Week	Title	Artist
1	1	BURNING BRIDGES	Mike Curb (MGM)-Essex, Trutone
2	2	LOOKING OUT MY BACK DOOR	Creedence Clearwater Revival (Liberty)-MPA, Teal
3	3	MADEMOISELLE NINETTE	Mike Holm (Ariola)-MPA, Teal
4	1	(Who Have Nothing)	Tom Jones (Decca)-S. Bernstein/BIEM, Gallo
5	5	BROWN EYES	Chris Andrews (WRC)-Laetrec, Teal
6	6	AIN'T LOVE A FUNNY THING	Sam Evans (Parlophone)-Acuff-Rose, EMI
7	7	POOR LITTLE RICH GIRL	Dickie Loader (Parlophone)-Contemporary Sounds, EMI
8	8	CHA-LA-LA, I NEED YOU	Shuffles (CBS)-C. Control, GRC (Lion Swaab)
9	9	LOLA	Kinks (Pye)-Belinda (Teal)
10	10	PUSH MR. PRIDE ASIDE	Percy Sledge (Atlantic)-Laetrec, Teal

SPAIN

(Courtesy of El Musical)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	EL CONDOR PASA	Simon & Garfunkel (CBS)-Ediciones Quiroga
2	2	IN THE SUMMERTIME	Mungo Jerry (Hispano)-Canciones del Mundo
3	3	YELLOW RIVER	Christie (CBS)-Non published
4	4	CORPINO XEITOSO	*Andres do Barro (RCA)-Erika Musical
5	5	N'A VEIRINA DO MAR	*Maria Ostiz (Hispano)-Ediciones Musicales Hispano
6	9	CUANDO ME ACARICIAS	*Mari Trini (Hispano)-Ediciones Musicales Hispano
7	-	NEVER MARRY A RAILROAD MAN	Shocking Blue (Poplandia-RCA)-Ediciones Sympathy
8	6	LA NAVE DEL OLVIDO	*Henry Stephen (RCA)-America Toda
9	10	QUIERO ABRAZARTE TANTO	*Victor Manuel (Fonogram)-Ediciones Musicales Fontana
10	7	PEOPLE TALKIN' AROUND	*Los Bravos (Columbia)-Notas Magicas

SWEDEN

(Courtesy Radio Sweden)

This Week	Last Week	Title	Artist
1	1	BRIDGE OVER TROUBLED WATER (LP)	Simon & Garfunkel (CBS)-Sonet
2	3	LOOKIN' OUT MY BACK DOOR	Creedence Clearwater Revival (Liberty)-Palace
3	6	ARE YOU READY	Pacific Gas & Electric (CBS)
4	-	LED ZEPPELIN III (LP)	Led Zepplin (Atlantic)
5	4	COSMO'S FACTORY (LP)	Creedence Clearwater Revival (Liberty)-Palace
6	7	LOLA	Kinks (Pye)-Sonora
7	-	ABRAXAS (LP)	Santana (CBS)
8	2	MITT SOMMARLOV	Anita Hegerland (Karussell)-Air
9	5	SONG OF JOY	Miguel Rios (A&M)-Sweden
10	-	TILL MIN SYSTER	Arthur Eriksson (Solist)

SWITZERLAND

(Courtesy Radio Switzerland)

This Week	Last Week	Title	Artist
1	1	A SONG OF JOY	Miguel Rios (AZ Disc)
2	6	WILD WORLD	Jimmy Cliff (Philips)
3	2	IN THE SUMMERTIME	Mungo Jerry (Pye)
4	4	LOLA	Kinks (Pye)
5	3	NEANDERTHAL MAN	Hotlegs (Fontana)
6	-	BLACK NIGHT	Deep Purple (Harvest)
7	5	ALL RIGHT NOW	Free (Island)
8	-	PARANOID	Black Sabbath (Vertigo)
9	7	GROOVIN' WITH MR. BLOE	Mr. Bloe (Hansa)
10	9	EL CONDOR PASA	Simon & Garfunkel (CBS)

WEST GERMANY

(Courtesy Schallplatte)

This Week	Last Week	Title	Artist
1	1	A SONG OF JOY	Miguel Rios (Polydor)-M. Hispano/SGAE/MdW
2	2	ES KANN NICHT IMMER NURDIE SONNE SCHEINEN	Heintje, Ariola (Roloff/Hee/A Kaleta)-Maxim
3	3	EL CONDOR PASA	Simon & Garfunkel (CBS)-Charing Cross F. Simon
4	4	ICH HAB' GETRAUMT, DAS GLUECK KAM HEUT ZU MIR	Roy Black (Polydor)-Carlton-Arland/Lilibert
5	5	NEANDERTHAL MAN	Hotlegs, (Fontana)-FDH-Godley/Creme
6	6	LOOKIN' OUT MY BACK DOOR	Creedence Clearwater Revival (Bellaphon)-Burlington/Arends Fogerty
7	7	SKANDAL UM ROSI	Erik Silvester (Columbia)-Nero-Plec
8	8	DEINE EINSAMKEIT	Udo Jurgens, (Ariola)-Montana-Jurgens/Brandin
9	9	JULIA	Flippers (Bellaphon)-Marino-Badenia-Meiser/Hendrik
10	10	LOLA	Kinks (Vogue/Pye)-Carlin-Ray Davies

From The Music Capitals of the World

Continued from page 60

next Nix Nox productions in the U.S. will be an album by **SPENCER DAVIS**. **PHILIP PALMER**

OSLO

Managing director **Haakon Tveten**, of Norsk Phonogram, recently celebrated his 60th birthday. Tveten has been in the record business since he was 26. He began his career by managing the German label Rex in Norway. Rex is owned by Kristall Schallplatten in Germany and represented here by Elektrisk Bureau. . . . The Musikk-Industri pressing plant at Oslo has manufactured over 150,000 copies of the Pye single "In the Summertime" by

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

120

LAST WEEK

114

*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

SANTANA—BLACK MAGIC WOMAN (3:16)

(Prod. Fred Catero/Santana) (Writer: Green) (Murbo, BMI)—Their "Evil Ways" put them in the Top 10 last spring. This driving rhythm item culled from their giant chart LP "Abraxas" has all the potential of the last single. Flip: (No Information Available). Columbia 4-45270

THREE DOG NIGHT—ONE MAN BAND (2:48)

(Prod. Richard Podolor) (Writers: Kay-Tyme-Fox) (Screen Gems-Columbia, BMI)—Consistent Top 20 winners this year ("Celebrate," "Mama Told Me Not to Come" and "Out in the Country"), this solid rocker will fast continue their heavy hit pattern. Flip: (No Information Available). Dunhill 4262

ARETHA FRANKLIN—BORDER SONG (3:20)

(Prod. Jerry Wexler, Tom Dowd & Arif Mardin) (Writers: John-Taupin) (James, BMI)—The Elton John-Bernie Taupin ballad winner will finally hit the top via this exceptional delivery by the queen of soul. Follow up to "Don't Play That Song" it should go all the way... pop and soul. Flip: "You and Me" (2:54) (Pundit, BMI). Atlantic 2772

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

MARY HOPKIN—THINK ABOUT YOUR CHILDREN (2:57)

(Prod. Mickie Most) (Writers: Wilson-Brown-Wilson) (Rak, BMI)—By far one of her most commercial and "today" entries. This potent lyric message concerning the very young and their non-prejudiced minds, a chart buster in England, will hit here with impact. Top performance and Mickie Most production. Flip: "Heritage" (Feldman & Co., BMI). Apple 1825

DAVE MASON—SATIN RED AND BLACK VELVET WOMAN (2:20)

(Prod. Tommy LiPuma) (Writer: Mason) (Coachhouse, BMI)—Mason hit the Hot 100 with impact via "Only You Know and I Know." This solid rhythm follow up, one of the best engineered disks of the week will fast top the initial hit. Label now distributed by Capitol. Flip: "Shouldn't Have Took More Than You Gave" (6:00) (Coachhouse, BMI). Blue Thumb 7117

CHER—SUPERSTAR (3:08)

