

Billboard

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SEVENTY-SIXTH YEAR

The International
Music-Record-Tape
Newsweekly

COIN PAGES 33-37

HOT 100 PAGE 80

TOP LP's PAGES 90, 92

SPOTLIGHT ON TEXAS

SEE PAGE 51

Col's Davis Terms Curb's Move 'Artistic Witch-hunt'

By MIKE GROSS

NEW YORK—Clive J. Davis, president of Columbia Records, said, in an exclusive statement to Billboard, that the problems of drug abuse cannot be dealt with by "artistic witch-hunts." Davis spoke out in retaliation to the position taken by Mike Curb, president of MGM Records, who announced that he had dropped 18 acts because they, in his opinion, "promote

and exploit hard drugs through music."

Davis also noted that the drug problem was too important to be dealt with in a manner of self-aggrandizement or kicked around like a political football. He pointed out that every responsible record manufacturer has taken a strong stand against drugs and that they, along with the Recording Industry Association of America, have cooperated with White House representatives on a national advertising campaign against drug abuse, and have taken a strong position

against lyrics in songs that advocate the use of drugs in any form.

Davis' statement follows:

It is most unfortunate that the very serious problem of drug abuse has come up in the context raised by Mike Curb as president of MGM Records. Mr. Curb is receiving national publicity because of his announcement that he is dropping artists, not for the real reason that they don't sell records, but because these artists' personal habits are abhorrent to him. Without dwelling on the point, a sig-

(Continued on page 10)

Confab to Cover All Cartridge TV Bases

NEW YORK—The agenda of the First International Cartridge TV, Videocassette & Videorecord Conference, to be held in Cannes, France, April 19-23, has been set and will cover all aspects of the problems and potential of the new development.

Speakers for the Conference,

which is being co-sponsored by Billboard Publications and Bernard Chevy's VIDCA, are now being lined up by James O. Rice Associates. Speakers will be recruited from the U.S. and Europe.

Topics set for the program are: "What Is the Unique Place of Cartridge TV in Entertainment and Education?"; "How Creators of Cartridge TV Programs View Their Function"; "Evaluating the Characteristics and Plans of Principal Systems"; "How Big Are the Potential Markets for Education and Entertainment and What Are Their Needs?"; "Distribution Patterns"; "Key Considerations for Companies Entering the Cartridge TV Field"; "Avoiding Legal Pitfalls in Copyright and Royalty Matters"; "Examples of Creative

(Continued on page 8)

Disk Upswing Seen by Loetz

By CLAUDE HALL

NEW YORK—Changes in the U.S. housing situation—as well as other economic indices—herald a vastly improved profit situation for the entire record industry in the near future, according to Jack Loetz, executive vice-president of MCA Records. There has been a marked increase, he pointed out, in the number of houses launched. "And among the first things a couple moving into a new house buys is a record player; this

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Seek \$ Watch On Coin Units

By EARL PAIGE

NEW YORK—The State of New York Commission of Investigation is recommending that all coin-operated machines — this would of course include jukeboxes—be equipped with sealed coin counters. The recommendation surprised some jukebox operators because it is aimed at "peep-show" movie machines.

In a seven-page statement, commission chairman Paul J. Curran said: "The evidence is quite clear that racketeers have,

(Continued on page 33)

Gallagher Says No Me Too Act

By FRED KIRBY

NEW YORK—William P. Gallagher, president of Famous Music Corp., denied previous reports about agreement with the drug-act position of Mike Curb, MGM president. Gallagher stressed, "I would like to state that Paramount Records (a division of Famous Music) and its associated labels are in

(Continued on page 10)

Curb Backs Curbing Stand; Will Not Name Acts Cut

By ELIOT TIEGEL

LOS ANGELES—Following his initial exclusive release to Billboard about his anti-drug policy, MGM's President Mike Curb has reinforced his position with the following statements:

"MGM Records will not

knowingly release any records that advocate the use of drugs or glamorize their usage, either directly or by obvious innuendo."

As to citing 18 as the number of acts which the label has dropped for association—musically or personally—with hard drugs, Curb said: "MGM has severed a large number of groups since I came into office. Only a portion of those groups

(Continued on page 10)



Ten all-time country hits are on Sonny James' new Capitol album, #1 (ST-629). Sonny will appear on the Glen Campbell Goodtime Hour November 29; the Andy Williams Show December 5; and is now taping appearances on the Johnny Cash, Flip Wilson and Ed Sullivan Shows. (Advertisement)



SKY. Three young men from Detroit create in their first album strong rhythm tracks, filled with tight harmony and directness. SKY is their music, and we rest on that. Produced by Jimmy Miller. (Advertisement)

French Mfrs Bid Tax Cut

By MICHAEL WAY

PARIS—French record men are involved in a two-pronged attack to reduce the cost of records. Individually, they are pressing the French Government for authorization to lower the wholesale price by at least 5 percent, and collectively are aiming at a reduction in added value tax, which hikes their product up by 25 percent.

Under the trade association SNICOP (Syndicat National des Industries et des Commerces de Publications Sonores et Audio-

(Continued on page 82)

(Advertisement)

The sound of the future.



Sly on Epic Records and Tapes.

“It’s Impossible” is a Como smash.

The picks (Gavin, Kal Rudman), the
airplay (heavy),

the sales (heavy reorders)
and the charts (Billboard ) all
point to one thing:

An awful lot of people out there
still want to buy beautiful love ballads
done the way Perry’s been selling
’em for years. Skeptics, take heed.

Believers, send in your orders!



Perry Como—“It’s Impossible” #74-0387

RCA Records
and Tapes

WRITTEN BY: SID WAYNE AND ARMANDO MANZANERO

Marketing Setup Gets RCA New Look

NEW YORK — RCA Records has reshuffled its marketing operation to follow the "new look" it's already given to its a&r and promotion divisions. It's all part of the "we're a new

label" approach set up by the label's new president Rocco Laginestra, and spelled out in a double-page ad elsewhere in this issue.

To give the marketing division the "new look," RCA has brought up Bill Walsh from Australia where he was division vice president, marketing, RCA Ltd. of Australia. Walsh will replace Jack Burgess as division vice president, marketing. Burgess has been promoted to the newly created position of division vice president, customer relations, reporting to Laginestra.

In shaping up his department, Walsh has brought in Lenny Scheer as manager, merchandising and planning. Scheer joined RCA last June as manager of market planning of pop music. Latter post is still open.

Walsh, who's only been in New York a week after five-and-a-half years in Australia, said that he's already got some plans to streamline RCA's marketing operation. He said he'll be springing his new ideas in the very near future.

Walsh joined RCA in 1952 as a sales representative of the RCA Victor Distributing Corp. in Buffalo and thereafter held various positions with RCA Victor Distributing Corp. in Chicago, Wichita and Kansas City. He was later appointed general manager of the RCA Record Division of RCA Ltd. in Australia. During his hitch there, he introduced rack merchandising to Australia.

Pickwick, SSS Deal on Tape, Disk Product

NEW YORK—Pickwick International and the Shelby Singleton Corp. have entered into a long-term agreement which gives Pickwick exclusive manufacturing and distribution rights for economy-priced record and tape product by such SSS artists as Johnny Cash, Jerry Lee Lewis, Jeanne C. Riley and Roy Orbison.

The Shelby Singleton Corp. owns 15 different labels including SSS International, Sun, Amazon and Plantation. All of the Singleton product will appear on the Pickwick 33 label, with the credit line, "By Arrangement With Share Records."

Pickwick International, one of the nation's largest economy-priced record companies, maintains similar distribution and manufacturing agreements with Capitol, Mercury and London Records among others.

Famous Music Sets Up U.K. Label Keyed to New Artists

NEW YORK—Famous Records has been formed by Famous Music (United Kingdom) Ltd. The new label, which will release about 15 albums and 20 singles a year, will concentrate on the development of new artists in the U.K. and other European countries. It will be based in London.

Famous will be distributed by EMI in Britain and most other European countries. The agreement was part of the renewal of contracts for EMI to distribute Paramount and other Famous Music Corp. labels.

The first release will be al-

bums by Hate and Tear Gas and a single by John Small. These albums will be issued in the U.S. early next year on the Paramount label. Plans call for instituting the Famous label in the U.S. later. The next releases will include acts from Holland and France.

Leslie Gould, director of international operations for Famous; Jack Tessler, newly appointed manager of international operations for Paramount Records, a division of Famous Music Corp., a Gulf/Western company, will coordinate international operations from New York.

BROADCASTER GAY SETS NEW ACTIVITY GOALS

WASHINGTON, D.C.—Connie B. Gay, pioneer radio executive, will henceforth devote himself to public service causes and to continued activity on behalf of the country music field.

Gay made the statement on the occasion of the sale of four stations of the Connie B. Gay Broadcasting group to Greater New York Media, Inc., for the sum of \$3.3 million in cash.

The transaction, announced by Gay and Peter A. Bordes, president of Greater New York Media, is subject to the approval of the Federal Communications Commission. The stations involved are WGAY, Washington, D.C.; WQMR, Silver Spring, Md.; WTCR, Ashland, Ky., and WVQM, Huntington, W. Va.

During his career Gay has given much of his time and energy to public service. He has served on presidential commissions in the administrations of Franklin D. Roosevelt, Harry Truman, John F. Kennedy and Lyndon B. Johnson. He has been a foremost champion of Alcoholics Anonymous, and he will continue this activity.

Much of his future work, Gay indicated, will have to do with the promotion of country music, which Gay regards as a major American cultural heritage. He has been a chief figure in the founding and growth of the Country Music Association.

PHONOGRAPHS' SALES PICTURE

WASHINGTON — Portable and table model phonograph sales rose 1.8 percent for last month as compared with October, 1969, according to Electronic Industries Association, but total phonograph sales were 3.8 percent down with sales of 452,379, while last year's October figure was 470,000.

The drop, EIA Marketing Services Department figures show, was attributable to a decline in console sales, which were 86,956, compared with 111,121 for last year's similar period. Portable and table sales rose to 365,423 from 358,884.

Knowledge & Cure

Controversy and uninhibited discussion are healthy. They are often the initial, necessary steps leading to the ultimate solution of a problem. Hence, Billboard has welcomed the free exchange of ideas relative to drug abuse.

While this dialog among industry leaders progresses, however, let us not lose sight of the proper focus:

Drug abuse is not peculiar to nor a unique manifestation of the music/record industry. It touches all industries. It is all-pervasive, cutting across all racial, economic and social lines.

Each segment of our society must explore the root causes of this tragic illness—the better to understand it and cope with it. Knowledge is essential to the ultimate cure.

It is in this spirit and this frame of understanding that Billboard devotes the space to a matter of such grave concern to our total society.

Capitol Push Via Underground Papers and Retail Stores

LOS ANGELES — Capitol has created a merchandising program involving 40 underground publications and many retail shops.

The program revolves around six specially created half-page advertisements which the label's merchandising department is creating in conjunction with artist John von Hammersveld. Capitol is placing the ads in publications which cater to "the alternate culture." The campaign will run through next March.

The campaign is built around introducing new acts through ads geared to the theme "Music Is News." Von Hammersveld has designed six black and white illustrations, reflecting various time periods (the opening ad in October showed an Egyptian harp player) with the copy introducing five or six new acts.

These ads are now being prepared in the form of posters for in-store display to head shops and record outlets whose customers are into contemporary groups. A sampler LP will go out with each succeeding ad for in-store display.

Each ad is prepared especially for each paper's mechanical requirements. As another step in the program, Capitol's 16 district sales managers will receive glossy prints of the albums promoted in the ads for setting up co-op advertising with dealers in these "alternate culture" publications.

For each sampler LP created, the cover and back liner will consist of the material designed for the underground ad.

The 40 publications were chosen by Liza Williams, a member of Capitol's publicity

Drake Backs Curb in Anti-Drug Campaign

LOS ANGELES—Bill Drake, the national radio programming consultant, supports Mike Curb's anti-drug record campaign.

"As a program consultant, I have always advised our clients to stay away from music that glorifies the use of Drugs," Drake said. Because I have given that advice I have been ridiculed (in a national publication) for 'not understanding' the drug scene and therefore I was not 'hip.' I still offer the same advice and will support any conscientious effort to save people from drugs.

"Mike Curb has come under personal attack for his stand in this controversy. I assume that his motives are sincere, but whether they are or are not isn't really the point. The point is, I believe that our industry could possibly make a valuable contribution to society by supporting a stand to not glorify drugs. And I don't understand why it's necessary to attack Curb personally because he chose to take an anti-drug stand."

Drake has in the past recommended to his stations (he helps program nine AM's and upwards of 50 FM's with two syndicated shows) that they not play songs which promote drug usage. "We don't recommend anything that is blatantly pro-drug," he said. "There is a thin line with some songs, especially with the jargon."

Drake said, he "cannot stop any station from playing any particular song." He only recommends music.

Col in Distrib Deal With TMI

NEW YORK — Columbia Records has wrapped up an exclusive distribution deal with TMI Records, label owned by Steve Cropper and Jerry Williams. TMI will be headquartered in Memphis, where it has recently completed construction of a recording studio.

Operating out of the TMI Studios, Cropper will direct the development and production of all artists in the new label. In addition, he will continue to work on various projects for the Stax-Volt label with whom he has been associated since its inception more than 10 years ago.

Merc Gives Free Singles at Artists' Live Performances

CHICAGO — Mercury Records has given away more than 25,000 singles by two of their artists at recent performances.

Nearly 18,000 copies of three singles by Buddy Miles were given away during his appearance Nov. 13 at a sellout concert in Madison Square Garden, New York. About 7,500 singles by Rod Stewart were given away on the same night during the show by the Small Faces, which features Stewart, at the Syndrome here.

Mercury is also arranging the purchase of two billboards on Sunset Strip in Los Angeles to advertise new albums by their two hottest selling artists. The Miles billboard, promoting his latest LP "We Got to Live Together," will go up in December. The Stewart billboard, also to promote an as yet untitled album, will be put up in February.

The idea to give away records at certain concerts was that

(Continued on page 4)

FCC Will Not Regulate CTV

TARRYTOWN, N.Y.—Alan Novak, chairman of the Development Technologies division of the FCC, said that it is unlikely the FCC would intervene in regulating Cartridge TV. He was speaking on "Cartridge TV—The Big Picture" at the Videocassette / Cartridge / Record Turmoil Convention here Nov. 13.

Novak stated that regulations should be an undertaking of State or Constitutional law. He added that the only area in which it may intervene would be in copyright infringements, and even so the FCC would leave it to the State or Constitutional law to take the first steps.

Indie Producers' Role Is Widened—Lorber Exec

NEW YORK — Independent producers today have to perform many functions previously handled by others and some new ones, according to Bernard Miller, general manager of Alan Lorber Productions.

Producers today find talent, help develop it, sustain young artists before they are ready to record, supply rehearsal studios, rent equipment, and arrange for and finance dubs and other studio-time activities.

But, Miller said, this is only a part of it. One of the major contributions by producers is obtaining record deals. He noted that many of today's young performers are unable to cope with

selling themselves via the "establishment." Some can even be turned off by receptionists. The artist, who personally trudges from company to company is a creature of the past.

Independent producers are being called upon more and more by companies, many of which do not have full a&r departments. Miller noted that the price his firm quotes for cutting an album often is far less than larger companies who do not exercise tight control, are accustomed to spending if they produce the sessions.

Miller pointed out that few company a&r men get out regularly to hear new talent, an important part of an independent producer's activities. Independents frequently contact several people in a company before placing their artists, a chore most young artists don't have the patience for.

Miller advised that with the relatively tight money situation today, acts shouldn't hold out for the large bonuses that are no longer available. Producers today expend several thousand dollars keeping acts together before they're ready to record, another comparatively new development. The independent producer today has a key place in the record industry.

Poppy Entering Book Publishing

NEW YORK—Poppy Industries is entering the book publishing field with "The Milton Glaser Time Capsule," a collection of 40 of Glaser's posters, and a limited edition signed work created by Glaser specifically for "The Time Capsule."

Among the posters are those Glaser designed for Bob Dylan, Dick Gregory, Simon & Garfunkel, and WOR-FM.

The book will be available in the spring of 1971.

Granz Produces Ella LP After Ten-Year Lay-Off

LOS ANGELES — Norman Granz has returned to the recording studio for the first time in 10 years to produce Ella Fitzgerald's next LP for Reprise—the last under terms of her current contract.

Granz, Miss Fitzgerald's manager, flew here from his home in Switzerland to record her with a studio jazz band and to attend her opening last week at the Now Grove.

Gerald Wilson wrote the arrangements for the 24 pieces. "It was time to do a big band jazz album," Granz said, "because Ella hadn't done one since her Verve days."

Granz, the founder of Verve, was prohibited from recording for seven years after he sold the label to MGM. (He has made an attempt to buy back the label.)

Granz choose the material which he calls "contemporary standards" like "Heard It Through the Grapevine" and "Sonny." This new LP which Granz finished mastering two weekends ago is an option project and will substitute for an LP which was supposed to team Miss Fitzgerald with Frank Sinatra. The two got together one time after four tunes had been

prepared, but the session was never completed.

Granz says he has no immediate plans for getting Miss Fitzgerald another recording contract. "We can always record as an independent production company." Fifty percent of Miss Fitzgerald's work is outside of the U.S., so Granz feels there is an international market for Miss Fitzgerald's style of singing.

He finds no reason for changing her image to get into the young market since she already earns around \$1 million from concert appearances. For the Reprise LP, production costs totaled about \$15,000, the manager estimates. He cut all the tunes live without any tracking.

SOUR SCORES FOR PRINCETON

NEW YORK — Bob Sour, former president of BMI, has written a song for his alma mater, Princeton, "There's a New Look to the Tiger." It was introduced at the Harvard-Princeton football game on Nov. 7. Sour was in the Princeton Class of 1925.

Dealers Plan Talks on Ties With Mfrs

NEW YORK—The first of a series of meetings aimed at bridging the communications gap between dealers and manufacturers will be held at 7:30 p.m. Tuesday (17) by the Association of Record Dealers. Neil Bogart, chairman of the manufacturer's liaison committee of ARD, urged record companies, distributors, and one-stops to attend the meeting at the Essex House.

At subsequent meetings, "we hope to have at least three record company representatives on hand to talk with dealers. This is our chance to improve communications with dealers at all levels, including with the clerks of stores." "Hopefully," Bogart said, "the idea of such meetings will spread to other markets." David Steinberg, Elektra Records artist, will entertain.

Paxton Ecology Tune Picks Up A Mass of Recording Action

NEW YORK—United Artists Music Group is picking up strong disk action on Tom Paxton's ecology songs, "Whose Garden Was This," and has set up an all-out promotion campaign on the "Theme From Burn." "Burn" is a United Artists film starring Marlon Brando which is now being released around the country. The campaign is geared to coincide with the playdates.

The Paxton tunes has picked up recording from John Denver on RCA, Bobby Vinton on Epic, and Elektra has recorded it with the composer as the performer. Murray Deutch, vice



BILL COSBY, standing right, gets behind the counter at the May's Department Stores in Massapequa, L. I., to promote his latest Uni Records albums, "Bill Cosby Live at Madison Square Garden" and "Badfoot Brown and the Bunion Bradford Marching and Funeral Band." Cosby, shown with May's executives and customers, autographed nearly 1,000 albums.

World Trip LP Sales Contest Offered by Audio Fidelity

NEW YORK—Audio Fidelity Enterprises, Inc., has introduced a "trip-around-the-world" incentive program for the distributors' salesmen and dealers of its Audio Fidelity, Chart and Milestone Records.

The program, which will run for 11 months, is based on the presentation of "Travel Dollars" to each distributor's salesmen and dealers for every Audio Fidelity, Chart and Milestone album they sell.

Each month the participating salesman and dealer can turn in the "Travel Dollars" earned for "Travel Dollar" checks. These can in turn be exchanged for paid-in-full air fares to Bermuda, Los Angeles, Hawaii, Las

Vegas Acapulco, Rome, a Caribbean cruise, or a around-the-world trip. Salesmen and dealers can be awarded as many trips as they earn based on the value of their "Travel Dollar" checks.

Commenting on the program, Herman D. Gimbel, president of Audio Fidelity Enterprises, said that salesmen and dealers are major links between the record producer and the record buying public, and the program was the company's way of showing some appreciation to this often neglected group.

Scepter Accord With Madtad

NEW YORK—Scepter Records will distribute the independent label, Madtad, formed by Curtis Mayfield. The deal was made between Stanley Greenberg, vice president a&r for Scepter, and Madtad Productions president, Marv Stuart.

Mayfield will produce five artists for Scepter on location in Chicago, Atlanta and New York for December release.

Free Singles Given

• Continued from page 3

of Irwin H. Steinberg, president of Mercury. The singles by Buddy Miles given away included "Them Changes," "Down by the River" and "Dreams." The Stewart singles were "Handbags and Gladraggs," "It's All Over Now" and "Only a Hobo." With both giveaways, fliers were attached to the records pointing out that Buddy Miles has a new album and plugging the two Stewart LP's. Mercury also printed 1,000 posters reading "Welcome Buddy Miles to Madison Square Garden," which were hung throughout New York especially in the Garden area.

As part of the promotional push for both acts, Mercury has purchased radio advertising for all key dates for both acts throughout the tours.

Stigwood Tie on 'Super Star'

NEW YORK — The Robert Stigwood Organisation will jointly manage the "Jesus Christ Super Star," album with David Land, who was instrumental in steering the two-year project to completion. The reason for joint management, according to Land, was the enthusiastic reception

that followed the record's release.

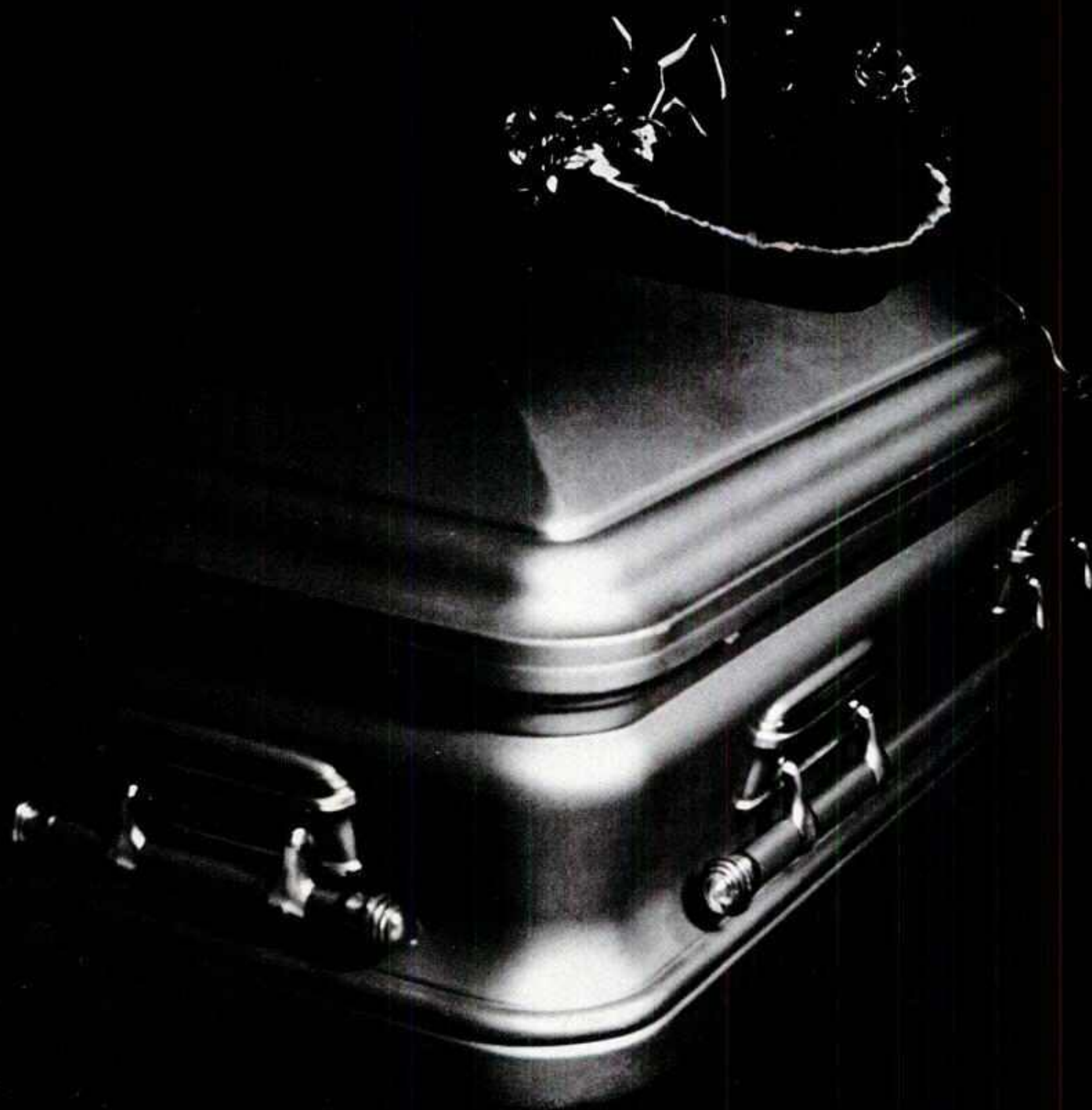
Many major film companies are bidding for film rights to the rock opera, Land said. Tim Rice and Andrew Lloyd Webber have also signed a five-year contract with a specially formed subsidiary of the Robert Stigwood group of companies.

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Interstate United Earnings Up 8%

CHICAGO—Net earnings for Interstate United Corp. here were up 8 percent to \$672,000 for the 12-week period ended Sept. 27. Sales volume also rose over one million to \$40,460,000 for the same 12 weeks last year. Net earnings per share increased 10 percent to 23 cents compared with 21 cents last year.



Before Miles, this is what a black musician had to do to sell records.

Just released: Miles Davis' new album.

MILES DAVIS AT FILLMORE

INCLUDING:
WEDNESDAY MILES/THURSDAY MILES
FRIDAY MILES/SATURDAY MILES



G 30038
A specially priced 2-record set.

And not many records at that. Maybe just enough to influence a whole generation of superstars. And maybe just enough records for people to say, "Oh gee, if only he were alive today, we owe him so much."

It ain't gonna happen to Miles. His latest album, "Bitches Brew," has sales of over 300,000.

300,000 people who went out and bought an album that doesn't have a voice track on it.

300,000 people who are discovering Miles now.

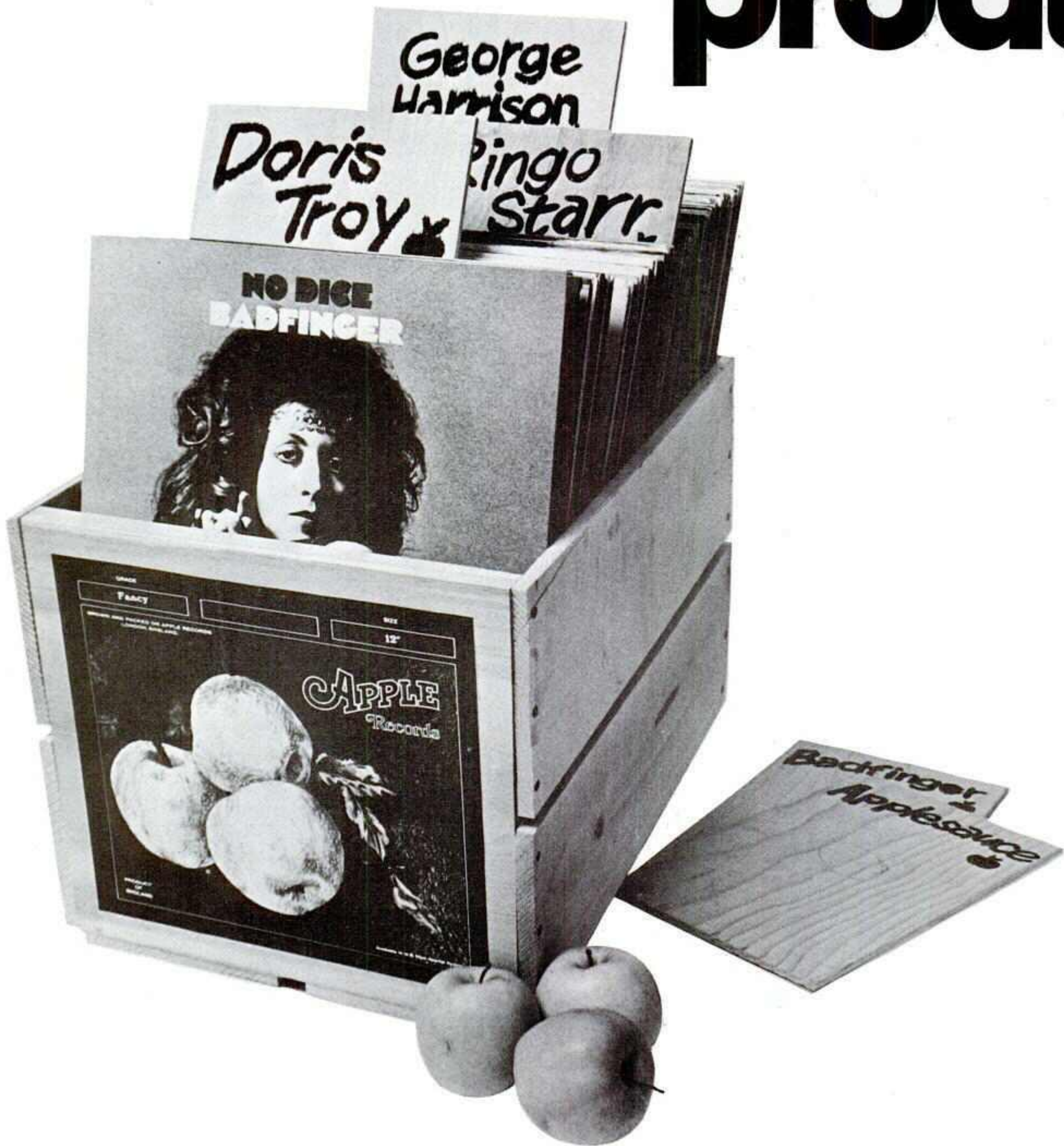
Where did Miles get so many new fans all of a sudden?

Take a look at where he recorded his new album.

Live, by the way. Very alive.

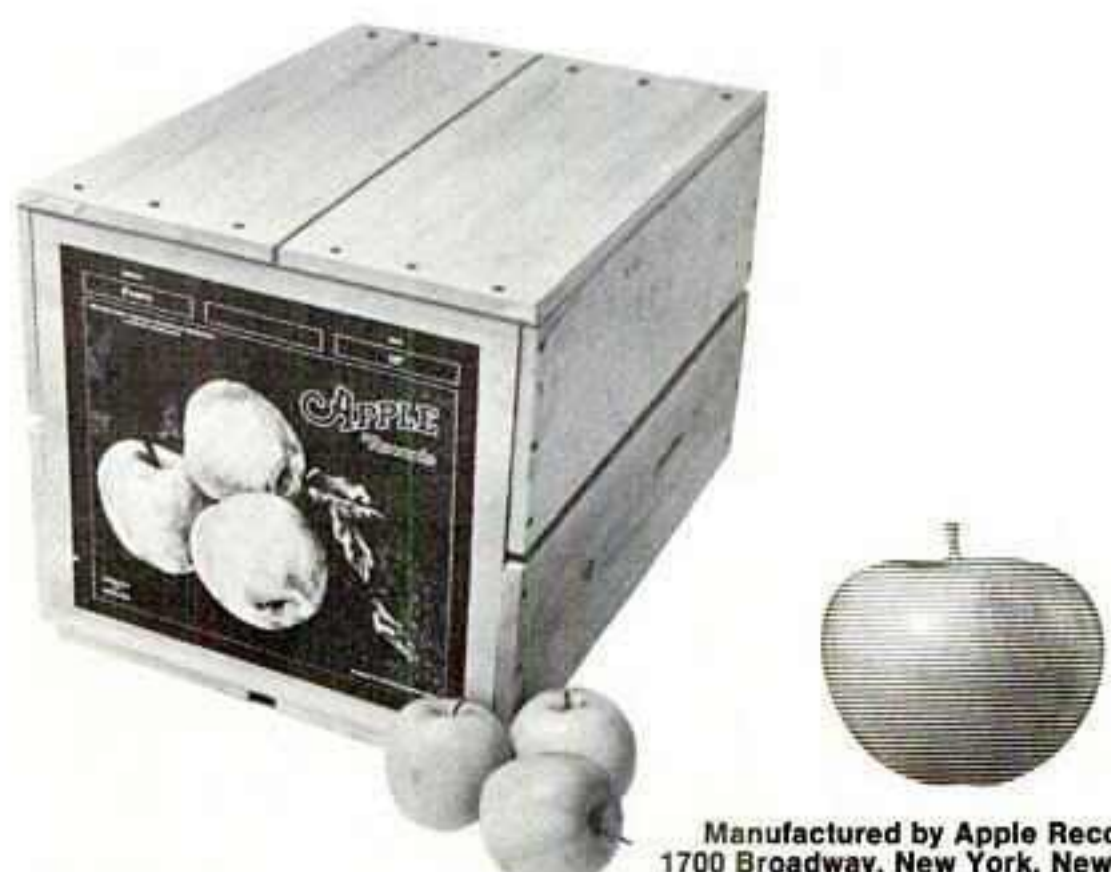
Columbia Records and Tapes

Here is the case for the new Apple product.



An authentic apple box with wooden dividers. To hold the new Apple lp releases.

We hope this display is a welcome change from the cardboard run of the mill.
We know the music is.



Manufactured by Apple Records, Inc.
1700 Broadway, New York, New York 10019



Copyrighted material

PLAY LIST RECAP

BLACK SABBATH: "Paranoid" (Warner Bros. 7442)

WDOL-(pick) Athens	WPOP-Hartford	WRNO-New Orleans	KSHE-St. Louis
WFOM-Atlanta	KILT-(charter) Houston	WNDR-Syracuse	WKIX-Raleigh
WEAM-Washington	KAFY-Bakersfield	WFIL-Philadelphia	WRFC-Athens
WPGC-Washington, D.C.	WRIT-Milwaukee	WIBG-Philadelphia	
WCOL-(Top 10) Columbus	KQRS-Minneapolis	KRIZ-Phoenix	
KLIF-Dallas	WTIX-New Orleans	KJR-Seattle	

All the underground stations nationally.

THE ASSOCIATION: "Along The Way" (Warner Bros. 7429)

Almost every MOR station in the country.

NEIL YOUNG: "Only Love Can Break Your Heart" (Reprise 0958)

WCAO-Baltimore	KYA-San Francisco	KIRL-St. Louis	WHBQ-Memphis
WEAM-Washington	KFRC-San Francisco	KADI-St. Louis	WDGY-Minneapolis
WAYS-Charlotte	KIMN-Denver	KRLA-Los Angeles	WTIX-New Orleans
WMEX-Boston	KILT-Houston	KDAY-Los Angeles	WABC-New York
WBBQ-Augusta	KNUZ-Houston	WQAM-Miami	WKBW-Buffalo
WFOM-Atlanta	KLIP-Dallas	WFUN-Miami	WJET-Erie
WRFC-Athens	WIXY-Cleveland	KJR-Seattle	WFIL-Philadelphia
WCOS-(#4) Columbia, S. Carolina	WPOP-Hartford	KOL-Seattle	WIBG-Philadelphia
KQV-(from #22 to #15) Pittsburgh	WDRG-Hartford	WOKY-Milwaukee	KXOK-St. Louis
WHBQ-(from #26 to #14) Memphis	KXOK-St. Louis	WTOS-FM-Milwaukee	

Almost every MOR station in the country.

KENNY ROGERS & THE FIRST EDITION: "Heed The Call" (Reprise 0953)

WQXI-Atlanta	KROY-Sacramento	WOKY-Milwaukee	WFIL-Philadelphia
WCAO-Baltimore	KXOA-Sacramento	WRIT-Milwaukee	WIBG-Philadelphia
WEAM-Washington	WHB-Kansas City	WHBQ-Memphis	KRIZ-Phoenix
WPGC-Washington	KXOK-St. Louis	WMAK-Nashville	WRUX-Phoenix
WRKO-Boston	WPOP-Hartford	KYNO-Fresno	WJET-Erie
WMEX-Boston	WDRG-Hartford	KJR-Seattle	WOLF-Syracuse
WAYS-Charlotte	KILT-Houston	KOL-Seattle	WNDR-Syracuse
WCFL-Chicago	KNUZ-Houston	KIKL-St. Louis	KYA-San Francisco
WSAI-Cincinnati	KRLA-Los Angeles	WDGY-Minneapolis	KFRC-San Francisco
KQV-Pittsburgh	KMEN-San Bernardino	WTIX-New Orleans	KADI-St. Louis
KIMN-Denver	WQAM-Miami	WRNO-New Orleans	
CKLW-Detroit	WFUN-Miami	WKBW-Buffalo	
WKNR-Detroit	WAPE-Jacksonville	WYSL-Buffalo	

And a million other stations.

SMALL FACES: "Had Me A Real Good Time" (Warner Bros. 7442)

WNEW/FM-New York	WABC/FM-New York	WEKN/FM-Cincinnati	KQRS/FM-Minneapolis
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ARLO GUTHRIE: "Valley To Pray" (Reprise 0951)

WBBQ-(#12) Augusta	KIMN-Denver	KDAY-Los Angeles	KXOA-Sacramento
WFOM-Atlanta	WOKY-Milwaukee	KRIZ-Phoenix	KADI-St. Louis
WEAM-Washington	WQAM-Miami	KYA-San Francisco	
WHLO-Akron	WFUN-Miami	KROY-Sacramento	

EVANGALINE SEWARD: "Everybody Is Looking For An Answer" (Warner Bros. 7440)

WIP-Philadelphia	R&B Stations-Houston	WGN-Chicago	WSBL Syracuse
WARM-Scranton	WMMS-Cleveland	WMAQ-Chicago	WMMS-Cleveland

NANCY SINATRA: "How Are Things In California" (Reprise 0968)

WIRL-Peoria	WJR-Detroit	WPIX-FM-New York	WIRL-Chicago
WOWO-Indianapolis	WGR-Buffalo	WNEW-AM-New York	WOWO-Chicago
WOR/AM-New York	WISM-Madison	WSBL Syracuse	
WNRZ-Ann Arbor	WHN-New York	WOR-AM-New York	

All MOR stations in Chicago.

