

Billboard

NEWSPAPER

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NOVEMBER 28 1970 • \$1.00
SEVENTY-SIXTH YEAR

The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 18

HOT 100 PAGE 70

TOP LP's PAGES 62, 64

CTV to Give Records A New Burst: Purcell

By MIKE GROSS

NEW YORK—The record industry will get a shot in the arm from cartridge TV, declared Jerry Purcell, president of the Conference of Personal Managers East, president of GWP Records, and artist manager, who believes that in cartridge TV, audio will finally get the attention it deserves.

Television has been remiss as far as the audio aspects are concerned, Purcell said, and it has been especially harmful to contemporary rock acts who consider sound as the most important part of their showcase. Purcell pointed out that because of TV's audio deficiency, the rock fans have turned away from their sets, and the adults, who've not familiarized themselves with an act's work on records, never got to understand what all the shouting was about after watching them perform on TV.

Cartridge TV, however, he noted, will be able to take up the sound slack and give an act

a true audio-visual showcase. "It will also behoove the hardware manufacturers," Purcell added, "to give prime consideration to the sound reproduction qualities of their equipment." Nothing will turn off the prospective cartridge TV consumer than mediocre sound reproduction, he warned. This is where the audio expertise of the record industry's engineers and producers will come into play, he said.

As far as programming is concerned, Purcell feels that producers will have to think
(Continued on page 10)

Gortikov: Hit Drug Abuse Without Stifling Freedom

By LEE ZHITO

SAN FRANCISCO—The record and radio industries should jointly undertake a positive program of action in combating drug abuse "without eroding freedoms or creativity or human dignity." Stan Gortikov, president of Capitol Industries, Inc., called for this course of action in an address here last week before a National Association of Broadcasters regional meeting. He delivered a report on behalf of the NAB-RIAA Liaison Committee.

He said the committee itself could serve as a basis of pooling

the talents, people and facilities of both industries in an all-out drive against the drug problem, and added: "Perhaps in the process of combating drug abuse we can also do battle with those buck-passers and cry-babies on the sidelines who so glibly and so smugly blame music and radio for their own understandable frustrations."

Gortikov lashed out at the "over-simplified cop-out" of those who characterize music "as a seductive Pied Piper willfully luring otherwise resistant youngsters toward narcotics."

He called for "more togetherness" between both the radio and record industries in general and said that the Liaison Committee of the NAB and RIAA was a progressive step toward improving problems of common interest.

"Our two industries," Gortikov said in opening his address,
(Continued on page 32)

Pub Plea on Mechanicals

By IAN DOVE

NEW YORK—U.S. publishers make the "mistake" of not restricting their mechanical licenses to the U.S. and Canada only, said Scandinavian publisher, Stig Anderson, in the U.S. on business. Anderson made an appeal for this limit to be imposed which, he said, was
(Continued on page 8)

Special Orders Lose \$34 Million

NEW YORK—The record industry is losing an estimated \$34 million-plus in special order sales. A national survey conducted under the auspices of Billboard's Research Department revealed that the multi-

million dollar loss occurs because the concentration in today's distribution patterns is on the merchandising of mass volume of hit product. Dealers trying to plug the gap created by a customer request for a non-hit item by processing special orders in order to keep their customers, are finding an ever increasing lack of interest in fulfilling these orders on the part of the manufacturer and the wholesaler.

The problem develops at all

distribution levels. Often, the dealers themselves discourage, or flatly refuse to service special orders. Many have no smooth system for collecting the necessary data and follow-
(Continued on page 10)

FTC Negative Option Plan Hit

By MILDRED HALL

WASHINGTON—Book and record club spokesmen made a heavy attack here last week on the proposal of the Federal Trade Commission to ban negative option sales plans which hold a subscriber responsible for mailed items, unless he has given the club timely notice that

he does not want a particular selection.

The lone industry exception was Record Club of America, whose president, Sigmund Friedman, agreed with the FTC that negative option is "inherently unfair." He accused negative option clubs with exclusive licensing practices of discriminating unfairly against "positive option," clubs in which members buy only what they order. He said RCOA has three anti-trust suits against Columbia and Capitol Record clubs and others for alleged anti-competitive practices which deter rival club entry.

Consumer associations and individuals testified against the negative option plan as unfairly exploiting the club members' human forgetfulness for their private profit and urged the commission to permit only positive option clubs. The record
(Continued on page 74)

1-Stop Presses on Number System

By EARL PAIGE

CHICAGO—One-stop owner Fred Sipiora is urging the industry to move faster in adopting a universal numbering system for recordings as proposed during Billboard's recent second annual International Music Industry Conference (IMIC).

Other wholesalers and dealers here echo the need.

"Why can't we at least adopt
(Continued on page 8)

NMPA Plans to Widen Services

NEW YORK—The National Music Publishers Association is stepping up its informational services to publisher members on such subjects as foreign markets and technological advances in the uses of music. Leonard Feist, NMPA executive vice president, stated that a study of the Far Eastern market will likely be undertaken, following the pilot Latin-American study recently assigned to Dr. Natalio Chediak. Feist also said that the
(Continued on page 8)

Dutch Market Report
See Page 58

Fox Agency Wins Order in Major Case on Bootlegging

By PAUL ACKERMAN

HARTFORD — In what is regarded as a key case in the Harry Fox Agency's battle against bootlegging, Judge M. Joseph Blumenfeld of the U.S. District Court for the District of Connecticut on Tuesday (17) entered a preliminary injunction in the action titled "Jondora Music Publishing Co. et al vs. Matty Ballaro et al (Billboard, Nov. 14). Upon commencement of the action a temporary restraining order of similar scope was entered into by Robert C. Zampano, another district judge of the same court. The main thrust of the action is directed against the wholesale distribution and retail sales of the tape recordings identified as "Stereo 8," bearing a multi-colored predominantly blue and purple label with the sketch of a girl's face thereon.

The injunction is against defendants Matty Ballaro, the Cellar Boutique, Inc., Tape Center, Ltd., Ramona A. Cortese, Kenneth Frank Schatra and Gary
(Continued on page 74)

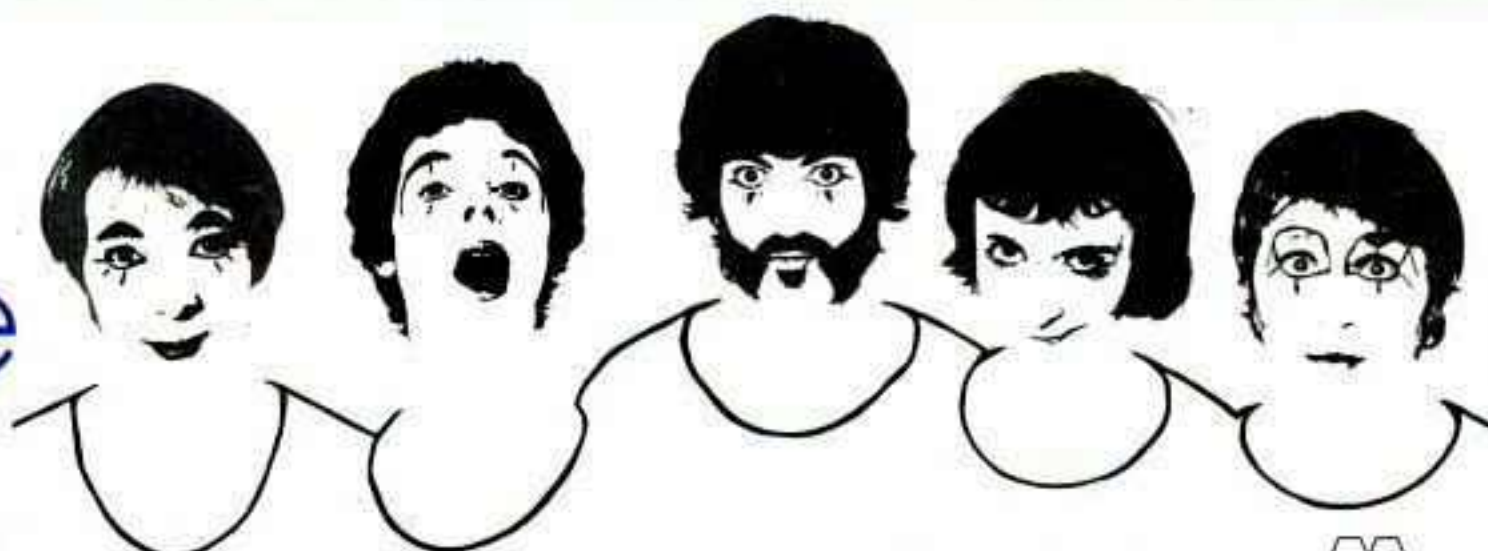
CTV Seen Boon For Jukeboxes

By RADCLIFFE JOE

TARRYTOWN, N.Y. — Cartridge TV, with its versatility and wealth of potential, could revolutionize the jukebox business, according to Beardsley Graham, a private consultant involved in the new technology of policy and organizational structure.

Graham, speaking on the history and potential of cartridge
(Continued on page 18)

Hello People



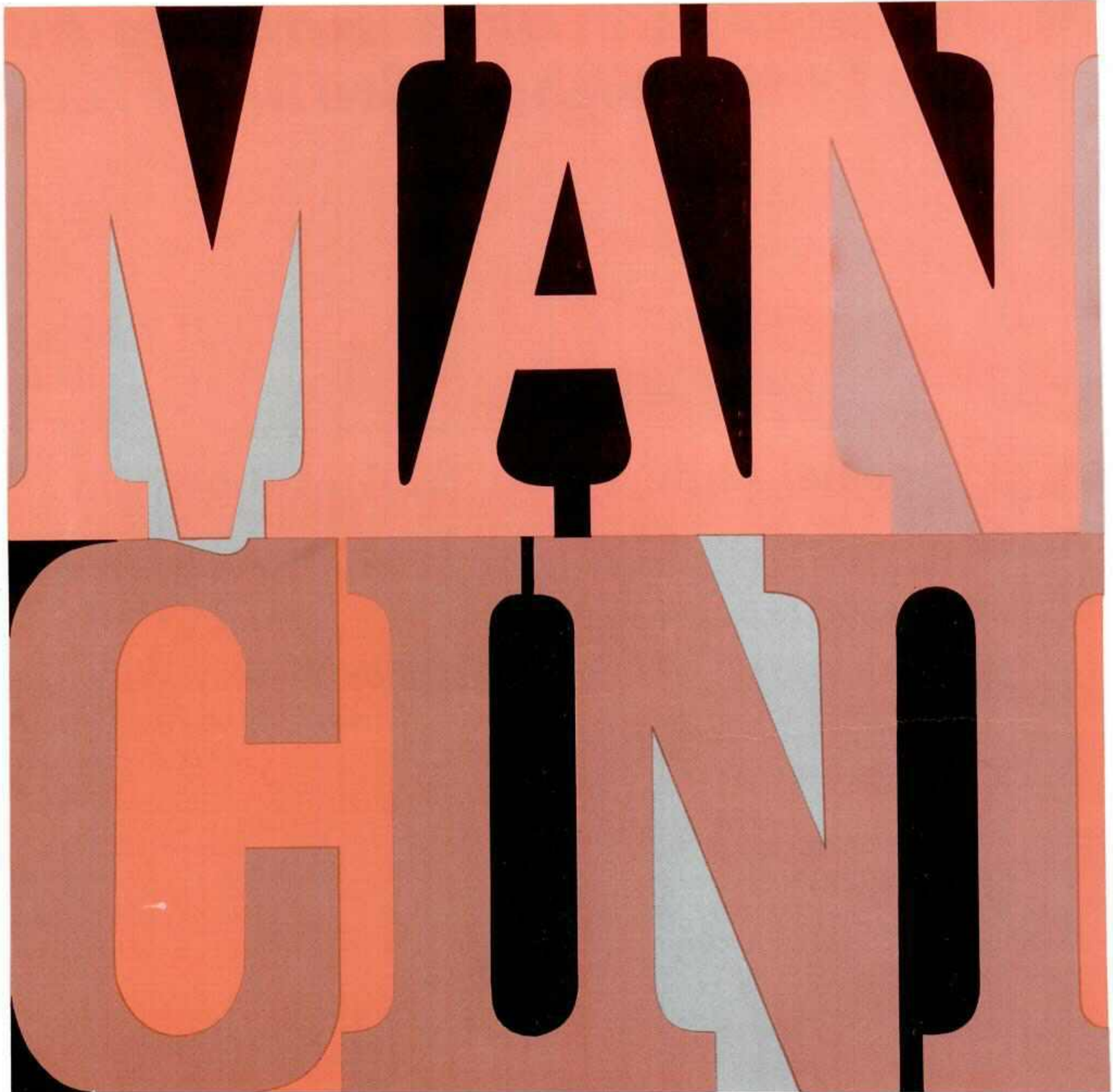
Have Returned

With A New Album On Mediarts: "Have You Seen The Light"/41-8 Also On Ampex Tapes



(Advertisement)

**For the single of
"Theme from Love Story."
only one name fits the bill.**



**A best-selling novel. A hit motion picture.
Francis Lai's ("A Man and a Woman") music.
The first and best version out.
"Theme from Love Story" by Henry Mancini
from his new album.
Available now.**



#47-9927 **RCA** Records
and Tapes

LSP-4466
P8S-1660
PK-1660

RCA Goes 'In-House' On Advertising Output

NEW YORK—RCA Records' advertising output is becoming an "in-house" operation. Bill Lucas will head the new "in-house" unit as director of creative services. Lucas will head the advertising, sales promotion, album cover art and album liner copy departments, drawing together areas of activity which formerly came from

A&R Records to Open W. Coast Office Nov. 23

NEW YORK—A&R Records will open its West Coast offices in Los Angeles on Monday (23). Ed Barsky, the label's president, will make his headquarters there.

The New York office of A&R will continue to be located within the facilities of the parent company, A&R Recording, Inc., and all product will come from there, under the guidance of Phil Ramone, creative director for the label.

Bud Dain, recently appointed vice-president of a&r and promotion, will be based on the West Coast with Barsky, the latter commuting between Los Angeles and New York for product meetings. Harriet Margulies, who handles public relations for the firm, will remain in the East.

Robinson in Disk Return

NEW YORK—Bobby Robinson, who produced Wilbert Harrison's legendary "Kansas City," is returning to the record business. He's formed Front Page Records and reactivated the Enjoy and Fury labels. Front Page and Enjoy will concentrate on the soul market, while the Fury releases will be devoted to roots blues and underground material.

Front Page will debut with Joe Haywood's coupling of "Strong Feeling" and "I'm Walkin'."

In addition to the Harrison record, Robinson's production credits include, Lee Dorsey's "Ya Ya," Elmore James' "Sky Is Crying," King Curtis' "Soul Twist" and Bobby Marchan's "Something on Your Mind." All were million-plus sellers.

Sir Douglas Quintet To Appear in Film

CHICAGO—Mercury Records' Sir Douglas Quintet has been signed to appear in "Dealer," a film starring Kris Kristofferson. Doug Sahm, leader of the group, will have an important role in the film in addition to the group's performance. The film is being produced by Acrobat Films and distributed by Columbia Pictures.

Master Goes to Avco

NEW YORK—Avco Embassy Records has acquired the master to the soul disk, "You're a Big Girl Now." The record was originally released on the Sebring label by the Stylistics, a five-man group.

various sources within RCA Records, as well as the new "in-house" creative advertising unit.

Lucas will report to Mort Hoffman, division vice president, commercial operations, who said, "In probably no other industry is the need for speed so paramount, and by having all our advertising creativity within our own company, we can more effectively meet the time challenges of our industry."

Lucas is screening talent for a creative manager. Bernie Butman will continue as sales promotion manager, and Acy Lehman continues as manager, art department. Lucas will temporarily fill the post of advertising manager.

RCA Records will continue to use Grey Advertising for ad placement, and service in the areas of account work and media.

Epic in Deal On Production With U.K. Duo

NEW YORK—Epic Records has wrapped up a production arrangement with the British production team, Roger Eastery and Des Champ. All future artists developed by their Santa Ponsa Productions will be distributed by the Epic label in the U.S. and internationally by CBS Records. Michael Levy, business manager for Santa Ponsa, negotiated the arrangements with CBS Records.

Santa Ponsa's productions include records by Vanita Fare and Deep Feeling.

Epic is planning an early release for the first two projects by the producers: a single by solo artist Liberty Helm, entitled "Need Your Everlasting Love," and a new Barricade release.

CARLTON, RICHMOND CO. INTO 'SOUL ROCK STEADY'

NEW YORK—"Soul rock steady," a mixture of reggae and ska with American soul, and described as a new heavy music trend, will be promoted by Organic Productions, Inc., the new record and cartridge TV firm recently organized by record executive Joe Carlton and publisher Howard S. Richmond. Organic's first step in the new musical direction is the signing of Carlos and the Devils. This act, said Carlton, has developed "a new and gut-throbbing musical art form . . . something we define as "soul rock steady."

Carlton pointed out that the calypso-based rhythms of reggae and ska originated in Jamaica and the West Indies and later spread to England and the Continent. "Rock steady," he said, became a loose designation for both of these dance rhythms and is a term already familiar to many record buyers in the U.S. soul market. Reggae and ska or 'rock steady' disks have already become an important facet of the British record market, according to Carlton, who adds that similar recordings by Jimmy Cliff, Johnny Nash and others have become big sellers here.

Carlos is Carlos Malcom. He was the original music director of the Jamaican Broadcasting Co.'s Hit Parade, which sponsored reggae and ska performances by Jimmy Cliff, Desmond Dekker and Jackie Edwards.

Licensing Deals Mark Mediarts Inc.'s 1st Year

LOS ANGELES—Mediarts, Inc., Alan Livingston's record and motion picture firm, celebrates its first anniversary this month by landing its first name music personality, Spencer Davis. The company is also setting licensing deals.

The former leader of a hard rock British band, Davis is recording his first Mediarts LP with his new acoustic guitar partner, Peter Jamieson.

The duo's LP will be shipped the end of December, by which time Livingston will have firmed his English distribution. Mediart's only set licensee is Compo in Canada, with Ampex handling the tape marketing.

Livingston is in discussions with licensees for West Germany, Japan, Australia and the Philippines. Davis has lived in Germany and is known there.

He has been away from the music business for three years and led a top rock band from 1964-67. Jamieson, the 20-year-

old former owner of the Bottle-neck Blues Club in London, will be playing a variety of acoustic instruments with Davis.

Both musicians have moved to this area. Jay Senter of Nix Nox Productions is a&r'ing their LP. He also produces the Happy People.

The duo is developing a sound which can be recreated for concerts. The Heller-Fischel Agency is booking them for appearances starting in January. Doc Siegel, who engineered the Happy People, will go on tour with Davis and Jamieson to provide a proper sound mix.

In addition to these two acts, Mediarts also releases Don McClean, Expression, Chakra, Potter St. Cloud, Dori Previn and Magpie. Mediarts first theatrical production of "Unman, Wittering and Zig" has just been completed. Shot in England, it stars David Hemmings. Livingston has yet to assign a film composer.

Johnson Praises Music, Raps FCC

LOS ANGELES—Commenting that music is "rather the relief" of the misery in America than its cause, Nicholas Johnson, commissioner of the Federal Communications Commission, gave a strong speech here Nov. 20 to open the Bill Gavin Radio Program Conference. Most of his speech to some 400 plus people hinged around management level problems in radio.

He rapped, for example, the FCC in general, and he also poked at "the multimillion dollar industry in Washington whose job it is and whose money comes from keeping you frightened," referring to the trade associations and to a radio management trade magazine.

He said his aim was to remove the artistic restraints in radio and let whatever happens happen. He said he keeps hoping somehow that the radio industry will make it.

He had stated earlier that

radio had more potential power to help the nation out of its difficulties than any other institution. He felt that it was not doing this and was probably more a part of the problem than the solution.

Some 800 persons were registered at the fifth annual Gavin conference at the Century Plaza hotel, as of Nov. 20. Most of them were record men.

Coast Recorders Acquires Studios

SAN FRANCISCO—Coast Recorders has obtained Mercury Records studios under a lease-purchase agreement. The facility at 1340 Mission St. will be used by Coast to meet client demands, now that it has leased part of its Folsom St. plant to Columbia Records.

Mercury continues to record at the studio called Sound (Continued on page 4)

Broadmoor Said to Be Seeking Lear Jet Buy

CHICAGO—Officials here at privately owned Broadmoor Industries, Ltd., refuse to comment about the widespread rumor that they are acquiring Lear Jet Stereo, Inc., Detroit, but in view of Broadmoor's steady growth such expansion is not surprising. It's understood, however, that Broadmoor is currently negotiating to acquire the assets of Lear Jet.

In fact, one official said the acquisition of Lear Jet would be "a logical move and would be a good addition to the company" but added that the same could be said for any number of tape industry firms.

Broadmoor's president, Robert Moore, is in Japan.

Moore and vice president Ted Collins founded the firm in 1965 and initially Broadmoor functioned as a distributor for Electrohome. After the intro-

duction of a line of radios and the change to Broadmoor brand, the firm's 1967 sales volume was nearly \$3 million. Collins said sales this year will be 75 percent over 1969.

Importers of a broad line of consumer electronics products, Broadmoor is working with factories in Japan, Korea, Taiwan, Hong Kong, Singapore—and curiously enough—is selling its product in many foreign countries. But Collins said foreign sales still do not exceed sales in this country.

Primarily a one-step marketer, Broadmoor is selling some of the largest domestic retail chains: Walgreen's, Oklahoma Tire, Zayre's White Front, MacMahon Furniture, Grand Central, the Creative Group, Almart, J.B. Hunter, (Continued on page 61)

U.K. Sales Gain in August As Production Dips by 4%

LONDON—Although the annual August lull affected manufacturers' production of records, sales during the month reflected the continuing upward trend of business this year.

Records produced totalled 6,531,000 copies—4 percent less than in August last year—but sales of \$6,000,000 were 32 percent higher than in the corresponding period last year. Within the figure of 32 percent, home sales were 30 percent higher while exports, which accounted for 19 percent of the total, rose by 40 percent.

During the first eight months of the year, production was up by 9 percent over last year, with sales showing a 27 percent increase.

The Department of Trade and Industry which compiles the monthly figures, has re-

cently started, in conjunction with interested bodies, on the introduction of new short period statistical inquiries into the output of records and tapes. The work is part of a reorganization of industrial statistic which will over the next two to three years be recast and extended to provide a comprehensive and integrated service.

"The primary object of the new system is to meet as fully as possible the growing needs of the industry for up-to-date statistical information for management and marketing purposes," the DTI stated.

For More Late News See Pages 61 & 74

MCA Distrib Will Keep N.Y. as Its Headquarters

NEW YORK—Jack Loetz, executive vice president, MCA Distributing Corp., and his executive staff will continue to headquarter in New York. Decision was made by J.K. Maitland, MCA Records president,

who headquarters in Los Angeles. Loetz will direct the marketing, manufacturing and international functions of MCA Records (Decca, Kapp and Uni labels).

The executive staff of MCA Distributing Corp. includes Tony Martell, vice president, marketing and creative services; Bill Grady, vice president, operations (manufacturing and tape duplication); Dick Broderick, vice president, MCA Records International; and Martin Salkin, vice president, MCA Records special markets.

Reporting directly to Martell will be Marvin Paris, national sales director; Herb Gordon, national promotion director; Bill Levy, director of creative services; and Ellis Nassour, director of publicity and artist relations.

Reporting directly to Grady will be A.W. Johnson, vice president, manufacturing, and Wallace L. Barneke, manager, recording operations. Reporting directly to Salkin will be Martin Weiss, director of sales, MCA Records special markets.

ASCAP Taylor Awards Nov. 24

NEW YORK—ASCAP will present the third annual Deems Taylor Awards Tuesday (24) at the Library and Museum of the Performing Arts, Lincoln Center, to writers of books and articles on music which were published in the U.S. last year.

Stanley Adams, ASCAP president, will give awards of \$1,000, \$500 and \$300 and engrossed scrolls to the first three recipients. The awards were established in 1967 in memory of the late Deems Taylor, composer-critic-commentator, who was ASCAP's president from 1942-48. This year's judges were Gerald Marks, Dr. Vincent Persichetti, Billy Taylor and Dr. Virgil Thomson.

Sebastian to WB After Settlement With MGM

LOS ANGELES — Warner Bros. and MGM have reached an out of court settlement whereby John Sebastian now legally records for WB. There were a number of situations involved in the controversy over who had recording rights to the former member of the Lovin' Spoonful.

One dispute centered on Sebastian's signing with the Spoonful, which MGM felt gave it the right to his works since it released that group. "We have clear, unfettered rights to Sebastian," said Joe Smith, WB's executive vice president. Reprise obtained tapes by Sebastian last February and released an LP. MGM countered with the same material but with a different cover. "Since the matter never

got to court, it was never determined where MGM got its album," Smith said.

Sebastian is now writing material for his next Reprise LP. He was recorded by CBS at the Isle of Wight Festival and Mo Ostin, WB's president has spoken to Clive Davis, Columbia Records president about obtaining those tapes.

In a second legal matter, WB is close to a settlement for the assets of Tetragrammaton Records. WB already has Deep Purple tied to a five-year pact and has released two LP's. In order to get the act, WB paid off royalties owed it by Tetra. The settlement involves an option to pick up a television program which Bill Cosby is supposed to develop for NBC-TV.

Mendes' New Album Shifts To Purer Brazilian Sound

LOS ANGELES — Sergio Mendes is departing from Brasil '66's traditional musical style to a more authentic Brazilian sound in his new A&M album, "Stillness," shipping this week.

To accomplish this concept change for future product, Mendes has added Gracinha, a 20-year-old Brazilian vocalist, to replace Lani Hall, who will record for A&M as a solo act. Also relatively new to the group are Claudio Slon, drums, and Laudir DeOliveira, conga.

Mendes said the new LP is a concept change for Brasil '66, blending Brazilian rhythm and folk music for the first time. Gracinha's ability to sing in Portuguese enables Mendes to merge a pure Brazilian rhythm with a more authentic sound and still complement the sing-

ing style of Karen Philipp, a member of the group.

Gracinha, now appearing with Brasil '66 in concerts, sings one tune in the "Stillness" LP, "Lost in Paradise," a Brazilian song written by Caetano Veloso. The remaining repertoire is sung by Miss Hall and Miss Philipp.

The switch of Gracinha to Brasil '66 has caused the breakup of Bossa Rio, which released one album each for A&M and Blue Thumb Records. Mendes brought Bossa Rio into the U.S. more than one year ago from Brazil.

Mendes' group now consists of Sebastiao Neto, bassist; Rubens Bassini, percussionist; Claudio Slon, drums; Laudir DeOliveira, conga; Karen Philipp, Gracinha, and Mendes, piano.

In This Issue

CLASSICAL	54
COIN MACHINE WORLD	49
COUNTRY	45
INTERNATIONAL	56
MARKET PLACE	67
RADIO	32
SOUL	39
TALENT	20
TAPE CARtridge	13
FEATURES	
Stock Market Quotations	8
Vox Jox	34
CHARTS	
Best-Selling Jazz LP's	39
Best-Selling Soul Albums	40
Best-Selling Soul Singles	39
Breakout Albums	40
Breakout Singles	40
Bubbling Under The Hot 100	40
RECORD REVIEWS	
Album Reviews	53, 54
Single Reviews	72

ARD Urges Mfr, Dealer 'Rap' Talks

NEW YORK—A meaningful rapport between manufacturer and retailer was called for by Mickey Gensler of Teen Discomat, president of the Association of Record Dealers (ARD), at ARD's first open house meeting, Nov. 17, at the Essex House.

Gensler explained, "Through an ameliorated rapport, the retailer, with more aggressive techniques, can return stabilization to the industry and join manufacturers in an effort to rid themselves of boosters and bootleggers." ARD plans to give three or four manufacturers a month, an opportunity to speak to owners and clerks to explain their product.

Neil Bogart, co-president of Buddah Records, cited ARD's function as a "bridge": "Across the bridge will walk the store clerk, the store owner, the distributor, the promotion man, the salesman, the art directors, the talent. ARD will be a bridge to help close the communication gap."

The ARD committees are: membership, Bogart, chairman; Jo Shulman of Park Records and Norman Seeman of Gemini Distributors; program, Stan Marshall, Elektra Records, chairman; Joe Rosen, Upstairs Rec-

ords; Gensler; publicity, Morty Wax of Morton D. Wax & Associates; ARD survey, Gensler, chairman; Stan Kaiser, Stans Record Shop; Milt Sincoff, Buddah; and special functions, Marshall, chairman.

A new committee on ethical practices was set up headed by Jay Sonin, World of Music; Nat Israel, Harmony Musical Instrument Co.; and Hans Langfelder, Request Records. Also being established is an advertising committee.

Dynamo Nears Steady Schedule

NEW YORK—Art Talmadge, president of Musicor Records, soon will be launching a regular release schedule for product on the Dynamo label. Meantime, Talmadge is getting behind the first solo release by Inez Foxx. The disk, "You Shouldn't Have Set My Soul on Fire," marks the first time Miss Foxx has worked without her brother, Charlie.

Talmadge has also set a release by Harmon Bethea within the next three weeks. Bethea is riding high with "One Eye Open."

Flying Dutchman's Political LP Success Sparking Followup

NEW YORK — Success of Flying Dutchman's politically oriented spoken word recording has prompted label chief, Bob Thiele to move further into this area. Thiele originally recorded commentary on events at My-Lai, Santa Anita and Kent State and released as part of a spoken word series.

"Originally I had in mind a kind of public service recording, just wanted to break even, but the reaction to the initial releases has been strong and I am convinced there is a definite market for this kind of product," said Thiele.

In his fall release of 18 albums on Flying Dutchman,

Bluestime and Amsterdam Records, Thiele has set spoken word product from Mayor Carl B. Stokes of Cleveland, Ed Williams' "America America," and album "Small Talk at 125th and Lenox" by Gill Scott-Heron, and "SNCC's Rap" which has excerpts from speeches by H. Rap Brown, with cuts of singer Leon Thomas interspersed.

Also part of Thiele's fall release is the first Chico Hamilton album, "El Exigente," another Leon Thomas set and a live recording of a blues concert featuring Joe Turner, T Bone Walker, Eddie Cleanhead Vinson and Thomas.

Elektra, WB Back Club

LOS ANGELES—Elektra and Warner Bros. are jointly financing the Bitter End West club.

The two Kinney owned companies originally gave the money to open the Thee Club, which lasted one month and which has now been taken over by Paul Colby, who has moved here and will operate the room.

"We won't be involved in the booking, running and operation of the club," said Joe Smith, Warner Bros. Records executive vice-president. The two companies' investment was meant to help get the room in shape. "We don't intend to influence our acts not to play the other clubs like the Troubadour or Whisky A Go Go."

The club plans to open Monday (23).

NMPA, FOX OPEN HOUSE

NEW YORK — A special "Open House Day" has been set by the National Music Publishers Association (NMPA) and the Harry Fox Agency for Dec. 4 beginning with a morning tour of the offices of the two organizations at 110 E. 59th St. here. Following will be a luncheon and afternoon seminar at the Devon Suite of the Hotel Drake.

The afternoon session will include a question and answer period for clients, discussions of current attempts for reforms of U.S. Copyright Laws and those of foreign countries, and an analysis of trends in international music publishing. Similar sessions will be conducted to accommodate publisher members and clients in the Nashville and Los Angeles areas.

Farrell New Prod Deals

NEW YORK—The Wes Farrell Organization, through its Coral Rock producing arm, has wrapped up six production deals, and will release the new acts over the next four months.

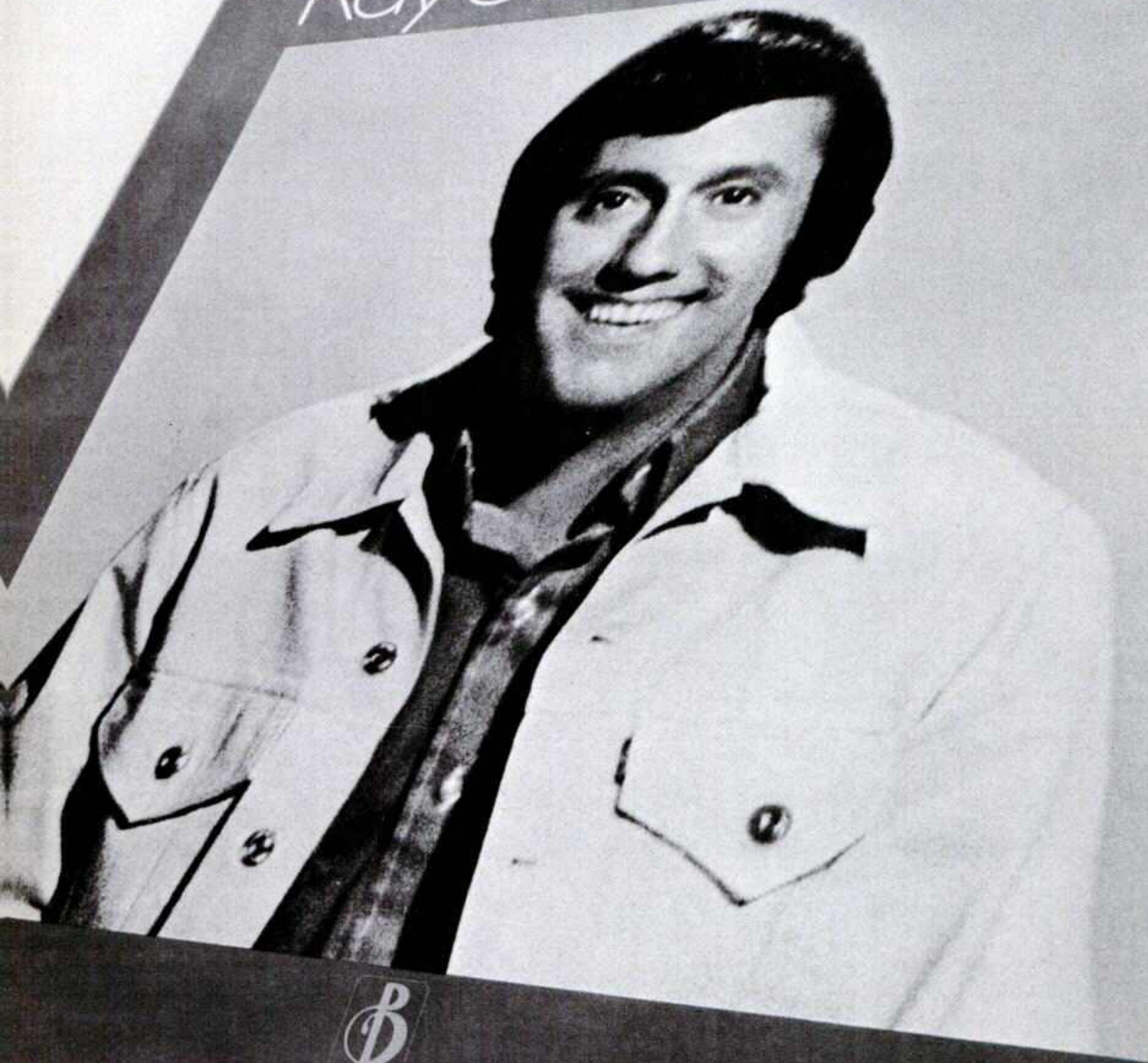
Farrell will personally produce Comstock Ltd., whose "I Was Made to Love Her" b/w "Breakout" is already out on Bell, and Raw Meat and Silverbird, both for Capitol. Ted Cooper, Wes Farrell Organization producer, is cutting Garrett Scott, whose Vanguard single is "(Mama) Is Uncle Clayton Jackson Sleeping Here Again Tonight?" Birdsong & McClure for Polydor and Koffie, Schaefer Talent Award winner, doing "If We Both Hold On" for Mercury.

Coast Recorders Buy

• Continued from page 3
Studios West. George Horn is chief engineer there.

Coast revamped its Folsom St. plant to accommodate CBS' leasing arrangements, whereby Columbia has exclusive use of studios A and B, a new stereo mastering room, maintenance shop and administrative offices. Roy Halee is the Columbia resident producer/engineer, and Blood, Sweat and Tears plan to record their next LP there this month.

Ray Stevens... Unreal!!!



Ray Stevens' second Barnaby album is his first.

Ray's first album had a lot of other people's hits on it. But it was HIS song, "Everything Is Beautiful," that added to his fame as a songwriter/arranger.

His second is different. Nearly all the songs are his: 9 Ray Stevens originals. The album's called "Unreal!!!". The first always is.

On Barnaby Records  and Tapes

This One



WE1X-0EQ-EXOG



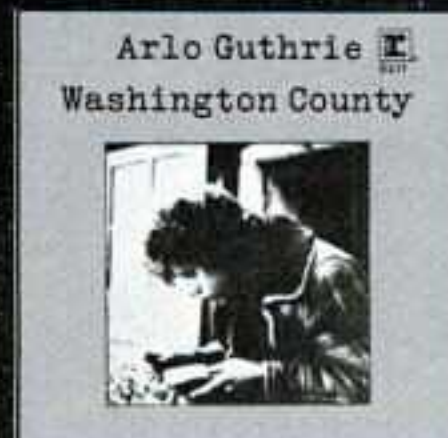
WASHINGTON COUNTY
(the warm album, RS 6411)

CONTAINS

VALLEY TO PRAY
(the hot single, R 0851)

"Every once in a while (and it's rare, believe me), an album jumps out of its plastic shrink wrap, finds its way onto my turntable, and after a few minutes leaves me sitting there with a satisfied grin on my face. **Washington County** is such an album . . . (it's) got to be one of the best five or six albums of the year."

— Chris Van Ness
Los Angeles Free Press



Washington County jumps out of its shrink wrap on Reprise albums (and Reprise tapes, distributed by Ampex).



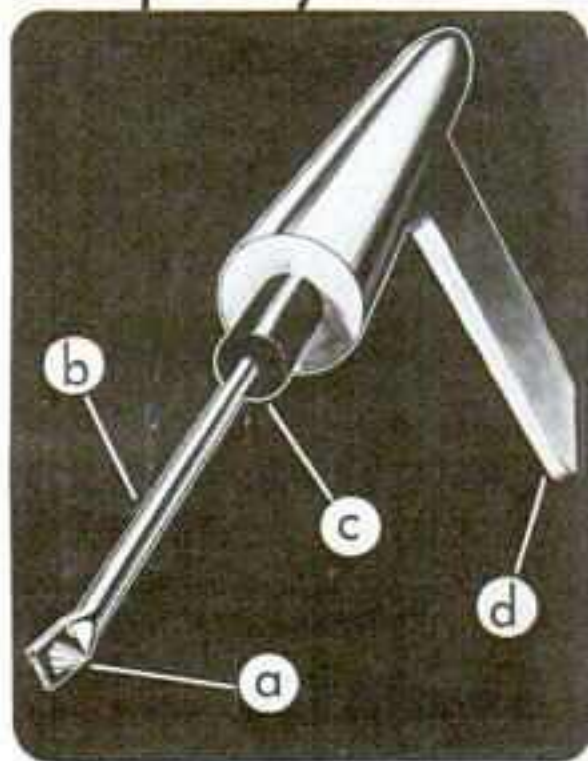
If you think this picture is just another snap-shot of deserving people being presented Gold records, you're right.

They deserve all three of them. One for "Close To You," one for "We've Only Just Begun," and one for their album, "Close To You." With Jack Daugherty's help (he's the producer on the left) Karen and Richard Carpenter have sold almost four million records in six months.

Need we say more?



Only
Fidelitone
builds
sound
quality...



from diamond tip
to plastic grip!

Fidelitone is the only needle manufacturer who makes a complete diamond needle controlling quality throughout production. Fidelitone also provides you with the most effective merchandising program in the industry.

Yes, we Make It Easy for you to sell more Fidelitone needles and make more money at it, but it's not easy to make diamond needles.

First, we grind the diamond points (a) to exacting tolerances $\pm .0001$ " (1/10,000 of an inch). We are now the world's leading producer of diamond points!

The needle shank (b) is hollow aluminum tubing only .02" in diameter that must be cut, crimped and drilled.

We compound and mold our own rubber bearings (c) to unique dynamic performance specifications.

We also mold plastic lever arms and grips (d). Everything is made and put together in our Chicago plant. After thorough inspection, it goes into the Fidelitone plastic needle box (we make these, too!).

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**CTV to Give Records
A New Burst: Purcell**

• Continued from page 1

beyond a program of 10 songs backed up by stock shots like "Andy Williams climbing the Eiffel Tower" or "Tony Bennett walking along the surf at Malibu" and go into "concept programming." The new medium, he said, will give composers, playwrights and performers a chance to work together in the development of a package tailor-made for cartridge TV. "A concept such as 'Hair,'" said Purcell, "would probably work well in a cartridge TV showcase."

The record industry will have a tremendous stake in cartridge TV, because, as Purcell sees it, it's the next step for the industry to take. He explained: "The record industry began by recording singles and from the singles made albums. The next step was to make albums and from the albums take out singles. Now,

the next step will be to record a cartridge TV concept and from that package cull material for release as an album or a single."

Purcell hasn't yet made his move into cartridge TV for his artists or for his record company. "I'm still waiting for the problems of compatibility and standardization to be resolved," he said. "But once I'm sure that there's a market out there for cartridge TV, I, like other professionals in the business, will move in."

**Motown Pubs
Open Offices
In New York**

NEW YORK—Motown's two publishing companies, Jobete Music (BMI) and Stein and Van Stock, Inc. (ASCAP) have opened offices in New York. Marty Wesker will head the New York operation assisted by Wanda Ramos.

Robert L. Gordy, vice president and general manager for all Motown publishing companies, which heretofore had offices only in Detroit and Hollywood, said that the New York office was set up to facilitate the servicing of record producers looking for Jobete and Stein and Van Stock material.

The New York offices will be at 157 West 57th St.

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• Continued from page 1

ing through to receipt of the final merchandise to the customer. Finding the source of the special order merchandise is often a problem in itself.

Even when the right source is located, the distributor or one-stop frequently does not have the product in stock and must go through the time-consuming and costly motions of a minimal order—often just one or two copies of a record or tape. The order often reaches the manufacturer level and is stalled there for lack of stock

BEST SELLER

HERBIE HANCOCK

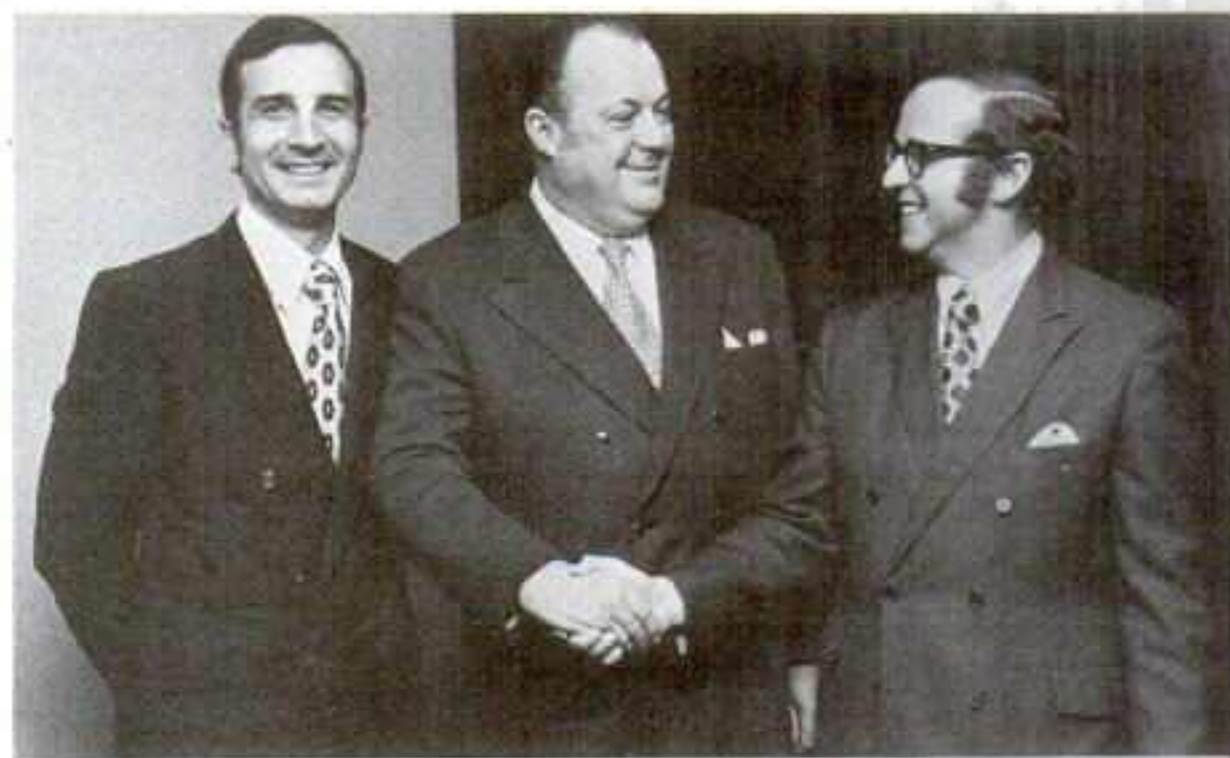
"Fat Albert Rotunda"
wins him a big pop following

Herbie Hancock is a young piano wizard who's been rewarding wide-eared jazz fans for some years now, but the arrival of his Warner Bros. Record debut album, "Fat Albert Rotunda," has brought him new attention from pop and rock critics and audiences. Audiences like those at the Fillmore East, who gave him stomping, standing ovations during a recent appearance.

The composer of "Watermelon Man," and of several film ("Blow Up") and television (Bill Cosby's "Fat Albert" special) scores, Herbie Hancock served apprenticeships with trumpeter Donald Byrd's group and Miles Davis before branching out on his own. His avowed ambition is to reach just about everybody and to break down the barriers created by musical labels. "Fat Albert Rotunda" shows he's the man who can do it.

It's the latest from Herbie Hancock, on Warner Bros. Records (tapes distributed by Ampex).

(Advertisement)



ROCCO LAGINESTRA, left, president of RCA Records, and Mort Hoffman, right, vice-president, commercial operations, welcome Bill Walsh to his new post as division vice-president, marketing.



GRT RECORDS introduces singer/composer Lotti Golden to the trade and consumer press, distributors, disk jockeys and retailers at the Playboy Club in New York. Shown are Miss Golden and Len Levy, president of GRT Records.

Special Orders Lose \$34 Million

• Continued from page 1

and, frequently, simply because the size of the order is too small for special attention.

In Billboard's canvass of top industry executives on the state of the industry, which appeared in the Sept. 5 issue, Clive J. Davis, president of Columbia Records, said, "The most pressing problem facing the industry is a marketing one—the method one's product moves to the consumer." And William P. Gallagher, president of Famous Music, said, "LP and tape product, availability at retail, particularly in mass merchandising outlets, is far too narrow in selectivity and too often obsolete. 'Middle-of-the-road' album artists are neglected, and Broadway and soundtrack LP's have been rendered practically extinct by record and tape merchandisers who tend to sell to all ages and people of many interests. Unfortunately, the public can't buy them if they can't find them!"

Survey

The Billboard survey shows that the average dealer is accepting 36 special orders per week and is only able to fill 26 of these orders from his normal channels of distribution. The loss of 10 unfilled orders represents 2 percent of his total sales, based on average sales of approximately 500 records per week. And, of those orders which are filled, many take as much as 4 to 5 weeks for the product to reach the customer, by which time he often loses interest and does not call for the product. The dealer is left hanging with a slow-moving product in his inventory.

The Billboard Special Proj-

ects Division is continuing to research the special order problem, and expects shortly to be in a position to announce a plan for recovering the lost industry sales volume.

**WB Music Tie
With Robertson**

NEW YORK—Warner Bros. Music has entered into a publishing deal with Sandy Robertson, former folk artist who is now a British publisher, record producer and head of September Productions Ltd. and Libra Music Ltd.

Robertson produces Harold McNair, formerly of Ginger Baker's Airforce; Keith Christmas, issued on Polydor Records; Steeleye Span; Hard Meat, released on Warner Bros. Records; folk singer Shelagh McDonald and Everyone, a new group.

**GRT, FOREST
RIGHTS DEAL**

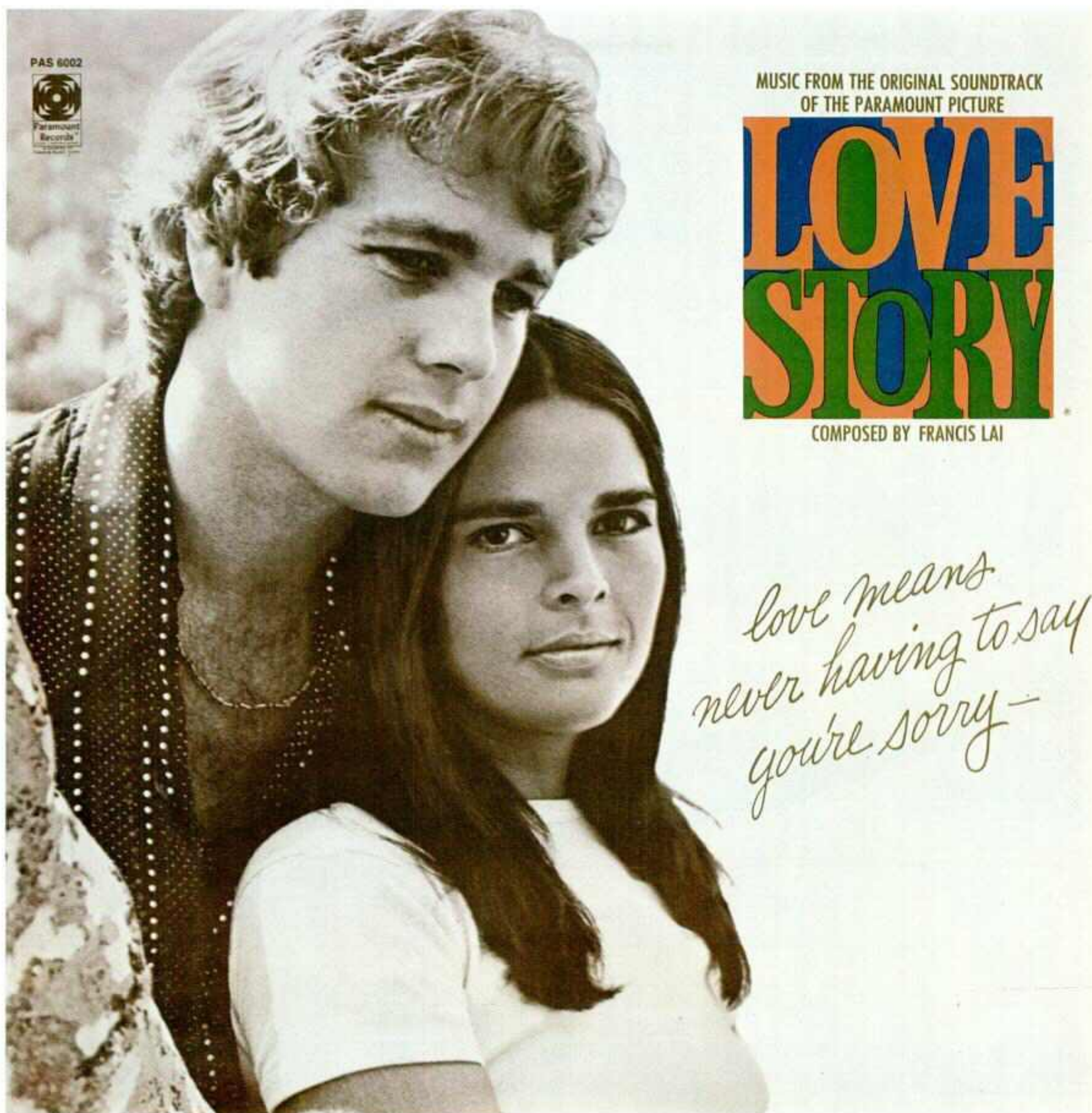
LOS ANGELES—GRT has acquired exclusive tape duplicating/marketing rights to Stormy Forest Productions for all tape configurations.

The initial release will be two Richie Havens albums. GRT plans to launch a promotion campaign in concert with MGM, which distributes record product from Stormy Forest.

Agreement was announced by Tom Bonetti, GRT Music Tapes vice president, and Johanan Zigoda, attorney for Stormy Forest.

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On Atlantic Records & Tapes (Tapes Distributed by Ampex)

CTV Seen Bridging Generation Gap

By RADCLIFFE JOE

TARRYTOWN, N.Y. — Cartridge TV will have no meaningful impact on the consumer before 1973, but when it does it will have the long-term value of strengthening the family unit and bridging the communications gap that exists between parents and children. This is the opinion of Motorola's vice president, Lloyd Singer. Singer, who is also director of Motorola's Education and Training Products Division, made his observation at a one-day seminar on the "Video Cassette/Cartridge Record Turmoil," sponsored by Knowledge Industry Publications.

The Motorola executive said potential customers are confused by a proliferation of emerging technologies, irresponsible pricing announcements, and non-standardization of systems; and stressed that research must be conducted on the needs and desires of the consumer so that he can be provided with relevant programming.

"Without that research no substantial consumer market can develop," warned Singer.

He advised that the potential of the consumer market can only be tapped if the cartridge TV industry takes fresh programming approaches, create a demand, and develop a sense of importance of the message, and a clear-cut understanding of the role of the new medium in presenting information.

Singer feels that cartridge TV will develop by evolution rather than by revolution, and called on the industry to consider the environmental power of the new technology and focus beyond short-term profitability.

He said recent statements by people in the industry that cartridge TV is an ideal vehicle for getting X-rated films out of the theater and into the living room represents commercial exploitation of our culture. "I am opposed to this," he said.

Joining Asked

Singer continued, "I urge producers of both hardware and software to join us in working to elevate our sights above this low-level and short-sighted thinking, and move forward together to make meaningful contributions to society."

The Motorola executive emphasized that essential differences exist between cartridge TV, broadcast television, film and print, and pointed out that film formats provide for minimum interaction between the viewer and the material.

"This creates well-known deficiencies in the film learning situation, while with cartridge TV, the student is dealing with the very familiar television environment, and the teacher, student, and programming are completely tied together through the special control features of the system.