(Prod. Stan Vincent) (Writers: Bramlett-Russell) (Throat/Delbon-Cotillion, BMI)—Penned by Bonnie Bramlett and Leon Russell (not to be confused with the Rock Opera) this super, driving ballad serves as powerful material for Cher. Will bring her back to the Hot 100 with sales impact. Her first solo release for the year gets a heavy producing job by Stan Vincent. Flip: "The First Time" (2:32) (Chris Marc/Cotillion, BMI). Atco 6793

BYRDS—CHESTNUT MARE (2:54)

(Prod. T. Melcher & J. Dickson) (Writers: McGuinn-Levy) (Welcome/Patian/Blackwood, BMI)—Culled from their current hit LP, "Untitled," this is their first single of the year and follows the successful "Jesus Is Just Alright" of 1969. The rock ballad will put them back up the Hot 100 rapidly. Flip: "Just a Season" (3:48) (Welcome/Patian/Blackwood, BMI). Columbia 4-45259

STEVE LEEDS—LYING HERE (3:30)

(Prod. Cy Coleman) (Writers: Zakrewski-Harper) (Notable, ASCAP)—From the new off-Broadway musical, "Sensations," comes a strong, commercial ballad set to a rock beat and delivered here by a potent new Cy Coleman discovery. Has all the ingredients to fast establish him as a chart winner. Top 40 and Easy Listening. Flip: "Allulua" (2:23) (Notable, ASCAP). Mercury 73150

SPECIAL AMERICAS SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

RON DANTE—C'mon Girl (3:01) (Prod. Jeff Barry) (Writers: Dante-Carr) (Kirshner, BMI)—Dante, the voice to the Archies, is in first rate vocal form with this smooth rhythm ballad, culled from his LP. A top contender for Hot 100. Kirshner 63-5007

***BURT BACHARACH—Any Day Now (3:22)** (Prod. Burt Bacharach & Phil Ramone) (Writers: Bacharach-Hilliard) (Plan Two, ASCAP)—Bacharach's orchestra and chorus make this Chuck Jackson soul hit of the past a programming gem for middle of the road stations with much Top 40 programming as well. A&M 1222

DINO, DESI & BILLY—Lady Love (3:00) (Prod. Dino Martin-Billy Hensche) (Writers: Wilson-Hensche) (Dino, Desi & Billy/Brother, BMI)—Good easy beat rhythm ballad that has all the earmarks of bringing the trio back to the Hot 100. Top discotheque and programming item. Reprise 0965

***BUFFY SAINT-MARIE—Until It's Time for You to Go (2:27)** (Prod. Maynard Solomon) (Writer: Saint-Marie) (Gypsy Boy, ASCAP)—Buffy Saint-Marie's classic ballad has had many recordings in the past few years, and now finally the original is released as a single, with a new string backing added. It offers much potential for programmers, juke boxes and sales. Vanguard 35116

THELMA HOUSTON—Ride, Louie, Ride (2:57) (Prod. Marc Gordon) (Writers: Cocker-Stainton) (TRO-Andover, ASCAP)—Solid rock item, penned by Joe Cocker, affords Miss Houston a chance to break through to a position on the Hot 100. Dunhill 4260

QUINCY JONES—Bridge Over Troubled Water (Part II) (2:13) (Prod. Creed Taylor) (Writers: Simon-Garfunkel) (Charing Cross, BMI)—The recent Simon and Garfunkel hit gets a soulful jazz treatment by Jones and it should prove a blockbuster in jazz and soul markets, as well as pop. A&M 1184

***WAYNE NEWTON—For the Good Times (3:56)** (Prod. Bob Cullen) (Buckhorn, BMI)—Currently riding on the Hot 100, Easy Listening and Country charts via the Ray Price treatment, this beautiful ballad, penned by Kris Kristofferson, is given a smooth reading by Newton and should prove a top airplay item with sales to follow. Capitol 2980

DOCTOR FATHER—Umbopo (3:41) (Prod. Creme, Godley & Stuart) (Writers: Godley-Creme) (Kennedy Street, ASCAP)—Infectious rhythm number, a British import, could prove a winner on this side of the Atlantic. Capitol 2948

TOE FAT—Just Like Me (2:46) (Prod. Jonathan Peel) (Writers: Carroll-Guy) (Progressive-Trio, BMI)—Culled from the album debut, this rousing rocker has all the flavor and feel of the Rare Earth, and could quickly bring the group to the charts the first time out. Rare Earth 5019

ROTARY CONNECTION—Teach Me How to Fly (2:59) (Prod. Marshall Chess & Charles Stepney) (Writer: Barnes) (Chevis, BMI)—Good rock ballad with a powerful vocal performance makes this a hot contender for chart honors. First rate discotheque winner with programming a must. Cadet/Concept 7027

***DONATO—The Frog (2:33)** (Prod. Emil Richards) (Writer: Donato) (Rococo/January/Tijuca, BMI)—A smooth easy beat instrumental much in the vein of Young Holt Unlimited's "Soulful Strut," this could easily take off and prove an important programming, juke box and sales item. Blue Thumb 7119

PROUD AS PUNCH—So Easy to See (3:07) (Prod. Don Nix) (Writers: Parker-Simon) (Paranoia, BMI)—Smooth ballad treatment by finalists in the Tea Council Talent Contest has much to offer for airplay and sales. Good material and performance. Stax 0081

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

LIZ ANDERSON—WHEN I'M NOT LOOKING (2:12)

(Prod. Felton Jarvis) (Writer: Bonnie Patterson) (Greenback, BMI)—A sure fire chart topper for her recent "All Day Sucker" is this clever rhythm number loaded with jukebox, programming and dealer potency. Flip: "Only for Me" (Greenback, BMI). RCA 47-9924

JOHNNY & JONIE MOSBY—I LITTLE OF ME, A LITTLE OF YOU (2:23)

(Prod. Ken Nelson) (Writers: Parnes-Shayne) (September, ASCAP)—This poignant ballad material from the pen of Paul Parnes and Gloria Shayne will put the top duo right back in the Top 20 a la "I'm Leaving It Up to You." Flip: "Someone to Take My Place" (Central Songs, BMI). Capitol 2978

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CHERYL POOLE—With You (2:30) (Central Songs, BMI). PAULA 1232
GEORGE KENT—Mama Bake a Pie (Daddy Kill a Chicken) (2:52) (Newkeys, BMI). MERCURY 73127
HOMER & JETHRO—Hello Darlin' No. 2 (2:56) (Twitty Bird, BMI). RCA 47-9922

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

ARETHA FRANKLIN—BORDER SONG (See Pop Pick)

PAUL KELLY—POOR BUT PROUD (3:02) (Prod. Buddy Killen) (Writers: Kelly-Rogers) (Tree, BMI)—Kelly rode to the Top 20 of the soul chart via "Stealing in the Name of the Lord," and spread over to the pop chart as well. This top blues ballad has all that potential and more for both charts. Strong followup. Flip: "Hot Runnin' Soul" (Tree, BMI). Happy Tiger 568

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

RAELETTS—Bad Water (2:58) (Unart, BMI). TRC 1014
CURTIS MAYFIELD—(Don't Worry) If There's a Hell Below We're All Going To Go (3:21) (Curton, BMI). CURTOM 1955
CASSIETTA GEORGE—Everything Is Beautiful (2:41) (Ahab, BMI). AUDIO ARTS 60021
NAT TURNER'S REBELLION—Love, Peace and Understanding (3:01) (Press, BMI). PHILLY GROOVE 164
WAYNE COCHRAN—Harlem Shuffle (3:25) (Keymen/Marc Jean, BMI). KING 6326
TYRONE ASHLEY—Let Me Be Your Man (2:59) (Dandelion, BMI). PHIL L.A. OF SOUL 342

LEER BROTHERS BAND—I Pray (3:17) (Prod. Bob Feldman) (Writers: Leer-Leer) (Brown Trout, BMI)—Much in the vein of Procol Harum's early hits, this smooth rock ballad should bring the group to the Hot 100 in short order. First rate production work by Bob Feldman. Intrepid 47266

WADSWORTH—Sweet Mary (3:01) (Prod. Jim Calvert & Norman Marzano) (Writer: Jablecki) (Kama Sutra/Big Hawk, BMI)—Hard driving rocker with a good vocal performance by a good new group should break onto the best selling charts. Top discotheque item also. Sussex 209

EVANGELINE SEWARD—Everybody Is Looking for an Answer (2:59) (Prod. VME) (Spoon, ASCAP)—A Pat Boone discovery, makes her disk debut with a gospel flavored rhythm number that is loaded with airplay and sales potential. Warner Bros. 7440

MICHAEL CHAIN—Mister (You're Gonna Lose Her) (1:52) (Prod. Jackie Mills) (Writer: Chain) (Zofitic, BMI)—Infectious bubble gum item produced by Jackie Mills (of the Bobby Sherman hits), should bring newcomer Chain to the Hot 100. Good material and performance. Metromedia 196

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

WAYNE NEWTON
HAS THE
POP HIT OF
“FOR THE GOOD TIMES”



Ask anybody who works for Columbia





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.)