DEEP PURPLE: "Black Night" (Warner Bros. 7405)

KQV-(Top 10) Pittsburgh	WMMS-Cleveland	WNIA-Buffalo	WNDR-Syracuse
WIXZ-Pittsburgh	KJR-Seattle	WCUE-Akron	WHOT-Cleveland

VAN MORRISON: "Domino" (Warner Bros. 7434)

WFOM-Atlanta	KJR-Seattle	KGB-San Diego	WHBQ-Memphis
WRFC-Athens	KOL-Seattle	KDAY-Los Angeles	KQRS-Minneapolis
WRKO-Boston	CKLW-Detroit	KIRL-St. Louis	WOR/FM-New York
WAYS-Charlotte	WKNR-Detroit	KXOK-St. Louis	WFIL-Philadelphia
WCFL-Chicago	WDRG-Hartford	WQAM-Miami	KYA-San Francisco
KIMN-Denver	WPOP-Hartford	WFUN-Miami	KFRC-San Francisco
WMMS-Cleveland	KHJ-Los Angeles	WOKY-Milwaukee	KLIF-Dallas
WAVZ-New Haven	KRLA-Los Angeles	WRIT-Milwaukee	KRUX-Phoenix

DEAN MARTIN: "Detroit City" (Reprise 0955)

Almost every MOR station in the country.

WILLIAM TRUCKAWAY: "I Go Slow" (Reprise 0966)

KPRC-(pick) Houston/ Major MOR play in Houston area.

TURLEY RICHARDS: "Child Of Mine" (Warner Bros. 7443)

Almost every MOR station in the country.

High Performance Singles from Warner/Reprise

Col's Davis Terms Curb's Move 'Artistic Witch-hunt'

• Continued from page 1

nificant question to pose is whether Mr. Curb investigated the habits of the artists that the company retained? Did he examine them about their beliefs or habits or did he assume that because some were, or might be, commercially successful that they automatically qualify as morally fit. The transparency of this public position constitutes a terrible disservice to the record industry and to all creative people.

"The drug problem should not be dealt with in a manner of self-aggrandizement or kicked around like a political football. In actual fact, Co-



DAVIS

lumbia Records and every responsible manufacturer has taken a strong stand against drugs. We, and the Recording Industry Association of America, have cooperated with White House representatives to embark upon a national advertising campaign against drug abuse, have offered to solicit the assistance of artists to make public service anti-drug announcements, and have taken a strong position against lyrics in songs that advocate the use of drugs in any form. Addiction to drugs has already produced far too many horrifying and saddening results. Drugs are destructive to mind and body, and it's all too clear that its usage must be stopped before it destroys any more valuable life. However, this terrible problem must be dealt with intelligently, not by means of artistic witch-hunts to which responsible people cannot subscribe.

Drugs and Music

"Before drug usage can be halted, it is necessary to understand the underlying problems which lead to it. To date, in an accelerated quest to provide viable answers, politicians, newscasters, editorial writers and clergymen are among the many public spokesmen who have stated opinions ranging from

subtle commentary to vehement attacks linking drugs to music and phonograph records. Instead of searching for the fundamental void in our culture that youth hopes to fill, the majority of effort has been directed towards singling out a scapegoat. The charge that music—specifically rock music—supports and encourages drug experimentation which leads to addiction is at the least erroneous and, at the most, a complete reversal of a cultural process. Music is a reflection of a culture: a footnote to the events within a society.

"Music, perhaps the most satisfying experience shared by young people as a whole, is totally meaningful within itself. In addition, its appeal is far reaching to a people of all ages, extending across national gauge barriers and to regional and cultural differences. Its influence and effect is not dependent on the listener's involvement in drugs, but his receptivity to lyrical and musical communication. The state of the art of popular music today has never been richer. Graduating from the love ballad of yesterday, we have exciting new musical instrumentation, ideas and rhythms, lyrics that frequently provoke and stimulate and, naturally, melodies that

(Continued on page 94)

Gallagher Declares He Did Not Say 'Me Too' to Curb

• Continued from page 1

the business of making music—that's all.

"We pass judgment on the performers we record and release solely on their musical talent and their attendant professional ability. We are naturally interested in all aspects of an artist's professional career and will offer guidance in this respect whenever it is solicited. In this competitive industry, the above efforts take up all the available time of myself and my organization."

Referring to a report (Billboard, Nov. 14) that he was among the industry sources giving Curb's "anti-drug artist program . . . favorable comments," Gallagher explained, "I met Mr. Curb for the first time at an industry function several weeks ago and just prior to Billboard's

revealing his controversial position vis-a-vis MGM's dismissal of many recording acts on their roster.

"In talking to Mr. Curb that evening, he did not advise me of his position, nor did we discuss the forthcoming issue of Billboard where his far-reaching decision was revealed.

"We did discuss musical trends in the industry and his interest in 'middle-of-the-road' projects. He also told me of his continuing frustration with young rock acts who came to his office and interrupt the normal course of business.

"I expressed my sympathy in this respect because we, from time to time, experience these same problems.

"The above quite clearly expresses the extent of my discussions with Mr. Curb."

Curb Supports His Stand

• Continued from page 1

were dropped for drug related reasons. Exact numbers or specific names have never been mentioned and due to our legal and philosophical position, they will not be."

Curb points out that MGM has "no intention of invading anyone's privacy. Our only concern is that representatives of our label do not influence

others to try hard drugs."

MGM Records, Curb said, has "never said or insinuated that other record companies actively or knowingly encourage the use of hard drugs.

"We hope that by the time this campaign is over, we will have had a part in initiating what in the future will be regarded as the normal standard of moral responsibility for our industry."

Principals at NARM

Meef Enlisted vs. Piracy.



Among those attending are, from left: Jack Grossman, NARM first vice president and head of Merco; Joe Smith of Warner Bros. Records; Neil Bogart, Buddah Records; and NARM director Arnold Greenhut, TCM.



From left: Ahmet Ertegun, Atlantic Records; NARM executive director Jules Malamud; Jim Schwartz, Schwartz Bros. Distributing; Earl Kintner, NARM general counsel; and Bill Dyczko, RCA Records.



From left: Tony Martell, MCA Records; Morris Levy, Roulette Records; Al Bell, Stax Records; Ted Jaffe, Atlantic Records; and Howard Stark, ABC Records.



From left: Marvin Schlachter, Janus Records; Harold Childs, A&M Records; Jerry Moss, A&M Records; and Sal Iannucci, Capitol Records.



Herb Goldfarb of London Records, left; Grossman; Cy Leslie of Pickwick International, second from right; and Jim Tiedjens of NARM.



Tom Schlesinger, on hand for Motown Records, as was Carol Curb, to represent MGM Records. Phil Jones of Motown Records, right.



Jay Lasker, ABC Records, center, chats with Jac Holzman, head of Elektra Records, right. Stark of ABC is at left.



From left: Mal Rintoul, CBS Records; Mort Drosnes, Ampex; and Mike Mayer, Atlantic Records.



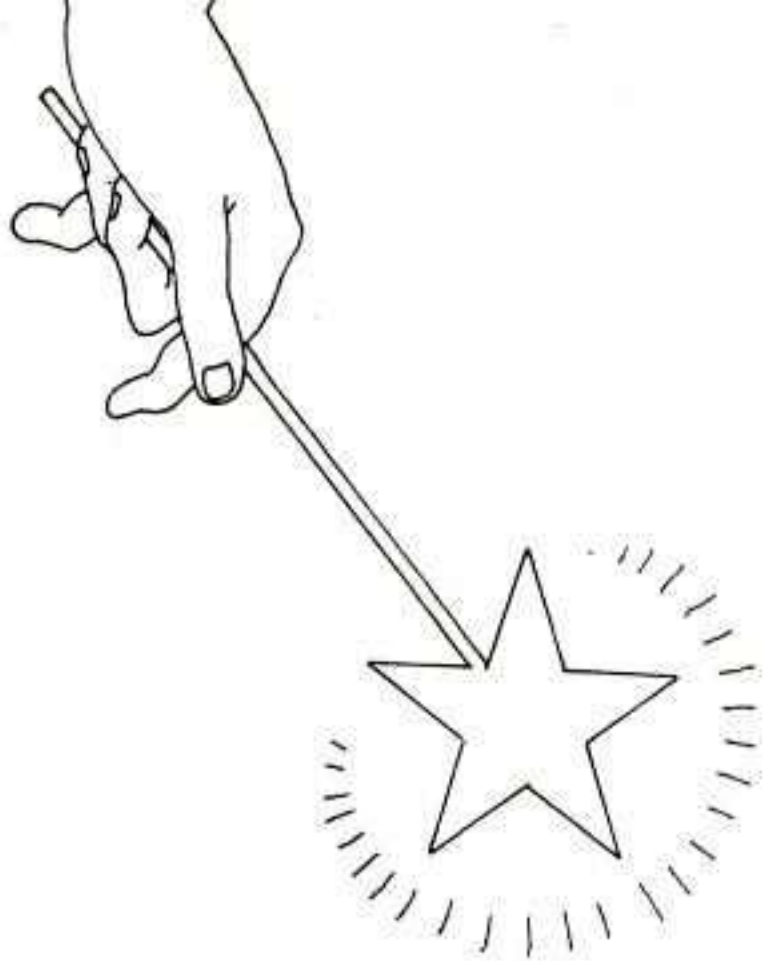
From left: Sidney Shemel, Liberty/UA Records; Jerry Schoenbaum, Polydor Records; and Schlachter.



Artie Mogull of Capitol Records is at left; listening are Jerry Wexler, center, and Ahmet Ertegun, Atlantic Records.



On hand were Len Levy, GRT Records, center; Bill Gallagher, Famous Music Corp., right. At left is NARM's Arnold Greenhut.



One hit single doesn't make a group.

Six months ago Free were known only to the most dedicated of anglophile rock enthusiasts and to those who'd caught a fleeting glimpse of them as show-openers on the Blind Faith tour.

Today, on the strength of "All Right Now," which you and everyone else who's been within a stone's throw of a radio in the last fifteen weeks are doubtless more than casually acquainted with,

Free are headlining their own shows (like one at Carnegie Hall upcoming) and selling records by the armful.

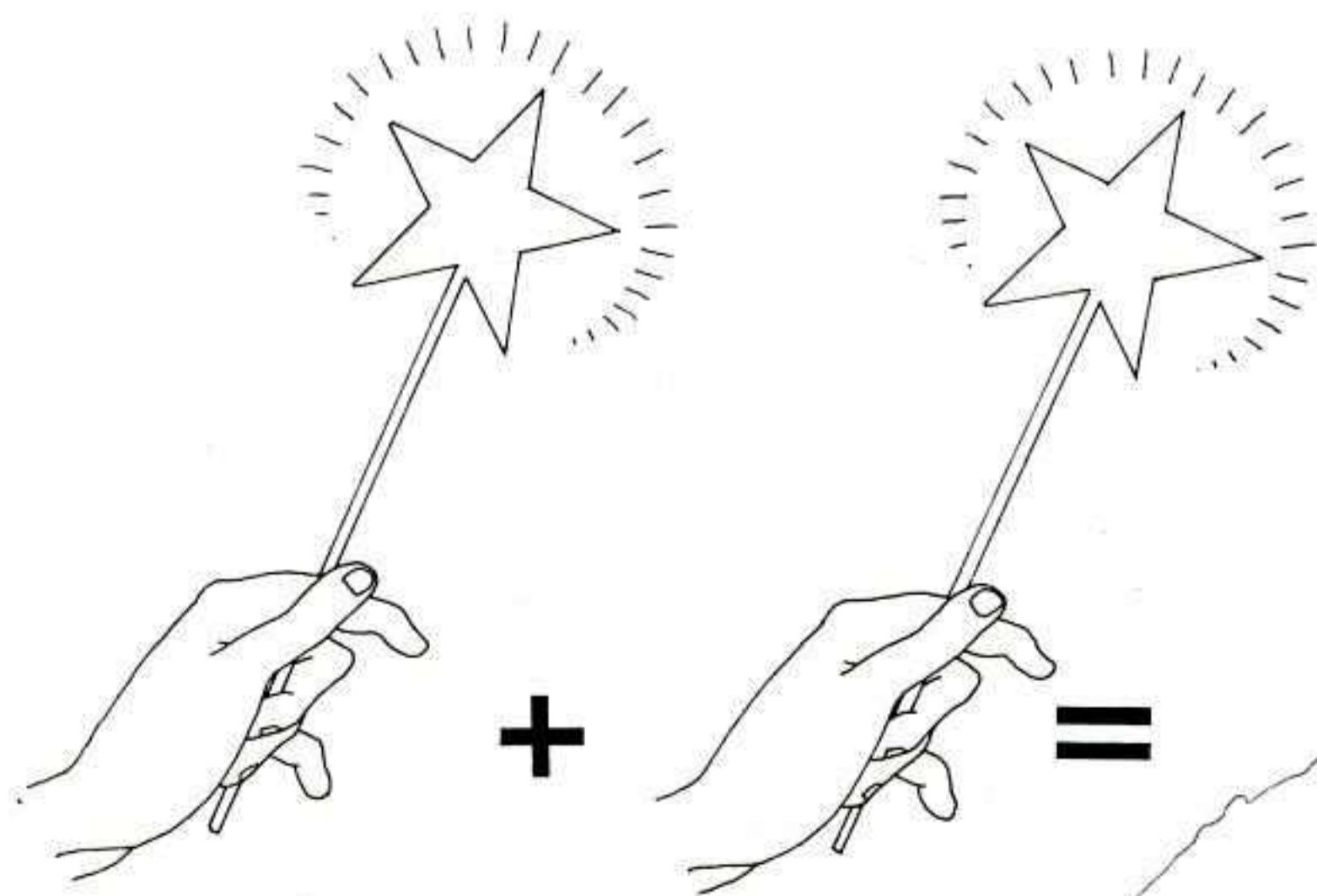
Not a modest leap in stature on the strength of one single, eh?

Not to ruffle you, but the heights to which Free will soar on the strength of their follow-up, "The Stealer," the mind boggles. One hit doesn't make a group but two do.

AM 1230

Free, "The Stealer."
On A & M Records.

Produced by Free



Ray Gray

Copyrighted material

Sing High, Sing Low

#2988

Anne Murray...

"Anne Murray's first American LP, *Snowbird*, is one of the finest vocal albums I have heard . . . I liked everything about it. Brian Ahern did a great job producing and arranging the LP . . . Everything she does with her voice is exciting, from phrasing to harmony." *Baltimore News-American*

" . . . a remarkably talented Canadian lass, Anne Murray . . . if (her) recent television appearance is indicative, she'll become one of Canada's top national assets." *Chicago Today (Daily News)*

" . . . a fine, clear, solid voice . . . that can handle just about any song that comes along. It's a straightforward, no-gimmicky voice that should stand the test of time and any number of fads. Anne Murray is a fine young singer." *Philadelphia Inquirer*

Sing High, Sing Low a new single

Produced by Brian Ahern



Tape CARtridge

APAA Panelists See Car Stereo Reaching 16.5 Million by 1975

By EARL PAIGE

CHICAGO — Car stereo is coming on strong with automotive accessory dealers. A lead-off seminar here at the Automotive Parts & Accessories Association (APAA) predicted that by 1975 there will be aftermarket sales of 16.5 million car tape players. Somewhere in this picture is quadrasonic which one panelist predicted will outpace 8-track in two years.

Several panelists traced the "fantastic growth" of car sound and mentioned the strong correlation between the buyer of high performance automobiles and stereo players. Although demographics point to a youth market, one panelist told auto accessories buyers not to forget the consumers from age 35-45 who will respond to what he called the "youthful" promotion approach.

Automatic Radio's Jim Russo, moderating the session, said that in the years 1966-1968 there were 5.7 million car players sold but that in 1969 alone this figure was 4.5 million. He estimated that five million players will be sold this year.

He pointed to a survey that showed there is still a small percentage of the cars on the street equipped with players. As to demographics, he said 70 to 75 percent of all car stereo players were purchased by young males between 17-25.

Still more youth-oriented demographics: 12 percent of all high school students own their own portable TV; by 1975 over 50 percent of the U.S. population will be under 25; by the same year there will be 6 million more teen-age drivers.

Equally exciting for the aftermarket industry were Russo's figures for potential tape buyers who did not want a factory installed unit (62 percent in one survey). "The consumer knows that he has a wider variety of style in the aftermarket, has a wider variety of speaker systems and a better price than he would normally pay at the car dealer level."

The aftermarket people are also optimistic about the post Detroit auto strike outlook. Tireville's Buck Stein said: "The difficulty Detroit has already had in keeping car prices down, plus the effects of the strike, will accelerate business in favor of the aftermarket."

He said his firm was reluctant about car sound at first but proved it out after opening seven trial locations. "The successful dealer needs exciting point of purchase materials, the service protection of a warranty center, backup inventory from a warehouse distributor and the close cooperation of sales representatives."

RCA's Harry Arger pointed to the growth of tape software: "Pre-recorded tape will exceed \$500 million this year—an increase of over \$100 million in one year. By 1973, tape alone will be a billion dollar industry and the automotive market will continue to be a key growth area for the tape industry."

He answered his own question "why quadrasonic" by pointing out that such an innovation was necessary if the in-

dustry is to compete successfully for the consumer's leisure time.

"The average consumer spends 68 hours a year listening to music. This is double what it was 10 years ago but represents only 2 percent of the consumer's total leisure time. The consumer spends 23 per-

cent of his leisure time watching television. Quadrasonic sound will help us compete for that leisure time expenditure."

Crown Auto Stores' Stu Belkin advised the audience to advertise more and promote more and to shoot for the young con-

(Continued on page 18)

Mobile Fidelity Quality Seminars

By BRUCE WEBER

LOS ANGELES — Mobile Fidelity Productions is holding a series of monthly quadrasonic demonstration / seminars here and in San Francisco.

Brad Miller, president of Mobile Fidelity, staged the first two quad demonstrations Tuesday (10) at United Recording here, and Thursday (12) at Coast Recording in San Francisco.

The demonstration/seminars are to alert the music industry to quad capability. Miller has produced a series of quadrasonic radio commercials for Busch Beer using the Mystic Moods Orchestra.

He also produced a quadrasonic version of "Echo Park" by the Mystic Moods and a series of 4-channel samplers, both in reel-to-reel and Quad-8, for hardware manufacturers.

The San Francisco quad demonstration also was heard on KIOI-FM and KRON-FM, both of which aired the Busch commercials, "Echo Park," and numerous 4-channel sound effects in a two-hour quad program.

Miller, one of the pioneers in quadrasonic recording, will convert many of the mystic Moods recordings to quad, and is expecting to record the orchestra's next album, its 11th for Philips, both in conventional stereo and quadrasonic. The LP will be recorded in London in April.

"It (Quad) will be the next big audio development," he

feels, "but it will take an industry-wide educational program to convince the mass consumer.

"For pop product," Miller said, "quad can create special effects and moves the sound around the room using a Vector Pan Pot. This takes one sound source racing around a room—it works something like an airplane joystick and throws the sound around in any way you want it."

The technique of recording quadrasonic sound is not really any more complicated than standard stereo, according to Miller. "You merely apply quality maintenance by taking an advanced controlled leakage orchestra situation," he said, "the setup is no different in the studio than for normal recording."

Mobile Fidelity is developing a portable quadrasonic tape recorder for sound effects, and utilizes a quadrasonic microphone system, designed by Carl Countryman & Assoc., Palo Alto, Calif.

Miller has demonstrated product by playing a 4-track tape of his Mystic Moods Orchestra on an especially adapted Sony. The machine has been adapted for 4-track, in and out, and will be able to accommodate 10-inch reels of 2-inch tape.

The machine is the forerunner of a portable quad unit (a Countryman / Miller collaboration) which will weight about 20 pounds.

Belair Line Accents Mini Equipment

LOS ANGELES — Belair, stereo portable 8-track player manufacturer, is emphasizing mini equipment in its new auto stereo line.

The 4-unit line, including three 8-tracks and one 4 and 8-track compatible unit, are all mini players. Model 284 with FM and FM stereo radio weighs 6 pounds and is 2 inches high by 8 inches wide by 8 inches deep; model 277 with AM-FM radio has the same dimensions as model 284; model BA-261, a straight 8, weighs 4½ pounds and is 2½ inches high by 6¾ inches wide by 8½ inches deep.

Belair, already established in home and portable stereo 8-track players, moved into the automotive field, because of the continuing 8-track market, both at the Detroit level and in the

after-market, said Ed Mason, Belair president.

Rod Pierce, marketing vice president of Belair, recently set up additional distribution for the automotive line, which will include some distributors of the Belair home and portable products. "In most cases we will use our established network of distributors, but where necessary we will add automotive specialists to cover that market," Pierce said.

In all markets, the company is adding manufacturers representatives who will represent both Belair Enterprises and Belair automotive under its marketing program.

Mason said the line is patterned after compactness. All units in the line come with non-protruding thumbwheel control knobs.



MORE THAN 75 key manufacturers, distributors and dealers in the tape industry were hosted by A&L Distributors at its annual meeting held recently at the Granit Hotel, Kerhonksen, N.Y. Among those who turned up at the upstate resort for the meeting and other fringe benefits, including golfing, swimming, saunas and other entertainment were, left to right, Harvey Urman, sales manager, Ampex Stereo Tapes; Martin Altshuler, Certron Tapes; Sam Cohen, Hitachi; Wilfred Graham, TDK Corp.; Al Melnick, A&L Distributors; Ed McKeown, A&L Distributors; Don Lea, Belle Wood Corp.; Wes Krebs, Belle Wood Corp.; Tony Gable, A&L Distributors; Morton Schwartz, Hitachi Sales Corp.; and Si Paul, A&L Distributors.

Kusisto Again Appeals For Standardization Plan

NEW YORK—The tape industry has been urged to move ahead with a meaningful program for the establishment of standards, by Oscar Kusisto, president of Motorola Automotive Products, and chairman of the executive committee of the International Tape Association.

Speaking at a recent meeting of the ITA held at the Pierre Hotel here, Kusisto said that it is imperative to have some sort of organization that can cover all the specific areas of the industry, and develop proper standards.

"If this is not done," he warned, "chaos will be created within the industry. The first effect will be reticent buying on the part of the consumer, and this will be followed by politicians who will encourage the development of legislation and place more restrictions on an already highly restricted industry."

Kusisto continued, "It therefore behooves us to take the initiative and map out a program as it relates to the ultimate consumer."

Stressing the importance of a move towards industry standards, the Motorola executive told his audience, "In our business we can have the finest hardware, but with improper standards, in terms of conventional characteristics of the

tape, the cartridge, or the cassette, or where application of standards are improperly controlled, it tends to reflect on the hardware. As a result, the consumer is not able to judge one problem from another and tends to blame the system.

"Therefore," he added, "the importance of cooperation between the software and hardware manufacturers and importers in our move to standardize and solidify the industry cannot be overemphasized."

The meeting also appointed a nominating committee to select a Board of Directors, a slate of officers and an advisory board.

In other news from the ITA, the recent admissions of the Magnavox Co., Overland Products and the Captor Corp., to the association, now brings its membership roster to 75.

Ken Fritz, director of Tele-Cassette Enterprises has been appointed to head a special West Coast committee which will encompass the video production area. Jules Cadenas, who joined ITA as a special consultant, has been appointed to a full-time post with the association, as special assistant to Larry Finley, the organization's executive director. Cadenas will organize and coordinate the various ITA sub-committees.

ITA Elects Board Directors

NEW YORK—In the first general elections since its formation this summer, the International Tape Association (ITA) elected seven members to its board of directors, 17 members to its advisory board, four executive officers, and a legal counsel.

The complete list of executive officers is, Oscar Kusisto, president; James R. Gall, vice president; Irving Stimler, secretary-treasurer; Larry Finley, executive director; and Warren Troob, legal counsel.

The board of directors includes, Jeffrey Berkowitz, Matsushita Corp. of America; Gerald Citron, North American Philips Corp.; Tom Dempsey, BASF Systems; Jerry Geller,

Scepter Records; Ed Mason, Belair Enterprises; S. Nakano, Sony Corp. of America; and Jack Nelson, Data Packaging Corp.

Members of the advisory board include, Ken Fritz, Tele-Cassette Enterprises; Robert Jaunich, Memorex Corp.; Irving Katz, Audio Magnetics Inc.; Joseph Kazimer, Bell & Howell; Robert Kornheiser, Atlantic Records; Hal Neeley, Starday/King Records; Robert G. Newton, Captor Corp.; Gerald Orbach, JVC America, Inc.; Mel Posner, Elektra Records; John Redding, Shibaden Corp. of America.

Others are, George Saddler, TDK Electronics; Jerry Schoen-

(Continued on page 16)

THE NEWEST SONG OF SOLOMON!



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BURKE'S**

FIRST MGM SINGLE IS

"ALL FOR THE LOVE OF SUNSHINE"

BIW "LOOKIN' OUT MY BACK DOOR"

(K-14185)



**MGM
RECORDS**

Fidelity Products Bows New Line of Cases

LOS ANGELES — Fidelity Products Co., manufacturer of tape and record accessories, has introduced a new line of carrying cases.

The line includes three cassette, four cartridge, two record and one cassette recorder cases. There is a Jungle line of cartridge and cassette cases in animal furs and a Melody line of vinyl cases. The line ranges from \$6.95 to \$17.95 suggested list.



Two-year old Fidelity, which also private labels, is aiming its line at the young adult and teen market, with cases "dressed" in a variety of colors and simulated furs (calf, zebra, snake, tiger and leopard).

A national factory representative network of 12 representative organizations (numbering about 50 salesmen) sell the line across the U.S., said Eli Chezar, sales and marketing vice president. Chezar also plans to sell the line in music and electronic locations via factory representatives and distributor/rack jobbers.

The company will expand its rep network to Canada and increase its Los Angeles plant/warehouse facility, both in the first quarter of 1971, according to Chezar.

Fidelity is offering a cassette recorder case, model CPC-1, which holds a player, microphone accessories and six cassettes at \$14.95. A promotional cassette recorder case lists at \$11.95.

The cartridge line includes model JS 824, which holds 24 4- or 8-track tapes; model 810, which holds 10 cartridges; model 818, which holds 18 cartridges; and model 824, which holds 24 cartridges.

The cassette line includes model JSC 24, which holds 24 cassettes; model C10, which

(Continued on page 18)

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Cartridge TV

CTV Contents Open to Piracy—Claims Teletronics' Al Markim

By RADCLIFFE JOE

NEW YORK—The contents of any audiovisual cartridge can be pirated, claims Al Markim, executive vice president, Teletronics, Inc.

In a recent address on the new Cartridge TV medium delivered at the 13th Annual International Film and TV Festival held at the Americana Hotel, Markim said, the notion that any audiovisual cartridge cannot be pirated is a press agent's smoke screen.

"It deliberately confuses people to say that a reel or cartridge cannot be copied," he said. "You may not be able to copy the actual cartridge, but you can duplicate the contents."

Markim branded it an unfair competitive position by companies which claim their cartridge is not copyable. "It is copyable," he stressed. "A man with a videocassette recording unit can copy almost anything."

The Teletronics executive conceded, however, that it was theoretically possible to develop a pirate-proof cartridge, and disclosed that certain Japanese

companies were already working on such a concept.

Commenting on the various media being used for storing cartridge TV programming, Markim said he believes electronic photography is the medium of the coming decade, and that video recording tape will eventually replace all other mediums for home cartridge television.

"You can be sure," he continued, "that the guy who plunks down \$400 or \$500 for a home video system will not settle for the player alone. That is only half a system. It is the recording capability that gives it its greatest appeal to the home market."

Joining Markim on the panel were Sam Gelfman, vice president programming, Avco Cartrivision, and Carl Sturges, senior vice president, Young and Rubicam.

Gelfman, in his address, predicted that the advent of cartridge TV will not only give rise to a system of multiple distribution in the industry, but would also trigger a publishing industry concept of programming.

He stressed that regardless of what other companies may say to the contrary, software will be the deciding factor in the ultimate success or failure of the new medium.

He disclosed that most of the leading contenders in the cartridge TV race were in the process of setting up distribution arms for the marketing and merchandising of software for their systems. He named CBS, and

his own company among them. "Liberty/UA has also hired Sonny Goldstein to plan a distribution division for CTV programming," he said.

Gelfman said that Avco Cartrivision, which plans to have an estimated 100,000 units on the consumer market by the end of 1971, is aiming at establishing the best distribution system in the business. He added that his company was currently negotiating with entrepreneurial banks interested in underwriting the venture.

Looking at possible sources for cartridge TV programming, Gelfman told his audience that until such time as individuals began producing programs for the new medium, existing product would have to be used.

"These," he said, "would principally be feature films, either intact or edited down to fit a two-hour cartridge." Stressing that home recordings would play a prominent role in the future of cartridge TV, Gelfman added that a partially recorded cartridge was very feasible, as the user could stop it at a given point and participate in the action.

Commenting on CTV's role in the world of advertisement, Sturges said the medium could become a new and effective way for the advertiser to reach the consumer. "This," he said, "could be achieved by directing programmed cartridges toward smaller, more selective groups of potential buyers."

Hanna-Barbera Into Home CTV Programs

LOS ANGELES — Hanna-Barbera Productions will develop original programming for video home cartridges, with the first project geared around classic stories like "Robinson Crusoe."

Joe Barbera, HB's president, feels the company's backlog of animated TV shows can be the nucleus of a one-hour sampler tape.

The company has proposed a series of television shows based on classic stories which would then be transferred into video cartridges.

The show is projected for Sunday evening, combining animation and live action. Such stories as "Oliver Twist," "Robin Hood," "20,000 Leagues Under the Sea" would be the kinds of shows developed for home TV and home video cartridges.

HB has been in the educational film field two years, so Barbera feels he has some insight into programming with a learning process. "In some cases educational films could be converted to cartridges. We expect to get into medical topics for videocartridges."

HB has just entered into a

videocartridge deal with Avco to produce two half-hour animated cartoon specials. The specials are geared around Thanksgiving and Christmas, and will be aired in 1971. After that, they will be duplicated by Avco's Cartrivision system.

Since animation is such a costly process (\$65,000 for five minutes of footage), the company has been exploring methods to cut down costs so as to be able to produce material for videocartridges.

"We expect to meet rising costs by establishing cost levels," Barbera said.

From a high of \$65,000, HB has been able to trim costs to where the firm can produce five minutes of animation for \$2,800, Barbera reports.

ITA Elections

• Continued from page 14

baum, Polydor Records; Ron Solovitz, Rittenhouse Corp.; Frank Stanton, Cartridge Television, Inc.; Allen Weintraub, A&B Duplicators; Larry Winn, Roberts (Division of Rheem), and Larry Kraines, Kraco Products, Inc.,



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No. 1090

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The "Ten-Ten" outsells all others. It's a handsome carrying case with individual compartments for fifteen 8-track tapes. Designed to protect tapes from moisture and scratches.

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Ampak

For Music "On-The-Go!"

Irish Tapes, Videotape Producer, Moves; Maps Expansion Drives

NEW YORK — Irish Tapes, which has been involved in the production of videotapes for several years and has even established a special division, Irish Electronics, to handle volume production of this product line, is moving Monday (16) to new premises at Plainview, L.I., following close to 30 years of continuous operations at its Broadway headquarters.

Much of Irish's efforts at the new 12,000-sq.-ft. plant will be concentrated on the development and expansion of the firm's line of half-inch and one-inch videotapes. Irish is already doing a large volume of business in private label videotapes for major organizations working with this product and expects its sales to burgeon as cartridge TV comes of age.

Sol Zigman, president of Irish Tape, feels that as the cartridge TV market develops and standards and stability emerge, magnetic videotape will automatically evolve as the first choice of the major systems.

Zigman predicts that although there will be a continuing demand for one-inch video, the big volume of business will be in half-inch tapes.

Commenting on standards, Zigman said that in the 37 years of its existence, Irish has always stressed quality in its products and that this emphasis will continue as the industry moves into the cartridge TV era.

Top Quality

"We are producing a top quality videotape designed for professional use," he said. "We have always done our own policing and have our own quality control standards, and we intend to maintain our vigilance."

On the subject of pirating, he was less confident, but stressed that Irish has never sold its products to anyone without first investigating that person. "This policy will not be altered," he assured.

He stressed however, that a viable, influential tape organization is needed to establish standards and act as a voice for the tape industry. "But," he continued, "such a leader should evolve out of the industry it represents."

Zigman feels that companies like 3M, RCA, Ampex and BASF should take the initiative in establishing a non-partisan organization to talk for the tape industry.

"I am very concerned about tape's future," said Irish's chief executive. "For me it is a way of life, and it upsets me to see it become the victim of opportunists. As a result it would be unconscionable for me to lend my name to anything that would hurt this industry."

Zigman said that tape has not yet scratched the surface of its potential. This format has ushered in an industry revolution in this country, and will eventually develop into a most vibrant trade.

He continued, "Now, more than ever, the home entertainment market looms as the area of tape's greatest potential. This grows increasingly apparent with the advent of the cartridge TV medium."

"The format," he added, "will play a major role in education and industry, but the inroads it will make in those areas will

be minor compared with what it will do in home entertainment."

In addition to its activities in

the videotape field, Irish also manufactures a full line of audio tapes for professional and consumer use.

RR Tape Forum Hailed

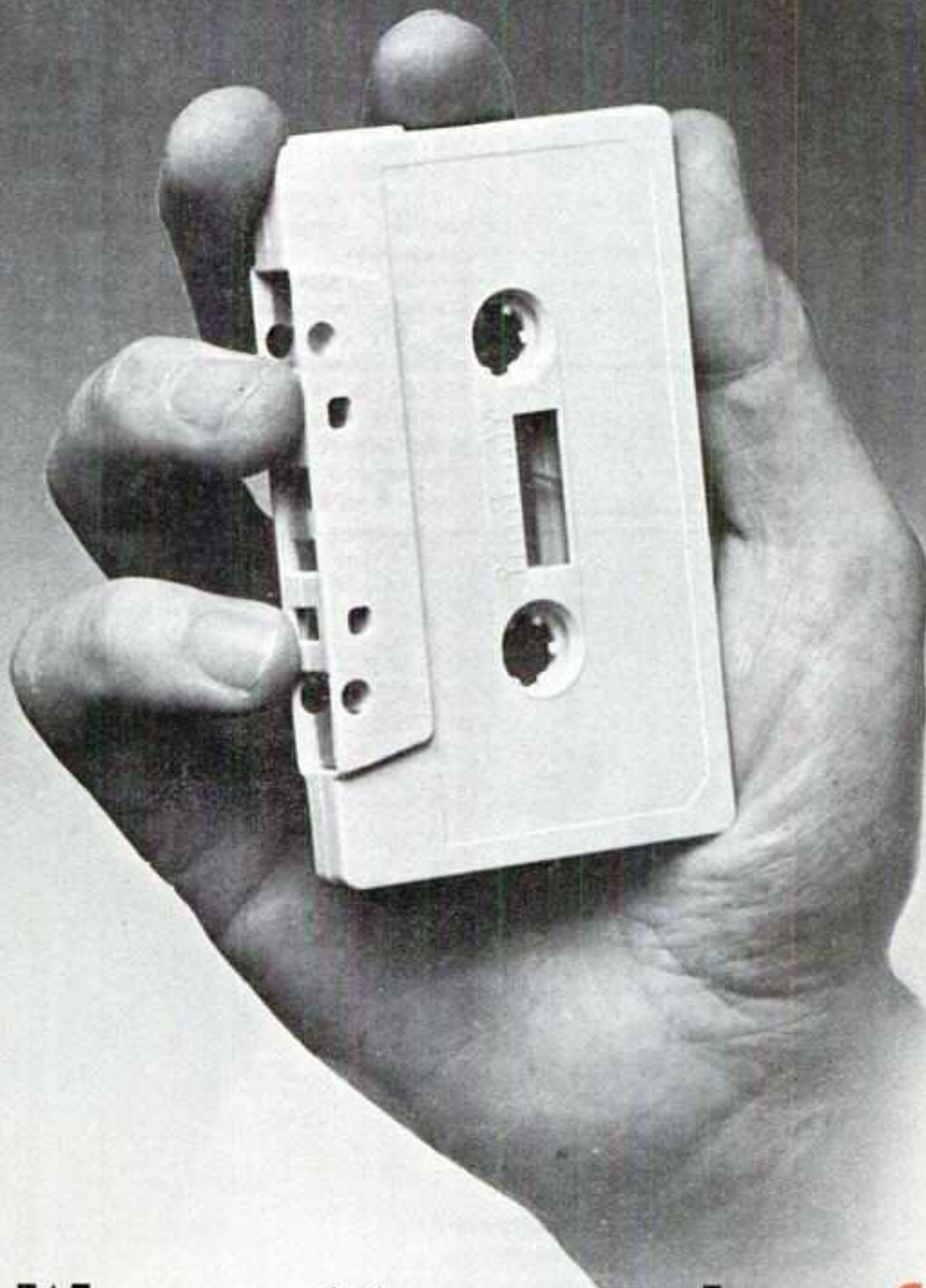
By MIKE HENNESSEY

LONDON — The one-day Tape Forum presented in London by Billboard's U.K. sister publication, Record Retailer, Nov. 3, was welcomed by the British music industry. The trade

considered the Forum an important step in bridging the credibility gap between producers and retailers and in pointing up the need for a strong

(Continued on page 84)

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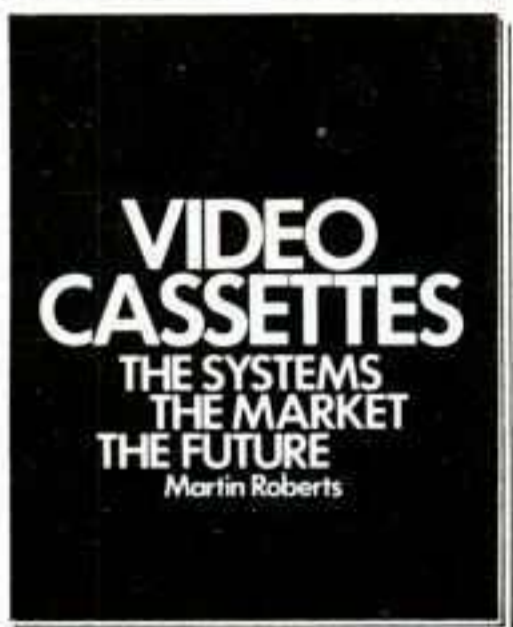
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• Continued from page 14

sumer. "The terms 4-track, 8-track, cassette, quadrasonic and multiplex were completely new to us a few shows ago but the volume in these items and the promises in the newer items are phenomenal."

He said 8-track was proven—cassette is a comer.

In his talk, American Racing Equipment's Leo Kagen again pointed to the increasingly affluent young adult market. "In 1965, youth between 16-20 had spendable income of \$11 billion and this will increase to \$19 billion in 1970. In buying preference, the young male wants cars, parts and stereo.

"But although young people live on wheels and the American has a love affair with the automobile, this is not restricted to youth alone. Look at the people driving 'muscle' cars and see how often they are age 40, 50 and even a gray haired grandmother.

In the question and answer portion, Russo was asked if quadrasonic would obsolete 8-track. "Quadrasonic is just starting," he said. "No one can tell. My own personal opinion is that quadrasonic will surpass 8-track in two years."

Arger said RCA feels that quadrasonic will not obsolete 8-track and that compatibility is the key to the new concept.

**Cartridge TV Is
Sparking Ad \$\$**

LOS ANGELES — On the theory that cartridge TV is bound to show some consumer zip at some point in 1971, a number of advertising agencies are beginning to direct advertising dollars to the new medium.