"In the home, this degree of control and interaction will change viewing patterns substantially, and producers should use these features to maximum benefit rather than just repeat TV program techniques."

Singer urged producers to examine the educational program-

ming that is being produced by young film makers. "These," he said, "deal with the fundamental issues of today's real world."

Singer further pointed out that \$100 million is spent annually on classroom films, with only 5 to 10 percent of the student population viewing the film product. "This represents an enormous untapped potential," he said.

Singer feels that the \$477 million spent by producers for non-theatrical films can be greatly extended by making those films readily available in cartridge TV format in commercial areas like government, health, tourism and industrial training.

Ampex Acts on Closer Link With Tape-Disk Licensees

LOS ANGELES — When Ampex held its sales meetings here in August, it promised to establish a working liaison with its tape-record licensees.

The company has started this plan by naming Peter Young, assistant product manager.

Young will establish a rapport with record manufacturers, production companies and independent producers and build a closer-working relationship with them.

"I'm here to listen to ideas, develop merchandising concepts, suggest marketing tools, act as liaison between licensee and Ampex, and enhance our market on the West Coast," Young said.

The Ampex "family" is wide ranging here, with Warner Bros., ABC/Dunhill, Mediarth, Lizard, Disney, among others. Young also will keep tabs on East Coast based companies with West Coast branches, like Bell and Elektra.

He will get involved in promotions, special products, packaging and merchandising. He also will work at the "grass roots" level, checking tape product flow, making surveys and listening to retailers.

Cassette/Tech Into 99-Cent Cartridge

By RADCLIFFE JOE

NEW YORK—Cassette/Tech Corp. has developed a new bi-sectional mini-8 cartridge which would house four top tunes and list for about 99 cents.

The concept involves cutting away that section of the cartridge that stores the tape from the rest of the housing, which, according to Eugene Liposki, Cassette/Tech's president, is cumbersome, expensive and frustrates the concept of easy storage.

With the Cassette/Tech cartridge, the consumer will buy only the cut-away section that houses the tape. This unit, smaller in size than the regular cassette, locks automatically into the rest of the housing for insertion into the player.

APAA Shop Talk—Many Buyers Came, Saw & Were Unconquered

By EARL PAIGE and GEORGE KNEMEYER

CHICAGO—More than 10,000 automotive accessory buyers shopped for car stereo players, showed interest in quadrasonic units and were skeptical about cassette for the car during the Automotive Parts & Accessories Association (APAA) here.

Although APAA is an automotive show, home units as well as auto and home combination units were exhibited. At least 8 of the more than 30 exhibitors in the car stereo business showed quadrasonic—most of them for the home market.

"Our show special (a low-priced 8-track unit) sold out," said Erwin Ferer, president of AFCO Electronics, Oakland, Calif.

Young's first major involvement will be to work with Disney. Ampex recently signed a tape duplicating/marketing agreement with the kiddie label after Disney ended its agreement with Liberty/UA. (Billboard, Oct. 10.)

Young said the 10-title Disney line (at \$4.98) will be offered in self-shipper cartons with a 4-color pop-up header, opening into a counter display. The unit holds 10 8-track packages or 20 cassette titles.

Disney tapes, outfitted in powder blue packaging, will include a 24-page storyteller. In addition to Disney's regular distribution channels, Young said, Ampex will move the product in specialty locations, like toy stores and Disneyland itself.

Young will concentrate on tape, with Ampex Records being guided on the West Coast by Ron Merenstein in sales and promotion. Young reports to Irv Bruso, product manager of Ampex Stereo Tapes, while Merenstein reports to Larry Harris, president of Ampex Records.

The entire unit is so designed that there is little or no pressure on the cut-away section and no danger of the section coming apart while in the tape player.

Said Liposki, "With the marketing of this innovation, the consumer will buy the rest of the housing into which the cut-away section fits, just once."

"Think of the possibilities," he continued, "cost of production will be reduced, the problem of storage will be solved, the cumbersome cartridge housing will be eliminated, and the consumer will gain in many ways."

Liposki feels that his development will be a great boon to motorists faced with the problem of prerecorded tape storage. He

(Continued on page 16)

"The reason we're so successful is that we're offering a complete program," said Alan Fishel, Boman Astronix division, California Auto Radio.

Two other contrasting views came from Don Hunsaker, Selection International, who said: "Everybody's doing poorly and I think the reason stems from the uncertain economy."

But John Shalam, president Audiovox Corp., said: "We haven't seen so much price shopping this year—it's been a good show for us."

Many auto tape buyers seemed confused. "Where is cassette as far as the automobile is concerned?" asked one buyer. "They tell us it's coming, but we've heard this for five years. As for quadrasonic that's \$200."

Many exhibitors were happy with the new contacts they made. For example, Casemakers, Inc., showed a line of carrying cases and caddies and lined up dozens of representatives, according to Jim Terman. A case holding 24 cassettes listing for \$12.95 can be purchased in lots over 75 pieces for \$5 apiece.

Some of the exhibits of stereo tape firms ranked among the top budgeted displays. Panasonic's unusual exhibit utilizing parts of actual automobiles reportedly cost over \$7,000. The hunks of automobile painted white and resembling modern sculpture were sectioned off by low glare plastic panels. Both Tenna and Automatic Radio had huge exhibits.

Although buyers wearing red

Sales Surge Spurs AST's Output

NEW YORK — Increased regional demands in the prerecorded cassette field has spurred Ampex Stereo Tapes (AST) to double its micro-cassette releases for this month, according to Jules Cohen, national marketing manager of AST.

Cohen attributes the new thrust to a resurgence in cassette player sales in the medium price range. The micro-cassette which retails for \$1.98, was introduced by Ampex in 1968. The abbreviated album contains four popular tunes from well-known artists.

Theatre Systems in Golf Via CTV

NEW YORK—Theatre Systems Productions is developing a series of instructional golf programs specifically created for the cartridge TV medium.

The company, a division of Theatre Systems Corp., has signed Emmy Award winner Mac Hemion to direct the series which will star Gene Littler. First of the programs will get underway at the Indian Wells Country Club, Calif., on Tuesday, Dec. 1.

Hemion will utilize a combination of videotape, high-speed films and animation techniques in the productions. Other cartridge TV productions planned by Theatre Systems include a series of tennis shows featuring Pancho Gonzalez, and a series of skiing programs with Billy Kidd.

tags were thinning out on the third day, Jerry Shaffer of the Elias/Shaffer & Associates agency coordinating the event said there were more buyers than last year.

Much Discussed

As expected, quadrasonic was a much-discussed subject. Small firms said they will let the major manufacturers introduce it. This was Ferer's viewpoint. "It's going to be a great gimmick—it will give the industry a real boost, especially if the software becomes available," said Shalam.

Motorola, Tenna, Dyn Electronics, Car Tapes, Belle Wood, Muntz, Lear Jet, California Radio and Automatic Radio were among those showing 4-channel equipment. A typical price ranged under \$200, as in the case of Dyn's unit which will include four speakers.

Many manufacturers were feeling out the industry. Belle Wood's Vince Vecchione admitted that his firm may take the four VU meters off its quadrasonic home unit but wanted to test reactions.

Car Tapes' Ed Swire told a buyer: "I won't sell you quadrasonic unless I can put up a demonstration display in your store. People have no experience from which to judge 4-channel. It has to be demonstrated."

Motorola's Bill Deger made the same point at his firm's exhibit where 4-channel was demonstrated in an automobile.

Regular 8-track equipment showed many refinements of existing technology and much emphasis on packaging. California Radio's Dallas representative

(Continued on page 14)

NAB Urges Standards

WASHINGTON — The National Association of Broadcasters has called for "broadcast quality" standards in the tape cassette field and will hold a meeting Jan. 4 in Washington of top manufacturers and radio executives.

The key aim, according to Ross H. Beville, chairman of a new NAB committee, is to make cassettes compatible for the transmission of broadcast material, and he cited cassette recorders as "an important technological advancement which shows promise for the broadcasting industry."

The new committee headed by Beville will seek to standardize cassettes so that recorded material will be on broadcast quality and interchangeable among stations.

Committee members besides Beville of Broadcast Electronics include Mark Weavers of the 3M Co., W.J. Kabrick of Gates Radio, Byron Fincher of RCA, Dean Flygstad of the Telex Corp., O.S. Paganuzzi of NBC, Roy Pyburn of Ampex, Dick Turner of Telex, Paul Bunker of Telex, Richard Myers of Marathon Broadcast Equipment, R. Clifford Rogers of Phillips Broadcast Equipment Corp., John Gable of ABC, Fred Bailey of Sono-Mag Corp. and Bernie Swandic of CBS News.

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The December 12th issue of Billboard presents an in-depth survey of the total Japanese music-record-tape market.

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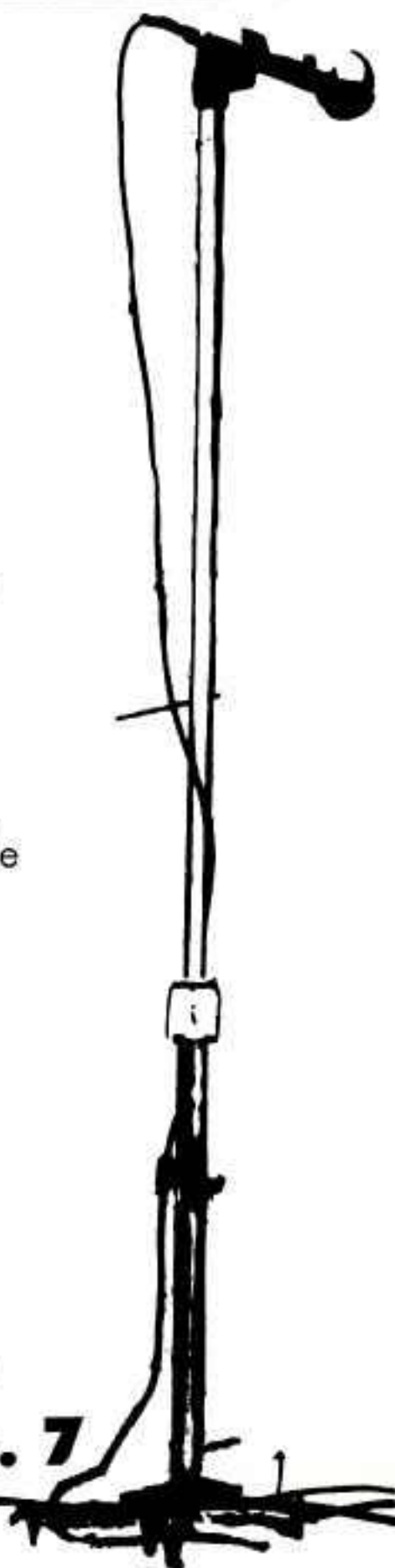


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Concord Electronics' Chief Is Off to Fast Start on Changing Co. Image

By BRUCE WEBER

LOS ANGELES — Concord Electronics' president Gerard Hyman has begun publicly displaying the company's new image.

So far, Hyman has not sought to make major changes in the policies or programs he inherited. But he is off to a surprisingly successful start in establishing priorities for the company's product lines, its sales and marketing network and its merchandising force.

Concord and Hyman, admittedly, are gearing up for long range growth through product development in three configurations: cassette, 8-track and reel-to-reel players.

To put his program into effect, Hyman is stressing product awareness, marketing ability at the "grass roots" retail level, and promotion deftness at the consumer area.

He realizes Concord has to broaden its aim and step up its campaign to win a larger share of the tape recorder business. He is aware of cartridge TV, quadrasonic sound and other futuristic electronic breakthroughs, but he talks, too, on today's plans for Concord, like:

—A cassette recorder outfitted with a built-in Dolby noise reduction system to be introduced in June.

—A cassette changer which will play 12 tapes continuously also to be offered at the Consumer Electronics Show. The unit will be in the medium-price range.

—A family of 8-track units, including a recorder and two other models.

—A release of 16 new products by June, with the thrust being in cassette.

Hyman's style when discussing Concord's future—and the industry's—is subtle and realistic, like:

—"Concord will be part of the cartridge TV industry as soon as standardization is realized. However, mass acceptance is still several years away.

—"Quadrasonic represents a technological breakthrough and certainly opens new sales avenues, but we'll take a wait-and-see attitude before earnestly going into production."

Unit Exhibited

Concord has exhibited a prototype quadrasonic reel unit, but will not produce it until there is more than an audiophile buyer. "You can't build for a selective market only," Hyman said. "And before we commit our production facilities to quadrasonic we want to see more mass consumer appeal."

Before mass appeal can be reached, he feels, a thorough consumer education program must be initiated. When it reaches mass acceptance, Hyman contends, it will be a home item, not an automobile accessory.

Like quadrasonic, cartridge TV also is several years away, he feels. "There will be two configurations, and room for both, playback only and playback record can co-exist, and our system will have both functions."

Hyman prefers not to put a price tag on Concord's videotape unit, instead saying the

"company will escalate its marketing thoughts when it's realistic to do so."

Before cartridge TV takes off, though, it will depend on consumer education, price, service, merchandising and promotion, according to the executive.

Before reaching the quadrasonic/cartridge TV stage, Hyman wants to bolster its product line at the "grass roots" level.

Service Clinics

To do this, Concord is planning a series of service clinics at retail locations, where consumers have any Concord product checked. In addition, Hyman is eager to establish a rapport with retailers through a series of consumer-oriented promotions.

A trade-in promotion enables consumers to bring in any old tape recorder, regardless of make and condition, and receive a \$20 reduction toward the purchase of an F-400 portable stereo cassette recorder, listed at \$140.

Object of the sale is to build traffic during slower sales months and generate sales of high-end product.

Another promotion is the 1-cent sale, where the purchase of an F-600 (portable stereo AM-FM receiver with built-in cassette deck) at \$199.79 and 1 penny brings the consumer \$45 worth of accessories, including headphones, microphone and two blank cassettes.

A third promotion is a new counter display rack for impulse sales and to introduce a guarantee on its newly developed manganese batteries.

To further strengthen the company's image at the "grass roots" level, Hyman, a corporate executive of Concord's parent company, Ehrenreich Photo Optical Industries, is taking a "walking, hand-shaking tour of the Concord sales and retail empire."

OK Philips Budget Cassettes in Holland

LONDON — Philips Records has received the final go-ahead from PPI in Holland to market low-price cassettes. Price of the tapes will be \$4.20 for pop and \$4.50 for classical.

Roy Tempest, Philips tape manager in London, told Billboard that the first release of low-price product will be early next year and will comprise "not less than 40 albums." Material is being taken from the Fontana Special and Sun catalogs.

APAA; Many Came and Saw

• Continued from page 13

tive Marvin Norwood said: "Sometimes it's not even the product itself that makes the difference."

He was referring to his firm's introduction of a theft warranty program. The firm replaces free of charge any stolen player providing a certification of alarm hookup is furnished along with the police report.

Player Combos

Dozens of firms showed new radio-tape player combinations. Audiovox has an AM/FM multiplex radio with 8-track to list for \$199, supplied with a universal face plate (and an AM radio with 8-track to list for \$129.95).

Many firms stressed the car into the home idea as in the case of Inland Dynatronics, South Hackensack, N.J. Its Model S-70 8-track "kit," aimed for easy installation, lists for \$54.95. Another unit, the S-90, converts to a full home sound system and lists for \$89.95.

Belle Wood also featured a "home and car" player listing for \$59.95 and a merchandising display to drive the idea home to consumers.

Firms exhibiting home players included Astro pulse div., Marshall Electronics, Chicago, which showed a system incorporating AM/FM multiplex and 8-track for \$160 that can be paired with a compact record changer.

AFCO showed a cassette version of the home component ap-

proach with its ACR 900 pairing AM/FM multiplex radio and cassette with a list of \$159. "Home players are a natural for automotive departments," declared Ferer.

Roberba, which is marketing car players for the first time, exhibited two 8-track and three cassette models ranging in list price from a compact mini-8 at \$59.95 to the deluxe cassette-FM multiplex model at \$129.95.

Equally interesting were the tangential items such as Audiovox's universal cassette adapter for 8-track machines listing for \$49.95. Muntz Stereo Corp. showed a psychedelic light unit that projects color around the room and lists for \$59.95. It works from any sound source.

Transelex Corp. showed its power converters now packaged (Continued on page 16)

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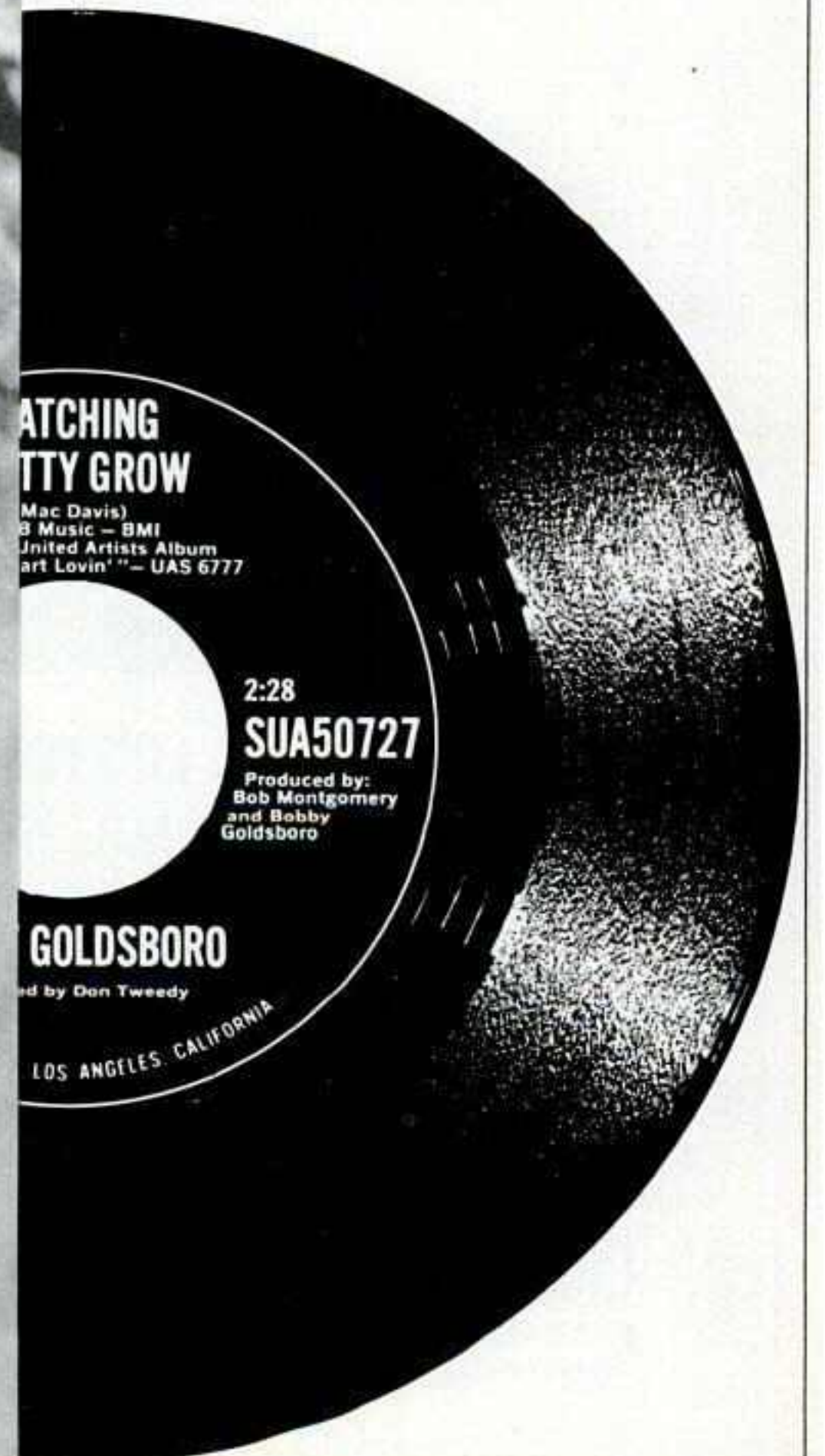
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SUA-50727
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Arranged by: Don Tweedy
Written by: Mac Davis

**Bobby Goldsboro
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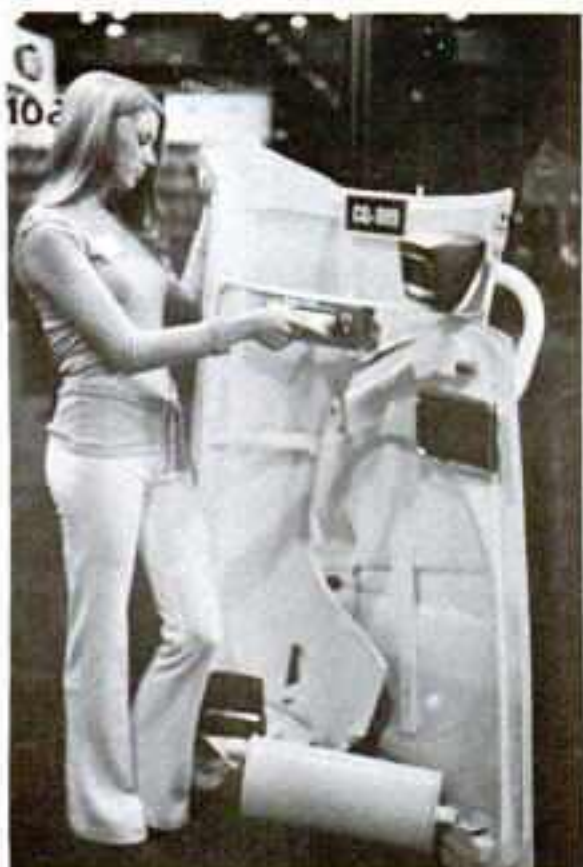
Muntz Stereo's attractive exhibit highlighted many new players.



Kraco Products created an intimate atmosphere where deals could be closed.



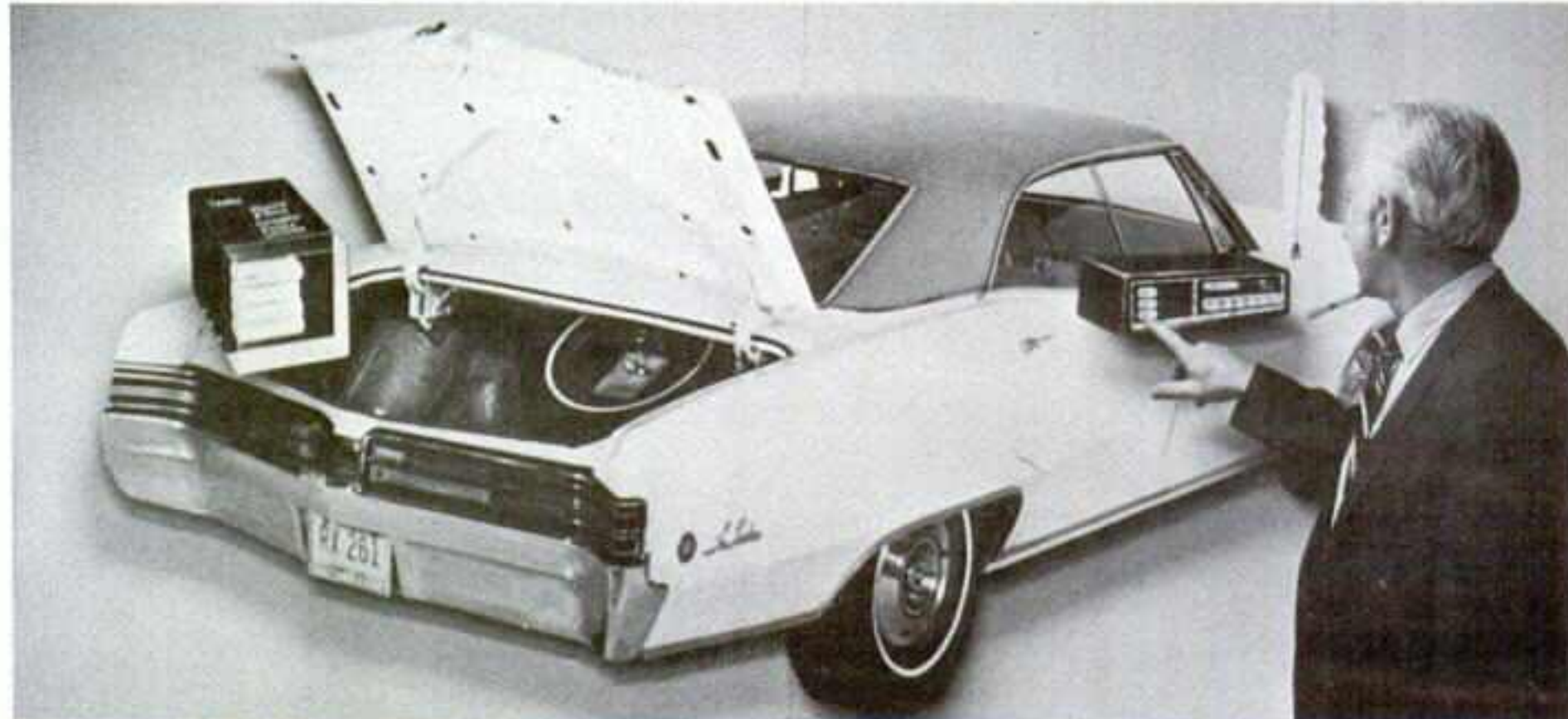
The Handleman Co. showed a new rack for cartridges and cassettes. Robert Boumstein and Jennifer Sisto manned the booth.



Panasonic sculptured hunks of automobiles to display its players.



Ed Swire of Car Tapes Inc., demonstrates the firm's quadrasonic unit.



A member of the Tenna Corp. points to the selector system of a remote-controlled unit linked to a trunk installation.

MUNTZ SIGHT & SOUND SUES STORES AS PIRATES

NASHVILLE—Muntz Sight and Sound—a locally-based tape retail firm—has filed suit in Chancery Court here seeking to enjoin two locally based Sergeant Pepper Stores from selling alleged bootleg tapes.

Bill Rogers, owner and operator of the Muntz firm, charged, through his attorney Stan Allen, that the Sergeant Pepper stores, operated by Nashville disk jockey, Scott Shannon, had sold unmarked tapes of such artists as Jimi Hendrix, Rolling Stones, Creedence Clearwater Revival and Three Dog Night, at reduced prices to consumers.

Rogers said he decided on the move because he could not honestly compete with the marked-down prices of the competition.

Court chancellor Ned Lentz postponed for one week, a decision to grant a temporary injunction banning sale of the tapes; and asked attorneys for Muntz Sight and Sound to bring in as much "law as possible" regarding the suit.

Allen said he plans to seek the aid of other attorneys to assist him on the case.

APAA; Many Came and Saw

• Continued from page 14

for mass merchandising. Four different models turn car players into home units.

There was also an impressive array of portable units. Kraco Products showed an 8-track with AM radio listing for \$99.95, AM/FM and 8-track at \$129.95 and AM/FM multiplex with 8-track record feature at \$149.95.

Innovations included the Gibbs quadrasonic synthesizer (which plays 2-channel tapes) and several items at the huge Tenna exhibit.

Tenna, showed a remote auto unit with the player assembly mounted in the car trunk. It accommodates four 8-track cartridges with selectivity from one to another of full automatic play. It will list for an estimated \$169. Another unit is the Model RR-211-T, an 8-track machine that plays anywhere and includes four portable speakers.

Selectron had two mini-8-track players from its Milovac Line. Also shown was the Aiwa 8-track and cassette combination unit featuring automatic reverse on cassette.

Belair Enterprises showed several portable 8-track players ranging in price from \$50 to \$150. Stereo-Magic, a division of Eastern Specialty Corp., showed four cartridge tuners that fit any 8-track machine. Also shown were four 8-track players with prices from \$59.95 to \$129.95 and a car-home cassette unit listing for \$129.

In terms of software and accessories, Le-Bo Products showed cartridge cases listing for \$11.95, \$14.95 and \$16.95 holding 15, 24 and 30 cartridges respectively. A cassette case hold-

ing 30 and listing for \$13.95 was shown.

Recotron Corp. also featured cartridge and cassette cases, including one that holds 24 cartridges and retails for \$11.95 and a cassette case that holds 30 and retails for the same price.

Request Records showed its

ethnic oriented line of 8-track cartridges, many of which are packaged with bi-lingual explanations and song sheets.

Premier Albums showed a line of \$1.99 budget tape cartridges as well as a \$3.99 line.

The giant Handleman Co. had a special rate for merchandising cartridges and plugged hard at its ability to service automotive stores with software.

Cassette/Tech Into 99-Cent Cartridge

• Continued from page 13

also sees it increasing the portability of 8-track music.

The unit is now available for use with four-tune cartridges only, but Liposki disclosed that work is already underway on a similar unit that will house an entire album.

Exploratory talks on the bulk manufacture and marketing of the unit are underway between Cassette/Tech and several major record and tape companies, and Liposki feels the new unit should be on the consumer market by early 1971.

Cassette/Tech Corp. has also developed a new concept of packaging prerecorded 8-track cartridges and cassettes for the blind. The innovation involves embossing, in braille, titles and names of artists, on a transparent plastic strip glued to the regular graphics of the album.

This, according to Liposki, would cost very little and would go a long way towards relieving the frustration a sightless person must endure when he is forced to wade through an en-

tire library of tapes and records merely to find a single album.

Cassette/Tech is planning to use the concept on an experimental basis on its recently released budget line of "Libra" tapes, but Liposki hopes to interest all other tape and record companies in the innovation.

UNION SEEKING TIE WITH 2 COS

LOS ANGELES—The National Maritime Union is negotiating with two tape companies to represent their production employees. The union's Industrial, Technical, Professional Employees division is holding negotiations with Muntz Stereo Corp. of America and Sony/Superscope.

The Muntz talks have extended over 10 months. The company has reported a \$300,000 loss over the past nine months.

The union, representing 60,000 members, has begun a program of expanding its representation by seeking to first sign up electronics workers in the Los Angeles area, according to union official David Smith.

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The Participants:

The conference enables hardware and software manufacturers, programmers and other professionals involved in all facets of cartridge television, recording and distribution to discuss trends, techniques and prospects on an international level.

The Program:

MONDAY, APRIL 19

9:00 a.m.-11:00 a.m.

Session 1

What Is the Unique Place of Cartridge TV in Entertainment and Education?

- Talk A. As seen from the U.S. Viewpoint
- Talk B. As seen from the European Viewpoint
- Talk C. As seen from the Japanese Viewpoint

Session 2

How Creators of Cartridge TV Programs View Their Function

- Talk A. The role of the film and TV company in entertainment programming
- Talk B. The role of the Educational film producing company
- Talk C. The stake of the Recording Organization
- Talk D. The Place of the Book and Magazine Publishing Company

TUESDAY, APRIL 20

9:00 a.m.-11:00 a.m.

Session 3

Evaluating the Characteristics and Plans of Principal Systems

This session will detail the costs, operating characteristics, and marketing plans of major cartridge TV and video disc systems that have already been announced.

5:30 p.m.-7:30 p.m.

Session 4

How Big Are the Potential Markets for Education and Entertainment and What Are Their Needs?

- Talk A. Appraising the Market in Schools and Universities
- Talk B. Looking at Cartridge TV Use for Industry, Training and Information
- Talk C. Evaluating the Applications for Home Instruction
- Talk D. The Home Entertainment Market

WEDNESDAY, APRIL 21

9:00 a.m.-11:00 a.m.

Session 5

Distribution Patterns

- Talk A. Direct sales to the Educational and Corporate Markets
- Talk B. Problems and Profitability of Lease vs. Sale of Product
- Talk C. A report on the Japanese Experience in Selling Cartridge TV
- Talk D. What are the Most promising retail outlets for Product sale?

THURSDAY, APRIL 22

9:00 a.m.-11:00 a.m.

Session 6

Key Considerations for Companies Entering the Cartridge TV Field

- Talk A. How and why companies are setting up a separate Cartridge TV Department
- Talk B. Principal factors in developing a saleable product line for Cartridge TV
- Talk C. Deciding on the Duplicating Facility: where, how many, Company-Owned vs. Outside Facility?
- Talk D. The alternatives of Industry Standardization vs. Competing Systems

5:30 p.m.-7:30 p.m.

Session 7

Avoiding Legal Pitfalls in Copyright, and Royalty Matters

- Talk A. In U.S. and Canada
 - Talk B. In England and Western Europe
 - Talk C. In Japan and the Far East
- Followed by extensive roundtable discussions. This session will be continued on Friday.*

FRIDAY, APRIL 23

9:00 a.m.-11:00 a.m.

Session 8

Examples of Creative Product Required for Successful Programming

This session will show the types of audio-visual material that each of the following creative forces believes should be produced for consumer sale with an explanation of why and to whom the product will be sold.

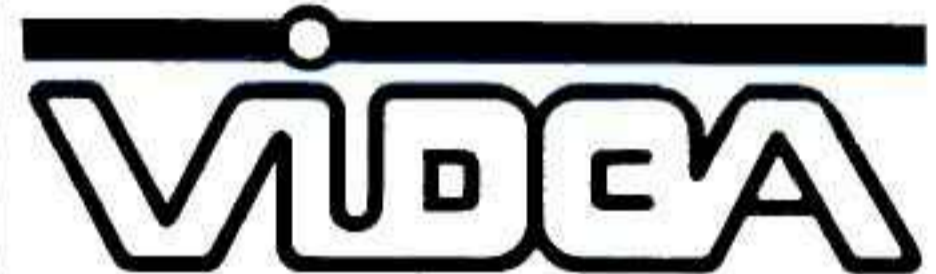
- Talk A. The Contribution of the Film Directors
- Talk B. The Output of TV and Independent TV Producers
- Talk C. The Creative Product Produced by the Record Companies

11:15 a.m.-1:00 p.m.

Session 9

A Blueprint for Industry Action.

A Panel Summation of the results of the conference



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Additional names can be sent in a separate letter.

Cartridge TV

Consultant Sees Cartridge TV as Revolutionizing Juke Business

• Continued from page 1

TV at a recent one-day seminar on the Video Cassette/Cartridge/Record Turmoil, told an audience of more than 300 music, education and industry personalities that the Teldec videodisk with its tremendous storage capabilities is tailor-made for this mass market.

He said that programming the jukeboxes with videodisks could be achieved with minor technological changes to the player.

Graham continued, "The videodisk player with its automatic changer that can store up to 100 hours of information would easily solve any doubts about the availability of program variety."

Synthetic Movies

Discounting fears of program shortage, especially in the initial stages of commercial distribution of cartridge TV, Graham said it was already technically possible to produce synthetic movies for the system, adding that with the growing costs of

prerecorded film production, this may become an economic necessity in the very near future.

Alan R. Novak, chairman of the Development Technologies Division of the FCC, also addressed the audience. He said the opportunities which cartridge TV hold for the industry are mindboggling, but urged innovators of the medium to aspire to serious and sustained thought and to cater to as vast a public as possible.

The FCC executive saw cable television with its multi-channel capabilities as the ideal forum through which cartridge TV could dispense its message to the people.

Novak, along with other speakers, called for early standardization of the system, and stressed that this move would not only avert chaos and have great economic advantages, but is also important for the ultimate success of the new medium.

No Stampede

On the other hand, however,

Sam Gelfman, vice president, programming of Avco Cartrivision, warned that there should be no mad stampede to standardize, as this would hamper rather than help cartridge TV. He said standardization will be determined in the marketplace with the consumer making the final decision.

Ken Fritz, of TeleCassettes Enterprises told his listeners that programmers should not look to old movies as the answer to program problems. "This," he said, "would only take you back to where broadcast television started. Instead, young innovators with relevant ideas should be given an opportunity to demonstrate their thoughts for the medium."

Other speakers included Stafford Hopwood Jr., president, Videorecord Corp., Lloyd Singer, vice president of Motorola, and director of its Education and Training Program Division; Gregory Shuker, program director, Time - Life Video; Thomas F. Hatcher, man-

(Continued on page 74)

EVR Into 100 Libraries

NEW YORK — More than 100 libraries throughout the United States will soon be offering a sizable number of their film library titles in the EVR format.

According to Robert E. Brockway, president of the CBS Electronic Video Recording Division, the libraries have each agreed to purchase in excess of 100 EVR cartridge titles through a plan that will install starter collections and Motorola

EVR Teleplayers in each institution by early 1971.

The plan which has the backing of the Division of Library Development of the New York State Library, and the Film Library Information Council, has been in development for the past six months.

Prime movers of the concept, which was first offered to public libraries in New York State and then expanded across the

(Continued on page 74)

BEST SELLING Billboard Tape Cartridges

8-TRACK

(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 CA 30130	7
2	1	LED ZEPPELIN III Atlantic TP 7201	6
3	4	SWEET BABY JAMES James Taylor, Warner Bros. BWM 1843	13
4	3	CLOSE TO YOU Carpenters, A&M 8T 4271	7
5	6	JACKSON 5 THIRD ALBUM Motown M 8-1718	9
6	5	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	18
7	7	AFTER THE GOLD RUSH Neil Young, Reprise BRM 6383	7
8	18	SLY & THE FAMILY STONE'S GREATEST HITS Epic KO 30325	2
9	9	CHICAGO Columbia 18 BO 0858	40
10	10	GET YER YA-YA'S OUT Rolling Stones, London LEM 72176	7
11	11	NEIL DIAMOND'S GOLD Uni 8-73084	7
12	8	TOMMY Who, Decca 62500	18
13	15	A QUESTION OF BALANCE Moody Blues, Threshold 24803 (Ampex)	10
14	12	CLOSER TO HOME Grand Funk Railroad, Capitol 8xt 471	21
15	13	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	24
16	16	SHARE THE LAND Guess Who, RCA P85-1590	3
17	14	MAD DOGS & ENGLISHMEN Joe Cocker, A&M 8T 6002	13
18	—	NEW MORNING Bob Dylan, Columbia CA 30290	1
19	—	STEPPEWOLF 7 Dunhill 85090	1
20	20	FIRE & WATER Free, A&M 8T 4268	2

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	3	ABRAXAS Santana, Columbia CT 30130	7
2	1	LED ZEPPELIN III Atlantic CS 7201	6
3	5	SWEET BABY JAMES James Taylor, Warner Bros. CWX 1843	7
4	2	CLOSE TO YOU Carpenters, A&M CS 4271	7
5	4	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	17
6	6	JACKSON 5 THIRD ALBUM Motown M 75718	9
7	7	TOMMY Who, Decca 7-32500	16
8	10	CHICAGO Columbia 1610 0858	36
9	15	SLY & THE FAMILY STONE'S GREATEST HITS Epic ET 30325	6
10	8	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	24
11	9	AFTER THE GOLD RUSH Neil Young, Reprise 56383 (Ampex)	6
12	12	CLOSER TO HOME Grand Funk Railroad, Capitol 4xt 471	21
13	11	GET YER YA-YA'S OUT Rolling Stones, London M 57176	6
14	13	A QUESTION OF BALANCE Moody Blues, Threshold 24603 (Ampex)	9
15	14	NEIL DIAMOND'S GOLD Uni 73-084	6

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Talent

Talent In Action

TEN YEARS AFTER BRETHREN

Madison Square Garden, New York

Ten Years After hit Madison Square Garden, Nov. 13, with a vibrant, exciting set. Their quality performance prevented major problems that could have resulted from packed isles and many pockets of shoving. The Garden hardly is an ideal arena for rock concerts, but star acts apparently feel the size compensates for difficulties.

Brethren was excellent as the opening act, while Mercury Records' Buddy Miles with 10 other musicians in his group, drew enthusiastic response from his exhortations. But, it was Deram Records' Ten Years After that the throng came for and Ten Years After gave it to them.

While Alvin Lee, one of the best rock guitarists around, was appropriately the central attraction, the other members of the Manchester (England) quartet had ample opportunity for laurels, especially Leo Lyons, an intense bass guitarist who also ranks with the best. Ric Lee's drum solo was first rate, although the noisy crowd virtually obscured the soft portion and even Chick Churchill, often an unsung member of the group, also flashed his steady ability at organ. The new "She Lies in Mourning" was a fine new number, but it was the old "Comin' Home," "Help Me, Baby" and "Good Morning, Little Schoolgirl" that stirred the crowd.

Brethren also has four highly talented musicians led by Tom Cooper, also guitarist and lead vocalist, "Midnight Train" and "Everybody in the Congregation," from their initial Tiffany album were good numbers as was Dr. John's "Loop Garoo," which afforded Mike Carson fine opportunities on organ and grand piano. Bass guitarist Stu Woods, one of the best, and drummer Rick Marotta also were excellent. Brethren's future continues bright.

FRED KIRBY

JF MURPHY, SHA-NA-NA, FRANK ZAPPA and the MOTHERS

Fillmore East, New York

JF Murphy & Free Flowing Salt, Sha-Na-Na and Frank Zappa and the Mothers piped, frolicked, flexed and floored the SRO audi-

ence at the Fillmore East on Nov. 13.

JF Murphy's group, first time at the Fillmore, began the evening with a new approach to the scene by using bagpipes. Ron Allen, the pied piper of the clan, ripped piercing backgrounds creating a non-British Isles Sound.

Sha-Na-Na took the stage for the second set, flexing arms and sticking tongues out at the audience. Complex dance routines rounded out a series of 1950's and 1960's numbers including "Yakety Yak," "Jailhouse Rock," "Blue Moon," "Whole Lotta Shaken," "Why Do Fools Fall in Love," "Get a Job," and their famous parody of "Teen Angel."

Frank Zappa whipped his Mothers together for a ribald, insane third set, highlighted by the intrusion of sanity in the form of Joni Mitchell who did an improvisation with the band. Zappa led a "Eulogy to Bimbo," a jazzy guitar piece, only to be broken up by a threesome who mimicked the Sanzini Brothers circus act (done by forming a pyramid, extending the index fingers and thumbs and touching them to a drum roll). A naked chest drummer, Ainsley Dunbar, beat out a rhythm behind "Easy Meat," as the Mothers moved in and out with horn, keyboard and bass leads. "Chunga's Revenge," on Zappa's own label, Bizarre, was executed, as was "Peter's Dimension," with frenzy.

RON STANCHFIELD

JOHN DAVIDSON

Century Plaza, Los Angeles

John Davidson returned to town with an act packaged with informality and vitality. He has matured since he last appeared here a year ago, and his rapport with the audience was warm and gay.

His repertoire combined popular standards, current tops in pops, novelty pieces and two medleys, one in which he accompanied himself on guitar and the other on banjo.

The Columbia artist doesn't take any chances with the program, singing only songs that have long-lasting life, such as "Hello, Young Lovers," "Easy Come, Easy Go," "More," "Spinning Wheel," among others.

Supported by Al Peligrini's 14-piece orchestra and four sidemen, bassist Bob Farmer, drummer Jim Ganduglia, guitarist Gil Rogers and musical director-pianist Everett Gordon, Davidson was pleasant and smooth.

The two medleys, however, gave the act the desired zip. The guitar segment included "There's a Kind of Hush," "Today," "We've Only Just Begun" and "What Is a Woman?" The banjo phase included "Gentle on My Mind," "Everybody's Talkin'," "Spinning Wheel" and "Those Were the Days."

BRUCE WEBER

VAN MORRISON LINDA RONSTADT TIM BUCKLEY

Academy of Music, New York

Presented by Rock Magazine Nov. 13 at the Academy of Music, Van Morrison, Linda Ronstadt and Tim Buckley stirred a half-full house from its initial polite restraint with strong turns.

Accompanied by an excellent six-man backup which, at times, the Warner Bros. artist conducted with careful deliberation, Morrison's command of the blues-rock style he's developed was asserted in "Moondance," "Domino" and "Come Running," but, at the same time, curiously tinged with an air of remote preoccupation. His sound was both enhanced by and dependent on Pete Johnson's indefatigable trumpet and Jack Shore's alto sax. Making her first N.Y. appearance with her new four-man group, Swampwater, Linda Ronstadt's artless candor became focused in mindsearing ren-

Odetta, John, Coorder 1 Plus & 2 Maybes

SANTA MONICA, Calif.—Odetta, Elton John and Ray Coorder were teamed by Concert Associates on Nov. 15 at the Civic Auditorium and three points emerged from the concert.

Odetta's new alliance with contemporary composers and musicians has completely rejuvenated her career. Guitarist Ry Coorder is not yet ready to sing in public, and Elton John faces a major decision in his short career. Does he abandon his valid musical skills in favor of being a "stage freak" using unnecessary physical tricks?

John's performance had matched the musical brilliance of his first local area appearance two months ago, repeating many

of the songs when he stripped off his yellow overalls to showcase a purple jersey, purple shorts and purple leotards, and began "Burn Down the Mission."

Kicking away the piano stool, he played on his knees (as he had done at the Troubadour), but then he started to do cheap, silly things, acting like a clown desperately looking for something with which to hook his audience. Is he to be taken seriously as a composer and singer, or are we to associate him with the following things which he did: banging the keyboard with his boot, leaping into the air while playing, balancing himself on the keyboard and kicking his feet backwards, playing with one hand and balancing himself on the floor with the other, jumping up and down on stage to lead the crowd in cheers and stomps.

John's stage gimmicks pleased the crowd which shouted back "higher" and "higher" when he moved them into the Sly Stone flagwaver "I Want to Take You Higher" which became part of the song, as did a bit of "Get Back."

The ending was such a shocking shifting of gears and image from John's opening in which he and his drummer and bassist had built powerful word and rhythm images.

For a finale, he brought back Odetta to duet his "Take Me to the Pilot." Odetta had included the song in her own 10-tune repertoire and for her masterful performance she received a standing ovation from the young audience. Her backup band was completely unique in its own solo work and ensemble playing on "Why Don't We Do It in the Road," "Every Night," "Give a Damn," "You Got to Be There," "A Sound of the Sea," "This Land Is Your Land."

Credits go to pianist Ron McKinnen; guitarist Arthur Richards; bassist Donald Kerr and drummer Roger North for their clean playing, which did not get in the way of Odetta's strong, booming voice.

Ry Coorder's voice, on the other hand, lacks polish and emotion. His guitar work was fine and bordered on blues riffs, but he is not deserving of a showcasing with four girl vocalists and a quintet of instruments behind him.

On this score, Odetta's set was the best artistically. Elton John's was the loudest, longest and most confusing.

ELIOT TIEGEL

Bennett to Sing At U.K. Salute

NEW YORK—Tony Bennett has been invited by England's Princess Alexandra to appear in concert as a highlight of British Week, a salute to England to be held in San Francisco next spring. The invitation came when Bennett met the Princess, at a dinner at Buckingham Palace, following his concert to aid Prince Philip's pet charity, the National Playing Fields Association. Bennett, who accepted the Princess' invitation, was playing at the London Palladium at the time.

Funk Date Is Speedy Sellout

NEW YORK—Tickets for Grand Funk Railroad's first solo Madison Square Garden appearance on Dec. 18 were sold out less than four hours after the box office opened Nov. 16. An additional show on Dec. 11 was immediately added by promoter Howard Stein. The group's manager, Terry Knight, authorized the added performance after learning that all 20,000 seats were gone.

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Signings

Johnny Nash signed with Janus, where his first single for the label is "Falling In and Out of Love." He also is cutting an album for Janus. . . . Gunhill Road, managed by Paul Colby, joined Mercury, where Jay Leer is producing their first album due for January release.

The Grasshoppers, British group, signed with Marc Gordon and Dick Border of Carusel Records. Their "Doctor Doolittle Presents the Grasshoppers" will be a December release by Bell.

Lynda Mack, Fire Over Gibraltar and Young Bobby Watson to Kim Records. . . . Anna Chalet signed with Bill Holford's ACA Recording Studios of Houston. "Joshua Fit the Battle of Jericho" will be her debut disk. . . . Gerri Gale to Heyer Records of Maryland for a series of comedy albums. . . . Guitarist Leo Kottke to Capitol. . . . TV's Dennis Weaver signed with Mercury. . . . Eddie Brown to Diamond Jim Productions of Los Angeles. He formerly was with GNP Crescendo. . . . Julia Chuhralya to Uptight Sounds Records of Rochester, N.Y., with "And I Loved You," her initial single.

Talent Assoc & Binder Reach New Accord

NEW YORK—Steve Binder has arranged a new deal with Talent Associates. Under the terms of the new agreement, Binder will remain as active president of TA Records for a minimum of one year and will have a proprietary interest in the record division. He'll also work, on a non-exclusive basis, with Talent Associates in that company's development of film and television properties.

Binder will also reactivate Steve Binder Productions to create and develop properties on a non-exclusive basis for Talent Associates and for other major releasing organizations. These projects will encompass all phases of leisure time industries.

Bugaloos Make Tour to Push 1st Cap Disk

LOS ANGELES—The Bugaloos are on a 10-city tour to promote their debut Capitol single, "For a Friend," and their newly released album.

The tour will include an appearance at the annual Macy's Thanksgiving Day Parade on Thursday (26), as well as guest visits on top-rated programs such as the "Today" show.

The personal appearances will play off tie-ins with Montgomery Ward stores in the Midwest and Southwest; J.C. Penney stores in California, and Sam Goody Record stores throughout the New York area.

Cities on the Bugaloos' schedule are Dallas, Kansas City, Chicago, New York, Columbia, S.C.; Atlanta, San Francisco, San Diego and Los Angeles.

Raise 576G For Colleges

LONDON—The "Night of Nights" charity concerts, starring Frank Sinatra and Bob Hope, and introduced by Princess Grace of Monaco making her first stage appearance in 14 years, raised an estimated \$576,000.

The two shows at the Festival Hall were seen by close to 7,000 people who paid from \$12-\$120 for tickets for the two performances, edited versions of which will be screened on TV. The concerts were in aid of the United World Colleges, a multi-racial educational body, of which Lord Mountbatten is president.

Deputizing for the ailing Noel Coward, Princess Grace introduced Bob Hope as one of the world's great golfers and was gallantly presented with a yellow rose by Sinatra as he came on stage.

ditions of Dylan's "I'll Be Your Baby Tonight," Hank Williams' "Lovesick Blues" and her current Capitol single, "Long Long Time." Homage to the Stradivarius of country music was revived when Gib Duffoff, guitarist, performed a glittering fiddle instrumental.

(Continued on page 29)

From The Music Capitals of the World

DOMESTIC

MIAMI

Room (Diplomat Hotel) ended its room policy from international dance music to a more contemporary sound. **The Kim Brothers** just closed a week's booking there.

John Archer, Hyperbolic Records Inc., has signed "Coventry" to Hit Records International. Recent session at the studio included a master session for artist Duke Tintle, Miami's "Gospel Diplomats."

Atlantic's **Tony Joe White** recording at Criteria week of Nov. 30. **Lulu's** taped week of Nov. 16. **Tom Dowd** will produce both artists. Miami's **Cold Sweat** into Criteria for a taping session, ditto **Dedication**, another local group.

Local TV cameraman **Bob Yablon** will have his first tune as a songwriter recorded on the Trip Universal label released this month. "I Was Thinking Rainbows" sung by **Michelle Scott**.

Sammy Davis, Jr. booked for an appearance at the Deauville Hotel early part of the year. **Engelbert Humperdinck** to the Club Camelot at the King's Inn, Freeport. Grand

Bahama for two shows in January. **Shecky Green** coming back to the Eden Roc's Cafe Pompeii, Feb. 19-28. **Judy Carne** arrives Dec. 25. The Playboy Plaza is thinking big stars for its winter entertainment schedule. **Hugh Hefner's** newest acquisition The Playboy Plaza is being completely revitalized.

Anita Bryant will not be making the Vietnam trek with **Bob Hope** this Christmas. Miss Bryant has been busy at Criteria Studios recording four character voices and four songs for a Disney special album. **SARA LANE**

NEW YORK

Douglas' **Last Poets** open a six-night stand at the Fortune Theater, Tuesday (24). **Martin Bookspan**, ASCAP's co-ordinator of symphonic and concert activities, is the new theater and music critic for New York's WPIX-TV. A daughter, **Sabrina Layne Ross**, to **Murray Ross** and his wife, **Kelly Ann Ross**. Ross heads Idea Planning. **Rock 'n Roll's Lighthouse** appear with the Edmonton (Canada) Symphony, Wednesday (25) and Thursday (26), Niagara

University, Saturday (28); and the University at Montreal, Monday (30). **Capitol's Bugaloos** have been designated National Teen Ambassadors of the Christmas Seal Campaign. **Blue Note's Brother Jack McDuff** opens a six-night stint at the Golden Glow, Grand Rapids, Mich., Monday (23). They also play Detroit's Mozambique, Dec. 18-29; and Chicago's Sirah House, New Year's Eve.

Atlantic's **Jo Mama** opens a six-night engagement at Paul Colby's Bitter End Wednesday (25). The group plays the Main Point, Bryn Mawr, Pa., outside of Philadelphia, Dec. 3-6; the Boston Tea Party, Dec. 10-12; and the late show at **Bill Graham's Fillmore East**, Dec. 18 and 19. **Capitol's Manhattan Transfer** and **Chris Smither** open a five-night stand at the Main Point Wednesday (25). **Cotillion Velvet Underground** and **Columbia's Compton & Batteau** close at the Main Point Sunday (22). A percentage of the revenues from "Baby Huey, the Living Legend," produced by **Curtis Mayfield** for Curtom, is going to drug rehabilitation.

Reprise's **Kinks**, Warner Bros. **Black Sabbath** and **Harvest's Quatermass** play Fillmore East Friday (4) and Saturday (5). **Columbia's Johnny Mathis**, completing his Empire Room, Waldorf-Astoria stint, will sing the National Anthem at the NBA All-Star Game in San Diego Jan. 12, which will be televised on ABC. **Reprise's Don Ho** has been nominated for a Freedoms Foundation Award

for his new single, "This Is Don Ho." **Billy Ver Planck** arranged and composed current identification spots for New York's WOR-TV. **George Mahoney**, singer-pianist, is performing nightly except Sundays and Mondays at Charles V of Winchester, Mamoroneck, N.Y.