HOT 100

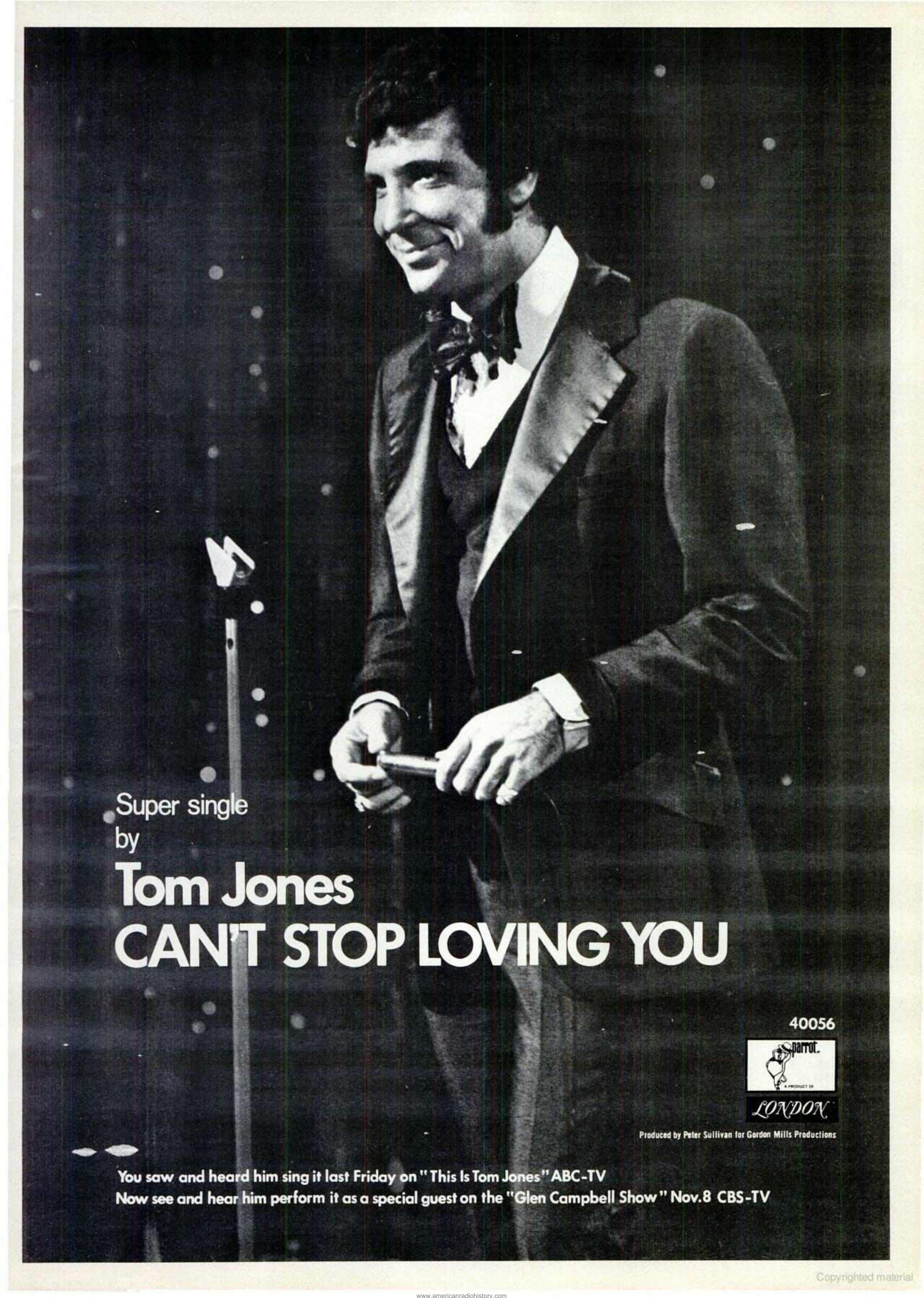
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1		1 I'LL BE THERE	Jackson 5 (Hal Davis), Motown 1171
2		2 WE'VE ONLY JUST BEGUN	Carpenters (Jack Daugherty), A&M 1217
3		3 FIRE AND RAIN	James Taylor (Peter Asher), Warner Bros. 7423
4		5 GREEN-EYED LADY	Sugarloaf (Frank Slay), Liberty 56183
5		7 INDIANA WANTS ME	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
6		6 ALL RIGHT NOW	Free (Free & John Kelly), A&M 1206
7		17 I THINK I LOVE YOU	Partridge Family (Starring Shirley Jones & Featuring David Cassidy) (Wes Farrell), Bell 910
8		4 CRACKLIN' ROSIE	Neil Diamond (Tom Catalano), Uni 55230
9		8 CANDIDA	Dawn (Tokens & Dave Appell), Bell 903
10		9 LOLA	Kinks (Ray Davies), Reprise 0930
11		15 IT DON'T MATTER TO ME	Bread (Bread), Elektra 45701
12		13 SOMEBODY'S BEEN SLEEPING	100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah)
13		27 THE TEARS OF A CLOWN	Smokey Robinson & the Miracles (Henry Cosby & "Smokey"), Tamia 54199 (Motown)
14		29 MONTEGO BAY	Bobby Bloom (Jeff Barry), MGM/L&R 157
15		11 STILL WATER (Love)	Four Tops (Frank Wilson), Motown 1170
16		10 IT'S ONLY MAKE BELIEVE	Glen Campbell (Al DeLory), Capitol 2905
17		19 CRY ME A RIVER	Joe Cocker (Denny Cordell & Leon Russell), A&M 1200
18		35 GYPSY WOMAN	Brian Hyland (Del Shannon), UNI 55240
19		20 SUPER BAD (Parts 1 & 2)	James Brown (J. Brown), King 6329
20		18 EL CONDOR PASA	Simon & Garfunkel (Simon, Garfunkel & Roy Halee), Columbia 4-45237
21		12 EXPRESS YOURSELF	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
22		22 GOD, LOVE AND ROCK & ROLL	Teegarden & Van Winkle (J. Cassily-Teegarden-Van Winkle), Westbound 170 (Janus)
23		25 ENGNIE NUMBER 9	Wilson Pickett (Staff), Atlantic 2766
24		24 DEEPER & DEEPER	Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol)
25		26 STAND BY YOUR MAN	Candi Staton (Rick Hall), Fame 1472 (Capitol)
26		28 SEE ME, FEEL ME	Who (Kit Lambert), Decca 732729
27		14 LOOK WHAT THEY'VE DONE TO MY SONG MA	New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699
28		37 YELLOW RIVER	Christie (Mike Smith), Epic 5-10626 (Columbia)
29		31 LUCRETIA MAC EVIL	Blood, Sweat & Tears (Bobby Colomby & Roy Halee), Columbia 4-45235
30		30 OUR HOUSE	Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760
31		16 AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169
32		23 JULIE, DO YA LOVE ME	Bobby Sherman (Jackie Mills), Metromedia 194
33		56 LET'S WORK TOGETHER	Canned Heat (Skip Taylor & Canned Heat), Liberty 56151