One, Young & Rubicam, suggested that cassettes containing advertising could be given away as premiums in supermarkets, drug stores, car washes, etc.

Carl Sturges, senior vice president of Young & Rubicam, said that production of programming could be adapted to consumer products. Dog food, he said, could be coupled with a cassette program on the care and feeding of pets.

Besides Y&R, other agencies are directing account executives to be aware of the cartridge TV potential. J. Walter Thompson, McCann-Erickson, Batton, Barton, Durstine & Osborn, Foote, Cone & Belding, among others, are considering cartridge TV as another source of product exposure and exploitation.

Tom McDermott, who directs programming for RCA's Selecta-Vision, believes video cassettes will go far beyond films and "how to" programming. "If it does," he said, "there will be commercials on video cassettes."

He sees promotional cassettes bearing advertisements on the outside packaging, with more at

the beginning and end of the tape.

In short, with a cartridge TV unit and software, a viewer can ignore commercial TV's rigid timetable and standardized fare. He can watch whatever he likes, but in prerecorded software, at least, he will not escape commercials.

A spokesman at J. Walter Thompson said that "once cartridge TV becomes a true mass medium, you will see advertising agencies setting up budgets for prerecorded productions."

New Line of Cases

• Continued from page 16

holds 10 cassettes; and model C24, which holds 24 cassettes.

The record cases includes model R45 for singles at \$7.95 and model R33 for albums at \$14.95.

"We're not sticking to traditional styles, designs or colors," said Chezar. "Our marketing also will be inventive."

Fidelity is planning to get involved with other tape and record accessories, and already offers a line of camera and wig cases.

The carrying cases are unique in that the interiors are fully cushioned in complimentary colors, with shoulder straps and safety swivel latches.

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Tape CARtridge

Allied's Wegner to Japan— To Probe Quad 8 Production

LOS ANGELES—How feasible is it for a company to go into the manufacture of quadrasonic tapes will be the prime area of concern when Jack Wegner, vice-president of Allied

Records, begins a week-long business trip in Japan.

Wegner, who is in charge of Allied's planned expansion into

quadrasonic manufacturing, will be visiting with Victor of Japan and discussing quad tapes and hardware as well as new record pressing developments.

"We're anxious," he said "to hear as many thoughts as possible on quad before we actually install any equipment or go into any venture to manufacture it."

After Japan, Wegner will also travel to Europe to discuss quad with manufacturers there.

"There's been a great deal of talk about quadrasonic and its future and certainly we believe it has a future but the simple fact is that business is in a slow-down and whether or not the consumer is ready to accept a

new product to spend dollars on that he hasn't been spending, remains to be seen."

Recently, Allied formed a record production company (ACP) publishing company and management firm. Bob Keene is heading all three which are part of the company's expansion moves.

'Balance Key To 4-Channel Recording'

CHICAGO—Some recording engineers are attempting too much when they try to record 4-channel stereo, according to Ron Steele, musician, recording engineer and vice-president of Ovation Records here. The result, he claimed, is that some quadrasonic tapes "don't sound as well as regular stereo."

"I've heard some quadrasonic tapes where the brass section comes out of only one speaker. This is wrong, because in a concert situation, the brass sound is broad and comes at the listener from several points. I call brass a frontal point sound whereas I would call the xylophone a point source sound.

"The xylophone would logically come from one speaker in quadrasonic."

Steele and Ovation president Dick Shory were involved in stereo in the early RCA Victor "Stereo Action" series. Shory's Percussion Popa orchestra was a focal point for early stereo recordings. Ovation is releasing its first quadrasonic recordings on open reel tape and is using such tapes in a Ludwig Industries presentation in Los Angeles and New York.

"We're recording 4-channel in much the same way as we have always recorded 2-channel—we're mixing with only two monitors. Then we make a creative assignment as to the mix on the other two channels. The trick is in balancing the sound.

"The recording studio situation must be compatible. You have to start from the point of balancing channels one and two; then balance channels three and four. The way some engineers are approaching quadrasonic is resulting in studio costs thrice the amount necessary. The compatible approach will only cost a little more than a 2-channel session—about the price of that much more half-inch tape."

Tape Cartridge Releases

CAPITOL

Angel

TCHAIKOVSKY: PIANO CONCERTO NO. 1—
Weissenberg; Orch. De Paris (Karajan); (C)
4XS 36755

Apple

DORIS TRDY; (B) 8XT 3371
BILLY PRESTON—Encouraging Words; (B)
8XT 3370
BADFINGER—No Dice; (B) 8XT 3367, (C)
4XT 3367

Capitol

PEGGY LEE—Make It With You; (B) 8 XT
622, (C) 4XT 622
AL MARTINO—My Heart Sings; (B) 8XT 497,
(C) 4XT 497

Invictus

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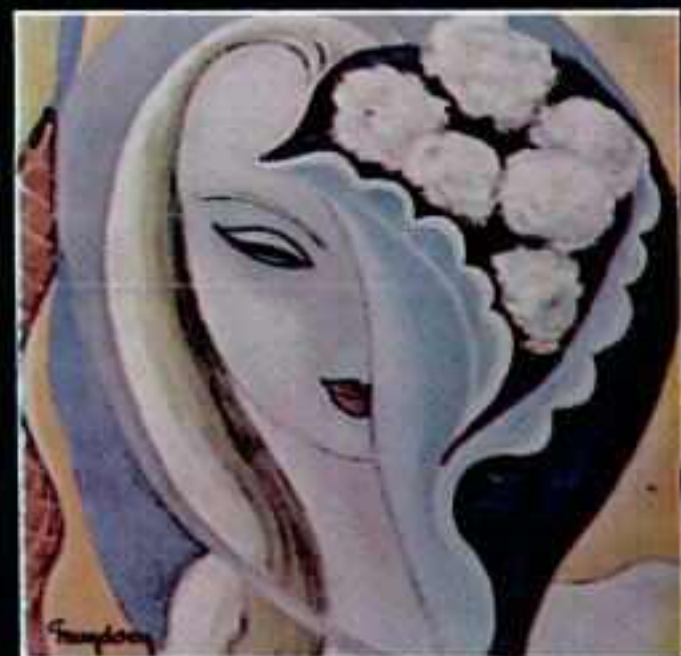
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LAYLA
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SLADE
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Cotillion SD 9035



YOUNG-HOLT UNLIMITED
MELLOW DREAMIN'
Cotillion SD 18001



THE VELVET UNDERGROUND
LOADED
Cotillion SD 9034



FAT MATTRESS II
Atco SD 33-347



JO MAMA
Atlantic SD 8269

31

Exciting New Records & Tapes



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IN THE SOVIET UNION
Atlantic SD 1571



THE J. GEILS BAND
Atlantic SD 8275



YUSEF LATEEF
SUITE 16
Atlantic SD 1563



ORNETTE COLEMAN
THE ART OF THE IMPROVISERS
Atlantic SD 1572



DUNCAN PAIN
Atco SD 33-344



A PAUSE IN THE DISASTER
THE CONCEPTION CORPORATION
Cotillion SD 9031

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FREE SPEECH
Atlantic SD 1573



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AIR FORCE 2
Atco SD 33-343



THE SUPER HITS Vol. 5
Atlantic SD 8274



RED, WHITE & BLUES IMAGE
Atco SD 33-348

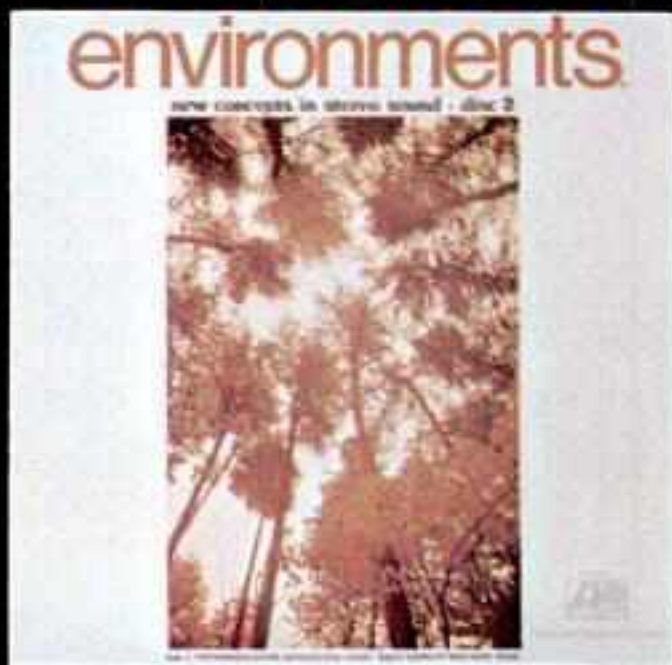
Coming Soon



JUICY LUCY
LIE BACK AND ENJOY IT
Atco SD 33-345



RAHSAAN ROLAND KIRK
RAHSAAN RAHSAAN
Atlantic SD 1575



ENVIRONMENTS DISC 2
Atlantic SD 66002

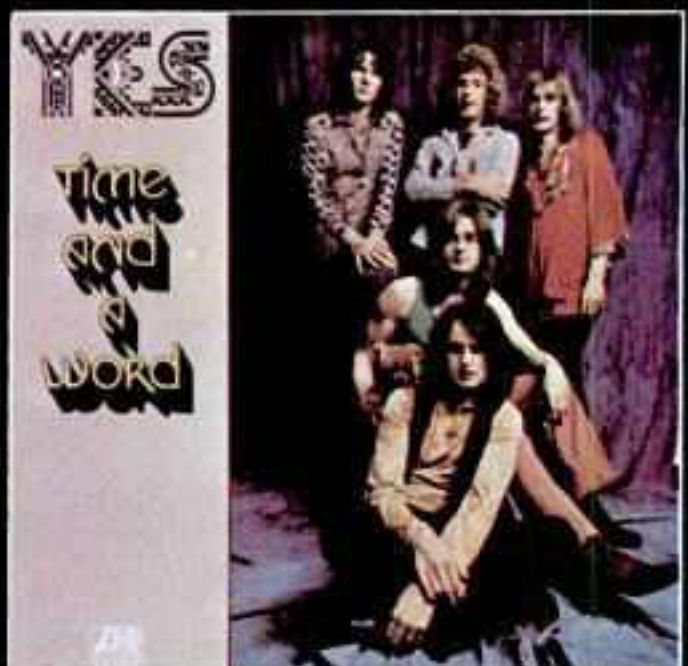


MITCH MILLER & THE GANG
PEACE SING-ALONG
Atlantic SD 8277

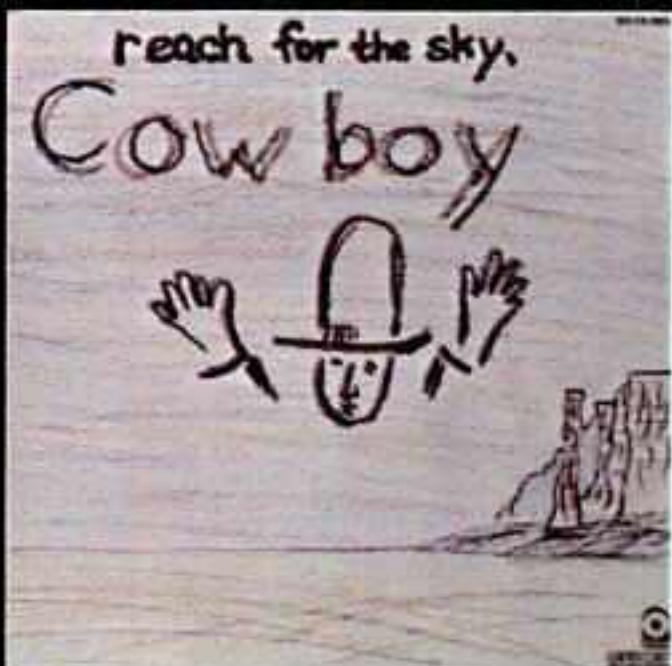
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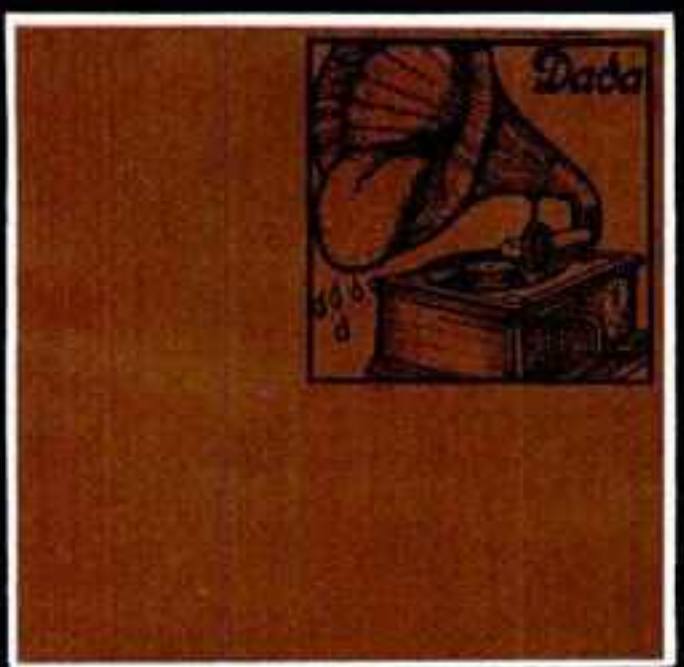
YES
TIME AND A WORD
Atlantic SD 8273



COWBOY
REACH FOR THE SKY
Atco SD 33-351



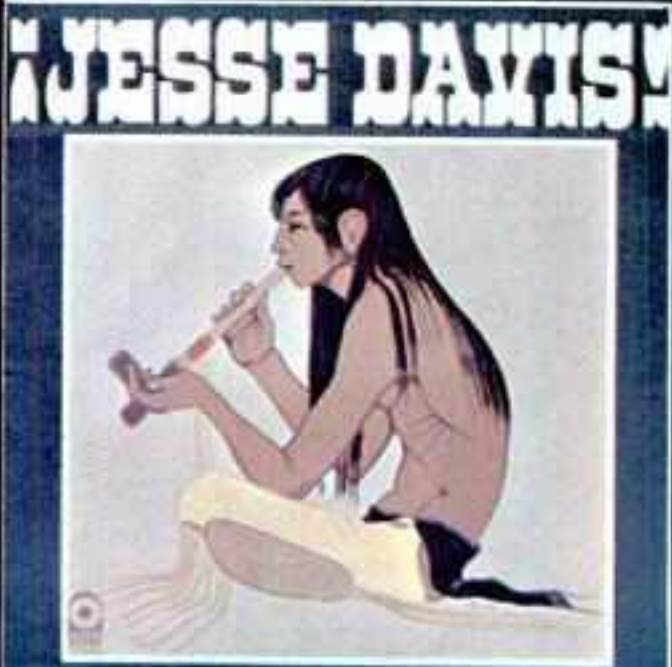
BOBBY SHORT
NOBODY-ELSE BUT ME
Atlantic SD 1574



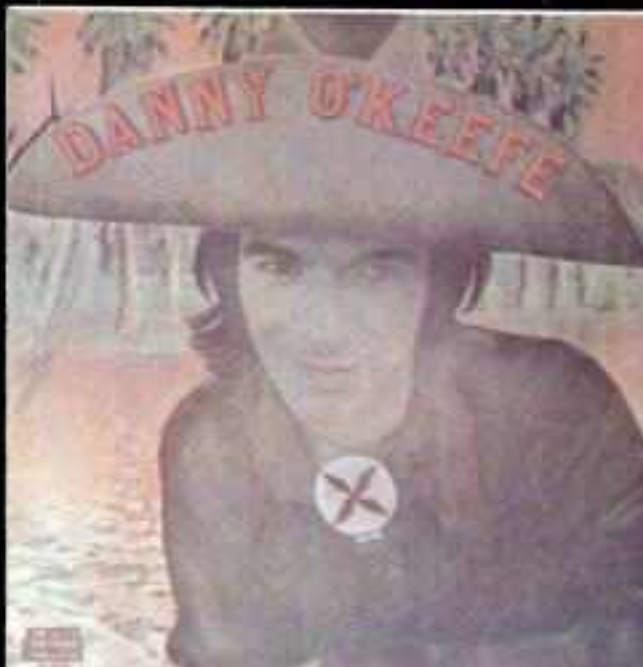
DADA
Atco SD 33-352



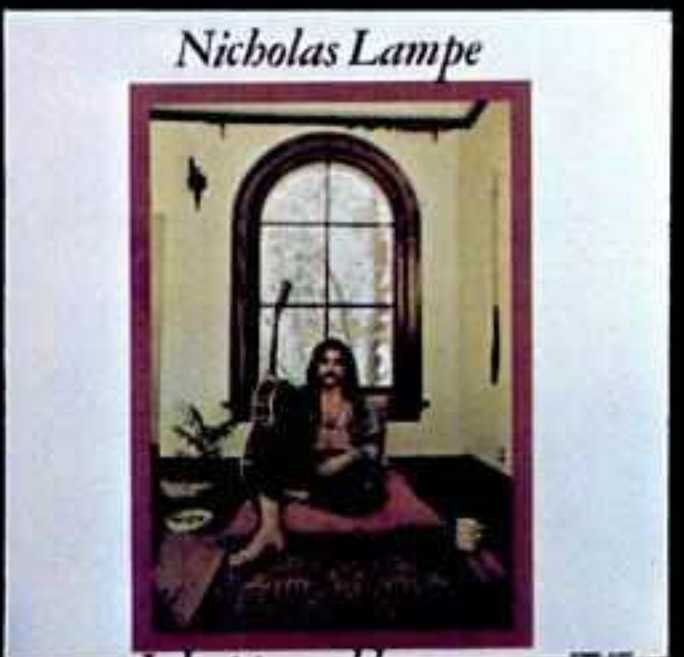
SOLID GOLD OLD TOWN Vol. 1.
Cotillion SD 9032



JESSE DAVIS
Atco SD 33-346



DANNY O'KEEFE
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NICHOLAS LAMPE
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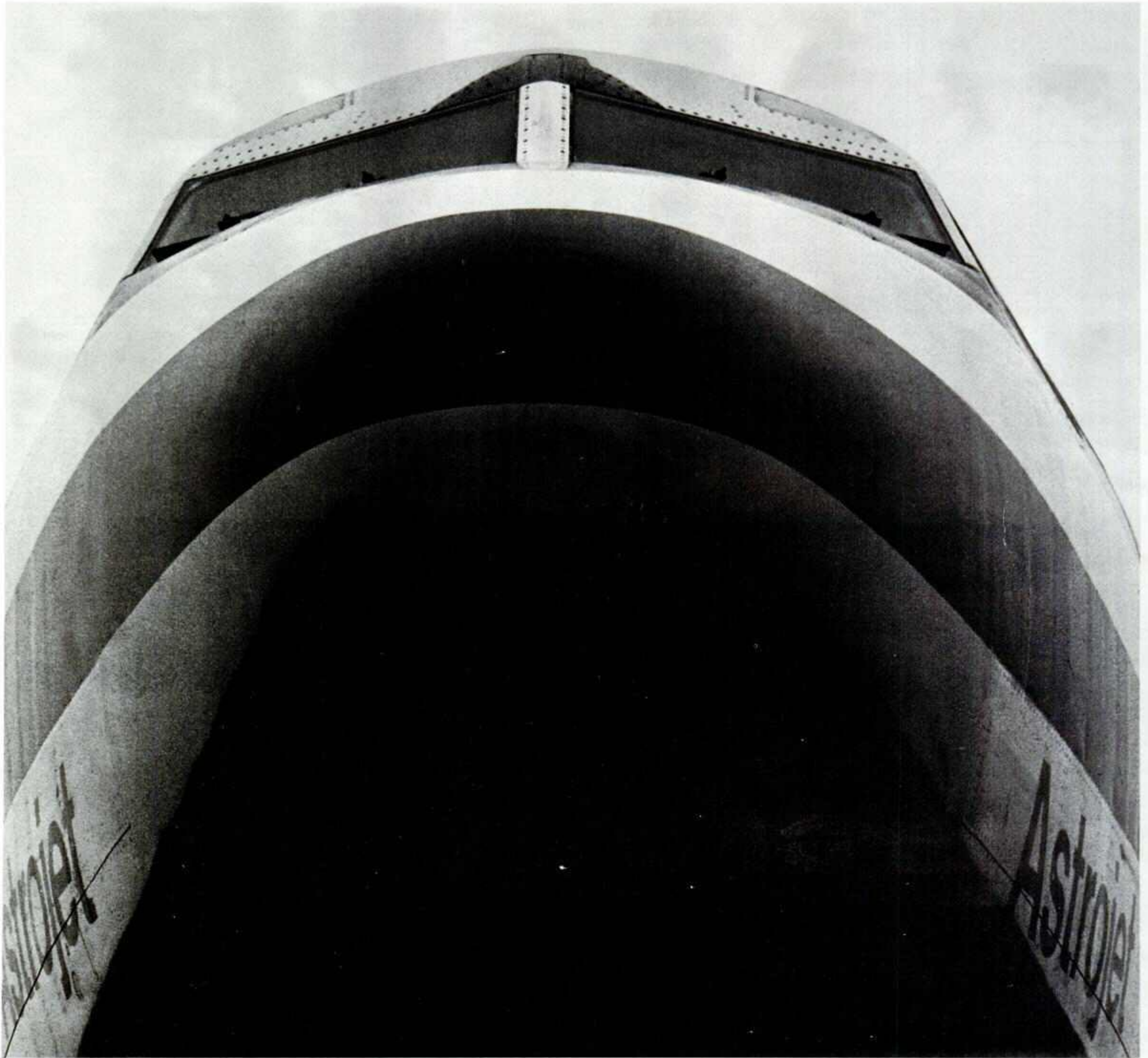
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somewhere south of Bora Bora. Of course, we're also showing a full-length Astro-Color movie.

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And you get it free only on American Airlines.

Just ask your Travel Agent for one when you're buying your Express tickets to Hawaii.

It's good to know you're on American Airlines.

Call your Travel Agent. He can help you get the most for your money.

Audio Information Broadens Its Cassette Market Range

LOS ANGELES—Audio Information Corp., spoken word tape communications company, is broadening into other cassette business markets.

Jack Doyle and Herb Hersh-

field, partners in Audio Information, are moving into cassette communications as it relates to non-entertainment media.

The company recently released its first product, a three-cassette business seminar package (for \$18), and now will get involved in sales meetings, point-of-purchase pitches, special promotions, trade shows, personnel training and tours.

Eventually, Doyle and Hershfield will "cassette-communicate" with lawyers, teachers, doctors and stockbrokers.

Audio Information is using "stock music" repertoire to "dress up" many spoken word cassettes, and is recording and duplicating product at American Tape Duplicators.

Doyle feels spoken word cassettes solve many business problems.

"It increases retention for salesmen and converts normally nonproductive time into highly
(Continued on page 74)

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8-TRACK

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN III Atlantic TP 7201	5
2	2	ABRAXAS Santana, Columbia CA 30130	6
3	3	CLOSE TO YOU Carpenters, A&M 8T 4271	6
4	6	SWEET BABY JAMES James Taylor, Warner Bros. 8WM 1843	12
5	5	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	17
6	4	JACKSON 5 THIRD ALBUM Motown M 8-1718	8
7	14	AFTER THE GOLD RUSH Neil Young, Reprise 8RM 6383	6
8	10	TOMMY Who, Decca 62500	17
9	8	CHICAGO Columbia 18 BO 0858	39
10	7	GET YER YA-YA'S OUT Rolling Stones, London LEM 72176	6
11	—	NEIL DIAMOND'S GOLD Uni 8-73084	6
12	13	CLOSER TO HOME Grand Funk Railroad, Capitol 8xt 471	20
13	9	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	23
14	12	MAD DOGS & ENGLISHMEN Joe Cocker, A&M 8T 6002	12
15	11	A QUESTION OF BALANCE Moody Blues, Threshold 24803 (Ampex)	9
16	16	SHARE THE LAND Guess Who, RCA P85-1590	2
17	17	SEX MACHINE James Brown, King 8032-1115 (GRT)	2
18	—	GREATEST HITS Sly & the Family Stone, Epic KO 30325	1
19	15	TEMPTATIONS' GREATEST HITS, VOL. II Gordy G8-1954	3
20	—	FIRE & WATER Free, A&M 8T 4268	1

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN III Atlantic CS 7201	5
2	2	CLOSE TO YOU Carpenters, A&M CS 4271	6
3	4	ABRAXAS Santana, Columbia CT 30130	6
4	3	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	16
5	6	SWEET BABY JAMES James Taylor, Warner Bros. CWX 1843	6
6	5	JACKSON 5 THIRD ALBUM Motown M 75718	8
7	10	TOMMY Who, Decca 7-32500	15
8	9	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	23
9	14	AFTER THE GOLD RUSH Neil Young, Reprise 56383 (Ampex)	5
10	8	CHICAGO Columbia 1610 0858	35
11	7	GET YER YA-YA'S OUT Rolling Stones, London M 57176	5
12	11	CLOSER TO HOME Grand Funk Railroad, Capitol 4xt 471	20
13	13	A QUESTION OF BALANCE Moody Blues, Threshold 24603 (Ampex)	8
14	15	NEIL DIAMOND GOLD Uni 73-084	5
15	—	SLY & THE FAMILY STONE GREATEST HITS Epic ET 30325	1

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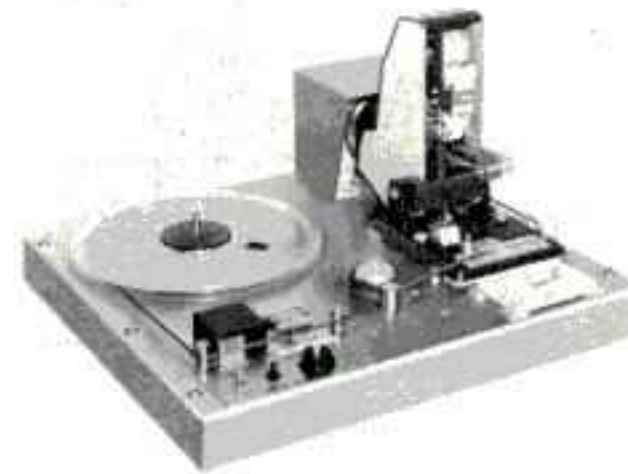
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Kaye-Rodgers Make 'Two by Two' Click

NEW YORK—Danny Kaye's presence is such a joy and Richard Rodgers' melodies are so pleasing that "Two by Two"

'TWO BY TWO' DAILIES' VIEW

NEW YORK — "Two by Two," a musical based on "The Flowering Peach" by Clifford Odets; music by Richard Rodgers; lyrics by Martin Charnin; book by Peter Stone, opened at the Imperial Theater on Nov. 10. Following are excerpts from the New York daily newspaper reviews:

TIMES (Clive Barnes): "Mr. Rodgers has delivered some very good numbers. This is not going to go down as his best musical score, but neither is it going down as his worst."

NEWS (John Chapman): "Richard Rodgers' 'Two by Two' is a musical to be loved and cherished."

POST (Richard Watts): "It is an ambitious work with many virtues, but just a bit disappointing."

sails happily along despite Peter Stone's clumsy reworking of the story of Noah, begat by Clifford Odets' "The Flowering Peach" out of Genesis. The Kaye-Rodgers parlay is so strong that the show's flaws are minimized and a warm, comfortable glow dominates. This will all work to the advantage of the original cast album on Columbia Records where the songs and the singer take over.

Rodgers remains a master of the ballad form and, after 50 years of writing for the theater, can still whip out a bouyant tune that's frisky and youthful. He's helped immensely by his new lyric collaborator Martin Charnin who turns a phrase with wit and an easy rhythmic sense. With ballads like "I Do Not Know a Day I Did Not Love You" "Something Doesn't Happen" and "An Old Man," and lively items like "Two by Two," "Ninety Again" and "As Far As I'm Concerned" going for them, the Rodgers-Charnin team debuts impressively.

It's Kaye, however, who'll steer the show into the winning column. He's been away from Broadway for nearly 30 years but his stage charisma remains in tact. He's a star personality who works his way into a characterization so that each becomes part of the other. Whether he's Noah at age 60, or Noah in a transformation directed by God, at age 90, Kaye is beautiful and terrific.

There are only seven other players in the cast but director Joe Layton fills out the stage through masterful pacing and expert use of a backdrop that flashes on works of art to enhance the words of God in his instructions to Noah. Especially impressive in the cast are Walter Willison and Tricia O'Neil who are making their Broadway musical debuts here. Lots of help also comes from such veteran players as Harry Goz, Joan Copeland and Madeline Kahn.

Thanks to Rodgers and Kaye, the Broadway musical theater is afloat again. **MIKE GROSS**



BARBARA MANDRELL, of the Mandrells, and David Houston, who works with a group called the Persuaders, will work as a duo in personal appearances and on a forthcoming album. Bob Neal handles the bookings for Miss Mandrell and Houston is represented by the Hubert Long Talent Agency.

James Brown Tours Nigeria

NEW YORK—James Brown has been set for a tour of Nigeria under the sponsorship of Philip Morris Nigeria Ltd. The tour, which was arranged by Universal Attractions here, will consist of five one-night engagements in Lagos, Ibaden, Benin and Kaduna. It's the second African tour negotiated for Brown by Universal. He toured the Ivory Coast two years ago.

Brown will tour with his complete orchestra and revue and will be accompanied by his wife, and Jack Bart, president of Universal.

Following the Nigerian tour, Brown will play a three-day engagement in Zambia in the cities of Lusaka and Kitwe.

Brown and his troupe will leave New York Nov. 28 and will return on or about Dec. 15.

Signings

Guy, John and Tony Pastor Jr., who recently formed an act called the **Pastor Brothers**, signed to Avco Embassy Records. **Terry Stafford** signed with MGM via Don Perry Enterprises, his producers. . . . **Sandy Szugeti** to Decca with **Rick Nelson** producing his first LP. . . . French composer-arranger **Michel Colombier** to A&M. . . . **Lionel Records** signed the **Heroes of Cranberry** with "Children of the World," their first single, produced by Bill Stith of Trip Universal Records of Miami. **Hot Ice Company** with "You Ain't Heard Nothing Yet," their first disk, produced by **Dee Ervin**, and the **Cameos**, produced by Alouette Productions. . . . **Southern Fried**, Los Angeles rock band, to Mercury where **Bob Todd**, the label's West Coast a&r director, and **Hall Winn** will co-produce their first LP. . . . The **Robert Young Band** to Robert Stigwood for worldwide representation. . . . **John R. Canry**, USAF captain, joined MGM with "M.I.A./P.O.W." (Prisoner of War Song) as his debut disk. . . . **Lorraine Mazolla**, **Nanette Licari** and **Helaine Tobias** signed with Lodo Management. . . . **David** to Goliath Records where "Pink and Fluffy Love" is his initial single.

Talent In Action

ROD STEWART & SMALL FACES, BLACK SABBATH, IF

Fillmore East, New York

Rod Stewart & Small Faces proved a delight in the first of two shows at Bill Graham's Fillmore East, Nov. 10. Here's a group that not only gives a first-rate performance, but appears to enjoy doing it. And the good spirits communicate.

The Warner Bros. artists were preceded by two other British groups: If, one of the most musical aggregations around, and the heavy, crowd-pleasing Black Sabbath, also a Warner Bros. act. Curiously, all three units featured independent lead vocalists with Stewart, who also records singly for Mercury, especially effective even more so than he had been with the Jeff Beck Group.

If, who record for Capitol, is a six-man unit with strong instrumental values throughout. Jazz tinged "What Did I Say About the Box, Jack?" and "The Promised Land," both on their first Capitol album, were among the best numbers. Black Sabbath went over better in a heavy program which included "Black Sabbath" from their first Warner Bros. album. John Osborne's emphatic vocals were a key as the quartet's often repetitive heavy-handed performance proved no handicap for the enthusiastic audience.

The fun Small Faces appears to have on stage, including cavorting and constant movement of position, probably is a carry-over from the original Small Faces with bass guitarist Ronnie Lane, organist Ian McLagen and drummer Kenny Jones still around from the original group. Lead guitarist Ron Wood and Stewart both were looser than their Beck days. This quintet handily captured the audience's undivided interest the way only super groups can. Rod Stewart & Small Faces bids fair to become just that. **FRED KIRBY**

TRAFFIC, WILDERNESS ROAD

Syndrome, Chicago

Traffic nearly came to dead stop here Nov. 6. Its p.a. system in fact did come to a stop during the first number and continued that way under the third number. After that, the concert was a hit and miss (mostly miss) affair. In contrast, Wilderness Road followed Traffic and proceeded to get the audience jumping with its country rock sound.

Both Traffic and the audience seemed genuinely uninspired, witnessed by the fact the group took no encore and the audience applause was just polite throughout. Most of Chris Woods' flute and saxophone playing was inaudible. Stevie Winwood was in good form vocally, but his organ and guitar playing were not at their usual high level. Rick Grech, newly added on bass, was fine, but he never used the electric violin he is known for. Jim Capaldi was steady on drums.

Wilderness Road is a four-man group that interjects "commercials" into its acts; and it works. From trying to sell medicine oil to "bible belts," they are funny and play downright footstomping music. Road's Jesus/gospel songs (complete with neon cross in the background) are as valid in its own way as anything by Tennessee Ernie Ford, Merle Haggard or Johnny Cash.

GEORGE KNEMEYER

BEACH BOYS

Whiskey A Go Go, Los Angeles

The Beach Boys crossed back and forth between "now" and "then" during their first engagement in Los Angeles in four years on Nov. 4.

The sextet was all together during its 45 minutes on stage, augmented by five horns, (two trumpets, two saxes, one trombone) three percussion and assorted men who sat in on bass and organ as several of the group shifted instruments.

The booking marked the first time in five years that all six—Brian Wilson, Dennis Wilson, Carl Wilson, Bruce Johnston, Mike Love and Al Jardine—have worked together.

The band has retained all its characteristics: softly subtle backing voices working harmonically behind soloists; hard rhythmic patterns, strong melodies. "It's About Time," from their new "Sunflower" LP is a current serious work. "God Only Knows" from their "Pet Sounds" LP was refreshingly done and led by Carl's clear voice. The boys pulled "California Girls," "Cotton Fields," "Sloop John B.," "Good Vibrations" and "Get Around" from their flashback files.

The "nowness" of the band was strengthened with "Cool, Cool Water" from the new LP. "Riot in Cell Block No. 9" was a marvelous excursion into good, funky soul patterns and some gutsy singing. On this tune the brass were clearly heard. In the main, however, they were overpowered by the band's own instruments. The addition of two congas and various tambourines left a jack-hammer pulsation to the environment.

ELIOT TIEGEL

JOHNNY MATHIS

Waldorf-Astoria, New York

Johnny Mathis is back in town and he's brought his own special magic with him. The Columbia Records artist filled the Waldorf-Astoria's Empire Room at his opening Nov. 9 and it's a sure bet he'll keep it that way during his stay there. His richly textured voice has never sounded better, and from his opening treatment of three Henry Mancini tunes, it was evident he was in complete command. As expected, a medley of his past hits was an audience favorite, as were the smooth lush readings of "Love Look Away" and the Mabel Mercer gem "Over the Weekend." Mathis has the ability to feel equally at ease with moody ballads and uptempo rhythm items. He proved this by moving from his current single click "Evil Ways" to the sensitive "Maria." His closing "Man of La Mancha" medley disproved the fact that nothing new can be done with "The Impossible Dream." Mathis did it.

JOE TARAS

FREDA PAYNE

P.J.'s, Los Angeles

Freda Payne bridges the generation gap. She gets into both the newer soul oriented songs and material which is explosive but in the pop idiom.

Her debut Nov. 5 in Los Angeles to an overflowing crowd, was successful on every count. She worked to the people. She communicated with her audience on all three sides of the dance floor. Her stage presence was exciting and yet not excessively theatrical. She looked marvelous. Her songs had zest and ebullence.

Working with a portable mike she moved around the room, a 10-piece band led by Lon Fontaine and the three voice 21st Century creating a cushion for her beautiful efforts.

Her opener was "Rock Me in the Cradle" done in medium tempo. And when she went into "Just Because of You," her guiding phrases and strong vocal prowess were clearly shown. She enjoyed a medley of "Raindrops" and "What Are You Doing the Rest of Your Life" and when she

(Continued on page 25)

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27 Puerto Rican Students Perform In Washington

SAN JUAN—The Tuna Estudiantil de Cayey, 27 students from Cayey High School performed folk songs of Puerto Rico, Latin America and Spain in a recent concert in Washington promoted by Puerto Rico. Among those invited were Congressmen and Federal officials who have dealings with Puerto Rico, representatives of Spain and Latin America and Puerto Rican residents of Washington. The Tuna, organized in 1964, has performed in France, Spain, Canada and Dominican Republic and also in New York, and Chicago. It is comprised of singers and string instrumentalists. The Tuna has recorded five albums for the Frago label of Puerto Rico, and another album is due for release by Christmas.

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NEWS CORRESPONDENT
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From The Music Capitals of the World

DOMESTIC

SAN FRANCISCO

Winterland's first concert of the month featured Steve Miller, Country Joe and Big Brother and the Holding Company. . . . Odetta and James Taylor play Berkeley Community Theater Nov. 22. . . . Elvis Presley's Oakland Coliseum concert was a complete sell out. . . . Joan Baez and Charley Pride with Sonny James were there the week before.

Les McCann opened a one week engagement at The Both/And. . . . Both/And Productions presented Marathon 70 on Halloween Weekend, 52 hours of continuous music, theater, dance and films. Mimi Farina, New Riders of the Purple Sage, Les McCann, Cleveland Wrecking Company, Big Brother and the Holiday Company, Bobby Hutcherson and the Jerry Hahn Brotherhood were among the artists who performed. In Oakland, Big Black was at The Sportsman's Club and The Etta James Review at the Showcase.

Ike and Tina Turner come to Basin Street West for one week. Chris Wong has been opening the club on Monday nights with Aum and one other local band which changes from week to week. The show is followed by a 2:30 a.m. jam. Eric Clapton's Derek & the Dominoes come to Berkeley Nov. 18 and 19. . . . Guitarist Carlos Montoya appeared at the Masonic Auditorium.

Creedence Clearwater Revival is recording an album at Wally Heider's, to be released in mid-November. . . . Crazy Horse, sans

Neil Young, is mixing their album for Reprise there.

Fantasy has three new albums coming soon: Clover, Alice Stewart and Abel. . . . Boz Scraggs is recording his second album for Columbia with Glyn John producing. Appearing Productions held a party for Captain Beefheart to promote his new album "Lick My Decals Off, Baby." He appears with The Cockettes later this month in Berkeley.

Guitarist John Cipollina has left Quicksilver. . . . Osceola leaves San Francisco later this month to winter in Florida. . . . Jose Feliciano was in town promoting his Christmas album on RCA. David Crosby is finishing up a solo album with a little help from Jerry Garcia, Graham Nash and Mike Shrieve. With the recent arrival of Neil Young and Graham Nash, three quarters of Crosby, Stills, Nash and Young now make their homes in the Bay Area.