Atco's **Derek & the Dominoes** with **Eric Clapton** appear at Howard Stein's Capitol Theater, Port Chester, N.Y., Friday (4) and Saturday (5) with San Francisco's **Hammer**. **Jimmy Wisner**, arranger, conductor and producer, and **Jane Berson** will be married (Continued on page 30)

Talent In Action

• Continued from page 20

Concluding the evening with an eerie trip into vocal distortion, Tim Buckley seemed oblivious to the audience in relating mostly to the mike or his electric 12-string, while his voice assumed, with phenomenal control, the harmonic effects of a trombone and moog synthesizer combined. Underlying his performing expertise, there seemed to be a covert delight in projecting his surrealistic tone poems of "things that go bump in the night" imagery to a following that's known him previously for his folk material. His "You Can Always Tell a Town by Its Graffiti," launched with the animal howling of his four sidemen and coiling around Buckley's jazz wails, was the ultimate perspective of the Straight recording artist's new territory.

ROBIN LOGGIE

PATTI PAGE

Persian Room, New York

Cabaret performers get the bedrock down first: the foundation of a Bacharach-David title, the solidity of something from a hit show ("Cabaret" in this case) and a couple of good-to-be-here-this-is-my-evening type songs. Patti Page does this and then grafts something of herself into her act. She moves smoothly from country ("Detour") to contemporary ("He Ain't Heavy . . . He's My Brother") via some rocking blues that gave space to the band.

Best of the evening for the newly re-signed Mercury artist is Billy Holiday's "God Bless the Child." Oh yes, there was "Tennessee Waltz" done with a single spot, and flashing lighting. A reverent version, Miss Page paying tribute to her most profitable song. **IAN DOVE**

CAT STEVENS, HAMMER

Fillmore East, New York

Cat Stevens scored a smashing triumph in his U.S. debut at Bill Graham's Fillmore East in the early show, Nov. 18, the first of our midweek performances. Apparently nervous, Stevens started slowly, but, by the time he reached "Peace Train," the communication level with audience was intense.

"Father and Son" and "Wild

World," especially the former, were among the good songs from Stevens' new A&M Records album, while "I Love My Dog," from his old Deram Records days, also hit the mark. Stevens accompanied himself on acoustic guitar, assisted by Alun Davies, also on acoustic guitar.

The uptempo optimistic songs, including "Changes," were among the most effective as Stevens showed when he reprised "Peace Train" as his last selection. Traffic, the headliner, also gave a strong set vastly improved from their previous Fillmore East appearances.

Hammer, a heavy San Francisco Records quintet, opened the show with power and promise. John de Roberts was good as lead vocalist, while the four instrumentalists all displayed considerable talents. With blues, rock and jazz elements (even a classical hint), Hammer has yet to establish a distinctive style. **FRED KIRBY**

BOB SEGER SYSTEM

Ungano's, New York

The Bob Seger System, a much improved act, had a superior opening at Ungano's, Nov. 12, with one of the strongest drum set-ups. Pep Perrine, the drummer, had two base drums, both doubled, at his feet, plus two at head level to be struck by drumsticks. But, these were effectively used for rhythmic power, not for noise.

"Lucifer," from the group's latest Capitol album, was a steady, accelerating number growing in power. Seger is a fine guitarist with good soul vocal technique. Dan Watson, keyboards, began the opening "One Night," a new number, at conga drum, adding to the unit's percussive power. Seger shone on guitar in "Evil Edna" from the new LP.

Intensity alternated in "Mongrel and Mongrel Two," the LP's title song. This selection not only afforded Watson on piano and Seger big instrumental opportunities, but had a section where Seger, Watson and bass guitarist Chris Campbell, newest member of the quartet, blended voices in fine style. As for Perrine, he's clearly one of the best without resorting to extended solos to show his worth. The big improve-

ment in the Bob Seger System should give the group its warranted recognition. **FRED KIRBY**

WOOLIES

Beaver's, Chicago

In this age super-loud, super-hype groups, it's good to hear some plain rock and roll every once in a while. The Woolies filled this need Nov. 10 here, and got the audience to dance—something rarely seen here.

The Woolies have been around for several years, with regional hits, and learning rock from one of the originators, Chuck Berry, with whom the group frequently teurs. Most of their songs are either old r&r or blues tunes, both done with respect. While the group obviously digs playing old rock tunes, it isn't a Sha Na Na-type group. Just the basics are there, with Bob Baldori on piano and bass, Jeff Baldori on lead guitar, Bee Metros on drums and Zocko Groendal on rhythm and bass. All members of the group sing. There is no slick choreography to make you laugh; only a solid beat to make you dance. The Woolies recently released their first LP on their own label, Spirit Records. **GEORGE KNEMEYER**

SOUP

Syndrome, Chicago

Soup showed something here Nov. 13 that is unusual. It showed that a trio doesn't have to sound like Cream/Hendrix to play good and get audience response. Soup's performance almost overshadowed that of Rod Stewart and Small Faces who topped the bill.

Soup is led by guitarist/vocalist Doug Yankus, who also does the writing for the group. His songs are as good lyrically as they are instrumentally, which is pretty good. His guitar work will be envied by many, once the group is exposed to more people. Dave Fess is on bass, while Rob Griffith keeps a driving beat on drums. Highlights of the set included "Not the Man to Be Tied," reminiscent of old Mose Allison tunes, and "Black Cadillac," a rocker that got the audience moving. The set ended with "I'm So Sorry," from an album the group put together and is selling in Wisconsin, its base. **GEORGE KNEMEYER**

IN
MEMORY
OF
BENJAMIN
ADELMAN
MUSIC WAS HIS WORLD
AND HE SHARED IT WITH
HIS LOVED ONES AND THE
WORLD

WE WILL MISS HIM

His wife, Katherine,
His daughters,
Jo Anne and Silvia
and
Trip Universal Records



From The Music Capitals of the World

DOMESTIC

• Continued from page 29

Wednesday (25) in Milburn, N.J. . . . **Herb Bernstein** arranged a session for the **Burgundy Street Singers** on Capitol. . . . **Bea Kalmus** will host the Dec. 1 opening of Theatrical Hair Piece consultant's newest salon in Fort Lauderdale, Fla. . . . **Hagashash** of Israel give a Saturday (28) concert at the new Regency Irvington Hotel, Lakewood, N.J., with **David Dor**, Israeli singer. **FRED KIRBY**

LAS VEGAS

Ike & Tina Turner completed their new album at United Recording. . . . **Buddy Hackett** and **Milton Berle** cut commercials at United while **Gianni Russo** worked on songs for his TV show. . . . **Glenn Smith & the Fables** worked on their new album. . . . United's head **Bill Porter** went to Calgary, Canada, to handle the sound for a Canadian TV special, "Come Together."



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Pop singer **Eloise Laws** made her Caesars Palace debut with **Harry Belafonte**. . . . **Jimmy Durante** filled in for an ailing **Robert Goulet** at the Frontier. . . . **Johnnie Ray** had his Desert Inn engagement extended for four weeks.

Capitol recording artist **Bettye Swann** took over the Fremont's Merri-Mint Lounge spotlight for a four times nightly show. Sharing the bill is **Jim Ware and the Motives**. . . . **Jackie Gayle** moves from the Flamingo to the Sahara early in 1971. . . . **Pat Henry** will go 20 weeks next year in the Riviera Starlite Theater, sharing the bill will be **Vic Damone**.

Robert Goulet closes Wednesday (18) at the Frontier. Following him into the music hall are the **Supremes**. . . . **Frank Sinatra Jr.** opens Monday (16) in the Frontier's lounge. . . . **Harry Belafonte** and **Eloise Laws** Wednesday (18) at Caesars Palace. Opening Thursday (19) are **Anthony Newley** and **Joey Heatherton**. . . . The **Sound Investment** are at the Sahara through Tuesday (24). . . . **Dean Martin** and the **Little Steps** opened Nov. 11 at the Riviera. . . . **Barbara Streisand** opens Friday (27) at the Riviera.

Joe Williams has a new album entitled "Worth Waiting For." Williams left on a tour of Chicago, Toronto and Phoenix. He will be backed by the **Red Sanders** band. . . . **Lew Rawls** making his first Las Vegas appearance since 1967 has been on a concert tour in Japan, Australia, England, Germany and Scotland.

Murray Arnold has moved from the Desert Inn's Sky Room to the Lady Luck Lounge. . . . **Pupi Campo** is playing his first local gig on Cleopatra's Barge at Caesars Palace. . . . Vocalist **Gary Grande** teamed with trumpeter **Peter Anthony** in the Circle of Love revue which opened in the International's Casino Theater.

Art Williams is selling KLA V Radio station for \$45,000 to a group from New York, Rhode Island and Chicago. . . . Visiting producer **Frank Sennes** at the

Frontier are **Joseph Clerico**, owner of the Lido in Paris, and **Pierre Guerin**, the producer. . . . After her gig at the Riviera **Liza Minnelli** left for Germany to start filming the screen version of "Cabaret." She will return here in May. . . . **Donny Moore's Jades & J'Adorables**, appearing in the Desert Inn lounge, have signed a contract with Monte Hall Productions. They will tour throughout the U.S. beginning in January.

The **Kim Sisters** opened at the Desert Inn for five weeks. . . . **Rusty Isabell, George Rock and His Dixielanders, Maurice Stewart Trio** and **George Rock** are currently alternating at the Castaways.

Charlie Ventura is appearing at the Top of the Mint with his jazz saxophone. . . . A free jazz concert was held at the Frontier. Entitled "New Directions in Jazz," the concert featured original compositions and arrangements by **Lou Rovner** and his 18-piece band.

LAURA DENI

SAN FRANCISCO

John Lee Hooker and friends are recording a series of jams for ABC/Dunhill. So far, **Steve Miller, Mel Brown** and the **Dominos** have contributed. . . . **Santana** is beginning work on their third album for Columbia. . . . **Joy of Cooking** is recording their first album, due to be released on Capitol in January. Expect a single on one of the album tunes, "Our Children's Home." . . . **Norman Greenbaum** has a new album "Back Home

Again." . . . School teacher **Rita Abrams** and kids have a new single on Reprise, "Building a Heaven on Earth." . . . **The Jerry Hahn Brotherhood** is recording their second album due out around the first of the year. . . . **Little John** is working on his second album for Epic at what used to be Coast Records. Columbia Records has leased their facilities and is opening a San Francisco office to be managed by producer **Roy Halee**, best known for his work with **Blood, Sweat and Tears** and **Simon and Garfunkel**. They have one operational studio now and expect work to be completed on another in the near future.

David Lannan, whose first album, "Streetsinger," was recorded entirely on the streets of San Francisco (at places like the **Stock Exchange, FBI, City Hall**) is working on his second album for San Francisco Records. This one will be recorded on a train trip across the country with producers **Jeffrey Cohen** and **Bruce Good**. The album will be completed in Nashville with studio musicians **Kenny Buttrey, Pete Wade** and **Norbert Putnam**.

Jefferson Airplane is on an East Coast tour. . . . **Big Brother and the Holding Company** go to Illinois, Long Island, Alabama and Florida the first two weeks in December. . . . **Joe McDonald** goes to Hawaii with **Santana** the first week in December and then on an Eastern tour as a single.

Captain Beefheart canceled his scheduled appearance at The Ber-

'Rebel' Track Completed By Ashton-Gardner-Dyke

NEW YORK—Ashton-Gardner-Dyke, the British rock group now on its first U.S. tour, just completed the soundtrack to Spangler Pictures Ltd.'s film, "The Last Rebel," starring Joe Namath.

Three singles from the soundtrack of "The Last Rebel," which the group also sings on tour, are "You, Me and a Friend of Mine," "Oh, Matilda" and "I'm Dying for You." The songs were written by Tony Ashton, of the group, and Jon Lord. Ashton-Gardner-Dyke are backed by the Royal Imperial Liverpool Symphony Orchestra, marking the first time a film soundtrack has been recorded

by a rock group within a symphony orchestra.

Co-writer Lord also conducted and arranged. He wrote the first concerto for rock group and orchestra, which was performed last spring by the Royal Philharmonic Orchestra at Royal Albert Hall in London.

Club Opening Seen Spurring Bids for Contemporary Acts

LOS ANGELES—The bidding for contemporary acts will get hotter when the Bitter End opens here, believes Doug Weston, owner of the Troubador. The Troubador, the city's lead-

ing rock club, has been the chief outlet here for contemporary acts. The Bitter End, which will be booked by Paul Colby, will not be too far away from the Troubador. Weston feels that the proximity of the two clubs "will dilute the possibility of profits for both of us."

CHICAGO

It will be a busy Thanksgiving for the rock music community here. On Wednesday (25), Atco's **Derek and the Dominoes** (with **Eric Clapton**) and Uni's **Elton John** give one show at the Auditorium Theater. The show is sponsored by Triangle Productions. . . . The following night Columbia's **Chicago** performs two shows at the Auditorium with **T&A's Seals and Croft**. . . . And on Friday (27) Warner Bros.' **Grateful Dead** takes over the Syndrome for a four-hour show. . . . Warner Bros.' **Gordon Lightfoot** was at Orchestra Hall recently. . . . Several top name black acts appeared at the recent Black Expo held at the International Amphitheatre here. The acts included Capitol's **Cannobal Adderley**, A&M's **Quincy Jones**, Uni's **Bill Cosby**, Stax' **Billy Eckstine**, Atlantic's **Roberts Flack**, Stax' **Isaac Hayes**, A&M's **J.J. Johnson**, Bluesway's **B.B. King**, Stax' **Johnny Taylor**, Motown's **Four Tops**, Banyon Tree's **Kim Westen**, Little David's **Flip Wilson**, Tamla's **Stevie Wonder** and Warner Bros.' **Watts 103rd Street Rhythm Band**. . . . Blue Note's **Herbie Hancock** now appearing at the London House. . . . Checker's **Little Milton** recently appeared at the Burning Spear. . . . B.C. Records' **Dave Major** and the **Minors** appearing at the Continental Plaza through Dec. 19. The group is being booked exclusively through Don Faber Entertainment in suburban Skokie. . . . Scott Doneen, who formerly promoted concerts in Chicago, has sponsored two concerts recently in Des Moines, Ia. In early November he had Columbia's **Flock**, Atco's **Blues Image** and **Litter** for one show and in mid-November had RCA's **Mike Nesmith** and the **First National Band**, Capitol's **Bob Seger System** and RCA's **Mauds**. **GEORGE KNEMEYER**

Satchmo Date Into TVer

LONDON—What started out to be just another gig for Louis Armstrong has turned into a television special documenting Louis Armstrong's recent trip to London. The one-hour special, co-produced by Armstrong and two New York film makers, **Finley Hunt** and **Phil Schultz**, follows Armstrong to London where he is virtually mobbed by fans, receives a personal tribute from **Tony Bennett**, and stars on the David Frost spectacular, a benefit for Prince Philip's National Playing Fields of England.

In addition to Armstrong,

Chambers for L.A. Forum on Nov. 25

NEW YORK—The Chambers Brothers will appear in concert at the Los Angeles Forum on Wednesday (25) as part of the new show which was recently premiered at Carnegie Hall. They appear with a 22-piece orchestra. The Chambers Brothers' decision to appear with a large orchestra is the first in a series of steps to expand their musical activities.



A BILLBOARD Trendsetter Award is presented to the Creedence Clearwater Revival by Bill Moran, center, of Billboard's West Coast office.

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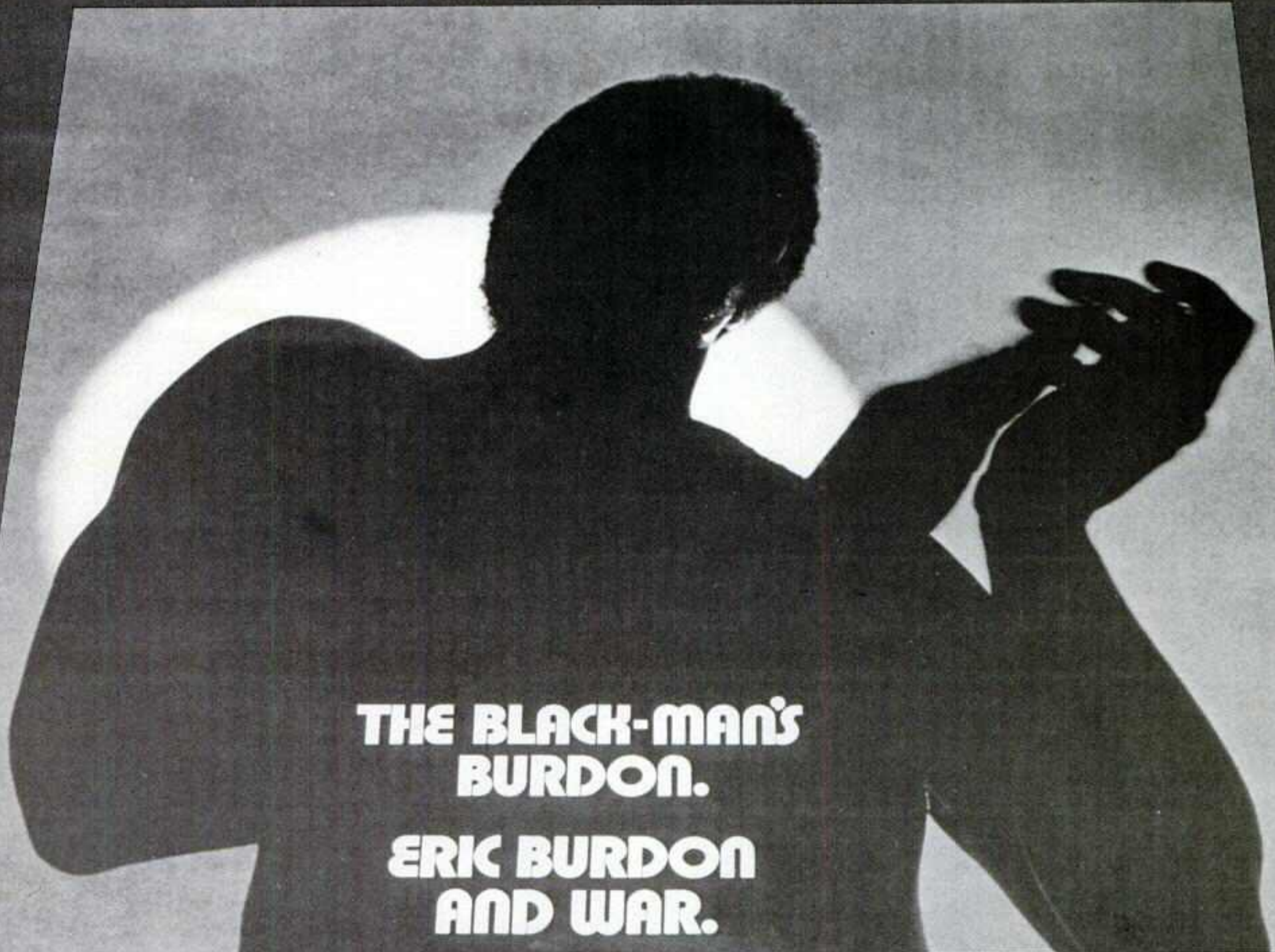
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Radio-TV programming

Gortikov Urges Joint Fight Vs. Drugs Without Stifling Freedom

• Continued from page 1

"have long been living together quite intimately, almost as common-law husband and wife. Yet, though we have been bedfellows, there never has been a truly formalized relationship between us. It's been a little awkward, and I almost feel like saying, 'I love you dear; but what's your name?'"

In behalf of the record industry, Gortikov expressed the hope "that our contacts through this joint group will broaden," and that representatives of both in-

dustries will meet more frequently for the mutual benefit of the radio and the recording industries.

As an example of a crucial problem facing both industries, Gortikov turned toward the drug crisis:

"Both the radio and music business increasingly are being bad-mouthed and tarred with the same brush by critical outsiders. These detractors have unilaterally decided that the lyrics and music which we make and which you play represent the root cause of drug abuse, as well as 'sin' in general.

"Show me a junkie, and I'll show you basic personal and social problems that have nothing to do with how he twirls his radio dial or spins his phonograph. Those who blame records and radio for drug abuse give us more credit for impact than we really deserve. Just take a hard look at our batting average; it's not too great.

"First, we feature more good guys in music than bad guys, and more fine human aspirations are lyricized than detrimental ones. Yet, has this especially helped the quality of life in America? In fact, the dominant theme in musical lyrics for centuries has been 'love.' Does this mean that music therefore can

claim the primary credit or blame for the degree of harmony that prevails in the world? In recent years 'peace' has been a major hope in the lyrics of the young. What good has it done? Have peace abuses stopped?

"Reality" Music

"For decades country music has been 'reality' music, and its bards focus on divorce, infidelity, drinking, violence and crime alongside the many songs featuring the more noble inclinations of man. Should we now suddenly blame country music for the frequency of those human failings?

"More and more you hear that 'Fantasia,' Walt Disney's old immortal musical classic
(Continued on page 34)



LORETTA LYNN, right, and Conway Twitty, left, Decca Records' artists, chat with Sammy Jackson, air personality at KBBQ, Burbank (Los Angeles). The three are on a set at Universal Studios.

DECCA PUSH ON 'SUPERSTAR'

NEW YORK — Decca Records is mailing out some 1,000 open-end interview albums to promote the new "Jesus Christ Superstar" album set, according to Jack Loetz, executive vice president of the parent firm of MCA Records. Freddie Robbins produced the LP interview with record producers Tim Rice and Andrew Webber. Some 1,000 college radio stations, progressive rock stations, and Top 40 stations have been sent the special promotional LP.

PROGRAM DIRECTORS

How Gaines Made KALB All Smiles

EDITOR'S NOTE: This is the latest in a series of bylined articles by some of the nation's outstanding program directors. J. Robert Gaines, known to most radio men as Bob Raleigh, started in radio in 1956 in Alexandria, La., on KALB. For the past two years, he was national program director of the Smiles Associates broadcasting chain, a position he leaves Nov. 1, to seek new challenges. For the past few months, he was "trouble-shooting" at WRNC in Raleigh, N.C., a Smiles station. Here's his story of the Raleigh situation.

RALEIGH—What we are doing here is contrary to everything we are doing in our other markets and our programming concepts violate every accepted programming premise today. We are, in effect, attempting to be too many things to too many people. Perhaps, I should explain.

To begin with, I spent many man-hours devoted to research of the Raleigh-Durham market. From our research and on-the-spot monitoring of the local stations, we came to the conclusion that there was a definite void in this area for a particular type of programming concept.

By way of definition, from current nomenclatures, we are what is commonly referred to as a progressive MOR. But we are not a progressive MOR in the true sense of the word.

Our music concept is based on two factors—hits and familiarity (familiarity of artist or song). We have a 40-hit playlist and two

to three (even four) new records (pick hits) a week. We also have in the control room five or six MOR Billboard-listed tunes (i.e., "Chelsea Morning," "I Like Music," "Mac Davis," etc.). We also have anywhere from 15 to 20 albums (with carefully selected album cuts) ranging from Matt Munro to Ray Charles Singers to Temptations to the Lettermen to Fifth Dimension. The second factor is gold—four per hour in drive times and five per hour at other times.

We operate off four music clocks . . . 5-9 p.m., 10 a.m.-2 p.m., 2 p.m.-6 p.m., 6 p.m.-5 a.m.

Every record and album cut is color-coded with dots.

Single yellow — can be played anytime.

Single red—anytime except 10 a.m.-2 p.m.

Double red—6 p.m.-12 midnight only.

Single blue—6 a.m.-2 p.m. only.

(Continued on page 34)



MICHAEL ALLEN, left, MGM Recording artist, appeared as the co-host on the Don Webster "Upbeat," Television show on WEWS-TV, Cleveland with Webster. Michael introduced his new single, "I was a Boy When You Needed a Man," on the show.

KYA Seeks to Widen Audience

By MARY TURNER

SAN FRANCISCO — "KYA is a youth market radio station looking to be heavy in 18-34 and 18-49 year olds," said program director Dick Starr. To accomplish this, the station has been adding album cuts to its playlist for the past year. Initially albums were restricted to certain time periods to determine how they would affect rat-

ings. The experiment was received so well that now selected album cuts—although not necessarily an album's title tune—are played throughout the day. This change in programming, designed to generate a more mass audience appeal, has brought about great improvements in the total number of people reached and in growth of KYA's specific target audience.

Approximately 40 percent of KYA's music comes from albums. Starr estimated that this will increase to 70 percent by early next year. "Singles are on their way out," he said. "They're a tool for record companies who take the two top songs off an album (like Santana's Black Magic Woman) and press them for jukeboxes. Economically and sound-wise, singles are bad."

Starr and music director Bwana Johnny put little faith in sales reports from retail outlets, but count heavily on their own ears in picking the music. Each record is objectively applied to a mathematical formula which gives a relative indication of its popularity but it must then meet a more harsh subjective evaluation.

The station still goes through the motions of taking and tabulating incoming requests, but KYA also employs its own out-

going survey four days a week. Much in the fashion of C.E. Hooper, a telephone survey is made and people are asked what records they have bought in the last week and what they would like to hear more of on the radio. It was this survey which ultimately led to the addition of albums to the playlist, so strongly did it reflect their popularity. Now, even the oldie library has been redone to include albums, especially those recorded between 1967 and now.

Philosophy

Starr's programming philosophy is expressed by: "It's not what you say, but the way that you say it." He's amiable and easy going and his disk jockeys say that they don't feel the pressure and tightness of what used to be Top 40 radio. He's there more to guide them and help
(Continued on page 38)

KBAT OFFERS DIXIELAND

SAN ANTONIO—The Dixieland music of Happy Jazz Band will be heard Saturday, 10 to 10:30 p.m. on radio station KBAT. Led by Jim Cullum, the band that plays true Dixieland jazz will be heard from the Landing on San Antonio's Paseo del Rio. Bill Rohde, KBAT program director, said the move to live music was to stimulate interest in jazz and to remind listeners that San Antonio has outstanding entertainment facilities.

New Letters At WRAC-FM

RACINE, Wis.—WRKR-FM will be the new call letters of WRAC-FM, which is due to separate programming from its AM affiliate, WRAC. The station is slated to become a Top 40 and progressive rock outlet around the first of December. Approach will be free form. Previously, WRKR-FM simulcasted the uptempo easy listening format of WRAC. The station serves the Racine-Kenosha Milwaukee area.

WTRQ Will Bow in N.C.

WARSAW, N.C. — WTRQ here, a new 10,000-watt daytime station, is expected to go on the air within the week, according to program director Richard Williams. The station will be automated, using Gates Automation equipment, and Mack Jones will be helping Williams in announcing and production. The format will be uptown country, Williams said. He is now trying to build a library of records and is also seeking intros by country artists. All music will be transferred to cartridge and each tune will be announced. Quinn Broadcasting owns the new facility.

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Vox Jox

Forgot to mention last week, two more girls that are very valuable correspondents to The Billboard and to Vox Jox—**Marge Pettijohn** in Dallas, and **Jane Scott** in Cleveland. Would appreciate you gentlemen giving all the information possible to them; they're pretty nice and pretty, too. **Johnny Holliday**, WWDC, Washington air personality, was

on tour in Hawaii and reported from there: "Listening to Honolulu radio and am most impressed by **Granny Goose** on KGMB, afternoons, and **Sam Sanford**, KGU, mornings."

★ ★ ★
KRIZ program director **Pat McMahon** and promotion director **Phil Motta** came up with a good promotion for Phoenix—a "win

By **CLAUDE HALL**
Radio-TV Editor

a billboard" contest. Each week, for eight weeks, the station gave the winner of a weekly contest a billboard, which was repainted each Monday with the new winner's message. Messages ran from commercial to ecological, said

Cliff Haynes, station director of special events.

★ ★ ★
Joe Niagara reports from Philadelphia, saying that in addition to freelance radio-TV work, he's now also writing a column for the weekly South Philadelphia American. And "We're handling young talent and introducing them to the right people. Thus far, we've bumped into a couple of very talented kids. A hunt is on for masters and we hope to get a label of our own going real soon." . . . **KRAK**, Sacramento, needs 1st ticket DJ. . . . **Bob Lyons**, operations manager of **WAKR**, Akron, Ohio, writes: "**Ray Back** is departing **WAKR** and is seeking to make the move into radio management. **WAKR** is seeking a body, in the form of a deejay-personality type fella, with a 1st class ticket. **WAKR** is chicken rock daytime and hard rock at night."

★ ★ ★
KUAD program director **Red W. Scott** is now issuing an easy listening list, too, for the Windsor, Colo. country music station. The reason? The station plays two MOR records every half hour as part of its integrated modern country music sound. The list will be issued every month to those interested. . . . Staff at **WRAN**, Dover, N.J., goes: Program director **Brian Emery**, **Art Lewis**, **Leo Del Fino**, and **Jim Heras**. Heras, incidentally, plays progressive rock 8-11 p.m. and could use some albums.

★ ★ ★
Eugene Crosby, 24, black, single, 1st ticket, looking for soul or Top 40 job; willing to work in

South; call (212) Mo 9-3685. . . . **KBUR**, Roosevelt Ave., Burlington, Iowa 52601, needs records.

. . . **Jerry Blavat** reports in from **WCAM** in Philadelphia, saying that the station is changing its image to "The Little Giant." As program director Blavat refuses to play any records that praise or promote the drug scene, knock the country, or preach anarchy. "It's sad to see the kids who used to turn on with the Geator with the Heater now turning on with drugs." Rest of staff on **WCAM** includes **Pat Delsey**, **Jack Lamarr** and **Rick Anthony**.

★ ★ ★
University Cities, the chain that owns **WORD** in Spartanburg, S.C., and **WGGG** in Gainesville, Fla., got hit by an exodus. **Ron Riley**, the national program director, has departed, but reports that "Florida is a great place to be out of a job." Also leaving **WGGG** were **Wayne Buttram** and **Brian Moore**, while leaving **WORD** were **Mel Black** and **Howard Clark**. . . . **Bill E. Brock** has been promoted to manager of the broadcast division of the Columbia School of Broadcasting, San Francisco; he once worked for **KCBS**, San Francisco. . . . **Tony Scott** has departed the **James Brown** radio stations chain. Experience includes work as deejay, program director, and as assistant manager. You can reach him at (404) 738-7096.

A note from **Tom Colvin** at **SCN** (Southern Command Network, a part of **AFRTS**), the only radio station in the Panama Canal Zone: "We serve about 50,000 people. The radio side is an 24- (Continued on page 38)

How Gaines Made KALB All Smiles

• Continued from page 32

Single green—6 p.m.-3 a.m. (light progressive).

Double green—midnight-3 a.m. only (heavy progressive).

Certain colors cannot be preceded or followed by the same color. Now, it sounds rather complicated, but really it's not. The color coding automatically eliminates the possibility of the wrong record being played in the wrong time segment.

Our clocks are really "free flow" clocks to be used as a guide. The disk jockeys have an option of moving or relocating as long as they are never more than one hit away. This allows them to produce mood clusters or ecology or social clusters or message clusters, using the records which are available for them to play.

Carefully

The biggest question I'm asked in connection with what we're doing is how do we play **Matt Munro** and **Andy Williams** or **Tamiko Jones** with **Badfinger** or **Canned Heat** or **Crow** or **Grand Funk** . . . the word is *verrrrrry carefully*—Carefully controlled target audience programming. But the secret lies with the disk jockey. We have RETURNED on-the-air responsibility to the disk jockey. He can do and say anything he likes, within the basic program structure and format. He literally sells his audience on the idea that he can do no wrong. If he is doing it, it's right. And it is accepted. Our personalities range from the funny one-liner type disk jockey to the off-the-cuff man to the musically involved personality. Each one is different in his style and each is a true personality . . . not a seven-second personality, but someone with entertaining and informational talent.

We have taken away the crutches and cliches . . . we have eliminated the trite Top 40 phrases . . . there is no pick hit . . . no No. 1 tune. We do not even refer to gold as souvenir or golden great, etc.

The accent is on the personality. We have five direct phone lines into the control room for the disk jockey to use as a tool with his audience. They don't take requests . . . these are rap lines. They never stop ringing.

We produce weekend specials—"musicmentaries" featuring such artists as **Hendrix**, **Joplin**, **Johnny Cash**, **Elvis** . . . and on and on. One program had such fantastic phone and mail response we broadcast it three times—"Rod McKuen, the Man and His Music." We produced a special two-hour "Woodstock" program which was unbelievable. These programs are one and two hours in length and heavily pro-

moted and are always SOLD OUT.

We seek out specials. We carried "The History of Rock and Roll," **Orson Welles'** "War of the Worlds," etc.

Formatically, we operate, as I said, from four clocks . . . using six jingles per hour (TM jingles), music sweeps (mood or social clusters at the top of the hour and half hour), 12 commercial minutes per hour in drive—14 in other times. ABC Contemporary news at :55 (ABC Headline news from 7 p.m.-midnight).

Contests

We have very light contest schedule. A contest has to be different or geared for a heavy emotional involvement by the audience (i.e., a recent favorite teacher contest in which teen audience invited to write letter on their favorite teacher and older audience to write on teacher when they were in school). Fantastic response.

Dirty Pictures Contest—listener sent in dirty pictures—pictures of garbage or dirty areas around town.

We have a **WRNC** football team (soon basketball) which plays schools and clubs to help them raise money. But we only will play girls teams and they have to spot us points.

We have a **WRNC** speakers bureau in which we provide free master of ceremonies and guest speakers for clubs and shows, etc.

Outside promotion, at the moment, is limited to TV and bumper stickers. First of the year, we will go to billboards and possibly newspaper.

I keep a constant day-to-day research program under way. And when I say research, I do not mean record research. I refer to people and market research. We maintain Market Penetration Pen maps on every contest to give us visual proof of strength and weakness in our coverage area. We have constant research of our listeners through simple questionnaires in the control room. We do market penetration research on professional categories (what percentage of teachers or doctors or lawyers or insurance salesmen listen to our station. We do *block* penetration to determine strengths and weaknesses and why from city directory).

And we keep charts and graphs on growth patterns in all this research. And on our personalities based on mail pull and periodic phone count. And on a rating system based on performance, attitude, creativity, and results.

Public affairs is geared to a local level. We've just come off a group-produced drug informational series in which no punches were pulled. We ran

a "DJ-Plea" series urging listeners to contact disk jockeys on any drug-related problem (our **Art Gibson** was directly instrumental in convincing one drug addict, female, to seek help. Verified results show that the girl is now free of her addiction and is back on her way to normal home life).

We have a station-produced series ready to start on "The Black American," a vignette-type series on the history of the American Negro from 1642 to date, 165 sixty-second programs.

In mixed company, we call this type of radio "AGAIN RADIO"—where believability and fun have replaced the clinical and sterile, plastic approach so dominant in so many markets today.

It might not work for anyone else . . . but it is working, thank God, for us.

Gortikov Urges Joint Fight Vs. Drugs Without Stifling Freedom

• Continued from page 32

film, is 'turning on' drug-oriented youngsters. Does that make **Walt Disney** a pusher?

"So why then should music or records or radio be fingered as a major root cause of drug abuse or any other social problem or social benefit?"

"Many today are convinced that record manufacturers should pre-screen their music and lyrics so that only goodness and purity remain; and that we communicate only this holy essence to radio stations as completed product. No drugs; no obscenity; no evil! This, presumably, would completely reduce your risk as broadcasters and displace your need to do any censorship of your own.

What Standards?

"What supreme faith that system suggests! Thus, any record company would be trusted by any radio station to decide what is 'just right' for airplay. Yet, I always thought that most radio stations jealously guarded their discretion of product review and choice. By what standards would any record manufacturer decide the words and thoughts that would be right for you but perhaps wrong for another? And who could possibly conceive that any record company would possess the infinite wisdom and Solomon-like judgment for such noble decision-making.

"Tell me how to do it, this censorship job. Tell me how to perform this 'new public responsibility' while still maintaining our other public mandate to preserve freedom of expression. Which words should we cut out?"

Which phrases should we stifle? Which people shall we discard and write off as 'no good?' Who will accurately determine the true meaning of the language of the young, the symbolic voice of the poet, or the meandering lyric of the dreamer—all of whom choose music for their expression and communication? I want their voices singing freely and openly. I want me—and my kids—to hear the good things they have to say; and I'm willing to take my chances with the bad.

"Sure, youth needs leadership to help curb drug abuse, but that leadership can't come from a 7-inch 45-rpm record or from its airplay. Youth needs leadership that is willing to assault those basic, frustrating de-

fects in society that lead to this terrible form of escape in the first place. Young people need leadership that will bring them peace . . . leadership that won't send them to their death . . . leadership that will help build them a clean world . . . a world free of prejudice and discrimination . . . of achievable opportunities . . . a world that will heed that voice of youth and make needed change more rapidly and visibly.

"Only then will we have a world that is so attractive and so exciting there will be little temptation to leave it via abuses in drugs, which may at best provide only a temporary euphoria or retreat. Drug abuse can stop only when people abuse stops first. Music and radio cannot take that rap for society."



CASEY KASEM, SEATED, **TOM ROUNDS**, center, and **Don Bustany**, producers of the "American Top 40," from **Watermark Inc.**, discuss new entries on the chart, during a taping session at the **Watermark studios**. The "American Top 40," is based on **Billboard's** Top 40 charts and is now in 35 markets across the country on a free, first-come-first-serve basis.



If you think that you could care and
maybe share a time or two with me
along the way

I can't read your mind...you've got to
find it in yourself to let me know
if I should stay

I won't be the one to say goodbye...
I won't be the one to make you cry

If you think the time we spend could
mend a hurt or two and make us free
in what we say

I could find the time to understand...
I'd hold your hand...and I could be
part of your day

I can see the reasons for giving...
there's so much in your eyes

I can see the way that you're living...
you're all alone...so am I

In the time it takes to understand
the hand has written on the wall
and gone away

So take life as you find it...far behind it...
there are reasons for it all...
along the way.

THE ASSOCIATION -Warner Bros. 7429
ALONG THE WAY (Ferris Wheel, BMI)
"Many may very well consider this just about the
best ballad since 'Something'. Simple beauty."

-Record World Single Reviews

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Campus News

Campus Programming Aids

Please send only five picks maximum

WCPR, Stevens Institute of Technology, Hoboken, N.J., **Ron Harris** reporting: "My Sweet Lord," George Harrison, Apple; "Hitchcock Railway," Bill & Loretta, RCA; "(Mama) Is Uncle Clayton Jackson Sleeping Here Again Tonight," Garrett Scott, Vanguard; "C'mon Girl," Ron Dante, Kirshner. . . . WRFW-FM, Wisconsin State University, River Falls, **Tony Vignieri** reporting: "Does Anybody Know What Time It Is?" Chicago, Columbia; "Black Magic Woman," Santana, Columbia; "Cry Me a River," Joe Cocker, A&M; "Share the Land," Guess Who, RCA; "Let's Work Together," Canned Heat, Liberty; "Gypsy Woman," Brian Hyland, Uni; "The Tears of a Clown," Smokey Robinson and the Miracles, Motown. . . . WKUL, Waynesburg College, Waynesburg, Pa., **Gary Olson** reporting: "Je T'Aime," Birkin & Gainsbourg, Fontana; "I'm Not My Brother's Keeper," Flaming Ember, Hot Wax; "Special Memory," Jerry Butler, Mercury; "Simply Call It Love," Gene Chandler, Mercury; "Break Your Promise," Blossoms, Bell; "Pay to the Piper," Chairmen of the Board, Invictus.

WSUA, State University of New York at Albany, **Eric Lonschein** reporting: "Fresh Air," Quicksilver, Capitol; "Carolina in My Mind," James Taylor, Apple; "Tell the Truth," Derek and the Dominos, Atco; "Border Song," Aretha Franklin, Atlantic; "Layla," (LP), Derek and the Dominos, Atco; "Tapestry," (LP), Don MacLean, Mediarts. . . . WBCR-FM, Beloit College, Beloit, Wisc., **Jon Shimberg** reporting: "Chunga's Revenge," (LP), Frank Zappa, Bizarre; "We've Got to Live Together," (LP), Buddy Miles, Mercury; "Song From M*A*S*H," the Mash, Columbia; "Holy Man," Diane Kolby, Columbia. . . . WAMU, American University, Washington, D.C., **Mick Sussman** reporting: "Black Night," Deep Purple, Warner Bros.; "Rock 'n Roll Hoochie Coo," Johnny Winter, Columbia; "Revival," (LP, Idlewild South), Allman Brothers Band, Atco; "Black Magic Woman," Santana, Columbia; "Domino," Van Morrison, Warner Bros. . . . WTCC, Springfield Technical Community College, Springfield, Mass., **Bill Caldwell** reporting: "Lucy"/"Some Madness," Crabby Appleton, Elektra; "No Matter What," Badfinger, Apple; "Gypsy," Uriah Heep, Mercury; "Domino," Van Morrison, Warner Bros.; "Stoney End," Barbra Streisand, Columbia. . . . WNTC, State University of New York at Potsdam and Clarkson College, Potsdam, N.Y., **Jon Wolfert** reporting: "It's Up to You," Moody Blues, Threshold; "Get Me Down," Zen, Pip.

"The King Is Dead," New York Rock Ensemble, Columbia. . . . WHCB, Lehman College, Bronx, N.Y., **Terry Raskyn** reporting: "Stealer," Free, A&M; "The Everlasting First," Love, Blue Thumb; "Fire and Rain," James Taylor, Warner Bros.; "Wake Up (Set Your Sights)," Uriah Heep, Mercury. . . . WTAS, Hope College, Holland, Mich., **Lee DeYoung** reporting: "Does Anybody Really Know What Time It Is?" Chicago, Columbia; "Whose Garden Was This?" John Denver, RCA; "One Man Band," Three Dog Night, Dunhill; "So Close," Jake Holmes, Polydor; "Steppenwolf 7," (LP), Steppenwolf, Dunhill; "New Morning," (LP), Bob Dylan, Columbia. . . . WVKC-FM, Knox College, Galesburg, Ill., **Louise Zipp** reporting: "Potlatch," (LP), Redbone, Columbia; "Emmitt Rhodes," (LP), Emmitt Rhodes, ABC; "Elton John," (LP), Elton John, Uni; "Leon Russell," (LP), Leon Russell, Shelter; "Sweet Baby James," (LP), James Taylor, Warner Bros.; "Gasoline Alley," (LP), Rod Stuart, Mercury. . . . KUTE, University of Utah, Salt Lake City, **Steve Johnson** reporting: "Immigrant Song," Led Zeppelin, Atlantic; "Satin Red and Black Velvet Woman," Dave Mason, Blue Thumb; "Who Needs Ya," Steppenwolf, Dunhill; "Time Passes Slowly," Judy Collins, Elektra; "Think About Your Children," Mary Hopkin, Apple; "Get Your Mind Up," Flame, Brother; "Lucy," Crabby Appleton, Elektra; "Top 40 Love," Cashboard, Billbox and Young, Heritage.

KRC, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Chestnut Mare," Byrds, Columbia; "Don't Stop Lovin' Me," Steam, Mercury; "Castles in the Air," (LP, Tapestry), Don MacLean, Mediarts; "Jacqueline," Triangle, Paramount. . . . KSMU, Southern Methodist University, Dallas, Texas, **Steve Rhea** reporting: "Your Song," Elton John, Uni; "Gasoline Alley Bred," Hollies, Epic; "Mr. Bojangles," Nitty Gritty Dirt Band, Liberty; "Dreams," Buddy Miles, Mercury; "Through a Window," (LP), Hard Meat, Warner Bros. . . . WSRM, University of Wisconsin, Madison, **Bruce Ravid** reporting: "Running Down the Highway," New York Rock Ensemble, Columbia; "Back to the River," Damnation of Adam Blessing, UA; "Pay to the Piper," Chairmen of the Board, Invictus; "Miss Ann," Delaney and Bonnie, Atco; "Be-Bop Confidential," Brownsville Station, Warner Bros.; "Cut Across Shorty," Rod Stuart, Mercury; "Immigrant Song," Led Zeppelin, Atlantic. . . . WDCV, Dickenson College, Carlisle, Pa., **Hal German** reporting: "Emmitt Rhodes," (LP), Emmitt Rhodes, Dunhill; "Jesus Christ Superstar," various artists, Decca; "The Time Is Near," Keef Hartley Band, Deram; "Eclipse," Edward Bear, Capitol. . . . WLSU, Louisiana State University, Baton Rouge, **Walter Runyon** reporting: "Reverend Mr. Lee," Roberta Flack, Atlantic; "Carolina in My Mind," James Taylor, Apple; "Rick Sings Nelson," (LP), Rick Nelson, Decca; "Jesus Christ Superstar," (LP), various artists, Decca; "Down Home," (LP), Seals and Crofts, TA; "The Naked Carmen," (LP), Mercury.

WFPC, Florida Presbyterian College, St. Petersburg: "Led Zeppelin III," (LP), Led Zeppelin, Atco; "Layla," (LP), Derek and the Dominos, Atco; "Climax Chicago Blues Band Plays On," (LP), Climax Chicago Blues Band, London; "Ivar Avenue Reunion," Goldberg, Musslewhite, et al, RCA; "Jaime B. II," (LP), Jaime Brockett, Capitol; "Accolade," (LP), Accolade, Capitol. . . . WCSB, Grahm Jr. College, Boston, Mass., **Ted Hayward** reporting: All Right in the City," Dunn & McCashen, Capitol; "No Matter What You

(Continued on page 38)

Yesteryear's Hits

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

POP SINGLES—10 Years Ago November 28, 1960

1. Are You Lonesome Tonight—Elvis Presley (RCA)
2. Last Date—Floyd Cramer (RCA)
3. Stay—Maurice Williams & the Zodiacs (Herald)
4. Poetry In Motion—Johnny Horton (Cadence)
5. A Thousand Stars—Kathy Young & the Innocents (Indigo)
6. New Orleans—U.S. Bonds (Legrand)
7. North to Alaska—Johnny Horton (Columbia)
8. Alone at Last—Jackie Wilson (Brunswick)
9. Let's Go Let's Go Let's Go—Hank Ballard & the Midnighters (King)
10. Georgia On My Mind—Ray Charles (ABC Paramount)

POP SINGLES—5 Years Ago November 27, 1965

1. I Hear a Symphony—Supremes (Motown)
2. Turn! Turn! Turn!—Byrds (Columbia)
3. 1-2-3—Len Barry (Decca)
4. Let's Hang On—Four Seasons (Philips)
5. Get Off My Cloud—Rolling Stones (London)
6. Rescue Me—Fontella Bass (Checker)
7. A Taste of Honey—Herb Alpert & the Tijuana Brass (A&M)
8. Ain't That Peculiar—Marvin Gaye (Tamla)
9. I Got You (I Feel Good)—James Brown (King)
10. You've Got to Hide Your Love Away—Silkie (Fontana)

SOUL SINGLES—5 Years Ago November 27, 1965

1. Ain't That Peculiar—Marvin Gaye (Tamla)
2. I Got You (I Feel Good)—James Brown (King)
3. Rescue Me—Fontella Bass (Checker)
4. A Lover's Concerto—Toys (DynaVoice)
5. I Hear a Symphony—Supremes (Motown)
6. My Baby—Temptations (Gordy)
7. Cleo's Back—Jr. Walker & the All Stars (Soul)
8. My Girl Has Gone—Miracles (Tamla)
9. Make Me Your Baby—Barbara Lewis (Atlantic)
10. Think—Jimmy McCracklin (Imperial)

COUNTRY SINGLES—5 Years Ago November 27, 1965

1. May the Bird of Paradise Fly Up Your Nose—Little Jimmy Dickens (Columbia)
2. Make the World Go Away—Eddy Arnold (RCA)
3. Hello Vietnam—Johnny Wright (Decca)
4. Buckaroo—Buck Owens & his Buckaroos (Capitol)
5. If I Talk to Him—Connie Smith (RCA)
6. Behind the Tear—Sonny James (Capitol)
7. It's Another World—Wilburn Brothers (Decca)
8. Artificial Rose—Jimmy Newman (Decca)
9. Kansas City Star—Roger Miller (Smash)
10. The Home You're Tearing Down—Loretta Lynne (Decca)

Selling Sounds

By BOB GLASSENBERG

Woodland Studios in Nashville is busy installing a new 16 track console with 24 input capacity. However, they have found room to record **Nan Trevor**, **Ray Griff** and **Linda K. Lance** for Royal American Records. Studio manager **Glen Snoddy** also said that Cartwheel Records had **Duane Dee** in with **Ron Chancey** producing and **Ernie Winfrey** engineer; **Pete Draka** was in to remix his album for Stop Records; Dot Records had **Diana Trask** in with **Buddy Killen** producing.

Polydor sent **Roy Buchanan** in for a singles session with **Charlie Daniels** producing and **Rick Horton** engineer. Nasco Records had an over-dub session for country artist **Debbie Turner** with **Bill Brock** producing and **Lee Hazen** engineer. Heartwarming Records with **Bob McKenzie** supervising, mixed two new LP's with artist **Doug Oldham**.

Shelby Singleton Productions has completed an LP entitled "Opposite Sex."

The New York Record Plant hosts **Fred Taris** recording for RCA; **Pucho** and the **Latin Soul Brothers** for Darem Productions; **Luther Dixon** producing the Women's Liberation Act for his Ludix Productions; **Buzzy Linhart** in for Buddah and **Bill Sisca** for CGC Records.

Quadrafonic Sound Studios in Memphis is hosting **Gary White** of A&M Records with **Elliot Mazer** as producer and engineer. . . . **Lonnie Mack** is in the remix of his new Elektra Records single he recorded on **David Ackles**. . . . **Troy Seals** of Polydor Records cut a single under the direction of Mazer who also engineered the sessions. . . . **Nick Holmes** has finished a session for independent producer **Ajam Mitchell** and Mitchell is remixing.

Toni Wine's next Atco release will be "Groovy Kinda Love," produced by **Herb Bernstein**.

Criteria Recording Studios, Miami, hosted Warner Bros. Records' artist **Dion** and his producer **Phil Gernhardt**. **Dr. John**, the night tripper, is scheduling space for an album session for Atlantic Records in the near future, when the moon is right.

Wayne Vaughn Productions is cutting jingles for Executive Ideas with Vaughn producing. **The Game**, a Faithful Virtue Records group, is in the studio. The **Miami Carol City High School Band** is taping a second album.

Musical Productions Inc. has completed spots for Pepsi International and J. Walter Thompson. They featured **Warren Burnhardt** on piano and **Valerie Simpson** on vocals at Media Sound in New York.

At National General Studios, Hyman-Garisto is recording music for Singer Sewing Machine and Tall 'N Slim Cigars. **Steve Karmen** is doing Pontiac spots, Hi C and Goodyear music. **Jack Urbant** is producing music spots for Revlon. **Ted Bates** is recording jingles for Dentyne Gum and Playtex.

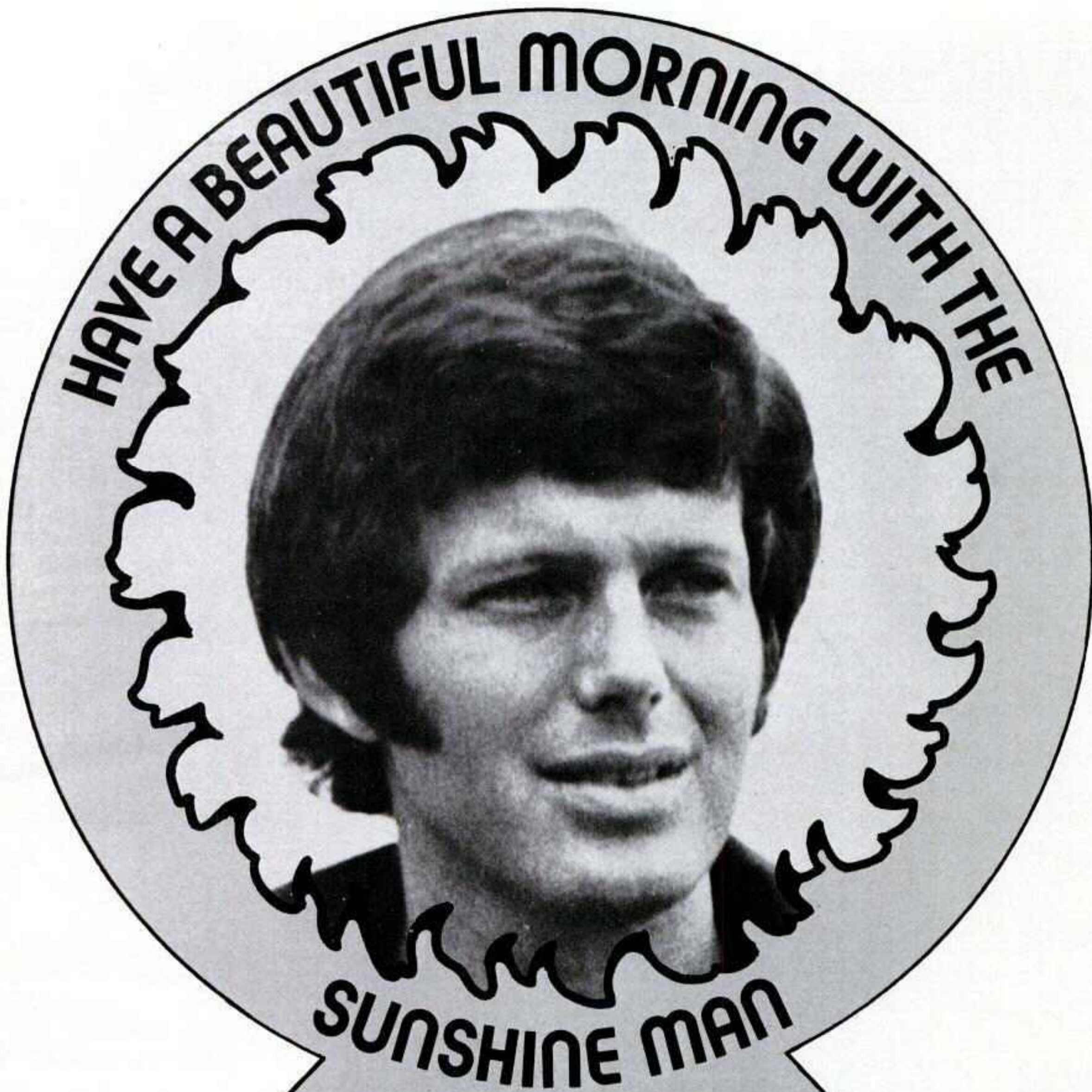
Chuck Goldstein is producing music for Golden Flakes. **Nick Raftis** is recording singles and so is Audio Fidelity.