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34		42 AS THE YEARS GO BY	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
35		58 SHARE THE LAND	Guess Who (Nimbus 9 & Jack Richardson), RCA 74-0388
36		40 HEAVEN HELP US ALL	Stevie Wonder (Ron Miller & Tom Baird), Tamia 54200 (Motown)
37		39 MAKE IT EASY ON YOURSELF	Dionne Warwick (Blue Jac Prod.), Scepter 12294
38		49 YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP	Elvis Presley, RCA Victor 47-9916
39		33 UNGENA ZA ULIMWENGU (Unite the World)	Temptations (Norman Whitfield), Gordy 7102 (Motown)
40		41 FOR THE GOOD TIMES	Ray Price (Don Law), Columbia 4-45178
41		21 OUT IN THE COUNTRY	Three Dog Night (Richard Podolor), Dunhill 4250
42		57 5-10-15-20 (25-30 Years of Love)	Presidents (Van McCoy), Sussex 207 (Buddah)
43		60 AFTER MIDNIGHT	Eric Clapton (Delaney Bramlett), Atco 6784
44		46 I AM SOMEBODY, PART II	Johnnie Taylor (Don Davis), Stax 0078
45		50 HEED THE CALL	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0953
46		66 ONE LESS BELL TO ANSWER	Fifth Dimension (Bones Howe), Bell 940
47		52 AND THE GRASS WON'T PAY NO MIND	Mark Lindsay (Jerry Fuller), Columbia 4-45229
48		59 SWEETHEART	Engelbert Humperdinck (Peter Sullivan), Parrot 40054 (London)
49		55 FRESH AIR	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2920
50		54 SEEMS LIKE I GOTTA DO WRONG	Whispers (Ron Carson), Soul Clock 1004 (Canyon)
51		48 I DO TAKE YOU	Three Degrees (Richard Barrett), Roulette 7088
52		71 I'M NOT MY BROTHER'S KEEPER	Flaming Ember (William Weatherspoon/Raynard Miner), Hot Wax 7006 (Buddah)
53		63 PART TIME LOVE	Ann Peebles (Willie Mitchell), HI 2178 (London)
54		69 I DON'T WANNA CRY	Ronnie Dyson (Billy Jackson), Columbia 4-45240
55		61 SOMETHING	Shirley Bassey (Johnny Harris & Tony Colton), United Artists 50698
56		53 WHEN YOU GET RIGHT DOWN TO IT	Delfonics (Stan & Bell), Philly Groove 163 (Bell)
57		79 NO MATTER WHAT	Badfinger (Mal Evans), Apple 1822
58		65 SO CLOSE	Jake Holmes (Elliot Mazer), Polydor 14041
59		73 IF YOU WERE MINE	Ray Charles (Joe Adams), ABC/TRC 11271
60		68 LET ME BACK IN	Tyrone Davis (Willie Henderson), Dakar 621 (Atlantic/Atco)
61		— STONED LOVE	Supremes (Frank Wilson), Motown 1172
62		67 TIME WAITS FOR NO ONE	Friends of Distinction (Ray Cork, Jr.), RCA 74-0385
63		85 I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Gary Puckett (Richard Perry), Columbia 4-45249
64		51 I JUST WANNA KEEP IT TOGETHER	Paul Davis (Chips Moman), Bang 579
65		62 MONGOOSE	Elephant's Memory (Ted Cooper), Metromedia 182
66		98 CHAINS AND THINGS	B. B. King (Bill Szymczyk), ABC 11280
67		74 KING OF ROCK & ROLL	Crow (Bob Monaco), Amaret 125

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68		— HE AIN'T HEAVY . . . HE'S MY BROTHER	Neil Diamond (Neil Diamond & Tom Catalano), Uni 55264
69		76 ONLY LOVE CAN BREAK YOUR HEART	Neil Young (Neil Young & David Briggs), Reprise 0958
70		75 EASY RIDER (Let the Wind Pay the Way)	Iron Butterfly (Richard Podolor), Atco 6872
71		78 I NEED HELP (I Can't Do It Alone) Part I	Bobby Byrd (James Brown), King 6323
72		— DOES ANYBODY REALLY KNOW WHAT TIME IT IS?	Chicago (James William Guercio), Columbia 4-45264
73		95 STONEY END	Barbra Streisand (Richard Perry), Columbia 4-45236
74		84 JERUSALEM	Herb Alpert & the Tijuana Brass (Herb Alpert, Jerry Moss, Larry Levine), A&M 1225
75		— BE MY BABY	Andy Kim (Jeff Barry), Steed 729 (Paramount)
76		82 EMPTY PAGES	Traffic (Chris Blackwell & Steve Winwood), United Artists 50692
77		83 YOU BETTER THINK TWICE	Poco (Jim Messina), Epic 5-10636 (Columbia)
78		— DC IT	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 580
79		— IT'S ALL IN YOUR MIND	Clarence Carter (Rick Hall), Atlantic 2774
80		81 I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME	Charley Pride (Jack Clement), RCA Victor 47-9902
81		90 STAND BY ME	David & Jimmy Ruffin (Frank Wilson), Soul 35066 (Motown)
82		— STONED COWBOY	Fantasy (Bennett & Bennett), Liberty 56190
83		88 BIG LEG WOMAN (With a Short, Short Mini Skirt)	Israel Tolbert (C. A. Warren), Warren 106
84		— CAROLINA IN MY MIND	Crystal Mansion (David White & Crystal Mansion), Colossus 128
85		86 GROOVE ME	King Floyd (E. Walker), Chimneyville 435 (Atlantic/Atco)
86		87 FIFTEEN YEARS AGO	Conway Twitty (Owen Bradley), Decca 32742
87		— SUNSET STRIP	Ray Stevens (Ray Stevens), Barnaby 2021 (Columbia)
88		91 WHERE DID ALL THE GOOD TIMES GO	Dennis Yost & the Classics IV (Buddy Buie), Liberty 56200
89		— SIMPLY CALL IT LOVE	Gene Chandler (Gene Chandler), Mercury 73121
90		— GAMES	Redeye (Al Schmitt), Pentagram 204 (Decca)
91		— ALRIGHT IN THE CITY	Dunn & McCashen (Toxey French), Capitol 2935
92		— BURNING BRIDGES	Mike Curb Congregation (Perry Botkin, Jr.), MGM 14151
93		93 THANK GOD AND GREYHOUND	Roy Clark (Joe Allison), Dot 17355
94		100 ONE LIGHT TWO LIGHTS	Satisfactions (Landy McNeil), Lionel 3205
95		— SEE THE LIGHT	Flame (Carl Wilson), Brother 3500
96		96 THAT'S THE WAY I WANT OUR LOVE	Joe Simon (John R.), Sound Stage 7 2667 (Monument)
97		97 AMOS MOSES	Jerry Reed (Chet Atkins), RCA Victor 47-9904
98		— I GOTTA LET YOU GO	Martha Reeves & the Vandellas (Norman Whitfield), Gordy 7103 (Motown)
99		99 SPIRIT IN THE SKY	Dorothy Morrison (Lewis Morenstein), Buddah 196
100		— BEAUCOUPS OF BLUES	Ringo Starr (Pete Drake), Apple 2969 (Capitol)

HOT 100 A TO Z—(Publisher-Licensor)