MARY TURNER

NEW YORK

Shelter's Leon Russell, Uni's Elton John and Decca's McKendrie Spring play Bill Graham's Fillmore East, Friday (20) and Saturday (21). Slated for Wednesday (25), Friday (27) and Saturday (28) are RCA's Jefferson Airplane and the Buddy Guy-Junior Wells Band. Elektra's Incredible String Band gives two shows, Sunday (29). . . . Atco's Juicy Lucy completes their U.S. tour with a five-night gig at

(Continued on page 27)

Talent In Action

• Continued from page 24

got into "Deeper and Deeper," her voice got funky. This was the groove she maintained for "Son of a Preacher Man," "I'm a Woman," and "Spinning Wheel." Her reading on "My Life" was strong and unswerving and her "Band of Gold" wrapped it all up.

Her half-hour set moved quickly and she could have done another 45 minutes easily without anyone objecting.

ELIOT TIEGEL

ELLY STONE

Carnegie Hall, New York

Elly Stone's sold-out Carnegie Hall debut, Nov. 6, was a collaboration by her husband, Eric Blau, who wrote lyrics for all but three numbers with Mort Shuman, her former co-star in Off-B'way's "Jacques Brel," with R. Kessler, Ralph Affoumado, her arranger-conductor, and Miss Stone herself. The result was an evening of provocative imagery confronting the fear of time's imposition on people, especially in the seven numbers using Brel's music, and the victimization of decay and injustice in Miss Stone's "Port of New York" and "Mea Culpa, Baby" from her new Columbia album.

These recurring themes were magnified by Miss Stone's beguiling, rapturous vibrato in "Old Lovers," "Marieke," "Sons Of," and compounded by Affoumado's richly delicate and often ebullient arrangements. Brash and black comedy surfaced in "Something Wicked" and in Sheldon Harnick's "Shape of Things." An occasional slurring of vowels in her otherwise authoritative vocal brilliance created a disconcerting gap in the intricate lyrics.

More disconcerting was the use of an 18-member chorus in the two final and most unusual numbers, "Port of New York" and "Mea Culpa, Baby"; the chorus' degree of participation didn't justify their presence onstage, anyway, and they seemed a visual intrusion in a highly subjective involvement with social and political problems. Closing with the affirmative "If We Have Love" as the last of her three encores, Miss Stone will have to deal with placating a most effusive cult in the future.

ROBIN LOGGIE

ELLA FITZGERALD, DUKE ELLINGTON

Now Grove, Los Angeles

Ella Fitzgerald and Duke Ellington were magnificent in their first appearance in this revamped room this season.

The program was actually two separate shows: Duke and his 14-piece music machine performed a 10-tune set which showcased such soloists as trumpeter Cootie Williams, reedman Russell Procope, saxophonists Harry Carney and Harold Ashby and boneman Boody Wood. Norris Truney played alto in a style reminiscent of Johnny Hodges but with a stronger tone.

After introducing Miss Fitzgerald, Ellington left the stage and Tommy Flanagan took over at piano. His trio set the foundation with the Ellington band adding its lustrous textures to the charts.

Miss Fitzgerald's mastery of phrasing, her ability to scat sing, use her voice like a trumpet or sliding trombone, and her genius in exploding with rapid fire ex-

(Continued on page 26)

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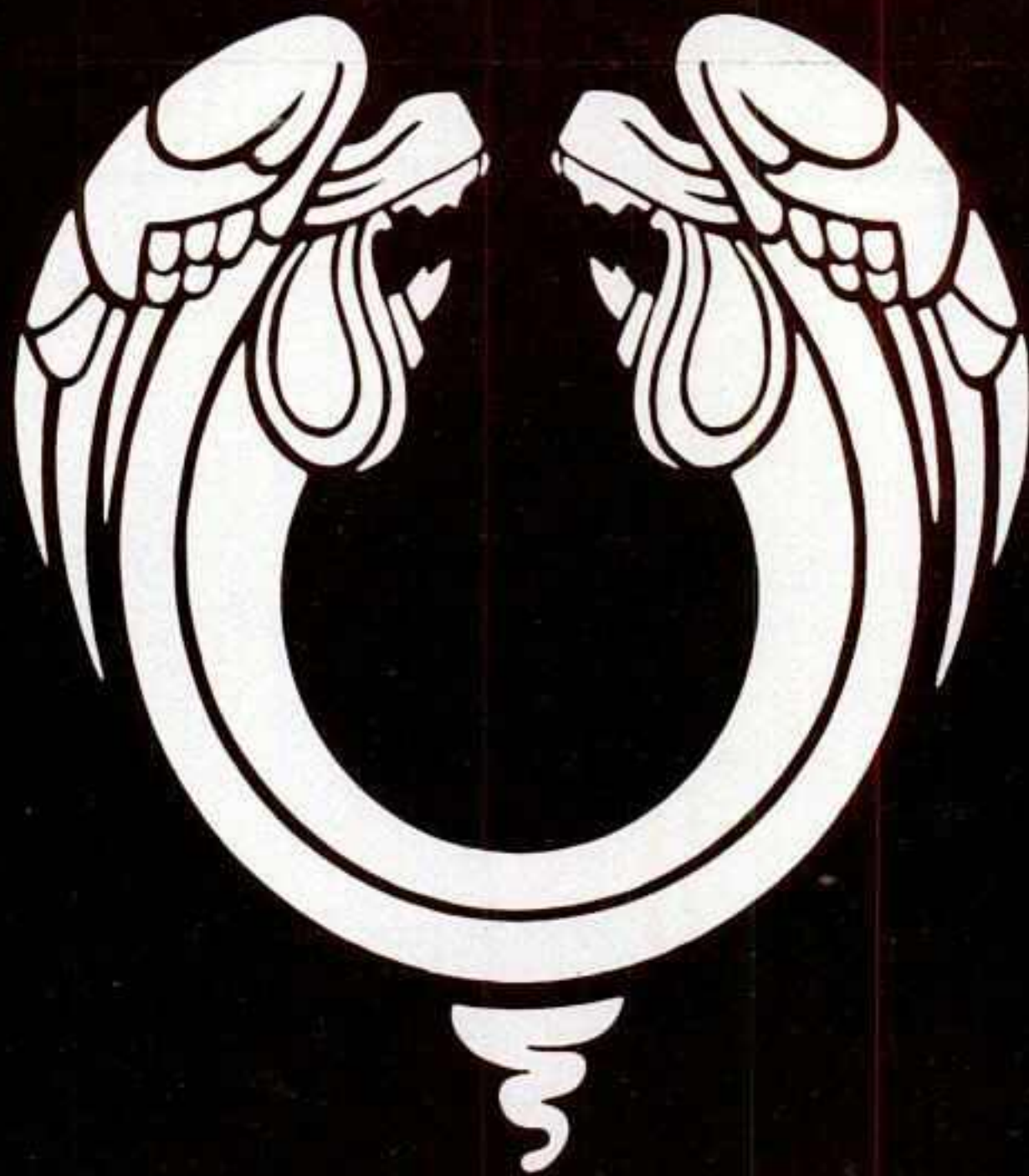
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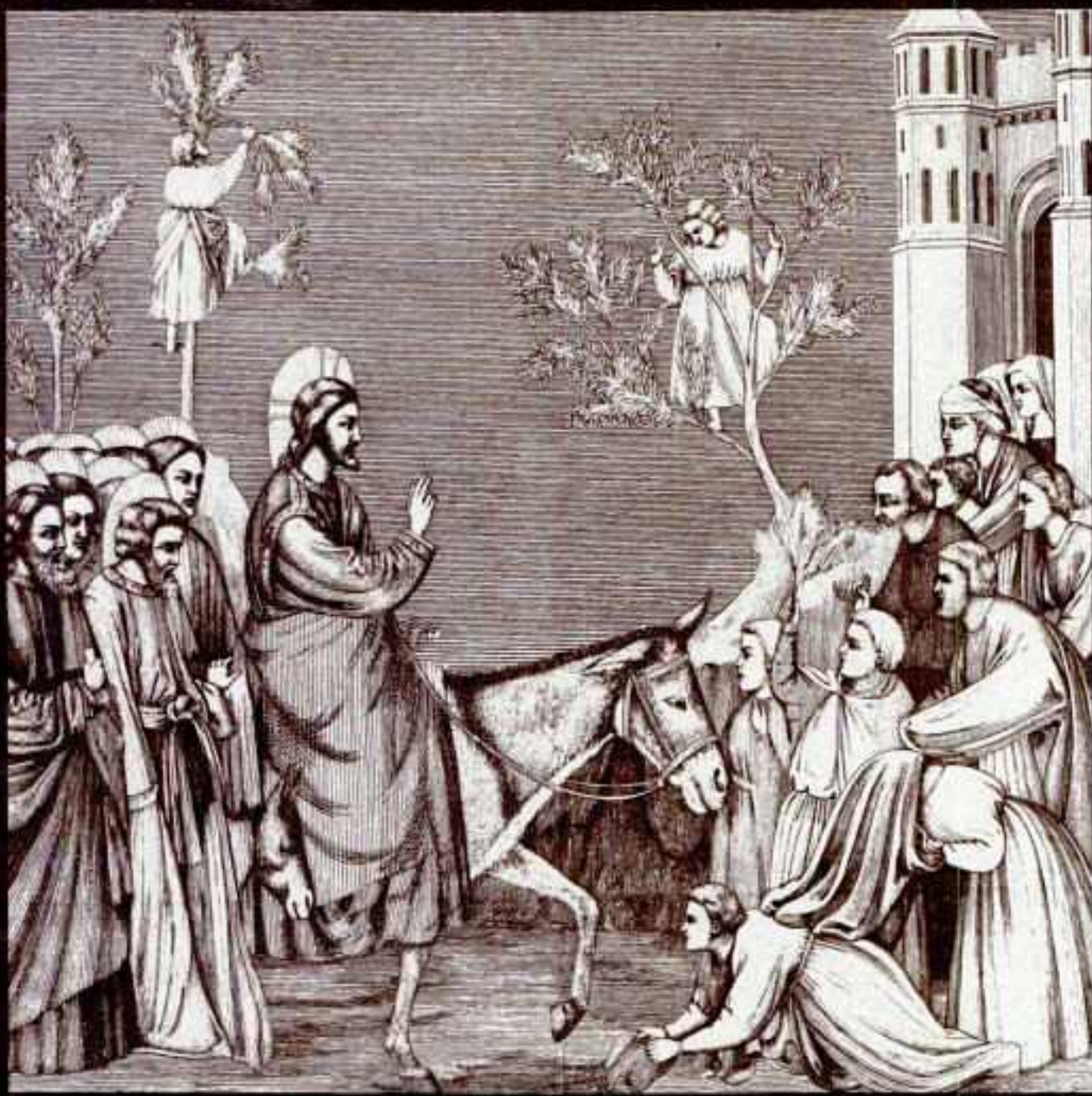


A ROCK OPERA

THE LAST SEVEN DAYS OF CHRIST

It took Andrew Lloyd Webber and Tim Rice eighteen intensive months to write *Jesus Christ/Superstar*. It might well be years before the immediacy of its impact is fully comprehended.

Musically *Jesus Christ/Superstar* adds an interesting new dimension to the



gutsy honesty and directness of rock opera.

For its young composer, Webber (he is 22, Rice 25) moves out from the boundaries of rock and hard rock, into electronics, jazz, blues, choral and classical (like an 85 piece symphony orchestra).

It is an appropriate platform for Tim Rice's libretto. It, too, extends beyond traditional expectations into the language of today.

And the last seven days of Christ

unfold not the way we learned it in Sunday School. Or in Catechism. Or at the knee of Cecil B. DeMille. But the way your kid or mine might tell the story. (Or better yet, like to hear it.)

Through *Jesus Christ/Superstar*, Andrew Lloyd Webber and Tim Rice have made the most awesome seven days in the history of man meaningful to our time. And, for it, have received the endorsement of England's and America's leading clergymen.

We have yet to mention the singers and musicians. They stem from some of the most acclaimed rock groups on the continent. (Like Joe Cocker's Grease Band, Deep Purple, Manfred Mann and on.) And they will be in no small way responsible for the opera's imminent success.

It is safe to assume that this work will capture the imagination of almost every American. In fact, reports from preview performances indicate that *Jesus Christ/Superstar* is well on its way to bridging the musical — and scriptural — generation gap. If ever anything was written for all ages, it is *Jesus Christ/Superstar*.

For that reason alone, we at Decca Records are proud to release this significant new work in its entirety.

The two-record set with libretto. Specially boxed. DXSA7206.

Radio-TV programming

PROGRAMMER SPEAKS UP

EDITOR'S NOTE: From time to time, *Billboard* features a byline article by a creative program director. The latest in this series is by Gus Gossert, until recently program director of WCBS-FM in New York and before that an air personality in the founding growth of the progressive rock format. Gossert is also an authority on oldies.

Looking at the hit singles chart carefully, it is easy to pick out the high percentage of across the board hits which make use of the "oldie"-connected arrangements or sounds in some manner. The only thing that hasn't happened yet, is the seemingly obvious production that will bring them all together in one package, namely a legitimately

"new-oldie" of highest standards.

Taking a close Hot 100 Chart view, one sees a top 10 for Dawn's huge "Candida," which is exactly like the Latin-styled Drifters hits of the early 60's, and lyrically not one day newer. "If You Let Me Make Love to You (Then Why Can't I Touch You)" by Ronnie Dyson also falls into the Drifters/Spector/Pomus-Shuman bag, and uses a string opening almost identical to "This Magic Moment." Tom Jones and Aretha Franklin both scored top entries with two Ben E. King standards, "I (Who Have Nothing)" and "Don't Play That Song" respectively. Both Jones and Humperdinck continually draw on "power-ballad" tracks that were first

brought to us via Elvis Presley and Roy Orbison in 1960 and, a little later, Gene Pitney. The "new" arrangements, however, are less dramatic and less original than their decade-old counterparts.

Creedence Clearwater Revival infuses many of the older rock styles into their very original songs, most outstanding, the Elvis "Sun" label sound of almost 16 years ago! Neil Diamond has a bass voice sound in his record "Cracklin' Rosie." The Jackson Five are simply 1970's answer, in a slightly more modern setting, to Frankie Lyman and the Teenagers. Glen Campbell recently found some

(Continued on page 32)



ATTENDING A MERCURY Records party recently in Chicago are, from left, WGRT air personality Jay Johnson, Jet Magazine editor Chester Higgins, WBEE jazz air personality Mary Dee (she also hosts the "Mary Dee Show" on WCIU-TV), and Mercury artists Gene Chandler and Jerry Butler.

WTMJ-FM Into E. L.

MILWAUKEE — WTMJ-FM has dropped its wall-to-wall format in favor of an easy listening format in which many of the records will be sequed. It will definitely be a foreground sound, according to Jim (Jack Lee) Beasley, program director of WTMJ, the AM contemporary adult sister station. Vic Maier is station manager of WTMJ-FM; WTMJ music director Sam Armato will handle the music for both stations. Air personalities of WTMJ will be used to announce the current and new records inserted into the automation system of the FM station.



LEN KANOFSKY, left, Warner Bros. Records promotion man for Philadelphia, introduces three local air personalities to Liberace, Warner Bros. artist. From left: Kanofsky, Dick Clayton of WIP, Liberace, and Dan Donovan and J. J. Jeffries of WFIL.

WCCO: Station With Individualism

By BOB GLASSENBERG

MINNEAPOLIS — Variety is the key to success for WCCO, a good music station that is not in any category because its programming is so diverse. "We do not think of ourselves as being in any particular category," said By Napier, assistant program director. "We have been operating in this capacity for 46 years, slowly developing our sound and our air personalities."

Napier commented that most of the air personalities at the station had been there for at least 10 years. "They know their music and we generally do not have to show them anything or tell them what to play." Ernie Gavin is the music director at the station. "He cuts the field of possible records for airplay to size," said Napier, "and then we let the personalities pick their own music. It is very important that we program this way, since each show, we feel, is an extension of the deejay's personality. They communicate on a one-to-one basis with the audience and they must know exactly what they are playing."

The reason for the longevity of the WCCO personalities, Napier said, is due to the high salaries they receive, the outside benefits, and their freedom on the air. "They have complete freedom of expression. They can pick the music that suits them best. What more could an air personality ask for?"

The station has changed slightly over the years, appealing to a wider and often younger audience with their music. "We try to keep in mind the fact that we reach so many people and we are constantly reaching younger people. We therefore must program some of the more popular groups like Blood, Sweat & Tears for the audience's benefit. We also have a bunch of comedians as air personalities. They try to make their audience comfortable and casual. The personalities are not staid or stale. They are themselves and this is what the audience likes."

Napier mentioned his morning show as an example of casual programming. "The show is a 'flow of information show,'" said Napier, explaining that Howard Biken might off-handedly introduce someone from the news department in the middle of his programming schedule. "We feature five minutes of news on the hour but introduce interesting items throughout the entire show," Napier commented. "This way, people get to know who is doing what in the morning, when our audience is on the way to work and needs weather, sports and other information throughout the hour, not only at the top of the hour. Our news department also contains some comedians, who are always looking for a human interest story, something to start the

listener's day off with a smile. We introduce our weatherman the same way. In total concept, this means that the listener gets news and information in a good blend and everything is not just thrown at them. It is casual and more meaningful, we feel."

Another key to the station's success is the ability of the personalities to be human beings. "The air personalities not only express their opinions, but they have been known to emit that purely human quality—grouchiness—at times. They are believable and they are a habit throughout a five-state area. People have grown up listening to WCCO. It's pretty hard to break a habit, especially when the station offers so much and is constantly expanding to meet the audience's needs."

The air personalities at the station include Howard Biken, 7-10 a.m.; Charlie Boone and Roger Erickson, a comedy team which writes its own material, 11 a.m.-1 p.m.; Charlie Boone, 2-5 p.m.; News and talk from 5-8 p.m.; Ray Christensen, 8-9:30 p.m.; and Franklin Hobbs, 10:30 p.m.-5 a.m. The rest of the time is filled in with talk shows, and news of public interest. WCCO also has an extensive sports broadcasting schedule which adds to its claim as a broad-based variety station with the communities of five states in mind.

WPOP Tunes In to Demographics

HARTFORD—WPOP, local Top 40 station, is now targeting demographics with its programming and "in the daytime may even play a Peggy Lee record that's not necessarily a giant hit record, but one which will not cause a tuneout among our women listeners," said music director Bob Paiva.

"We will be playing all records in the time slot where they will have the greatest appeal."

Part of the demographic approach of WPOP to programming includes the playing of album cuts exclusively from 10-midnight.

As a result of these recent programming changes, the playlist of WPOP has been much broadened, said Paiva, "to some 60 titles, not including the progressive rock album cuts." On a given week recently, the station had 38 records listed for one time segment; at another part of the day, there were 44 records which could be played by the on-duty air personalities. But Paiva insisted that all these records would be played, not just listed.

"One More Ride on the Merry-Go-Round" by Peggy Lee, for example, would be played up until around 2 p.m. When

WINX Offers Radio Time on Block Basis

WASHINGTON — WINX, a radio station located in the suburbs, Rockville, Md., is now offering broadcast time on a block basis to record companies. Pierre Eaton, vice president and program director of the Top 40 station, has contacted all record labels, offering them a full hour to play their product.

WINX has set aside the 11-midnight period for this project. Cost to the record companies is \$100. And Eaton states: "Your album and only your album will be played, talked about, featured." The offer is good Monday through Sunday on a first come, first served basis and Eaton also offers eight additional promotion spots the day an album is featured.

that record comes off the programming sheet, another replaces it. "This allows us to give exposure to more records," Paiva said.

Another change at the station is the move toward a personality approach... an "entertainment" concept, said Paiva. "The guys are being allowed to be themselves." Air personalities now in-

(Continued on page 38)

WDDD-FM Country Play

MARION, Ill.—The number of country music stereo radio stations continues to grow as WDDD-FM here went on the air Nov. 15 with a country music format. Dutch Doelitzsch is president and general manager of the new operation; he previously worked at WZOE, in Princeton. Air personalities include Al Henegar, formerly with WJPF in Herrin; and Steve Williams, formerly program director of WCBW in Columbia.

The station will broadcast 6 a.m. to 11 p.m. and the format will include an album of the day, four country classics an hour, a daily gospel music show, and a playlist of 75-80 tunes. WDDD-FM also plans to give a lot of exposure to new artists and will play between six and 10 new records per week, said operations manager Steve Schmidt.

WMMS-FM TO SPONSOR FETE

CLEVELAND—WMMS-FM, Top 40 station here managed by David Moorhead, will sponsor a party for the record industry Monday (16) "as a way of saying thank you for all the help they gave us." The 5 p.m. party will be held at the Checkmate, a new local club, and feature food, cocktails and live music.

More than 100 record men have been invited. The Blood, Sweat & Tears were expected to attend.

Coin Machine World

Jukeboxes Spark Vienna INCOMAT

By MANFRED SCHREIBER

VIENNA—The 1971 jukeboxes will be shown here Tuesday (17) when the fourth International Coin Machine Exhibition (INCOMAT) opens in the Kuenstlerhaus. This will be the largest INCOMAT. It will run three days and is open to specialists only.

The exhibition, in which 71 companies from 11 countries will participate, features a full range of coin-operated equipment, including jukeboxes, amusement and payout machines.

The biggest jukebox manufacturers like Rowe-AMI, Jupi-

ter (France), Rock-Ola, Seeburg and Wurlitzer will present their latest equipment. ACE, Automatic Coin Equipment of Cardiff, will show its 140-selection British-built Cameron jukebox.

Many visitors from the Eastern European countries are expected.

Represented at INCOMAT will be 22 firms from England, 18 firms from Austria, 10 from the U.S.A., 6 from Italy, 5 firms from West Germany, 3 firms from Switzerland, 2 firms from Belgium, 2 firms from France, and 1 each from Japan, Sweden and Australia.

MOA PR Drive Succeeding

CHARLESTON, W. Va.—Members of the Music & Vending Assn. of West Virginia meeting here Nov. 7 heard tangible evidence that Music Operators of America (MOA) public relations drive is getting results.

MOA's executive vice president, Fred Granger, played for the group a recording of a Roy Leonard radio show on WGN Radio in Chicago. The broadcast, aired during the MOA's recent Expo Seven O in Chicago, devoted over 15 minutes to what Granger called "playing it straight" with the jukebox industry.

Leonard, whose telephone-talk type show is heard in over 40 states, picked up facts extensively from MOA's "Jukebox Story" publicity circular. He alternated background information about the business with announcements of the MOA record artist awards and played the record by each winning artist.

Nobody applied pressure on the radio personality in order to obtain the priceless publicity, Granger told an obviously delighted group of operators. MOA staff secretary Bonnie York, a fan of Leonard's show, merely sent him information about MOA's Expo Seven O and the industry. The manner in which he used it—without a trace of put-down or insinuation—was his own idea.

"There are a lot of good journalists," Granger said. "If you give them the straight information, they'll give us a break."

He said that MOA hopes to utilize the broadcast tape in MOA's publicity drive, perhaps to master many tapes and even TV materials for distribution to members.

"The consumer press has never really given us a fair break," Granger pointed out. "I'd like

Betson Expands Rock-Ola Area

NORTH BERGEN, N.J.—The state of Connecticut and Northern New Jersey bounded on the south by Hunterdon, Somerset, Middlesex, Monmouth and Ocean counties will now be covered for Rock-Ola Manufacturing by Betson Enterprises, Inc., here.

to see some paper play it as straight with us as Roy Leonard has.

"Within a few years this industry will have made great strides to improve its image."

Among the facts about the industry that Leonard stressed, in addition to the artist awards, were modest jukebox income, a history going back to Thomas Edison and even to ancient Egypt, and the half million jukeboxes in the country.

Leonard called the industry "an interesting and fascinating business."

The transcription includes a conversation with a woman caller who expressed surprise that their aren't more than 500,000 jukeboxes in the country.

Granger, who was making his seventh consecutive annual visit to the West Virginia convention since joining MOA, said that WGN's Leonard would surely be invited as an honored guest to next year's national jukebox exhibition.

MO. PROGRAMMER

Too Many Jukebox 'Oldies'

BOWLING GREEN, Mo.—Jukebox programmers may be using too many oldies because of the many releases of older material of late, according to Ira Storts, owner of Pike Amusement Corp., which operates jukeboxes over a wide area of suburban St. Louis.

Although Storts is having success with such numbers as "Careless" by Dick Jurgens and many

Push 'Sealed' Counters

• Continued from page 1

in fact, come into some measure of control of such key businesses as the production and distribution of low-grade sex pocket books and magazines, stag films, peep show machines, and as operators of many 'book stores' which are the main outlet for this trash.

"The testimony showed that this growing peep show business is controlled, in the main, by three companies: Motion Picture Vending, Inc.; East Coast

Nicolay Heads NAMA Board

CHICAGO—Ted R. Nicolay, vice president of Servomation Corp. in San Bernardino, Calif., was elected chairman of the board of the National Automatic Merchandising Assn. (NAMA) during the association's recent national convention here.

Other officers elected to association positions were: Patrick O'Malley, president of Canteen
(Continued on page 34)

MOA Assn Push; Financial Services

By RAY BRACK

CHARLESTON, W. Va.—Music Operators of America (MOA) president Les Montooth wants the national association of jukebox operators to help establish a state group in every state and also wants MOA to provide more services—possibly financial services. "I have a dream," he told the West Vir-

ginia Music and Vending Association here recently.

"I'd like to see a jukebox operator's association in every state, and I'd like to see MOA offer some new financial services."

In sharing his dream with some 50 operators and staff members here, Peoria, Ill., operator Les Montooth suggested that MOA members attending the coming board meeting in Nashville attempt to get a state association started in Tennessee.

"MOA is constantly fostering new associations and has materials available to help," Montooth said. "We had a lot of associations formed last year, partly because there were business problems in several areas and partly because help was available from MOA."

The long-time exclusive music operator expressed concern, however, about "lack of communication" between the growing number of state associations.

(Continued on page 36)



NEW PRESIDENT of the West Virginia Music and Vending Association M. L. Hayhurst, right, is greeted, from left, by Fred Granger, Music Operators of America (MOA) executive vice president, Fred Collins, MOA vice president, and Les Montooth, MOA president.

Operators Tell Computer Use

By EARL PAIGE

CHICAGO — Operators can now rent computer time in their neighborhood or city for fees ranging between \$400-\$500 a month and computerize payrolls, per machine sales, commission payments and other tasks now largely done manually. Some of
(Continued on page 34)

Association Digest

WEST VIRGINIA

CHARLESTON, W. Va.—Youthful Morris L. Hayhurst, owner of Central West Virginia Vending Company, was elected president of the West Virginia Music & Vending Assn. in its convention here Nov. 5-7.

The group, meeting in its 16th annual convention, elected James Kiser as first vice-president, James Stevens (a new MOA director) as second vice-president and MOA director Leoma W. Ballard as treasurer.

Outgoing president is Al Broom, Broom & Anderson Amusement Co.

Marie A. Coffman, association secretary for 15 years, surprised the group by resigning "to let someone else have the job for awhile." The association, voting to make Mrs. Coffman an honorary member, did not immediately select a replacement.

Elected directors were J.C. Hunt, Broom, W.T. Cruze, Edward M. Olliver, Joe Dobkin, James K. Hutzler, Shelton Price, A.M. Springer, William N. Anderson, Andrew Kniska, Ronnie DeHaven, Jerry Derrick, Jim Orum and James Miller.

OREGON-WASHINGTON

CHICAGO — Duane Denning of Imperial Vending Co., Portland, Ore., was elected president of the Northwest Automatic Retailers Council during its recent meeting. He succeeds W. J. (Bill) Higgins, of Canteen Service, Inc., Seattle. Other officers elected for one-year terms were Arnold Hamilton, Servomation of Washington, Inc. in Tacoma, vice president; Thomas Boone, Canteen of Roseburg, Ore., secretary, and William O'Toole, The Vendo Co. of Portland, treasurer.

Members elected for three-year terms on the board of governors include Robert Lynch of Renton, Anthony M. Culjak of Renton, Marvin Beckman of Portland and Dewey Estey of Portland. Elected for one-year terms as associate governors were Richard McKenny of Seattle and O'Toole.

Va. Convention Could Spark Jukebox Program Seminars

RICHMOND, Va.—The first of what may become a series of regional jukebox programming seminars will be discussed here Nov. 19-21 at the Music Operators of Virginia (MOV) convention and exhibit at the Hotel Jefferson. The meeting will feature national experts from Music Operators of America (MOA) and MGM Records' publicity director Sol Handwerker from New York City.

Operators will have a chance

to hear from men who are very much in the news. MGM recently dropped 18 recording acts which it charged with promoting drugs (Billboard, Nov. 7). MOA's chief counsel, Nicholas Allen, Washington, will be here to explain the copyright legislation outlook following the recent national elections.

Les Montooth, Peoria, Ill., MOA president, will be here following a dramatic speech in
(Continued on page 36)



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Bilotta Enterprises Hosts 750 at Anniversary Party and Exhibit



STEVE BOUNNE, from left, of BeLaire Amusement, Bob Bear of Wurlitzer, Gerald Harris of Fairville, and Roberta Quinlan, the singer, turned out to honor John Bilotta (right).



THIS IS some of the more than 750 people who came to help Bilotta celebrate his 42nd year in the coin machine business. It was held in the new office of Bilotta Enterprises in Newark, N. Y.



BILOTTA (right) chats with friends C. B. Ross, Wurlitzer engineer, left, and Barney Rapp of Liberty Bell Amusement in Rochester, N. Y. They are by the Wurlitzer booth, one of 13 national companies that came to the "Mini-MOA."



BOB SCOTT, left, owner of Jackson Perkins Rose Gardens, and John Bilotta look on as Ruth Bear gets the Farney Wurlitzer roses, from Roberta Quinlan.



JOHN BILOTTA watches a woman try her luck with Chicago Coin's motorcycle game.



BILOTTA, left, offers a toast to Mr. and Mrs. Ogden Whitbeck of Mohawk Skill Games, left, and their daughter, Linda, a singer.



DOC BURDICK'S country and western group entertained at the Mini-MOA.



ALSO FEATURED were the Real McCoys from Rochester.

MOA Assn Push; Financial Services

• Continued from page 33

"Fred Granger's newsletter and the business press are the only means for one group to learn what another is doing. Often so-

lutions that work for one group would help another if they could share them."

He urged stepped-up coverage of association activities in the business press.

Montooth is given much of the credit for starting the Illinois Coin Machine Operators Assn. over 10 years ago.

"I do not intend to let any of MOA's services slip," Montooth pledged. A new service now being considered by the national association, he disclosed, is "financial services." This would include bookkeeping services and

perhaps a cost of doing business survey.

"I don't believe in adding new services just for the sake of adding services," he added. One MOA continuing service that is being bolstered, he reported, is its insurance coverage for members. "We can now get as high as \$45,000 life insurance and up to \$45 a day hospitalization. We also have a variable pension plan; that is, insurance combined with mutual funds.

"We are sending out more useful tax information than ever before. And of course we're still fighting the jukebox royalty battle."

Montooth commended the West Virginians for their strong support of MOA. The local group has 30 MOA members and has contributed men to every top office in the national association.

Va. Meet Could Spark Jukebox Seminar Series

• Continued from page 33

nearby West Virginia where he promised to expand the organization's services (see separate story). MOA executive vice president Fred Granger, Chicago, will also speak on MOA's accelerated public relations program (also covered in this issue).

Rounding out experts in the recording industry will be area one-stop chiefs Pat Cohen and Dean Hogue. Handwerker said following the recent MOA in Chicago that he wants a committee of recording industry executives to coordinate with MOA at the state association level.

MOV delegates will be welcomed Thursday night (19) by local councilman Nathan Forb. One of the speakers for the opening day Friday will be Virginia state senator Edward Willey who will speak on the subject of taxation of jukebox operators.

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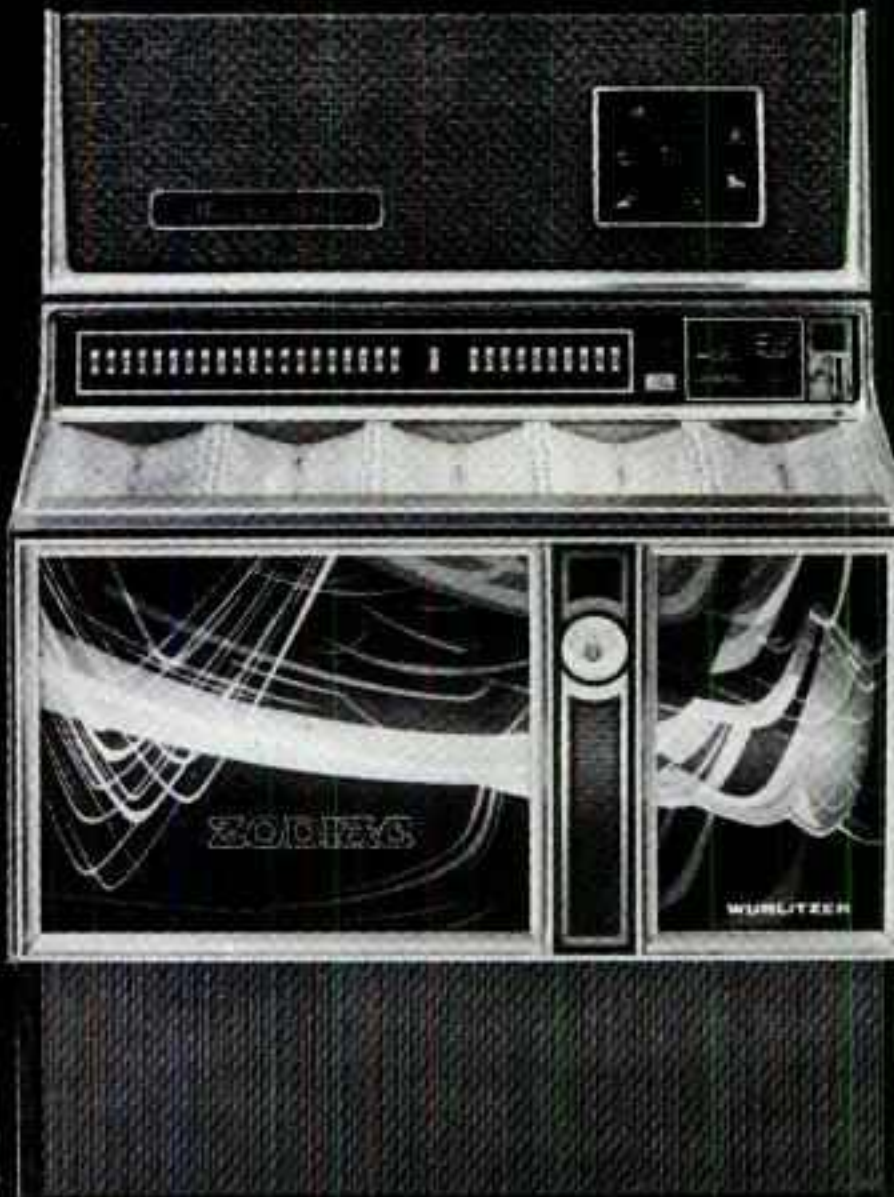


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Qualiton's Bartok Is Quality

NEW YORK—Five more excellent albums in Qualiton Records' monumental edition of the complete works of Bartok are among the 12 new interesting releases by that Hungarian company. The five are on the Hungaroton label as are an album of contemporary Hungarian music, a program of duos of Hus Desforges and Muntz-Berger for cello and double bass, and a sparkling Tchaikovsky set by Gyula Nemeth and the Hungarian State Orchestra. This last has the "Serenade in C" and "Capriccio Italien."

The Qualiton label features albums by pianists Sandor Falvai and Mihaly Bacher, and a dazzling coloratura opera aria set with soprano Karala Agay. Miss Karola tackles difficult arias by Mozart ("Die Zauberfloete" and "Entfuehrung aus dem Serail"), Richard Strauss ("Ariadne auf Naxos"), Rossini ("Il Barbiere di Siviglia"), Verdi ("Rigoletto"), Erkel ("Hunyadi Laszlo"), and Donizetti ("Lucia di Lammermoor").

Falvai, in a program of Bach, Scarlatti and Chopin, clearly is a young pianist to be reckoned with. A Beethoven sonata disk by Bacher also stands out. The other Qualiton LP offers a fine Mozart chamber music program featuring winds.

Two of the Bartok sets are in the piano section as Gabor Gabos plays "Fifteen Hungarian Peasant Songs," "Three Rondos," "Three Studies, Op. 18,"

"Improvisations, Op. 20," and "Dance Suite," and Erzsebeg Tusa plays "Sonata," "Nine Little Piano Pieces," "Out of Doors" and "Petite Suite." Tusa also appears in a chamber music set, teaming with Pasztory-Bartok in seven two-piano pieces from "Mikrokosmos," which is on an album with "44 Duos" for two violins, admirably played by Wanda Wilkomirska and Mihaly Szucs.

Miklos Erdelyi and the Budapest Symphony have a Bartok orchestral pressing, which contains the "Suite No. 2," "Hungarian Sketches," "Rumanian Folk Dances," and "Transylvanian Dances." The fifth Bartok package, in the posthumous works section, features the "Concerto for Two Pianos, Percussion

and Orchestra," with Ditta Pasztory-Bartok and Tusa on piano, Ferenc Petz and Jos Jozsef Marton, percussion, and the Budapest Symphony, Janos Sandor conducting. Completing the disk is the "Suite for Two Pianos, Op. 4b" with Pasztory-Bartok and Maria Comensoli.

Cellist Laszlo Mezo and Jenó Dome, double bass, perform the program of Desforges and Muntz-Berger well. The other contemporary set is devoted to music of Durko Zsolt. Soloists are pianists Peter Solymos and Adam Fellegi, clarinetists Bela Kovacs and Tibor Dietrich, horn Ferenc Tarjani, the Bartok String Quartet, and the chamber chorus and orchestra of Hungarian Radio and Television, Gyorgy Lehel conducting.

Szeryng Scores in Concert

NEW YORK—Henryk Szeryng, a master violinist, was impeccable as soloist with Leopold Stokowski and the American Symphony in Sibelius' "Violin Concerto" at Philharmonic Hall, Nov. 3. The program was the first at the concert hall for the orchestra, which has subscription series this season at both Carnegie Hall and Philharmonic for the first time.

Szeryng, whose recent recordings have been on Mercury and Philips Records, was a

marvel in the work's many cadenzas as well as other sections. The orchestra, which opened with Hermann's berceuse "For the Fallen," and closed with Franck's "Symphony in D Minor," also was in fine form. In the concerto, Stokowski again encouraged the spontaneous audience applause after the first movement. He's a conductor not bogged down by stilted traditions as are too many others. Among Szeryng's other recordings are performances on RCA and Monitor.

FRED KIRBY



PHILIPPE ENTREMONT, center, is feted by Columbia Records at a recent reception at Lutece Restaurant, New York. With the pianist are John McClure, right, director, CBS Masterworks, and Tom Frost, music director and executive producer, CBS Masterworks.