The Arranging Factory is busy with singer/arranger **Jack Manno** who is developing new vocal sounds for a children's television show and commercials. Manno's new pop group **The Mixed Doubles** has completed a Ford dealers radio spot. Manno also arranged the **Duke Pearson** LP "How Insensitive," which was recently released on Blue Note Records.

Larry Goodman has completed post scoring a Neet television spot for Grey Advertising. The musicians included **Mike Shain**, flugel horn; **Dick Romoff**, bass; **Charlie Macey**, guitar; **Buddy Saltzman**, drums; and **Larry Goodman**, piano. The Aura Studios used for recording with **Terry Murphy** as engineer.

Soundview Studios had **OX**, produced by **Bob Gallo**, working on their first LP for Louis Lofredo Associates. **Uncle Chapin** is completing their first LP. It's being produced by **Shadow Morton** for Polydor Records. Morton is also producing a first LP for **Calamity Jane**. **Sonny Bottari** is recording his second LP produced by Bob Gallo for Louis Lofredo Associates. Gallo and **Bob Dorsa** are working on a new children's LP, Aesop's Fables, for fall release.

Spencer Davis is cutting a new LP in England with a brand new group.



JUDD HAMILTON


IS ON THE RISE...WITH HIS NEWEST SINGLE.

"SUNSHINE MAN"

B/W "BALTIMORE" AIR #163



DISTRIBUTED BY TRANSCONTINENTAL RECORD CORP.

A DIVISION OF  AMERICAN INTERNATIONAL PICTURES

Vox Jox

Continued from page 34

hour, seven-day operation and the regular lineup is: **Joe McHale** from KQXI, Denver; **Tom Colvin** from KWFT, Wichita Falls, Tex.; **Ron Harbrough**, KAYS, Hays, Kan.; **Pete Fronquet** and **Chuck McCann** with help from **Dennis Fink**, **Wales Nesbitt**, **Tom Howe** and **John Gross**. We read your column all the time." Thanks for the note, men; anybody from Australia want to write in? **Bill Walsh**, just coming to the U.S. to join RCA Records in New York, says he knows all of you and says hello.

Bob (Bob Raleigh) Gaines, national program director of the Smiles radio chain, has hired **George McGovern** as program director of WRNC in Raleigh, N.C.; Gaines had been sitting in at the station while hunting for a man; McGovern had been over at WCOK in Sparta, N.C. . . . **Jim Arnold** has left KHOS, the country music station in Tucson, to accept a programming position at WGOM in Marion, Ind., and writes: "We cover from Indianapolis to Fort Wayne—over 750,000 people; our sister station is WMRI-FM, a stereo operation, and they need MOR and soft contemporary records," Arnold also says: "If you run into **Les Turpin** at WCBS-FM, please say hi to him for me. I worked under Les in Tucson at KHYT. He was the one who got me my break in country music. I pulled my best numbers ever there. So, I owe Les a lot. Tell him I wish him well."

Jack Sterling, former WHN, New York, morning man, is back on the air—he'll host a luncheon program on WVOX in New Rochelle, N.Y., broadcasting live from the restaurant he operates in Eastchester, N.Y. It'll be called

(Continued on page 40)

Campus News

Continued from page 36

Are," Badfinger, Apple; "Immigrant Song," Led Zeppelin, Atlantic. . . WSAC, St. Anselm's College, Manchester, N.H., **Jay Cormier** reporting: "Carolina In My Mind," James Taylor, Apple; "Montego Bay," Bobby Bloom, MGM; "Page 258," Carp, Epic; "Silver Moon," Michael Nesmith, RCA; "Stained Glass Morning," (LP), Scott McKenzie, Ode 70; "Turning Point," (LP), Lucinne Michaels, Koinonia.

WPNP, Tufts University, Medford, Mass., **Brian Love** reporting: "Elton John," (LP), Elton John, Uni; "Led Zeppelin III," (LP), Led Zeppelin, Atlantic; "Tell the Truth," (LP), Otis Redding, Atco; "Fresh Today," (LP), Fresh, RCA; "Fire and Water," (LP), Free, A&M. . . WNIU, Northern Illinois University, DeKalb, **Curt Stalheim** reporting: "Black Magic Woman," Santana, Columbia; "Chestnut Mare," Byrds, Columbia; "Your Song," Elton John, Uni; "Who Needs Ya," Steppenwolf, Dunhill. . . KUGR, Washington State University, Pullman, **Eric Kidder** reporting: "Do I Love You," Bill Deal and Rondells, Polydor; "Still the Sin Rose," Kent Morrill, BRC-Brunswick; "Borrowed Time," Charles Wright, Phillips; "Child in Time," (LP cut, Deep Purple in Rock), Deep Purple, Warner Bros.

WYUR, Yeshiva University, New York City, **Nat Gottlieb** reporting: "Still Water," Four Tops, Motown; "Somebody's Been Sleepin'," 100 Proof, Hot Wax; "Black Magic Woman," Santana, Columbia; "One Less Bell to Answer," Fifth Dimension, Bell; "Tears of a Clown," Smokey Robinson and the Miracles, Motown; "Share the Land," Guess Who, RCA. . . KLCC-FM, Lane Community College, Eugene, Ore., **Dave Chance** reporting: "So Close," Jake Holmes, Polydor; "Home Loving Man," Andy Williams, Columbia; "Stoney End," Barbra Streisand, Columbia; "Reason to Believe," Carpenters, A&M; "Stained Glass Morning," (LP), Scott McKenzie, Ode 70; "Under the Blanket," (LP), Pisano and Ruff, A&M. . . WGVU, University of Dubuque, Dubuque, Ia., **Mary Leicht** reporting: "C'mon Girl," Ron Dante, Kirshner; "Indian Lady," Lou Christie, Buddah; "Jewel Eyed Judy," Fleetwood Mac, Reprise; "I Think I Love You," Partridge Family, Bell.

KERS, Sacramento State College, Sacramento, Calif., **Bob Hess** reporting: "Loan Me a Dime," Bozz Scaggs, Atlantic; "Layla," (LP), Derek and the Dominos, Atco; "I'm Your Captain," Grand Funk Railroad, Capitol; "Pretty Flower," Sir Douglas Quintet, Phillips. . . KTSC-FM, University of Colorado, Pueblo, **Jack Jennings** reporting: "The Begatting of the President," (LP), Orson Welles, Mediarts; "Tapestry," (LP), Don MacLean, Mediarts; "We Got to Live Together," (LP), Buddy Miles, Mercury; "Little Wheel Spin and Spin," Chakra, Mediarts; "One Man Band," Three Dog Night, Dunhill; "Share the Land," Guess Who, RCA. . . WMOT-FM, Middle Tennessee University, Murfreesboro, Tenn.: "Be a Brother,"

(Continued on page 40)

KYA Seeking to Widen Audience Via Album Cuts

Continued from page 32

them enjoy their work, thus making them more enjoyable to listen to. "Most of the people here are professional enough to know how to correct what they're doing wrong once it's pointed out to them," he said. So, he and each of his air staff spend two hours a week listening to tapes recorded simultaneously from KYA and their Drake competitor. Each man is then asked to grade himself on a scale of 100 and to point out where he could have done a better job.

The station seeks to escape the Top 40 syndrome, to be more credible and relevant to a more sophisticated audience. KYA's playing only about half as many jingles now as compared to a year ago. They're aiming for a softer sell in their commercials because they believe that the credibility of the disk jockey is set by the commercial environment. And economically, this is the best year in the station's history.

Contests are more straightforward, less hyped. Promos are now down to the absolute basics, with little fanfare. And because the station's basic product is music, more than not the prizes are albums.

Even the news is presented with an updated approach. News is now specifically designed for the youth market and editorials and subject matter are

selected specifically for their relevancy to the station's target audience.

KYA and its staff continue to be deeply involved in the community. They recently sponsored "People Power," a day of seminars and workshops on "Winning Within the System" for high school and college newspaper editors along with local and state political candidates. And this year, for the first time in San Francisco, there will be a "Toys for Tots" campaign made possible by a KYA-sponsored benefit to be held Dec. 14 at Winterland; Cold Blood and other local groups will perform.

KNOK in Super Star Policy

DALLAS—KNOK, local soul station here, has launched a "super star" policy on Saturdays, according to Bill Thomas, national program director for the Hepburn Broadcasting operation, and KNOK program director Irv Jackson. A recent Saturday, KNOK billed the day as the "Aretha Franklin Soul Music Festival" and played four of her records per hour, giving away one of her albums per hour. A different artist will be featured each Saturday.

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:

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Atten., G.M.'s and Station Owners: Program Director available. I have programmed award winners in major and medium markets. Also consulted smaller markets. I'm experienced in merchandising, promotions, demographic research, and engineering. I do sharp production, have a first phone, and dry behind the ears. Married, family, and dry behind the ears. All replies confidential. Box No. 339, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Seeking contemporary MOR top 40; third endorsed. Enthusiastically authoritative newscaster. Young-thinking 37 with 9 years' experience, completely dependable; seeking permanency. Very hard worker, no drifter, non-drinker. Real easy to get along with. Wire or call collect 773-2554. Matt Moller, 6808 Flora Ave., Apt. 7, Bell, Calif.

Come together. Complete Staff for FM progressive ready now. Furnish the facility and we'll supply the Talent . . . you (for the first time?) will make real waves in your area. Dollars come too. Dedicated radio persons at 516-924-8609 or Box 334, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. Why be willing to just let it be?

Roses are Red, Violets are Blue, I have first ticket, experience, too. Available now for news or DJ. Please don't waste time, write me today. Must have 150 or 160 per week, security challenge and friendly staff I seek. No tape available, but don't raise a fuss, if an opening exists, for personal interview I'll rush Connecticut, Jersey are the areas I choose; throw in Pennsylvania, Suburbia, too. In fact, any station reasonably close to New York. If that's your locale, I'm ready to talk. Other stations, I welcome your replies for excellent offer that might catch my eye. Box 357, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Two-year veteran of radio interested in programming for FM Stereo Free Form, Progressive Rock, or Jazz Station with dependable equipment and management attuned to the right needs of the artist and his art form. College grad., 1st ticket, 26 yrs. old. Call Sid Clemons (313) 769-1429 or (219) 362-8420 after 7 p.m. EST.

California native ending 3 years of military service (AFRTS). Looking for Contemporary MOR slot in large California market. Can do other formats. Currently at #1 station in Major Midwest Market. Good experience. Available after Christmas. Box 336, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Attention, medium market Top 40. I've just returned from Nam and can make you number 1. I have 2 1/2 years' combined experience in Top 40, MOR, and news (including sports and weather). Have 3rd endorsed, have an excellent sense of humor, will work any shift offered, good voice and reading ability. I would prefer Middle West, but will consider all offers. For tape and resume, please write: John Barry, 312 Logan, Bethalto, Ill. 62010. (618-377-9075).

Looking for a programming position in FM or AM, any size market, any format except C & W. Five years' experience includes Chief Announcer position at Top 40-Progressive Rock station and Music Director position at FM MOR station. Currently doing drive time on upbeat MOR 5 kw. in large market. I know music and have experience in production and news. I aim for high quality in my work and would enjoy making a quality operation out of one which isn't or improving one which already is. Write Box 336, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y.

POSITIONS OPEN

Contemporary WFTW AM & FM, 85,000 market on Florida's Miracle Strip, needs personality announcer/production man. In September Hooper rated us #1 from 7 a.m. to 3 p.m. Must be able to work with our team. No screamers, drifters, beginners need apply. You must know MOR music. Contact Jon A. Ferrara, Program Director (904-242-9130) after 6 p.m., or write WFTW, Box 10, Fort Walton Beach, Fla. 32548.

If you are working for a progressive R & B Radio Station that is coming up in its general market exercising progressive radio ideas as well as doing something, no rhyme and five, then maybe this ad wouldn't interest you. But if you are looking to relocate in a major market R & B doing something, no rhyme and five, then let me hear your opinion of good progressive black radio. Send me a tape and resume to Box 339, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Number 1 Contemporary Station in New England Metro Market needs one versatile, experienced jock/production man and one full-time newsmen to build a news department. First phone preferred. Professionals only, please. Contact Norm Laramie, WORC, Worcester, Mass. 617-799-0581.

Major Broadcasting Chain is expanding operation in major market Top 40. This is an opportunity! Personality jocks and newsmen are needed. Send photo, tape, and resume to: Box No. 340, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Smog got your voice? Come to fresh air and growing room. Personality C/W needs morning man with production plus. Send resume, tape and present salary first letter to Bob Rexroad, P.D., KVOC, Box 2090, Casper, Wyo.

Experienced Top 40 Announcer with First Phone wanted for night slot on full-time East Coast station, heard in two of the top 20 markets. If you can hold our number one position in the market, send tape and resume immediately. Box 341, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

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Say You Saw It in
Billboard

Soul

Soul Sauce

BEST NEW RECORD OF THE WEEK:

"I'M THE ONE"
THE WHISPERS
(Soul Clock)



By ED OCHS

SOUL SAUCE: In distribution deals, Columbia will handle Steve Cropper and Jerry William's TMI label out of Memphis (Does Ronnie Dyson and Gwen McCrae, plus TMI, equal soul?), and Scepter will take on producer Curtis Mayfield's Madtad label starting in December. . . . Jerry Wexler will be recording Aretha Franklin at Atlantic New York the first week in December. . . . The Last Poets—Omar, Alafia & Nilija—will make their first general-audience New York appearance, Nov. 24 through Nov. 29, at the Fortune Theater, 62 East 4th Street. Are you playing their "O.D." single? . . . Solomon Burke's first for MGM is "All for the Love of Sunshine" backed with "Lookin' Out My Back Door." . . . And Johnny Nash has joined the Janus label with "Falling In and Out of Love." . . . Isaac Hayes' new LP, "To Be Continued," is something to shout about. Instant gold. . . . Our local ears predict that "My Place," from Diana Ross' "Everything Is Everything" LP will be her next single. . . . Breakout of the week: Chairman of the Board, "Pay to the Piper," on Invictus. . . . Both "Border Song" and the flip, "You and Me," are driving Aretha higher and higher. . . . Soul Sauce (Continued on page 40)

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	32
2	2	BITCHES BREW Miles Davis, Columbia GP 26	30
3	3	CHAPTER TWO Roberta Flack, Atlantic SD 1569	12
4	4	GULA MATARI Quincy Jones, A&M SP 3030	16
5	6	WALKING IN SPACE Quincy Jones, A&M SP 3023	54
6	8	BLACK TALK Charles Earland, Prestige PR 7758	21
7	7	SUMMUN BUKMUN UMYUN Pharoah Sanders, Impulse AS-9199	3
8	10	THEM CHANGES Ramsey Lewis, Cadet LP 844	5
9	5	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	72
10	11	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS-713	3
11	14	THE LAST POETS Douglas 3	11
12	9	DON ELLIS AT FILLMORE Columbia G 30243	4
13	13	THE BEST OF JOHN COLTRANE—HIS GREATEST YEARS Impulse AS 9200-2	2
14	15	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	35
15	12	THEM CHANGES Buddy Miles, Mercury SR 61280	12
16	16	BLACK FOX Freddie Robinson, World Pacific Jazz ST 20162	6
17	18	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	51
18	20	BURNING Esther Phillips, Atlantic SD 1565	5
19	19	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP SP 3032	2
20	—	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	11

Billboard SPECIAL SURVEY For Week Ending 11/28/70

Billboard SPECIAL SURVEY For Week Ending 11/28/70

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	SUPER BAD (Parts 1 & 2) James Brown, King 6329 (Cited, BMI)	8	26	26	MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP)	7
2	3	HEAVEN HELP US ALL Stevie Wonder, Tamla 54200 (Stein & Van Stock, ASCAP)	6	27	27	THAT'S THE WAY I WANT OUR LOVE Joe Simon, Sound Stage 7 2667 (Cape Ann/Jabee, BMI)	5
3	7	THE TEARS OF A CLOWN Smokey Robinson & The Miracles, Tamla 54199 (Jobete, BMI)	6	28	44	(It's) ALL IN YOUR MIND Clarence Carter, Atlantic 2774 (Fame, BMI)	2
4	5	ENGINE #9 Wilson Pickett, Atlantic 2765 (Assured, BMI)	9	29	22	THIS IS MY LOVE SONG Intruders, Gamble 4007 (Assorted, BMI)	7
5	2	I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	10	30	—	(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO Curtis Mayfield, Curtom 1955 (Curtom, BMI)	1
6	16	CHAINS AND THINGS B.B. King, ABC 11280 (Pamco/Sounds of Lucille, BMI)	4	31	25	WAIT A MINUTE Lost Generation, Brunswick 55441 (Julio-Brian, BMI)	4
7	6	5-10-15-20 (25-30 Years of Love) Presidents, Sussex 207 (McCoy/Interior, BMI)	10	32	34	SIMPLY CALL IT LOVE Gene Chandler, Mercury 73121 (Cachand, BMI)	3
8	4	I AM SOMEBODY (Part II) Johnnie Taylor, Stax 0078 (Groovesville, BMI)	7	33	47	KEEP ON LOVING ME Bobby Bland, Duke 464 (Groovesville, BMI)	2
9	12	I DON'T WANNA CRY Ronnie Dyson, Columbia 4-45240 (Betalbin, BMI)	5	34	35	LEAD ME ON Gwen McCrae, Columbia 4-45214 (Lion, BMI)	4
10	9	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	14	35	38	I CAN'T GET OVER LOSING YOU Donny Elbert, Rare Bullet 101 (Lawton/Couey, BMI)	4
11	17	STONED LOVE Supremes, Motown 1172 (Jobete, BMI)	3	36	24	STAND BY ME David & Jimmy Ruffin, Soul 35076 (Progressive/Trio/Atd., BMI)	5
12	15	I'M NOT MY BROTHER'S KEEPER Flaming Ember, Hot Wax 7006 (Gold Forever, BMI)	5	37	18	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI)	14
13	13	BIG LEG WOMAN (With a Short, Short Mini Skirt) Israel Tolibert, Warren 106 (Carwar, BMI)	6	38	—	ONE LESS BELL TO ANSWER Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	1
14	14	ACE OF SPADES O.V. Wright, Back Beat 615 (Don, BMI)	8	39	40	CATHY CALLED Eddie Holman, ABC 11276 (Damian/Virtu/Schooglebug, ASCAP)	3
15	8	PART TIME LOVE Anie Peebles, Hi 2178 (Cireca/Escort, BMI)	11	40	41	SPECIAL MEMORY Jerry Butler, Mercury 73131 (Butler/Chappell, BMI)	3
16	10	UNGENA ZA ULIMWENGU (Unite the World)/HUM AND DANCE ALONG Temptations, Gordy 7102 (Jobete, BMI/Jobete, BMI)	8	41	—	GOTTA GET'CHA Maceo & All the King's Men, House of Fox 1 (Rogers, ASCAP)	1
17	32	I CAN'T GET NEXT TO YOU Al Green, Hi 2182 (Jobete, BMI)	4	42	—	WORKIN' TOGETHER Ike & Tina Turner, Liberty 56207 (Unart, BMI)	1
18	36	ALL I HAVE Moments, Stang 5017 (Gambi, BMI)	2	43	46	HELP ME FIND A WAY (To Say I Love You) Little Anthony & the Imperials, United Artists 50720 (Assorted, BMI)	2
19	19	IF YOU WERE MINE Ray Charles, ABC/TRC 11271 (Tangerine, BMI)	8	44	—	SOMEBODY'S WATCHING YOU Little Sister, Stone Flower 9001 (Daly City, BMI)	1
20	11	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	13	45	45	ARE YOU MY WOMAN Chi-Lites, Brunswick 55442 (Julio-Brian, BMI)	2
21	28	GROOVE ME King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI)	8	46	48	YES WE CAN Lee Dorsey, Polydor 14038 (Marsaint, BMI)	4
22	—	BORDER SONG (Holy Moses) Aretha Franklin, Atlantic 2772 (James, BMI)	1	47	50	STEALING MOMENTS FROM ANOTHER WOMAN'S LIFE/IF IT AIN'T LOVE Glass House, Invictus 9082 (Gold Forever, BMI/Gold Forever, BMI)	3
23	23	TO THE OTHER MAN Luther Ingram, KoKo 2106 (Klondike, BMI)	6	48	43	I GOTTA LET YOU GO Martha Reeves & the Vandellas, Gordy 7103 (Jobete, BMI)	3
24	42	PAY TO THE PIPER Chairmen of the Board, Invictus 9081 (Gold Forever, BMI)	3	49	—	WRAP IT UP Archie Bell & the Drells, Atlantic 2768 (East/Memphis/Pronto, BMI)	1
25	20	LET ME BACK IN Tyrone Davis, Dakar 621 (Julio-Brian, BMI)	9	50	—	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul 35078 (Jobete, BMI)	1



DIONNE WARWICK celebrates her recent return to the Apollo Theater at a party at New York's City Squire Motor Inn after her one-week run. Miss Warwick is flanked, left to right, by Paul Cantor, personal manager; Chris Jonz, Scepter's r&b product and promotion director; and film-maker Gary Keyes. Also featured on the bill were the Drinkard Ensemble, the Constellations, and Dionne's sister Dee Dee, Atco artist.

The charts tell the story —
Billboard
has THE CHARTS

NOVEMBER 28, 1970, BILLBOARD

Bubbling Under The HOT 100

- 101. 15 YEARS AGO Conway Twitty, Decca 32742
- 102. BACK TO THE RIVER Damnation of Adams Blessing, United Artists 50726
- 103. YOU CAN GET IT IF YOU REALLY WANT IT Desmond Dekker, Uni 55261
- 104. COAL MINER'S DAUGHTER Loretta Lynn, Decca 32749
- 105. WORKIN' TOGETHER Ike & Tina Turner, Liberty 56207
- 106. MAMA MAMA James Anderson, Cotillion 20140 (Atlantic/Atco)
- 107. BLACK NIGHT Deep Purple, Warner Bros. 7405
- 108. INDIAN LADY Lou Christie, Buddah 192
- 109. TEN LB. NOTE Steel River, Evolution 101 (Stereo Dimension)
- 110. ENDLESSLY Sonny James, Capitol 2914
- 111. ARE YOU MY WOMAN Chi-Lites, Brunswick 55442
- 112. KEEP ON LOVING ME Bobby Bland, Duke 464
- 113. LADY LOVE Klowns, RCA 74-0393
- 114. FREE TO CARRY ON Sandpipers, A&M 1227
- 115. STRAWBERRY FIELDS/SOMETHING Poco Saco Singers, Certron 10020
- 116. SPIRIT IN THE SKY Dorothy Morrison, Buddah 196
- 117. SCRATCH MY BACK Tony Joe White, Monument 1227
- 118. MAGGIE Redbone, Epic 5-10670 (Columbia)
- 119. BURNING BRIDGES Mike Curb Congregation, MGM/Coburt 14151
- 120. GYPSY QUEEN Gypsy, Metromedia 202

ACTION Records

Singles

★ NATIONAL BREAKOUTS

RIVER DEEP—MOUNTAIN HIGH Supremes & Four Tops, Motown 1173 (Jobete, BMI)

★ REGIONAL BREAKOUTS

YOU CAN GET IT IF YOU REALLY WANT IT Desmond Dekker, Uni 55261 (Irving, BMI) (San Francisco)

TIMOTIY Buoy, Scepter 12275 (Plus Two, ASCAP) (Washington)

BLACK NIGHT Deep Purple, Warner Bros. 7405 (Hee, BMI) (Pittsburgh)

FREE TO CARRY ON Sandpipers, A&M 1227 (Almo/Paeon, ASCAP) (Dallas-Fort Worth)

Albums

★ NATIONAL BREAKOUTS

STEPHENS STILLS Atlantic SD 7202

BADFINGER No Dice, Apple ST 336T (Capitol)

★ ACTION ALBUMS

ESTHER PHILLIPS Burnin', Atlantic SD 1565

SWEETWATER Just for You, Reprise RS 6417

IKE & TINA TURNER Workin' Together, Liberty LST 7650

MILES DAVIS AT FILLMORE Columbia G 30038

TODD RUNDGREN Runt, Ampex A 10105

DICK GREGORY'S FRANKENSTEIN Poppy PYS 60,004

MAMA CASS ELLIOTT Big Ones, Dunhill DS 50093

LOVE False Start, Blue Thumb BTS 8822 (Capitol)

Soul Sauce

• Continued from page 39

picks & plays: **Major Lance**, "Must Be Love Coming Down" (Curton); **Barrino Bros.**, "Trapped in a Love" (Invictus); **Lovelites**, "My Conscience" (Uni); **Main Ingredient**, "I'm So Proud" (RCA); **Toe Fat**, "Just Like Me" (Rare Earth); **Fifth Dimension**, "One Less Bell" (Bell); **Clyde McPhatter**, "Why Can't We Get Together" (Decca); **Mel & Tim**, "Groove to Move You" (Bamboo); **Lea Roberts**, "Fifty-Fifty" (UA); **Bar-Kays**, "Montego Bay" (Volt); **Whispers**, "I'm the One" (Soul Clock); **Tyrone Ashley**, "Let Me Be Your Man" (Phil-L.A. of Soul). . . . At the Apollo till **Nancy Wilson** comes in, Nov. 25; **Lou Rawls**, **Voices of East Harlem**, **Vivian Reed** and **The Main Ingredient**. . . . **Hearts of Stone** on V.I.P. picking up strength in Philly, Detroit and 'cross the East Coast. . . . Tonight, Monday night, **Aretha Franklin's** on the "David Frost Show." . . . Next giant from **Kool & the Gang**: "Who's Gonna Keep the Weight," on De-Lite. Also new for the label, Nat's brother **Fred Cole** with "He'll Have to Go." . . . Motown's got **Rare Earth** and Invictus has **Ruth Copeland**. Her "Self Portrait" LP, just released, is a soulful beauty. . . . **Alvin Cash** on Chess with "Saddle Up." . . . **Bobby Adams**, climbing with his "Go On Back to Georgia" disk, reads **Soul Sauce**. Do you?

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	9	25	26	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia CS 30223	12
2	2	CURTIS Curtis Mayfield, Curtom CRS 8005	8	★26	—	EVERYTHING IS EVERYTHING Diana Ross, Motown MS 724	1
3	3	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	9	27	27	PATCHES Clarence Carter, Atlantic SD 8267	9
4	4	SEX MACHINE James Brown, King KS 7-1115	9	28	28	DIANA ROSS Motown MS 711	20
5	5	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	11	★29	41	BURNING Esther Phillips, Atlantic SD 1565	3
6	6	CHAPTER TWO Roberta Flack, Atlantic SD 1569	13	30	31	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402	15
7	7	ABRAXAS Santana, Columbia KC 30130	7	★31	—	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	1
★8	10	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	2	32	30	GULA MATARI Quincy Jones, A&M SP 3030	14
9	9	STILL WATERS RUN DEEP Four Tops, Motown MS 704	35	33	20	CHANGING TIMES Four Tops, Motown MS 721	6
★10	13	POCKETFUL OF MIRACLES Smokey Robinson & the Miracles, Tamla TS 306	5	34	25	ECOLOGY Rare Earth, Rare Earth RS 514	20
11	11	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	6	35	37	THE GENE CHANDLER SITUATION Mercury SR 61304	7
12	12	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 720	5	36	19	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	11
13	8	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	33	37	39	INTO A REAL THING David Porter, Enterprise ENS 1012	2
14	16	THE LAST POETS Douglas 3	23	38	36	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	28
15	15	I AM MY BROTHER'S KEEPER Jimmy & David Ruffin, Soul SS 728	7	39	42	LED ZEPPELIN III Atlantic SD 7201	4
16	17	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153	17	40	40	EAT OUT MORE OFTEN Rudy Ray Moore, Kent KST 001	10
★17	29	FREE YOUR MIND Funkadelic, Westbound WB 2001	4	41	33	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	9
18	18	THE MAGNIFICENT 7 Supremes/Four Tops, Motown MS 717	5	42	44	BOOKER T. & THE MG'S GREATEST HITS Stax STS 2033	2
★19	23	SUPER HITS Marvin Gaye, Tamla TS 300	5	★43	—	KOOL & THE GANG De-Lite DE 2003	7
20	22	BLACK TALK Charles Earland, Prestige PR 7758	26	44	45	NATURALLY TOGETHER Originals, Soul SS 729	2
21	21	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	4	45	35	THEM CHANGES Ramsey Lewis, Cadet LPS 844	6
★22	49	IN SESSION WITH THE CHAIRMEN OF THE BOARD Invictus SKAO 7304	2	46	32	MAD DOGS & ENGLISHMEN Joe Cocker, A&M SP 6002	11
23	14	SIGNED, SEALED, DELIVERED Stevie Wonder, Tamla TS 304	13	★47	—	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	1
24	24	GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342	13	48	48	A MOMENT WITH THE MOMENTS Strang ST 1003	2
				49	43	A GASSS Jr. Walker & the All Stars, Soul SS 726	8
				★50	—	WHATEVER Friends of Distinction, RCA LSP 4408	1

Campus News

• Continued from page 38

(LP), Big Brother and the Holding Company, Columbia; "Hollywood Dream," (LP), Thunderclap Newman, Track; "U.S. Apple Corps," (LP), U.S. Apple Corps, S.S.S. International; "Dinosaur Swamps," (LP), Flock, Columbia; "Frank Zappa," (LP), Frank Zappa, Bizarre. . . . WMMR, University of Minnesota, Minneapolis: "Goin' Down," Easy, TA; "Take to the Mountains," Country Coalition, ABC; "Gypsy," (LP), Gypsy, Metromedia; "Brief Replies," (LP), Ten Wheel Drive, Polydor; "Stained Glass Morning," (LP), Scott McKenzie, A&M; "Mama Mama," James Anderson, Cotillion; "Domino," Van Morrison, Warner Bros.

★ ★ ★
WLPI, Louisiana Tech, Ruston, **Bob Wertz** reporting: "Black Magic Woman," Santana, Columbia; "Mr. Bojangles," Nitty Gritty Dirt Band, Liberty; "Led Zeppelin III," (LP), Led Zeppelin, Atlantic; "New Morning," (LP), Bob Dylan, Columbia. . . . WQMC, Queens College, Brooklyn, N.Y., **Ted Goldspiel** reporting: "Somebody Made for Me," (LP cut, Emmitt Rhodes), Emmitt Rhodes, Dunhill; "My Sweet Lord," George Harrison, Apple; "Gasoline Alley Band," Hollies, Epic; "Black Sabbath," (LP), Black Sabbath, Warner Bros.; "Black Night," Deep Purple, Warner Bros.

Vox Jox

• Continued from page 38

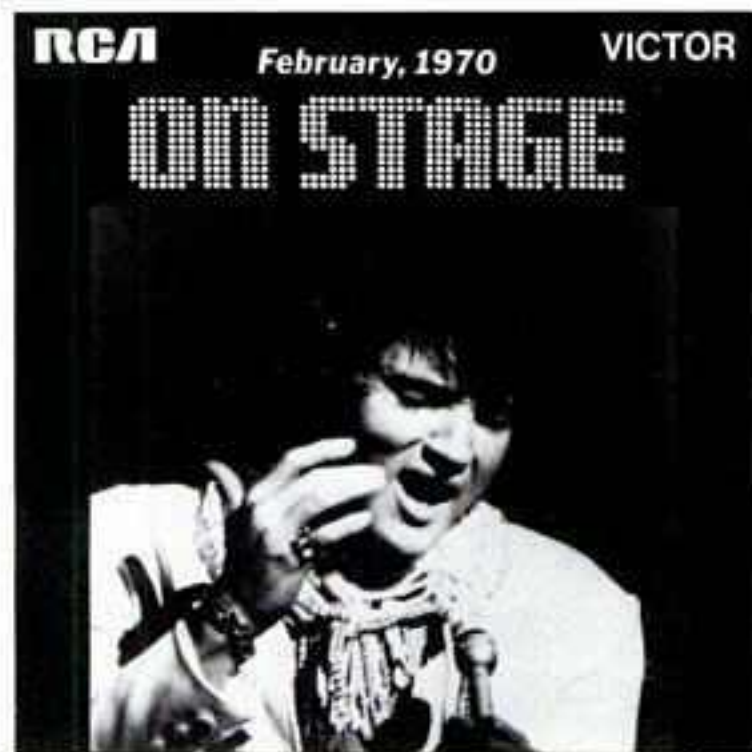
"Luncheon With Jack Sterling" and be on the air at 1 p.m. Tuesday and Thursday. Sterling's wife **Barbara MacGregor** will also be on the show. . . . In case any of you would like to keep up with the college radio scene, a new record news sheet is being published by Gary Cohen called College Radio Report. Address is 27 Deslores Place, Malverne, N.Y. 11565. Cost of only \$12 per year to college radio stations; record company subscriptions are \$50 a year; regular radio stations also have to pay \$50.

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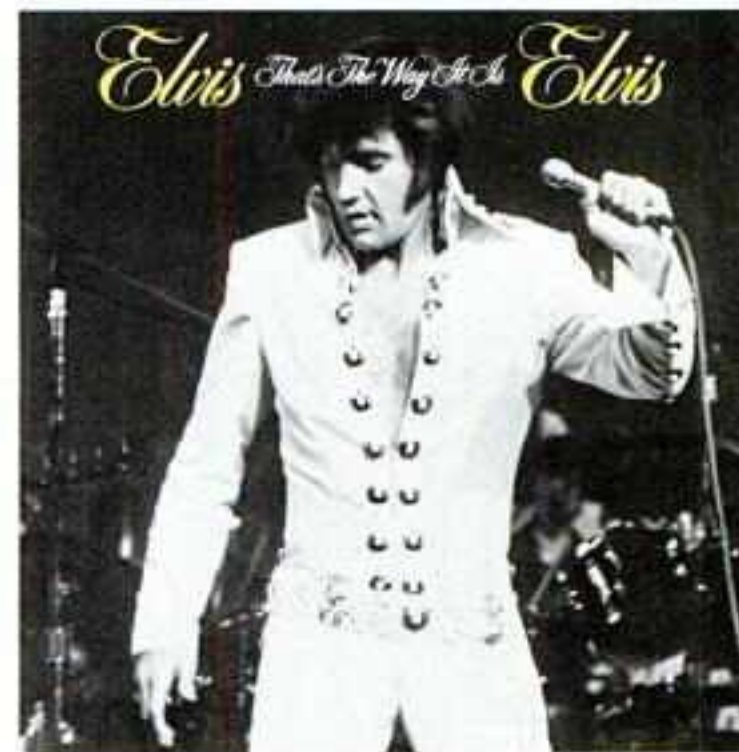


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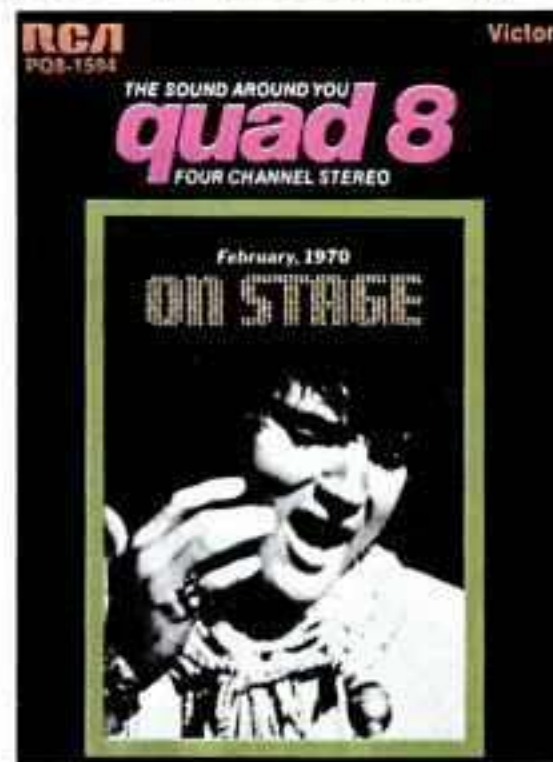


LSP-4362
P8S-1594, PK-1594

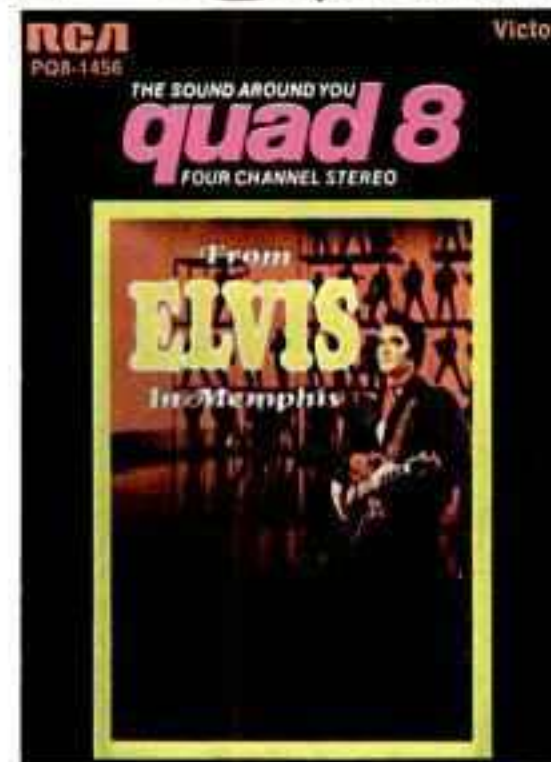


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 Hans Wurman – Chopin à la Moog –

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Ormandy, Philadelphia Orch. — Copland: Billy the Kid Suite; Appalachian Spring
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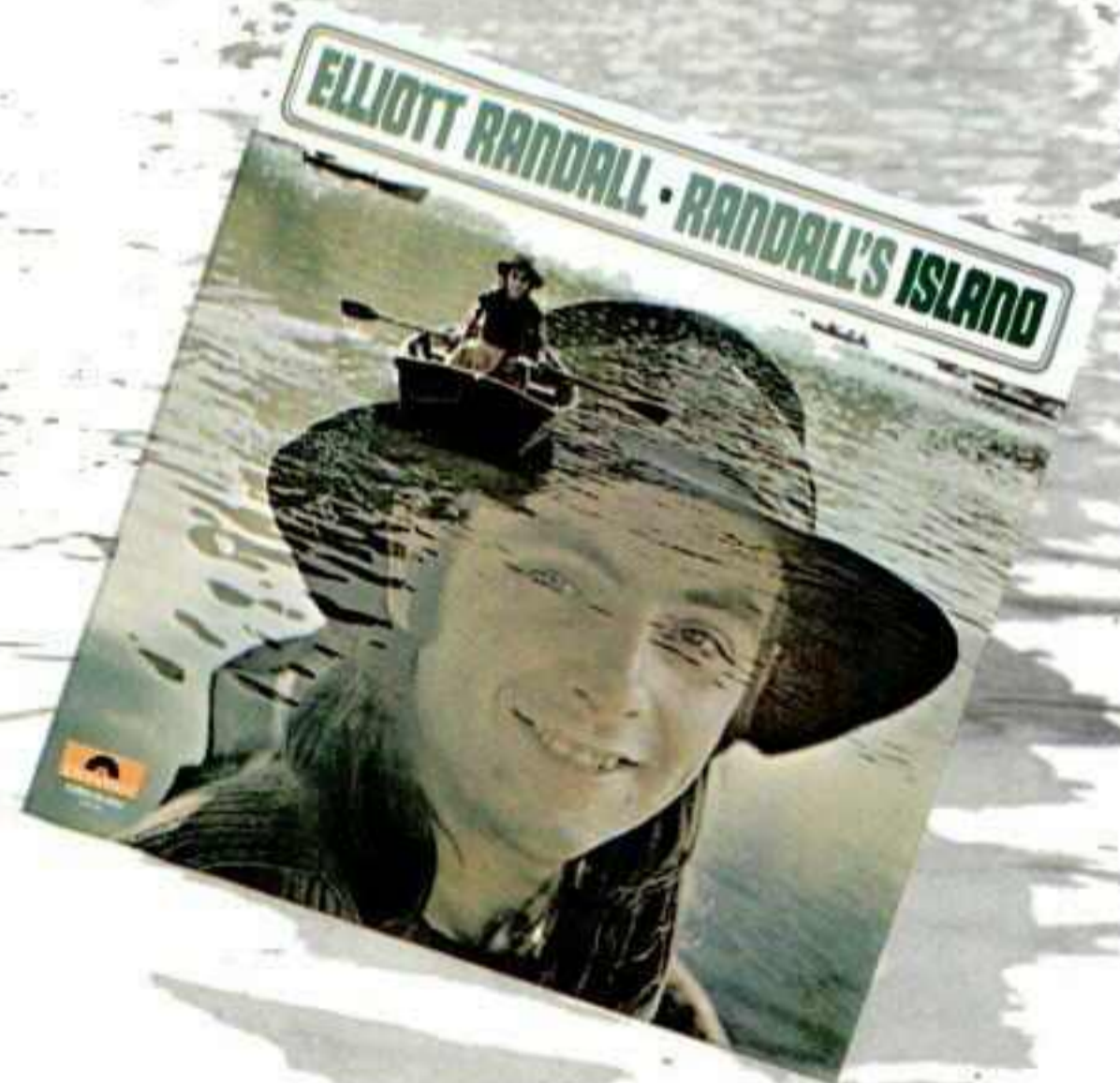
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Country Music

Nashville Musicians Praised As Country Artists Score

NASHVILLE—The fact that 95% of all records on Billboard's country charts were produced in Nashville is due primarily to the city's musicians, according to a consensus of leading a&r men.

Additionally, there now are five or six "first team" session musicians, contrasted to only one or two a few years ago.

These were some of the figures revealed in another session between the producers of the leading labels here and Billboard. Those present at the meeting were Chet Atkins, and Bob Ferguson, RCA; Owen Bradley and Walt Hayes, Decca; Jim Vienneau, MGM; George Ritchie, Capitol; Scott Turner and Biff Collie, UA-Imperial; Jerry Kennedy, Roy Dea and Rory Bourke, Mercury. Although unable to attend, Billy Sherrill of Columbia-Epic and Fred Foster of Monument took part by telephone.

"The musicians of Nashville are the greatest anywhere," Atkins said. "Bad records are seldom the fault of the musicians, who only need to be guided. I personally owe 90% of the success I've had to the musicians."

Bradley, who with Atkins has been cutting records here for some 20 years, said sales tell the story of what is going on. "We must be doing something right, for sales are up incredibly."

Paying further tribute to the musicians, Atkins said they are totally creative here. "They have trained ears. In other cities they may learn to play by reading, but here they play by ear and improvisation."

Bradley suggested that Nashville musicians offer new ideas at all sessions, which a producer may accept or reject. "Some producers just turn off the musicians," he said.

Turner pointed to three successful records which included important innovations on the spot, all offered by musicians. They were "Harper Valley PTA," "Almost Persuaded," and "May the Bird of Paradise Fly Up Your Nose." Turner also said that Nashville musicians "know when not to play," which he considers the most important part of a session. A former Californian, Turner does all his sessions in Nashville.

Collie, who had never been in a studio prior to his move here, said the musicians had almost everything to do with his success as a producer. He said he learned here long ago that the musicians work together and don't seek to be soloists.

"One of the great misunderstandings here," Ferguson said, "is the belief that there is a small group of session musicians. Actually there are hundreds of them, with at least a half dozen key men on each instrument in a session." As to the number of musicians employed on a single session, Ferguson likened music to romance. "Lovemaking has always been between two people. It doesn't add anything to have more people there."

No Set Formula

Kennedy noted that there is no set formula for any session. The number of instruments, the

kinds of instruments, and the decision as to whether to use voices is different on every session.

Other matters in regard to musicians:

Turner: "Some producers are insecure, and they blame things on musicians. Rarely is the musician at fault."

Atkins: "What people have to realize, those who criticize the lack of abrupt change, is that country music is basically conservative. It can change, and does change, but it must be slow."

Bradley: "Country music is selling better because it is better."
(Continued on page 47)

Brown & Klein Agencies Merge

NASHVILLE—A merger of two booking-management firms has been announced here, bringing together full staffs in Memphis and Nashville.

The move merges National Artist Company, owned by Ray Brown of Memphis, and the Jimmie Klein agency, with an eye toward the college mark.

Brown has dealt primarily with pop and country. Klein has operated within the country field. Brown has managed and booked such artists as Jerry Lee Lewis, Linda Gale Lewis and Charlie Rich.

Klein, who brought Connie Smith to Nashville and guided her career in its early stages, later handled Johnny Carver, Johnny Duncan and others, and has under contract such acts as Tommy Overstreet and the Kendalls.

"We are keeping down the number of artists so we can give them full service," Klein said. "Ray has been one of the most successful men in the business. Dates now can be booked out of either office."

Plans, however, call for most of the bookings to be handled through Brown in Memphis, while Klein goes on the road. He said he would work closely with radio stations in developing shows, and moved into the fields of fairs and fraternal organizations heavily.

Strong concentration will continue on the college circuit, where both Brown and Klein feel there is strong potential. While on the road, Klein's office in Nashville will be staffed by assistants. He now occupies the offices formerly leased by Mel Tillis, just off the Music Row area.

Nashville Scene

Buddy Mize will be one of the busiest men in the business. The new administrator of Amazing Enterprises, Inc., a division of Buddy Lee Attractions, will continue to produce Jack Barlow, Mary Taylor, Durwood Haddock, Whitey Schaffer and Bobby Hodge. They represent four different labels. . . . Buddy Lee has added Billy Wilhite, former manager of George Jones and Tammy Wynette, to his staff of booking agents. In addition to managing top acts, Wilhite has a background in radio. . . . Glen Keener of Capitol has moved his family to Nashville where he will head Opryland Records, which Capitol will produce and distribute.

Hubert Long and his agents are heading for the International Fair Association gathering in Chicago, and after that on to the Gavin Report conference on the West Coast, where he will finalize television contracts for his artists. . . . The combined weights of Hee Haw artists Lulu, Junior Samples, Grandpa Jones, Buck Owens and Roy Clark is (or was before Roy's illness) 1123 pounds. A woman who guessed close to that number won a contest and a trip to Nashville for her efforts. The contest was the brainchild of Bob White of WEEZ Radio, Pittsburgh. . . . Mel Tillis has been signed to an exclusive three-year contract with CBS-TV as a regular on that network's "Glen Campbell Show." Not only is this good news for Tillis, but it gives some assurance that Glen's show will be around for a while. . . . Peggy Little is mending well, and will be able to make a few personal appearances in December. She is one of the real great people of the industry and everyone wishes her well. . . . Dayton has a

big show slated for Thursday (28). It's the Tommy Cash group, the Charlie Louvin gang, Diane McCall, Don & Carla, George Morgan Merv Shriver, the Wilma Burgess Show and Jack Barlow.
(Continued on page 48)

ROSE OMITTED

NASHVILLE—The name of Wesley Rose was inadvertently omitted from the list of officers elected last week to the Country Music Association.

Rose, president of Acuff-Rose and former chairman of the board of CMA, was named a vice president.



CONNIE FRANCIS presents Danny Davis, belatedly, his Country Music Association Award as best instrumentalist of the year, at the Landmark in Las Vegas.



ROY ROGERS, Barbara Mandrell, Bill Anderson and Jan Howard perform at a package show, all of them with recent records on the charts.

Berea Gives Alumnus Award to Wheeler

BEREA, Ky. — The Distinguished Alumnus Award of Berea College was presented to Billy Edd Wheeler at homecoming ceremonies here last week.

Wheeler, following his graduation from Berea, served as alumni director at the college for a year before going to Yale's School of Drama, and then to New York.

Until recently Wheeler was head of the United Artists Music in Nashville. He resigned to devote full-time to songwriting and performing, and to write more drama. His outdoor drama, "Hatfields & McCoys," played to 68,000 people through the summer in Beckley, West Va., and was accorded high acclaim.

A noted country and folk

songwriter, his songs were recorded by Johnny Cash, Nancy Sinatra, The Kingston Trio, Bobby Goldsboro, Judy Collins and The Association.

He was ASCAP's top award winner during the recent festivities in Nashville.

Berea alumni director Phil Conn said the college had chosen Wheeler because of "his high achievement in his field." Yet, he pointed out, he had never turned his back on the region of his origin, his native Appalachia, "of which his awareness is evidenced by his songs, books and plays."

In addition to his other writing, Wheeler authored a book of his poems about a year ago.

New Building for Music Row First Under Revised Plan

NASHVILLE — Construction of a new 17,800-square-foot office building has begun on Nashville's Music Row, the first construction project since announcement by the city of a revised plan of street improvement.

The building, built by the architectural firm of Yearwood and Johnson, is designed to present an "image of permanence and dignity." The three-story structure will be of "familiar materials that will avoid any sense of eccentricity and exert a stabilizing influence on how the area continues to develop."

It was Niles Yearwood, father of the company administrator, who proposed that the Music Row area of 16th and 17th

avenues be made one-way streets with newly constructed sidewalks, a tree-planting project to create a park atmosphere, off-street parking and other improvements to replace the much-debated boulevard proposal which was finally rejected by the city council.

So important was this move to the industry, to spur the building process, that the invitation list to the ground-breaking ceremonies included Mayor Beverly Briley, bank presidents, officials of the Chamber of Commerce, and leaders of the music industry including NARAS chapter president Bob McCluskey and CMA executive director Jo Walker.