After Midnight (Viva, BMI)	43	Easy Rider (Let the Wind Pay the Way) (Mario, ASCAP)	70	Look What They've Done to My Song Ma (Kama Rippa/Ameliano, ASCAP)	27	Stand By Me (Progressive/Trio/Atd., BMI)	25
Ain't No Mountain High Enough (Jobete, BMI)	31	El Condor Pasa (Charles Cross, BMI)	20	Make It Easy on Yourself (Famous, ASCAP)	37	Stand By Your Man (Gallico, BMI)	81
All Right Now (Irvine, BMI)	3	Empty Pages (Irvine, BMI)	76	Montego Bay (Unart/Chesburger, BMI)	14	Still Water (Love) (Jobete, BMI)	15
Alright in the City (Colgems, ASCAP)	91	Engnie Number 9 (Assorted, BMI)	23	Mongoose (Pocketful of Tunes, BMI)	65	Stoned Cowboy (Unart, BMI)	82
Amos Moses (Vector, BMI)	6	Express Yourself (Warner-Tamerlane, BMI)	21	No Matter What (Apple, ASCAP)	57	Stoney End (Tuna Fish, BMI)	73
And the Grass Won't Pay No Mind (Stonebridge, ASCAP)	47	Fifteen Years Ago (Peach, SESAC)	86	One Light, Two Lights (Tattersall/Lantastic, BMI)	46	Sunset Strip (Ahab, BMI)	67
As the Years Go By (Makhan/Blackwood, BMI)	34	For the Good Times (Buckhorn, BMI)	40	Only Love Can Break Your Heart (Broken Arrow/Cotillion, BMI)	69	Super Bad (Parts I and II) (Critic, BMI)	19
Be My Baby (Trio/Mother Bertha, BMI)	75	Fire and Rain (Blackwood/Country Road, BMI)	3	Our House (Giving Room, BMI)	30	Sweetheart (Casseroie, BMI)	48
Beaucoups of Blues (Window, BMI)	100	5-10-15-20 (25-30 Years of Love) (McCoy/Interior, BMI)	42	Out in the Country (Irvine, BMI)	41	Tears of a Clown, The (Jobete, BMI)	13
Big Leg Woman (With a Short Short Mini Skirt) (Carwar, BMI)	83	Fresh Air (Quicksilver, BMI)	49	Part Time Love (Circas/Escair, BMI)	53	Thank God and Greyhound (Window, BMI)	93
Burning Bridges (Hastings, BMI)	92	God, Love and Rock & Roll (Bridgeport, BMI)	22	Patch It Up (Presley/S.P.R., BMI)	38	That's the Way I Want Our Love (Cape Ann/Jobete, BMI)	96
Candida (Jillbern/Pocketful of Tunes, BMI)	9	Green-Eyed Lady (Claridge, ASCAP)	4	See Me, Feel Me (Track, BMI)	26	Time Waits for No One (Kinsler, BMI)	62
Carolina in My Mind (Apple, ASCAP)	84	Groove Me (Malaco/Roffignac, BMI)	85	See the Light (Brother/Fatchap, BMI)	95	Ungena Za Ulimwengu (Unite the World) (Jobete, BMI)	29
Chains and Things (Pamco/Sounds of Lucille, BMI)	66	Gypsy Woman (Curton, BMI)	18	Seems Like I Gotta Do Wrong (Roker, BMI)	50	We've Only Just Begun (Irvine, BMI)	2
Cracklin' Rosie (Prophet, ASCAP)	8	He's My Brother (Harrison, ASCAP)	68	Share the Land (Donbar/Cirrus/Expressions, BMI)	35	When You Get Right Down to It (Screen Gems-Columbia, BMI)	56
Cry Me a River (Saunders, ASCAP)	17	Heaven Help Us All (Stin & Van Stock, ASCAP)	36	Simply Call It Love (Cachand, BMI)	89	Where Did All the Good Times Go (Low-Sal, BMI)	88
Deeper & Deeper (Gold Forever, BMI)	24	Heed the Call (Quill, ASCAP)	45	So Close (Out of Business, ASCAP)	58	Yellow River (Homa, BMI)	77
Do It (Tallyrand, BMI)	78	I Am Somebody, Part II (Groovesville, BMI)	44	Sombody's Been Sleeping (Gold Forever, BMI)	12	You Better Think Twice (Little Dickens, ASCAP)	28
Does Anybody Really Know What Time It Is? (Aurelius, BMI)	72	I Can't Believe That You've Stopped Loving Me (Hill & Range/Blue Crest, BMI)	80	Spirit in the Sky (Great Honesty, BMI)	99	You Don't Have to Say You Love Me (Miller, ASCAP)	38

A black and white photograph of Tom Jones, a man with dark hair and a mustache, wearing a dark tuxedo jacket, a white shirt, and a dark bow tie. He is smiling and looking slightly to his left. He is holding a vintage-style microphone with both hands. The background is dark with some out-of-focus lights.

Super single
by

Tom Jones
CAN'T STOP LOVING YOU

40056



Produced by Peter Sullivan for Gordon Mills Productions

You saw and heard him sing it last Friday on "This Is Tom Jones" ABC-TV
Now see and hear him perform it as a special guest on the "Glen Campbell Show" Nov. 8 CBS-TV



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).

Billboard S ' P L P O T O P T

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	LED ZEPPELIN III Atlantic SD 7201	3
2	2	SANTANA Abraxas Columbia KC 30130	5
3	5	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	35
4	4	JACKSON 5 Third Album Motown MS 718	7
5	3	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	16
6	7	CARPENTERS Close to You A&M SP 4271	8
7	6	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	4
8	10	NEIL YOUNG After the Gold Rush Reprise RS 6383	8
9	9	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	23
10	11	MOODY BLUES A Question of Balance Threshold THS 3 (London)	9
11	12	CHICAGO Columbia KGP 24	39
12	14	WHO Tommy Decca DXSW 7205	60
13	8	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	10
14	13	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	18
15	15	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	7
16	16	NEIL DIAMOND Gold Uni 73084	12
17	17	FREE Fire & Water A&M SP 4268	10
18	21	GUESS WHO Share the Land RCA Victor LSP 4359	4
19	98	THE PARTRIDGE FAMILY ALBUM Bell 6050	2
20	18	BAND Stage Fright Capitol ST 425	10
21	22	FOUR TOPS Still Waters Run Deep Motown MS 704	31
22	29	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	6
23	33	JOHN MAYALL U.S.A. Union Polydor 24-4022	3
24	26	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	32
25	31	BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032	3
26	27	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	18
27	30	GLEN CAMPBELL Goodtime Album Capitol SW 493	6
28	32	SUGARLOAF Liberty LST 7640	13
29	79	B. B. KING Indianola Mississippi Seeds ABC ABCS 713	4
30	37	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STA0 472	28
31	28	WHO Live at Leeds Decca DL 79175	24
32	34	JAMES BROWN Get Up I Feel Like Being a Sex Machine King KS 7-1115	9
33	19	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	8
34	39	ELTON JOHN Uni 73090	6
35	42	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	9

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	25	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	17
37	24	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	30
38	23	RARE EARTH Ecology Rare Earth RS 514 (Motown)	18
39	20	JAMES GANG Rides Again ABC ABCS 711	16
40	36	ROBERTA FLACK Chapter Two Atlantic SD 1569	11
41	41	ANNE MURRAY Snowbird Capitol ST 579	6
42	81	SAVOY BROWN Looking In Parrot PAS 71042 (London)	4
43	45	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KC5 9914	39
44	48	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	12
45	38	IRON BUTTERFLY Metamorphosis Atco SD 33-339	11
46	40	DOORS Absolutely Live Elektra EKS 9002	14
47	51	MELANIE Leftover Wine Buddah BDS 5066	7
48	—	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	1
49	53	GYPSY Metromedia M2D 1031	5
50	54	BREAD On the Waters Elektra EKS 74076	14
51	35	THE LAST POETS Douglas 3 (P.I.P.)	21
52	49	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	16
53	50	DIANA ROSS Motown MS 711	18
54	57	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	17
55	60	NEIL DIAMOND Shilo Bang 221	9
56	44	CLARENCE CARTER Patches Atlantic SD 8267	7
57	46	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	24
58	59	BUDDY MILES Them Changes Mercury SR 61280	18
59	55	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	53
60	63	ALLMAN BROTHERS BAND Idlewild South Atco SD 33-342	3
61	65	BYRDS (Untitled) Columbia G 30127	4
62	47	KING CRIMSON In the Wake of Poseidon Atlantic SD 8266	9
63	43	JACKSON 5 ABC Motown MS 709	23
64	58	DELANEY & BONNIE To Bonnie From Delaney Atco SD 33-341	5
65	68	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	48
66	69	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	11
67	86	WILSON PICKETT In Philadelphia Atlantic SD 8276	6
68	64	CANNED HEAT Future Blues Liberty LST 11002	9
69	52	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	28
70	78	KENNY ROGERS & THE FIRST EDITION Tell It All Brother Reprise RS 6412	2