'Pasquale' Excellent, Led By Corena's Fine Basso

NEW YORK—An ensemble performance, led by the superb portrayal of Fernando Corena in the title role, resulted in a delightful "Don Pasquale" at the Metropolitan Opera, Nov. 6. Probably the finest basso buffo of our day, Corena sang and acted to perfection. His tasteful humorous touches, always a little different, are a pleasure to behold.

Baritone Tom Krause, who appears with Corena in the London recording of the Donizetta opera, was an authoritative Dr. Malatesta. Corena also appears on the Urania recording

of the work, one of the finest of comic operas.

Tenor Alfredo Kraus, a lyric tenor who ranks with the best, was excellent as Ernesto. Every aria and duet shone as did the efforts of soprano Reri Grist as Norina. Corena, Kraus and Miss Grist were plugged in Angel's program ad, while London touted its recording of the work with Corena and Krause. Miss Grist also has recorded for Columbia, Deutsche Grammophon and RCA, while Kraus' other labels include Montilla, RCA, London and Everest. Carlo Franci, who has recorded for London, conducted capably.

FRED KIRBY

DGG Bows Special Push On Archive Sacred Drama

NEW YORK — Deutsche Grammophon Records is running a special promotion on a two-LP Archive release of Emilio de Cavalieri's 16th century sacred drama, "Rappresentazione de anima e di corpo," a first recording.

The promotion is in cooperation with U.S. appearances by baritone Hermann Prey, featured in the set. Also featured are Tatiana Troyanos, Teresa Zylis-Gara, Sylvia Geszty, Eda Moser, Paul Esswood, Theo Adam, the Vienna Chamber Chorus, Vienna Capella Academia and Wolfgang von Karajan Ensemble, Charles Mackerras conducting.

Also being featured is an al-

bum of Bach's "Cantata No. 21 (Ich hatte viel Bekuemernis)" with Edith Mathis, Ernst Haefliger, Dietrich Fischer-Dieskau and the Munich Bach Choir & Orchestra, Karl Richter conducting.

Another Bach LP has August Wenzinger, viola da Gamba, and Eduard Mueller, harpsichord. Richter and the Munich Bach Orchestra have a C.P.E. Bach set. Other choral disks have Hans Schrems and the Regensburg Cathedral Choir in Victoria, and Haefliger, Friederich Melzer, Jakob Staempfli, Rene 'zosso and members of Schola Cantorum Basiliensis, August Wenzinger conducting.

Finland Hot on LP Front

HELSINKI — Although there have been few very important classical releases in Finland in recent times, there are some most interesting albums which have either just been issued or about to be issued here.

Decca has released four albums featuring the compositions of Sibelius, Sallinen, Bergman, Rautavaara and Kokkonen interpreted by the Finnish Radio Symphony Orchestra and the Helsinki City Orchestra. These albums—recorded in Helsinki and pressed and marketed by Decca—were first planned as "tourist records."

Another important classical release—a three-part "Contemporary Finnish Music" set—is released by Philips.

Then, there is the much-awaited first album by Okko Kamu with the Berlin Philharmonic, playing Sibelius' "Symphony No. 2." This was released on DGG Nov. 1. The LP is confidently expected to achieve a top position in the pop-dominated album charts.

Among other new albums for release are those by cellist Arto Noras for Da Camera and conductor Paavo Berglund (for a label at present unknown). Noras is to make a solo album, featuring the music of Kilpinen, Sibelius and Rautavaara. Da Camera is interested in recording two further albums with the cellist. If plans are successful, and if sufficient finance can be found, Noras would re-

(Continued on page 46)

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This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC)	7
2	3	ENDLESSLY Sonny James, Capitol 2914 (Vogue, BMI)	6
3	4	I CAN'T BE MYSELF/ SIDEWALKS OF CHICAGO Merle Haggard, Capitol 2891 (Blue Book, BMI/Tree, BMI)	7
4	1	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest, BMI)	9
5	5	GOIN' STEADY Faron Young, Mercury 73112 (Central Songs, BMI)	7
6	7	AFTER CLOSING TIME David Houston & Barbara Mandrell, Epic 5-10656 (Algee, BMI)	8
7	6	RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI)	11
8	10	WHERE HAVE ALL OUR HEROES GONE Bill Anderson, Decca 32744 (Stallion, BMI)	5
9	9	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	10
10	13	COAL MINER'S DAUGHTER Loretta Lynn, Decca 32749 (Sure-Fire, BMI)	4
11	8	THANK GOD AND GREYHOUND Roy Clark, Dot 17355 (Window, BMI)	9
12	16	SHE GOES WALKING THROUGH MY MIND Billy Walker, MGM 14173 (Forrest Hills, BMI)	5
13	14	SO SAD (To Watch Good Love Go Bad) Hank Williams Jr. & Lois Johnson, MGM 14164 (Acuff-Rose, BMI)	8
14	11	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	12
15	12	THE TAKER Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	13
16	25	MORNING Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI)	5
17	17	JOLIE GIRL Marty Robbins, Columbia 4-45215 (Beijo, BMI)	11
18	15	ALL MY HARD TIMES Roy Drusky, Mercury 73111 (Lowery, BMI)	10
19	34	SOMETHING TO BRAG ABOUT Charlie Louvin & Melba Montgomery, Capitol 2915 (Tree, BMI)	5
20	18	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	14
21	21	LIVE FOR THE GOOD TIMES Warner Mack, Decca 32725 (Stallion, BMI)	11
22	24	AMOS MOSES/THE PREACHER AND THE BEAR Jerry Reed, RCA Victor 47-9904 (Vector, BMI)	5
23	23	I CRIED (The Blue Out of My Eyes) Crystal Gayle, Decca 32721 (Sure-Fire, BMI)	10
24	43	I'M ALRIGHT Lynn Anderson, Chart 5098 (Stallion, BMI)	4
25	31	TOO LONELY TOO LONG Mel Tillis, Kapp 2103 (Sawgrass, BMI)	6
26	26	PATCHES Ray Griff, Royal American 19 (Gold Forever, BMI)	8
27	33	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)	3
28	39	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	3
29	20	HOW I LOVE THEM OLD SONGS Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI)	8
30	52	FOREVER YOURS Dottie West, RCA Victor 47-9911 (Husky, BMI)	4
31	19	IT'S A BEAUTIFUL DAY Wynne Stewart, Capitol 2888 (Return, BMI)	11
32	32	I WAKE UP IN HEAVEN David Rogers, Columbia 4-45226 (Window, BMI)	6
33	22	RIGHT BACK LOVIN' YOU Del Reeves, United Artists 50714 (Passkey, BMI)	8
34	36	GONE GIRL Tompall & Glaser Brothers, MGM 14169 (Jack, BMI)	5
35	49	COWBOY CONVENTION Buddy Alan/Don Rich, Capitol 2028 (Peer Int'l, BMI)	3

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
36	29	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI)	13
37	56	EARLY IN THE MORNING Mac Curtis, GRT 26 (Post, ASCAP)	6
38	38	ANGELS DON'T LIE Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	15
39	51	COMMERCIAL AFFECTION Mel Tillis & The Statesiders, MGM 14176 (Cedarwood/Sawgrass, BMI)	3
40	30	WAKE ME UP IN THE MORNING Bobby Lord, Decca 32718 (Contention, SESAC)	14
41	62	LET ME GO Johnny Duncan, Columbia 4-45227 (Wilderness, BMI)	4
42	40	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	18
43	50	NICE 'N' EASY Charlie Rich, Epic 5-10662 (Shaw, ASCAP)	5
44	27	YOU'VE GOT YOUR TROUBLES (I've Got Mine) Jack Blanchard & Misty Morgan, Wayside 015 (Mills, BMI)	9
45	60	WHAT'S THE USE/ SOMETHING UNSEEN Jack Greene, Decca 32755 (Hall Clement, BMI/Tree, BMI)	2
46	28	LOUISIANA MAN Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI)	11
47	44	HOW I GOT TO MEMPHIS Bobby Bare, Mercury 73097 (Newkeys, BMI)	16
48	47	HE'S EVERYWHERE Sammie Smith, Mega 615-0001 (Two Rivers, ASCAP)	12
49	46	MONEY CAN'T BUY LOVE Roy Rogers, Capitol 2895 (Cedarwood, BMI)	9
50	37	SOMEWAY Don Gibson, Hickory 1579 (Acuff-Rose, BMI)	7
51	55	I JUST CAN'T HELP BELIEVING David Frizzell, Columbia 4-45238 (Screen Gems-Columbia, BMI)	4
52	53	ANOTHER LONELY NIGHT Jean Shepard, Capitol 2941 (Dixie Jane/Twig, BMI)	3
53	48	WHISKEY SIX YEARS OLD Norma Jean, RCA Victor 47-9900 (Tree, BMI)	7
54	54	DIXIE BELLE Stan Hitchcock, GRT 23 (Jack & Bill, ASCAP)	6
55	—	A GOOD YEAR FOR THE ROSES George Jones, Musicor 1425 (Chestnut, BMI)	1
56	63	SUSPICIOUS MINDS Waylon Jennings & Jessi Colter, RCA Victor 47-9920 (Press, BMI)	2
57	—	WAITING FOR A TRAIN Jerry Lee Lewis, Sun 1119 (Peer International, BMI)	1
58	58	IT TAKES TWO Connie Eaton & Dave Peel, Chart 5099 (Jobete, BMI)	3
59	59	MY JOY Johnny Bush, Stop 380 (Window, BMI)	3
60	75	DAY DRINKIN' Dave Dudley & Tom T. Hall, Mercury 73139 (Newkeys, BMI)	2
61	—	DRAG 'EM OFF THE INTERSTATE, SOCK IT TO 'EM, J.P. BLUES Dick Curless, Capitol 2949 (Country Sound, ASCAP)	1
62	72	WILLY JONES Susan Raye, Capitol 2950 (Blue Book, BMI)	2
63	65	COME THE MORNING Hank Snow, RCA Victor 47-9907 (Glaser, BMI)	3
64	64	MARY'S VINEYARD Claude King, Columbia 4-45248 (Rose Bridge, BMI)	3
65	41	JIM JOHNSON Porter Wagoner, RCA Victor 47-9895 (Owepar, BMI)	9
66	73	LOOK HOW FAR WE'VE GONE Bill Wilbourn & Kathy Morrison, United Artists 50718 (Passkey, BMI)	4
67	68	SIMPLE DAYS & SIMPLE WAYS Bobby Lewis, United Artists 50719 (Unart, BMI)	2
68	69	BEER DRINKIN' HONKY TONKIN' BLUES Billy Mize, United Artists 50717 (Acuff-Rose, BMI)	2
69	57	WAXAHACHIE WOMAN John Deer Co., Royal American 21 (Elan, BMI)	7
70	71	THE SOUL YOU NEVER HAD Jan Howard, Decca 32743 (Stallion, BMI)	2
71	—	BED OF ROSE'S Statler Brothers, Mercury 73141 (House of Cash, BMI)	1
72	—	SWEET CAROLINE Anthony Armstrong Jones, Chart 5100 (Stonebridge, BMI)	1
73	—	THE TEARS OF LINCOLN'S FACE Tomm Cash, Epic 5-10673 (Gallico, BMI)	1
74	74	THEY'LL NEVER TAKE HER LOVE Johnny Darrell, United Artists 50716 (Rose, BMI)	2
75	—	CALIFORNIA GRAPEVINE Freddie Hart, Capitol 2933 (Blue Book, BMI)	1

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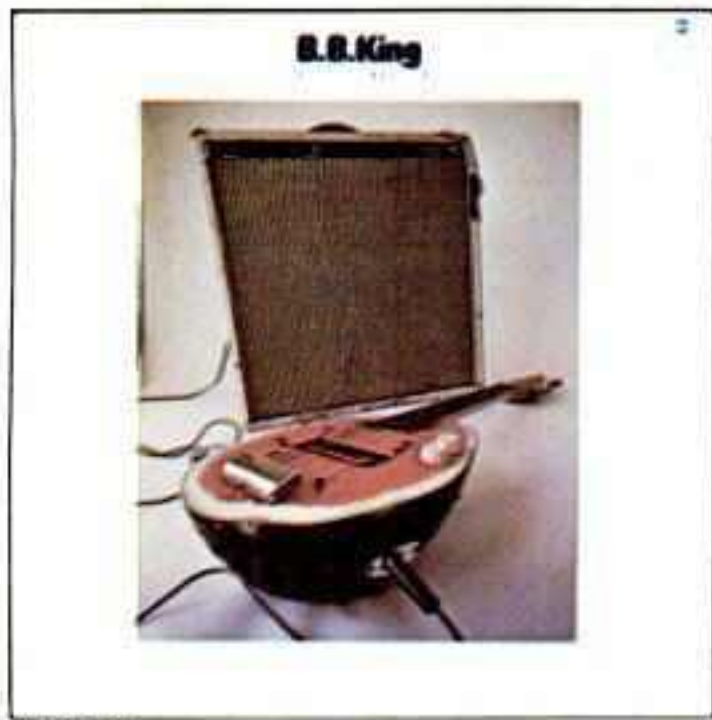
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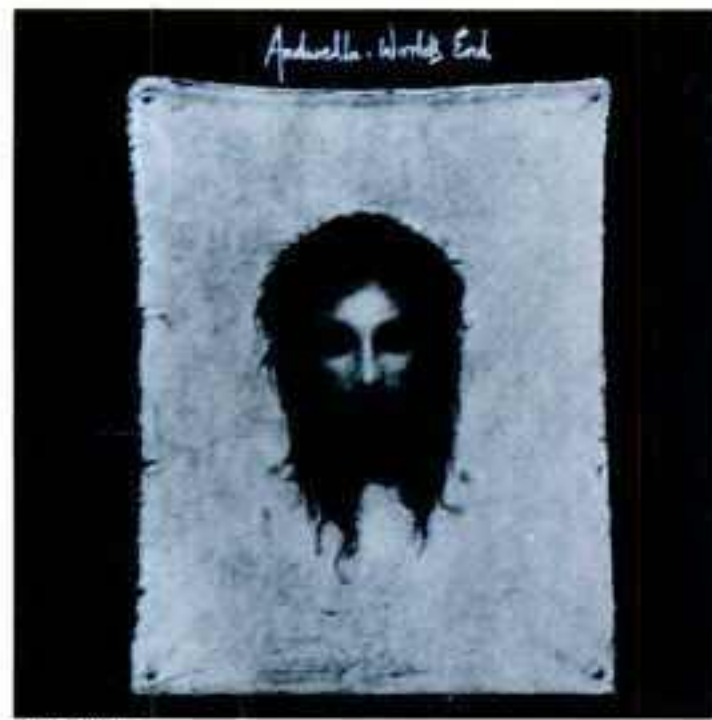
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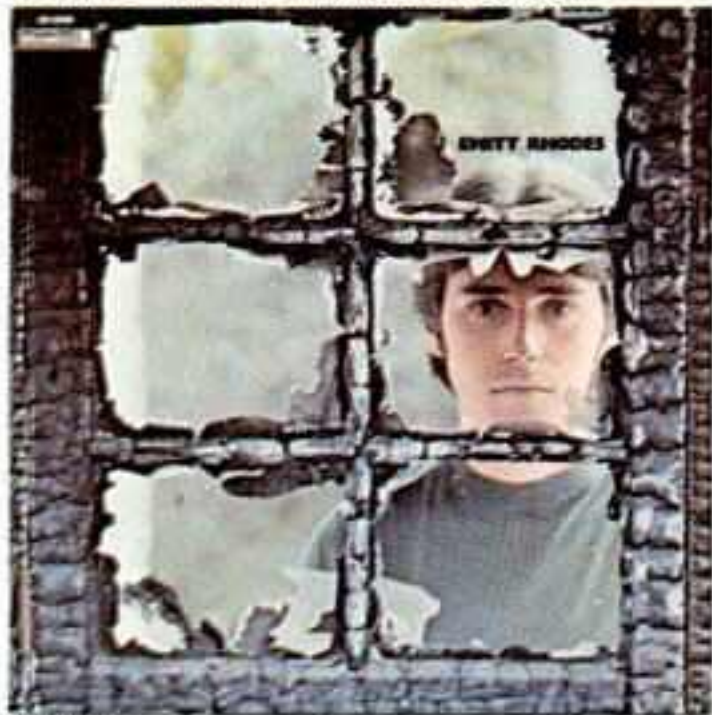
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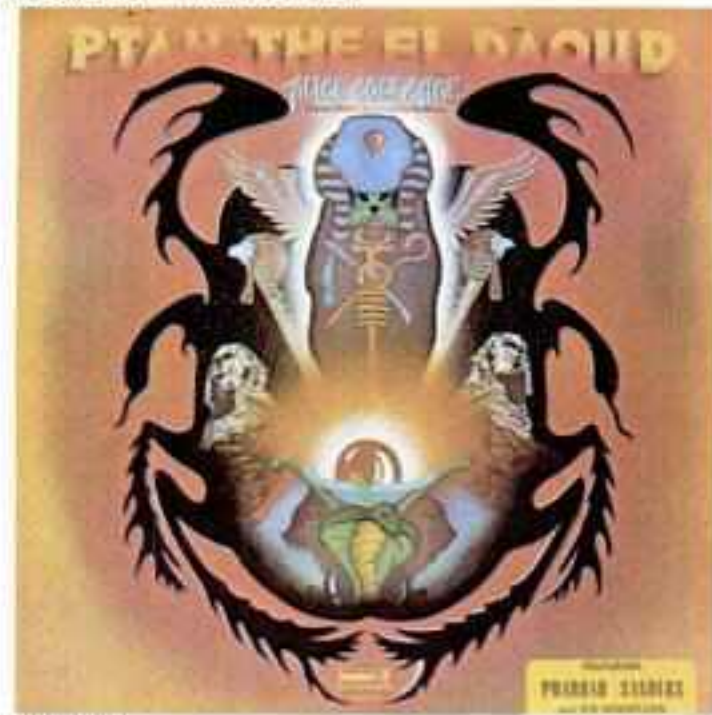
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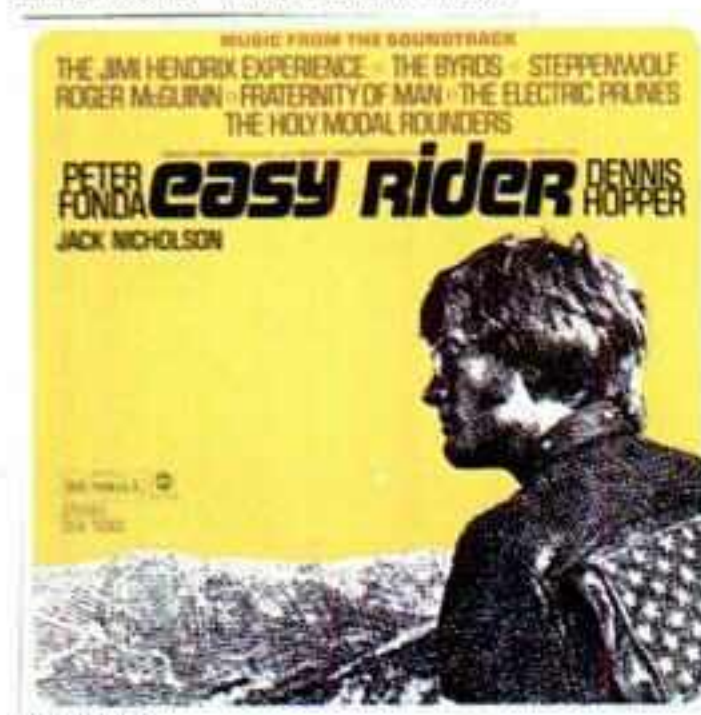
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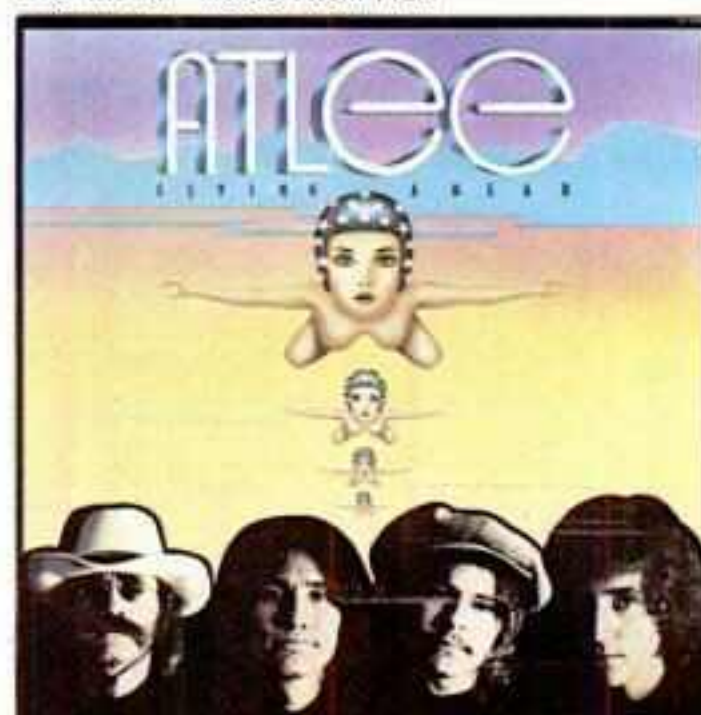
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MAGNA CARTA • SEASONS



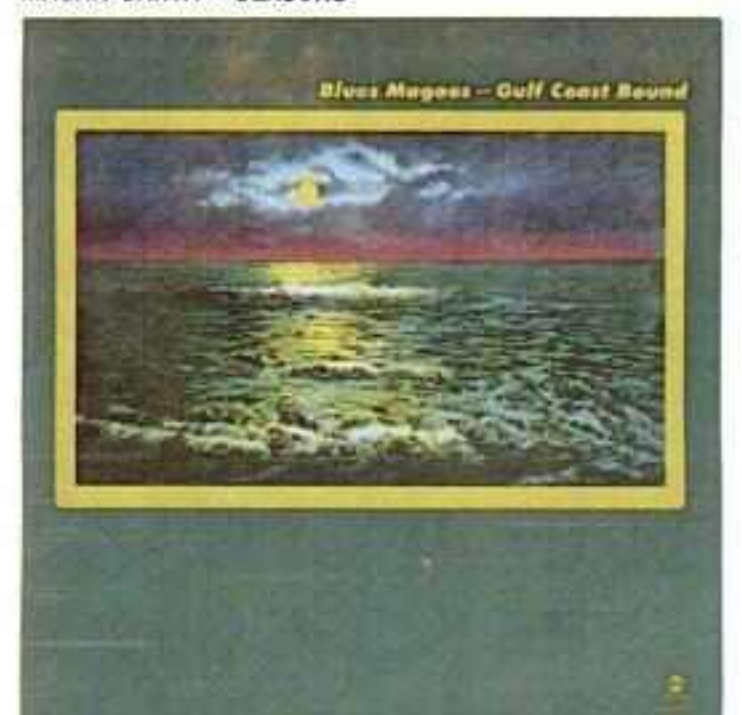
ATS-20004
BEVERLY SILLS • MOZART & STRAUSS ARIAS



ABCS-0C-11
APPLAUSE • ORIGINAL CAST ALBUM



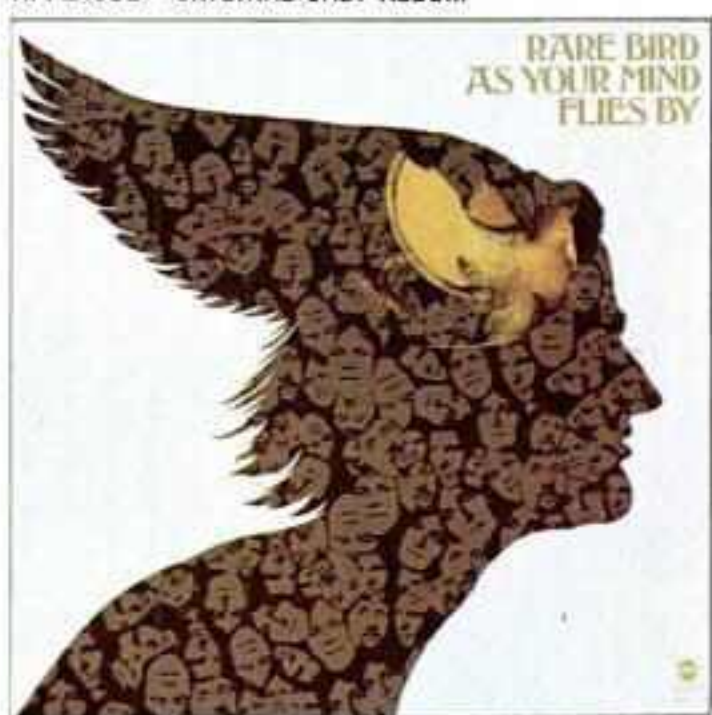
DS-50084
ATLEE • FLYING AHEAD



ABCS-710
BLUES MAGOOS • GULF COAST BOUND



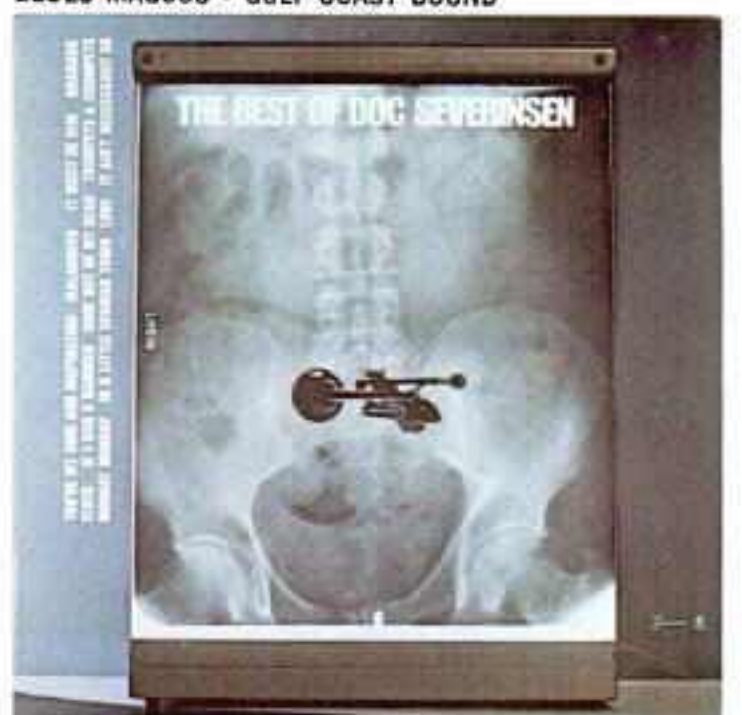
DS-50066
STEPPENWOLF • MONSTER



ABCS-716
RARE BIRD • AS YOUR MIND FLIES BY



DS-50047
GRASS ROOTS • GOLDEN GRASS



RSSD-952
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BLS-6037
B. B. KING • COMPLETELY WELL



ABCS-700
TOMMY ROE • 12 IN A ROW



DS-50037
STEPPENWOLF THE SECOND



ABCS-688
JAMES GANG • YER ALBUM

ALBUMS AND TAPES TH

ING DURING THE HOLIDAY SEASON



DS-50090
STEPPENWOLF • 7



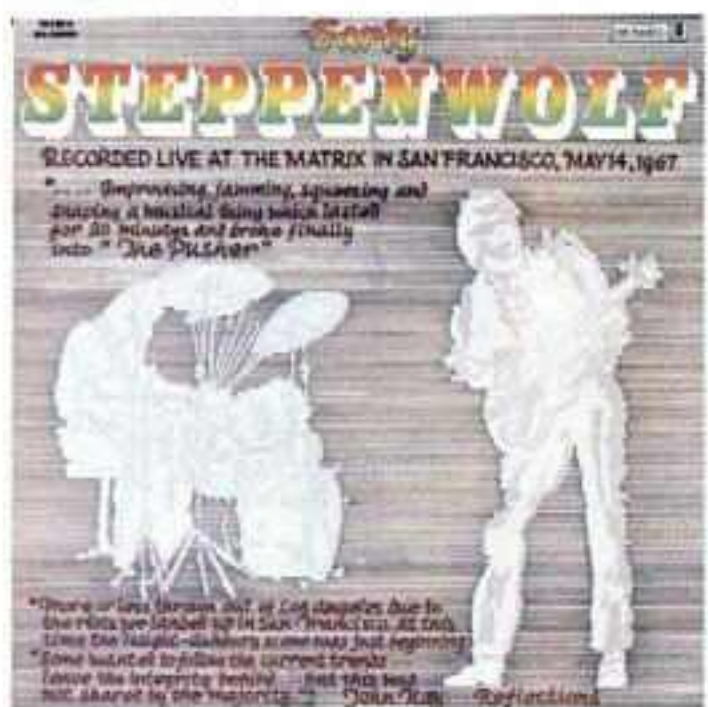
ABCS-707
RAY CHARLES • LOVE COUNTRY STYLE



DS-50068
THREE DOG NIGHT • LIVE AT FORUM



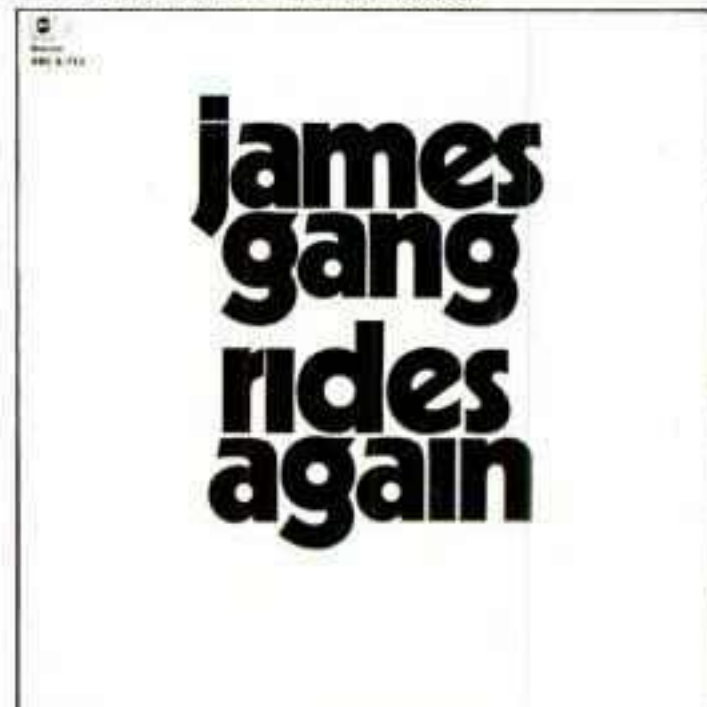
DS-50064
MAMAS & PAPAS • 16 GREATEST HITS



DS-50060
EARLY STEPPENWOLF



ABCS-0C-14
SONG OF NORWAY • FILM SOUNDTRACK



ABCS-711
JAMES GANG • RIDES AGAIN



DS-50093
MAMA CASS • MAMA'S BIG ONES



DS-50048
THREE DOG NIGHT



AS-9200-2
JOHN COLTRANE • HIS GREATEST YEARS



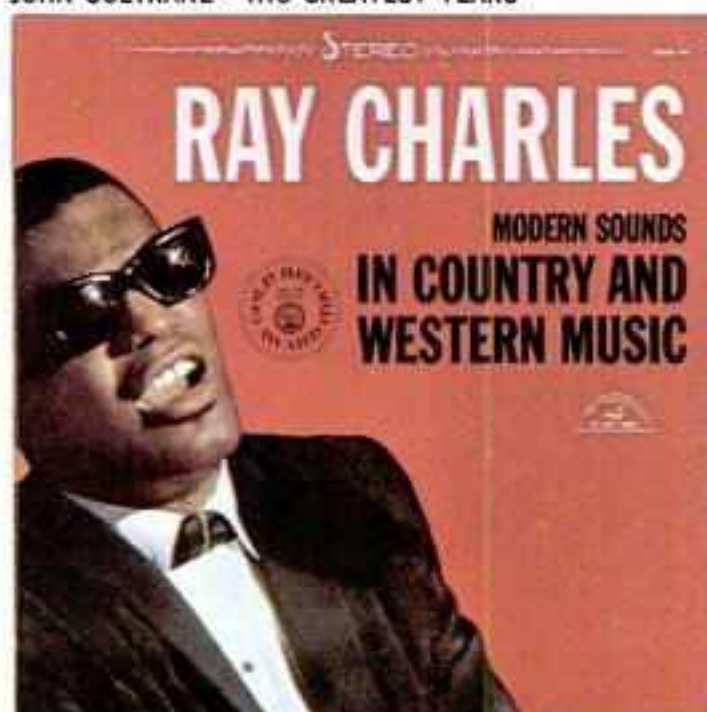
ATS-20003
BEVERLY SILLS • ROBERTO DEVEREUX



AS-9190
PHAROAH SANDERS • JEWELS OF THOUGHT



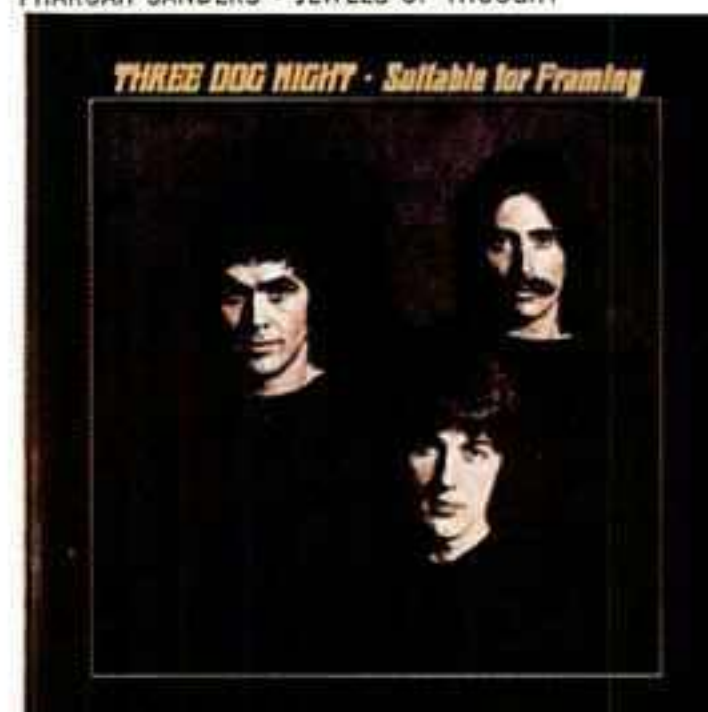
AS-9199
PHAROAH SANDERS • SUMMUN BUKMUN UMYUN



ABCS-410
RAY CHARLES • MODERN C&W SOUNDS



DS-50092
ARTIE KORNFELD TREE • TIME TO REMEMBER



DS-50058
THREE DOG NIGHT • SUITABLE FOR FRAMING



ABCS-744
RAY CHARLES • CRYIN' TIME



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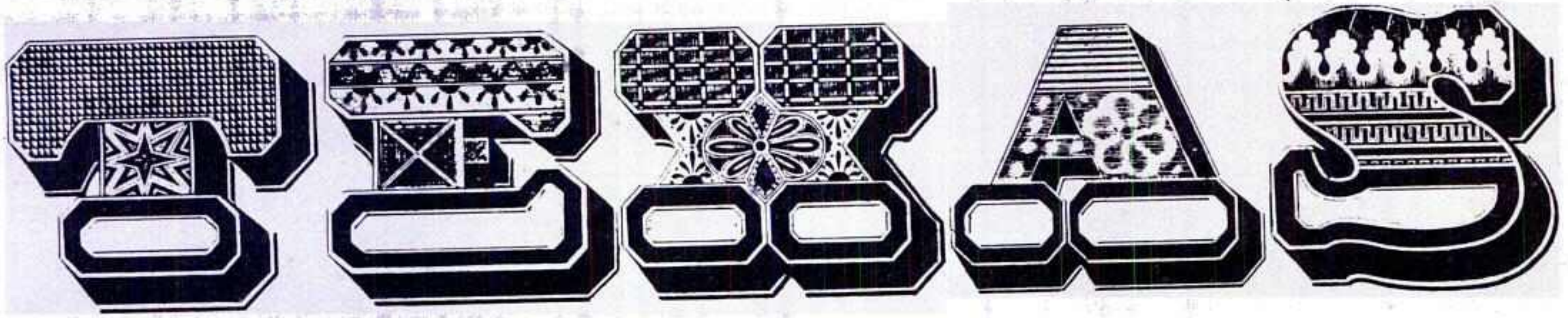
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*June 1970 Publisher's Statement as filed with ABC.
Subject to audit.

THE SOUNDS OF



By Bill Williams

The train that pulled into the Dallas railroad yards that day in 1927 contained a carload of wax, neatly packed in felt-lined trunks. What happened with that wax was to help write the history books of music, and tell the story that Texas played in some of the pioneer days of the recording industry.

Don Law had preceded that train by some months. An Englishman bound for the West Coast from New York, he decided to stop in Dallas because he had heard so much about Texas. That stop lasted 16 years.

Law, staying at the YMCA, turned his name into an employment bureau, and he received a call asking him if he could keep books. "Any damn fool can keep books," he thought, and took the job.

The position was with Brunswick, Balke, Collender Co., the bowling ball firm which had just gone into the record business. His "bookkeeping" led to ordering records. He worked his way up to branch manager, and then Southern division manager.

Meanwhile, back in New York, was another Englishman who got off the boat. He was Art Satherly, and he, too, worked for Brunswick. Satherly, who like Law was to become one of the greatest producers the business has known, picked his British colleague in Dallas to be something of a talent scout for the label.

So Don Law scouted around Texas, and at Lubbock he found the Chuck Wagon Gang. At Troup, Tex., he found a paperhanger named Al Dexter. At Fort Worth he discovered W.D. O'Daniel, and across the border, in Oklahoma, he found Bob Wills. He found others, too, but these were the big names.

And so the wax came down, along with some portable equipment, shipped to Dallas by rail so Satherly and Law could record. They started the job in whatever hotel room they could rent, with Law using his wife's vacuum cleaner to pull off the cut wax as the needle moved around the record. Then, when Warner Bros. bought Brunswick, they moved into a makeshift studio in the back of the W-B building on Park Avenue—still in Dallas.

They moved the equipment all around Texas, cutting mostly in Dallas and San Antonio, and it was all country. At nearby Fort Worth, Milton Brown and his Brownies were gathering talent for RCA, but they were going to Chicago to record.

Wagon Gang

The first Texas session was with the Chuck Wagon Gang, and it went on from there, as it was taking place in other cities with portable equipment . . . Nashville; Atlanta; Bristol, Tenn., and Jackson, Miss. One thing was going to decide the future, and that was the location of the country artists. Since the "Grand Ole Opry" was in Nashville, it is here that the recording industry started.

But Texans have never been known to take a back seat. They waited years, and then did things in a big way. Meanwhile, in Houston, something else was happening.

A youngster who was to become known as Pappy Dailey moved to Houston from his native Yokum, Tex., and worked in many occupations.