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 11/28/70

★ 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	ENDLESSLY Sonny James, Capitol 2914 (Vogue, BMI)	7	37	41	LET ME GO Johnny Duncan, Columbia 4-45227 (Wilderness, BMI)	5
2	10	COAL MINER'S DAUGHTER Loretta Lynn, Decca 32749 (Sure-Fire, BMI)	5	38	20	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury 73099 (DeCapo Varia Chimneyville, BMI)	15
3	1	15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC)	8	39	45	SOMETHING UNSEEN/ WHAT'S THE USE Jack Greene, Decca 32755 (Tree, BMI) Hall Clement, BMI)	3
4	12	SHE GOES WALKING THROUGH MY MIND Billy Walker, MGM 14173 (Forrest Hills, BMI)	6	40	52	ANOTHER LONELY NIGHT Jean Shepard, Capitol 2941 (Dixie Jane Twig, BMI)	4
5	3	I CAN'T BE MYSELF/ SIDEWALKS OF CHICAGO Merle Haggard, Capitol 2891 (Blue Book, BMI Tree, BMI)	8	41	26	PATCHES Ray Griff, Royal American 19 (Gold Forever, BMI)	9
6	6	AFTER CLOSING TIME David Houston & Barbara Mandrell, Epic 5-10656 (Algee, BMI)	9	42	61	DRAG 'EM OFF THE INTERSTATE, SOCK IT TO 'EM, J.P. BLUES Dick Curless, Capitol 2949 (Country Sound, ASCAP)	2
7	8	WHERE HAVE ALL OUR HEROES GONE Bill Anderson, Decca 32744 (Stallion, BMI)	6	43	43	NICE 'N' EASY Charlie Rich, Epic 5-10662 (Shaw, ASCAP)	6
8	7	RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI)	12	44	51	I JUST CAN'T HELP BELIEVING David Frizzell, Columbia 4-45238 (Screen Gems-Columbia, BMI)	5
9	4	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest, BMI)	10	45	62	WILLY JONES Susan Raye, Capitol 2950 (Blue Book, BMI)	3
10	9	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	11	46	44	YOU'VE GOT YOUR TROUBLES (I've Got Mine) Jack Blanchard & Misty Morgan, Wayside 015 (Mills, BMI)	10
11	5	GOIN' STEADY Faron Young, Mercury 73112 (Central Songs, BMI)	8	47	42	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	19
12	13	SO SAD (To Watch Good Love Go Bad) Hank Williams Jr. & Lois Johnson, MGM 14164 (Acuff-Rose, BMI)	9	48	57	WAITING FOR A TRAIN Jerry Lee Lewis, Sun 1119 (Peer International, BMI)	2
13	16	MORNING Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI)	6	49	48	HE'S EVERYWHERE Sammie Smith, Mega 615-0001 (Two Rivers, ASCAP)	13
14	11	THANK GOD & GREYHOUND Roy Clark, Dot 17355 (Window, BMI)	10	50	50	SOMEWAY Don Gibson, Hickory 1579 (Acuff-Rose, BMI)	8
15	14	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	13	51	49	MONEY CAN'T BUY LOVE Roy Rogers, Capitol 2895 (Cedarwood, BMI)	10
16	28	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	4	52	64	MARY'S VINEYARD Claude King, Columbia 4-45248 (Rose Bridge, BMI)	4
17	27	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)	4	53	56	SUSPICIOUS MINDS Waylon Jennings & Jessi Colter, RCA Victor 47-9970 (Press, BMI)	3
18	19	SOMETHING TO BRAG ABOUT Charlie Louvin & Melba Montgomery, Capitol 2915 (Tree, BMI)	6	54	73	THE TEARS ON LINCOLN'S FACE Tommy Cash, Epic 5-10673 (Gallico, BMI)	2
19	17	JOLIE GIRL Marty Robbins, Columbia 4-45215 (Beijo, BMI)	12	55	54	DIXIE BELLE Stan Hitchcock, GRT 23 (Jack & Bill, ASCAP)	7
20	24	I'M ALRIGHT Lynn Anderson, Chart 5098 (Stallion, BMI)	5	56	58	IT TAKES TWO Connie Eaton & Dave Peel, Chart 5099 (Jobete, BMI)	4
21	18	ALL MY HARD TIMES Roy Drusky, Mercury 73111 (Lowery, BMI)	11	57	63	COME THE MORNING Hank Snow, RCA Victor 47-9907 (Glaser, BMI)	4
22	22	AMOS MOSES/THE PREACHER AND THE BEAR Jerry Reed, RCA Victor 47-9904 (Vector, BMI)	6	58	59	MY JOY Johnny Bush, Stop 380 (Window, BMI)	4
23	15	THE TAKER Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	14	59	60	DAY DRINKIN' Dave Dudley & Tom T. Hall, Mercury 73139 (Newkeys, BMI)	3
24	30	FOREVER YOURS Dottie West, RCA Victor 47-9911 (Husky, BMI)	5	60	53	WHISKEY SIX YEARS OLD Norma Jean, RCA Victor 47-9900 (Tree, BMI)	8
25	25	TOO LONELY TOO LONG Mel Tillis, Kapp 2103 (Sawgrass, BMI)	7	61	71	BED OF ROSES Statler Brothers, Mercury 73141 (House of Cash, BMI)	2
26	32	I WAKE UP IN HEAVEN David Rogers, Columbia 4-45226 (Window, BMI)	7	62	—	THE WONDERS YOU PERFORM Tammy Wynette, Epic 5-10687 (Chestnut, BMI)	1
27	21	LIVE FOR THE GOOD TIMES Warner Mack, Decca 32725 (Stallion, BMI)	12	63	68	BEER DRINKIN' HONKY TONKIN' BLUES Billy Mize, United Artists 50717 (Acuff-Rose, BMI)	3
28	34	GONE GIRL Tommy & Glaser Brothers, MGM 14169 (Jack, BMI)	6	64	—	I STAYED LONG ENOUGH Billie Jo Spears, Capitol 2964 (Gallico, BMI)	1
29	35	COWBOY CONVENTION Buddy Alan Don Rich, Capitol 2028 (Peer Int'l, BMI)	4	65	72	SWEET CAROLINE Anthony Armstrong Jones, Chart 5100 (Stonebridge, BMI)	2
30	29	HOW I LOVE THEM OLD SONGS Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI)	9	66	66	LOOK HOW FAR WE'VE GONE Bill Wilbourn & Kathy Morrison, United Artists 50718 (Passkey, BMI)	5
31	39	COMMERCIAL AFFECTION Mel Tillis & The Statesiders, MGM 14176 (Cedarwood Sawgrass, BMI)	4	67	67	SIMPLE DAYS & SIMPLE WAYS Bobby Lewis, United Artists 50719 (Unart, BMI)	3
32	55	A GOOD YEAR FOR THE ROSES George Jones, Musicor 1425 (Chestnut, BMI)	2	68	—	LAYING MY BURDENS DOWN Willie Nelson, RCA Victor 47-9903 (Campbell, BMI)	1
33	23	I CRIED (The Blue Out of My Eyes) Crystal Gayle, Decca 32721 (Sure-Fire, BMI)	11	69	—	WHAT ABOUT THE HURT Bob Luman, Epic 5-10667 (Jack & Bill, ASCAP)	1
34	33	RIGHT BACK LOVIN' YOU Del Reeves, United Artists 50714 (Passkey, BMI)	9	70	70	THE SOUL YOU NEVER HAD Jan Howard, Decca 32743 (Stallion, BMI)	3
35	37	EARLY IN THE MORNING Mac Curtis, GRT 26 (Post, ASCAP)	7	71	—	SITTIN' BULL Charlie Louvin, Capitol 2972 (Sure-Fire, BMI)	1
36	31	IT'S A BEAUTIFUL DAY Wynne Stewart, Capitol 2888 (Return, BMI)	12	72	—	OLD ENOUGH TO WANT TO (FOOL ENOUGH TO TRY) Norro Wilson, Mercury 73125 (Newkeys, BMI)	1
				73	—	I'M HOLDING YOUR MEMORY Jimmy Newman, Decca 3270 (4 Star, BMI)	1
				74	75	CALIFORNIA GRAPEVINE Freddie Hart, Capitol 2933 (Blue Book, BMI)	2
				75	—	BLUES SELLS A LOT OF BOOZE Hugh X. Lewis, GRT 28 (Gallico, BMI)	1

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 11/28/70

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	FOR THE GOOD TIMES Ray Price, Columbia C 30160	13
2	1	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	18
3	3	GOODTIME ALBUM Glen Campbell, Capitol SW 493	9
4	4	THE FIRST LADY Tammy Wynette, Epic E 30213	6
5	8	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	13
6	5	HELLO DARLIN' Conway Twitty, Decca DL 75209	23
7	6	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	19
8	10	THE JOHNNY CASH SHOW Columbia KC 30100	3
9	13	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	16
10	17	BEST OF GEORGE JONES Musicor MS 3191	6
11	12	THE WORLD OF JOHNNY CASH Columbia GP 29	26
12	9	SNOWBIRD Anne Murray, Capitol 579	9
13	11	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	57
14	16	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	27
15	15	DOWN HOMERS Danny Davis & the Nashville Brass, RCA Victor LSP 4424	4
16	7	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	13
17	18	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	65
18	14	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	8
19	—	#1 Sonny James, Capitol ST 629	1
20	19	BEST OF JERRY LEE LEWIS Smash SR5 67131	31
21	—	ALL MY HARD TIMES Roy Drusky, Mercury SR 61306	1
22	22	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor LSP 4394	10
23	24	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol ST 558	7
24	27	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	45
25	21	WONDERS OF THE WINE David Houston, Epic BN 30108	12
26	28	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	41
27	29	A TRIP IN THE COUNTRY Roger Miller, Mercury SR 61297	7
28	30	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. I Elvis Presley, RCA Victor LPM 6401	14
29	25	TAMMY'S TOUCH Tammy Wynette, Epic BN 26459	28
30	32	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	22
31	31	COUNTRY FAIR Various Artists, Capitol SW 562	7
32	23	REMOVING THE SHADOW Hank Williams Jr. & Lois Johnson, MGM SE 4721	7
33	33	I'M ALRIGHT Lynn Anderson, Chart CHS 1037	6
34	37	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	21
35	38	THIS IS EDDY ARNOLD RCA Victor VSP-6032	4
36	36	ONE NIGHT STAND Susan Raye, Capitol ST 543	5
37	—	SINGER OF SAD SONGS Waylon Jennings, RCA Victor LSP 4418	1
38	26	NO LOVE AT ALL Lynn Anderson, Columbia C 30099	11
39	39	WORLD OF TAMMY WYNETTE Epic BN 503	25
40	20	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	19
41	—	BEAUCOUPS OF BLUES Ringo Starr, Apple SMAS 3368	1
42	—	I WOULDN'T LIVE IN NEW YORK CITY Buck Owens & His Buckaroos, Capitol ST 628	1
43	43	COUNTRY SIDE OF ROY ROGERS Capitol ST 594	2
44	—	SKIDROW JOE—Down in the Alley Porter Wagoner, RCA Victor LSP 4386	1
45	—	COUNTRY GIANTS Various Artists, Mercury SRM 2 606	1

Country Music

Artists Score In Nashville

• Continued from page 45

and most of it comes from Nashville."

Ferguson: "A song doesn't have to be in the pop charts to be reflective of heavy sales."

Vienneau: "The resistance of pop stations to go on even powerful country records helps keep some of them off the Hot 100. However, they are still selling. There are enough country stations to see to this." (Note: At this writing, 10 Nashville records were on the Hot 100.)

Atkins: "Before the Beatles and the era of hard rock, we had more records in the pop charts. But now air play is more specialized, and this has an effect."

Bradley: "Keep in mind, though, that the total dollar is much higher for our records now. The consistent sales are much better."

Ferguson: "I have never run into the problem of a good musician going stale. They come to the sessions fresh."

Atkins: "Maybe writers don't come up with real good material, but we have to take the best there is at the time. This could tend to make a musician look bad."

Richey: "I think much of the answer lies in getting a massive hit record, one which changes the whole picture. We have a sensational record here such as 'Harper Valley' and then we level off to a bunch of half-million sellers such as Conway Twitty's 'Hello Darling' and people wonder why no monster records are coming from Nashville. There are many others whose records outsell a lot of the acts, such as Charley Pride. But that doesn't attract attention."

Bradley: "One thing we might point to is Johnny Cash. He hasn't changed his format, his style of singing, yet he's hotter than ever before. He sticks to his country formula, but the music behind him sounds better for one thing."

Collie: "It's physically impossible to improvise on every session. Some of them just sound good the way they are."

Ritchey: "Pickers are not playing the same licks they played in the past. Everything is new."

Atkins: "One thing that's changed is the way people play the guitar. Look what Jerry Reed has done, the sounds he gets. And the steel guitars of today are getting sounds we didn't know existed a few years back."

Ritchey: "If the Nashville musicians come up with a hit sound to work with, they'll give it everything."

Kennedy: "There hasn't been enough said about attitude, which works both ways. I get more out of letting the musicians know they are working with me, and not for me. I can tell this when I listen to a tape the next day."

Sherrill: "If I didn't think the musicians here were the best on earth for my purpose, I'd be recording somewhere else."

Foster: "As far as I am concerned, not only are the Nashville musicians among the nicest people in the world, they are certainly the most creative and original musicians to be found anywhere."

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SINGS "ODDS AND ENDS . . . OF AN OLD LOVE AFFAIR."

Written By Harlan Howard Central Songs

METROMEDIA RECORDS #MM 200

Country Music

Nashville Scene

Continued from page 45

A new album by Ray Sanders contains guest guitar stylings by Merle Travis. Among other things, they do three of Merle's original compositions. Scotty Turner produced it. . . . Kelso Herston now is producing the Hagers for Capitol here. Most of the other sessions had been done on the West Coast. Kelso also has signed one of his artists, Welton Layne, to Epic. . . . J.B. Ham of WRNS, Kinston, N.C., runs a 50,000-watt FM stereo station which has just celebrated its second anniversary with a country music festival. The station ran a promotion leading up to the festival, then brought in Connie Smith, Nat Stuckey, and Stringbean—who filled in for ailing Grandpa Jones, and had more than 12,000 customers in attendance. . . . Buck Owens is doing it again—his sixth annual Toys for Tots show on Dec. 12 at the Bakersfield Civic Auditorium. Buck is bringing along the other great talent which surrounds him: Susan Raye, The Hagers, Buddy Alan, David Frizzell, and the Buckaroos. . . . Lou Gurst of Des Moines is building a new Plantation Lounge which will feature country music. His old place burned to the ground.

Both Ray Griff and Van Trevor completed an album for Royal American at Woodland studios last week. Dick Heard produced. In the same studio (at a different time) Debbie Turner was working on her new single with producer Bill Brock for the Nasco Label. Others utilizing the popular spot were Charlie Daniels, working on Roy Buchanan's LP for Polydor; Buddy Killen overdubbing a new Diana Trask album; The Westfauster Group from Cincinnati, produced by Stan Hertzman; and Bob McKenzie of Benson Publishing, remixing for Heart Warming. . . . Hank Penny, one of the pioneers of country comedy, has decided to make Nashville his home. He came in to guest on the Johnny Cash Show and liked what he saw.

Slim Whitman drew more than 100,000 fans on a tour of Ireland. . . . Buddy Blake, vice president of promotion for the Shelby Singleton Corporation, and Bob Alou, national country promotion director of SSS, visited the Gavin conference. . . . The Singleton firm has just released Harlow Wilcox and the Oakies, plus some of the best of early Charlie Rich, on a Sun LP titled "A Time for Tears." . . . George Wells, owner of Tidewater Music Company, has just formed the BMI firm at Grafton, Va. . . . Bobby Parrish has submitted to his fourth operation since his accident and had the pin removed from his injured left leg.

Jan Hurley, Blue Boy artist, is out with her second release for the Nebraska based firm. . . . Little Richie Johnson is working on several new releases. They include singles by Doc Stoval, Gus Thomas, Jimmy Newman, The Leightons, Carl Belew, Bobby Buttram and others. . . . "Sweetwater" by Joe Wise is getting rave reviews from many parts of the country. The Nashville-cut LP can be played with almost any format. . . . Lelan Rogers, president of the House of the Fox Records, went to New York to negotiate tape rights, foreign distribution and publishing on the product which his company has recorded. . . . Bill Killian, president of Queen of Sound Studio, has opened a branch of his Ole Dad's Theatrical Agency in the Faron Young building. . . . Joe Gibson has resigned at Chart Records, to form a new corporation known as JEM Entertainment Corp. . . . Carolyn Payne, singer-writer, was in town for a session at Varsity. . . . Twin Rose Records, a Nashville based label, has a new release by Randy Tedder, young singer from Indiana.

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	3	4	13		YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley, RCA Victor 47-9916 (Miller, ASCAP)	6
2	4	5	12		IT'S IMPOSSIBLE Perry Como, RCA 74-0387 (Sunbury, ASCAP)	6
3	1	1	1		WE'VE ONLY JUST BEGUN Carpenters, A&M 1217 (Irving, BMI)	11
4	12	14	—		HE AIN'T HEAVY, HE'S MY BROTHER Neil Diamond, Uni 55264 (Harrison, ASCAP)	3
5	5	7	8		STONEY END Barbra Streisand, Columbia 4-45236 (Tuna Fish, BMI)	6
6	8	8	11		JERUSALEM Herb Alpert & the Tijuana Brass, A&M 1225 (Almo, ASCAP)	6
7	11	12	15		ONE LESS BELL TO ANSWER Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	6
8	7	9	7		FIRE & RAIN James Taylor, Warner Bros. 7423 (Blackwood/Country Road, BMI)	10
9	9	13	14		I THINK I LOVE YOU Partridge Family, Bell 910 (Screen Gems-Columbia, BMI)	7
10	10	6	5		AND THE GRASS WON'T PAY NO MIND Mark Lindsay, Columbia 4-45229 (Stonebridge, ASCAP)	9
11	6	2	2		MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP)	10
12	2	3	4		IT DON'T MATTER TO ME Bread, Elektra 45701 (Screen Gems-Columbia, BMI)	8
13	22	—	—		DOES ANYBODY REALLY KNOW WHAT TIME IT IS? Chicago, Columbia 4-45264 (Aurelius, BMI)	2
14	14	17	27		I JUST DON'T KNOW WHAT TO DO WITH MYSELF Gary Puckett, Columbia 4-45249 (U.S. Songs/Blue Seas/Jac/Belinda, ASCAP)	5
15	15	16	22		WHERE DID ALL THE GOOD TIMES GO Dennis Yost & the Classics IV, Liberty 56200 (Low-Sal, BMI)	5
16	13	11	3		SWEETHEART Engelbert Humperdinck, Parrot 40054 (Casserole, BMI)	9
17	16	15	10		HOME LOVIN' MAN Andy Williams, Columbia 4-45246 (Marius, BMI)	6
18	18	18	29		MONTEGO BAY Bobby Bloom, MGM 157 (Unart/Cheezeburger, BMI)	8
19	21	28	30		SUNSET STRIP Ray Stevens, Barnaby 2021 (Ahab, BMI)	4
20	23	35	—		ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	3
21	27	27	35		CHELSEA MORNING Sergio Mendes & Brasil '66, A&M 1226 (Siquomb, BMI)	4
22	25	30	32		FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI)	16
23	17	10	6		IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	12
24	26	—	—		STONED LOVE Supremes, Motown 1172 (Jobete, BMI)	2
25	—	—	—		CAN'T STOP LOVING YOU Tom Jones, Parrot 40056 (Felsted, BMI)	1
26	34	37	38		MR. BOJANGLES Nitty Gritty Dirt Band, Liberty 56197 (Cotillion/Danel, BMI)	4
27	—	—	—		SILVER MOON Michael Nesmith & the First National Band, RCA 74-0399 (Screen Gems-Columbia, BMI)	1
28	32	36	40		IF YOU WERE MINE Ray Charles, ABC 11271 (Tangerine, BMI)	4
29	19	19	28		THE GOOD TIMES ARE COMING Mama Cass Elliot, Dunhill 4253 (April/Barwin/Jac, ASCAP)	5
30	31	39	—		EVIL WAYS Johnny Mathis, Columbia 4-45263 (Sah, BMI)	3
31	—	—	—		FREE TO CARRY ON Sandpipers, A&M 1227 (Almo/Paeen, ASCAP)	1
32	20	20	31		HEED THE CALL Kenny Rogers & the First Edition, Reprise 0953 (Quill, BMI)	5
33	35	—	—		BE MY BABY Andy Kim, Steed 729 (Trio/Mother Bertha, BMI)	2
34	38	34	34		NICE 'N' EASY Charlie Rich, Epic 5-10662 (Shaw, ASCAP)	5
35	36	—	—		DO IT Neil Diamond, Bang 580 (Tallyrand, BMI)	2
36	37	—	—		BURNING BRIDGES Mike Curb Congregation, MGM 14151 (Hastings, BMI)	2
37	39	—	—		CHERYLE MOANA MARIE John Rowles, Kapp 2102 (Rosebridge, BMI)	2
38	—	—	—		KNOCK THREE TIMES Dawn, Bell 938 (Pocketfull of Tunes/Jillbern/Saturday, BMI)	1
39	40	40	—		INDIAN LADY Lou Christie, Buddah 192 (Duckston/Kama Sutra, BMI)	3
40	—	—	—		MORNING Jim Ed Brown, RCA 47-9909 (Show Biz, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 11/26/70

Coin Machine World

Chart 'Winners & Losers' Score on La. Jukeboxes

SHREVEPORT, La.—One of the paradoxes of programming jukeboxes is that the top song in the nation may generate no more action than one that never made the charts. This is the ex-



JUKEBOX operators recently honored Johnny Cash, Columbia's Stan Snyder (left) accepts award from Music Operator of America's A.L. Ptacek.

perience of Jim Stratton here who uses various guidelines in determining what to program.

Stratton points out that among his three best playing young adult jukebox songs, "Candida" and "I Think I Love You" are rivaled by "Let Me Bring You Up," a Kirshner recording by Ron Dante.

A programmer for the past three years at Southern Music & Cigarette Vending Service, he said the Dante song is being aired by KEEL Radio here and this generated requests from jukebox locations.

Requests, which he encourages; KEEL's play list; the business paper charts; and advice from Stan's Record Service here are his top guidelines.

He said he first programmed the Dante record Oct. 24 and that it is now on numerous machines. The record bubbled un-

(Continued on page 51)

Pa. One-Stop Auditions Hits For Jukebox

By RAY BRACK

PITTSBURGH — An attractive young newcomer to the music business is quietly promoting a "play before you purchase" program for local jukebox record buyers.

Ex-legal secretary Sil Warren joined Mobile Record Service Co. just three months ago. But she's already become convinced that Mobile's typical jukebox record customer isn't exercising his prerogative as a hit picker.

"The average operator just doesn't know what to buy," she said. "He's not musically literate enough to pick the records his locations demand. I'm trying to find ways to educate the operator to listen."

Miss Warren feels her better-programming campaign will be

(Continued on page 50)

Memphis Record Promoters Cover Jukebox Market, Too

By JAMES KINGSLEY

MEMPHIS—A total approach to record promotion must include promotion at the jukebox level, too, according to Bernie Kaplan, who with Randy Callender has formed Callender-Kaplan Associates here. Kaplan said that one problem with record manufacturers is that they're all doing the same thing.

Kaplan's different thing is to devote attention to jukebox operators and programmers. He is mailing samples to operators listed in the Music Operators of America membership list. He explained that the record industry forgets the jukebox market.

"For one thing, there's no 'glory' in working with jukebox operators because everyone considers that the jukebox market is an after market and that radio stations, not jukeboxes, break hits. For another thing, there

just are no people really trained who understand how to gain rapport with jukebox operators."

Kaplan has a warm spot for jukebox operators because he once worked for Mobile One Stop. He was later with Mercury and Liberty and has been in the business 10 years. Callender was a former disk jockey in Huntsville, Ala.; Boston; Baton Rouge, La., and New Orleans.

The firm is covering a wide area of the mid-South.

Kaplan emphasized: "We want to help the industry attain greater sales in the areas we are servicing by providing a total coverage service that does more than just 'deliver' records to stations and consider the work completed. After air play starts, so does the main part of our job, which will be working in conjunction with the distributors, promotion staffs, radio stations and relaying all pertinent information to them."

"We hopefully with our information will be able to furnish sales patterns and air play. In addition our information will prove valuable to the jukebox operators early enough to influence their ordering of records that would give them a maximum sales potential for the product. We will also service slicks on all new LP releases," Kaplan said.

"Our service will fill a void in furnishing jukebox operators with sample copies of manufacturers' records. Our surveys will also categorize the recommended location types for play. Our information will pass on to the music operators air play and

(Continued on page 52)

International Jukebox Programming Survey

(Billboard correspondents in various countries have been conducting a survey of the jukebox market. Here are two more articles).

CANADA

By RITCHIE YORKE

TORONTO, Canada—As with many other areas of the international music and recording industry, the Canadian jukebox business is in reality little more than a reflection of its larger American counterpart. Canada manufactures no music machines of its own, the four major distributors of jukebox equipment, Rowe, Wurlitzer, Rock-Ola and Seeburg, being subsidiaries to the American majors. And the operational techniques employed in circulating machines, servicing them and maintaining them are patterned directly on the American systems.

Like the U.S. market, business is booming. There are some 180 individual companies operating jukeboxes across Canada at the present time, the majority of them centered in the eastern urban centers of Ontario and Quebec. And these operators are moving more and more equipment into the field, and bringing in greater returns than ever before as a result.

The methods of operation are fairly standard across the country. Records are changed generally at a rate of three every two weeks, the choices determined by singles chart popularity and the play meters. Following the general music trends within the industry, about 70 percent of all records placed in Canadian jukeboxes are of the rock or pop genre, the remaining 30 percent being divided between country and western (stronger in rural areas) and MOR material.

Older hits and other records not necessarily listed on major international record charts are provided by most operators on the request of the individual location managers. Much ethnic material is supplied to clients via this request system, not all of which is for the benefit of jukebox patrons. It has been found generally by operators across Canada that a large percentage of these request selections stem from the personal tastes of the on-site employees.

Almost all jukebox operators buy their stock from one-stop merchandisers as opposed to direct distributors. The one-stops are

(Continued on page 50)

Disk Samples For Jukebox Not 'Freebies'

CHARLESTON, W. Va. — Too many jukebox programmers are failing to audition samples they receive from record companies and are considering them only as "freebie" merchandise, according to Fred Collins Jr. Speaking before the West Vir-

(Continued on page 50)

Association Digest

ILLINOIS

SPRINGFIELD—Several persons have been appointed to committees of the Illinois Coin Machine Operators Association (ICMOA). Named to the legislative committee were: John Strong, Art Velesquez, Bob Schurtz, Bernard Williams, Mike Saska, Mel Pashea and Charles Marik; annual meeting committee: Marik, Zeke Georgi, Wayne Hesch and Ken Thom; spring projects committee: Gene Fiedler and Gus Heimer; membership and finance committee: Les Montooth, Pat Gucciardo, Fiedler, George Wooldridge, Marik, Saska, Warren Brown, John McGowan, Hesch, Strong, Thom and Art Velesquez; nominating committee: Hesch and Harry Schaffner.

The following dates for ICMOA meeting were also announced:

(Continued on page 52)

Executive Turntable



HULL MAURER

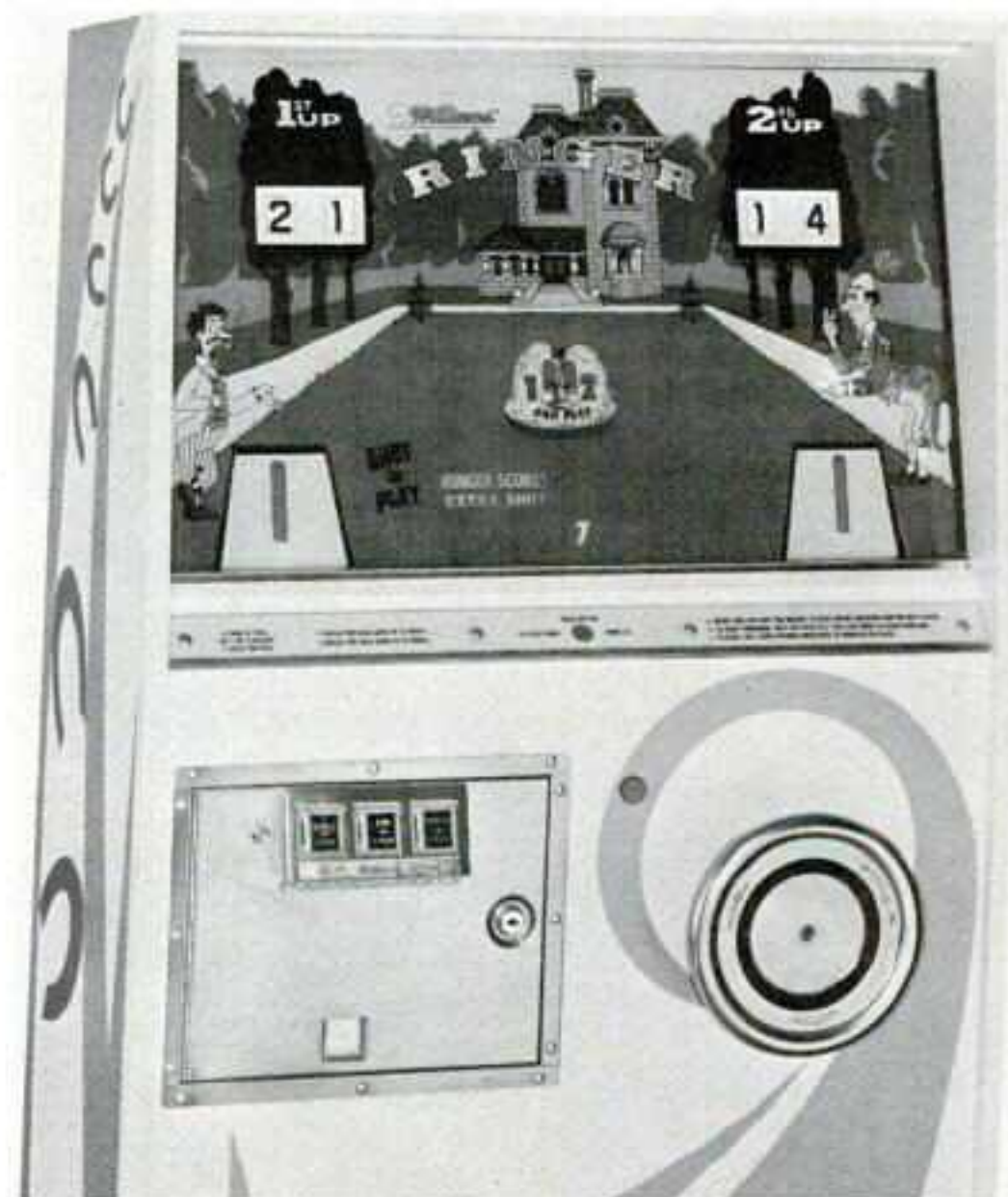
Charles J. Hull, who has been with the Wurlitzer Co. for 34 years, has retired as works manager and is being replaced by Howard F. Maurer Jr., who has been with the company 19 years. Hull began in November 1936 in the Engineering Department and worked his way up to works manager in 1952. Hull began in the



ADDY

Technical and equipment departments and became manager of General Inspection and Quality Control in June of 1967. Amile A. Addy has been named vice-president and manager of the North Tonawanda Division of the Wurlitzer Co. Addy had been serving as assistant manager of the North Tonawanda Division. His promotion comes after the retirement of Roy F. Waltemade. Addy joined the company in 1958 as assistant to the credit manager and also was manager of the San Francisco factory in the past.

New Equipment



Williams—Horseshoe Game

Ringer, a one or two player game, is available in a regular or novelty model. It is actuated by the spin of a wheel and combines all the fun of pitching horseshoes with the result of ringers, leaners and near misses. Authentic horseshoe scoring is incorporated in this game. The compact size (64" x 30" x 15") makes it ideal for almost any type of location. Two-for-a-quarter play is recommended.



ANDRES ECHEVARRIA, Wurlitzer export sales manager in Latin America, died recently in Bogota, Columbia, at the age of 59, apparently of a heart attack. He was traveling in Latin America on business at the time. He had been an employee of the Wurlitzer North Tonawanda division for 18 years.

Disk Samples Not 'Freebies' Operator Tells Jukebox Assn

By RAY BRACK

Continued from page 49
 ginia Operators Association here recently, the South Carolina operator told how his group is establishing a meaningful label-operator relationship.

"A lot of large and small labels are sending our association members singles samples," Collins said in a visit to the recent West Virginia operators' convention here. "We've been using their artists at our state conventions and the record people have gotten to know us. That's what it takes. They don't want to send out records to people they know nothing about. But they've talked to us and know we want to improve our programming. So they are sending out records to our association mailing list."

Collins said South Carolina operators are getting samples from RCA, ABC, MGM, Liberty/UA, Columbia and a number of small labels.

Collins, who holds offices in both the South Carolina and national association, has almost singlehandedly established rapport between his state's jukebox operators and record suppliers. He works tirelessly at the national trade shows lining up talent for his state's convention.

Hank Williams Jr. and Brown-

ing Bryant are among the name artists who have appeared at recent South Carolina conventions.

Collins notes that some operators still do not clearly understand the purpose of sample mailings.

"An operator will complain that the sample package of six or seven records contains no title strips. They want to take these freebies and put them out without listening to them. But the whole idea is to audition the records, perhaps find a sleeper that will make money in a number of locations and order that title in quantity."

When this type of screening is exercised, he added, and when operators start breaking hits independent of airplay, then the labels "will really begin taking us seriously."

Music Operators of America (MOA) President Les Montooth, a featured speaker at the convention here, also reported that he is receiving improved sampling service from the record companies.

Montooth, who operates music exclusively in and about Peoria, Ill., attributes the improved service to MOA efforts to improve communication with the record firms.



Two elephants carefully eye the Wurlitzer Statesman phonograph during a recent weekend in Reno, Nev., for customers of Wurlitzer. Only stipulation for attending the weekend was to purchase a Statesman phonograph.

Pa. One-Stop Auditions Hits For Jukebox

Continued from page 49

abetted by the attractive new showroom Mobile has just opened at 2716 Penn Ave. here.

"This new showroom is mainly for our customers in the Pittsburgh area," she explained. (Mobile is rapidly expanding into a national operation.) Record buyers may come in, relax, have a couple drinks and listen to records on a brand-new jukebox before they buy them." Miss Warren thinks that it might be a good idea for more operators to enlist the aid of hip young persons in programming for various types of locations.

An unabashed rock fan, Miss Warren admits that country music is the most-programmed commodity in the Pittsburgh market.

Her boss, Mobile owner Maurice F. Oseroff, concurs. Johnny Cash's "A Boy Named Sue" was Mobile's biggest seller last year. "It was an extremely fast-hitting record," he said.

Oseroff observed that "all operators seem to think differently on record programming. But I'll say this: 'The guys who program heavily are the ones making more money.'"

He reported that Mobile now has resident salesmen in Iowa, Illinois, Indiana, Michigan, Kentucky, Tennessee, Ohio, Pennsylvania, Maryland, Virginia, West Virginia, New York and Florida.

"Our salesmen are walking jukebox record charts," he said.

The grand opening of Mobile's new sales facility here will be announced soon, Oseroff said.

International Jukebox Programming Survey

Continued from page 49

geared to this type of service and can provide the right product at all times on request. Distributors on the other hand are not particularly interested in handling this kind of business and don't go out of their way to solicit it.

Following the trends in the U.S., play pricing is now in the midst of a gradual changeover to a new higher scale. The old 10-cent-per-play, three-plays-for-a-quarter price has now generally been replaced by a single 15-cent tab with two plays for a quarter. The jukebox industry hadn't increased its prices in over 12 years, a remarkable record by today's inflationary standards, but rising operational costs have now made the price hike imperative.

Jukebox operators in Canada have encountered few difficulties with municipalities with regard to business license legislation. The only problem spot in the country right now is the Province of Quebec where the city of Montreal stands out as a special case. No other municipality in Canada has such laws on the books at the present time nor do any such laws seem imminent.

On the whole, the picture for music operators in Canada is a rosy one with prospects for continued growth looking most promising. Newer, better equipment, better servicing, broader selection, greater variety of choice; many factors are contributing to this growth. But what it boils down to is this: as long as people want to hear music, the jukebox industry will thrive.

NORWAY

By ESPEN ERICKSEN

OSLO, Norway—The jukebox here has become something one rarely finds in the larger cities, but seems to be an established factor in the small countryside cafes and inns. This does not mean that the amount of jukeboxes has decreased in the last year. There are still estimates that the amount is somewhere around 2,500.

The price to play a record has gone up slightly. While you earlier paid 4 cents a play, the price is now double, at 3 for 14 cents. Whether stereo or mono records are featured, depending on the jukebox, most records produced in Scandinavia are stereo and fit easily with the jukebox program. Little LP's have never been tried here.

Half of the jukebox owners belong to the Automat Eier Foreningen, an organization that sees to it that cafes and other places have a regular service. The organization has also completed negotiations with TONO, Norway's Performing Rights Society, thus obtaining a fee of \$36 per annum while outsiders pay \$43.

The outsiders' fee does not apply to organizations like the Red Cross, for instance, also a large jukebox owner, although their machines are in use in special seasons and at special fairs.

The price jukebox owners pay for the record usually includes a 10 percent discount. Some change records every month, some more often.

The outlook during the years to come is rather vague, since the industry people are waiting for what the jukeboxes with sight and sound may bring. For the time being it is prohibited to show film unless you are a municipal film theater in Norway, and this has stopped some of the new machines because cinemas are afraid of the competition. But now as television spots are introduced on jukeboxes one wonders if this new system may be brought forward here. The situation is rather complex and the legislation is out of date.

Norwegian records stand a much better chance in jukeboxes than indicated in the sales figures in Norway and have a longer time of life, according to jukebox operators. People soon tire of the foreign disks, but when they are new hits they sell proportionally more than the local product. In the long run, however, Norwegians prefer Norwegian records.

In Denmark the situation is pretty much like the one in Norway. The industry has now settled and the companies that went into business with the thought of making a fast buck have now with drawn and the scene is quiet. The jukeboxes here are mostly found in the countryside. No organization has yet been set up in Denmark.

Rosen Party



HUNDREDS of operators turned out for an open house party at the David Rosen, Inc., in Philadelphia. Show here, from left, are: Mrs. Martha Wilkinson of Wilkinson Vending, Inc. in Chester, Pa.; Joseph Wasserman of Rosen, Inc.; Mrs. Cecilia Gaither of Wilkinson; and Len Schneller of U.S. Billiards.



THE MANY features of the Rowe Presidential Line catch the interest of Abe Russell of R&S Sales Co. in Pottsville, Pa., who attend the open house party David Rosen Inc. David Gilfor (partially hidden), music supervisor for the Rosen distributing firm, is explaining the details of the machine.



DON WACHTER (right) of Blue Ribbon Services in Philadelphia, seems pleased with one of models in the Rowe Presidential line. With him is Elliot Rosen, treasurer of the company.

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OP-POP-POP	MEDALIST	350
ON BEAM	PARK LANE	395
WILLIAMS	MIDWAY	
LUCKY STRIKE	PREMIER	\$140
TEACHERS PET	LITTLE LEAGUE	155
FULL HOUSE	SPACE GUN	175
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50 BILLBOARD, NOVEMBER 28, 1970

What's Playing?

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

Albuquerque, N.M.; Adult Location

John Snodgrass, operator, Mary Roth, programmer, Servomation of New Mexico



Current releases:

"For the Good Times," Ray Price, Columbia 4-45178;
"Snowbird," Anne Murray, Capitol 2738;
"It's Only Make Believe," Glen Campbell, Capitol 2905.

Baton Rouge, La.; Teen Location

Robert Rooney, operator, Gene Sharp, programmer, State Novelty Co.



Current releases:

"We've Only Just Begun," Carpenters, A&M 1217;
"I Think I Love You," Partridge Family, Bell 910;
"Fire and Rain," James Taylor, Warner Bros. 7423.

Chattanooga, Tenn.; Country Location

Lloyd Smalley, programmer, Chattanooga Coin Machine Co.



Current releases:

"I'm Alright," Lynn Anderson, Chart 5098;
"Rose Garden," Lynn Anderson, Columbia 4-45252;
"For the Good Times," Ray Price, Columbia 4-45178.
Oldies:
"Hello Darlin'," Conway Twitty;
"My Love," Sonny James.

Chicago; Soul Location

Moses Phoffit, operator, J.M. Strong, programmer, South Central Novelty Co.



Current releases:

"You and Me," Aretha Franklin, Atlantic 2772;
"I Can't Get Next to You," Al Green, Hi 2182;
"Montego Bay," Bobby Bloom, MGM 157;
"Raindrops Keep Falling on My Head," Charles Earland, Prestige 736.

Indianapolis, Ind.; Young Adult Location

Larry Geddes, programmer, Low Jones Music



Current releases:

"You Don't Have to Say You Love Me," Elvis Presley, RCA Victor 47-9916;
"As the Years Go By," Mashmakhan, Epic 5-10634;
"Share the Land," Guess Who, RCA Victor 74-0388.
Oldies:
"Julie, Do You Love Me," Bobby Sherman;
"Spirit in the Sky," Norman Greenbaum.

Moberly, Mo.; Country Location

Don Skinner, programmer, D&J Amusement Co.



Current releases:

"For the Good Times," Ray Price, Columbia 4-45178;
"Endlessly," Sonny James, Capitol 2914;
"Snowbird," Anne Murray, Capitol 2738
Oldies:
"Rock Island Line," Johnny Cash;
"Wabash Cannonball," Nashville Brass.

Peoria, Ill.; Soul Location

Bill Bush, programmer, Montooth Phono Service



Current releases:

"I Need Help," Bobby Byrd, King 6323;
"Deeper and Deeper," Freda Payne, In-victus 9080;
"Still Water (Love)," Four Tops, Motown 1170.

Shreveport, La.; Young Adult Location

Nick Putch, operator; Jim Stratton, programmer; Southern Music & Cigarette Vending Service



Current releases:

"Candida," Dawn, Bell 903;
"Let Me Bring You Up," Ron Dante, Kirshner 63-1010;
"I Think I Love You," Partridge Family, Bell 910.

Springfield, Ill.; Young Adult Location

Bud Hashman, operator, Star Novelty Co.



Current releases:

"I Think I Love You," Partridge Family, Bell 910;
"We've Only Just Begun," Carpenters, A&M 1217;
"Green-Eyed Lady," Sugarloaf, Liberty 56183.

Wichita, Kan.; Teen Location

Ronnie Cazal, operator, Sherry Hickerson, programmer, Ronnie's Amusement



Current releases:

"No Matter What," Badfinger, Apple 1822;
"I Think I Love You," Partridge Family, Bell 910.

Coin Machine News

Standards for Jukebox Programming

RCA RECORDS

Cherry Pink & Apple Blossom White/
St. Louis Blues Mambo
Twilight Time/Hindustan

Banana Boat (Day-o)/Jamaica
Farewell
Four Walls/Bimbo

Patricia/Mambo #8

Anytime/Just a Little Lovin'

Make the World Go Away/I Want to
Go With You
You Send Me/Twistin' the Night
Away

The Three Bells/Scarlet Ribbons

He'll Have to Go/Am I Losing You

Oh Lonesome Me/Blue Blue Day

Moon River/Peter Gunn Theme

Heartbreak Hotel/I Was the One

Hound Dog/Don't Be Cruel

Blue Suede Shoes/Tutti Frutti

All Shook Up/That's When Your
Heartbreak Begins

Are You Lonesome Tonight/I Gotta
Know

Having a Party/Bring It On Home

Charade/Days of Wine & Roses

Prez Prado 447-0217

The Three Suns 447-0226

Harry Belafonte 447-0324

Jim Reeves 447-0413

Prez Prado 447-0446

Eddy Arnold 447-0509

Eddy Arnold 447-0520

Sam Cooke 447-0566

The Browns 447-0573

Jim Reeves 447-0574

Don Gibson 447-0582

Henry Mancini 447-0598

Elvis Presley 447-0605

Elvis Presley 447-0608

Elvis Presley 447-0609

Elvis Presley 447-0618

Elvis Presley 447-0629

Sam Cooke 447-0705

Henry Mancini 447-0708

500 Miles from Home/Detroit City Bobby Bare 447-0711

Java/I Can't Get Started Al Hirt 447-0712

Abilene/There's More Pretty Girls Than One George Hamilton IV 447-0717

Welcome to My World/I Guess I'm Crazy Jim Reeves 447-0722

Cotton Candy/Sugar Lips Al Hirt 447-0727

Dear Heart/Pink Panther Theme Henry Mancini 447-0739

Baby the Rain Must Fall/Honey Wind Blows Glenn Yarbrough 447-0740

Four Strong Winds/Miller's Cave Bobby Bare 447-0746

More/Yellow Bird John Gary 447-0762

Be My Love/Loveliest Night of the Year Mario Lanza 447-0771

Try to Remember/My Cup Runneth Over Ed Ames 447-0784

Distant Drums/Blue Side of Lonesome Jim Reeves 447-0785

Green Green Grass of Home/Cold Hard Facts of Life Porter Wagoner 447-0786

Ballad of the Green Berets/'A' Team S/Sgt. Barry Sadler 447-0787

Who Will Answer?/Impossible Dream Ed Ames 447-0790

Misty Blue/Lonely Again Eddy Arnold 447-0793

Does My Ring Hurt Your Finger/Day the World Stood Still Charley Pride 447-0794

Somebody to Love/White Rabbit Jefferson Airplane 447-0746

Pop a Top/Bottle Bottle Jim Ed Brown 447-0798

Canadian Sunset/Terry Theme Hugo Winterhalter 447-0877

La. Jukebox Programmer Tells Formula

• Continued from page 49

der Billboard's "Hot 100" chart in mid-August after being reviewed in the July 18 issue. Dante has since released another single.

While KEEL's list tips Stratton off on songs such as "Let Me Bring You Up" it also causes him slight problems sometimes. "Right now, they're playing 'Mr. Bojangles' without the prologue but single has the long introduction which has forced me to take it off the boxes."

Reached in Los Angeles, Bill Roberts of Liberty said his firm is studying the problem as it concerns jukebox play (the single is 3:55 long on one side and 5:15 minutes on the flip or narration side).

Stratton's formula is to select what he calls "cover" record for his pop, country and soul locations and to fill in beyond this with requests. He buys every week from Stan's and services the firm's jukeboxes every week as well, usually putting on two to four new records. He likes to hold it to no more than two.

Recent cover records suitable
(Continued on page 52)



FRED GRANGER (right) chats with Utah jukebox operators during a recent meeting in Salt Lake City where the Music Operators of America executive vice-president helped organize an association.

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EVERYWHERE

NOVEMBER 28, 1970, BILLBOARD

51

Association Digest

• Continued from page 49

legislative committee, 3 p.m., Dec. 15, Holiday Inn, Springfield; membership committee, finance committee and legislative committee, 2 p.m., board of directors, 3:30 p.m., January 15, Howard Johnson Motel, Bloomington; regional meeting as needed during March in Rockford, Chicago, Champaign, Mt. Vernon and Quincy; board of directors, 3 p.m., April 16, Holiday Inn East, Springfield; annual meeting, September 17 and 18, Wagon Wheel, Rockton.

FLORIDA

WINTER HAVEN—The Florida Amusement Music Association (FAMA) board of directors met Sunday (22) at the Menger Motor Inn here after changing the site and date due to several conflicts. A full agenda of activity was expected. FAMA also has told members it expects a special session of the Florida legislature in mid-November, and the subject of tax and regulatory legislation may arise. The association also pointed out that several local, county and municipal governments are considering raising license fees on machines.

Memphis Record Promoters Cover Jukebox Market, Too

• Continued from page 49

sales in each area. Various segments of both radio and record industries are interested in knowing what artists, what type of music, what oldies that the jukebox customers favor," said Kaplan.

The service will offer a continuous survey for all marketing and in doing so give the promotion men, manufacturers and music operators a better feel of the product and the areas that will be helpful to them.

"Our service will include all types of music. You name it and we will survey it," said Kaplan, who moved to Memphis from New Orleans where he

was southern regional sales and promotion man for the Crew group of labels.

Kaplan emphasized that on each record mailed to operators they will recommend if it is for young adult, teen, soul, country or adult locations.

Pa. Routeman Tied, Robbed

PHILADELPHIA — A vending machine serviceman here was robbed of \$3,300 recently after two men blindfolded him, tied his hands and abducted him for a short time. Police said that Mortin Dubin, an employe of the Blue Ribbon Vending Co., had finished servicing a cigarette machine at a bar location at 2:30 p.m. and was approaching his automobile when two men came up from behind, pushed him into the back seat of the car, blindfolded him, tied his hands and drove off with him.

They drove to a nearby ga-

La. Jukebox Programmer Tells Formula

• Continued from page 51

for his young adult type locations include "I Think I Love You," "Let's Work Together," "Green Eyed Lady," and "Amos Moses."

The "Amos Moses" recording by Jerry Reed has what he calls "a country theme with a pop beat" and is going into young adult locations as well as country, where he first picked it as a cover. Here again, KEEL is playing the Reed record, which is now just showing up on the charts.

Stratton said nearly all of his firm's jukeboxes are set at two for a quarter play. This switch from three for a quarter play is generating more revenue and is one reason many operators are turning from every other week to every week servicing.

He said that his firm has always checked locations weekly since he has been with it and added that this frequency is another reason why he can jump on records quickly.

"The people at Stan's are real great and tip me off to new records and some that haven't hit the charts," he said, "but I have to depend on several things at once in deciding what to buy."

The Southern Music & Cigarette Vending Service operation here is considered by some to be a model company. Owner Nick Putch was recently elected president of the Louisiana jukebox operators' association.

rage, dismantled a safe that was in the trunk of the car and took \$3,000 out of it, Dubin told police. They robbed Dubin of \$300 he had on his person and also took \$1,000 worth of cigarettes. The men abandoned the car when Dubin started yelling for help.

West Virginia Association



VIP's at the recent West Virginia Music and Vending Association banquet include, from left: Al Broom, Mr. and Mrs. Dallas Bias, Mrs. Fred Granger, Granger, and Mr. and Mrs. William Anderson.



THE surprise of the convention was the resignation of Marie Coffman, longtime association secretary. She's congratulated on her hard work over the years by president M. L. Hayhurst.



NEW officers of the association include (from left): Director Eugene Wallace, treasurer Leoma Ballard, sergeant at arms Chris Ballard, director William Anderson, president M. L. Hayhurst, second vice president James Stevens. First vice president James Kizer could not attend.



HERSH de La Viez (from left), Association president M. L. Hayhurst, Mrs. Hayhurst, MOA president Les Montooth, MOA vice president Fred Collins.

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- 5c Creepy Bugs..... 5.00
- 5c Northwestern Mix..... 4.25
- 5c Latest Assorted Mixes..... 5.00
- 10c Jewelry Mix..... 8.00
- 10c Assortment Mix..... 8.00
- 10c Western Mix..... 8.00
- 25c V2 Assortment, 100 per box 10.00
- 25c V2 Bugs, 100 per box..... 10.00
- Empty V-V1-V2 CAPSULES

- Wrapped Gum—Fleets, 2000 pcs. \$7.40
- Rain-Bo Ball Gum, 2400 per ctn. 8.28
- Rain-Bo Ball Gum, 2100 printed per carton..... 7.85
- Rain-Bo Ball Gum, 5550 per ctn. 9.40
- Rain-Bo Ball Gum, 4350 per ctn. 9.50
- Rain-Bo Ball Gum, 3550 per ctn. 9.50
- Mallettes, 2400 per carton..... 8.65
- 20 Cartons minimum prepaid on all Leaf Brand Rain-Bo Ball Gum.

- Adams Gum, all flavors, 100 ct. .55
- Beech-Nut, all flavors, 100 ct. .55
- Minimum order, 25 boxes, assorted.

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Coinmen In The News

PHILADELPHIA

Quarterland, Inc., operating amusement machines arcades, has set up a new arcade in the northeast section of the city at Roosevelt Blvd. and Comly Road, under the name of Emporium. . . . Paul Mezzy, executive vice-president of Berlo Vending Company and a vice president of Oden Food Service, was elected First Assistant Chief, Barker of Philadelphia Variety Club, Tent No. 13, putting him in line to move up as the presiding officer next year of the philanthropic theatrical body. . . . Vending machines, with an electronic console recording purchases instead of using coins,

are used to dispense soft drinks and liquor at the new luxury Latham Hotel. A key instead of a coin is used and selection is made by pressing a button. The charges are electronically tacked into the guest's bill. . . . Macke Variety Vending Co. amended its charter of incorporation so that the purpose of the company shall also include the following: "To guarantee the payment of, become surety for, acquire, own and dispose of any notes, bonds, or other evidences of indebtedness of, or make other financial arrangements for the benefit of, The Macke Company, a Delaware Corporation."

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Billboard Album Reviews

NOVEMBER 28, 1970



SOUNDTRACK
SCROOGE—Scrooge. Columbia S 30258 (5)

Leslie Bricusse's score to this already acclaimed film-musical of Dickens' "Christmas Carol" is festive, dramatic, and tender, and the soundtrack should be a heavy gift item for the coming holiday season. Among the joyous songs are "A Christmas Carol," "December the 25th," and "Father Christmas" while "Happiness," "Christmas Children" and "You . . . You," are lovely ballads.



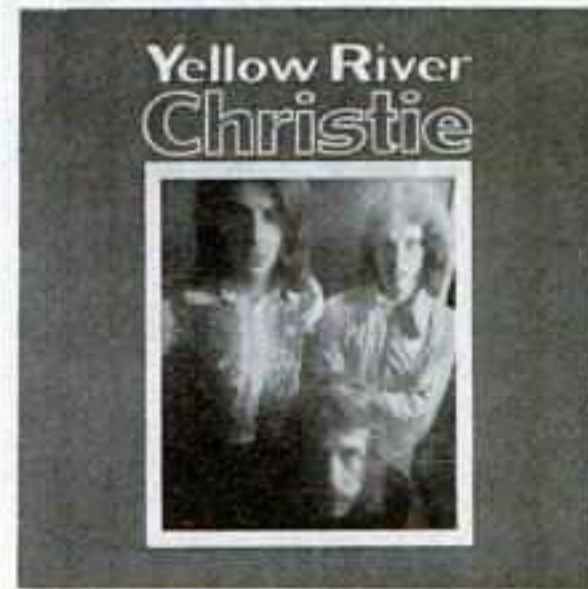
POP
PEGGY LEE—Make It With You. Capitol ST 622 (5)

This is a meticulous set with the arrangements by Benny Golson vying with Miss Lee's sultry vocals for musical honors. Previous singles "One More Ride on the Merry Go Round" and "You'll Remember Me" should attract customers while "The Long and Winding Road," "Let's Get Lost in Now" and especially "Goodbye" are due for heavy radio exposure.



POP
DAWN—Candida. Bell BELL 6052 (5)

Dawn had an easy listening and Hot 100 smash with their infectious single "Candida," and this followup LP should follow the same route. Their style is free and easy, and each tune is accompanied by a smooth, danceable rhythm. Their latest single "Knock Three Times" is also here, but their treatments of "Carolina in My Mind," "Up on the Roof" and "What Are You Doing Sunday" are other standouts.



POP
CHRISTIE—Yellow River. Epic E 30403 (5)

Top 40 radio can look forward to plenty of hit records from Christie, whose "Yellow River" disk hit high on both the British and U.S. charts. Led by Jeff Christie on vocals and bass guitar, the trio cover the AM sounds like virtual impressionists, rocking in that 2-minute-plus pop bracket on "Gotta Be Free," "I've Got a Feeling" and "Mississippi Line." Pseudo-Creedence, but Christie has a bead on that pop groove.



POP
RICK ELY—The Circle Game. RCA Victor LSP 4443 (5)

One of the stars of TV's "Young Rebels," Ely makes his disk debut with an album of smooth, easy performances. His initial single, "The Circle Game" is the headliner here, but there are also first rate treatments of "The Last Thing on My Mind," "The Fool on the Hill" and "Make It With You."



POP
HELLO PEOPLE—Have You Seen the Light. Mediarts 41-8 (5)

The Hello People switch to Mediarts with this inviting album, which features the title number, a good selection. One of the most visual of groups with their fine mime technique, the Hello People rock gently with such other topnotch numbers as "Pass Me By," "Look What I've Gone and Done to Me" and "Fun Area."



POP
BUGALOOS—The Bugaloos. Capitol SW 621 (5)

The Saturday morning NBC-TV "Bugaloos" has a brightly first album which, in addition to the weekly TV exposure, should profit commercially by high quality. "If You Become a Bugaloo" and "The Bugaloos" theme, which frame the other numbers, sparkle. The Bugaloos vocally blend with delightful results. "Older Woman" and "Castles in the Air" are among the nine other charmers.



COUNTRY
MERLE HAGGARD—A Tribute to the Best Damn Fiddle Player in the World. Capitol ST 638 (5)

This is a truly great album. It is a joy to hear, and it captures the significance of the contribution of Bob Wills to country music. Haggard approached the material with the same reverence and talent he used in his albums on Jimmie Rodgers. "Brown Skinned Gal," "Time Changes Everything," "San Antonio Rose" and many other tunes associated with Wills are included. Must merchandise.



COUNTRY
JIMMY DEAN & DOTTIE WEST—Country Boy and Country Girl. RCA Victor LSP 4434 (5)

This is very powerful country merchandise, coupling two artists of name power in a series of great country duets. Jimmy Dean and Dottie West are in rare form as they range from the excitement of "Jackson" to such diverse material as "Slowly" and "Yours Love."



CLASSICAL
BERIO: SEQUENZA VI / CHEMINS II & III—Trampler/Juilliard Ensemble/London Symphony (Berio). RCA Red Seal LSC 3168 (5)

This first release under RCA's new pact with Luciano Berio offers three compositions building on each other. All feature Walter Trampler. The first avant-garde piece, "Sequenza VI," has Trampler alone. In "Chemins II," Trampler is joined by the Juilliard Ensemble, while Trampler and the Ensemble are joined by the London Symphony.



CLASSICAL
HAYDN/HUMMEL: TRUMPET CONCERTOS—Dokschister/Moscow Chamber Orch. (Barshai). Melodiya/Angel SR 40123 (5)

This LP introduces Russia's foremost trumpet virtuoso to U.S. record buyers. And here he makes an auspicious debut, showing richness of tone, complete command control, and a technique which captures the works beautifully. Barshai's conducting is marvelous.



CLASSICAL
BERLIOZ: LES NUITS D'ETE—Various Artists/London Symphony (Davis). Philips SAL 3789 (5)

This very fine LP contains, for the first time together, 11 tunes from the composer's "32 Melodies." They include "Le spectre de la rose," "Absence" and "La Captive." Voices are brilliant, with John Shirley-Frank's leading the rest. Davis' conducting is splendid.



CLASSICAL
BEETHOVEN: COMPLETE PIANO TRIOS—Istomin-Stern-Rose Trio. Columbia M5 30065 (5)

Here's a monumental five-LP set which is full of flawless and rich playing by these three masters. Collectively or individually, their strength, their absolute control and understanding, pour out in one passage after another. Here is sheer beauty throughout, and is a monument to Beethoven.