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	66	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	12
72	74	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	12
73	75	RINGO STARR Beaucoups of Blues Apple SMAS 3368 (Capitol)	4
74	71	MICHAEL PARKS Blue MGM SE 4717	5
75	61	JOHNNY MATHIS Close to You Columbia CS 1042	5
76	88	BLACK SABBATH Warner Bros. WS 1871	11
77	84	CHICAGO TRANSIT AUTHORITY Columbia CP 8	78
78	80	SANTANA Columbia CS 9781	61
79	174	SMOKEY ROBINSON & THE MIRACLES 3 Pocketful of Miracles Tamla TS 306 (Motown)	3
80	85	JAMES TAYLOR Apple SKAO 3352 (Capitol)	6
81	56	EDWIN STARR War & Peace Gordy GS 948 (Motown)	10
82	73	STEVE MILLER BAND Number 5 Capitol SKAO 436	16
83	70	PAUL McCARTNEY McCartney Apple STA0 3363 (Capitol)	27
84	87	LED ZEPPELIN II Atlantic SD 8236	53
85	89	ERIC CLAPTON Atco SD 33-329	16
86	91	RAY PRICE For the Good Times Columbia C 30106	9
87	72	ERIC BURDON DECLARES WAR MGM SE 47171	26
88	62	DAVE MASON Alone Together Blue Thumb BTS 19 (Capitol)	19
89	83	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	20
90	90	MILES DAVIS Bitches Brew Columbia CP 26	26
91	76	STEPPENWOLF Live Dunhill DS 50075	30
92	77	QUINCY JONES Gula Matari A&M SP 3030	10
93	93	LEE MICHAELS Barrel A&M SP 4249	15
94	94	FIFTH DIMENSION Greatest Hits Soul City SC5 33900 (Liberty/United Artists)	26
95	67	RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	10
96	82	MELANIE Candles in the Rain Buddah BDS 5060	27
97	110	YOUNGBLOODS Rock Festival Warner Bros. WS 1878	2
98	100	ORSON WELLES The Begatting of the President Mediarts 41-2	12
99	109	VENTURES 10th Anniversary Album Liberty LST 35000	5
100	104	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	31
101	101	DELFOINCS Didn't I (Blow Your Mind This Time?) Philly Groove PG 1153 (Bell)	13
102	105	BLOOD, SWEAT & TEARS Columbia CS 9720	93
103	96	FLOCK Dinosaur Swamps Columbia C 30007	4
104	120	LINDA RONSTADT Silk Purse Capitol ST 407	3
105	108	SHIRLEY BASSEY Is Really Something United Artists UAS 6765	4

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

(Continued on page 68)

CROW STONE SMASH CROW STONE SMASH CROW STONE SMASH

“Don’t
Try To Lay
No Boogie Woogie
On The
**KING OF ROCK
& ROLL”**

*
AMARET
#45-125

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AMARET RECORDS/1717 NO. HIGHLAND AVENUE/HOLLYWOOD, CALIFORNIA 90028

• Continued from page 66

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
106	102	FREDA PAYNE Band of Gold Invictus ST 3701 (Capitol)	12
107	113	FLEETWOOD MAC Kiln House Reprise RS 6408	2
108	92	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71033 (London)	18
109	106	FIRESIGN THEATER Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102	8
110	103	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	50
111	95	CACTUS Atco SD 33-340	16
112	116	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	16
113	117	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	18
114	97	BOB DYLAN Self-Portrait Columbia C2X 30050	19
115	123	SUPREMES New Ways But Love Stays Motown MS 720	3
116	99	MUNGO JERRY Janus JKS 7000	9
117	125	BURT BACHARACH Make It Easy on Yourself A&M SP 4188	62
118	114	CROSBY/STILLS/NASH Atlantic SD 8229	72
119	121	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068	50
120	112	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	41
121	128	JETHRO TULL Benefit Reprise RS 6400	27
122	192	FOUR TOPS Changing Times Motown MS 721	4
123	127	FOUR TOPS & SUPREMES The Magnificent Seven Motown MS 717	4
124	183	SEALS & CROFTS Down Home TA 5004 (Bell)	2
125	126	CONWAY TWITTY Hello Darlin' Decca DL 75209	19
126	134	BEATLES Abbey Road Apple SO 383 (Capitol)	56
127	138	SOUNDTRACK On a Clear Day You Can See Forever Columbia S 30086	16
128	130	JIM NABORS Everything Is Beautiful Columbia C 30129	10
129	131	SOUNDTRACK Strawberry Statement MGM 2SE 14 ST	9
130	115	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	21
131	—	LIVINGSTON TAYLOR Capricorn SD 33-334 (Atlantic/Atco)	14
132	145	JOE COCKER! A&M SP 4224	51
133	137	GUESS WHO American Woman RCA Victor LSP 4266	39
134	107	NANCY SINATRA Nancy's Greatest Hits Reprise RS 6409	6
135	133	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	70
136	200	FUNKADELIC Free Your Mind Westbound WB 2001 (Janus)	2
137	124	CHARLEY PRIDE Best of RCA Victor LSP 4223	54

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
138	119	CREEDENCE CLEARWATER REVIVAL Willy & the Poor Boys Fantasy 8397	48
139	140	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	37
140	118	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	81
141	135	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393	61
142	142	DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581	28
143	151	DEEP PURPLE In Rock Warner Bros. WS 1877	9
144	143	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	62
145	111	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	31
146	152	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	75
147	122	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	119
148	193	SOUNDTRACK R.P.M. Bell 1203	2
149	156	JERRY LEE LEWIS Live at the International, Las Vegas Mercury SR 61278	5
150	129	DONOVAN Open Road Epic E 30125 (Columbia)	17
151	163	GRATEFUL DEAD Vintage Dead Sunflower SUN 5001 (MGM)	2
152	154	TEN YEARS AFTER Cricklewood Green Deram DES 18033 (London)	30
153	166	NEIL DIAMOND Greatest Hits Bang 219	4
154	162	LETTERMEN Reflections Capitol ST 496	10
155	153	IRON BUTTERFLY In-a-Gadda-Da-Vida Atco SD 33-250	121
156	155	YARDBIRDS Epic E 30135 (Columbia)	6
157	169	MOUNTAIN Climbing Windfall 4501 (Bell)	35
158	180	TAMMY WYNETTE The First Lady Epic E 30213 (Columbia)	2
159	181	TOMMY ROE We Can Make Music ABC ABCS 714	2
160	144	DEAN MARTIN My Woman, My Woman, My Wife Reprise RS 6403	9
161	175	ROD STEWART Gasoline Alley Mercury SR 61264	20
162	171	HOT TUNA RCA Victor LSP 4353	17
163	170	MOODY BLUES To Our Children's Children's Children Threshold THS 1 (London)	44
164	168	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058	70
165	159	BEST OF THE YOUNGBLOODS RCA Victor LSP 4399	10
166	149	JOHNNY CASH World of Columbia GP 29	23
167	132	CHARLES EARLAND Black Talk Prestige PR 7758	18
168	172	SERGIO MENDES & BRASIL '66 Greatest Hits A&M SP 4252	19
169	147	SOUNDTRACK 2001: A Space Odyssey, Vol. 2 MGM SE 4722	5