Pappy's first venture into the music business came in 1931, when he "entered the field of coin operated phonographs." He worked the Houston area exclusively, then eventually became a distributor for an independent label. This lasted through World War Two. Having come in contact with so many individuals in the industry, Dailey picked up the knack of producing, and he began producing records for the 4-Star label. Among those he discovered and brought to that label were Tex Tyler, the Maddox Brothers and Rose, Eddie Nowack, Bill Ford and others.

Starday Records

In 1952, still in Houston, Dailey and Jack Starnes organized Starday Records. Not long afterward, Dailey bought out Starnes, and took in Don Pierce as a partner. The two of them owned and ran the label until 1958, when they decided to split everything, including the catalog. Pierce remained as head of Starday, while

Dailey formed his own "D" label. He continued to operate this, on a small scale, while working for Mercury, and then United Artists. When Art Talmadge left to go to Musicor, Pappy went with him. He remains the second largest stockholder in the firm. The "D" label became inactive, except for producing local Houston artists to lease to other companies.

While with Starday Dailey signed a youngster from Saratoga, Tex., who has stayed with him all the way . . . a fellow named George Jones. He also discovered such artists as Melba Montgomery, Judy Lynn, Webb Pierce who originally signed with 4-Star and Hank Locklin, who was living then in Houston.

Today Pappy Dailey is retired, except for George Jones. "I still produce George," he said, "and will until the day that he no longer wants me to."

And, in Dallas now, Ray Price makes his home. He has stayed with Don Law all these years, and "will forever."

These were the pioneers of the music industry in Texas. Today there are new leaders, new forms of music, new sounds. But these men got it off the ground. And the eyes of Texas long have been upon them.

Still another old-timer should be mentioned, if only because he now is down and needs help. Link Davis of Houston, a long-time musician/singer, suffered a stroke some four years ago, and has only his publishing catalog to sustain him.

A man who played dances and recording sessions in Texas for 25 years, he now is in Nashville seeking support. His biggest song which he wrote and recorded in 1953 was "Big Mamour" on the Okeh label, cut in Houston at the RCA Studios.

Davis worked all of the old George Jones sessions, and was a musician for Pappy Dailey. Still able to sing, Davis is partially paralyzed, but has the Texas spirit of going on.

He currently is staying at a farm with the Mother Earth, the former Mercury group now with Warner Bros.



TEXAS LEADERS at a gathering. Left to right, Bart McLendon, vice president, McLendon Theaters; Al Everest, vice president, Pompeii; Clarence Sleeper, general manager, Phono-Graphics; Bill Lee, president Phono-Graphics; Pat Morgan, president, Pamper; Don Safran, amusement editor, Dallas Times-Herald.

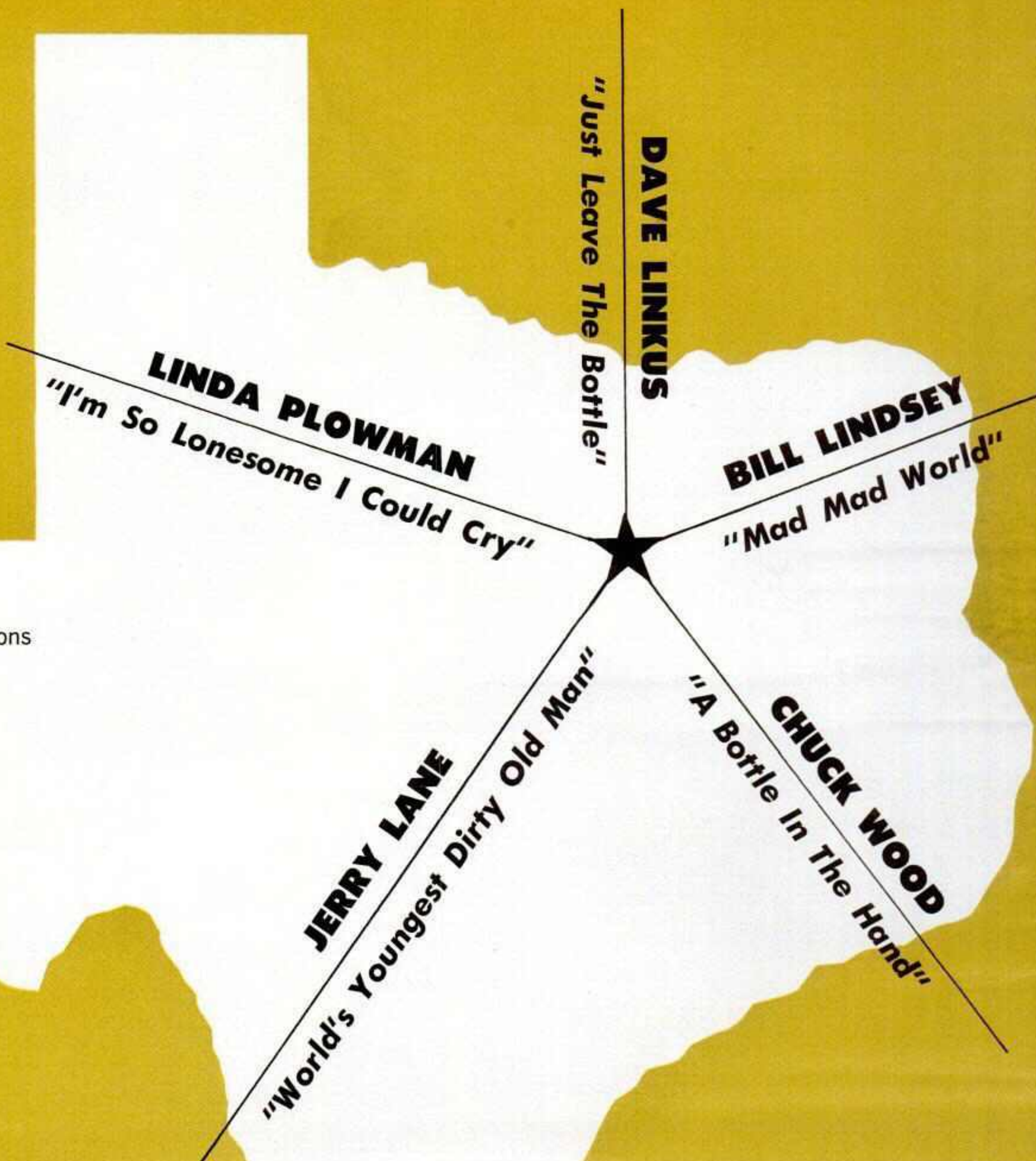


KARMA'S SAM COPLIN, right, with artist Smiley Ortiz.

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MORGAN— A VIEW OF POMPEII'S HEAD

There is something imaginative in the name Pompeii. And that thought is fairly synonymous with what is happening in Texas, generally and in Dallas specifically. After years of lying dormant, the ashes have been cleared away and here lies this treasure.

Nothing, of course, is quite like that, but Pompeii may come closer than anything in this modern world. And the man who swept away the ashes, found the city, brought it to life, and exercises total leadership is an energetic, bombastic, friendly and dynamic fellow named Pat Morgan.

In a sense Dallas is like the Pompeii of old. It has



THE HOME of Pompeii Records in Dallas.

been discovered musically, and Morgan has revitalized it. In doing so, he has made Pompeii records one of the most exciting things to happen in the industry in some time.

To get the picture, one must study Morgan. It is no easy task, either, for he is a portrait of perpetual motion from early morning until late into the dark when he has retired to his private club, one of dozens of things he or his company happen to own either separately or with many others. It's really a maze of things going on, and one almost needs a scorecard.

Morgan passes off his own autobiography rather simply. "I was a nightclub man who moved into the record industry," he says. There is more to it than that.

Morgan, a graduate of the University of Texas, has had a successful career in advertising, sales promotion, public relations and the club business. He was president of Greystone Associates, Inc., where he won the National Newspaper Association's top award for color newspaper advertising and also the U.S. Chamber of Commerce award for the outstanding industrial brochure.

A onetime boxing champion and then captain of his college wrestling team, he moves around the music circles much as a fighter stalking his foe. Morgan, however, has few foes. As things turn out, virtually everyone in Texas is his friend. Many of the biggest names in Texas are his partner.

Pat Morgan owned a chain of nightclubs on the coast. And, working with bands in the club, he helped them get recording contracts. After a few of these, he decided to get into the business himself.

So Pompeii was formed, back in his Dallas home town, where bankers really didn't understand the music business and the going wasn't easy. Neither was getting a name for his company. Pompeii was no quick inspiration. He tried a hundred others first, and each was rejected for duplication. Finally came the name no one had selected. The company, of course, had a rough time getting off the ground. So Morgan went out and found the best producers they money could lure, got

top distributors, and then looked around. A little less than a year ago Morgan and his company merged with publicly owned corporation, Computer Systems Management. Then Morgan signed a pact with Ampex for tape distribution, and got a half-million-dollar advance payment for the rights.

Now called CSM-Pompeii, Morgan has established two publishing companies and a few thousand other things. The publishing firms are Pompeii and Vesuvius. The rest of the operation is so complex it's difficult to keep straight.

There is, for example, American Athletic Academy. This branch produces athletic albums (for everything from professional football teams to the high schools), handles endorsements for coaches and players (set up so the coaches can get a "piece of the pie"), and has one of the slickest scholastic packages going. The LP's include tapes and books of instruction by top coaches, ad infinitum.

Then there is Image, Production, a national franchising operation which is new in the record business. Among other things, this firm can take an individual or a company contemplating going into the record business on a small or large scale, bring them in for an intensive training program, furnish the equipment for recording purposes, and set up the business. For example, the individual can return home, record a favorite nightclub singer, have the tape produced, released, distributed, etc. It's all encompassing. The same can be done with a high school band, or a party. The possibilities are endless.

Next there is the Vesuvius label, set up so as not to overload Pompeii, and the CSM label, as the expansion goes on. The latest addition is the Turtle Creek label, set up to handle the country artists, and here Morgan has reached into authenticity to come up with the best. One of his producers is Smoky Montgomery, the leader of the original Light Crust Doughboys.

With the country label barely off the ground, Morgan has things rolling. Among other things, he worked out a deal with Grant Advertising in Chicago to use Linda Gayle's first record as part of a promotion for the Cummins Engine Company. The company also will put Miss Gayle on display, on a tour, and at no expense to Pompeii.

Oh, yes, Pat Morgan and some of his partners also own their own pressing plant, Reco-Press of Dallas, which handles all the Pompeii lines and does custom work for others.



THE POMPEII Home office staff: seated: l to r; Sue Mason, sales; Sue Stabb, purchasing agent; Pam Senning, publicity and promotion, standing: Al Everest, vice president, Pompeii Records; Pat Morgan, president, Pompeii; Paul Kirk, chief r&b producer; Dick Favro, president, CSM, and Bob Cotto, chief engineer.

Pompeii also has done a series of patriotic records (The National Anthem and America The Beautiful), jacketed them in colorful array, and placed them in racks throughout the drive-in markets of the area. No profit motive here; done with the help of Bart McClendon, they are to provide people with this stirring music, with all proceeds going to wives of prisoners-of-war in Viet Nam.

Just to try to keep things straight, Computer Systems Management, Inc., is a data processing consulting and systems development firm that also specializes in professional education to the computer industry. And



AT THE controls at Pompeii Records.

its non-computer activities include silver and lead mining, in addition to its interests in the recording business, custom music and sound recordings for creative use, and sports technique via the media of recorded sound. Seem complicated. Actually, it's all over-simplified.

Although Morgan seems like a one-man gang, he has surrounded himself with the best, and the merger, of course, brought together some of the greats of the southwest. Richard Favro is president of CSM, and his background is with IBM, Control Data Corporation and such groups. He's a member of the board of directors of some of the major companies of the nation, and it was he who founded CSM. He also was an allied member of the New York Stock Exchange.

Paul Kirk is the executive producer for the r&b division of Pompeii Records and publishing. Kirk has a background with Decca, the Harry Fox Agency, Kevin Knox Enterprises, Billboard magazine, and considerable independent producing.

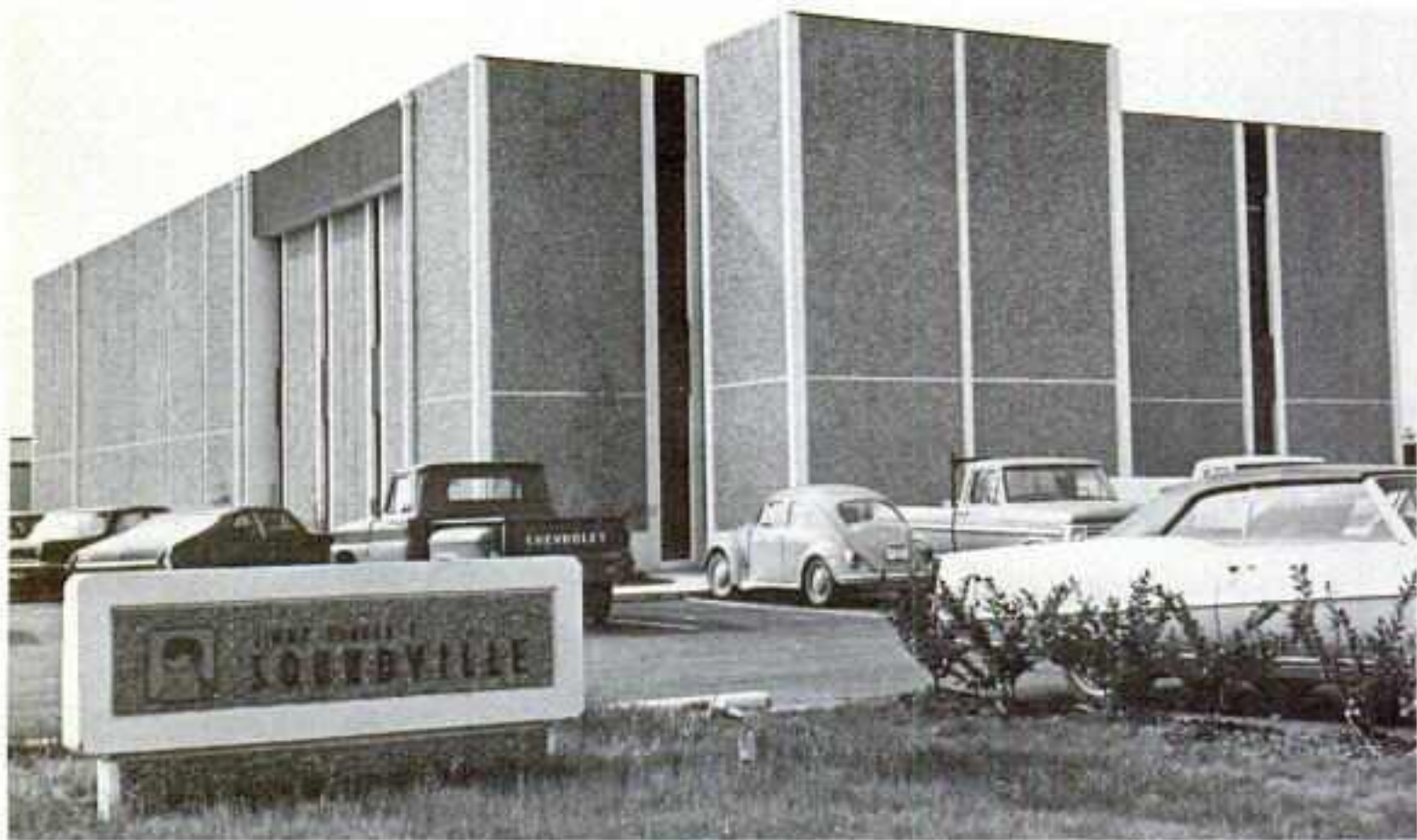
Bob Cotto, the sound engineer, worked first at the Dick Charles Studio in New York, then the Bob Feldman Company, Townsend Studios, and Kevin Knox.

Pat Morgan, despite all this, still finds time to own a club, currently run by Ben Allgood, a former music man from Evansville, Ind.

It is a totally private club, and one with perhaps the best cuisine (certainly the most beautiful waitresses) in the southwest. Some of its members are top people such as Mitch Lewis, an agency man who handles accounts ranging from the McClendon Stations to the Dallas Cowboys. The clientele is a who's who of the Dallas area. Significantly, as the stereo tapes play, there still is a modified light show in the hideaway.

This is something of a crowning touch for this incredibly complex and powerful operation which dominates the music scene in Dallas. Morgan is a natural leader, and he has done all of this in little more than a year or so. Throughout Texas his name is known and respected.

The luxurious quarters occupied by Pompeii and its vast operation might well be called the House of Morgan.



EXTERIOR OF the new Soundville Studios in Houston.



THE BLUE Room Studio at Soundville.

Houston's Duncan—Educating The Banker

Remember when Jimmy Duncan was the "Little Prince?" That was back in his Nashville days after he had written "My Special Angel" (the first hit song off Nashville's music row) and was recording for Decca.

The Jimmy Duncan of today has moved up on the royal throne and from his kingdom he surveys what may be the largest complete music complex in the world. It's in Houston, where everything is big, and getting bigger.

Jimmy has thought for years about building a recording studio in Houston. It bothered him that B.J. Thomas and Tommy Sands and others had to leave the city to record. And he looked around and discovered that maybe 40 percent of the people in Nashville music were from the Gulf area. "There is as much talent per square inch around Houston as anywhere in the world," Duncan says, "but there was really nowhere to record."

After six years away from his home city, Duncan returned to Houston three years ago. He saw the skyscrapers, the oil derricks, the booming business places, and a few other additions such as the Astrodome. So he decided to build a studio.

"The hardest part was in educating the bankers. We even had to fly some of them into Nashville to see what the banks there were doing," Duncan said. "The Astrodome and NASA had brought the spotlight of the world to Houston, and now we had a chance to move."

Once the bankers were sold, Duncan set out to find the right location. He eventually moved to the southwest area, which not only has some of the loveliest residences of Houston, but beautiful industrial parks with exclusively new buildings. There he began putting together the complex. When it is finished, some

10 months from now, there will be more than \$7.5 million invested.

Already completed are: One 16-track studio, one 24-track studio, office space galore, and another 3,200 square feet leased to Scepter, to KRBE-FM Radio, and Fortune Productions, Impresario Records, Shelton Bissell Productions, and a few rest rooms. That's all upstairs. Downstairs, in addition to the Jimmy Duncan Soundville studios there are five publishing companies, Soundville, JDA Music and Gulf (BMI) and Shervick and Little Prince (ASCAP).

Now, in addition to building new studios, new offices and the like, Duncan plans to build a film studio complex, and is applying to the FCC for a television station.

Special Angel

Duncan, who started writing when he was an 11-year-old in Texas, had his first big hit with "My Special Angel." Before he let-up and got into the business end, he had had some 400 songs recorded, and spent time as an artist with both Decca and then Roulette. Among his songs was "I Asked the Lord," and all the proceeds from it went to his church.

When Duncan built his studio, he put one minute spots on radio (as in the pioneer days) asking for talent to come in and audition. He got over 1,200 responses in a few days. "The talent is incredible," he says. "In some instances we competed with the majors and won." Among his signings was the Bojangles.

He formed the Soundville label (distributed by Mercury and Philips) and Westpark (distributed by Record Service), and expects to have 30 singles and 4 LP's on the market by January 1st. In one year, he says, the number will jump to 100 singles and 40

LPs. This will include every kind of music, from country to underground.

Duncan surrounded himself with top-notch people. He brought in Eddie Kilroy from Nashville, who also handles sales and promotion as well as managing the labels; John Clevenger, and Paul Butts, who once produced the Pozo Seco.

Still expanding, Duncan has added a talent management agency, Sound/Art, which is run by Fred Mirich; he books and manages the talent on the label; an audio and video commercial production company called Sound/Ad, run by Clevenger, and Marilyn Von Steiger runs the publishing companies.

The largest of the studios, called the Blue Room (because of decor) is 40 by 40, with 22-foot ceilings, and has a 24-track in an out board. Duncan calls it the most elaborate console in the recording industry. The Red Room, 30 x 40 x 22, is a 16-track studio. The studio about to be built also will be 16-track.

The chief engineer is Gaylyn Shelby, who worked for a long period in Nashville and at Fame in Muscle Shoals.

Virtually all of the major labels in the nation now are recording at Soundville.

To top it all off, Duncan is building a series of clubs around Texas. The first, Jimmy Duncan's Country Club, is at Pasadena, where Bill Bailey handles the shows; coming up next, Soundville at Corpus Christi, which will be rock. Four are now under construction. There will be a dozen in all.

Duncan's dream is to make Westpark, the scenic, divided boulevard on which his properties are located, the "Music Row of the Southwest."

He hopes the major companies will move in, along with the major publishers. He feels this could eventually be one of the great music centers of the world.



SOUNDVILLE'S JIMMY DUNCAN, center, flanked by Charlie Fach of Mercury, left, and producer Eddie Kilroy. Mercury distributes Soundville product.

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the State of **TEXAS**

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Duke 464

**“ACE
OF SPADES”**

O.V. WRIGHT

Backbeat 615

“RIDE ON”

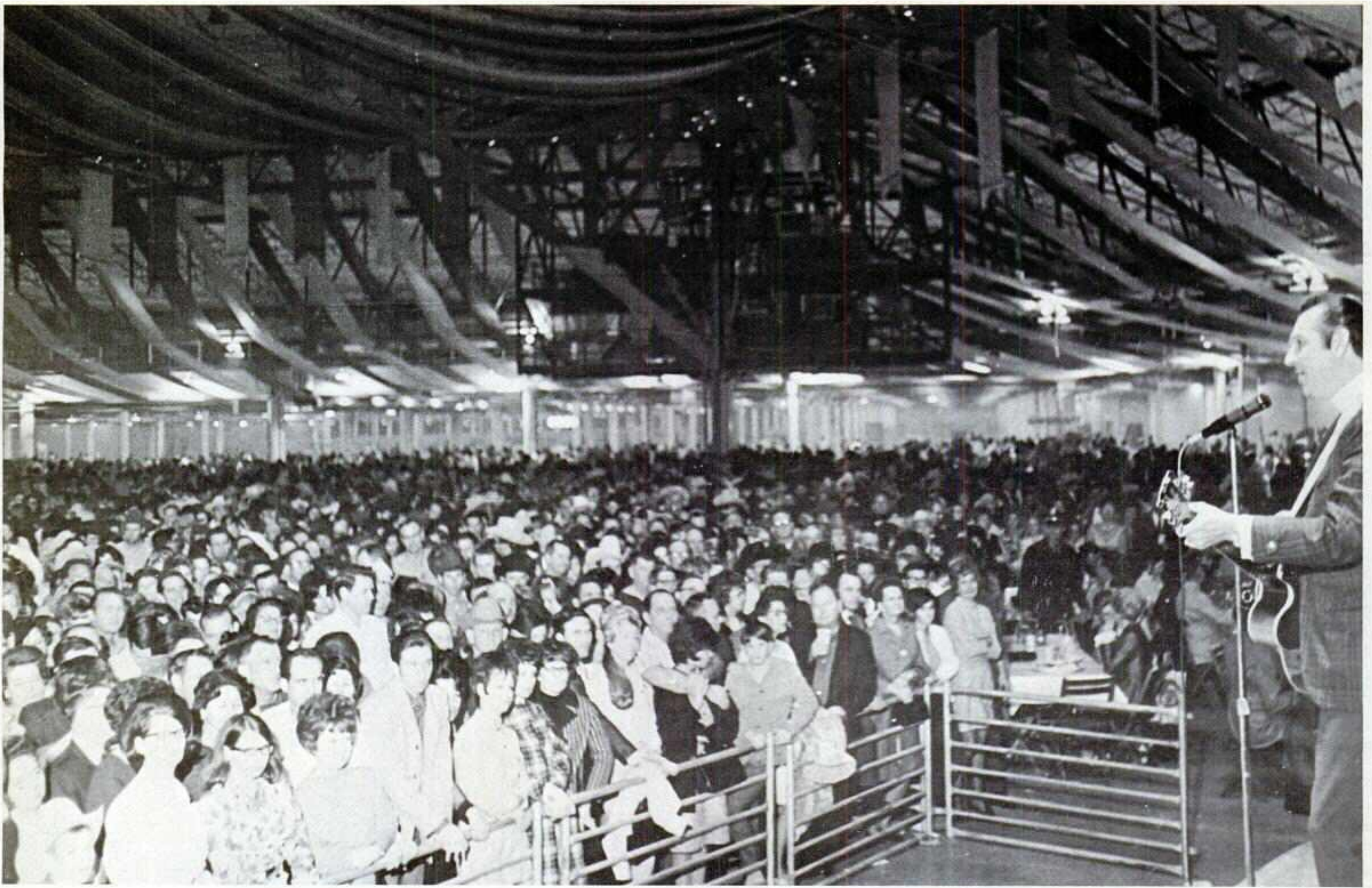
**THE
LAMP SISTERS**

Duke 462

**“TURKEY
WALK”**

BARRY JONES

Backbeat 618



KIKK SPONSORS a dance at the Astro-Hall, and 17,000 show up as Hank Thompson performs.

Texas Country Radio—Mack & Bailey

On the Texas country music scene, two names come up repeatedly: In the northern half of the state the name is that of Bill Mack, the "Midnight Cowboy," aired over radio station WBAP, Fort Worth.

In the south it is Bill Bailey, of KIKK, of Pasadena, who entertains a morning audience and is totally involved in the community. The men are different, the stations are different, and even their music is a little different. But each, in his own way, is an instrumental force on the music scene.

Mack, who was just elected to the board of directors of the Country Music Association, has a show which is aired nightly to many corners of the nation and beyond. WBAP is a 50,000 watt clear channel station at 820 on the dial, and it beams its signals to millions of listeners. It is estimated from surveys that Mack's program is heard by about two-million truck drivers nightly, not to mention all the others.

Born in Shamrock, Tex., Bill has been a country disk jockey since his graduation from high school there, where he broadcast at KEVA. After attending West Texas State College at Canyon, Bill went to KWFT, Wichita Falls, where he remained for seven years. Then it was on to KENS, San Antonio, and a couple of others before he moved to WBAP two years ago.

During his varied career, he has authored 250 country songs, of which 75 have been recorded, the most notable of which was "Drinking Champagne," which he first recorded and released through Kapp Records in 1968. Since then there have been releases of the song by such artists as Ray Price, Jerry Lee Lewis, Faron Young, Billy Walker, Cal Smith and others.

Mack is now under contract to Hickory Records which has just released his latest recording, "Somewhere Between," a duet with Wanda Concklin. It's written by Merle Haggard.

Bill is a pioneer of contemporary country music, particularly in Texas. He has worked tirelessly to help build the wide acceptance and popularity of the music form.

Another believer in the Fort Worth-Dallas area as a "new Nashville," he has expanded his own Road Ahead Music Publishing Co., and his Mack Co. Pro-

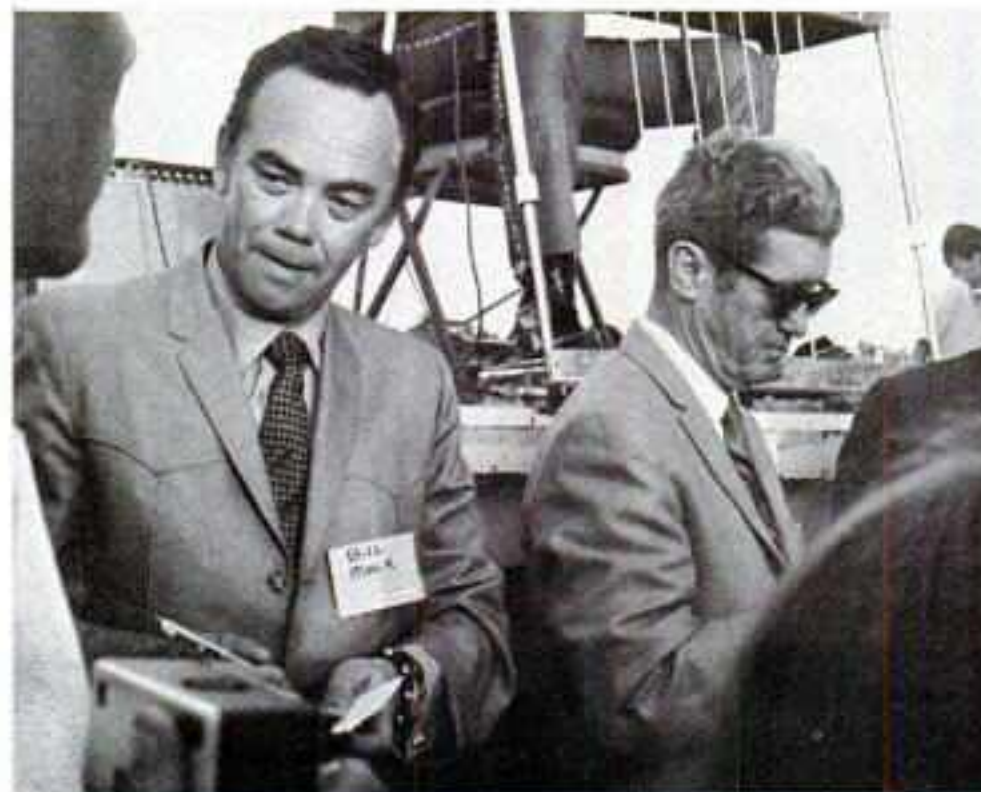
ductions which specialize in producing and consulting on sessions. Through these operations Mack works closely with the new Sumet Sound Studios in Dallas.

He says that "between Sumet and Johnny Patterson's Delta Recordings in Fort Worth, we have as good a sound as can be found."

Mack recalls the early Dallas part in country music. "The late Jim Beck's studio put out some fine sounds. Hank Thompson, Lefty Frizzell, Marty Robbins, Carl Smith, Ray Price and a lot of others used to come in here for their sessions. Unfortunately for all of us, Jim Beck met an untimely death," he said.

Bill says that, after that, the Dallas sound was "misused." He says rhythm section control was not used, and booming basses and amplified fiddles all tended to give a tinny barroom quality to the music that was put out.

"Now that's a thing of the past," he says. "We have the contemporary country sound and a solid storehouse of back-up talent to produce the very best."



BILL MACK, the Midnight Cowboy, joins Roy Acuff, the King of Country Music, at an autograph party in Fort Worth.

Meanwhile, down in Pasadena, one has to travel over the freeway and over the loop southeast of Dallas, along the row of rich refineries, and there on Southmore street early in the morning is Bill Bailey, the pride of KIKK, and a man who has done much for country music generally.

Unlike the 50,000 watt giant of the North, KIKK is a 250-watt daytimer. But Pasadena, Bill will tell you, has the largest per capita income in the world. And he has the audience, too.

Bailey points with pride to a radio survey which shows him and his station on top of the adult market, and virtually on top of everything.

"First of all, we don't apologize for being country," Bailey says. "We're not real modern or Countryopolitan or anything like that—just country." And apparently it pays off.


Fourteen years ago Bill was with KTEM in Temple, then went to KERP, El Paso; KATR, Corpus Christi, then moved with Chris Lane from there, went to KOOA in Des Moines, WPEO, Peoria, then KTHT, Houston, and on to KIKK in 1962.

"Our secret is believing in our product," said a busy Bill Bailey, while operating the board and doing his show. "We do more promotion than all the other stations in this area combined. And I'll bet we're the only country station anywhere that has a sponsor like Nieman-Marcus Fur Storage." He may be right.

Promotion is the key word at KIKK. He says the station promoted the biggest country show ever staged anywhere, the 1966 package at the Astrodome, which included Roger Miller, Faron Young, Red Sovine, Kitty Wells and Jimmy Dickens. He claims the greatest dance ever promoted—17,000 for a gathering featuring Merle Haggard, Ernest Tubbs, Hank Thompson and Conway Twitty, and this was at the Astrodome, across the way. Bailey not only books country talent into the Astrodome, but hosts all the shows.

The station sponsors everything else—rodeos, livestock shows, surfing parties, etc. It has outdoor signs all over the city, and 200 taxi signs.

In the north and the south, Texas has winners. In the north it's Bill Mack, and—down south—Bill Bailey.



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Duke-Peacock Big Time Southwest

Don Robey and Evelyn Johnson sit back and smile a little when people talk about big-time music coming to the southwest, and particularly to Houston. They've been in the big-time down there for 21 years, and they're still growing. They've seen it all happen, and they've dealt with big names. They look with pride on the accomplishments some of their prize "pupils" have come up with. And it's no wonder.

Among those who worked with them, or for them, over the years were Sonny Bono (of Sonny & Cher), and James Brown, who tried to sell them on a song, and Jimmy Duncan, and many others.

It seems almost a tradition in Texas that record people either started with nightclubs, or attached themselves to clubs later on. And a nightclub is how the Peacock label got its name. Don Robey owned the Peacock Club, a swinging place on Erastus Street in the ghetto of Houston. His office then was a small place not far away.

The first thing he ever did in the record business was a session by Gatemouth Brown. That disk turned out to be a hit. Cut in "a room upstairs over in the third ward," the tune was "My Time Is Expensive," backed with "Mary Is Fine." It became a million seller. Thus Peacock was on its way.

Peacock was essentially an r&b label at first, but Robey and Miss Johnson began acquiring religious acts: The Blind Boys and the Dixie Hummingbirds. Touring from Philadelphia, they were talked into signing in Houston.

The Duke label was acquired in 1952, and with it came a tune called "My Song," with a singer named Johnny Ace. It was only a demo, but Robey was so pleased with it that he took it to an MOA convention in New York. Everyone wanted to hear it, and subsequently everyone wanted to record it.

Dinah Washington was one of the first. Because of the stampede to get the song on the market, Robey

had no choice but to release the demo—with only a piano background. It was the biggest thing of its time. Ace outsold everyone, and had other hits before his untimely death in a Russian roulette game in 1954.

Robey, in the meantime, had taken over the management of Gatemouth Brown, and took him to Eddie Mesmer at Alladin Records where he was under contract. When Alladin held up a release on him, he decided to terminate his contract, and Robey agreed to cut the record. He moved into the Peacock nightclub (which is still home) in 1953, and went into full-scale recording. Eventually he got so many religious artists that they began to outnumber those involved in r&b, so he put all the religious artists on Peacock and Songbird, with a few later on Backbeat, another label. Duke, over the years, has remained r&b.

With some 90 artists under contract, Peacock is the largest company in the world in the religious recording field. Over the years Robey has recorded his talent everywhere: Detroit, Philadelphia, New York, Los Angeles, "wherever the artists have been."

Different Story

But it's a different story now. "With Soundville studios now I can bring the artists in here where they are comfortable. It's as good a studio as there is anywhere." Robey uses his own producers and some independents, and he has a select group of musicians upon whom he calls regularly. Among his producers of the past were Jimmy Duncan, now the president of Soundville, and Sonny Bono.

"When we started in the business there were only three gospel labels," Robey recalls. "And we were one of the first companies ever to get gospel records on juke boxes." He also claims to have been the first to use drums with gospel groups, and other rhythm instruments as well.

Evelyn Johnson, who is "Miss Everything" at the

company, serves as general manager, treasurer, promotion head, publicist, etc. She recalled that Robey started many things in the industry, including Houston's first pressing plant, now one of the largest in the nation—although it no longer belongs to him.

She recalls that John Isaacson came from California to build a pressing plant just to press the Duke and Peacock releases. But, because his wife wanted to return to the West Coast, he left. Robey took over the pressing plant. Then Gasper Puccio moved in, built a huge pressing plant, and bought Robey's presses just to get rid of them. Thus, Houston Records, the multimillion-dollar firm which is one of the biggest in the nation.

The Duke-Peacock-Backbeat-Sureshot-Songbird catalog is an impressive one. The names are those of Johnny Ace, Junior Parker, Bobby Bland, Billy Brooks, Paul Perryman, El Torros, Joe Medwick, Fenton Robinson, Larry Davis, Miss La Vell, Chester McDowell, Ted Taylor, Peppermint Harris, James Davis, Clarence & Calvin, Ernie K-Doe, Brother and Sister of Soul, Sylvia Maddox, John Roberts, Willie Mayes, Augustine Twins, the Lamp Sisters, Fred Ford, and the Malibus. All of those are on Peacock. Others, in the spiritual fields, number into the hundreds. Some of the most memorable are the Five Blind Boys, Bell Brothers, Malibus, Bobby Williams, Sensational Nightingales, Reverend Cleophus Robinson, the Dixie Hummingbirds, the Christian Travelers, Jessie Mae Renfor, the Spirit of Memphis, Reverend Julius Cheeks, Reverend Robert Ballinger, Awakening Echoes, Bells of Joy, Bells of Zion, Brooklyn All Stars, Brooklyn Skyways, Chariot Gospel Singers, Gospelaire, Josephine James, Mighty Clouds of Joy, Pilgrim Jubilee Singers, and the Spiritual Five.

The attractive, vibrant Miss Johnson looks to the future with anticipation. She expressed pleasure over (1) the move of the forthcoming National Quartet Convention from Memphis to Nashville, and (2) further integrating of the groups.

Major Markets For Chicanos Sound

Peculiar to the Texas music scene is the presence of an ethnic music culture referred to as Musica de las Chicanos—music of the Texans of Mexican origin. Three major markets exist for this music. Texas is the largest market with Southern California a close second, followed by Illinois, principally in the Chicago area.

There are several labels which have existed for a number of years and which have realized a rather startling growth over the past five years. Among these is the fast-rising Capri Records, Inc., of Dallas.

In existence for three years, Capri has produced 193 singles and 15 LP's. Specializing in Ranchero music, the country music of the Chicanos, Luther and Vivian De La Garza, owners of Capri, have had two major hits on the Chicano lists. Their biggest is "El Abandonado" by Carlos Landin and the Rondels out of Laredo, and their second most successful, "Conchita La Viuda Alegre" was done by Alfonso Ramos of Austin.

The De La Garzas operate the Capri Record Shops in Dallas and own the Hi-Ho Ballroom in suburban Grand Prairie. The Hi-Ho features Mexican music and Chicano artists, and packs its 1,200 seating capacity hall every Friday, Saturday and Sunday nights.

In developing their particular "Chicano Sound" they have worked closely with Phil York of Sumet Sound in Dallas. Luther says York has developed an excellent feel for the Chicano style, and does a "beautiful job" with such artists as Los Gavilanes del Norte, the Rondels and Alfonso Ramos.

Recognizing the important contribution of the Chicano to the Texas and American culture and heritage, the De La Garzas believe they must produce excellence in both sight and sound. They take great care in the selection of artists, compositions, arrangements and recordings. To cap it off, they work closely in creating the visual impact of their productions with Phonographics, Inc., in Arlington, Tex., where their jackets are designed, printed and fabricated.

Born in San Marcos near San Antonio, Luther De La Garza is a native Texan. Vivian is from Greeley, Colo., and moved to Texas after graduation from college.



PHIL YORK, left, engineer for Sumet Sound of Dallas, and Alfonso Ramos, popular Chicano recording artist for Capri, at the bandstand of the Hi-Ho Ballroom, Grand Prairie, Texas.



VIVIAN AND Luther De La Garza, owners of Capri Records, Dallas, and producers of the Chicano Sound, the country music of Texans of Mexican origin.