CLASSICAL
SHOSTAKOVICH: SYMPHONY No. 14—Miroshnikova/Vladimirov/Moscow Chamber Orch. (Barshai). Melodiya/Angel SR 40147 (5)

This world premiere recording gets a dramatic, death-mood interpretation that is in perfect harmony with the composer's intent. The soprano and the bass both support the provocative text to the utmost. Barshai and the chamber orchestra focus in perfectly.



CLASSICAL
R. STRAUSS: EIN HELDENLEBEN—London Symphony. (Barbirolli). Angel S 36764 (5)

The late Sir John moves quickly and authoritatively into this sensitive work, and gives it a reading that is colorful and concise. Also he shapes each element with intimate detail, giving the work a special texture and balance. John Georgiadis' violin is serene and tender.



CLASSICAL
VAUGHAN WILLIAMS: SYMPHONY No. 9/FANTASIA ON THE "OLD 104th"—London Philharmonic (Boult). Angel S 36742 (5)

Here's another fine recording of Sir Adrian doing a Williams work. This was the composer's last symphony, and in Sir Adrian's able hands, it retains its vigor, serenity, texture which makes the work so endearing. The finale is especially moving.



JAZZ
MILES DAVIS AT FILLMORE—Columbia G 30038 (5)

Designed as a monster seller, with Miles coming off his "Bitches Brew" this is the Davis group, with full rock-jazz attachments recorded over four nights at the Fillmore, and edited down by Teo Macero to fit two LP's. Miles is at his most exploratory aided by the combination of Chick Corea's electric piano and Keith Jarrett on organ. There is also some Latin effects from percussionist Airtio Moriara, while Jack De Johnette at a normal kit is power and emotion.



JAZZ
CHARLIE EARLAND—Black Drops. Prestige PR 7815

It's basic organ-rhythm-front line jazz with Earland moving on everything from a Sly Stone tune, "Sing a Simple Song" to a John Coltrane piece, "Lazybird." The front line is Virgil Jones, trumpet, Jimmy Heath, saxes, and Clayton Pruden, trombone which achieves a fuller sound than usual on this kind of freewheeling sessions. Excitement abounds.



JAZZ
YOUNG-HOLT UNLIMITED—Mellow Dreamin'. Cotillion SD 18001 (5)

Across the board jazz sounds from the piano-bass-drum group that has the addition of Frank Gordon's trumpet and flugelhorn for extra color, plus strings on several tracks. Apart from originals by Young, Holt and Chaney some choice standards are introduced—"Witchita Lineman," "Midnight Cowboy" and "Raindrops Keep Falling." The album is their first for Cotillion.

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.

McGraw-Hill's Fall Release Is A Large Armful of Standouts

NEW YORK—The fall release of McGraw-Hill Records is replete with treasures including a three-LP sacred motet package on L'Oiseau-Lyre. Recitals by soprano Sylvia Geszty, tenor Peter Schreier, baritone Max van Egmond and bass Theo Adam on Telefunken and contemporary music on Argo also are included.

Among the standouts is an Argo song coupling with the BBC Symphony of Elisabeth Lutyens' "And Suddenly It's Evening" with Herbert Handt as tenor and conductor, and David Bedford's "Music for Albion Moonlight" with soprano Jane Manning and tenor Herbert Handt.

Another contemporary Argo set features Benjamin Britten canticles with the composer on piano and tenor Peter Pears. Alto John Hahessey also is featured in "Abraham and Isaac," while horn Barry Tuckwell also is featured in "Still Falls the Rain." The third canticle is "My Beloved Is Mine."

Argo also has an excellent set of Mozart's "Symphonies Nos. 23, 24, 26 and 27" with Neville Marriner and the Academy of St. Martin in the Fields, a fine program of music for Elizabeth I, "The Triumphs of Oriana," with Grayston Burgess directing the Purcell Chorus of Voices, the London Cornet and Sackbut Ensemble, and the Elizabethan Consort of Viols, and "Music of the Waits," edited and directed by Don Smithers.

150 Years
The Choir of Salisbury Cathedral, Christopher Dearnley director, has a program representing 150 years of English church music from Michael Wise, John Blow and Henry Purcell to Jonathan Battishill (1738-1801).

Argo also has an excellent spoken disk with Beatrix Lehmann, Robert Hardy, Ian Wolm and Gary Watson reading poetry and prose of World War II—"Will It Be So Again?" In addition to the C. Day Lewis title selection, other material is by Dylan Thomas, Herbert Read, Alun Lewis, Edith Sitwell, Richard Hillary, George Barker, Henry Reed, F.T. Prince, Stephen Spender, Alan Rook, Keith Douglas, Mervyn Peake, Gerald Kersh, Roy Campbell, Charles Causley, Paul Dehn and Lewis.

Tallis Motets
The L'Oiseau-Lyre boxed package, an admirable effort, has motets of Tallis and Byrd, "Cantiones Sacre 1575," has Michael Howard directing the Cantores in Ecclesia. "Sacred Music at the English Court" of Henry Purcell is offered in a fine set in Telefunken's Das Alte Werk series with counter-tenor James Bowman, tenor Nigel Rogers, Egmond, the Leon-

hardt, Consort with Gustov Leonhardt, director, on organ, and the Choir of Kings College, Cambridge, David N. Willcocks, conducting.

Das Alte Werk also has Herbert Tachezi in a program of Mozart organ music, including two church sonatas; a Bach concerto pairing; and a program of Handel trio sonatas on original instruments. Tachezi plays harpsichord in this set. Nicolaus and Concentus Musicus, Vienna, also are in the Bach set along with violinist Alice Harnoncourt on both other sets, and oboist Juerg Schaefflein, also on the Handel set. Violinist Walter Pfeiffer and Harnoncourt, cello, also are in the Handel and Mozart pressings, while Frans Brueggan plays flute and recorder in the Handel LP.

Schreier's Italian bel canto aria album is outstanding as his notable lyric voice sings music of Marcello, Monteverdi, Scarlatti, Steffani, Gasparini, Telemann, Leo and Galuppi. Another outstanding operatic

set has Miss Geszty in colorature arias of Rossini, Verdi, Thomas, Gounod, and Puccini.

Adam, one of today's leading artists, has two exemplary pressings as he sings Loewe ballads with pianist Rudolf Dunckel accompanying, and Mozart arias with the Dresden State Orchestra, Otmar Suitner conducting. Pianist Irwin Gage accompanies Egmond in a splendid program of Schubert's "Schwanengesang" and Ravel's "Don Quichotte a Dulcinee."

Telefunken also has an exceptional album of romantic choral music of Schumann, Mendelssohn, Smetana, Dvorak, Schubert, Tchaikovsky, Brahms and Bruckner with Helmut Wormsbaeche and the Bergedorf Chamber Choir. Completing the Telefunken release is a marvelous Czech program as Vaclav Neumann and the Leipzig Gewandhaus Orchestra in Smetana's "Di verkaufte Braut" overture, Dvorak's "Die Teufelskaethe," and Janacek's "Lachische Tanze."

FRED KIRBY

1st LP Under New Contract Steps Up RCA Berio Project

NEW YORK—RCA Records' long-term project of recording works of Luciano Berio, a key avant-garde composer, accelerates this month with the release of the first album under a new contract between the label and the composer, who conducts the set.

Featured is Walter Trampler, violist currently appearing with the Chamber Music Society of Lincoln Center. Also featured are the Juilliard Ensemble and the London Symphony. Trampler also teaches at the Juilliard School of Music, which houses Alice Tully Hall, the Lincoln Center home of the Chamber Society.

RCA also is observing Aaron Copland's 70th birthday with a coupling by Eugene Ormandy and the Philadelphia Orchestra. Andre Previn conducts the Lon-

don Symphony and Chorus with soprano Heather Harper and baritone John Shirley-Quirk in a continuation of his Vaughan Williams symphonic series.

Considerable attention also will be given Van Cliburn's new album of short piano pieces, his second such program. His first, "My Favorite Chopin," is a long-term Classical chart item. A two-LP package of Rachmaninoff preludes by pianist Alexis Weissenberg completes the Red Seal pre-Christmas release.

Pianists also are emphasized in the RCA Victrola release with monaural-only sets by Rachmaninoff, Wanda Landowska, Josef Lhevinne and Josef Hofmann. The other Victrola pressing features pianist Felija Blumenthal in a coupling of John Field and Johann Hummel with the Vienna Chamber Orchestra, Helmuth Froschauer conducting.

Seraphim's Set by Schnabel Is a Beethoven Treasure

NEW YORK—The recently issued five-box set of Artur Schnabel's "The Complete Beethoven Society Recordings, 1932-37," on the Seraphim label is a treasure which will be relished by every classical devotee. Here, in one collection, are the 32 sonatas, including of course, the "Moonlight," "Hammerklavier," "Appassionata," "Waldstein" and all the other great compositions, including the variations and short pieces, performed by one of the giants of the keyboard.

Schnabel died in 1951. The passage of time—virtually two decades—has added luster rather than dimmed the artistry of these performances. They constitute a pianistic milestone, for they mirror Schnabel's technical mastery and musical understand-

ing of the repertoire. Recorded in England, the disks also reflect the fine engineering and careful production possible at that time.

In addition to this set being a cultural event, the release of the disks may very likely prove a good business decision, for the availability of such class merchandise at low price is likely to prove a strong lure at the consumer level.

The five-box set is further enhanced by extensive notes by Eric Blom, on the individual sonatas. The liner also has informative information by Irving Kolodin. Volume 1 has four LP's. The other four boxes contain three disks each.

For the record buff, this set offers great music and pride of ownership at a bargain price.

POPULAR

MEL CARTER—This Is My Life. Amos AAS 7010 (S)
Carter's solid singing takes off here on a road that's paved with good arrangements and production. Here, he mixes some of the standards ("Secret Love," "A Very Precious Love") with Jimmy Webb's "This Is Your Life" and the title tune, and comes out a winner. First time on Amos.

WAYNE COCHRAN—Alive and Well. King KS 1116 (S)
Not only is Wayne Cochran alive and well, but he should also blow the minds of rock buffs who thought that Blood, Sweat and Tears were the first word in brass and white soul. Cochran may be the last word as well, as he picks up the cue and updates the wild soul sound of the C.C. Riders to compete with the best in big band rock. "My Machine" and others are definitely where it's at: A stunning comeback.

VELVET UNDERGROUND—Loaded. Cotillion SD 9034 (S)
There are some rock followers who rate the Velvet Underground right behind the Stones in importance, and especially on the East Coast, the return of the Underground will ignite a revival in rock 'n' roll that will bring new fame to Lou Reed, Sterling Morrison, Doug Yule and Moe Tucker. The revitalized Underground unleashes a Stones-like rhythm machine and spirit that's sure to bring "Cool It Down," "I Found a Reason" and "Oh! Sweet Nuthin'" to the pop charts. And why not?

BILLY DANIELS—New Black Magic. King KS 1113 (S)
Billy Daniels' perennial "That Old Black Magic" is put into a contemporary musical frame and it works well enough to assure it another shot in the spinning market. Same goes for "Fever," "I'll Drown in My Own Tears" and "Trying." The expert musicianship of the Nashville musicians on the date helps Daniels get his message across.

VARIOUS ARTISTS—Solid Gold Old Town, Vol. 1. Cotillion SD 9032 (S)
The first of a series that Atlantic are taking from the Old Town label—New York rock 'n' roll of the 50's—that Hy Weiss formed. There are the golden oldies like "Life Is But a Dream" (Harptones), "The Wedding" (Solitaires) as well as tracks by Bill Bland, the Royal Tones, Robert and Johnny and Ruth McFadden. A welcome introduction to the "New York sound" of that era.

SKID ROW—Skid. Epic E 30404 (S)
Skid Row is a heavyweight rock trio who can justify their existence in the crowded market place with their powerful drive and relentless intensity. Traditional hard rock, Skid Row still manages to color their sound with personality, group and individual skill, and a level of production and professionalism uncommon in a debut. "Heading Home Again," "The Man Who Never Was" and the 10-minute "Felicity" are tailor-made for big popularity and live excitement.

THE NASHVILLE STRING SOCIETY—GWP ST 2020 (S)
Combining the smooth sound of strings and the best in recent country hits makes this a first rate album, that should win much favor with programmers and buyers alike. The Nashville String Society adds a new dimension to such favorites as "The Only Daddy That'll Walk the Line," "Sunday Morning Comin' Down" and "My Woman, My Woman, My Wife."

DENNY HALL—Listen! Listen! Listen! Capitol ST 647 (S)
Ex-convict Hall uses song to sing out against the futility and outdatedness of prison systems in this live performance at Corona Women's Penitentiary. His voice is not unlike Johnny Cash and most of his material is original. "Never Sow, Never Reap," "We Can Use It Here," the humorous "Last Meal" and the title song are outstanding cuts.

MORNING—Vault 138 (S)
Morning, a subtle six-man West Coast rock

band, has an auspicious disk debut with this Vault album. Their sound is clean, rather than overpowering. All 12 cuts are worthy of note, including "Angelina," "Easy Keeper," and "And I'm Gone," the longest (5:23) cut. More should be heard from Morning.

LIBERATION STREET BAND—Down on the Corner. Pentagram PE 10,002 (S)
The Liberation Street Band has a sharp contemporary flavor that gives a fresh lift to such powerhouse items as "Down on the Corner," "Hey Jude," "Aquarius/Let the Sun Shine In," and "Good Day Sunshine," among others. Steve Douglas' solid production values help.

NEW HEAVENLY BLUE—Educated Home-grown. RCA Victor LSP 4439 (S)
The musicianship inherent in this new group's background will help it go far in the contemporary market. There's a taste of jazz, classical, country, rock and folk and each becomes a potent part of the other. The opening cut, "Put Your Hand in the Hand," gets everything off to a fine start. Many pleasurable cuts follow.

XANADU PLEASURE DOME—Music from Bonanza and The High Chaparral. Capitol STBB 626 (S)
The popularity of these two TV westerns, "Bonanza" and "High Chaparral," will keep this two-LP set moving in the market. The themes by David Rose, Harry Sukman, and Livingston & Evans are worked over by the Xanadu Pleasure Dome with effective musicality.

CLASSICAL

THE ST. PETERSBURG SUGARPLUM—London Symphony (Dorati). Mercury SR 90528 (S)
This LP represents some of the brighter and lighter moments of the composer's brilliance. And Dorati presents them in a spirited and joyful style which enhances the works, and makes them marvelously fresh again. It's a nutcracker full of goodies. The orchestra seems to enjoy every moment.

BEL CANTOS ARIAS FROM ITALIAN OPERA—Peter Schreier. Telefunken SLT 43116-B (S)
Bel canto singing is not dead so long as sensitive artists, such as tenor Peter Schreier, can offer stylish disc recitals like this one. Baroque operatic music at its best is evidenced by 11 selections with Hasse's "Tradir sapeste, o perfidi!" among the standouts. Here also are arias by Marcello, Scarlatti, Monteverdi, Steffani, Gasparini, Telemann, Leo and Galuppi. Commendation also is due the capable conducting of Helmut Koch with Robert Koebler, cembalo, and the Berlin Chamber Orchestra.

JAZZ

JOEL SHULMAN—Peninah (Pearl). Jamal LPS 5152 (S)
Solo piano is a hard medium to travel in but when done well achieves scope and breadth. Shulman does it well in this album recorded live at the Village Gate, New York. His programming is appetizing, ranging from the familiar ("Goin' Out of My Head") to the underrated ("Lazy Afternoon") and the offbeat ("Slaughter on 10th Avenue"). Shulman is a full sounding, very able piano. Very listenable.

SPOKEN WORD

MALCOLM X—Message to the Grass Roots. Charisma MX 100 (M)
Malcolm X lives again through this speech delivered in November of 1963 to Grass Roots leaders in Detroit. Students of contemporary history, and particularly the Negro Freedom Movement, will find powerful inspiration in the profound political analysis of Malcolm, who not only tells it like it is, but how it will be. The All Platinum label is also handling distribution of Eldridge Cleaver's "Soul on Wax" LP on the More label.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—The Bird With the Crystal Plumage. Capitol ST 642 (S)
SOUNDTRACK—His Wife's Habit. Capitol ST 641 (S)

COUNTRY ★★★★★

THE BEST OF THE WILLIS BROTHERS—Starday SLP 466 (S)
THE BOB WILLIS STORY—Starday SLP 469 (S)

BLUES ★★★★★

JACK DUPREE—Blues For Everybody. King KS 1084 (S)
PAUL HOWARD/RALPH WILLIS—Faded Picture Blues. King KS 1098 (S)

RELIGIOUS ★★★★★

FRANK DUBIN—Another Dawn. Avant Garde AVS 124 (S)

GOSPEL ★★★★★

MYRNA SUMMERS & THE INTERDENOMINATIONAL SINGERS—Tell It Like It Is. Cotillion SD 051 (S)

SPOKEN WORD ★★★★★

BILL COMEAU/CARMEL SIGNA—Fragments From an Unknown Gospel. Avant Garde AVS 123 (S)

POPULAR ★★★★★

EDWARDS HAND—Stranded. RCA Victor LSP 4452 (S)
ELAINE CURZIO—Bubble Joy. Avant Garde AVS 125 (S)
HENRY TREE—Electric Holy Man. Mainstream S 6129 (S)
BARCLAY JAMES HARVEST—Sire SES 97026 (S)
THE CYCLE—Tamarac SKP 1003 (S)
PARTY TIMERS—Party Time. Kapp KS 3627 (S)
PUGSLEY MUNION—Just Like You. J&S SLP 0001 (S)
SMOKEY JOHN BULL—Avco Embassy AVE 33020 (S)
TURNQUIST REMEDY—Pentagram PE 10,004 (S)
CALDERA—A Moog Mass. Kama Sutra KSBS 2020 (S)
VARIOUS ARTISTS—Some Beautiful Day. Avant Garde AVE 127 (S)
NOW BRASS—Murbo MCS 6018 (S)
DICK DOMANE—Map City MAP 3013 (S)

LOW PRICE CLASSICAL ★★★★★

MASTER OF THE ROMANTIC PIANO—Josef Lhevinne. RCA Victrola VIC 1544 (M)
FIELD: CONCERTO No. 1/HUMMEL: RONDO BRILLANT ON A RUSSIAN FOLK THEME—Felicia Blumental. RCA Victrola VICs 1533 (S)





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International News Reports

Polydor, MGM Tie In U.K. Seen Close

LONDON—An announcement is expected shortly confirming that Polydor has secured U.K. distribution of MGM from EMI. Barring unforeseen problems, it is expected that MGM will switch from Feb. 1 under an amicable three-way agreement. Acquisition of the catalog by Polydor is a natural move and brings the label in the U.K. into line with its European distribution arrangement with DGG, which is already

seeking closer ties with MGM in America.

The transfer will bring to an end an association with EMI which lasted more than 20 years and which EMI almost lost once before when MGM's U.K. company, now closed, attempted to switch distribution to Pye, but days later on instructions from America it was handed back to EMI.

Polydor has also now completed arrangement to release under license the U.S. Colossus label in the U.K. and will start issuing material from the Stax-Volt label, in which DGG has a financial interest, in January.

The new acquisitions will help towards cushioning Polydor from the loss in March 1972 of Atlantic when the catalog is transferred to the Kinney disk group in the U.K. This year Atlantic sales have been at their highest since Polydor became the licensee in Britain.

M'Ment's New Japan Contract

TOKYO — Monument Records has renewed its contract with Teichiku Records for a three year period. Teichiku has represented Monument for the past three years and the new contract calls for a broadened advertising and promotion program.

Monument vice president and international division director, Bobby Weiss said that he and Teichiku were discussing four Japanese groups for U.S. release.

Weiss was also in Japan for a Boots Randolph tour. Randolph is a Monument artist. The tour was promoted by Tom Nomura, head of Shin-Nichi Promotions, Tokyo and included seven public concerts and appearances at military clubs. He also recorded material for a Teichiku/Monument album while in Japan—he already has 14 albums on the Japanese market.

'Hendrix '68-'69' LP Raises Questions on Its Legality

LONDON—U.K. dealers have been approached to sell a Jimi Hendrix album "Jimi Hendrix '68-'69," which the originator claims is not a bootleg LP, but which nevertheless has not been officially sanctioned.

The man behind the deal, David Zimmerman, said the material had all been recorded from radio and tv broadcasts. Some of it has not been previously available on record.

Claiming that the material has been "reasonably well recorded," Zimmerman said, "I am paying mechanical copyright and if the executors of the Hendrix estate wish to get in touch with me, I am prepared to pay a royalty rate to them as well. I would like to see it all completely above board." Zimmerman admitted that he had not contacted Hendrix' company, Track Records.

He also declined to name the firms handling pressing and sleeve production.

Zimmerman claimed interest among dealers was "phenomenal." He offered dealers supplies vary-

ing in cost between \$3.60 a copy for orders of 1,000 and \$4.80 a copy for small quantities.

John Fruin, managing director of Polydor, which distributes Track, and a director of the company, said that there were a number of unauthorized Hendrix albums available. There was "an incredibly complex situation" over the artist's estate which was in the process of being sorted out. Fruin said he "viewed with suspicion" the Zimmerman album and said that Polydor would consider the legal position. A Track spokesman also advised dealers to "steer clear" of the albums, "at least until we are able to make some investigations."

From the Music Capitols Of the World

TORONTO

The Maple Leaf System will invite the Windsor rock/station, CKLW-AM to join the network after Jan. 1. . . . Jan. 18 is the day when the new CRTC Canadian content laws come into effect. . . . Larry Solway parted company with Toronto's CHUM this week. . . . Nana Mouskouri was booked into Massey Hall, Nov. 17. . . . Van Morrison and Crowbar headlined Nov. 22, followed the next evening by Rod McKuen. . . . Brother Jack McDuff drew appreciative crowds at the Colonial last week. This week Cannonball Adderley, whose audience included members of The Band, opened. . . . Ginette Reno's

(Continued on page 59)

NORSE AWARDS TO MATHESON

OSLO—Five silver disk awards (for \$21,000 worth sale) have been presented to Barry Matheson of Continental Records. The awards are made by the newspaper Arbeider Bladet.

International Executive Turntable

John Dyer, marketing manager of A&M, London, left to join Take One Displays of Walthamstow, London, as a director. Dyer, previously sales promotion and display manager for Philips, will be responsible for integrating Take One more fully into the record industry. At A&M, which he joined when the company was formed in March last year, Dyer will not be replaced immediately. Responsibility for advertising will be taken by Pat Pretty, press officer, with sales promotion manager Robin Blanchflower handling other marketing activities. Eddie Tre-Vett, who for the past year has been responsible for the UPC label, has left the company. Tre-Vett, who has his own music publishing company, handled by Carlin Music, plans to develop his company and to pick up masters from the continent for placing with U.K. companies. Liz Gardener, who has worked at UPC since its inception, has been named label manager and George Clouston, a director of UPC, will now be responsible for the label's activities.

Ronald Cole has been named general manager of Mitch Murray and Peter Callander's Intune company. Cole will be responsible for Intune's exploitation and promotion on copyrights in Golden Egg and Casanova Music, both managed by Intune. Cole will continue to operate his own Music Unlimited publishing company.

TELDEC DEAL WITH BEACON

HAMBURG—Following negotiations in Hamburg between Kurt Richter of Teldec and Milton Samuel of Beacon Records, Teldec has acquired exclusive rights to all Beacon product for the territories of West Germany, Austria and Switzerland.

First releases under the contract, which is for three years will be the albums "UFO 1" by UFO, and "Whichwhat's First" by Whichwhat.

Lara, 'Granada' Writer, Dies

MEXICO CITY — Augustin Lara, Mexican composer who wrote "Granada" and "Love Me Tonight" has died following a short illness. Among approximately 300 songs written by Lara are Latin standards such as "Mujer," "Vera Cruz," "Murcia," "Madrid," "Maria Bonita" and "Españoleras."

Born in 1897 Lara also worked in films in Mexico and wrote the music for a Hollywood production, "Tropic Holiday."

His last appearance in Mexico was in his own television series. Last year the Mexican government named a Mexico City theater in his honor. Lara led his own orchestra which performed throughout Latin America.



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GRRC Offers Plan to Improve Tape Sales

LONDON—The U.K. Gramophone Record Retailers' Committee has forwarded to the heads of all major manufacturing companies a six-point plan suggesting ways of improving sales of prerecorded tapes.

"The GRRC considers that unless better terms for cassettes and cartridges are given, the sales explosion that manufacturers are looking for will not take place for many years—if at all," commented secretary Christopher Foss.

The points listed by the GRRC are:

1) Production of inexpensive portable players and add-on units for sale by record shops—as opposed to radio and hi-fi shops—on a sale or return basis, at least at first.

2) Increased margins so that, at least, a dealer selling a cassette or a cartridge does not suffer in comparison with selling a similar record, but preferably an increase in terms to a full 33 1/3 per cent as with the majority of records (or considerably more if point 3 is not taken up).

3) Full sale or return or sale and exchange for the next two years for all cassettes and cartridges or at least 20 per cent returns allowance.

4) Design and production of pilferproof racks.

5) Availability of extra title cards free of charge for cassettes for use in display, browser racks and for replacements in case of pilferage.

6) Availability of title cards for cartridges—or possibly boxes—as at present there is no method of display except by putting out the complete cartridge.

At the root of the GRRC's concern is the evidence that "these expensively bought stocks become quickly obsolete with very little recompense from record companies."

If the recommendations are put into effect, it is suggested, the manufacturers would be assured of "a vast new market" to compensate for the cost of the additional margins.

WB to Promote Disks At Shows Via CTV

LONDON — In its round of dealer promotion trade shows, Warner-Reprise will make first use of videotape and closed circuit television in record promotion in this country. A 15-minute videotape recording has been made of new Warner-Reprise act, Curved Air, which enables the sales force to introduce dealers around the country to the band and its stage performance.

The Curved Air program was made for Warner-Reprise by Television Applications Ltd., a non-broadcasting division of TVR (Television Recordings Ltd.), and is the first in a series which will be further developed by the label

following the heavy Christmas sales season.

The program is also being considered by Warner-Reprise as a prototype for its future video cartridge system software production, and in recording acts for disk product, attention will now also be given to visual aspects. Yet another side of future video tape presentations of company acts will be their use as consumer promotion devices in selected cinemas around the country. The label has already worked out a list of cinemas which regularly present feature film attractions aimed at the musically aware young audience with which advertising will be taken.

Canadian News Report

GRT Cruisin' Oldies Get A Launching to Remember

WINNIPEG—GRT launched its "Cruisin'" oldies album series by going to key dealers and media people supplied pizza, wine, candles and copies of the "Cruisin'" series. GRT also tied in with the Gondola Incomparable Pizza company for a weekend of oldies on CKRC. Cuts from the seven volumes of "Cruisin'" were played every 15 minutes on the station. GRT selected one copy of the "Cruisin'" albums for each home, according to its age group.

GRT's West Canada and Ontario regional manager, Harry Hrabinsky, reported that: "The idea was to get across not only the musical excellence of this series, but also the personal appeal that such music has, because it is so evocative of good memories.

This kind of appreciation is best done at home, and so we had to come up with an idea for a promotion in the individual homes of the people we wanted to impress."



AT THE RECENT signing of a deal between GRT of Canada and Doctor Music Productions of Toronto, the members of Everyday People gathered at GRT's offices for a promotional planning conference. GRT has just released their first single, "You Make Me Wonder." Left to right, (front) are: Ed LaBuick, GRT marketing manager; Rose Reynolds, GRT president (seated); Doug Riley of Doctor Music Productions; Jutta Ney, GRT's promotion co-ordinator; and (far right) Terry Brown, rock engineer and a partner in Doctor Music.

Lighthouse Mgr, 2 Others Form Label

By RITCHIE YORKE

TORONTO — Vinnie Fuscoe, manager of Toronto group, Lighthouse, is one of the principals in a record company, Rock'n'Roll Records, which will headquarter here. Rock'n'Roll's initial signings include Lighthouse, Cinera, Brian McLean (of the West Coast group, Love), and Harold Logan. Fuscoe said that the label was also signing Catfish.

Fuscoe said he was setting up a Canadian distribution deal with GRT of Canada, but that his U.S. rights were still open. Rock'n'Roll is said to be looking for a U.S. deal for about \$7 million.

"The CRTC ruling on Canadian content was obviously a key factor in our decision to base this operation in Canada," Fuscoe said. "We also like the aura and feel of Toronto, and we were impressed by what John Lennon has said in the past about the city. We are also more friendly with the Canadian government than this present U.S. government," he said. "We intend to apply for a \$1 million government loan to build a studio in

Toronto," Fuscoe said, pointing out that he had already had informal talks with Canada's trade and development minister.

Jimmy Iener, a former vice president of Peer-Southern, is the president of Rock'n'Roll in the U.S., but Fuscoe said that he, Grant Smith and Eddie Cevasco would run the Canadian operation.

Fuscoe said that virtually all Rock'n'Roll recording would be done in Toronto, except when a particular artist desired to work elsewhere.

Fuscoe, who this week publicly announced that he would like to pick up the contracts of the 18 artists reportedly fired by MGM recently for alleged pro-drug sentiments, said that he intended to run Rock'n'Roll Records as a unique entity, where the artists would have important creative control.

Herman Plays At Stereo '71

TORONTO — Woody Herman performed the opening ceremonies at Stereo '71, the annual Canadian sound exhibition. Highlights of this year's three-day hardware show included displays of quadrasonics, a holography exhibition and an antique collection.

The exhibition, which drew more than 75 exhibitors, was opened by Woody Herman, who was in Toronto for a week's debut engagement at the Imperial Room of the Royal York Hotel.

GRT of Canada threw a press reception for Herman, and also made available free albums to be distributed at the opening of Stereo '71. Herman also performed a 15-minute set prior to the opening ceremonies. The organizers of Stereo '71, Maclean-Hunter, said that attendance was extremely good.

POPPY TAPES DARIN TVER

TORONTO — London Records' Poppy Family were here this week to tape a guest appearance on the Bobby Darin TV special for CTV. The special will be telecast in the U.S. and Canada within the next eight weeks. The Poppy Family's manager, Dub Allbritten, said the group had been recording a second album and third single for London. After the taping, the group flew back to Vancouver to complete the sessions.

Grant Is New MLS Chairman

TORONTO—Nevin Grant, program director of CKOC, Hamilton, has been elected chairman of the Maple Leaf System, replacing the retiring Roy Hennessy of CKLG, Vancouver. Grant will take over his duties Nov. 30. The chairmanship of the System is for a 12-month period, and Grant was selected during the recent Toronto meeting of the 15-station network.

Grant has been program director of CKOC for several years and has gained a wide amount of respect within both the broadcasting and recording industries in Canada.

Meanwhile, there was no MLS call this week—the second in the System's new weekly, rather than fortnightly. Roy Hennessy reported that no records had been submitted in time to the chairman.

Canada Executive Turntable

Gary Buck, Capitol Records artist and general manager of Beechwood Music of Canada, has been elected to the Board of Directors of the Country Music Association. Buck has long been one of Canada's best known country performers and has also achieved a marked degree of success in the songwriting field. . . . Jack Feeney, manager and executive producer of Sun-Bar Productions, has announced the appointment of Roger E. Belair as manager of the Montreal recording studios. Belair has had extensive experience in the technical recording field and was most recently merchandising and product manager in the marketing group—commercial records.

New Releases In Canada

TORONTO—New Canadian releases this week include "Don't Give It Away"—Christmas—Dafodil DFS 1002 (no U.S. deal); "Make It Together"—McDonald Cartier Freeway—Quality Q-1989 (no U.S. deal); "24 Hours From Tulsa"—Tommy Graham—Capitol 72632 (U.S. release through Capitol).

Anne Murray To Lead Parade

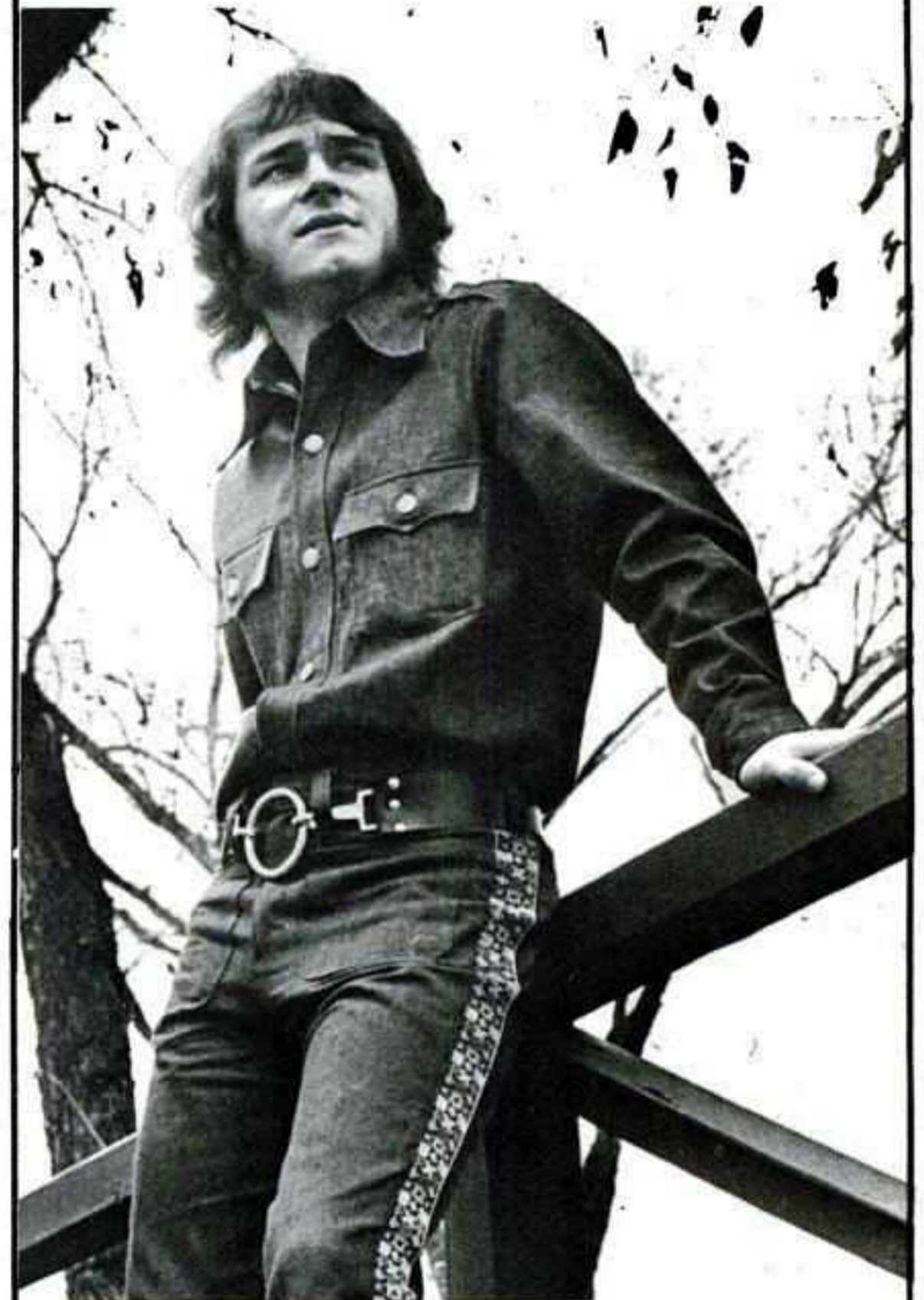
TORONTO — Capitol's Anne Murray has been named Grand Parade Marshall for 1970 by the Grey Cup committee of the Canadian football league.

Gene MacLellan, composer of "Snow Bird," was a featured guest artist in the CTV Network's production of the Miss Canada pageant. The show was screened Nov. 9.

"TOMORROW TOMORROW"

(Polydor 2065 034)

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Dutch Industry Sales Rise Is Maintained

By BAS HAGEMAN

AMSTERDAM—After the boom years of the mid-Sixties, the Dutch record industry has settled down to a steady rate of development embodying an annual turnover increase of between 15 to 20 percent.

Total turnover for 1970 is expected to be around \$50 million, with 75 percent of this total represented by album sales, 15 percent by singles sales and 10 percent by cassettes sales.

The Dutch record industry is certainly one of the best organized in Europe with record manufacturers and record dealers enjoying an extremely good and close relationship with a great awareness of each other's mutual interests. Both dealers and record companies contribute to the funds of the CCGC, the committee for collective gramophone campaigns, which does a great deal to promote record sales in Holland.

The majority of record companies are members of the NVGI, the Dutch industry federation and only supply their product to retailers who are members of the NVGD, the Dutch union of record dealers. Equally, the dealers in the Union undertake to sell only product supplied by NVGI companies.

NVGD selling points number about 1,100 at present.

Almost 75 percent of total record sales in Holland are made by 30 percent of the dealers, which means that there are a large number of retail outlets with a very small turnover—often shops which sell radio and television receivers, or record "boutiques" which cater for specialist record tastes, such as underground music.

Eighty percent of the rack jobbing in Holland is controlled by the record manufacturers through Gramoservice Ltd., the all-industry rack jobbing company which strictly controls the compilation of the rack jobbing catalog and the location of racks so that the traditional retail outlet is not jeopardized. However 20 percent of rack jobbing is independent and outside the control of the NVGI and NVGD.

There are about 1,000 rack jobbing outlets in Holland at present and total turnover from these this year is expected to amount to \$4.5 million—\$4 million of that accounted for by the industry-controlled organization.

Record clubs are expected in 1970 to have a total turnover of about \$4 million.

One marked change in the record market has been the decrease in the life span of a hit single. Average turnover per single is shrinking continuously. Four years ago a top 20 single would sell between 10,000-20,000 copies and a top five record would sell between 80,000 and 100,000 copies. Today top 20 records sell an average of 4-5,000 and 100,000 sales are very seldom achieved even by a No. 1 disk. Only 5 or 6 per-

Peer Int'l Opens Latin Song Promo

NEW YORK—The Peer-Southern Organization is mounting a heavy promotion campaign on the international market for the company's product awarded prizes in the recent First Latin American Song Festival held recently in New York.

Peer-Southern took the first three prizes with "Te Dejo La Cuidad Sin Mi" written and performed by Mario Garena (Columbia), "No Debes De Llorar" by Aldredo Gil Jr. and Felipe Gil and performed by Alberto Vasquez (Mexico) and "Un Milagro" by Victor Manuel Mato and performed by Gloria Mirabel (Puerto Rico). Peer International also won fourth, fifth and seventh places at the festival.

cent of singles released makes the chart.

The Dutch industry releases about 170 new titles each week. About 1,600,000 homes have a record player and many have more than one.

Apart from the two Grands Galas du Disque—one popular, one classical—held each year and paid for by the Dutch record industry, records get good promotion through the many music programs on Dutch radio. Although the special pop music station, Hilversum 3, is becoming more and more popular with music producers and consumers, the so-called pirate station, Radio Veronica, still reigns supreme as a record promotion medium. The television stations VARA, AVRO, NCRVS, VPRO, TROS, KRO and NOS, also regularly screen programs featuring pop artists worldwide.

In the last few years Holland, one of the biggest customers in continental Europe for Anglo-American pop, has been scoring considerable success in exporting its own music. There is a great deal of home talent and Amsterdam has a good image among young people because of its atmosphere of freedom and tolerance.

In recent months Shocking Blue, the Golden Earrings, the George Baker Selection, Cats, Unit Gloria and Ekseption have all appeared on various international charts.

And in the classical field, the well known Amsterdam Concertgebouw Orchestra under Bernard Haitink, which records exclusively for Philips, has won worldwide acclaim.

More General Promo Urged: Dutch Retailer

AMSTERDAM — One of the 1,100 Dutch record retailers, whose annual turnover is in excess of \$40,000,000, is Johan Dankers, (36), from the industrial town of Tilburg (population: 150,000).

Dankers opened his record shop five years ago and during that period has succeeded in doubling his turnover. (The national turnover was "only" 55 percent during the same period.)

The average turnover speed is three, which means that the average retailer can sell his complete stock only three times a year. Dankers says more work by the retailer might increase that turnover speed to four or five.

The official discount percentage is, at the most, 31 percent. This is reasonable if the retailer succeeds in activating his business. However, the average retailer faces many problems in finding the right personnel to work in his premises—there are more than 1,300 retail outlets—as there is no official training or coaching facilities for record shop personnel.

There is no real system for returns in the Dutch record retailing business. Generally speaking, manufacturers are not allowed to grant facilities for returns to retailers. In exceptional cases, though (special promotions, new releases, etc.), manufacturers do allow retailers to return a certain percentage of such product—but this seldom happens.

And as Dankers says, a returns system similar to that used in the U.K. would only increase the cost

Dutch Govt Shelves Anti Pirate Plans

AMSTERDAM — The Dutch Government has shelved plans to introduce a Marine Offences Act and ratify the Strasbourg agreement which legislated against offshore radio.

It is understood that Radio Veronica, which has broadcast from the Dutch coast for the past ten years, with a daily audience of 300,000, will be allowed to continue broadcasting.

A spokesman for the Dutch Min-

istry of Transport, which controls the Dutch Post Office, said "It is very unlikely that this cabinet will take any action over Radio Veronica."

When asked what would happen if Radio Nordsee International came back on the air the spokesman made no comment.

The Dutch had originally announced that they intended to legalize offshore radio after Radio Nordsee ship, Mebo II, moved back to the Dutch coast during the summer.

With Capital Radio also on the air, the Dutch had three ships to contend with.

The possibility of legalizing Radio Veronica and allowing the station to begin land-based transmissions is being considered by the Government, but this is unlikely to happen for at least another year.

Should the Dutch, however, decide to legalize the station, they would not be creating a precedent, as New Zealand's pop pirate, Radio Hauraki, was legalized earlier this year.

But for the moment, Veronica must remain an offshore station.

The Ministry of Posts and Telecommunications in Britain would not be worried by the continuance of Radio Veronica as it does not contravene the Marine Offences Act.

SIAE Tightens Label Control

MILAN—SIAE (the Italian Authors' & Publishers' Association), which collects both mechanical rights and public performance fees in Italy, will introduce a strict control system regarding pressing and selling of records.

Effective Jan. 1, 1971, SIAE will supply the main record companies with special stamping machines, equipped with sealed meters, in order to print SIAE's red marker on each label.

SIAE will stamp its mark directly on the labels of the smaller companies.

Emidisc Moves to Common Market Policy in Europe

By MIKE HENNESSEY

HAARLEM, Holland—The recent advent of the Emidisc concept—the plan for a homogeneous EMI budget line throughout continental Europe retailing everywhere at a price not exceeding \$2.50—is the first major development to arise from the European Marketing Co-ordination Center conceived by Gerry Oord, head of Bovema.

Oord has long believed that if EMI were to mobilize its continental resources under one common marketing policy, the results would prove far more successful than they have hitherto. The whole, he argues, would be greater than the sum of the parts. And this thinking is certainly in line with the recent Kinney moves to rationalize its European operation.

EMI has gone along with rationalization to a certain extent by dividing continental Europe into Germanic (West Germany, Holland, Austria and Switzerland) and Latin (France, Italy, Belgium and Spain) zones. "But," says Oord, "EMI affiliates have always been very independent."

Oord wants to change this. For example he argues that it makes sense where third party repertoire is concerned, to centralize pressing for the whole of Europe, instead of leaving it to individual companies to handle their own national needs.

The viability of Oord's philosophy will certainly be judged by the success or otherwise of the Emidisc scheme which has been in his mind for nearly three years. It is no secret that the Emidisc concept met with strong opposition in Manchester Square. "But," Oord argues firmly, "we cannot go on considering Europe as a set of isolated and independent countries. It is absurd to see the same

repertoire released in six different countries with different sleeves and labels and using different marketing techniques.

"Now, with Emidisc, EMI can create a unified image in Europe for the first time."

In the past nearly every European EMI company has had its own budget line—Regal in the U.K., Trianon in France, and others in Germany and Italy. Oord's Emidisc idea is to provide one universal label, drawing product from the mass of back catalog material on labels represented by EMI and getting massive additional mileage by repackaging, re-promoting and, above all, selling Emidisc as a concept, not as a label.

"Local variations can be provided for by allowing each EMI company to add certain items to the basic Emidisc repertoire," says Oord. "But the bulk of the first 60 albums to be released are international LP's."

Drawn from the EMI, Imperial, Capitol, ABC, Dunhill, Immediate and Pathe-Marconi labels, the first releases feature, among others, Dean Martin, Frank Sinatra, Nat Cole, Ray Charles, the Animals, Humble Pie, Benny Goodman, Edith Piaf, Fats Domino, Buck Owens and, in the classical field, the Berlin Philharmonic Orchestra, the Philharmonia Orchestra and such soloists as David Oistrakh and Claudio Arrau.

Bovema has produced special display racks for the line, one holding 60 albums and one holding 240, and is making the product available only to dealers ordering the whole package of releases, where possible on a sale or exchange basis.

"We shall release between 10 and 15 albums every quarter," says

Oord, "and those albums which we find are not selling will be removed from the catalog."

So far the response in Holland has exceeded Oord's expectations. Bovema has moved out 60,000 LP's in two weeks—which is substantial for a country the size of Holland.

"Each month," says Oord, "we have co-ordination meetings of EMI affiliates to discuss future plans and exchange ideas. This is a most important function for a marketing center—it can produce some extremely creative ideas."

He feels the independence of the continental EMI companies is much less pronounced than it was and cites the excellent co-operation he has had from Electrola in Cologne, where the bulk of the Emidisc product is pressed. The remainder is pressed in Holland and France.

As well as exemplifying Oord's "united Europe" philosophy as far as marketing is concerned, the Emidisc concept also represents his strong conviction that good basic repertoire recorded by international talent can have almost unlimited mileage.

"I never," says Oord, "throw a record away. EMI in particular has tremendous resources in repertoire and good records can survive up to five and six revivals. I believe in planning an LP's life for 15 years ahead."

Launched in Holland and now well on the way in Italy, France, Scandinavia, Germany, Austria and Switzerland, the Emidisc scheme will eventually cover all of continental Europe. EMI companies in South Africa and South America have also shown keen interest in the scheme, but it is doubtful at present whether it will be extended to the U.K. and U.S.A.



MICHEL P. BONNET (right) EMI Italiana's general manager, together with Giacomo Mazzini, managing director of PDU Schaan, at the signing of a contract regarding PDU record manufacturing and distribution. PDU is the company owned by the Italian singer, Mina.

2 EMI-Issued Cassettes Score

OSLO—Two LP's, made of medleys of 28 songs, sung by Norwegian Inger Jacobsen and Swede Thore Skogman and issued on the Columbia label, have proved to be the most popular cassettes EMI has recently issued.

As a result, two further LP's are being made which in turn will be issued in cassette form.

The first two LP's—titled "Refrenget" (The refrain)—were launched following the success of a radio program series.

From The Music Capitals of the World

• Continued from page 56

"Beautiful Second Hand Man" is London's best selling single in Ontario. . . . **Anne Murray** appears on the **Johnny Cash Show**, Dec. 2, and on the **Glen Campbell Show**, Dec. 12. . . . **Neil Young** will return to Canada early in the New Year for appearances in hometown Winnipeg, Toronto, Regina, Calgary, Edmonton and Vancouver. Keith Elshaw has left CKFH's "Open Lid" night show, replaced by **Terry Glecoff**. . . . **Scott Morgan** has departed CKFH to go to Regina. . . . GRT's **Jutta Ney** reports strong initial action to the first **Everyday People** single, "You Make Me Wonder." The single was cut by **Terry Brown** and **Doug Riley** at Toronto Sound.

Duff Roman has been appointed program director at CKFH. . . . **Mike Byford** is the new music director. . . . English release on the **Bells** "Fly Little White Dove Fly" set for Dec. 4. . . . Radio CHAM in Hamilton has a playlist of 49 titles, according to its program director, **Chuck Camroux**. CHAM is one of the few Top 40 stations in Canada which plays all its list regardless of time period. Most stations here restrict hard rock records to night-time play. CHAM changed to a Top 40 format last March. . . . **Jack Richardson**, head of Nimbus 9, has registered disappointment at the lack of independent labels invited to the recent MLS gathering in Toronto. The guest list was apparently restricted to majors. Nimbus' acts include the **Guess Who**. . . . **Murray McLachlan** and **Allan J. Ryan** at the Riverboat this week.

Capitol U.S. is to release a single by **Gene MacLellan**, "The Call"—MacLellan was the writer of **Anne Murray's** "Snow Bird." . . . Several songs concerning Quebec's revolutionary liberation movement, the FLQ, have been cut, but so far, record companies have avoided them because of a lack of understanding of how such material would relate to the War Measures Act. . . . **Jesse Winchester** now cutting a second album for Ampex in Montreal. . . . **Guess Who** sold out both concerts at Toronto's O'Keefe Centre last Sunday (8). . . . Capitol chief, **Arnold Gosewich**, and his wife hosted a cocktail party at his home on Saturday (7), attended by Capitol executives, independent producer and trade press.

RITCHIE YORKE

LONDON

A British song, written by **Bob Kingston**, managing director of Southern Music, and **Geoff Stephens**, won the recent Gibraltar song festival. The number, "Don't Take Your Love Away" is being released here by **Johnny Tudor** on Southern's own Spark label. Another Southern Music copyright, "Our Rock, Our Home, Our Pride," written by **Ronnie Bridges** of Southern and BBC executive **Brian Willey**, has been adopted by Gibraltar as its first national anthem. At a special presentation recently the Queen accepted a leather-bound copy of the Anthem's words and music from the two writers. . . . From Dec. 1, product from the Blue Horizon label will be distributed by the sales force of the Transatlantic label in addition to previous arrangements with CBS. Transatlantic will handle the whole catalog on a permanent basis.

Neil Arden, broadcaster and journalist, has produced two charity albums currently on the market. One album on Pye is "Four Men in a Boat" and is in aid of the Abbeyfield Society which provides homes for old people and features tracks by **Val Doonican**, **Harry Secombe** and **Henry Mancini**. The second album, for EMI, is "Reach for the Stars" on behalf of the National Kidney Research Fund. The album, available on the Regal

Starline label, includes tracks by **Lulu**, the **Dave Clark Five**, **Herb Alpert** and **Engelbert Humperdinck**. . . . Warner-Reprise is planning a 30 percent dealer discount on all items in the mono catalog while remaining stocks lasts. The offer involves around 30,000 albums. . . . The Pleasurama group which already has its Rama label with Decca is planning to launch another label aimed at the progressive music market called Xanadau. **Roger Watson**, previously with MCA here, has joined the company as label manager of Xanadau. **John Kennedy** of Pleasurama has recently assigned Rama product with Philips in France, with Ariola in Germany and with Supreme in Belgium.

The Page Full of Hits publishing company has taken on the management of Newville music, a company formed by singer **J. Vincent Edwards** and his manager **Mike Lennox**. Symphola, the distribution company in Northern Ireland, has signed militant church leader **Ian Paisley** to its own Spin label. A double album, a recording of two services at his Belfast Church and including a 35-minute sermon by Paisley in which he talks on some of his controversial views, will be released next month. . . . A committee of inspection was set up recently to look into the affairs of Immediate Music, which at a meeting of creditors went into voluntary liquidation. The committee consist of **Nigel Burlinson** of Rondor Music, accountant **Milton Marks** and **David O'List**, a former member of the Nice.

PHILIP PALMER

SAN JUAN

Burt Taylor (RCA) appeared at Salon Carnaval of the Puerto Rico Sheraton Hotel. He was followed by **Teddy Trinidad** (Dorado Records) in his first engagement in this club. Trinidad is managed by **Arturo Diaz Rivero**, booker-composer. . . . **Felo Bohr** (Gema) played at The Great End Club in Old San Juan. . . . **Yolandita Monge** (Patty) in a return engagement at El Iguazu Nightclub. . . . **Piero**, recording artist from Argentina will make his first Puerto Rico TV appearance soon. . . . **Lucecita**, top-selling female Puerto Rican singer (Hit Parade/RCA) taped her first appearance in the **Ed Sullivan** show in New York. . . . **Raphael** (UA Latino) recently signed by Paquito Cordero Enterprises for three TV specials on Telemundo Channel 2 and concerts at El San Juan Hotel early in 1971. This will be Raphael's fourth Puerto Rican tour. . . . **David Gleason**, formerly of Radio Nucleo of Ecuador, is the new administrative manager of radio station WUNO in San Juan. **Harvey Averne**, Liberty/UA Latin Division promotion man, is visiting Juan Martinez Vela, Inc., the company's local representatives. Averne, formerly with Fania Records, reports to **Mike Lipton**, vice president and general manager at Liberty/UA.