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
170	150	MARK LINDSAY Silver Bird Columbia C 30111	10
171	148	ROD MCKUEN Greatest Hits, Vol. 2 Warner Bros. WB 2560	8
172	—	BLOODROCK 2 Capitol ST 491	1
173	—	MANTOVANI CONCERT London SP 578	1
174	157	BOOTS RANDOLPH Hit Boots '70 Monument SLP 18144	5
175	136	JOE SOUTH'S GREATEST HITS Capitol ST 450	9
176	189	FRIJID PINK Defrosted Parrot PAS 71041 (London)	2
177	194	BOB SEGER SYSTEM Mongrel Capitol SKAO 499	2
178	165	IT'S A BEAUTIFUL DAY Marrying Maiden Columbia CS 1058	19
179	182	JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025	33
180	—	ARLO GUTHRIE Washington County Reprise RS 6411	1
181	186	GRASS ROOTS More Golden Grass Dunhill DS 50087	3
182	195	DANNY DAVIS & THE NASHVILLE BRASS Down Homers RCA Victor LSP 4424	2
183	184	FRIENDS OF DISTINCTION Whatever RCA Victor LSP 4408	2
184	190	RAY CONNIFF Concert in Stereo/Live at the Sahara/Tahoe Columbia G 30122	4
185	—	SOUNDTRACK Paint Your Wagon Paramount PMS 1001	43
186	141	SPOOKY TOOTH/MIKE HARRISON Last Puff A&M SP 4266	13
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191	—	JOHNNY WINTER And Columbia C 30221	4
192	197	RAMSEY LEWIS Them Changes Cadet SLP 844	3
193	—	DAVID & JIMMY RUFFIN I Am My Brother's Keeper Soul SS 728 (Motown)	1
194	—	MARVIN GAYE Super Hits Tamla TS 300 (Motown)	1
195	—	PINK FLOYD Atom Heart Mother Harvest SKAO 382 (Capitol)	1
196	—	RICK NELSON Rick Sings Nelson Decca DL 75236	1
197	—	MYSTIC MOODS ORCHESTRA Stormy Weekend Philips PHS 600-342 (Mercury)	13
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BURDON AND WAR

BEST LIVE BAND WE'VE EVER SEEN

say **RICHARD GREEN**
 and **ROY CARR**

It was just approaching 2.45 p.m. when I drove into the Park (writes Roy Carr.)

By this time the rain was falling heavily and my progress was hampered by hordes of soaked beings leaving to seek shelter. Finally managing to make it into the back stage area I came across assorted friends and freaks outrageously attired and eager to enjoy the afternoon's entertainment despite the unkind elements.

So along with Eric Burdon's entourage I secured a good vantage point on stage where time stood still the rain ceased off and the most exciting sounds ever to have filled Her Majesty's Park had us all happen slumping, clapping and cheering most loudly.

But it was the elements that took the edge off John B. Sebastian's otherwise enjoyable performance. John B. is basically a sunshine artist as the late of Wight proved and he tried hard not to let the drizzle or a section of the crowd spoil his act eventually he went through.

In his familiar rainbow garb he played exactly what the crowd wanted to hear, with his beautiful rendition of Darling Be Home Soon being the highlight.

As an unexpected encore his tear-up version of Chuck Berry's Johnny B. Goode evoked considerable enthusiasm from the field of umbrellas.

By any standard Sebastian's contribution was excellent, it was only after seeing what has become his legendary appearance at the F.O.W. that there was something to draw a comparison to.

On Saturday Canned Heat were in the very same position that the Rolling Stones found themselves when Brian Jones died.

Obviously they missed Al Wilson, but they tried not to show it and to all outward appearances they succeeded in a lengthy closing spot which featured "Future Blues".

Let's Work Together and their great "Boogie" they worked the crowd into a happy frenzy.

Had the weather held off, I'm sure that along with Messrs Burdon and Sebastian they would have filled the Park to overflowing.

On Monday Night, Eric & War presented a slightly modified, yet equally exciting version of their Hyde Park performance before a capacity first-night crowd at Ronnie Scott's. Having taken into consideration the size of the club, the band played at a most pleasurable level, with the overall and internal balance superbly controlled.

As expected, Eric was again in fine form, while his magnificent seven musicians demonstrated that they have successfully integrated all forms of contemporary music into one very personalised entity — no labels — no comparisons, because there aren't any. In one strip, just honest-to-goodness music, the like of which we haven't heard in years.

Extreme top: ERIC BURDON pictured spilling the wine during his free concert in Hyde Park on Saturday in which he and his band, WAR, scored such a success. Above: HME went to Ronnie Scott's Club on Monday where Eric (3rd from left) and War opened for a 6 day gig playing to a packed house. Right and below are two more scenes from the Hyde Park concert. Right is JOHN SEBASTIAN and below is CANNED HEAT who made a good showing despite missing Al Wilson who died so tragically last week.



THERE'S been so much talk about Eric Burdon's new band being the greatest thing that ever set feet on stage that I had serious reservations about it all when the Hyde Park Concert took place on Saturday afternoon. Can any band be THAT good I wondered? Well, let me say here and now that Eric Burdon and War aren't good at all — they're dynamic.

While Eric's manager, Steve Gold, wandered round backstage telling everybody "Man, this is gonna blow your mind," Eric sat in a car having a quiet drink and almost falling asleep. Maybe he was nervous, maybe the torrential rain put him off, maybe anything. But when he got on stage — **WHAM!**

He carries a seven-piece band — six Negroes and one Dane — all of whom put out the most amazing rhythms I've ever heard. From the off, it's action and excitement. I've seen the Stones' stage act and the Beatles' and Zeppelin's, but this is pure musical excitement without any of the associated physical freak outs.

Admittedly Eric leaps about a bit, but then he always has and he still doesn't allow his movements to detract from the sound. He'd have a hard job trying the way the band plays rhythms and counter patterns between Harold Brown on drums and the phenomenal Dee Allen on conga.

He swings the conga drum about, belts hell out of it and produces a beautifully controlled sound.

A long intro led into "Paint It Black" which included a little snatch of "Talkin' About You." Here, Eric comes into his own. His short, podgy figure bounces about the stage, sometimes almost bent double, sometimes stretched to its full height, now leaning sideways, now kneeling on the floor.

And all the time, Eric is belting out his rough-throated lyrics which still retain the Geordie edge but which are as gutsy as they ever were. He is master at exciting a crowd and the huge mob that didn't seem to notice the downpour responded like mad.

"Spill The Wine" was interrupted by Eric who brought his mum on stage and even she got an ovation from the fans. It was a much longer version than that on record and it developed into an almighty roar-up.

Eric was moved to pour a bottle of wine onto the stage and laugh hysterically. Lee Oskar on harmonica was working wonders and tenor saxist Charles Miller proved to be a giant.

"Mother Earth" and "Tobacco Road" — both from the album — were the final numbers. People standing on the back of the stage were leaping up and down as Eric and War moved from rock into jazz into Afro-Cuban and back again to rock. And they made it all look so easy. It isn't a loud band but it's got so much oomph it's almost incredible. Burdon is back and at this rate he's about to become a big, big star again. On the way to the top he'll take War with him and together they'll set an unsuspecting world on its heels. You have been warned. — **RICHARD GREEN.**

SEE PAGE 2

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Dr. Smith Drug Opinion

• Continued from page 1

fore numerous congressional committee hearings studying the drug problem, and has been in wide demand as a lecturer on the drug scene. He addressed Billboard's Radio Programming Forum in June.

Last week, Dr. Smith expressed his concern to Billboard that rock is being singled out as a causative force in drug abuse. Such charge, he said, deprecate the many positive contributions made by rock artists and members of the industry in fighting the drug problem. Of even greater peril, he said, is that these attacks are politically motivated and serve to distract the public's attention from the real issues at hand.

Billboard asked Dr. Smith if in his experience of handling thousands of drug cases he found a correlation between rock lyrics and drug use. The drug authority said:

"Youth likes rock music. Drug-using youth likes rock music. Non-drug using youths like rock music. There is no casual relationship between the two. Rock music is the current popular form of music for young people, so certainly the patients that we saw liked rock music. I've had the opportunity to lecture and consult all over the country and I have found that youth, in general, has a great attraction for this current musical form whether the youngsters use drugs or not. In a way, rock constructively channels their energies into letting off steam.

Music—particularly pop music—tends to be a reflection of the times. It is very questionable what comes first: Does rock music influence drug taking, or do people who are participating in drug use like to listen to the music? With more traditional psycho-active drugs such as alcohol, it is well known that people get into recreational or festive moods, and like to listen to music. It increases their enjoyment. To say that contemporary music is causative in the current wave of drug abuse, is a very questionable judgment.

"It appears to me that there are more obvious targets such as members of the advertising industry who have as their expressed objective persuading individuals to use psycho-active drugs. For example, advertising in the alcohol and tobacco

fields uses a variety of techniques employing abstract peer-group pressures to try to induce people to take tobacco (a drug) for secondary social gain.