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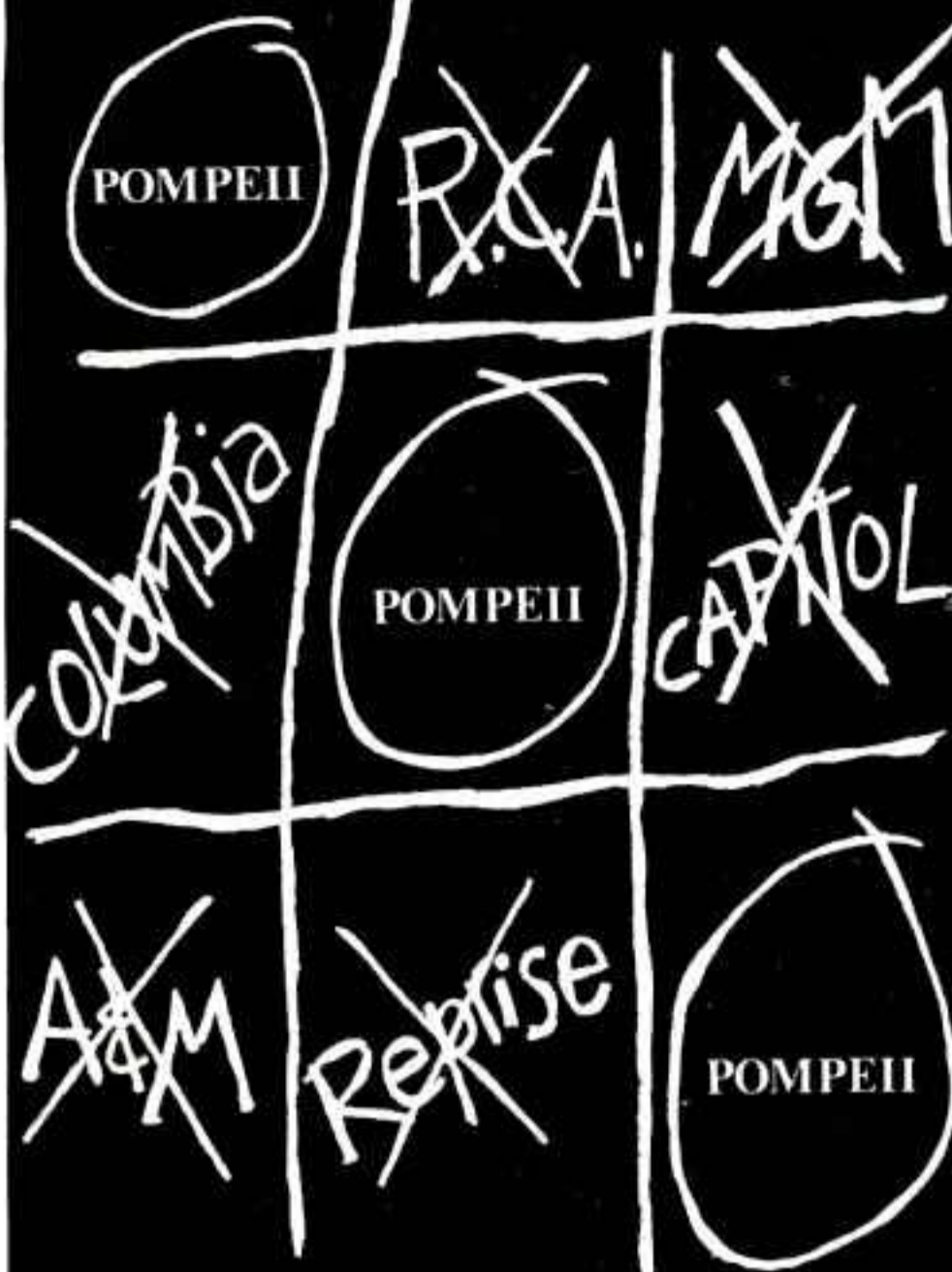
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Word Spreads

What started as something of a college lark 19 years ago has grown into a record company with annual sales of \$8½ million, and one of the most sophisticated operations in the industry.

In the beginning was the word, and that was about all. Jarrell McCracken (now president of RIAA) was then a student at Baylor, majoring in religion and minoring in radio. Speaking to a group of other young people there, he combined his two majors in an idea he devised. Using a desk mike, he broadcast a play-by-play of a contest he called "The Game of Life." It was sort of a Bible versus sins contest, with the opposite coaches Satan and Christ. There were all sorts of obstacles such as pride, lust, etc.

Someone in the audience suggested that McCracken record this idea of his, add some sound effects, and see what happened. He borrowed \$175 from his roommates, had 100 78's pressed, and sold them immediately. Suddenly he was in the record business in Waco, Tex.

McCracken, with sharp business acumen, sold half of his business to a roommate for \$500, and later sold half of what was left for another \$500. Then he wrote to an old friend, Marvin Norcross, who was fighting in Korea at the time. When Norcross came home, he decided to join the group, and got an equal share for \$1,000, which he borrowed.

One partner was never active, another stayed with it for a year. Then Jarrell and Marvin, teaming together, built this incredible operation, which is boundless.

But in 1954, Word Records needed to fight for existence, and really didn't have enough product to do so. So it went into the distribution business, and specialized in such things as children's records, progressive jazz and classical merchandise. This lasted until about 1957, at which time the two men decided the distribution business was not turning out as well as they had hoped because of the manufacturer's excessive releases. They were selling plenty of merchandise, making a profit, but having to borrow money to pay bills. All of the profits were stacked up in accounts receivable and inventory shelves.

Religious Club

McCracken and Norcross kept expanding the Word line, and, in 1958, launched the first religious record-of-the-month club, patterned much after Columbia's Record Club.

"That gave us a stabilizing factor in the business," Norcross said, "because we found customers bought records year round."

Then they went into a method of large packaging, not only in the religious record entertainment area, but putting together portions of a recorded Bible, rearranging to make good listening. These packages were sold on a complete direct selling program, door to door. This started rolling in 1959, and was extremely strong for three years. Then it tapered off again. Once more, all the profits were used to continue the Word line.

During this period, Word also developed a few distributors around the country who were willing and anxious to distribute the Word product. But this developed a bottleneck in 1960, and that product wasn't reaching the consumer, so the two leaders began to develop their own sales organization, selling directly to dealers, and continuing to service those distributors who were doing a good job. As a result, Word developed the largest direct sales organization in the business. Currently 16 traveling salesmen constantly call on dealers.

In 1964, when flying to Waco in the company plane, a decision was reached to enter the Gospel music segment of the religious record business. Several companies were already in existence, but Norcross said they felt Word had something to offer an artist or group that no others did: wide distribution.

At that time, the groups were either aligned with a record company or around a television show, and it was difficult to lure the top groups. They first approached three acts: Jake Hess and the Imperials, which had just been formed; Smitty Gatlin and the Oak Ridge Boys, and Les Beasley and the Florida Boys. Turned down by the first two, they worked hard and long on Beasley. Finally, after convincing him they were serious about the business and would sell records, they got a one-year contract. It has been renewed every year since. This signing gave Word an "in" to groups appearing on the "Gospel Singing Jubilee" TV show,

and shortly thereafter things began to fall in line. The Dixie Echoes and the Couriers were signed to contracts, followed by the Happy Goodman Family. This gave Word a real boost, because they were hot at the time. Next came the Blue Ridge Quartet, then the Singing Hemphills, then the 14-year-old phenomenon named Steve Sanders, who was an instant hit. Diversifying, Norcross signed the Lundstrom Team, which concentrated primarily in the area of revivals and church work. Next came the LeFevres, and then four Mexican-Americans called the Four Galileans from Dallas. They became a sensation in the Southwest. Next, the Lewis Family, and Wendy Bagwell, who right now is the hottest thing in the recording business.

The first Word office was a one-room apartment behind a cleaning store in Waco, with the shipping department in one corner of the room. Then came a one-room office building, and a whole series of moves which led to 1960, when the firm built its present structure, with 13,000 square feet. In 1965, an additional 3,500 square feet of warehouse space had to be added. There were further expansions in 1968 and 1969, and a separate location was leased in another building for the advertising department. The total complex now is 55,200 square feet.

Pressing Plant

Again going back, after the first year of operation, the financial statement for March of 1953 showed a sharp increase over the previous year. Sales for the month were \$753. For the year they were about \$15,000. Sales in 1969 exceeded \$8 million.

In 1953 there was an abortive attempt to install their own pressing plant, and it was the first major bad decision made by McCracken and Norcross. They were trying to press 10-inch 78's. Instead, they got paper-thin disks 16 inches across or fat ones, four inches across and two inches thick. Along came a man with faith to the rescue.

The pair went to Bob Tanner (now owner of Tanner 'N Texas pressing plant in San Antonio) and explained to him what they were trying to do. He gave them six months' credit. At the end of that six months, convinced they were going in the right direction, he gave them another six months. It took them only three, and they began paying. Word had planned to corner the 16-inch transcription market, and thus had two presses. About that time, all stations converted to tape. They ended up selling the presses for \$350 for scrap, and had to pay \$207 freight to have it hauled away. This was less than six weeks from the day they were installed.

Word has grown. It now has the Canaan label, which is about as big as Word, it has Sacred (acquired in 1964), and owns half of Lexicon Music, a strong contemporary operation which owns the Light label.

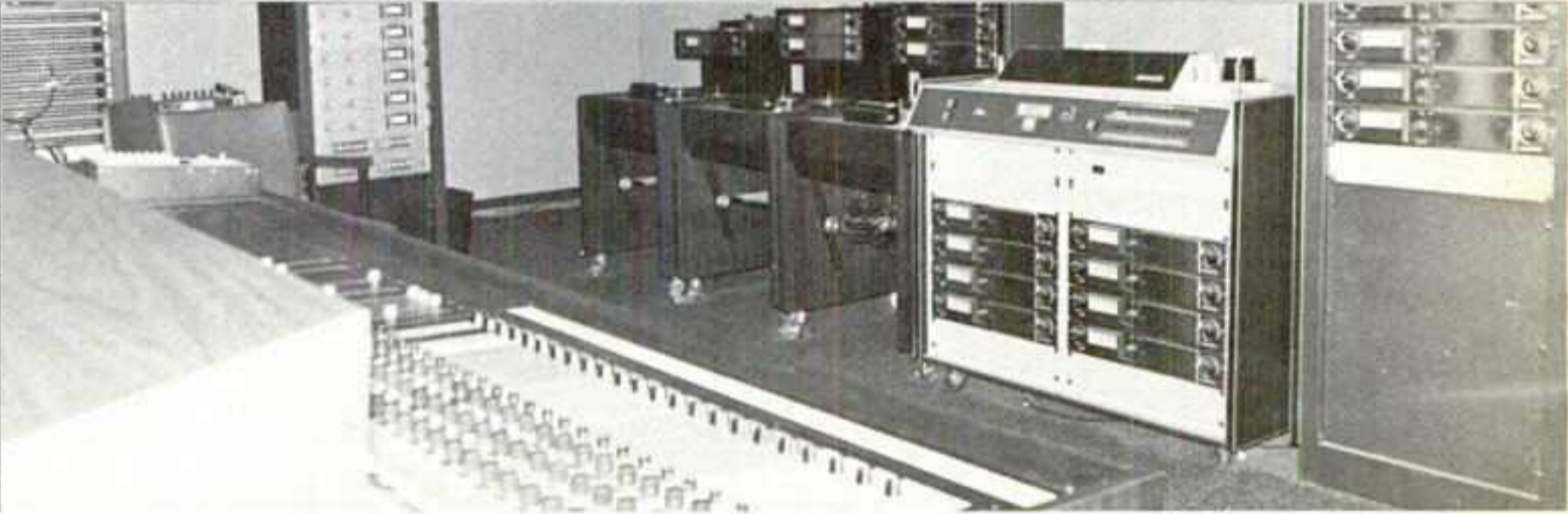
It added religious books in 1965, and it acquired the Rodehaver Co. of Winona Lake, Ind., in 1969. This is the old-time music publishing company built in the Billy Sunday days. Among its catalog are such standards as "In the Garden," "Old Rugged Cross," "Beyond the Sunset," etc. This firm will be expanded into the area of contemporary music and regular gospel music.

The company, which is involved in scores of operations too numerous to mention here, has a Honeywell tape computer, with 42,000 positions of memory storage in the unit. It handles all accounting of the clubs, inventory control, sales, invoicing, and other business aspects.

Today, in the large structure on the west side of Waco, not far from Baylor where it started, Jarrell McCracken is president of the firm. Marvin Norcross is vice president, secretary and treasurer, and does all the production for the Canaan label. Kurt Kaiser is vice president, and produces the Word label; Floyd Thatcher is vice president of the book division; Bennie J. McDonald, vice president of finance; William Carden, executive vice president and in charge of the tour division (the company sends religious-oriented businessmen to all parts of the world), and there is a competent, huge staff of Texans who keep things humming at Word.

One final note: The world premiere of "Natural High," a folk musical composed by Ralph Carmichael and Kurt Kaiser, had its premiere in Waco in late September at Baylor. The show featured the Kurt Kaiser Singers, a 50-voice choir, and was aimed at drug abusers. Recorded on Light Records, it is slated for showing in other parts of the nation.

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DON SCHAFER of Dallas



AMBERTONE STAFF members go over promotion efforts. Left to right, Lora Hill, promotions; Mike Hodgson, executive vice president; Dave Perelle, president; Pam Phillips, secretary; Ronnie Hall, executive assistant.

Schafer—Small Markets Pay Off

Don Schafer Promotions, an independent operation, is one of the largest such facilities in the record business.

Headquartered in Dallas, the firm is a representative of recording labels, music publishers, artists and songwriters in the Southwest. The concentration points are Houston, San Antonio, Dallas, Fort Worth, Oklahoma City and Tulsa.

Schafer has represented Conway Twitty for three years, and he now services more than 2,000 radio stations and jukebox operators in the U.S. Nineteen foreign countries also are serviced with product.

Wayne Kemp of Decca and Gene Watson of Wide World are presently under the same national promotion campaign that Schafer instituted for Twitty. Both artists are under management contracts to Schafer.

A recent entry into the country music field is Ambertone Records, which Schafer is directing. He

currently is negotiating with several labels to distribute. Jerry Lane and Linda Plowman are two of the artists on Ambertone, and both are on charts in Texas.

Schafer, formerly with Decca and Capitol in Dallas, started his own business to experiment with his own concepts of promotion. Primarily his concern is with servicing radio stations in small towns.

"Small town disk jockeys eventually end up in a major market, and thus our relationship is already established," he said.

Schafer also concentrates on the jukebox companies, and the Ambertone artists make every "B" side of the record suitable for juke box play.

"Jukebox operators are more important to me than a rack jobber when it comes to single country records," Schafer said. "As far as I'm concerned, single records are what builds big artists."

The company also houses two publishing firms,

Demand Music (BMI), and Choice Music (ASCAP).

Schafer credits Bill Young at KILT, Houston, with helping to break "Hello Darling" on the pop charts in Texas.

Ambertone is a division of the J.J. Hodgson Co., Inc., of Montgomery, Ala. The young company has signed contracts with five artists, cut four sessions, released two, and has more slated for release this month.

David Perelle is Ambertone president and general manager. "We've keyed our efforts in country music," he said, "because we feel there is a tremendous opportunity in this area. However, don't think we're going to ignore other fields. As a matter of fact, we are presently negotiating with a rock group and plans are to cut them before the end of the month."

The company has just purchased Nat-Ma Music Co., boosting existing catalog to over 250 copyrights.

Phono Graphics—Exclusively In Texas

Bill Lea is convinced that record jackets, while not necessarily the prime mover of recorded products, certainly play a strong role in selling the disk, particularly for new or relatively unknown artists.

Lea is the sort who does something about his beliefs. In 1968, operating under the concept that the record jacket is the buyer's first impression of a record, the Oklahoma-born Dallasite organized a specialty printing company for the sole purpose of designing, printing and fabricating record jackets.

His is the only exclusive business of its kind in the state of Texas. Because he wished to produce only record jackets and related packaging products, Lea selected the name Phono-Graphics for his fledgling corporation. Since the first month in 1968 his business has succeeded mainly in the custom record jacket field.

"Up to this time we've made no effort to contract any of the major studios because we felt we were not ready to take on jacket runs of more than 50,000 units," Lea said. "Besides, we have enjoyed a close relationship with producers, artists and studios we might not be able to maintain in working with the majors. However, we have now found that one often gets to work directly with the artist, even with larger companies."

Lea said his facilities now are large enough to handle runs exceeding 100,000, so he is ready for the big houses.

Assisted by Clarence Sleeper, general manager; Jim Grant, art director, and Glenn Cox, production manager, Lea maintains office hours similar to those of recording studios.

"We produce jackets all day and hold creative sessions evenings and weekends," he said. "Recording

artists seem to be night people and oriented to afternoon sessions. Since we are part of the business, we go along with the trade."

Whistling, Singing

Bill Lea spent the early part of his life on a family farm near Broken Arrow, Oklahoma, learned to sing country songs and to whistle. Discovered by Evelyn Storey-White of Tulsa, Lea appeared regularly on radio



BILL LEA, president; Clarence Sleeper, general manager, and Jim Grant, art director of Phono-Graphics, Inc., Arlington, Texas, based producer of record jackets, discuss jacket layout designed by Grant, a former member of The Five Americans.

station KTUL in Tulsa on a program then known as "The Kids Review" on Saturday mornings. Whistling and singing in a then-popular style, he went on into World War Two and made the USO tours. He also appeared on the Horace Heidt "Pot of Gold Program." Here he came under the tutelage of the famous blind whistler, Fred Lowery. He then spent a summer traveling with Doc Hutton's Medicine Show throughout Oklahoma and Arkansas. Between shows he sold Watkins Boil Salve.

Bill continued performing through college, and after graduation from Oklahoma University spent time in the Navy, and then went to Dallas.

Having worked in printing and related fields during four and a half years of college, Lea found his show business background and graphic arts training a natural to be coupled in the graphics of the record jacket.

As for Dallas, Lea believes it is the "coming market." He said he wants to grow with it. "Dallas-Fort Worth is a great area, a great place to live and work. We'll not take anything from Nashville, New York or Los Angeles, but we'll build our own sound in pop and country and rival the big three."

Lea plans to open Phono-Graphics plants in New York, Los Angeles and Detroit or Chicago over the next five years.

"We plan to go to Nashville first, hopefully next fall. Right now we're looking for someone over there interested in joining us," Lea said. "We plan to be a recognized power in the industry inside our five-year goal," he concluded.

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CHARLEY PRIDE, Longhorn Ballroom empresario Dewey Groom and Texan Billy Deaton gather at Groom's spacious place in Dallas.

Longhorn: Still Thinking Big

Dewey Groom, just out of the hospital following eye surgery, was already back on the job at the Longhorn Ballroom just a few minutes from downtown Dallas. The 26,500-square-foot building is the scene of a big dance six nights a week, and Groom wanted to be on hand to oversee the activities.

Groom is an old hand in show business, and he has been active in this phase of it since 1958. Prior to that he was a country music artist and musician, working for years with Howdy Forrester and Georgia Slim, playing mostly the schoolhouses of the South. Later he played his bass and guitar, and sang on radio. His career dates back to 1946.

It was in 1950 that the Longhorn was built. Originally called the Longhorn Ranch, he had to change the name because "people kept coming here looking for cattle." The ballroom was built for one of the all-time greats in country music, Bob Wills.

"They put the building up so Bob would have a place to perform three or four nights a week. Eventually he quit performing, and the crowd trailed off, and the size of the building was reduced."

Six years ago, in typical Texas fashion, Groom decided to think big.

"I started to improve the place," Groom recalls. "I bought the property around me and restored the ballroom to its original size. We knocked down walls and kept expanding, until we could handle as many as 2,000 dancers at a time."

Originally leased, Groom purchased not only the existing structure, but everything else in sight. He spent "a quarter million dollars in renovations alone," and added all sorts of new devices.

Dewey's band plays five nights a week. On the sixth night the ballroom is leased to an outside group, and on Sunday it rests.

Groom is deeply involved in an organization called Angels, Inc., a school for retarded children he helped found and hopes to see housed in a big new structure in East Dallas. Most of the money for this project comes from the Longhorn Ballroom.


Dewey explained that it would be easier to name the top artists who have not appeared at his place than naming those who have. The most popular act of all is still Charley Pride.

Groom recalls that when Pappy Horton started his "Hillbilly Hit Parade" in 1946, he had a Cornbread Matinee. Dewey was the singer. He was known as the Mabank Flash. At one time Dewey worked with Jack Ruby.

Groom's band has been with him a long time, some of them for as long as 19 years.

This largest dance hall in the world (no one has yet disproved the claim) is completely decorated with murals. The faces in the crowd are not all middle-aged. The young are there, and they like to dance. Groom plays everything from modern country to the old standards, with a little of the pop music thrown in.

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BILL MEEKS, president, PAMS, Dallas.

Meeks— The Inventor Of Musical Station Breaks

Nearly 20 years ago Bill Meeks thought up the name PAMS for a banking client. A short time later, the bank gave it back to him. PAMS then became the name of Meeks' new company, one which would revolutionize the commercial jingle and station ID industry.

PAMS means Production-Advertising-Merchandising Service. To Meeks and his companions, it means a great deal more. Not only is it the largest company of its kind in the world (more than 1,000 clients), but it has been a salvation to the music industry of Dallas.

It was on March 8, 1951, when it all started. Bill Meeks was a musician—a saxophone player—who worked in a staff band for WFAA, and then for KLIF, when Gordon McClendon put it on the air in 1947.

It was here that Meeks invented the concept of musical station breaks. He was the contractor for the station, and he sort of "put things together." Leaving his saxophone (plus clarinet and flute) behind him, he went into time sales. He sold many accounts, became on a good relationship basis with his clients, and then—inevitably—formed his own agency. That's when he invented the PAMS name, only to have it given back. It was the greatest bit of Indian giving in musical history.

Meeks began his musical jingles with a syndicated series, "We put a man on the road, cut the background music and sang the call letters over the music, customizing for each city," he said.

The jingle impresario said he immediately began to check with the Union to be sure we were on safe ground. "As an old Union musician, I wanted to be sure. Petrillo told us to do our own thing in Dallas, whatever we thought best. He told us to ignore the rule that said the voice and sound must be done at the same time, so we did." That rule, of course, has since been changed. And Dallas has always continued to do its own thing, despite some pressure from unions in other cities.

PAMS had about 12 or 13 jingles in its first series, and 23 in its second. Series 3 was a disk jockey introduction. Series 4 was the first variable length station ID. Five was a group of merchant jingles cut for Chevrolet dealers, and made available to the whole U.S.

It was the first big success.

Series 6 was a new sound, using a group called the Moonmaids. On and on it went; rhythm and blues on one, a top 40 sound on another, all male groups, all female groups, mixed groups, station signatures, music logos, a living radio series, high school fight songs (done on location), sounds of the cities (with seasonal backgrounds), a New Frontier series, and then a pair of Sonovox Series, with talking guitars, flutes, trombones, etc.

There were weather-etts, "sono-magic and animajic," His and Her Radio, an All-American series, a Jet Set thing utilizing "iconagentic," a go-go series, pussycat, swissle, music power, the new generation, and modules.

Right now Meeks and his associates are working on series 41, which hasn't yet been named. Musical contests also are being put together at this time.

Basic Staff

All of this, of course, has required not only great musicianship, but the ability of singers to sight read, to innovate, to adopt a mood at once, and to perform any time of day or night.

"Through the years we have maintained a basic staff," Meeks said, but we have always brought in out-

side musicians when we've needed them. Among them have been such guitar players as Glen Campbell. We could name many other big ones."

Bill Meeks is president of the company, and his wife, Marjorie, is vice president. Another vice president is Clifford Moore. Toby Arnold, a ten-year veteran with the firm, is sales manager, and has a working knowledge of virtually every radio operation in America. Bob Piper is musical director and Marvin Show is an arranger-producer. Ray Hurst is a creative writer and producer, and Jim Kirk is a writer-producer-musician-singer. There are two engineers and mixers. Bruce Collier, chief engineer, is regarded one of the finest in his field. He is ably aided by Bob Peepols.

Alan Box works in editing, and Gloria Watkins is a friendly, attractive, capable singer, writer, musician. Jim Clancy is a singer, and there are two lead girl singers (unusual in itself) in Carol Piper and Jackie Dixon. Jack Peters is another writer-arranger-musician.

Only people who believe in being a full part of the staff work for PAMS. All are on a guaranteed staff salary, and some of those salaries are extremely high even by Texas standards.

"There are many advantages in having our own people," Meeks said. "First of all, they're an integral part of the organization and they are loyal. They work well together. And when we play an audition for a client he knows exactly what the master will sound like."

PAMS does sound tracks for films, and does many commercials, but station ID's constitute about 80 percent of the business. Yet, Meeks estimates that 50 percent of all jingles done in Dallas come from the PAMS studios. There are three studios in all.

To make his point emphatic about bringing in musicians when he needs them, Meeks points out that PAMS has spent \$110,000 on outside talent through the first nine months of this year.

Meeks began the company modestly. Originally he had a couple of small Ampex machines, with no equalization equipment, no echo chamber. Now, with three studios, he has a complete operation. His newest board, a Neuman, was custom-made in Germany with 10 and 16 tracks. His American board is an Electrodyne. He has his own Moog.

The newest studio is for privacy, for creativity. Its doors are locked, with keys held only by the staff talent. It has a telephone, but the number is unlisted. This is where the creation is done.

"We serve as a production arm to radio stations," Meeks said. "We give them complete service; we owe it to them." This close relationship is attested to by the fact that the clients, now above the 1,000 mark, keep climbing.

Dallas is attracting new talent, according to Meeks. "We used to have to shuffle around to find people, but now they come in to audition. And they're coming in droves from such places as New York and Los Angeles. They know it's happening in Texas.

PAMS now is scoring many films—and it has the talented musicians to get the job done. This is being done with both American and Canadian companies.

And what is next? "I've been thinking for a long time about the record business," Meeks said. "All of us have been talking about it, and we just might involve ourselves with records."

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A SESSION at the International Recording Studio in Dallas.

IRI—Out To Stop Dallas Talent Exodus

Half of the board members of IRI in Dallas are airline pilots. It might be well to explain at the outset that IRI is another of the manifold operations which dot Texas, and it contains everything from recording studios to publishing firms to specialty work for CATV.

IRI is for International Recording Inc., a company which merged last July with CATV Libraries, Inc., also of Dallas.

Versatility is its key to success, and it, too, has been successful.

"We record everything here—high school fight songs, doing film scores, one-inch color videotapes for cable television, and so on," said Ken Brown, who is the company's senior recordist and mixer. As the conversation went on, a session in the adjoining studio was recording a new Dallas Cowboy fight song (for the Pompeii label).

IRI is so busy with its studios that it hardly has time for its own label, which happens to be IRI. Nothing has been released yet. In addition to the custom record work, there are jingles galore. These are strictly custom jingles, not package ID's. The company has just completed a jingle for Budweiser Malt Liquor, a new product about to be tested in the Dallas market. Others on the table included North American Van Lines, Carnation products, Delta Air Lines, etc.

Founded in 1966, IRI is owned by E.C. Brazil, Jr., who is its president; Roger Eaton, who is its chairman of the board, and six other board members. As previously noted, four are pilots. They merely invested and do not play an active role in the company.

IRI has one of the three Moogs in Dallas. The

other two are at Gwinsound and at PAMS. Tom Loy, the creative director, is currently putting together a Moog album, which may go on the IRI label, or may be leased to someone.

There are two studios at IRI, one basically for vocals or for film narrations. The other is mostly for music. IRI does many audiovisual film presentations, many of them of the travelogue variety.

There also is an active publishing company, and naturally it's called IRI.

Brown looks at the studio philosophically. "In the past, if a group got good in Dallas, it moved out. Additionally, the major labels for years have ignored Dallas and Houston. Rarely has a record broken nationally out of here. But we've got to put a stop to the business of people going to other cities to record. The great talent is here, and the finest facilities."

This is why IRI plans to open a new studio Jan. 1. A combined audiovideo studio, it will be used to tape live shows. And it will be another big one: 50 by 50, with 18 foot ceilings.

Brown points out that musicians are in great abundance in the area. "The North Texas Lab Bands are the finest anywhere," he said. "These are mostly experimental jazz bands under the direction of Leon Breeden of North Texas State. This school has produced more professional musicians than any school in the nation. And the talent is available here. That's why we've got to keep it here."

While most of these musicians are in the Fort Worth local, plenty of them are available for sessions throughout Texas.

Brown, as so many others, believes it not only is going to happen in Texas, but is in the process of happening. "This is where it will be," he insists. "That's why the studios are going up everywhere."

Dallas, Home Sweet Home To Ray Price

To Ray Price, Dallas is home. "No involvements for me here," he said. "I'll record in Nashville and just live here."

But, as Price lives anywhere, he becomes involved, and the involvements already are showing.

The Columbia artist has bought a horse ranch east of Dallas—toward Texarkana. He has about 20 head of thoroughbred race horses. Price, who once studied to be a veterinarian, does his own breeding and works with his horses.

Doing some reminiscing, Price notes that next March 15 he will have been with Columbia for 20 years, all of those years under the supervision of Don Law.

But, almost in the same breath, Price talks about his new offices, just completed. For one thing, it will house a new publishing company. Also, working with his manager, Bill Starnes, he will be functioning in the field

of package shows and commercials. The offices just happen to be in close proximity to the Columbia offices in Dallas.

He has brought in Waylon (Stubby) Stubblefield from Nashville to handle his promotion, and Stubblefield will work out of the Dallas office.

Starnes said the plan is to sell country music packages to retail stores such as the 7-11 operations so numerous in that part of the country. He currently is seeking to incorporate an anti-drug film into the package shows.

Starnes is upset over the attitude of some country music disk jockeys who criticize Price for his modern sound. "Sure it's modern," Starnes said, "but it's still country. We carry 10 pieces now, and we have strings, but no horns. Ray Price will always be country."

And now that he's living just outside of Dallas, a lot of country may be going that way.

Lucky Seven— Growing In Air Direction

The fact that the figure seven crops up all through the various holds of Studio Seven, Inc., of Dallas would make one wonder the significance of the number.

"You won't believe this, but it's because we wanted to be called Studio Three," said Robert Sanders, president of the firm. "So when we found someone else already had taken that name, I just decided to take the number seven because it sounded lucky."

Lucky, perhaps, is not the word, but the company certainly has been successful. Located in an industrial area near downtown Dallas, it has a score of things going for it.

Within the parent SSI corporation are such subsidiaries as Seven International Label, Studio Seven, Continental Cassette Corp., Acts, Inc., and Print Seven.

Studio Seven claims to be the largest in Dallas as far as commercials—not jingles—are concerned. "We pretty well stay out of the jingle business," Sanders said, "for many reasons."

Sanders pointed out that two major agencies have just moved to Dallas, and are doing much of their commercial work there. They can get what they want, Sanders contends, both in audio and in video production. The agencies, which now have Dallas operations, are Campbell-Methune and Clinton E. Frank. The latter moved seven of its staff members down from the Chicago office.

Seven International Records, the label, now has 35 national distributors. The company, learning from experience, has pared its artist roster from 10 to four, and is just in the process of developing and exploiting them. The company has its own 8-track recording studio. A second label is called Elixer.

Studio Seven is doing extensive video work and, with its Sony equipment, is doing presentations for all of its talent, which it also books.

The company claims to do about 75 percent of all radio and television soundtracks in Dallas, and it's all custom work.

Continental Cassette was originally solely a duplicating facility for cassettes, but later the operators decided

to formulate their own program. One of the first projects was Audio Bible, a complete re-creation of the New Testament on an 18 Cassette series. The company also set up its own sales agency to sell the series. Now it is working on The Neuro-Surgery Review, a 12-tape-a-year series already subscribed to by more than 1,000 doctors across the nation. Sanders feels that by dealing in such specialty items, he can get directly into the retail market and avoid tape distributors, thus creating a greater profit margin. The neuro-surgery tapes are being done by three Texas doctors.

Acts, Inc., is the booking agency, which is gearing toward the concert business. Currently it is handling bookings in Texas colleges, working toward expansion.

Print Seven is an in-house printing operation, which plans to open its shop to custom operations.

Studio Seven Customs Recording Services is still another arm. It does the custom product of albums for individuals, schools, churches or whatever.

And then there is the publishing company. Called Seventh Note Music (BMI) it has already had moderate success. One of its earliest tunes, "The World Keeps Spinning Around," appeared on a recent Glen Campbell LP.

Finally there is Film Studio Seven, located in another section of the city, with its 16mm and 35mm equipment. Soundtracks are pre-recorded in the downtown spot, and then interlocked with the picture at this studio. All film commercials are done this way, and they were particularly numerous during the recent election campaign in Texas.

Sanders, who tries to keep track of all of this, has 13 years of record production behind him. Starting at the age of 18, he first produced and sold masters, then built a modest studio before he went full-force into this operation.

Serving as president, he works closely with Tom Pfeil, who is chairman of the board, and is "business oriented."

There are 25 stockholders involved, but Sanders and Pfeil do the work, along with a competent office staff.

Dallas Music Row

The closest thing to what might be described as a Music Row in Texas is located at 7027 Twin Hills Rd. in Dallas. Far removed from the bustle of the downtown area, it is here that Ed Bernet built his musical complex.

In this complex are: three studios, the Eddie Davis advertising agency; the Gwin Sound, Inc., jingle production company; National Entertainment Corporation, which deals with concert tours, and Rossen and White, an animated film company.

Bernet built it all, and it's a going thing for him. And he did it all for less than half a million dollars.

In the recording business for eight years, Bernet saw the need in Dallas for a major custom studio. He long has operated a highly successful nightclub in the city called The Levy. Here he and his groups recorded their own LP's and sold them to customers. It's been slow, steady and profitable. The groups, by the way, are the Levy Singers and the Levy Dixieland Seven. The Dallas papers are full of good words about them.

Bernet built his complex not to take care of his own people, but to fill the need. "I simply try to concentrate on facilities and service," he said; "and not compete with the labels."

The first of his three studios, 48 by 40, has—among other things—four natural echo chambers. He has two Ampex consoles, 8 and 16 tracks, with a brand new board going in built in Arlington (Texas, of course) by Audio Acoustics. The building, by the way, was designed by a Memphis firm.

Scores of independent producers now use the studios, and the tapes are leased to majors. The majors also use the studio facilities. The list is an impressive one. Bernet keeps two full-time engineers, and is about to hire a third. Among those who use the facilities are Ray Price and Bill Starnes, who currently have three artists under contract: Tish Lowery, Mike Estes and Kathy Hill.

While Studio A is large enough to record the Dallas Symphony (on a warm night), Studio B is an 18 by 24 structure, with one through eight tracks. The third studio is slightly smaller.

Bernet is somewhat modest about what he has, and is not pretentious at all. However, all three studios are going approximately 16 to 20 hours a day.

NOTE TO: ATLANTIC, COLUMBIA, R.C.A., CAPITOL,
AND ALL YOU OTHER RECORD GIANTS.

KEEP OUT !!

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NOTE TO: GLEN CAMPBELL, JOHNNY CASH, ARETHA FRANKLIN, AND ALL YOU OTHER BIG RECORD STARS.

KEEP OUT !!

... unless you feel the hustle and hassel of those big studios are stifling your creativity. In this beautiful city we are common people—relaxed and gentle. We like musicians and musicians like us.

NOTE TO: MUSCLE SHOALS, NASHVILLE, MEMPHIS, AND L.A.

WATCH OUT !!

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McLendon: Texas Radio Giant

By BILL WILLIAMS

Gordon McLendon's long time stranglehold on radio audiences is legend. During a career that spans more than 25 years as a broadcaster, McLendon is credited with more "firsts" than any other man in the field—many of them introduced long before "The Old Scotchman" (as he was known by Sports fans across the country) had celebrated his thirtieth birthday.

He was first to introduce baseball's game-of-the-day; then he followed it with the pro football game of the week. This was long before pro football came of age—but McLendon foresaw the attraction of the sport. In 1951 he was named "America's Most Outstanding Football Announcer" by J. Taylor Spink's "Sporting News."

When he wasn't hopsctoching the country doing play-by-play narrations, McLendon would hie himself back to his Dallas headquarters to do recreations—another McLendon "first" in broadcasting. So popular were his broadcasts that he wove together a 458-station network, again before he had reached his thirtieth birthday. Ratings immediately reflected the McLendon magnetism while others—particularly the age-old network gray-beards—were sounding taps for radio in the wake of the new medium, television.

Minor league baseball owners claimed that local fans were staying home listening to McLendon's broadcasts instead of journeying out to see their hometown nines. In 1952 their pleas became so loud that they convinced their parent major league owners to deny the young Texas upstart broadcast rights from the big league parks. Naturally this struck the network in its achilles tendon and the second largest network of stations—the Liberty Network—was forced to disband. McLendon later sued and recovered monies from the major league owners but not before a long, drawn-out

court battle had drained the network of both monies and members.

Undaunted, McLendon decided to put together his own network of father-and-son-owned radio and television operations. He used his Dallas born music-and-news flagship station, KLIF, as corvette for his fleet. In Dallas by 1954, he was head-and-shoulders above all other stations and pulling away strongly. He has not released that stranglehold on ratings ever since. All rating services—Hooper, Pulse, ARB—acknowledge his overwhelming way of attracting audiences in every survey. McLendon's fast pace, bright, music-and-news format originated at KLIF was perhaps the most imitated format in broadcasting. Hundreds scrambled to Dallas to ape McLendon's brainchild, but few succeeded to duplicate the sound. McLendon's secrets are largely stored in his head and, as one broadcaster stated "only God and Gordon know what he is going to do next and sometimes I think God isn't always in on Gordon's moves."

Treasure Hunt

For instance, in 1955 in Dallas, McLendon announced his fabulous "50,000 Treasure Hunt." He arranged with Lloyds of London to hide a check and give new clues daily as to the location of the check. Neighborhood groups banded together to search for the check, planning, of course, to split the swag.

If the check wasn't found by a certain date, the value of the check would have been reduced to \$5,000—still a pretty husky windfall for KLIF's imaginative listeners. At the eleventh hour, less than eight hours before the check would be reduced some \$45,000, a retired out-of-work ex-Army lieutenant spotted the check which was in plain sight in an open field rolled in a soft drink bottle.

McLendon's inventiveness came a mile a minute as the audiences swelled and the network "experts" found that radio wasn't dead after all. McLendon employed such stunts as marathon airplane flights, flagpole sitters, voluptuous blondes living on billboards ("all I have on (for) today is KLIF") in an unending barrage designed to riddle competitor's ratings. He succeeded and has never been challenged at the top of the Dallas rating heap since.