ANTONIO CONTRERAS

AMSTERDAM

Polydor reports successful sales for the triple-pack "Woodstock" album on Atlantic, with more than 25,000 copies sold up to the present. . . . Polydor's general manager **Robert Oeges** and sales manager **Nico van Biemen** had a meeting last month with Belgian Polydor's sales manager **Maurice Mertens**. They discussed close cooperation between the Benelux companies. As a direct result of the meeting, repertoire from the French Ades label—children's fairy tales, on LP—will be issued in Holland. The material will be translated into Dutch. Four-color booklets will be included with the respective releases. The Polydor executives also discussed new developments in Bel-

gian-Dutch cooperation relating to exploitation of the Supraphon catalogs. . . . **Percy Sledge** received a gold disk for Dutch sales of more than 100,000 of his "My Special Prayer." The reception was organized by the Dutch Red Bullet Organization. . . . **Robin McBride** of Mercury's Chicago office, visited Holland, Oct. 12-13, for a meeting of Mercury staff and talks with executives of PPI Baarn and Phonogram. . . . Local AVRO-TV transmitted the first **Engelbert Humperdinck** show on Oct. 13. Guest stars: **Blue Mink**. . . . Free play concerts in Holland, Nov. 6, 7 & 8. The concerts have been organized by **Paul Acket**. . . . Dutch pop group **Rob Hoek** appeared, together with the **Symphony Orchestra of the Belgian National Opera**—in Brussels, Oct. 20-23. Both concerts featured a special arrangement of **Wagner's** "Tristan & Isolde"—entitled "Autour de Tristan"—for pop group and symphony orchestra. . . . **P.R. Schellevis** has been appointed assistant managing director of PPI Baarn. . . . **Allan R. Hely**, managing director of Festival Records, Australia, visited Ariola (Holland) offices recently for talks about new Dutch productions. . . . **Ray Charles** played two concerts at the Amsterdam Concertgebouw on Oct. 30. . . . Negram/Delta reports "incredible" sales of the **Neil Young** album "After the Goldrush" on Reprise; 40,000 copies were sold on first day of release. The success of the LP was stimulated by the Edison Award for Young's "Everybody Knows" album. . . . Dutch group **Tea-Set** has released a new single—"She Likes Weeds." . . . Another Negram group, **George Baker Selection**, has a new single on release: "Over & Over." . . . The Ember label is now represented in Holland by Negram/Delta. . . . **Flying Burrito Bros.** will do two concerts, Rotterdam and Amsterdam, Nov. 27-28. . . . CNR has released the new Buddha album by **Melanie** ("Left Over Wine") with a new title—"Melanie-Live." **Melanie's** recording of "Candles In the Rain" has sold over 25,000 copies in Holland. . . . The **Edwin Hawkins Singers** played a concert in Amsterdam on Oct. 31. . . . Under the title "Album of the Month," CNR Records undertook a special campaign in October in which they presented to record buyers selected albums at a specific price for a specific period. The Russian Melodiya repertoire was featured by CNR in connection with the campaign. Discounts of up to 40 per cent of the original price were offered on the albums. . . . Transatlantic group **Jody Grind** was in Holland on Oct. 15 for a local TV appearance. . . . **Bo-vema's The Cats** have a new single on the market—"Where Have I Been Wrong?"

BAS HAGEMAN

MANILA

Andre Kostelanetz conducted the **Manila Symphony** under the sponsorship of Manila Electric Company at the Meralco Auditorium. Mareco tied in by giving all Kostelanetz LP's a big publicity-advertising campaign in top daily newspapers in the Philippines. The LP's pushed by Mareco are "For the Young at Heart," "Shadow of Your Smile," "Scarborough Fair and Other Great Movie Hits," "The Kostelanetz Sound of Today," "Today's Golden Hits," "Greatest Hits of the 60's," "Traces," "Carmen," "I'll Never Fall in Love Again" and "Today's Greatest Movie Hits." The film musical fad which started more than a year ago is slowing down. Of some 40 recording-film artists, only a few are still around—among them Alpha artist **Nora Aunor**, D'Swan artist **Eddie Peregrina**, Wilear's **Santos**, Wilear's **Edgar Mortiz** and Vicor's **Tirso Cruz III**. The slow down is likely to affect the volumes of sales and productions of local records because record exposure in movies have proved to be as effective as broadcast exposure in the past movie musical season. Dyna Products is now concentrating on pushing and signing young people. A recent acquisition is **Efren Montes** whose single debut, "Kiss-a-Kiss," is in the charts.

Dyna has also acquired **Jeanne Young** from Jonal Records. Young made a national breakout with **Jonal Young** from Jonal Records. Young made a national breakout with Jonal years ago with "Niki Hoeky." . . . Vicor Record Co. is coming up with a Christmas bonus LP which will feature several of its artists, among them are **Tirso Cruz III**, **Ike Lozada**, **Boy Mondragon**, **Perla Adea**, **Victor Wood** and **Sonny Cortez**. . . . Alpha's new signing is organist **Alan Dancel**. His first LP is due for release. . . . Warner Bros. "Woodstock" was previewed and premiered here with less success although the documentary film received favorable comments. The failure of the "Woodstock" premiere was on the on-stage show put up by the sponsoring organization, which featured local talents. The live show fell short of expectation. Mareco, however, tied in by raffling the "Woodstock" motion picture soundtrack albums and singles to the public. The three-record set costs 55 pesos here. . . . **Tom Jones** has two new singles in the market—"You've Lost That Lovin' Feeling" and "I Can't Stop Lovin' You." . . . **Engelbert Humperdinck's** new singles are "Can't Take My Eyes Off of You" and "Love Me With All Your Heart." . . . Neon Record Co. released the single debuts of **Winston Rodrigazo** and **Edgar Opida**, "Ebb Tide" and "Blue Boy" respectively. For **Novo Bono Jr.**, Neon's newest singles are "If You Ever Leave Me" and "Free Again." **Norma Ledesma's** first single with Neon is "I Need Your Love Again," written by **Danny Subido** and **Eddie Nicolas**. Ledesma, before joining Neon, was a contract artist of Vicor Record Co. . . . D'Swan released "Candida" by **The Lumberjacks** and "I'm Not a Fool" by **Linda Alcidi**. . . .

The end of the rainy season, when record sales drop, brought an avalanche of LP releases, among them are: "Indian Giver" by **1910 Fruitgum Co.**, "Donovan In Concert" on Epic, "Live at the Sahara/Tahoe" by **Ray Conniff** on Columbia, "The Beatles Album" by **The Percy Faith Strings** on Columbia,

"**Glenn Miller: A Memorial**" on RCA Victor, "Still Waters Run Deep" by **The Four Tops** on Motown "E. Power Biggs' Greatest Hits" on Columbia, "The Nashville Guitars In Detroit" on Monument, "John Barry Plays His Great Movie Hits" on Columbia, "Leaving On a Jet Plane" by **Percy Faith**, "I Love You" by **Eddie Holman** on ABC, "Jerry Vale Sings 16 Greatest Hits of the 60's" on Columbia, "Sergio Perez y su Organo, Vol. 9" on CBS, "The Second Brooklyn Bridge" on Buddah, "Music From the Motion Picture Soundtrack of Zabriskie Point" on MGM, "Raindrops Keep Fallin' on My Head" by **Johnny Mathis** on Columbia, "Raindrops Keep Fallin' on My Head" by **B.J. Thomas** on Scepter, "The Best Impressions" on Curtom, "2525" by **Zager & Evans** on RCA Victor, "I'll Never Fall in Love Again" by **Dionne Warwick** on Scepter, "The Heart and Soul of Italy" by the **Living Guitars** on RCA Camden, "Arizona" by **Mark Lindsay** on Columbia, "3" by the **Blood, Sweat & Tears** on Columbia, "Tomorrow Never Comes" by **B.J. Thomas** on Scepter, "You're All I Need" by **Marvin Gaye/Tammi Terrell** on Tamla, "Gladys Knight and the Pips Greatest Hits Vol. 2" on Tamla, "Connie Francis Sings the Songs of Les Reed" on MGM.

OSKAR SALAZAR

BERLIN

A reception—hosted by the Berlin Burgomaster and attended by over 100 politicians, publishers and journalists—was held in honor of Mexican singer **Olivia Molina** on the occasion of her first SFB show on Berlin TV. . . . **Charles Aznavour** will give a single concert performance on Dec. 1 at the Berlin Philharmonic. . . . With her debut disk, "ABC," **Manuela** shot to No. 1 on the Rias Radio chart. . . . The Berliner Jazztage 70 was opened by the Berlin Dream Band, with arrangements by **Oliver Nelson**, who had written "Berlin Dialogs for Big Band" for the occasion. **WALTER MALLIN**

Coordination Needed for U.K. Group Breakthrough

NEW YORK—Progressive airplay has "tightened up enormously," many small "in" clubs have closed and this, plus the tight money situation, has caused increased difficulties for managers and producers in achieving a breakthrough of British progressive acts, states **Lew Futterman**, manager of Capitol jazz-group, **If**, currently on a 14 concert U.S. tour.

"Another phenomenon has developed," he added. "The unwillingness on the part of record stores and their young customers to accept new groups without an extremely strong reason for doing so."

Futterman stresses that to break an unknown group on the U.S. market, record company cooperation is the key word. A record company, while enormously competent at merchandising and with knowledgeable people in virtually every area of the business, cannot give the "intense personalized service" a new English group requires.

Futterman believes that it is almost impossible to set up a strong U.S. tour for an English group not yet established in the U.S. For if he broke up the group into teams of two or three musicians and each covered three or four cities where the group did not play, accompanied by the local Capitol promotion man, for radio interviews and store visits, etc. "We managed to establish a rather strong image for If in several areas where they did not play. Album sales in these areas showed the validity of this," said Futterman.

Futterman also stressed the need for coordinating radio advertising. The manager knows the group and should come up with, as in the case of If, ideas for advertising themes organic to the group's mu-

sical direction. Attention to this detail, says Futterman, has enabled If to reap the benefit, establish a nonhype image, and secure bookings in key spots on their second tour.

Costs on their first promotion tour were kept down, Futterman estimating a total budget of \$25,000 and claiming 70,000 sales for the group's debut album. "In coordination with a capable and interested record company, a manager or producer can make a highly talented English group happen this way rather than a typical hit or miss handling of the situation. I think the very fact that only two or three new English groups have made substantial inroads in the U.S. during the past year, despite the fact that at least a dozen top notch ones have emerged in that country indicates this to be true."

More General Promo Urged: Dutch Retailer

• Continued from page 58

tential record buyers to make up their minds.

According to Dankers, more general promotion is needed if one's turnover is to be increased. On the other hand, retailers have it in their power to use friendly persuasion to get customers into their shops to buy the product on display.

"You have to tie in with actual events—you are forced to find new ways of attracting the public, both inside and outside your shop," Dankers maintains.

HITS OF THE WORLD

Billboard

AUSTRIA SINGLES

- This Week**
- 1 A SONG OF JOY—Miguel Rios (Polydor)
 - 2 LOLA—Kinks (Pye)
 - 3 WHAT ABOUT TOMORROW—Sir Douglas Quintet (Mercury)
 - 4 ES GEHT MIR GUT, CHERI—Mireille Mathieu (Ariola)
 - 5 IN THE SUMMERTIME—Mungo Jerry (Pye)
 - 6 YELLOW RIVER—Christie (CBS)
 - 7 LOOKIN' OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)
 - 8 EL CONDOR PASA—Simon & Garfunkel (CBS)
 - 9 YO YO—Chris Andrews (Vogue)
 - 10 ICH HAB' GETRAUMT DAS GLUCK KAM HEUT ZU MIR—Roy Black (Polydor)

AUSTRIA LP's

- This Month**
- 1 WOODSTOCK—Various Artists (Cotillion)
 - 2 DIE STUNDE DER STARS NO. 2—Various Artists (Ariola)
 - 3 KOSAKEN MUESSEN REITEN—Iwan Rebroff (CBS)
 - 4 DEEP PURPLE IN ROCK—Deep Purple (Hoer Zu/Electrola)
 - 5 COSMO'S FACTORY—Creedence Clearwater Revival (Liberty)
 - 6 BLACK SABBATH—Black Sabbath (Vertigo)
 - 7 UDO 71—Udo Juergens (Ariola)
 - 8 UDO 70—Udo Juergens (Ariola)
 - 9 GET YER YA-YA'S OUT—Rolling Stones (Decca)
 - 10 EASY RIDER—Original Soundtrack (EMI/Columbia)

BRAZIL SINGLES

- RIO DE JANEIRO (Courtesy I.B.O.P.E.)**
- This Week**
- 1 YELLOW RIVER—Christie (Epic)
 - 2 LONDON, LONDON—Gal Costa (Philips)
 - 3 A CHARANGA—Wanderlea (Polydor)
 - 4 MENINA—Paulinho Mogueira (RGE)
 - 5 REFLECTIONS OF MY LIFE—Marmalade (Odeon)
 - 6 CANDIDA—Dawn (Odeon)
 - 7 EU TAMBEM QUERO MOCOTO—Erlon Chaves (Philips)
 - 8 PROCURANDOTU—Trio Nordestino (CBS)
 - 9 JOSE—Rita Lee (Polydor)
 - 10 PAIXAO DE HOME—Waldick Sariano (Continental)

BRAZIL SINGLES

- SAO PAULO (Courtesy I.B.O.P.E.)**
- This Week**
- 1 QUERO VOLTAR PRABAHIA—Paulo Diniz (Odeon)
 - 2 YELLOW RIVER—Christie (CBS)
 - 3 PRIMNUERA—Tim Maia (Philips)
 - 4 MENINA—Paulinho Nogueira (RGE)
 - 5 PROCURANDO TU—Trio Nordestino (CBS)
 - 6 SONG OF JOY—Miguel Rios (Continental)
 - 7 120—150—200 KM. PER HORA—Roberto Carlos (CBS)
 - 8 REFLECTIONS OF MY LIFE—Marmalade (Odeon)
 - 9 NAO CREIO EM MAIS NADA—Paulo Sergio (Caravelle)
 - 10 MARIA IZABEL—Los Payos (Continental)

BRAZIL SINGLES

- SAO PAULO (Courtesy I.B.O.P.E.) LP's**
- This Month**
- 1 TIM MAIA—Tim Maia (Philips)
 - 2 COSMO'S FACTORY—Creedence Clearwater Revival (RCA)
 - 3 SO NOS DOIS—Nelson Goncalves (RCA)
 - 4 PAULO SERGIO NO. 4—Paulo Sergio (Caravelle)
 - 5 WOODSTOCK—Trilha Sonora (Philips)

BRITAIN SINGLES

- (Courtesy Record Retailer) *Denotes local origin**
- This Week**
- 1 5 VOODOO CHILE—*Jimi Hendrix Experience (Track)—A. Schroeder (Jimi Hendrix)
 - 2 1 WOODSTOCK—*Matthews Southern Comfort (Uni)—MCPS (Ian Matthews)
 - 3 4 INDIAN RESERVATION—*Don Fardon (Young Blood)—Acuff-Rose (Miki Dallan)
 - 4 2 PATCHES—Clarence Carter (Atlantic)—Rick Hall
 - 5 3 WAR—Edwin Staff (Tamlamotown)—Jobete/Carlin—(Norman Whitfield)
 - 6 12 IT'S WONDERFUL—Jimmy Ruffin (Tamlamotown)—Jobete/Carlin
 - 7 7 SAN BERNARDINO—*Christie (CBS)—Christabel (Mike Smith)
 - 8 8 THE WITCH—*Rattles (Decca)—Transcontinental/Hans Sikorski (Herbert Hildebrand)
 - 9 9 RUBY TUESDAY—Melanie (Buddah)—Mirage (Peter Schickery)

- 10 29 CRACKLIN' ROSIE—Neil Diamond (Uni)—Ardmore & Beechwood (Tom Catalano)
- 11 11 BLACK NIGHT—*Deep Purple (Harvest)—Hec (Deep Purple)

- 12 6 ME AND MY LIFE—*Tremeloes (CBS)—Gale (Mike Smith)
- 13 16 JULIE DO YA LOVE ME—*White Plains (Deran)—Warner Bros.—(Greenaway/Cook)

- 14 14 BALL OF CONFUSION—Temptations (Tamlamotown)—Jobete Carlin (Norman Whitfield)
- 15 30 RIDE A WHITE SWAN—*T. Rex (Fly)—Essex Int'l (Tony Visconti)

- 16 — I HEAR YOU KNOCKING—Dave Edmunds (Mam)—Francis Day (Dave Edmunds)
- 17 10 BAND OF GOLD—Freda Payne (Invictus)—Gold Forever (Holland/Dozier/Holland)

- 18 15 STILL WATER—Four Tops (Tamlamotown)—Jobete Carlin/Frank Wilson
- 19 40 YOU'VE GOT ME DANGLING ON A STRING—Chairmen of the Board (Invictus)—KPM (Holland/Dozier/Holland)

- 20 18 WHOLE LOTTA LOVE—*CCS (Rak)—Warner Bros. (Mickie Most)
- 21 17 NEW WORLD IN THE MORNING—*Roger Whittaker (Columbia)—Cromo/Tembo (Denis Preston)

- 22 19 THINK ABOUT YOUR CHILDREN—*Mary Hopkin (Apple)—Rak (Mickie Most)
- 23 26 I'VE LOST YOU—Elvis Presley (RCA)—Carlin (Schroeder)

- 24 33 IN MY CHAIR—Status Quo (063)—Valley (John Schroeder)
- 25 37 IT'S A SHAME—Spinners (Tamlamotown)—Jobete/Carlin (Stevie Wonder)

- 26 13 PARANOID—*Black Sabbath (Vertigo)—Essex Int'l. (Roger Bain)
- 27 32 BABY I WON'T LET YOU DOWN—*Pickettywitch (Pye)—Hushabye/Carlin (John Macleod)

- 28 22 HEAVEN IS HERE—Julie Felix (Rak)—(Mickie Most)
- 29 20 CLOSE TO YOU—Carpenters (A&M)—Carlin (Jack Daugherty)

- 30 21 THE TIP OF MY FINGERS—*Des O'Connor (Columbia)—Leeds (Norman Newell)
- 31 31 SNOWBIRD—Anne Murray (Capitol)—KPM (Brian Aherm)

- 32 46 MEMO FROM TURNER—Mick Jagger (Decca)—Mirage
- 33 50 MY PRAYER—*Gerry Munroe (Chapter One)—FD & H (Ya Reed)

- 34 28 JULIE DO YA LOVE ME—Bobby Sherman (CBS)—Warner Bros. (Jackie Mills)
- 35 23 MONTEGO BAY—Bobby Bloom (Polydor)—UA (Jeff Barry)

- 36 — I'LL BE THERE—Jackson Five (Tamlamotown)—Jobete/Carlin (Hal Davis)
- 37 24 YOU CAN GET IT IF YOU REALLY WANT IT—*Desmond Dekker (Trojan)—Island (Kong/Kelly)

- 38 — IT'S ONLY MAKE BELIEVE—Glen Campbell (Capitol)—Francis, Day & Hunter (Al DeLory)
- 39 25 AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Tamlamotown)—Jobete/Carlin (Ashford/Simpson)

- 40 34 MORE GOOD OLD ROCK 'N' ROLL—*Dave Clark Five (Columbia)—Various (Dave Clark)
- 41 — HEAVENS HELP US ALL—Stevie Wonder (Tamlamotown)—Jobete/Carlin (Miller/Baird)

- 42 36 SHADY LADY—Gene Pitney (Stateside)—Love Songs (Bo Gentry)
- 43 — DEEPER & DEEPER—Freda Payne (Invictus)—KPM (Holland/Dozier/Holland)

- 44 48 LADY BARBARA—*Peter Noon & Herman's Hermits (Rak)—Rak (Mickie Most)
- 45 — HOME LOVIN' MAN—Andy Williams (CBS)—Schroeder/Mustard (Dick Glasser)

- 46 — WHEN I'M DEAD AND GONE—(L) McGuinn's Flint (Capitol)—Feldmans (Glyn Johns)
- 47 — FIRE AND RAIN—James Taylor (Warner Brothers)—April (Peter Asher)

- 48 42 THE WONDER OF YOU—Elvis Presley (RCA) Leeds
- 49 38 GO NORTH—*Richard Barnes (Philips)—Hazzard (Gerry Bron)

- 50 39 GET UP I FEEL LIKE BEING A SEX MACHINE—James Brown (Polydor)—KPM (James Brown)

CANADA LP's

- This Month**
- 1 COSMO'S FACTORY—Creedence Clearwater Revival (Fantasy)
 - 2 CLOSER TO HOME—Grand Funk Railroad (Capitol)
 - 3 LED ZEPPELIN III (Atlantic)
 - 4 AFTER THE GOLD RUSH—Neil Young (Reprise)
 - 5 GET YER YA YA'S OUT—Rolling Stones (London)
 - 6 WOODSTOCK—Soundtrack (Cotillion)

- 7 CLOSE TO YOU—Carpenters (A&M)
- 8 ABRAXAS—Santana (Columbia)
- 9 MAD DOGS & ENGLISHMEN—Joe Cocker (A&M)
- 10 SHARE THE LAND—Guess Who (RCA)

DENMARK SINGLES

- (Courtesy Danish Group of IFPI) *Denotes local origin**
- This Week**

- 1 1 JEG HAR SET EN NEGERMAND—*Familien Andersen (Polydor)—Dacapo
- 2 2 ROSEN ER ROED MIN VEN—*Bjorn Tidmand (Odeon)—Imudico

- 3 3 ANNIE GOT A DATE—*Sir Henry (Columbia)—Imudico
- 4 4 EN ENKEL SANG OM FRIHED—*Eddie Skoller (Philips)—Dacapo

- 5 — OEJET—*Trille (Sonet)
- 6 5 COTTONFIELDS—Beach Boys (Capitol)—Essex
- 7 — MELODY MAN—Petula Clark (Vogue)—Stig Omderson

- 8 8 LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Stig Anderson
- 9 10 RILLIKE RALLIKE ROLD—*Gert Kruse (Triola)—Moerks

- 10 — HER KOMMER PIPPI LANGSTRUMP—Inger Nilsson (Philips)—Imudico

FRANCE SINGLES

- National (Courtesy Centre d'Information et de Documentation du Disque)**
- This Week**

- 1 L'AIGLE NOIR "DEDIE A LAURENCE"—Barbara (Philips)—Marouani
- 2 DEUX AMIS POUR UN AMOUR—Johnny Hallyday (Philips)—Euro-France

- 3 COMME J'AI TOUJOURS ENVIE D'AIMER—Marc Hamilton (Carrere/Philips)—Carrere/Baboo
- 4 TANTE AGATHE—Rika Zarai (Philips)—Bleu Blanc Rouge

- 5 JE SYIS UN HOMME—Michel Polnareff (Disc 'AZ)—Meridian
- 6 GLORIA—Michel Polnareff (Disc 'AZ)—Meridian
- 7 PARDONNE-MOI CE CAPRICE D'ENFANT—Mireille Mathieu (Barclay)—Banco

- 8 L'AMERIQUE—Joe Dassin (CBS)—Music 18
- 9 CA—Bourvil-Maillan (Pathe-Marconi)—Transatlantique SEMI
- 10 LES MONDE EST GRAND, LES GENS SONT BLEU—Claude Francois (Fletcher/Philips)—Tutti

FRANCE SINGLES

- International**
- This Week**

- 1 LADY D'ARBANVILLE—Cat Stevens (Island/Philips)—Freshwater
- 2 EL CONDOR PASA—Simon & Garfunkel (CBS)—Charing Cross
- 3 WIGWAM—Bob Dylan (CBS)—Big Sky

- 4 GIRLS I'VE GOT NEWS FOR YOU—Mardi Gras (Disc 'AZ)—Sherlyn
- 5 BLACK NIGHT—Deep Purple (Pathe-Marconi)—Hec
- 6 RA-TA-TA—Rotation (Polydor)
- 7 LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Musidisc)—Criterion

- 8 ONCE UPON A TIME IN THE WEST—Soundtrack (RCA)—Chappell
- 9 UN RAYO DEL SOL—Los Diablos (Pathe-Marconi)
- 10 UP AROUND THE BEND—Creedence Clearwater Revival (Musidisc)—Criterion

FRANCE LP's

- This Month**
- 1 L'AIGLE NOIR "DEDIE A LAURENCE"—Barbara (Philips)
 - 2 COSMO'S FACTORY—Creedence Clearwater Revival (Musidisc)
 - 3 J'HABITE EN FRANCE—Michel Sardou (Philips)
 - 4 LED ZEPPELIN III—(Barclay) Warner
 - 5 ONCE UPON A TIME IN THE WEST—Soundtrack (RCA)
 - 6 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 7 WOODSTOCK—Various Artists (Barclay)
 - 8 FLUTE INDIENNE VOL. I—(Barclay)
 - 9 PARANOID—Black Sabbath (Vertigo/Philips)
 - 10 IN ROCK—Deep Purple (Pathe-Marconi)

HOLLAND SINGLES

- (Courtesy Radio Veronica) *Denotes local origin**
- This Week**

- 1 1 TO MY FATHER'S HOUSE—Les Humphries Singers (Decca)—Sikoski/Basart
- 2 2 PARANOID—Black Sabbath (Vertigo)
- 3 3 WHERE HAVE I BEEN WRONG—*Cats (Imperial)
- 4 4 MY WAY—Samantha Jones (Penny Farthing)

- 5 8 I WON'T STAND BETWEEN THEM—*Bonny St. Claire (Philips)—Dayglow
- 6 — SEE ME FEEL ME—Who (Track)—Essex/Basart
- 7 — BAND OF GOLD—Freda Payne (Invictus)—Anagon
- 8 5 WILD WORLD—Jimmy Cliff (Island)—Dayglow
- 9 — OUR WORLD—*Blue Mink (Philips)—Morgan
- 10 — CRACKLIN' ROSIE—Neil Diamond (Uni)
- 9 PARANOID—Black Sabbath (Vertigo)
- 10 WOODSTOCK—Various Artists (Cotillion)

HOLLAND LP's

- This Month**
- 1 GOLDEN EARRING—Golden Earring (Polydor)
 - 2 DEJA VU—Crosby, Stills, Nash & Young (Atlantic)
 - 3 CORRIE EN DE REKELS—Corrie En De Rekels (I Prov.)
 - 4 EEN AVOND AAN ZEE MET—Paul Van Vliet (Philips)
 - 5 GET YER YA-YA'S OUT—Rolling Stones (Decca)
 - 6 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 7 IN-A-GADDA-DA-VIDA—Iron Butterfly (Atco)
 - 8 COSMO'S FACTORY—Creedence Clearwater Revival (Liberty)

ISRAEL LP's

- This Month**
- 1 SHABLOO—Original Soundtrack Arik Einstein & Shalom Chanoch (Phonodor)
 - 2 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 3 HAIR—Original Broadway Cast (RCA)
 - 4 COSMO'S FACTORY—Creedence Clearwater Revival (Liberty)
 - 5 SHOCKING BLUE AT HOME—Shocking Blue (Pink Elephant)
 - 6 HAIR—Original Israeli Cast (CBS)
 - 7 CHICAGO—Chicago (double album) (CBS)
 - 8 EFFO AT AHOOVA (Where Are You Beloved)—Yehoram Gaon (CBS)
 - 9 IRON BUTTERFLY "live"—Iron Butterfly (Atlantic)
 - 10 ISRAEL SONG FESTIVAL 1970—Various Artists (Hed Arzi)

ITALY SINGLES

- (Courtesy Discografia Internazionale) *Denotes local origin**
- This Week**

- 1 1 NEANDERTHAL MAN—Hotlegs (Fontana)—Francis Day
- 2 6 L'APPUNTAMENTO—Ornella Vanoni (Ariston)—Ariston
- 3 7 AL BAR SI MUORE—Gianni Morandi (RCA)—RCA/Amic Del Disco/Mimo
- 4 9 ANNA/EMOZIONI—Lucio Battisti (Ricordi)—Acqua Azzurra
- 5 3 SPRING SUMMER WINTER AND FALL—Aphrodite's Child (Mercury)—Alfiere
- 6 2 IN THE SUMMERTIME—Mungo Jerry (Pye)—Carre D'as
- 7 4 SYMPATHY—Rare Bird (Philips)—Melody
- 8 5 YELLOW RIVER—Christie (CBS)—Bixio
- 9 12 MIDNIGHT—George Baker (Joker)—Saar
- 10 8 FLY ME TO THE EARTH—Wallace Collection (Parlophone)—Voce Del Padrone
- 11 13 SOGNO D'AMORE—Massimo Ranieri (CGD)—Suvini Zerboni
- 12 10 LOOKIN' OUT MY BACK DOOR—Creedence Clearwater Revival (America)—Palace
- 13 25 CHIRPY CHIRPY CHEEP CHEEP—Lally Stott (Philips)—Alfiere
- 14 — TU SEI TU—Eric Charden (IL)—RCA
- 15 14 GROOVIN' WITH MR. BLOE—Mr. Bloe (DJM)—Curci
- 16 — MARY OH MARY—Bruno Lauzi (Numero Uno)—Acqua Azzurra
- 17 — VIVO PER TE/QUATTRO BICCHIERI DI VINO—Dik Dik (Ricordi)—Come II Vento/Pegaso—Fama
- 18 — IO E TE DA SOLI—Mina (PDU)—PDU/Acqua Azzurra
- 19 11 INSIEME—Mina (PDU)—Acqua Azzurra/PDU
- 20 19 IL SUO VOLTO IL SUO SORRISO—Al Bano (Voce Del Padrone)—Voce Del Padrone/Primateo
- 21 — GIRL I'VE GOT NEWS FOR YOU—Mardi Gras (Map City)—Fama
- 22 18 EL CONDOR PASA—Simon & Garfunkel (CBS)—Les Copains
- 23 — NON SI MUORE PER AMORE—Profeti (CBS)—Melody
- 24 17 POETAS ANDALUCES—Agua viva (Carosello)—Curci
- 25 — LITTLE QUEENIE—Rolling Stones (Decca)—Ariston

ITALY LP's

- *Denotes local origin**
- This Month**
- 1 LED ZEPPELIN III—Led Zeppelin (Atlantic)
 - 2 COSMO'S FACTORY—Creedence Clearwater Revival (America)
 - 3 ... BUGIARDO PIU' CHE MAI ...—Mina (PDU)
 - 4 WOODSTOCK—Soundtrack (Atlantic)
 - 5 TUTTI MORIMMO A STENTO—Fabrizio De Andre (Produttori Associati)
 - 6 AI MIEI AMICI CANTAUTORI N. 2—Ornella Vanoni (Ariston)
 - 7 GET YER YA-YA'S OUT—Rolling Stones (Decca)
 - 8 A QUESTION OF BALANCE—Mobby Blues (Threshold)
 - 9 IT'S MUNGOMANIA—Mungo Jerry (Pye)
 - 10 LET IT BE—Beatles (Apple)
 - 11 CARO THEODORAKIS ...—Iva Zanicchi (Ri-Fi)
 - 12 PARANOID—Black Sabbath (Vertigo)
 - 13 MILANESE—Nanni Svampa (Durium)
 - 14 ON THE KILLIN' FLOOR—Jimi Hendrix (Stateside)
 - 15 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)

JAPAN SINGLES

- (Courtesy Music Labo Co., Ltd.) *Denotes local origin**
- This Week**

- 1 MANDOM—Jerry Wallace (Liberty)—Tokyo Ongaku
- 2 KYOTO NO KOI—*Yuko Nagisa (Toshiba)—M.G.
- 3 HASHIRE KOTARO—*Salty Sugar (Victor)—Nichion
- 4 NEVER MARRY A RAILROAD MAN—Shocking Blue (Polydor)—(Aberbach)
- 5 GINZA NO ONNA—*Shinichi Mori—(Victor) Watanabe
- 6 INOCHI AZUKE MASU—*Keiko Fuji (RCA)—Fuji
- 7 OTOKO TO ONNA NO OHANASHI—*Mimi Hiyoshi (Victor)—Tokyo Music
- 8 UWASA NO ONNA—*Hiroshi Uchiyamada & the Cool Five (RCA)—Watanabe
- 9 AI NO KIZUNA—*Ritusko Abe (King)—Yamato
- 10 TEGAMI—*Saori Yuki (Express)—All Staff
- 11 AI NO ITAZURA—*Hiroshi Uchiyamada & the Cool Five (RCA)—Watanabe
- 12 USODEMO IIKARA—*Chiyo Okumura (Toshiba)—Watanabe
- 13 FUTARI NO KANKEI—*Hide & Rosanna (Columbia)—Fuji
- 14 NANI GA ANATAO SOSASETA—*Ayumi Ishida (Columbia)—Geiei
- 15 ONNA URANAI—*Yuji Minami & the Fullsails (Teichiku)
- 16 QUE C'EST LA C'EST LA—Mary Hopkin (Apple)—Folster
- 17 VOLANO LE RONDINE—Giogliola Cinquetti (Sevenses)—P.M.P.
- 18 X + Y = LOVE—*Naomi Chiaki (Columbia)
- 19 SHOWA ONNA BLUES—Mina Aoe (Victor)—Kukura
- 20 LET IT BE—Beatles (Apple)—Folster

MALAYSIA SINGLES

- (Courtesy Radio Malaysia) *Denotes local origin**
- This Week**

- 1 4 CANDIDA—Dawn (Stateside)
- 2 3 I JUST CAN'T HELP BELIEVING—B. J. Thomas (Scepter)
- 3 6 CLOSE TO YOU—Carpenters (A&M)
- 4 9 MAKE IT WITH YOU—Bread (Electra)
- 5 1 RIDE CAPTAIN RIDE—Blues Image (Atco)
- 6 8 THE NEXT STEP IS LOVE—Elvis Presley (RCA)
- 7 10 DO WHAT YOU GOTTA DO—*Strollers (CBS)
- 8 2 TIGHTER, TIGHTER—Alive and Kicking (Roulette)
- 9 — CRACKLIN' ROSIE—Neil Diamond (Universal)
- 10 — LAY DOWN CANDLES IN THE RAIN—Melanie (Buddah)

MEXICO SINGLES

- This Week**
- 1 1 Y VOLVERE—Los Angeles Negros (Capitol)
 - 2 2 EN EL VERANO (In the Summertime)—Mungo Jerry (Gamma)
 - 3 3 RIO AMARILLO (Yellow River)—Christie (Epic)
 - 4 5 CARINO—Los Babys (Peerless)
 - 5 6 EN MI ONDA (Spill the Wine)—Eric Burdon & War (MGM)
 - 6 10 CRISTAL DE ROCA—Sonia Lopez (CBS)
 - 7 4 SUFRIR—Los Solitarios (Peerless)
 - 8 8 CABANA DE QUESO (Cottage Cheese)—Crow (Gamma)
 - 9 7 LA BANDA DOMINGUERA—Imelda Miller (RCA)
 - 10 9 UN VASO DE VINO—Cesar Costa (Capitol)

NEW ZEALAND**SINGLES**

- (Courtesy New Zealand Broadcasting)
- | This Week | Last Week | Title | Label |
|-----------|-----------|---|---------|
| 1 | 2 | CRACKLIN' ROSIE—Neil Diamond (MCA) | MCA |
| 2 | 3 | IT'S ONLY MAKE BELIEVE—Glen Campbell (Capitol) | Capitol |
| 3 | 1 | LOLA—Kinks (Pye) | Pye |
| 4 | 5 | SNOWBIRD—Anne Murray (Capitol) | Capitol |
| 5 | 4 | CANDIDA—Dawn (Bell) | Bell |
| 6 | 8 | LOOKIN' OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty) | Liberty |
| 7 | 10 | SWEETHEART—Engelbert Humperdinck (Decca) | Decca |
| 8 | — | JOANNE—Michael Nesmith and The First National Band (RCA) | RCA |
| 9 | 9 | PUFNSTUF—Pufnstuf (MCA) | MCA |
| 10 | — | CLOSE TO YOU—Carpenters (A&M) | A&M |

NORWAY**SINGLES**

(Courtesy Verdens Gang)
*Denotes local origin

- | This Week | Last Week | Title | Label |
|-----------|-----------|---|----------|
| 1 | 1 | LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Pale | Liberty |
| 2 | — | EN ENKEL SANG OM FRIHET—*Gro Anita Schoen (RCA)—Sonora | RCA |
| 3 | — | MITT SOMMARLOV—*Anita Hegerland (Karusell)—Sonora | Karusell |
| 4 | — | SEND ME A POSTCARD—Shocking Blue (IMA) | IMA |
| 5 | — | JAKTPRAT—*Oeystein Sunde (CBS)—Sonora | CBS |
| 6 | — | 25 OR 6 TO 4—Chicago (CBS) | CBS |
| 7 | — | SAN BERNADINO—Christie (CBS) | CBS |
| 8 | — | BLACK NIGHT—Deep Purple (Harvest) | Harvest |
| 9 | — | LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Palace | Palace |
| 10 | — | PARANOID—Black Sabbath (Vertigo) | Vertigo |

POLAND**SINGLES**

(Courtesy Fan Clubs Co-ordination Council)
*Denotes local origin

- | This Week | Last Week | Title | Label |
|-----------|-----------|---|---------|
| 1 | 1 | BLACK NIGHT—Deep Purple (Harvest) | Harvest |
| 2 | 8 | AS LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty) | Liberty |
| 3 | 4 | HI-DE-HO—Blood, Sweat and Tears (CBS) | CBS |
| 4 | 5 | LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty) | Liberty |
| 5 | 2 | SPILL THE WINE—Eric Burdon (MGM) | MGM |
| 6 | 3 | LOVE LIKE A MAN—Ten Years After (Deram) | Deram |
| 7 | 10 | NA WSZYSTKICH DWORCACH SWIATA—*Skaldowie (Muza) | Muza |
| 8 | 7 | ME AND MY LIFE—Tremeloes (CBS) | CBS |
| 9 | — | I'M GOING HOME—Ten Years After (Deram) | Deram |
| 10 | 9 | NEANDERTHAL MAN—Hotlegs (Fontana) | Fontana |

POLAND**LP's**

- | This Month | Title | Label |
|------------|--|--------------|
| 1 | NA FUJARCE—Czerwone Gitary (Muza) | Muza |
| 2 | KRZYSZTOF SADOWSKI AND HIS HAMMOND ORGAN (Muza) | Muza |
| 3 | BLOOD, SWEAT AND TEARS "3" (CBS) | CBS |
| 4 | COSMO'S FACTORY—Creedence Clearwater Revival (Liberty) | Liberty |
| 5 | LED ZEPPELIN 2 (Atlantic) | Atlantic |
| 6 | LET IT BE—Beatles (Apple) | Apple |
| 7 | TY—Skaldowie (Muza) | Muza |
| 8 | HOME—Procol Harum | Procol Harum |
| 9 | BLOOD, SWEAT AND TEARS "2" (CBS) | CBS |
| 10 | ABBEY ROAD—Beatles (Apple) | Apple |

PUERTO RICO**SINGLES**

(Courtesy of WKAQ-EI Mundo)

- | This Week | Last Week | Title | Label |
|-----------|-----------|--|-----------|
| 1 | 1 | FUEGO EN EL 23—*Sonora Ponceña (Inca) | Inca |
| 2 | — | ALMA PRIMITIVA—*El Sabor a Nacho (Borinquen) | Borinquen |
| 3 | — | VOY A GUARDAR MI LAMENTO—Raul Vazquez (Velvet) | Velvet |
| 4 | — | AMI MANERA (My Way)—Ricardo Ray (Alegre) | Alegre |
| 5 | — | EL DIFERENTE—Ricardo Ray (UA Latino) | UA Latino |
| 6 | — | LA PRETENDIDA—Aldemar Dutra (Parnaso) | Parnaso |
| 7 | — | SALSA Y CONTROL—Lebron Bros. (Cotique) | Cotique |
| 8 | — | GHANA 'E—Willie Colon (Fania) | Fania |
| 9 | — | VIDA—Yolandita Monge (Patty) | Patty |
| 10 | — | MONINA Y RAMON—Roberto Neuvo Montuno (Uniart) | Uniart |

PUERTO RICO**LP's**

- | This Month | Title | Label |
|------------|---|------------|
| 1 | FUEGO EN EL 23—Sonora Ponceña (Inca) | Inca |
| 2 | EL DIFERENTE—Ricardo Ray (Alegre) | Alegre |
| 3 | SALSA Y CONTROL—Lebron Bros. (Cotique) | Cotique |
| 4 | APOLLO SOUND, Vol 2.—Apollo Sound (Fania) | Fania |
| 5 | LA GRANDE DE AMERICA—Blanca R. Gil (Benson) | Benson |
| 6 | SANTITOS—Santos Colon (Fania) | Fania |
| 7 | EN ACCION—Lucecita (Hit Parade) | Hit Parade |
| 8 | EL BRAVO DE SIEMPRE—Willie Rosario (Inca) | Inca |

RIO DE JANEIRO**LP's****This Month**

- | This Month | Title | Label |
|------------|--|------------------------------|
| 1 | TIM MAIA—Tim Maia | Tim Maia |
| 2 | LE BATEAU AO VIVO—1 1/2—Admir | Admir |
| 3 | IRMAOS CORAGEM—Trilha Sonora | Trilha Sonora |
| 4 | V FESTIVAL INTERNACIONAL DA CANCAO (Fase Internacional)—Varios | Varios |
| 5 | AS 14 MAIS—Vol. 24—Varios | Varios |
| 6 | MENINA—Claudio Cavalcanti | Claudio Cavalcanti |
| 7 | COSMO'S FACTORY—Creedence Clearwater Revival | Creedence Clearwater Revival |
| 8 | MEU LAIARAJA—Martinho Da Vila | Martinho Da Vila |
| 9 | VIAGEM—Tajuara | Tajuara |
| 10 | ASSIM NATERRA COMO NO CEU—Trilha Sonora | Trilha Sonora |

SOUTH AFRICA**SINGLES**

(Courtesy Springbok Radio, EMI)

This Week

- | This Week | Last Week | Title | Label |
|-----------|-----------|--|------------|
| 1 | 1 | BURNING BRIDGES—Mike Curb Congregation (MGM)—Essex (Trutone) | MGM |
| 2 | — | CRACKLIN' ROSIE—Neil Diamond (MCA)—Ardmore & Beechwood (Gallo) | MCA |
| 3 | — | CHA LA LA, I NEED YOU—Shuffles (CBS)—C. Control—GRC (Lion Swaab) | CBS |
| 4 | — | CANDIDA—Dawn (Stateside)—Belinda (EMI) | EMI |
| 5 | — | MADMOISELLE NINETTE—Mike Hoim (Ariola)—MPA (Teal) | MPA |
| 6 | — | BROWN EYES—Chris Andrews (WRC)—Laetrec (Teal) | WRC |
| 7 | — | LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—MPA (Teal) | Liberty |
| 8 | — | LIKE I DO—Barbara Ray/5th Association (RCA)—Bourne, Teal (Jody Wayne) | RCA |
| 9 | — | MONTIGO BAY—Bobby Bloom (Polydor)—United Artists, Trutone (Geoff Barry) | Polydor |
| 10 | — | AIN'T LOVE A FUNNY THING—Sam Evans (Parlophone)—Acuff Rose (EMI) | Parlophone |

SPAIN**SINGLES**

(Courtesy of EI Musical)
*Denotes local origin

This Week

- | This Week | Last Week | Title | Label |
|-----------|-----------|--|------------|
| 1 | 2 | YELLOW RIVER—Christie (CBS)—Grupo Editorial Armonico | CBS |
| 2 | 3 | N'A VEIRINA DO MAR—*Maria Ostiz (Hispavox)—Ediciones Musicales Hispavox | Hispavox |
| 3 | 1 | EL CONDOR PASA—Simon & Garfunkel (CBS)—Grupo Editorial Armonico | CBS |
| 4 | 4 | IN THE SUMMERTIME—Mungo Jerry (Hispanavox)—Canciones del Mundo | Hispanavox |
| 5 | 5 | QUIERO ABRAZARTE TANTO—*Victor Manuel (Fonogram)—Ediciones Musicales Fontana | Fonogram |
| 6 | 6 | CORPINO XEITOSO—*Andres do Barro (RCA)—Erika Musical | RCA |
| 7 | 7 | NEVER MARRY A RAILROAD MAN—Shocking Blue (Poplandia—RCA)—Ediciones Symphaty | Poplandia |
| 8 | 8 | CUANDO ME ACARICIAS—*Mari Trini (Hispanavox)—Ediciones Musicales Hispavox | Hispanavox |
| 9 | 9 | LA NAVE DEL ALVIDO—*Henry Stephen (RCA)—America Toda | RCA |
| 10 | 10 | SYMPHATY—Rare Bird (Fonogram)—Canciones del Mundo | Fonogram |

SPAIN**LP's**

*Denotes local origin

This Month

- | This Month | Title | Label |
|------------|---|------------|
| 1 | BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS) | CBS |
| 2 | AMORES—*Mari Trini (Hispanavox) | Hispanavox |
| 3 | CHICAGO—Chicago (CBS) | CBS |
| 4 | COSMO'S FACTORY—Creedence Clearwater Revival (Marfer) | Marfer |
| 5 | CANTA, CANTA *Maria Ostiz (Hispanavox) | Hispanavox |
| 6 | ABRAXAS—Santana (CBS) | CBS |
| 7 | BOB DYLAN SELF PORTRAIT—Bob Dylan (CBS) | CBS |
| 8 | SONIDOS DEL SILENCIO—Simon & Garfunkel (CBS) | CBS |
| 9 | ON STAGE—Elvis Presley (RCA) | RCA |
| 10 | LA PANDILLA—*La Pandilla (Movieplay) | Movieplay |

SWEDEN**LP's**

(Courtesy Radio Sweden)

This Week

- | This Week | Last Week | Title | Label |
|-----------|-----------|--|------------------------|
| 1 | 1 | LED ZEPPELIN III (LP)—Led Zeppelin (Atlantic)—Syperehype | Atlantic |
| 2 | 2 | BRIDGE OVER TROUBLED WATER (LP)—Simon & Garfunkel (CBS)—Sonet | CBS |
| 3 | 3 | ABRAXAS (LP)—Santana (CBS) | CBS |
| 4 | 8 | WAR—Edwin Starr (Tamla Motown)—Reuter & Reuter | Tamla Motown |
| 5 | 4 | ARE YOU READY—Pacific Gas & Electric (CBS) | Pacific Gas & Electric |
| 6 | 5 | LOLA—The Kinks (Pye)—Sonora | Pye |
| 7 | 7 | PARANOID (LP)—Black Sabbath (Vertigo) | Vertigo |
| 8 | 6 | LOOKIN' OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Palace | Liberty |
| 9 | 9 | COSMO'S FACTORY (LP)—Creedence Clearwater Revival (Liberty)—Palace | Liberty |
| 10 | — | BLACK NIGHT—Deep Purple (Harvest) | Harvest |

Late News**NARAS in All-Chapter Award Screening Talks**

NEW YORK — A recording industry group, composed of members from all five chapters of the record academy (NARAS) met at the Hilton Hotel in New York on Nov. 11 for an all-day Grammy Awards screening session. For the first time, the academy flew in members from Los Angeles, Nashville, Atlanta and Chicago to work with the New York representatives in an across-the-board meeting to pass on all company and member entries, to assure proper category placement and to check all eligibility requirements.

During the morning session, separate committees screened entries in the contemporary/pop, rhythm & blues, jazz, classical and traditional/ethnic fields. In the afternoon, all representatives met in an open meeting, exchanging recommendations and deciding on the placement of all entries in their proper categories.

Screening the pop/contemporary entries were Billboard editor Paul Ackerman, Columbia's Bob Altshuler, producer Mike Berniker, Chicago's Malcolm Davis, Circus Magazine editor Phil Flamm, Hollywood's Jerry Fuller, Nashville's Jim Glaser, Atlantic's Shel Kagan, Cash Box editor Irv Lichtman, Atlanta's Bill Lowery, Nashville's Bob McCluskey, Billboard's Don Owen's, Hollywood's Dave Pell, and Atlanta's Mary Tallant.

Screening rhythm & blues were Cadet's Esmond Edwards, NYU's Tony Heilbut, Columbia's Billy Jackson, Motown's Phil Jones, Scepter's Mancel Warwick, and RCA's Buzzy Willis.

The jazz entries were screened by arranger-conductor Manny Albam, the Voice of America's Willis Conover, Saturday Review's Stanley Dance, Atlantic's Joel Dorn, musician Marian McPartland, Down Beat editor Dan Morgenstern, Father Norman O'Connor, and New York Times jazz critic John S. Wilson.

The classical recommenda-

tions were screened by David Hall, Decca's Is Horowitz, and American Record Guide editor and publisher Jim Lyons, while the ethnic-traditional entries were screened by NYU's Henrietta Yurchenko and producer-author Milt Okun, New York NARAS chapter president, who, with George Simon, New York's executive director, supervised the session.



LEE YOUNG, left, president of the NARAS Los Angeles Chapter, briefs the panel of A&M and Motown executives before a membership meeting held recently at the RCA studios in Hollywood. The subject was "How Hit Records Are Made." Left to right, are, Young, Jim White, Jerry Moss, Herb Alpert, Bob West, Aon Addrisi, co-chairman; Larry Levine; Dick Addrisi, co-chairman; Gary Owens, moderator; and Hal Davis.



OFFICERS of the Memphis Corp., an independent label based in Memphis, gather after a recent stockholders meeting. Left to right are Seymour Rosenberg, president; Jerry Butler, executive vice-president; W. Yale Matheson, chairman of the board of directors; and Dr. Arthur C. Horne, vice-president.

Broadmoor Eyes Lear Jet

• Continued from page 3

Burstein-Applebee, Olson Electronics, and others.

Collins said his firm is studying a possible move to two-step distribution farther down the line.

The firm's main business in tape players centers on an 8-track radio home unit listing for \$189.95. Besides offering multiplex radio, the unit permits use of phonograph, other tape decks or players and comes with two 6-inch speakers.

Soon to be introduced are a modular multiplex radio and phonograph unit and a multiplex radio, phonograph and 8-track tape combination. Collins said Broadmoor is still studying the possibility of introducing cassette players.

"Cassette does occupy an important position," he said, "but we don't want to take a 'me too' approach when our whole philosophy is based on innovative design."

He said he is also enthusiastic about quadrasonic but added

BURDON'S SONG AGAINST DRUGS

LOS ANGELES—Eric Burdon's new double record set, "The Black Man's Burdon," includes one song with an anti-drug verse.

Burdon's anti-drug stance appears in the song "Gun" and includes the comment to "throw away grass, needle set, cocaine reds and blues" on the verse after an instrumental bridge.

Burdon wrote the music and lyrics for "Gun" which is also an anti-physical violence song.



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).

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Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	SANTANA Abraxas Columbia KC 30130	8
2	1	LED ZEPPELIN III Atlantic SD 7201	6
3	3	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	38
4	4	CARPENTERS Close to You A&M SP 4271	11
5	5	JACKSON 5 Third Album Motown MS 718	10
★	9	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	4
7	6	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	19
8	8	NEIL YOUNG After the Gold Rush Reprise RS 6383	11
★	19	BOB DYLAN New Morning Columbia KC 30290	3
10	7	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	7
★	16	CHICAGO Columbia KGP 24	42
12	12	MOODY BLUES A Question of Balance Threshold THS 3 (London)	12
13	14	WOODSTOCK Soundtrack Columbia SD 3-500 (Atlantic/Atco)	26
★	17	GUESS WHO Share the Land RCA Victor LSP 4359	7
15	15	THE PARTRIDGE FAMILY ALBUM Bell 6050	5
16	11	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	13
17	10	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	21
18	13	NEIL DIAMOND Gold Uni 73084	15
19	21	CURTIS MAYFIELD Curtis Curtom CRS 8005 (Buddah)	9
20	18	WHO Tommy Decca DXSW 7205	63
★	26	STEPPENWOLF 7 ABC/Dunhill DSX 50090	2
22	22	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	10
23	20	BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032	6
24	24	ELTON JOHN Uni 73090	9
★	40	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSH 7206	2
26	27	B. B. KING Indianola Mississippi Seeds ABC ABCS 713	7
27	25	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	35
★	35	NEIL DIAMOND Tap Root Manuscript UNI 73092	2
29	31	JAMES BROWN Sex Machine King KS 7-1115	12
30	30	JOHN MAYALL U.S.A. Union Polydor 24-4022	6
31	29	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	31
32	23	FREE Fire & Water A&M SP 4268	13
33	28	GLEN CAMPBELL Goodtime Album Capitol SW 493	9
34	32	SUGARLOAF Liberty LST 7640	16
★	195	DEREK & THE DOMINOS Layla Atco SD 2-704	2

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★	58	ARLO GUTHRIE Washington County Reprise RS 6411	4
37	36	BAND Stage Fright Capitol ST 425	13
38	37	ROBERTA FLACK Chapter Two Atlantic SD 1569	14
★	47	BLACK SABBATH Warner Bros. WS 1871	14
40	41	BYRDS (Untitled) Columbia G 30127	7
41	33	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	20
42	39	SAVOY BROWN Looking In Parrot PAS 71042 (London)	7
43	38	FOUR TOPS Still Waters Run Deep Motown MS 704	34
44	46	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	42
★	105	DIANA ROSS Everything Is Everything Motown MS 724	2
46	42	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	33
47	43	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	21
48	49	ALLMAN BROTHERS BAND Idlewild South Atco SD 33-342	6
49	50	IRON BUTTERFLY Metamorphosis Atco SD 33-339	14
50	44	GYPSY Metromedia M2D 1031	8
★	63	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	3
52	53	NEIL DIAMOND Shilo Bang 221	12
53	54	JOHNNY CASH SHOW Columbia KC 30100	3
54	51	RARE EARTH Ecology Rare Earth RS 514 (Motown)	21
55	34	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	12
56	59	SMOKEY ROBINSON & THE MIRACLES Pocketful of Miracles Tamla TS 306 (Motown)	6
57	45	ANNE MURRAY Snowbird Capitol ST 579	9
58	55	JAMES GANG Rides Again ABC ABCS 711	19
★	—	STEPHEN STILLS Atlantic SD 7202	1
60	52	WHO Live at Leeds Decca DL 79175	27
★	86	BUDDY MILES We Got to Live Together Mercury SR 61313	3
62	66	JAMES TAYLOR Apple SKAO 3352 (Capitol)	9
63	57	BUDDY MILES Them Changes Mercury SR 61280	21
64	69	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	11
65	64	WILSON PICKETT In Philadelphia Atlantic SD 8276	9
66	70	THE LAST POETS Douglas 3 (P.I.P.)	24
67	71	PINK FLOYD Atom Heart Mother Harvest SKAO 382 (Capitol)	4
★	81	BLOODROCK 2 Capitol ST 491	4
69	74	RAY PRICE For the Good Times Columbia C 30106	12
70	67	BREAD On the Waters Elektra EKS 74076	17

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	62	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	51
72	61	KENNY ROGERS & THE FIRST EDITION Tell It All Brother Reprise RS 6412	5
★	89	FLEETWOOD MAC Kiln House Reprise RS 6408	5
★	—	BADFINGER No Dice Apple ST 3367 (Capitol)	1
75	48	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	15
76	65	RINGO STARR Beaucoups of Blues Apple SMOAS 3368 (Capitol)	7
77	76	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	31
78	73	SUPREMES New Ways But Love Stays Motown MS 720	6
79	82	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	27
80	80	YOUNGBLOODS Rock Festival Warner Bros. WS 1978	5
81	85	CANNED HEAT Future Blues Liberty LST 11002	12
82	84	ANDY WILLIAMS SHOW Columbia KC 30105	3
83	78	THE SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069	19
84	60	DIANA ROSS Motown MS 711	21
★	96	JOAN BAEZ The First 10 Years Vanguard VSD 6560	2
86	68	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	56
87	56	DOORS Absolutely Live Elektra EKS 9002	17
88	83	MELANIE Leftover Wine Buddah BDS 5066	10
89	75	CHICAGO TRANSIT AUTHORITY Columbia CP 8	81
90	94	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	20
91	99	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	14
92	92	FUNKADELIC Free Your Mind Westbound WB 2001 (Janus)	5
93	77	CLARENCE CARTER Patches Atlantic SD 8267	10
94	72	SANTANA Columbia CS 9781	64
95	87	JACKSON 5 ABC Motown MS 709	26
96	91	VENTURES 10th Anniversary Album Liberty LST 35000	8
97	93	LED ZEPPELIN II Atlantic SD 8236	56
98	98	STEPPENWOLF Live Dunhill DS 50075	33
99	88	PAUL McCARTNEY McCartney Apple STAO 3363 (Capitol)	30
100	97	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	29
101	101	QUINCY JONES Gula Matari A&M SP 3030	13
102	100	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71033 (London)	21
★	125	NEIL DIAMOND Greatest Hits Bang 219	7
104	95	ERIC CLAPTON Atco SD 33-329	19
105	109	LINDA RONSTADT Silk Purse Capitol ST 407	6

(Continued on page 64)

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Continued from page 62

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Contains chart entries from 106 to 137.