Political Reasons

"It would have been much more reasonable for the Vice President to have attacked a dominant culture drug advertising. I think he avoided this for political reasons, and that he attacked rock lyrics because it is politically safe territory. The current trend toward censorship of rock lyrics—and thereby an attempt to censor the underground stations—has potentially very dangerous ramifications. For example, political protest could be censored and stifled.



SMITH

"It would be more advisable to focus attention on the positive things that the music industry has done—and can do—in resolving the drug problem. For example, it can generate support for local community-based drug treatment programs, particularly those that involve youth. Also, the media can play a very powerful role in communicating with youth. For example, there has been a dramatic orientation among alienated youth toward amphetamines and heroin. Certain rock stations—such as KSAN in San Francisco—have come out against the use of these drugs. There are rock songs which put down the use of hard drugs, and these should be encouraged."

Billboard asked Dr. Smith if anti-drug messages in the lyrics of rock songs have a beneficial subliminal affect, what is his answer to the critics of rock who contend that pro-drug lyrics encourage drug use. His reply:

"A person doesn't become an alcoholic because he hears a pro-alcohol song, such as "One for My Baby," and there are many others. The person with alcoholic tendencies hears the same pro-alcohol songs as does the social drinker, or the non-alcohol user. Whether a person becomes a drug user is not de-

termined by the music he hears but primarily by personality characteristics.

"If we do accept political censorship—and it may come to that—then we should demand that songs dealing with alcohol similarly should be banned. Alcoholism is a far bigger problem than marijuana. There are 7 million alcoholics in this country and 80 million users. Without a balanced approach, censorship would widen the generation gap. It would demonstrate the hypocrisy behind such a move where the dominant culture takes it social drug and whitewashes it, and then takes a politically safe target such as marijuana and blasts it.

Among positive actions taken by members of the industry in fighting the drug problem, Dr. Smith said:

"The Haight-Ashbury Medical clinic in San Francisco, which treated over 50,000 drug users in three and a half years of operation without any city, state or federal aid, has received regular support from the music industry through benefits and contributions. The Monterey Pop Festival gave \$5,000 to the clinic. Bill Graham at critical intervals over the last three years has held benefits to solve crucial financial problems. Bill Graham, Creedence Clearwater and KSAN recently co-sponsored with the clinic the "H Week" program which dramatized the growing heroin epidemic in San Francisco. This program influenced legislation. It acquainted potential users of the dangers of heroin, and helped generate support for other anti-drug programs. It helped influence San Francisco's board of supervisors to appropriate funds for methadone maintenance treatment.

"In the early days of the clinic, in 1967, Janis Joplin, who has been attacked as being representative of heavy drug involvement of the music industry as a whole, was the principal singer with Big Brother and the Holding Company at three critical benefits in support of the Haight-Ashbury Clinic."

Curb Busts 18 Groups

• Continued from page 1

casters to explain his policy, and hopes to solicit their support to ban records which carry drug-oriented lyrics.

Of the 18 acts dropped, three are chart LP groups. "We are giving up sales," the executive said, "but we will get them back by having the time for our people to develop other acts."

Curb said that hard drug groups "come into your office, wipe out your secretary, waste the time of your promotion people, abuse the people in your organization, show no concern in the recording studio, abuse the equipment and then to top things off, they break up."

"I'm not looking to go on a witch hunt, and we are not asking any acts to roll up their sleeves." An act's reputation or the advocacy of hard drugs in their songs will be indicators with which the label will guide its decisions. A morals clause in all contracts gives MGM an out for immediate termination of the contract.

"We are now explaining to groups in front that they cannot advocate and exploit drugs," Curb added. "MGM will not be used to further the use of drugs. It's important for a company run by young people to take this action rather than some Senator in Washington.

Krainev Fine As Soloist

• Continued from page 52

named music director. This orchestra, one of the most active of America's major ensembles, was especially adept in Martin's "Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra" and the suite from Bartok's "The Miraculous Mandarin." Dorati is one of the most recorded conductors of all time with Mercury his principal label. He also is principal conductor of the Stockholm Symphony.

FRED KIRBY

I believe the radio programmers will support our action."

Curb listed the following acts as the nucleus of his roster: Bill Medley, Heintje, Michael Parks, Mel Tellis, Billy Walker, Bobby Bloom, Roy Orbison, Lalo Schiffrin, Eric Burdon, Don Costa and Solomon Burke. The last two are new.

"There are people in our company who just can't take the abuse anymore from these hard drug acts," Curb said. "I'm tired of hearing about these drugged-up acts who don't show up for a television appearance or who come so stoned they can't perform well."

Curb said he is not concerned with developing a "clean image" among underground groups and the underground media. "We are interested in working with talent which can perform and make a commercial rendition of a song."

As part of his campaign, Curb is preparing an anti-drug album for broadcasters, featuring acts on the label, plus guests from other companies speaking out against drugs. The LP will have some music. With this action, Curb is also preparing a poster to show each drug and explain the dangers in its use. This poster will be made available to schools and universities.

Curb said he may be sitting on a hot seat by his action. He cited figures which reveal that the record division's fourth quarter of the current fiscal year went into the black for the first time in three years, and he knows he has the financial base on which to move.

Collins LP Promo

• Continued from page 8

Passes Slowly" with "Nightingale," a composition by Miss Collins.

After release, a further advertising campaign will include 60-second radio commercials, and print advertising in key publications. Harvey, who formerly was Elektra's art director worked on the album's packaging.

Gold Clef Awards Presentatons



(Top left) Ed Cramer, left, BMI president, presents Bill Lowery of the Lowery Group of Music Companies with three commendations of excellence at the Gold Clef Awards presentations in Atlanta for Lowery's contributions to the worlds of rock and roll, country, and pop music. (Top right) Tommy Roe, right, receives a special plaque commemorating his accomplishments in the music field from Bill Lowery. (Bottom left) Winning two clefs for his compositions, "Walk a Mile in My Shoes" and "Don't It Make You Want to Go Home" is Atlanta writer Joe South, right. Bill Lowery bestows the honors.



Scepter Meet Gets Billings

• Continued from page 3

that the company would remain committed to the independent distributor. Other speakers included Pete Drake and Tommy Hill of Stop Records and Murray Ross, Scepter's advertising agency president who was also executive producer of the "Susan Sings Songs from Sesame Street." Kushins reported "surprisingly good" pre-Christmas sales response to this album

which is already on the album chart.

Dome Distributors in New York, United in Chicago and Merit in Detroit were backing Scepter rock group, Brethen, with a merchandising and promotion effort during the group's major live dates in these cities during the next month, said Kushins.

Each meeting was highlighted by an audio visual presentation.

Executive Turntable

• Continued from page 8

Cassette Enterprises. . . Danny Philips into sales at Perception Ventures Inc. which operates Today and Perception Records.

Bud Dain named vice-president in charge of a&r and promotion for A&R Records. Dain, who will headquarter in Los Angeles, had previously been vice-president of Liberty Records.



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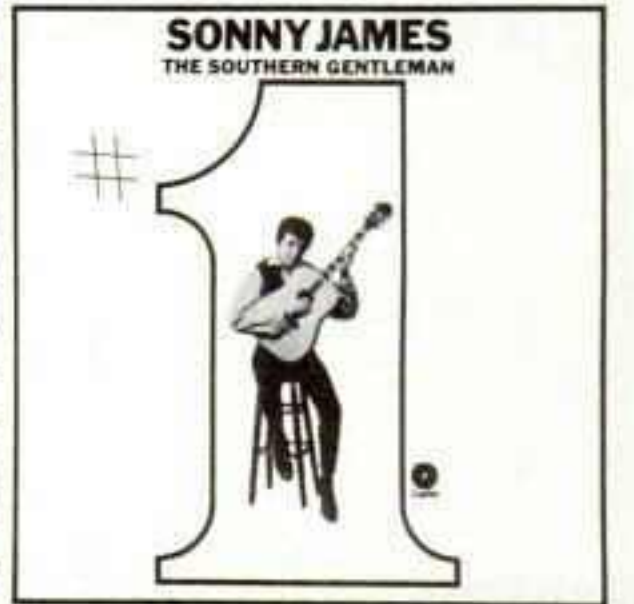


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