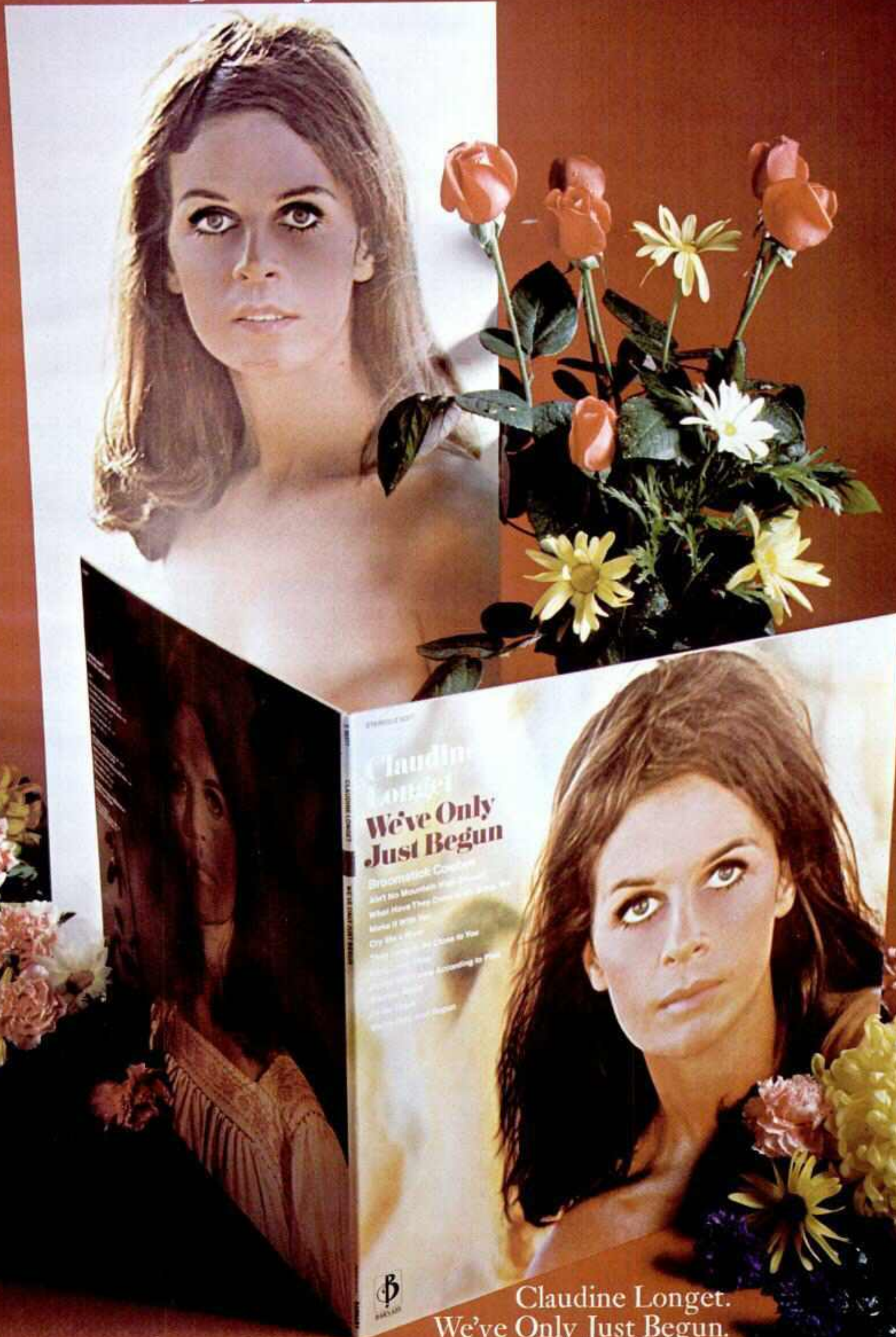
Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Contains chart entries from 138 to 200.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Contains chart entries from 170 to 200.

Table with columns: ARTIST, Weeks on Chart. Lists artists alphabetically with their corresponding chart weeks.

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WANTED: A WIDE-AWAKE FEMALE "executive" to the president of a radio and television operation. East to West Coast travel. Top shorthand and typing essential. Apply to Box 5052, Billboard, 165 W. 46th St., New York, N.Y. 10036. de5

WANTED: A VERY TOGETHER AND righteous Manager for proposed Canadian underground FM metropolitan operation. Experience in sales, program control and administration vital. Apply: Box 5053, Billboard, 165 W. 46th St., New York, N.Y. 10036. de5

WANTED: AN AWARE YOUNG MANAGER, who has been waiting for the opportunity of a lifetime, to manage a metropolitan top forty AM station utilizing maximum creativity. Sales and administration experience vital. Apply to Box 5051, Billboard, 165 W. 46th St., New York, N.Y. 10036. de5

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SONGWRITERS, PROFESSIONAL LEAD sheets. Send tape or cassette copy, words, self-addressed envelope, \$10 per song to: Southside Sound Studios, 3759 Main St., College Park, Ga. 30337. no28

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IMIC-3

MONTREUX, SWITZERLAND

JUNE 6-12, 1971

Come Together. For the most significant event in the International Music Industry, The Third International Music Industry Conference. Enabling businessmen from all over the world, all phases of the industry, to meet, discuss, exchange views, learn, prepare for new industry developments, help each other... and enjoy.

In only two years, IMIC has established itself as the world-wide communication seminar for individuals involved in the international music business—records, publishing, personal management, law, performing arts, mechanical licensing and performing rights societies, radio, TV, audio-video technology. In 1969, 600 music men participated in the first international music industry conference on Paradise Island, Bahamas. The second conference in Palma, Mallorca drew 900 registrants. IMIC has become a vital element in the successful workings of the international music industry. Over 1,200 participants are expected to convene in Montreux, Switzerland for IMIC 3 in June. Register now.

TOGETHER, FOR BUSINESS

Program Format and Speech Translations. Sessions will be held every morning 0900-1200, Monday through Friday. Speeches in the plenary sessions will be translated into English, French, German, Italian and Spanish.

Company and Association Meetings. IMIC 3 affords organizations an excellent opportunity to hold special meetings with executives from principal countries, with licensees and sub-publishers, associations and other companies. After the stimulation of the morning conference sessions, the afternoons are a perfect time to hold company meetings and seminars. Complimentary rooms will be provided for any of these meetings. Secretarial help as well as audio-visual equipment is available. Write: Meeting Coordinator, IMIC 3, Suite 900, 300 Madison Avenue, N.Y. 10017.

Registration Fees. Because of the growing attendance at IMIC conferences, participants should register *early*.

Special pre-registration fee: If you take advantage of this first announcement of the IMIC 3 conference and register NOW, the fee for the entire conference is \$210 per person. The fee includes attendance at all sessions, opening cocktail party, closing dinner dance and all work materials. (It does not include hotel rooms.) A check made out to the International Music Industry Conference should accompany registrations. Please use the coupon below or send the requested information on your letterhead. A check made out to the International Music Industry Conference should accompany registrations.

Regular fee: \$235 per person. Effective after January 1.

TOGETHER, FOR PLEASURE

Hotels. Early registrants have their choice. IMIC 3 registrants will enjoy accommodations at the five leading hotels of Montreux: Eurotel, Excelsior, Swiss, National and Palace. A special rate has been arranged for the Music Industry Week from Sunday night, June 6th, until Saturday, June 12th. A limited number of suites and singles rooms are available. Hotel and room choices will be allotted on a first-come basis. Meals can be included at your option. The IMIC 3 Conference Office in Montreux will write each registrant to determine individual needs.

Ladies Invited. Last year, 250 women attended. Different tours are available each morning. In addition, IMIC 3 will have an opening cocktail reception on Sunday evening and closing dinner dance on Friday night. Registration fee: \$30 per person. This registration fee does not include the women's attendance at the conference sessions.

Travel and Transfer Arrangements. SWISS-AIR will be jetting you to IMIC 3. Registrants traveling by plane will be contacted by Swissair and offered the services of their worldwide organization. Special schedules have been arranged for IMIC 3 registrants to facilitate travel. Buses from the Geneva Airport to Montreux have also been set up specifically for IMIC registrants.

photo: Courtesy SWISSAIR

PROGRAM

THIRD INTERNATIONAL MUSIC INDUSTRY CONFERENCE

Sponsored by Billboard, Record Retailer, Discografia Internazionale

June 6-12, 1971 Montreux, Switzerland

There will be two different types of meetings at IMIC-3: the Conference sessions on Monday, Wednesday and Friday and the seminars on Tuesday and Thursday. Both type of meetings will be held from 0900 to 1315.

Note, also, the optional session on Tuesday from 1700 to 1830.

In the **plenary sessions**, talks will be given to the entire audience, translated simultaneously into five languages. Following the talks in one session, the audience will divide into five rooms. The rooms will be divided by language. In each room, the talks will be discussed for 45 minutes as they relate to the countries represented in the room. Questions will be developed for the speakers. For the final 30 minutes of the session all groups will then reassemble in the plenary room to hear the questions and answers of the speakers.

In the **seminars**, each registrant will select one on Tuesday and one on Thursday in which to participate in discussion. There will be no speeches. The registrants in each seminar will exchange their ideas and experiences—good and bad—on a list of questions, related to the seminar subject area, made up in advance by the seminar chairman and his panel. The seminars offer a unique, and perhaps unparalleled, opportunity for each person to participate and to hear the views of worldwide industry leaders about ways 1) to deal with the day to day problems of the music business 2) to learn how new developments should be anticipated and can be successfully handled.

Monday, June 7—Plenary Sessions

Session 1—Significant Developments of Industry-wide Implications

Talk A—What Can Companies Do To Stop Illegal Duplication of Recordings: A Progress Report

Talk B—The Promise For Music Companies of Improved Relations With East European Countries

Talk C—Impending Changes In the Common Market and Their Sales Implications For the Music Industry

Session 2—The Music Industry and the Cartridge/Cassette TV Field

Talk A—A Realistic Look At the Potential Opportunity For Profits In Cartridge/Cassette TV

Talk B—Analyzing the Principal Systems and Their Marketing Plans

Talk C—What Are the Markets That Offer the Most Promise and What Are Their Needs For Product

Talk D—How Can Music Companies Play An Important Role In the Industry Future

Tuesday, June 8—Concurrent Seminars

1. The Chief Executive Seminar
2. The Publishers Seminar
3. The Legal Seminar
4. The Promotion and Advertising Seminar
5. The Distribution Seminar
6. Finance, Credit, and Cash Flow Seminar
7. International Collecting Procedures Seminar
8. The Recording Studio Seminar
9. The Classical Music Seminar
10. Italian Language Seminar
11. French Language Seminar

Optional Session 1700 to 1830

How To Survive In The Music Business

This informal session will be a self-critical examination of industry attitudes and practices in all areas of the international music business: creative contributions and rewards; company investment vs. profit return.

There will be no speeches. The entire session will be devoted to a give and take, no-holds barred discussion between the panel and the audience. A limited number of tickets will be available for this meeting.

Wednesday, June 9—Plenary Sessions

Session 3—Legal Developments and Their Impact on Management Decisions

Talk A—A Proposed International Clearing House for Obtaining Worldwide Publishing Rights

Talk B—Adjusting Licensing Agreements to Needs of Local Countries

Talk C—Negotiating Terms of Contracts with Artists and Authors For the Cartridge TV Age

Session 4—Changing Imperatives In Effective Marketing

Talk A—The Revitalized Growth of the In-Depth Record Store

Talk B—Developing More Effective Ways To Reach the Consumer Market

Talk C—Controlling the International Dumping of Records

Thursday, June 10—Concurrent Seminars

There will be a **different** outline from the Tuesday seminar and **additional** subjects discussed in each of the following seminars:

1. The Chief Executive Seminar
2. The Publishers Seminar
3. The Legal Seminar
4. The Promotion and Advertising Seminar
5. The Distribution Seminar
6. Finance, Credit, and Cash Flow Seminar
7. International Collecting Procedures Seminar
8. Personal Management and Talent Relations Seminar
9. Italian Language Seminar
10. French Language Seminar

Friday, June 11—Plenary Sessions

Session 5—Impact on the Record Industry of Growth In Tape Cassette and 8 Track Cartridge Sales

This panel of four people will analyze, for their region, the comparative sales growth of cassette and 8 track tape and forecast the growth in the future. They will give an analysis of automobile and home sales and the potential sales effect of newer technological developments such as four channel sound.

Talk A—In Europe

Talk B—In South America

Talk C—In Japan and Australasia

Talk D—In U.S. and Canada

Session 6—Youth and Music

Talk A—The Meaning For Music Companies of the Changing Life Styles of Youth

Talk B—The Universal Problem of Drugs: What Can the Music Industry Do?

Talk C—The Rock Festival: Should It and How Can It Be Saved?

Talk D—The Increasing Role of Music In Youth-Oriented Films

SWISSAIR—Official Carrier for IMIC-3



ADVANCED REGISTRATION FORM. FOR BUSINESS AND PLEASURE

The Third Annual International Music Industry Conference.

Sponsored by Billboard, Record Retailer and Discografia Internazionale.

Advanced Registration Fee: \$210 (£87—1s.) per person. \$235 (£97—2s.) after January 1, 1971.

Fee includes attendance at all sessions, work materials. It does not include hotel accommodations. Please make your check payable to the International Music Industry Conference. Check must accompany your registration.

If check is in dollars, send to:
International Music Industry
Conference — Ninth Floor
300 Madison Avenue
New York, New York 10017

If check is in sterling, send to:
International Music Industry
Conference — Record Retailer
7 Carnaby Street
London, W.1, England

Please register the following people to attend the IMIC. Check is enclosed for all registrants. Additional names can be sent in a separate letter. PLEASE PRINT THE FOLLOWING INFORMATION.

Name of Each Registrant _____ Title _____ Address _____

Your Name and Title _____

Full Address _____ Company _____

Wife's name _____

Please enclose \$30. for each woman registered.



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Record Industry Association of America
Seal of certification as "million seller."
(Seal indicated by bullet.)

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	I THINK I LOVE YOU •	Partridge Family (Starring Shirley Jones & Featuring David Cassidy) (Wes Farrell), Bell 910
2	4	THE TEARS OF A CLOWN	Smokey Robinson & the Miracles (Henry Cosby & "Smokey"), Tamla 54199 (Motown)
3	3	I'LL BE THERE	Jackson 5 (Hal Davis), Motown 1171
4	2	WE'VE ONLY JUST BEGUN	Carpenters (Jack Daugherty), A&M 1217
5	5	FIRE AND RAIN	James Taylor (Peter Asher), Warner Bros. 7423
6	9	GYPSY WOMAN	Brian Hyland (Del Shannon), UNI 55240
7	6	INDIANA WANTS ME	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
8	10	MONTEGO BAY	Bobby Bloom (Jeff Barry), MGM 157
9	16	HEAVEN HELP US ALL	Stevie Wonder (Ron Miller & Tom Baird), Tamla 54200 (Motown)
10	7	GREEN-EYED LADY	Sugarloaf (Frank Slay), Liberty 56183
11	20	YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP	Elvis Presley, RCA Victor 47-9916
12	24	SEE ME, FEEL ME	Who (Kit Lambert), Decca 732729
13	11	CRY ME A RIVER	Joe Cocker (Denny Cordell & Leon Russell), A&M 1200
14	15	ENGINE NUMBER 9	Wilson Pickett (Staff), Atlantic 2766
15	18	5-10-15-20 (25-30 Years of Love)	Presidents (Van McCoy), Sussex 207 (Buddah)
16	19	SHARE THE LAND	Guess Who (Nimbus 9 & Jack Richardson), RCA 74-0388
17	13	SUPER BAD (Parts 1 & 2)	James Brown (J. Brown), King 6329
18	8	SOMEBODY'S BEEN SLEEPING	100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah)
19	12	IT DON'T MATTER TO ME	Bread (Bread), Elektra 45701
20	37	DOES ANYBODY REALLY KNOW WHAT TIME IT IS?	Chicago (James William Guercio), Columbia 4-45264
21	22	STONED LOVE	Supremes (Frank Wilson), Motown 1172
22	14	ALL RIGHT NOW	Free (Free & John Kelly), A&M 1206
23	25	YELLOW RIVER	Christie (Mike Smith), Epic 5-10626 (Columbia)
24	36	NO MATTER WHAT	Badfinger (Mal Evans), Apple 1822
25	28	ONE LESS BELL TO ANSWER	Fifth Dimension (Bones Howe), Bell 940
26	27	LET'S WORK TOGETHER	Canned Heat (Skip Taylor & Canned Heat), Liberty 56151
27	40	BLACK MAGIC WOMAN	Santana (Fred Catero/Santana), Columbia 4-45270
28	21	STILL WATER (Love)	Four Tops (Frank Wilson), Motown 1170
29	32	AFTER MIDNIGHT	Eric Clapton (Delaney Bramlett), Atco 6784
30	33	FOR THE GOOD TIMES	Ray Price (Don Law), Columbia 4-45178
31	31	AS THE YEARS GO BY	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
32	17	CRACKLIN' ROSIE •	Neil Diamond (Tom Catalano), Uni 55230
33	34	HEED THE CALL	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0953

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	38	HE AIN'T HEAVY . . . HE'S MY BROTHER	Neil Diamond (Neil Diamond & Tom Catalano), Uni 55264
35	43	BE MY BABY	Andy Kim (Jeff Barry), Steed 729 (Paramount)
36	23	LOLA	Kinks (Ray Davies), Reprise 0930
37	29	STAND BY YOUR MAN	Candi Staton (Rick Hall), Fame 1472 (Capitol)
38	35	DEEPER & DEEPER	Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol)
39	62	CAN'T STOP LOVING YOU	Tom Jones (Peter Sullivan), Parrot 40056 (London)
40	49	I'M NOT MY BROTHER'S KEEPER	Flaming Ember (William Weatherspoon/Raynard Miner), Hot Wax 7006 (Buddah)
41	39	I AM SOMEBODY, PART II	Johnnie Taylor (Don Davis), Stax 0078
42	56	DO IT	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 580
43	55	ONE MAN BAND	Three Dog Night (Richard Podolor), Dunhill 4262
44	50	ONLY LOVE CAN BREAK YOUR HEART	Neil Young (Neil Young & David Briggs), Reprise 0958
45	46	PART TIME LOVE	Ann Peebles (Willie Mitchell), HI 2178 (London)
46	44	AND THE GRASS WON'T PAY NO MIND	Mark Lindsay (Jerry Fuller), Columbia 4-45229
47	64	DOMINO	Van Morrison (Van Morrison), Warner Bros. 7434
48	47	SWEETHEART	Engelbert Humperdinck (Peter Sullivan), Parrot 40054 (London)
49	51	SO CLOSE	Jake Holmes (Elliot Mazer), Polydor 14041
50	52	I DON'T WANNA CRY	Ronnie Dyson (Billy Jackson), Columbia 4-45240
51	—	RIVER DEEP—MOUNTAIN HIGH	Supremes & Four Tops (Ashford & Simpson), Motown 1173
52	53	IF YOU WERE MINE	Ray Charles (Joe Adams), ABC/TRC 11271
53	54	CHAINS AND THINGS	B. B. King (Bill Szymczyk), ABC 11280
54	74	BORDER SONG	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2772
55	58	KING OF ROCK & ROLL	Crow (Bob Monaco), Amaret 125
56	59	STONEY END	Barbra Streisand (Richard Perry), Columbia 4-45236
57	69	GROOVE ME	King Floyd (E. Walker), Chimneyville 435 (Atlantic/Atco)
58	68	PAY TO THE PIPER	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9081 (Capitol)
59	63	IT'S ALL IN YOUR MIND	Clarence Carter (Rick Hall), Atlantic 2774
60	65	WHO NEEDS YA	Steppenwolf (Richard Podolor), Dunhill 4261
61	67	STAND BY ME	David & Jimmy Ruffin (Frank Wilson), Soul 35066 (Motown)
62	78	IT'S IMPOSSIBLE	Perry Como (Ernie Altschuler), RCA 74-0387
63	76	ACE OF SPADES	O. V. Wright (Willie Mitchell), Back Beat 615
64	70	BIG LEG WOMAN (With a Short, Short Mini Skirt)	Israel Tolibert (C. A. Warren), Warren 106
65	90	KNOCK THREE TIMES	Dawn (Tokens & Dave Appell), Bell 938
66	57	FRESH AIR	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2920

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	85	GAMES	Redeye (Al Schmitt), Pentagram 204 (Viva-MCA)
68	88	WE GOTTA GET YOU A WOMAN	Runt (Todd Rundgren), Ampex 31001
69	66	EASY RIDER (Let the Wind Pay the Way)	Iron Butterfly (Richard Podolor), Atco 6872
70	60	TIME WAITS FOR NO ONE	Friends of Distinction (Ray Cork, Jr.), RCA 74-0385
71	83	IMMIGRATION SONG	Led Zeppelin (Jimmy Page), Atlantic 2777
72	—	SWEET LORD/ISN'T IT A PITY	George Harrison (George Harrison/Phil Spector), Apple 2995 (Capitol)
73	71	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME	Charley Pride (Jack Clement), RCA Victor 47-9902
74	77	CAROLINA IN MY MIND	Crystal Mansion (David White & Crystal Mansion), Colossus 128
75	75	SIMPLY CALL IT LOVE	Gene Chandler (Gene Chandler), Mercury 73121
76	84	ALL I HAVE	Moments (George Kerr & Sylvia), Stang 5017
77	80	STONED COWBOY	Fantasy (Bennett & Bennett), Liberty 56190
78	87	(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO	Curtis Mayfield (Curtis Mayfield), Curtom 1955 (Buddah)
79	82	WHERE DID ALL THE GOOD TIMES GO	Dennis Yost & the Classics IV (Buddy Buie), Liberty 56200
80	89	CAROLINA IN MY MIND	James Taylor (Peter Asher), Apple 1805 (Capitol)
81	81	SUNSET STRIP	Ray Stevens (Ray Stevens), Barnaby 2021 (Columbia)
82	—	WHEN THE PARTY IS OVER	Robert John (George Tobin), A&M 1210
83	92	MR. BOJANGLES	Nitty Gritty Dirt Band (William E. McEuan), Liberty 56197
84	91	MORNING	Jim Ed Brown (Bob Ferguson), RCA Victor 47-9909
85	86	THIS IS MY LOVE SONG	Intruders (Gamble-Huff), Gamble 4007
86	—	IF I WERE YOUR WOMAN	Gladys Knight & the Pips (Clay McMurray), Soul 35078 (Motown)
87	94	BEAUCOUPS OF BLUES	Ringo Starr (Pete Drake), Apple 2969 (Capitol)
88	—	STEALER	Free (Free), A&M 1230
89	—	YOUR SONG	Elton John (Gus Dudgeon), UNI 55265
90	—	MOST OF ALL	B. J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12299
91	95	AMOS MOSES	Jerry Reed (Chet Atkins), RCA Victor 47-9904
92	—	SILVER MOON	Michael Nesmith & the First National Band (Michael Nesmith), RCA 74-0399
93	—	ROSE GARDEN	Lynn Anderson (Glenn Sutton), Columbia 4-45252
94	—	PARANOID	Black Sabbath (Rodger Bain), Warner Bros. 7437
95	98	I CAN'T GET NEXT TO YOU	Al Greene (Al Greene-Willie Mitchell), HI 2182 (London)
96	96	HELP ME FIND A WAY (To Say I Love You)	Little Anthony & the Imperials (George Butler & Thom Bell), United Artists 50720
97	97	WHERE HAVE ALL OUR HEROES GONE	Bill Anderson (Owen Bradley), Decca 32744
98	—	CAN'T GET OVER LOSING YOU	Donnie Elbert (C. Lawton & D. Elbert), Rare Bullet 101 (All Platinum)
99	99	THINK ABOUT YOUR CHILDREN	Mary Hopkin (Mickie Most), Apple 1825 (Capitol)
100	100	SWEET SWEETHEART	Bobby Vee (Dallas Smith), Liberty 56208

HOT 100 A TO Z—(Publisher-Licensee)

Ace of Spades (Don, BMI)	63	He Ain't Heavy . . . He's My Brother (Harrison, ASCAP)	34	King of Rock & Roll (Hastings, BMI)	55	Silver Moon (Screen Gems-Columbia, BMI)	92
After Midnight (Viva, BMI)	29	Heaven Help Us All (Stein & Van Stock, ASCAP)	9	Knock Three Times (Pocketful of Tunes/ Jilibern/Saturday, BMI)	65	Simply Call It Love (Cachand, BMI)	75
All I Have (Gambi, BMI)	76	Heed the Call (Quill, ASCAP)	33	Let's Work Together (Moxelle, BMI)	26	So Close (Out of Business, ASCAP)	49
All Right Now (Irving, BMI)	22	Help Me Find a Way (To Say I Love You) (Assorted, BMI)	42	Lola (Hill & Range, BMI)	36	Somebody's Been Sleeping (Gold Forever, BMI)	18
Amos Moses (Vector, BMI)	91	I Am Somebody, Part II (Groovesville, BMI)	41	Montego Bay (Unart/Cheetzburger, BMI)	38	Stand By Me (Progressive/Trio/Atd., BMI)	61
And the Grass Won't Pay No Mind (Stonebridge, ASCAP)	46	I Can't Believe That You've Stopped Loving Me (Hill & Range/Blue Crest, BMI)	73	Morning (Show Biz, BMI)	37	Stand By Your Man (Gallico, BMI)	37
As the Years Go By (Makher/Blackwood, BMI)	31	I Can't Get Next to You (Jobete, BMI)	95	Mr. Bojangles (Cotillon/Daniel, BMI)	83	Stealer (Irving, BMI)	88
Be My Baby (Trio/Mother Bertha, BMI)	35	I Don't Wanna Cry (Ludix/Betalbin, BMI)	50	Most of All (Low-Sal, BMI)	84	Sweetheart (Casseroie)	48
Beaucoups of Blues (Window, BMI)	87	I Think I Love You (Screen Gems-Columbia, BMI)	1	No Matter What (Apple, ASCAP)	83	Sweet Sweetheart (Screen Gems-Columbia, BMI)	100
Big Leg Woman (With a Short Short Mini Skirt) (Carwar, BMI)	64	I'll Be There (Jobete, BMI)	3	One Man Band (Screen Gems-Columbia, BMI)	25	Tears of a Clown, The (Jobete, BMI)	2
Black Magic Woman (Murbo, BMI)	27	If I Were Your Woman (Jobete, BMI)	86	Only Love Can Break Your Heart (Broken Arrow/Cotillon, BMI)	44	Think About Your Children (Rak, BMI)	99
Black Magic Woman (Murbo, BMI)	27	If You Were Mine (Tangerine, BMI)	52	Paranoid (TRO-Andover, ASCAP)	94	This Is My Love Song (Assorted, BMI)	85
Border Song (James, BMI)	54	I'm Not My Brother's Keeper (Gold Forever, BMI)	40	Part Time Love (Cireca/Escort, BMI)	45	Time Waits for No One (Kirshner, BMI)	70
Can't Get Over Losing You (Lawton/Covey, BMI)	98	Immigration Song (Superhyge, ASCAP)	71	Pay to the Piper (Gold Forever, BMI)	58	We Gotta Get You a Woman (Earmark, BMI)	68
Can't Stop Loving You (Felsted, BMI)	39	Indiana Wants Me (Jobete, BMI)	7	River Deep—Mountain High (Mother Bertha/Rio, BMI)	91	We've Only Just Begun (Irving, BMI)	4
Carolina in My Mind (Crystal Mansion) (Apple, ASCAP)	74	Isn't It a Pity/My Sweet Lord (Harrisons, BMI)	72	Rose Garden (Lowery, BMI)	53	When the Party is Over (Ensign, BMI)	82
Chains and Things (Pamco/Sounds of Lucille, BMI)	53	It Don't Matter to Me (Screen Gems-Columbia, BMI)	19	See Me, Feel Me (Track, BMI)	12	Where Did All the Good Times Go (Low-Sal, BMI)	79
		It's All in Your Mind (Fame, BMI)	59	Share the Land (Dunbar/Cirrus/Expressions, BMI)	16	Where Have All Our Heroes Gone (Stallion, BMI)	97
		It's Impossible (Sunbury, ASCAP)	62			Who Needs Ya (Trousedale, BMI)	60
						Yellow River (Noma, BMI)	23
						You Don't Have to Say You Love Me (Miller, ASCAP)	11
						Your Song (James, BMI)	89

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Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

110

LAST WEEK

103

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

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

THERE ARE NO TOP 20 SPOTLIGHTS THIS WEEK

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*DIONNE WARWICK—

THE GREEN GRASS STARTS TO GROW (3:00)

(Prod. Burt Bacharach & Hal David) (Writers: Bacharach-David) (Blue Seas, Craig, ASCAP)—More strong Bacharach-David rhythm-ballad material with another exceptional performance. Rhythm has much of the flavor of "Do You Know the Way to San Jose." Will prove a potent Hot 100 and Easy Listening chart winner. Flip: (No Information Available). Scepter 12300E

TEEGARDEN & VAN WINKLE—

EVERYTHING IS GOING TO BE ALRIGHT (3:40)

(Prod. Jim Cassily/Teegarden & Van Winkle) (Writer: Moss) (Bridgeport, BMI)—Duo made a heavy chart dent with "God Love Rock and Roll." This strong-driving, infectious, rhythm followup with another strong lyric ideas has every bit as much potential. Flip: "You Do" (2:46) (Bridgeport, BMI). Westbound 171

ALLAN NICHOLS—COMING APART (3:13)

(Prod. Andrew Oldham) (Writers: Griffin-Royer) (Oide Grog, BMI)—Featured in "Hair," Nichols debuts on the Motown-owned label with a super driving rock ballad with an equally super production by Andrew Oldham (of Rolling Stones fame). This should break through hard and fast Top 40. Flip: (No Information Available). Rare Earth 5020

*MAMA CASS ELLIOT—

DON'T LET THE GOOD LIFE PASS YOU BY (2:48)

(Prod. Steve Barri & Mama Cass Elliot) (Writer: Rucker) (Belton, ASCAP)—Culled from her new LP "Mama's Big Ones," this rhythm ballad with important lyric line should put her back up the Hot 100 with the sales impact of another "New World Comin'." Flip: (No Information Available). Dunhill 4264

ROBIN McNAMARA— HANG IN THERE BABY (3:49)

(Prod. Jeff Barry) (Writers: Barry-McNamara) (Heiress, BMI)—The "Hair" star is joined by his fellow cast members in a heavy rhythm item copenned with producer Jeff Barry. Will prove a strong sales and chart item. Flip: "Together, Forever" (2:59) (Heiress, BMI). Steed 730

FIVE FLIGHTS UP—

AFTER THE FEELING IS GONE (2:45)

(Prod. John Florez) (Writers: Woodford-Soule) (Cotillion/Muscle Shoals Sound, BMI)—Their initial entry "Do What You Wanna Do" took them high on the Hot 100. Followup blues ballad with driving beat offers all that sales and chart potency and then some. Label handled by Bell Records. Flip: (No information available). T.A. 107

RONNIE MILSAP—

A ROSE BY ANY OTHER NAME (2:32)

(Prod. Chips Moman) (Writers: Wine-Levine) (Pocketful of Tunes/Jillber, BMI)—Milsap made a minor Hot 100 dent with "Loving You is a Natural Thing" but this clever calypso flavored rhythm ballad has all the ingredients to break through hot and heavy. Label handled by Capitol. Flip: (No Information Available). Chips 2987

MATTHEWS SOUTHERN COMFORT—

WOODSTOCK (3:18)

(Prod. Ian Matthews) (Writer: Mitchell) (Siqoumb, BMI)—Currently No. 1 on the British chart, the Joni Mitchell material, a giant here by Crosby, Stills, Nash & Young a few months back, could easily prove a heavy sales winner all over again in the U.S. via this smooth performance. Flip: "Ballad of Obay Ramsey" (2:27) (Bramdene, BMI). Decca 32774

OSMONDS—ONE BAD APPLE (2:45)

(Prod. Rick Hall) (Writer: Jackson) (Fame, BMI)—A hot new commercial bag for the Osmonds, produced by Rick Hall in Muscle Shoals. The brothers come on strong for a top 40 winner a la Jackson 5. Flip: (No Information Available). MGM 14193

TROGGS—THE RAVER (2:45)

(Prod. Page One Prod.) (Writer: Presley) (James, BMI)—The "Wild Thing" gang's first release since summer is a funky beat rocker, an infectious rhythm loaded with Top 40 and Hot 100 potential. Flip: "You" (2:40) (James, BMI). Page One 21,035

JOHNNY CASH—FLESH AND BLOOD (2:44)

(Prod. Bob Johnson) (Writer: Cash) (House of Cash, BMI)—Cash follows "Sunday Morning Coming Down" with a strong piece of ballad material. . . an original and featured in the film "I Walk the Line." Headed for a high spot on the Hot 100 and the top of the Country chart. Flip: "This Side of the Law" (2:12) (House of Cash, BMI). Columbia 4-45269

*JANET LAWSON—

GOOD ENOUGH TO BE YOUR WIFE (3:06)

(Prod. Sonny Lester) (Writer: Murphy) (Belwin-Mills, ASCAP)—The fine stylist made an Easy Listening chart dent via her initial outing "Two Little Rooms." However, this strong rock ballad with clever lyric line will put her up the Hot 100 and Easy Listening charts. Strong entry. Flip: "To Keep From Losing You" (3:13) (Wellmade/Roterite/Minotaur, BMI). United Artists 50725

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

PASTOR BROTHERS—Don't Leave Me Baby (2:35) (Writer: Nilsson) (Dunbar, BMI)—The three young sons of bandleader Tony Pastor deliver the Nilsson rhythm ballad in a first rate commercial reading with much Top 40 and Easy Listening potential. Strong group sound. Avco Embassy 4551

DON EVERLY—Tumbling Tumbleweeds (2:35) (Prod. Lou Adler) (Writer: Nolan) (Williamson, ASCAP)—Half of the Everly Brothers goes it solo in a unique updating of the Bob Nolan classic made famous by the Sons of the Pioneers. The Lou Adler production and the vocal workout are strong. Ode '70 66009

JACK JONES—I Didn't Count on Love (3:55) (Prod. Jerry Ross) (Writers: Randazzo-Pike) (Glam Razzle Dazzle, BMI)—The Teddy Randazzo ballad serves as an infectious, compelling and commercial piece of material for Jones with potential for the Hot 100 and Easy Listening charts. Strong Jerry Ross production and vocal performance. RCA 47-9934

ESTHER PHILLIPS—Crazy Love (2:45) (Prod. Tom Dowd & Dave Crawford) (Writer: Morrison) (Van-Jan/W.B., ASCAP)—Penned by Van Morrison, the unique stylist has a winner here that could easily put her back up the Hot 100 and Soul charts. Atlantic 2775

JOHNNY MAESTRO—The Rain Came (2:31) (Prod. Wes Farrell) (Writers: Farrell-Goffin) (Pocketful of Tunes/Screen Gems-Columbia, BMI)—The lead singer of the Brooklyn Bridge comes up with a potent rock ballad penned by Gerry Goffin and Wes Farrell. Much commercial appeal here. Buddah 201

LEON RUSSELL & THE SHELTER PEOPLE—Home Sweet Oklahoma (3:26) (Prod. Denny Cordell & Leon Russell) (Writer: Russell) (Skyhill, BMI)—Blues ballad with a heavy soul vocal workout and a clever rhythm arrangement should make a chart dent. Shelter 7302

GRAND FUNK RAILROAD—Mean Mistreater (3:50) (Prod. Terry Knight) (Storybook, BMI)—Culled from their new "Live Album," the Grand Funk whip this ballad material into a solid rocker with much Hot 100 potential. Capitol 2996

BUDDY MILES—We Got To Live Together (Part I) (3:10) (Prod. Robin McBride & Buddy Miles) (Writer: Miles) (Miles Ahead, ASCAP)—Miles follows his "Dreams" success with the swinger from his LP of the same name. Much potential here. . . pop and soul. Mercury 73159

TIM ROSE—I've Gotta Get a Message to You (2:25) (Prod. Shel Talmy) (Writers: Gibb-Gibb-Gibb) (Casserole, BMI)—Rose now living in England comes up with a solid debut on Capitol with a strong revival of the Bee Gees past hit. Potent vocal workout. Capitol 3001

RICHARD WILLIAMS—Wouldn't You Really Rather Have Me? (2:28) (Prod. Johnny Pate) (Writers: Cooper-Gallie) (Granite, ASCAP)—Funky beat rock ballad is delivered in a top vocal workout with much commercial appeal. Quad 107

JOHN BLAIR—Hey Root People (2:40) (Prod. Pete Spargo) (Writer: Blair) (Fife/Stan Rubin, BMI)—Debut on the label, this driving blues swinger offers much for Top 40 and the Hot 100 chart. Soul appeal as well. A&R 503

GRAVY—We Can Make the World (A Whole Lot Brighter) (2:36) (Prod. Steve & Bill Jerome) (Writers: John-Gately) (Ensign, BMI)—Folk rock ballad with a smooth vocal workout has much commercial Top 40 potential. GRT 34

MAGNA CARTA—Airport Song (3:40) (Prod. Gus Dudgeon) (Writer: Simpson) (Wingate, ASCAP)—Culled from the LP, "Seasons," this easy beat and infectious rhythm item offers much for Easy Listening and Hot 100. Smooth vocal blend. Dunhill 4257

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

DAVE DUDLEY—

LISTEN BETTY (I'm Singing Your Song) (2:38)

(Prod. Jerry Kennedy) (Writer: Hall) (Newkeys, BMI)—Dudley follows his Top 20 winner "This Night Ain't Fit for Nothing But Drinking," with a powerful and clever piece of rhythm material from the pen of Tom T. Hall. One of Dudley's best. A juke box must. Flip: (No Information Available). Mercury 73138

BOBBY BARE—COME SUNDOWN (2:43)

(Prod. Jerry Kennedy) (Writer: Kristofferson) (Combine, BMI)—From the pen of Kris Kristofferson, Bare comes up with another potent winner to fast replace his Top 10 "How I Got to Memphis" smash. A ballad beauty, it's Bare at his finest. Flip: (No Information Available). Mercury 73148

FREDDY WELLER—THE PROMISED LAND (2:22)

(Prod. Billy Sherrill) (Writer: Berry) (Arc, BMI)—Here's the clever Chuck Berry rhythm material Weller needs to put him way up the chart once again. This one will hit hard and fast and spill over to pop as well. Flip: (No Information Available). Columbia 4-45276

WYNN STEWART—HEAVENLY (2:38)

(Prod. Earl Ball) (Writers: Ball-Stone-Roberts) (Freeway, BMI)—Stewart's "It's a Beautiful Day" put him right in the Top 20 and this rhythm beauty has all that potential and then some. Fine performance. Flip: "You're No Secret of Mine" (2:28) (Big Swing/Freeway, BMI). Capitol 3000

MARTY ROBBINS—PADRE (3:17)

(Prod. Bob Johnston) (Writers: Romans-Webster) (Anne-Rachel, ASCAP)—Robbins updates this ballad beauty in a fine performance certain to take him right to the top and fast replace his "Jolie Girl" smash. Flip: "At Times" (2:44) (Mariposa, BMI). Columbia 4-45273

TOM T. HALL—ONE HUNDRED CHILDREN (2:30)

(Prod. Jerry Kennedy) (Writer: Hall) (Newkeys, BMI)—Hall, by far one of the most provocative composers in today's country field, comes up with another interesting rhythm ballad. . . a potent item for both country and pop. Flip: (No Information Available). Mercury 73140

CHART

Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

VAN TREVOR—Wish I Was Home Instead (3:00) (Ma-Ree, ASCAP). ROYAL AMERICAN 23

CAL SMITH—That's What It's Like To Be Lonesome (2:39) (Tree/Champion, BMI). DECCA 32768

BOBBY HELMS—I Wouldn't Take the World for You (2:37) (Mayhew, BMI). CERTRON 10023

ROY ACUFF JR.—Back Down to Atlanta (2:14) (Acuff-Rose, BMI). HICKORY 1583

WAYNE KEMP—Who'll Turn Out the Lights (2:37) (Tree, BMI). DECCA 32767

REDD STEWART—Ballad of the Country Songwriter (2:52) (Acuff-Rose, BMI). HICKORY 1584

JOE STAMPLEY—Take Time to Know Her (3:04) (Gallico, BMI). DOT 17363

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the
TOP 20 of the TOP SELLING SOUL SINGLES Chart

STAPLE SINGERS—LOVE IS PLENTIFUL (2:30)

(Prod. Al Bell) (Writers: Crutcher-Manuel) (East/Memphis, BMI)—With equal potential for pop and soul this pulsating blues rocker is the one to pull this top group through for a smash in both markets. By far one of their most commercial items. Flip: (No Information Available). Stax 0083
END SPOTLIGHTS REVIEWS SINGLES More to come

CHART

Spotlights Predicted to reach the
SOUL SINGLES Chart

INEZ FOXX—You Shouldn't Have Set My Soul on Fire (3:09) (Giant Ents/Catalogue, BMI). DYNAMO 144

PATTI DREW—It's Just a Dream (3:17) (Edgewater, BMI). CAPITOL 2989

GENERAL CROOK—Do It for Me (2:58) (Meyre-Earl, BMI). DOWN TO EARTH 74

LAURA LEE—Wedlock Is a Padlock (2:56) (Gold Forever, BMI). HOT WAX 7007

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.



The Battle of New Orleans.
(EL-472)

A new single from

Bert Sommer.

Produced by Artie Kornfield.
Representation by Dominic Sicilia



Distributed by Buddah Records.

Fox Agency Wins Order

• Continued from page 1

Allen Pekar, their respective agents, servants and employees and the respective officers of the Cellar Boutique, Inc., and Tape Center, Ltd., enjoining them from infringing the copyrighted musical works of the plaintiffs in any manner and from manufacturing, selling, distributing, using, transferring possession of or offering for sale any unauthorized recordings of any of their copyrighted works.

The injunction also extends to "All persons in active concert or participation with the defendants."

The injunction was granted following hearings before the Court on November 9 and 10, 1970, the plaintiffs being represented by Robert C. Osterberg, of Ables and Clark.

The court found that the verified complaint and the affidavit of Albert Berman, managing director of the Harry Fox Agency established plaintiffs a prima facie right to a preliminary injunction.

Notwithstanding two days of hearings, the oral testimony offered on behalf of defendants was insufficient to overcome the evidence of plaintiffs.

According to Al Berman, this is a significant development in the nationwide anti-bootlegging program of the Fox Agency, Inc. The Agency intends to press for preliminary injunctive relief against all distributors and retailers of the bootleg product whenever they are discovered. Following the entry of injunctive relief, the Agency publishers, unlike the record companies, will not end the action but will insist upon all monetary

remedies: full statutory royalties, costs and attorney's fees. Berman said:

"It continues to astound me that retailers and distributors continue to profess ignorance of their liabilities under the Copyright Act for dealing in bootleg product. The state of knowl-

edge in the trade is such that I believe all established distributors and retailers know full well the consequences of handling bootleg product. Nevertheless, the sales proceed. We shall continue to take away whatever profit we can from these irresponsible people."

STEREO CREEDENCE CLEARWATER & THREE DOG NIGHT

GREATEST HITS

216

- I
- MAMA TOLD ME (NOT TO COME)
3 Dog Night
- HEAVEN IS IN YOUR MIND
Creedence Clearwater Revival
- DOWN ON THE CORNER
Creedence Clearwater Revival
- UP AROUND THE BEND
Creedence Clearwater Revival
- II
- LOOKIN' OUT MY BACK DOOR
Creedence Clearwater Revival
- WHO'LL STOP THE RAIN
Creedence Clearwater Revival
- LONG AS I CAN SEE THE LIGHT
Creedence Clearwater Revival
- LOO!
Creedence Clearwater Revival
- III
- GREEN RIVER
Creedence Clearwater Revival
- TRAVELIN' BAND
Creedence Clearwater Revival
- ELI'S COMING
3 Dog Night
- CHEST FEVER
3 Dog Night
- IV
- ONE
3 Dog Night
- EASY TO BE HARD
3 Dog Night
- CELEBRATE
3 Dog Night
- DREAMING ISN'T GOOD FOR YOU
3 Dog Night



AL BERMAN, managing director of the Harry Fox Agency, requests that anybody having information concerning the manufacture or sale of tape recordings bearing the above identified labels, communicate with Robert Osterberg, Esq., Ables and Clark, 745 5th Avenue, New York, N.Y. 10022. Phone: 212-755-1810.

TOMORROW

By ED OCHS

Dylan corrects his course, fixes his star for a higher, better view and, like a sympathetic gear, the earth spins faster, passionate with the thought. Something's ended and something's turning around. While children play, men crippled by their addiction to money are aging away, caught naked and knee-deep in the fountain of youth. You know them. Seriously, they talk of the exhaustion of the rock cycle, while they are sweating out something called recession, and who like fakers and cannibals scorch the earth in pursuit of the latest "marriage" between rock and what? Old worlds fall apart. It is nature's way of throwing off stride the self-defeating middlemen, who in their last terrible retreat into obsolescence damn the music they can no longer hear, the high hopeful hello of rock today. Shame they must miss the obvious, the musical seasons passing like wind through the picture pages of a calendar, the new poetry of clarity and community that rises in the throat of the singer. But it's only someone new crying to be heard. Down on the streets, people are dreaming of each other, their eyes turned inside out to receive the pure stroke of light and color and the international gifts of passersby. As those who cannot grasp the "planet news" fall away helplessly, leaves of man's flowering mind, I know, and yet sadly, cruelly surprised to the ends of their game to discover that higher concepts that governments or corporations watch over music. You can't outrun the wave of the future.

Now and Then

Good morning, Mrs. Dylan. And, oh yes, by the way, didn't you know? It's a newwww morning. Better get dressed and come into the yard. Dylan is dancing, singing to the sun, you can really love him. Released, Dylan's voice of the year runs free with fresh, determined blue rhythms that the machine hasn't learned to stitch yet, challenging and tempting perfection by pushing back the limits without approaching it. Once again, we are both glad and sad, but always grateful, to be restored to the more tender traps of universal perspectives, and to Dylan, who still sees himself as a messenger; for he capes and cloaks himself in preachments, blessing himself and renewing his patent on the portable chapel that is Dylan's image. It is often disconcerting, and it cannot be praised enough, the rush and flash in something of value. Dylan lives! Daring to evoke the "sweet melody" of his own crucifixion, daring to call his own name, over and over again. Singing a song that we all can sing. Now leader of the followers who more and more are turning the other cheek rather than continuing to absorb the slaps of pettiness, commercialism, the ups and downs of "machine music" that desperately devour themselves and dispense with once and future perfect human beings like energy to use and waste. So aimlessly and purposeless, to be ignored in favor of the new spontaneous sounds that cool and embrace. Those who are out looking for the trends ("the only noticeable trend in rock is that there are no trends") will not find this one. Only by listening to other voices, more personal sounds, music sown gently from airy spans of light and honey on looms so unlike the vinyl molds and stamps of sameness under pressure. The trend? It has never changed: beauty and truth. Poetry and harmony. The sound of all saints marching softly on crusade.

Negative Option Plan of FTC Hit

• Continued from page 1

clubs introduced voluminous testimony including statements from psychologist, market surveyers, consulting economists and letters from satisfied customers to disprove the FTC claim that negative option is "inherently unfair." On the contrary, they argued that the negative option in club selling is a distinct advantage to the typical armchair club buyer who wants the guidance, the cultural product of automatic delivery, the convenience and price-savings, plus their right to reject or choose an alternative to the club selection.

In oral and written statements, the Record Industry Association of America, Columbia Records Club, the RCA Record Club, the Capitol Record Club, Word, Inc., and Warner Bros. attacked eight of the commission's 11 charges as consumer complaints common to any mass-market, computer-based, mail credit and sales operations. These included failure to give the customer time to return the rejection card, billings and dunnings for items already paid for, or returned, or never received, ignoring membership cancellation notices, etc. (Billboard, May 30, 1970.)

Joint Proposal

The record and book clubs jointly proposed a set of corrective regulations as alternative to the drastic negative option ban. Record clubs admitted to customer complaints, although these are "minimal" in relation to the

millions of sales. Columbia and RCA submitted lengthy statements on their efforts to maintain customer good will, and blamed postal delay for failure to act on some negative options.

The alternate regulations proposed by industries would require clubs to give members longer time to reject a selection, provide prompt refunds on returns, fast action on cancellations, and provide better disclosure of contract terms.

The clubs argued that outlawing the negative option itself would not help any of these computer-based billing or mail error problems, and would uselessly damage or destroy club operations, hurting both the industry at large, and the consumer who wants the service. A full-scale court fight was indicated if the FTC tries to put through the ban on negative option plans.

Question Claim

William Dixon, acting head of the Trade Regulations Rules Division, who chaired the hearing, was skeptical about claims that consumers want the negative option. "What alternative did they have?" he asked. Complaints to the commission made it appear a "curse," he said, "but you are trying to depict it as a blessing." He felt negative option was based purely on profit motive.

Club spokesmen admitted there would be a differential in sales if the negative option were outlawed, but the lead-off witness, Columbia club's Washington attorney, Daniel K. Mayers,

said it involved no "duping" of the better-than-average educated club customer. He said 78 percent of new members exercise their option to reject or choose a different selection, proving their ability to understand and use the option. Columbia claims 2 million current members, and says it mails 30 million records a year.

In Columbia's formal statement, the club quoted findings by consulting economist Peter Max, National Economic Research Associates, that average cost to a club member, now \$2.75, would increase anywhere from 90 cents to \$2 per invoiced record, if the negative option plans are discontinued. This would raise club record cost above the average retail sales price of \$3.52 for a list-price \$4.98 album. Members would leave clubs, clubs would decline, and "an attractive, alternate method of purchasing records might well disappear completely."

Columbia brought in a psychologist, Dr. Ernest van den Haag, to testify that the negative option plans were deliberately embraced by culture-minded members who want to keep up on current music, and to correct their own tendency to procrastinate.

Rules Division chief Dixon was skeptical of this outlook, and also of the claim that members resubscribe in cycles because they are delighted with the negative option approach. He believes they resubscribe to get

Jukebox Business

• Continued from page 18

ager, Learning Systems, Equitable Life Insurance Co.; Paul Klein, Computer Television, Inc.; John M. Culkun, executive director, Center for Understanding Media; David Meister, Young and Rubicam; Carl Parsons, HVC Corp.; John Callihan, president, Davi-Callihan; and Herbert Maneloveg, president, SFM Media Service Corp.

the new member bonus records. He also said the FTC found that mistakes and abuses seem to occur with more frequency in negative option club plans.

Letters Praise

The RIAA warnings of damage to the industry from the proposed ban on negative options was backed up by letters from various labels and music publishers who praised the role of clubs in the industry. Among them were Atlantic, London, Warner Bros., Acuff-Rose, MCA, Polydor, Musicor and Crescenda. Also, Larry Welk, former manager of the Dot Record Club, now with Ranwood Records, and Bernard Solomon, former president of the ill-fated Diners' Record Club, now with Everest Records.

Morton Gould, composer and conductor, testified to the need for record clubs to bolster failing retail sales of symphonic and classical music. Viva-Brave Records president Edward Silvers said clubs helped small, special-

Wellington Eight Has Record Earnings

TRENTON, N.J. — Wellington Eight Industries, Inc., has reported record earnings of 26 cents a share for the year ended June 30, 1970, marking a gain over earnings for the previous year. Total income also reached a high of \$2,673,571 as compared to \$2,174,771 for the previous year ended June 30, 1969.

ized record companies to market their product to the public.

Testimony, on November 20, in opposition to the proposed FTC rule was scheduled to include statements from Jarrell McCracken, president of Word, Inc., in conjunction with Cornelius Keating, president of CBS Direct Marketing Service, David Heneberry, manager of the RCA club, and David Schaffer, vice-president of Longines Symphonette Society, Capitol Records Club.

EVR Into Libraries

• Continued from page 18

nation, include the Film Library Information Council's new Media Committee, headed by Joan Clark, audiovisual consultant to the New York State Library; and William Sloan, editor of the Film Library Quarterly.

Films, selected for the library by librarians, are from the National Audiovisual Center collection in Washington, D.C.

THE FLAME 'SEE THE LIGHT'

BROTHER
RECORDS #3500

PRODUCED BY CARL WILSON (FROM THAT "OTHER" VERY
HEAVY GROUP)
SOUTH AFRICA'S HOTTEST ROCK GROUP, "THE FLAME" PRE-
SENTS ITS FIRST AMERICAN SINGLE "SEE THE LIGHT"
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B S K IT'S ON BROTHERS RECORDS
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Brother
records



STARDAY * KING
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GEORGE HARRISON

MY SWEET LORD / ISN'T IT A PITY



APPLE 2995

Manufactured by APPLE RECORDS, INC. 1700 Broadway, New York, N.Y. 10019



AVAILABLE NOVEMBER 27th

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