McLendon started his first radio-sponsored concerts. He jammed more than 37,000 listeners into the Cotton Bowl in Dallas to see and hear the gyrations of one Elvis Presley. He followed this with performances by Ricky Nelson, Fats Domino, Connie Stevens, Eddie Cochran and Harry James—yes, even the Beatles' first U.S. tour. Many performers frankly state that McLendon's howitzer fired them up to fame and fortune. Today, probably because of McLendon and KLIF, record industry people keep their ear continually tuned to his 50,000-watt boomer.

McLendon doesn't go around telling secrets but he will tell you "the music and news format we use is much like soap. We can avail ourselves to the same records, play them on the same turntable and we can all hire someone to talk. The difference in radio is like the difference in soap—it depends on who puts on the best wrapper," he states flatly.

So far, in Texas McLendon has had the radio market wrapped up handsomely. Though he has sold off stations in Houston, San Antonio and El Paso (seeking operations in larger markets), his imprint in those markets is indelible. While they are still top-rated, McLendon clings to KLIF like a kid to a balloon string. And it wouldn't seem likely that anyone is going to pop "The Old Scotchman's" Dallas broadcast balloon any time soon. It's just plain out of sight—even in Texas.

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70 BILLBOARD, NOVEMBER 21, 1970

'Dallas Breaks Disks First'—Big State

Alta Hayes knows what to do with a record. Which is why she is one of the most respected, admired and in-demand people in the distribution business.

The attractive brunette services some 300 stations every week, with the aid of Roger Bland, promotion man for Big State Distributors, the firm both work for. And Mrs. Hayes listens to every record that comes in—at least part of the way.

She feels she has to be sold on her product before she can sell anyone else, and she knows her records. The company's territory is most of Texas and Oklahoma, which makes it the largest distributor in the Southwest. In addition to regular distribution, it owns a one-stop operation (also Big State) and a rack operation (Records of Dallas).

Mrs. Hayes feels the Dallas radio market is among the most important in the world. "We have the leading disk jockeys, first of all," she points out. "And the stations themselves are outstanding."

Dallas, she contends, is where records first break on the market. "Radio sells the product here," she says. "Stations in many parts of the nation look to such operations as KLIF to see what they're breaking, and then they get on it."

Mrs. Hayes heaped praise on virtually all of the Dallas-Fort Worth disk jockeys, and cited examples of how they are instrumental in the breakthrough of records. She feels this is the ideal market in which to introduce product.

A great many singles are sold in the area other than to the one-stops. Again, she listed scores of top retail outlets such as Wray's Music in Grand Prairie, the five Melody Shops in the region, the Radio Center in Fort Worth, Plymouth Park in Irving, Top Ten Records in Dallas and others. She noted that some of these outlets stock everything programmed by KLIF and KBOX, for example.

Mrs. Hayes is in the enviable position of having some of the disk jockeys come to her looking for good material. When she isn't doing this, she is calling on the stations, following up in the retail stores, getting out surveys and the like.

The area is blessed with good radio stations and good personnel. Among them, Jim Tabor, Michael O'Shea, Mike Seldon, George Irwin, Larry Shann, Ron Rice, Jim Lowe, Charley Vann and the two Bill Macks.

One Bill Mack is with WBAP, the other with KKDA. Both are considered outstanding in their fields.

The greatest advantage Mrs. Hayes has in her region is her reputation for honesty. "She never tries to hype," one radio personality said. "Consequently, we're ready to accept her recommendation."

Some of the outstanding stations in the area are KLIF, KFJZ, KNOC, KKDA, KXOL, KBOX, WRR, WFAM and, in Tyler, KZEY.

There also are booming underground stations in the region, including KNUS, Dallas; KFAD, Arlington, and KNTO-FM in Wichita Falls.

Coplin's Karma

Long-haired, hip-talking Sam Coplin feels he is a David taking on a Goliath, but also is confident of knocking down the giant.

"I don't want to hurt anybody, just get what's coming to me," he said between court depositions.

Coplin, who wears many Texas hats, is currently involved in a lawsuit against John Lennon, Apple Records and Capitol. It all revolves the song "Instant Karma" released by Apple last March. The name of Coplin's record label is Karma.

He contends that ABC last year on its Impulse label used the name Karma in an LP, but paid to use the name. A booking agency in Rochester, N.Y., had a band it called Karma, and he forced it to desist using the name.

Virtually all of Coplin's conversation moves around his lawsuit, although he has several things going in his north Dallas tower location. Among these things are a talent management agency, a theatrical booking agency, a series of nightclubs, a promotion agency.

Coplin is not averse to expressing his views about the industry generally, and some individuals in particular. Among other things, he said he has been successful because he surrounded himself with "businessmen, not frustrated musicians." He explained that it is "easier to teach music to a businessman than it is to teach business to a music man."

Black Club

On his Karma label, Coplin has such acts as The

American Blues, Stemmons Express, Debra Glorig, The Larks, Sincerely San Jose, Happiness, Dr. Tom and His Friends. He manages them all, and works with agencies across the nation in booking them.

Coplin does his recording in Dallas, but he says it's strictly because he lives there. "There are plenty of good studios all over the country, and the machines are all the same," he said. "But the soul is what makes the record. The location is of little consequence. I like to record in Dallas because other places are out of my realm. I use the Sumet studio for two reasons: the people there are honest and they work closely with the artist."

Coplin has hired Don Gillispie as his national sales manager, and his company is handling distribution for Tri City Records of Saginaw, Mich., whose promotion is headed by Choker Campell.

With his partners, Coplin owns "the largest black nightclub in the U.S.," a place called Central Forest, which seats 3,500 people. He said it is one-third again larger than the Apollo in New York.

"Dallas was lacking in black entertainment, and we've brought it to them," he said. Such bookers as Phil Walden in Macon, Ga., provide constant talent for the club.

Right now, however, the lawsuit is the thing. "I just want to prove that no one, no matter how big they may be, can take the name of a small label and use it," he said. "And Karma belongs to me."

Houston Records Press On

It was in 1958 when a man named Gasper Puccio drove into Houston and decided to go into the record pressing business. There were some rather antiquated presses there, owned by Don Robey, and Puccio talked Robey into selling them. He didn't want to use them—merely to remove them as a nuisance.

Then Puccio began to build, called his pressing plant Houston Records, and landed as his first and only customer the same Don Robey, a struggling young record man who had a couple of labels called Duke and Peacock.

Today, the old Robey presses lie rusted in back of the Houston Records plant, and the Puccio operation is one of the three largest in the southern half of the U.S. By next spring it will have 32 busy presses, 20 singles and 12 for LP's.

Twelve years after starting, Duke-Peacock is still the largest single account Puccio has, but the list is rather staggering. He presses for virtually everyone—some on steady contract, others on an overflow basis when certain labels have a hit.

"I treat them all alike," Puccio says. "First of all, it's good business, and secondly you never know when a small one will grow into a major, or have a massive record."

Most of his clients today are spread out from California to Florida, but they do reach up in the northern areas as well.

"Your whole story should be about Don Robey and his operation," Puccio said. "He's responsible for what is happening in Houston and many other places as well. If it hadn't been for him, none of us would have made it."

"this record won't sell" (Sept. 15, 1970)

"rush me 5,000 more LP's and 10,000 singles" (Oct. 15, 1970)

—Knox Record Rack, Knoxville, Tenn.

"a laughing good time!" —Al Morton Cohen, WACX Radio

"I've been flooded with calls . . ." —Charles Boone, WKPO Radio

"biggest record we've ever played!" —Bobby Denton, WIBK Radio

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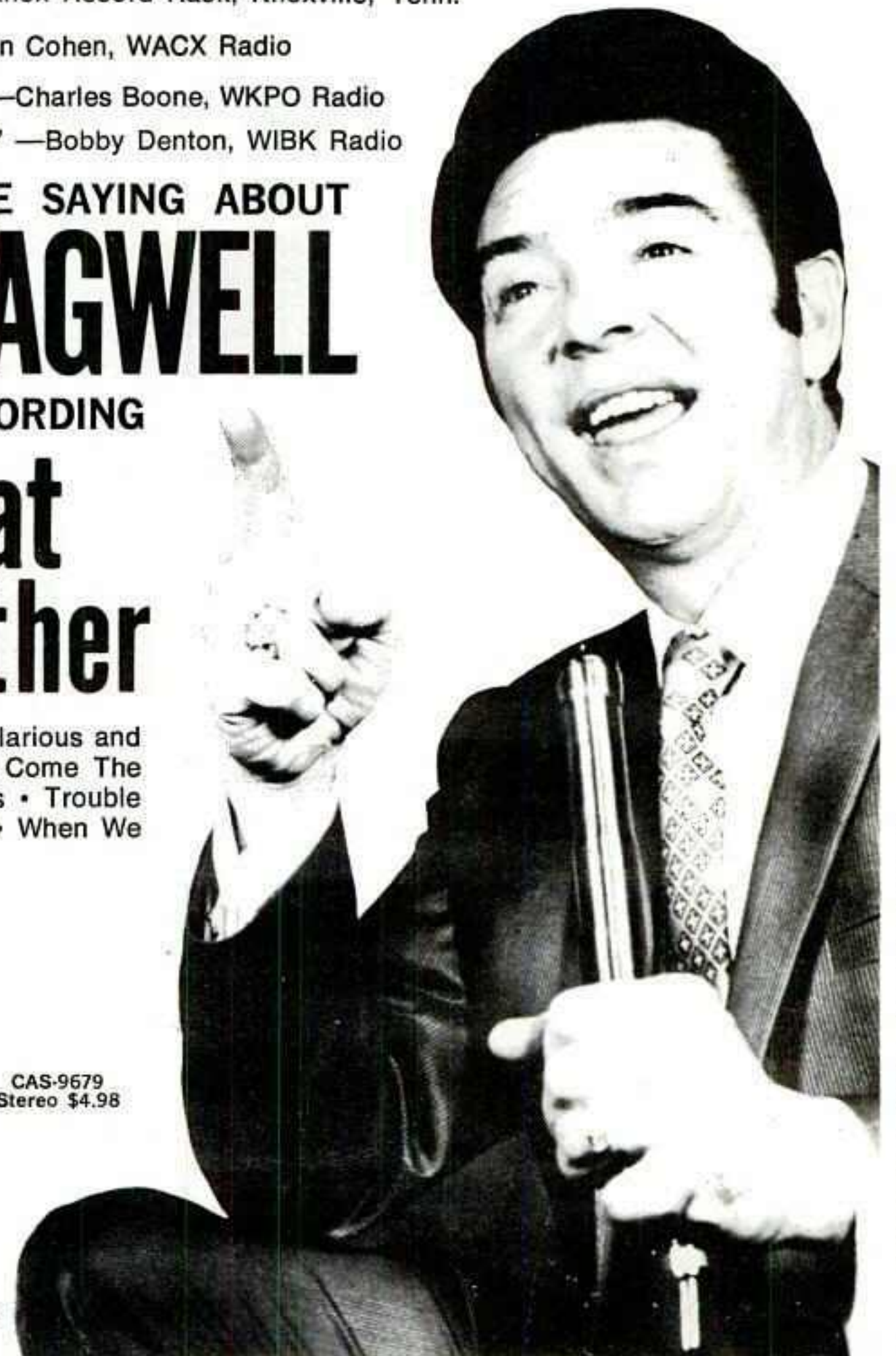
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NOVEMBER 21, 1970, BILLBOARD 71

Hits Come Out Of Tyler, Texas

Brians Recording Studio, the recording arm of an audio complex which encompasses writing, publishing and production as well as professional audio equipment sales, is located in Tyler, Texas, halfway between Dallas and Shreveport, La.

Tyler, for the fanciers, is the Rose Capital of the World.

Robin Hood Brians, owner and chief engineer, began his recording operation 10 years ago and has steadily built a reputation of excellence in sound recordings, and built a studio capable of recording some of the greatest hits to come out of Texas.

This string includes: "Mountains of Love" by David Houston; "Western Union," "Sound of Love" and "Zip-

Meaux Geaux Complex

Huey P. Meaux has come back to Houston, and that means big things are happening. One of them happened just a couple of weeks ago when ASCAP held a big ribbon-cutting ceremony inaugurating the new Meaux complex called Music Enterprises.

It was the start of something big. And that something includes a new studio, the plans for which are now being drawn; all of his publishing companies, including Crazy Cajun, Low Note and Southern Love, his Pretty Eyes Production Co., his racks, his sheet music firm, and so on.

All of this is centralized for the first time. Meaux continues to operate his Grits and Gravey studios at Jackson, Miss., and to retain various holdings in different parts of the country, but here in Houston is where it will all be centralized.

The new studio will be constructed in the rear of his vast office complex at 9323 Irvington, and will complement his new record label, Bayou Soul.

Meaux is just getting the label off the ground, signing artists at a rapid pace, and he plans to utilize his Houston studio to capture the sound of that area, heavily sprinkled with Cajun.

Meaux will continue to make his home at Winnie, Tex., 64 miles away.

code" by the Five Americans; "Do It Again, A Little Bit Slower," "Dr. Jon," and "You Got Style" by Jon and Robin; "Smell of Incense" by Southwest F.O.B.; "Fire" by 5x5; "Not Too Long Ago" and "All These Things" by the Uniques; "Sweet Thang" and a host of hits by Nat Stuckey, another batch of hits by John Fred and the Playboys, etc. New groups recording there are Choctaw, recording for Abnak; Z.Z. Top, London, and Courtship, for Capitol.

The equipment includes an Electrodyne 16-position console, Scully 16, 8, 4 stereo and monaural recorders, and an outstanding array of special effects including Pultec filters, Martin Audio Varispeed, limiters, de-essers, and other specially designed effects. Mixdown facilities include eight pan pots, a natural chamber, and newly installed facilities for quadraphonic mixing.

Engineers are Brians and Randy Fouts. The studio is 35 x 38 and offers the client a complete set of Ludwig drums, a Kawai grand piano,

Hammond H-3 with Leslie, Baldwin harpsichord, Horner clavinet, Fender celeste, and a variety of guitars and amplifiers. Excellent studio musicians are on call.

Complementing the services of Brians Recording Studio are Sunnybrook Music Company, publishing; Texas Eastern Audio, featuring sales of professional equipment by such manufacturers as Electrodyne, Scully, Pultec and Shure; and RHB Productions, a production company formed by Brians and Fouts, with products on Uni and Fraternity Records. The firm currently is producing Gladstone, and girl's group from Louisiana known as The Girls, for two major labels. RHB also has been active in commercial production, with national credits for Bordens, Frito-Lay, Austex and Pizza Inn.

Present expansion, including the addition of video services and a van for remote facilities capable of recording up to 16 tracks, complement the program of service.

In The Alamo (Promotions)

Three of the most formidable names in Texas are involved in Alamo Promotions, a booking and promotion firm in San Antonio, naturally.

The names are those of Crash Stewart, Johnny Bush and Willie Nelson. Bush is the artist on the Stop label who put a small independent on the map last year with a series of chart singles. Nelson is the great writer/singer long associated with RCA Victor, who has enjoyed success for years. Stewart runs the firm, and books most of the Nashville talent in Texas. He also books Bush everywhere, and Nelson in the San Antonio area.

Other than Johnny Cash and Charley Pride, Bush doubtless is the biggest draw in the Lone Star State, as far as country music is concerned. And, in Texas, country is the biggest thing going.

So are clubs. Almost everyone in Texas, it seems,

owns a club or two, and they keep busy at least six nights a week. From the smallest club on the Gulf to Panther Hall in Dallas, the crowds gather. Stewart alone books more than 500 dances a year.

Bush, a native of Houston, moved to San Antonio eight years ago, and started singing at the Texas Star Inn. It was in the years that followed that he met Nelson, who became his lifelong friend.

It was in the early 1960's that Willie wrote a song called "Hello Walls," a smash recorded by Faron Young. He landed his own recording contract, formed his own band, and asked Bush to join him as a drummer. Bush later worked with Ray Price. Then he rejoined Nelson when the latter formed a company called the Record Men, and Johnny was the front-man. Willie put out the money for Bush's first record, and that started things. Pete Drake and Tommy Hill took over, and things were rolling.

Handpicked Totalsound

Totalsound is a young, spirited company in Dallas which has made a name for itself in the field of musical ID's and commercials in its less than two and half years of operation.

Tom Parma, president of Totalsound, credits the rapid growth of his company to seven competent musicians.

"When we organized Totalsound," Parma explained, "we hand-picked singers and writers who for years had played the game of 'musical chairs'. They were people who had previously been subjected to surroundings which stifled creativity. These super talents were bored and had not had the opportunity to use their creative talents to the fullest."

Everyone wears at least two hats at the company. Their varied talents combine to form a group of six singers, five writers, four producers, five instrumentalists and two engineers. Parma wears the hat of producer, engineer and salesman calling upon his past 11 years of experience in those areas at various other production houses prior to forming Totalsound.

Parma and his leader-singer wife, Judy, recently moved their operations to a larger former residence and art studio to "further release that pent-up creativity in our people."

Parma and his people specialize in custom ID's and packages with "total flexibility."

"During the early sixties at Futursonic, we even had one package with all the different possible frequencies in the can. We just dubbed the master with the correct frequency and mailed it to the station," he said.

He points out that one of Totalsound's creations, MOOGOLOGO, has caught the interest of major markets across the country because no two concepts are alike.

In addition to ID's Totalsound finds much of the production time devoted to film scores and musical commercials. Scores for Dr Pepper film trailers have been among the recent creations.

Even though Totalsound is heavily engaged in music for films and commercials, Parma has no plans for slacking off in the ID field. Three all new ID concepts for radio are on the drawing boards and will be completed before the end of this year.

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MUSIC.

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LIGHT  WORD Canaan



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as their distributor.**



**Soundville answers with its
first stone smash
“Goodbye, Goodbye”
by Sundance.**



HUEY MEAUX with his publicity director, Audrey Winters, at the opening of his new offices in Houston.

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Records of Houston, Inc.

Margie's One Stop

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TEXAS' OLDEST INDEPENDENT DISTRIBUTOR

Nashville Scene

• Continued from page 43

Jack Greene and Hank Thompson. Glen Campbell's personal physician took care of a sore throat for Sonny James when the latter was in Los Angeles to do Glen's show. . . . Little Richie Johnson reports that he no longer is connected with Wayside Records. . . . Bobby Bare, the Stonemans and others are set for the big Christmas Village Show this week to help a speech and hearing clinic in Nashville. . . . Jerry Seabolt, national promotion manager of Mega Records, spoke to 60 members of the Country Music Boosters Association at Muscle Shoals, Ala. A member of the membership committee of CMA, Jerry spoke on organizational growth, the requirement for complete involvement in promotion of country music and promotional ideas. . . . John D. Loudermilk, who wrote George Hamilton IV's first record, and was the first guest on his old CBS-TV show, also was his first American guest on his British series done in London.

Audio Information

• Continued from page 23

productive time," he said. "It also supports management in efforts to create stimulating communications and reflects company image, competitive atmosphere, corporate policy and marketing direction," he said.

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Billboard Album Reviews

NOVEMBER 21, 1970



POP
NEIL DIAMOND—
Tap Root Manuscript.
Uni 73092 (S)

As a blockbuster sales item Diamond's hits "Cracklin' Rosie" and "He's Not Heavy, He's My Brother" are included. Also a potent "Done Too Soon." However, the second side is the one that must be heard. He has composed a brilliant score titled "African Trilogy" that is by far one of the most fascinating and compelling works ever from a "today" composer.



POP
AL MARTINO—
My Heart Sings.
Capitol ST 497 (S)

Al Martino continues to reign over the ballad market. This time out, he's got Al De Lory as arranger and conductor, and the two of them make the most of "New World in the Morning," "Snowbird," "Loving You," "Joanne" and "My Heart Sings" among others.



POP
NANCY WILSON—
Now I'm a Woman.
Capitol ST 541 (S)

A talent of consistent fine quality—that's Nancy Wilson. In this album she demonstrates her versatility and professionalism with a selection of today's top hits including "Bridge Over Troubled Water," "Long and Winding Road," "Close to You," and "Now I Am a Woman."



POP
VARIOUS ARTISTS—
The Super Hits, Vol. 5.
Atlantic SD 8274 (S)

The first four volumes are proven sales winners and Vol. 5 will follow the same heavy sales pattern. With items such as Aretha's "Call Me," Greaves' "Take a Letter Maria," Led Zeppelin's "Whole Lotta Love," Crosby, Stills, Nash and Young's "Ohio," Pickett's "Sugar Sugar," and Davis' "Turn Back the Hands of Time" included . . . it can't miss.



POP
IKE & TINA TURNER—
Workin' Together.
Liberty LST 7650 (S)

Nobody works harder than Ike & Tina Turner and workin' together they take top material, rip it up, and resoul "Proud Mary," "Let It Be," "Get Back" and "Ooh Pah Doo" their way. The duo gather a full head of funky, raucous steam, hitting only the heights of energy and excitement on the title romp, plus more of Ike's super rhythm workouts. Can't keep this kind of "up" music down.



POP
THE ARCHIES GREATEST HITS—
Kirshner KES 109 (S)

"Sugar, Sugar," of course, is the heavy sales draw for this LP, but "Waldo P. Emerson Jones" and "Bang-Shang-A-Lang" are here, as well as "Jingle Jangle" and "Sunshine." Because the TV show is still a favorite, this LP should prove to be another winner.



POP
FLOYD CRAMER—
Class of '70.
RCA Victor LSP 4437 (S)

Floyd is no stranger to pop and country buyers, and he's equally at home on both best selling charts. This latest collection should keep him there. His piano is backed by smooth string backings and he adds new lustre to such recent hits as "Song of Joy," "Close to You" and "Everything Is Beautiful." His rhythmic "Julie, Do You Love Me" is another standout, and should prove a top programmer.



POP
ELEPHANT'S MEMORY—
Take It to the Streets.
Metromedia MD 1035 (S)

This group has attained popularity with aware people through their contact with them at various free concerts and street gatherings. They are all accomplished musicians and rely somewhat on rhythms heard in the street for their inspiration. The group sings of corruption, greed and destruction, but at the same time offers remedies and slogans to be used as a defense.



POP
EDWARD BEAR—
Eclipse.
Capitol ST 580 (S)

The Canadian trio proved successful here with their initial single and LP, and this follow up outing should be even bigger. Their latest single "You Can't Deny It" is included for immediate sales impact, but they're also showcased in exceptional performances of their own material such as "Chris Song," "Long Forgotten Day" and "Pickering Tower." The production work by Terry Brown and "Tuft" is first rate.



POP
STEEL RIVER—
Weighin' Heavy.
Evolution 2018 (S)

Watch this one! Steel River has a top-notch single in "Ten Pound Note," included here, but there's much more. "Walk by the River" has a spiritual feel, while the instrumental stretch excels in the extended "Song With a Chorus (for Mary)" a fine number. The other seven cuts also have much to commend them. "What Have I to Lose" stands out.



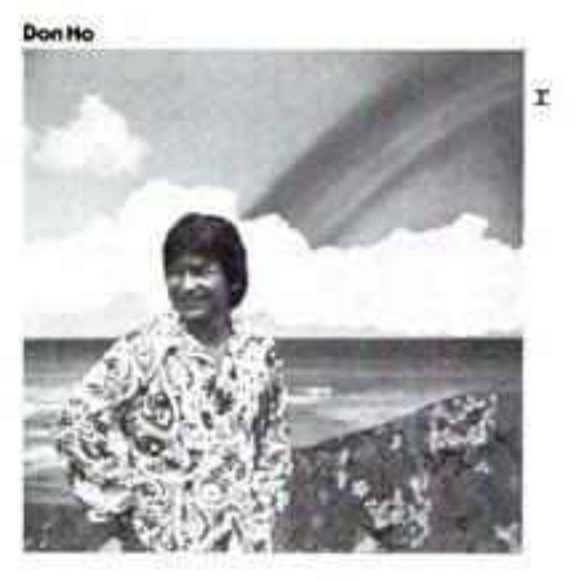
POP
WAYNE NEWTON—
How I Got This Way.
Capitol ST 617 (S)

Wayne Newton's career is traced in songs written by Bobby Scott and Danny Meehan and delivered effectively by Newton himself with some narrative help from his brother, Jerry. It's an offbeat idea but done with so much taste and musical savvy that its popularity will spread beyond the confines of Newton's fan club.



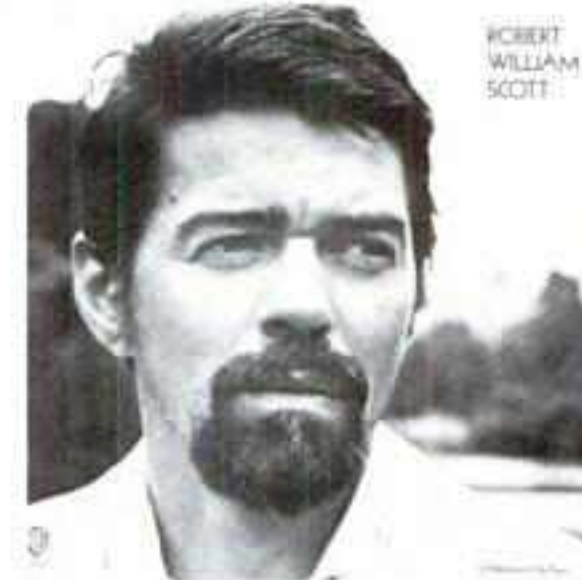
POP
LOUIS (COUNTRY & WESTERN) ARMSTRONG—
Avco Embassy AVE 33022 (S)

Armstrong takes a page from the Ray Charles-Country history, and comes up with a unique and commercial package of country material. . . . Satchmo's way! Cut in Nashville, and produced by Jack Clement and Ivan Mogull, Armstrong wins with his readings of "Almost Persuaded," "Running Bear," "Wolverton Mountain," and "Ramblin' Rose."



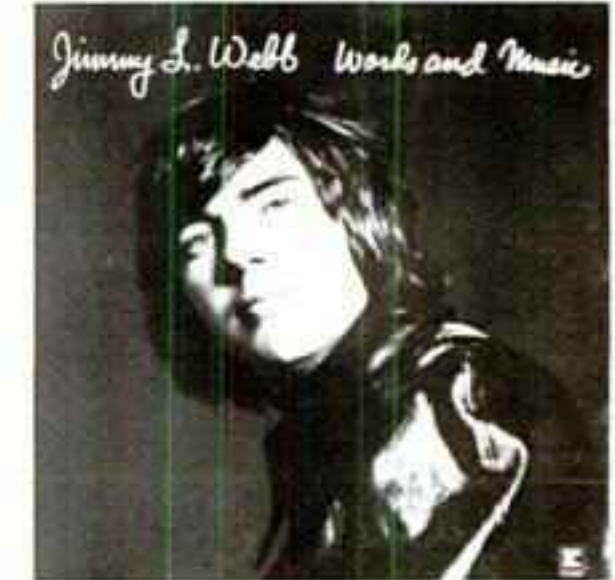
POP
DON HO—
Hawaii's Greatest Hits.
Reprise RS 6418 (S)

Popular Hawaiian import, Don Ho, scores another musical triumph with this selection of the best known hits of his homeland. Backed by a creative arrangement of strings, the young artist adds new lustre to a bagful of old Hawaiian goodies.



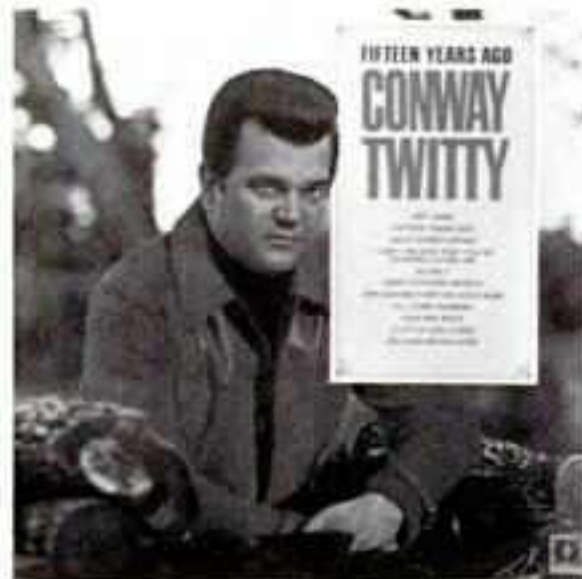
POP
ROBERT WILLIAM SCOTT—
Warner Bros. WS 1886 (S)

Composer-performer Scott ("A Taste of Honey," "He Ain't Heavy, He's My Brother") moves to the label with a strong concept package concerning our troubled times. The material offers much commercial appeal that should garner heavy airplay. Penned with lyricists Danny Meehan, Bob Russell, Mort Goode and Arthur Resnick, Scott is at his soulful vocal best with "That's Where My Brother Sleeps" and "River of Time."



POP
JIMMY S. WEBB—
Words and Music.
Reprise RS 6421 (S)

Jimmy Webb, the composer, is tailored for Jimmy Webb, the singer. The songs fit the singer who has an easy, unpretentious style. They go especially well together on "Psalm One-Five-O," "Love Song," "Jerusalem," "Once Before I Die" and "Sleepin' in the Daytime."



COUNTRY
CONWAY TWITTY—
Fifteen Years Ago.
Decca DL 75248 (S)

Conway Twitty, a consistent winner, should have more than his usual pop spillover with this latest album, which features as title song, a single already on the Hot 100 as well as such old rockers as "Hey! Baby." But, the interpretations, all beauties, are strictly country. What a lineup as Conway delivers "I Can't Believe That You've Stopped Loving Me," his own "A Little Girl Cried" and other top numbers.



COUNTRY
SONNY JAMES—No. 1.
Capitol ST 629 (S)

A concept album of 10 of the major country tunes played on radio. Every song is a No. 1 favorite. But Sonny James excels on "He'll Have to Go," a different version than the old Jim Reeves hit, but perhaps even more exciting; it has great pop appeal. Other tunes on this outstanding LP include "Born to Lose," "I Walk the Line," and "Any Time."



COUNTRY
BUCK OWENS & HIS BUCKAROOS—
I Wouldn't Live in
New York City.
Capitol ST 628 (S)

Undoubtedly, this is one of the most unique presentations in country music—an LP of "city" songs and city sound effects. The hit single "I Wouldn't Live in New York City" is here, but the highlight of the LP has to be "Big in Vegas," one of the best things vocally that Buck Owens has done in a long time. "Santo Domingo" is also good.



COUNTRY
THE BEST OF DOLLY PARTON—
RCA Victor LSP 4449 (S)

This LP teems with big hits, including "Mule Skinner Blues," "In the Good Old Days (When Times Were Bad)," and "Just Because I'm a Woman." Every tune is packed with that special emotion only Dolly Parton can render in a song. "Down From Dover" is a real tearjerker.



CHRISTMAS
BOBBY SHERMAN—
Christmas Album.
Metromedia MD 1038 (S)

Here's a holiday chart-buster that will hit hard and fast. Package comes in a special gift wrap. Sherman brightens "Jingle Bell Rock," and offers some strong new material which includes the Bobby Goldsboro ballad, "Christmas Wish," a happy swinger "Love's What You're Gettin' for Christmas," and two Sherman originals, a beauty titled "Yesterday's Christmas," and his touching "Prologue."

Introducing a brand

What you read in the trade papers and hear on the street is true.

It's a whole new ball game at RCA Records.

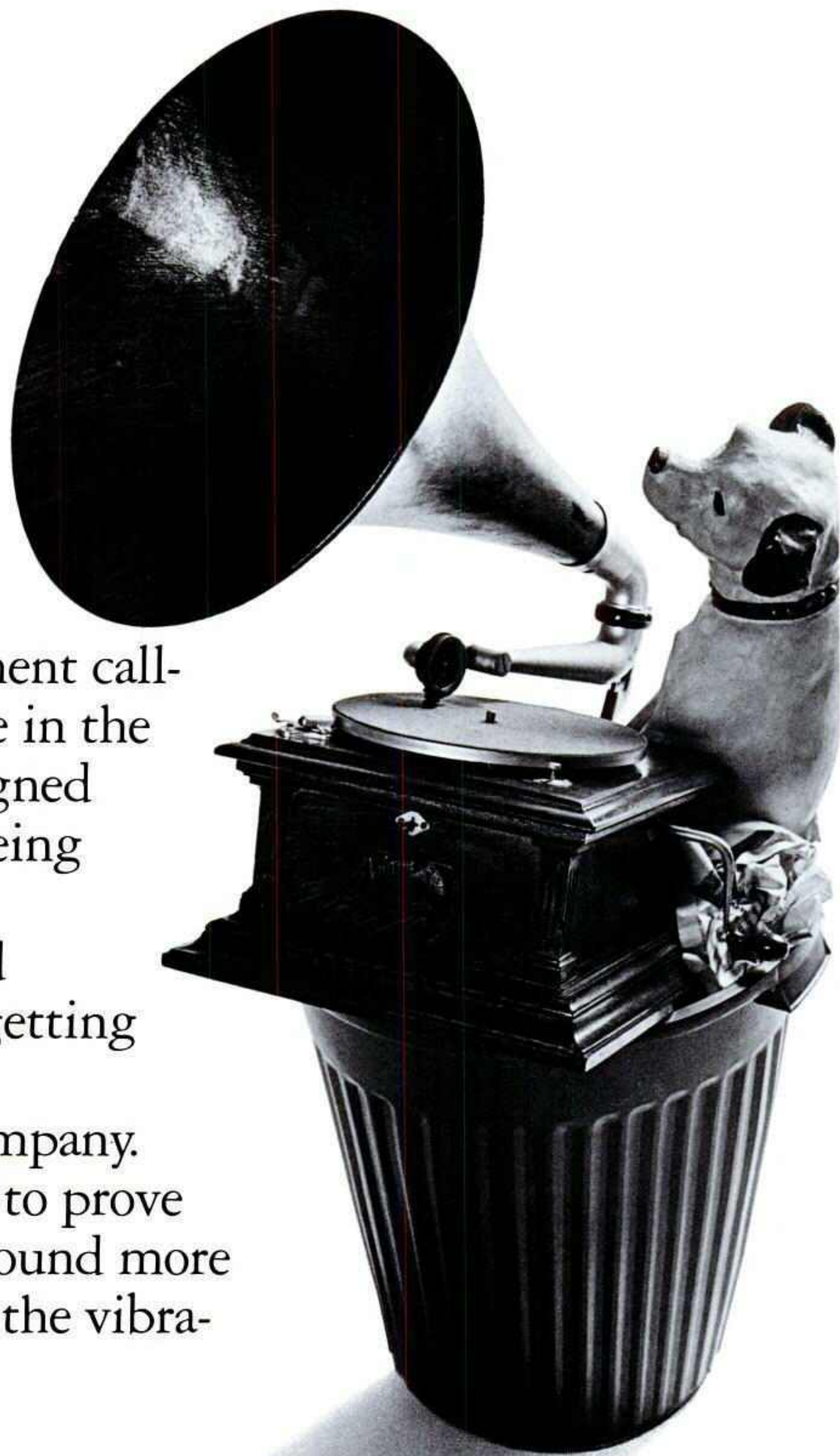
There's a new management calling the shots; a new attitude in the air. Good acts are getting signed (and important artists are being re-signed).

Exciting marketing and operating philosophies are getting off the ground.

It's like a brand new company. And our product is starting to prove it. Every week our releases sound more and more like a label where the vibrations are getting real good.

What's it all about?

We just want to be Number One again, that's all. We were the giant of the business in the early years.



new record company.

Our famous dog-listening-to-the-“Victrola Phonograph” trademark appeared on untold millions of records.

When country music started growing, RCA was one of the biggest factors in making it all happen.

And it was RCA who launched the industry into the incredibly successful Stereo 8 field.

But history also says we missed the boat on some “little” things. Like rock and R&B.

We don't aim to miss any more boats.

Why are we telling you?

Because you might be an artist who's getting down on your present label for the way they're treating you. Or ignoring you.

You might be a hot producer or A&R man or promotion man who knows there's a better way to do it.

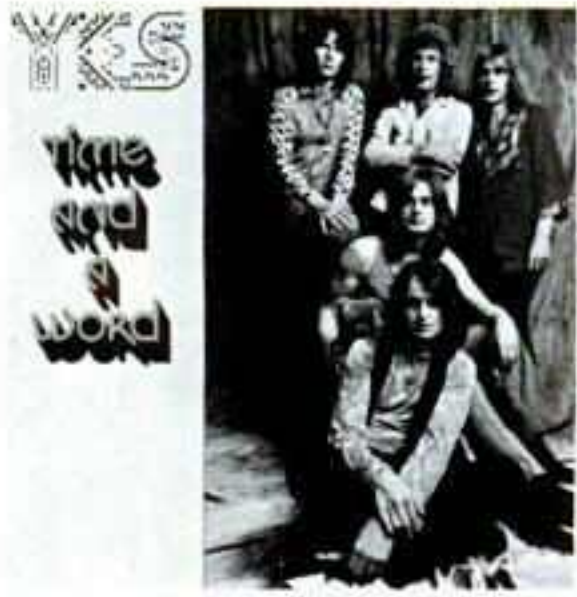
But nobody at your place will listen.

You might be a guy with talent and ability we can use to help put us back on top for keeps.



Billboard Album Reviews

NOVEMBER 21, 1970



POP
YES—
Time and a World.
Atlantic SD 8273 (S)

This second album for Yes is a solid one for this British rock quintet. Jon (that's the way he spells it now) Anderson on lead vocals, Peter Banks on guitar, Tony Kaye on keyboard and the others have eight good numbers here, including "Astral Traveler," "The Prophet," and "Then." Stephen Stills' "Everydays" is another winner.

POP
FRANKIE AVALON—
I Want You Near Me.
Metromedia MD 1034 (S)

Marking his debut on Metromedia, Frankie Avalon proves his voice is better than ever. Along with his newest single release "I Want You Near Me," Avalon offers smooth treatments of newer ballads and rhythm tunes with "It's Your World," "Come on Back to Me Baby" and "Just Can't Help Believing" the standouts. A first-rate production that merits much sales action.

POP
DREAMS—
Various Artists.
Columbia C 30225 (S)

This LP is one of the better blends of rock and jazz to be released in a while. Randy Brecker, ex-member of Blood, Sweat and Tears, has put together a group of musicians who fully understand the intricacies of jazz while incorporating the rock idiom subtly yet allowing it to be heard. Dreams is an imaginative group which shall be heard from for a long time, as the aspects of jazz are further explored.

POP
FREE DESIGN—
Sing for Very Important People.
Project 3 PR 4006 SD (S)

The VIP's referred to in the LP title are children who love enchanting story-songs and adults who love understated musical whimsy. Cuts like the "Sesame Street" theme and the cappella "Love You," along with Free Design favorites "Kites Are Fun," "Daniel Dolphin" and "Bubbles" present an extraordinarily talented and different group.

COUNTRY
KITTY WELLS—
Your Love is the Way.
Decca DL 75245 (S)

"Your Love is the Way," the title tune, will prove the big sales lure here, but Kitty Wells has come through with another outstanding, all-around job and other pleasing songs on this LP include "Heavenly Sunshine," "Wonder Could I Live There Anymore" and "I Wish I Had a Mommy Like You."

Mahler: Symphony No. 1 in D 'TITAN'
Kiril Kondrashin - Moscow Philharmonic



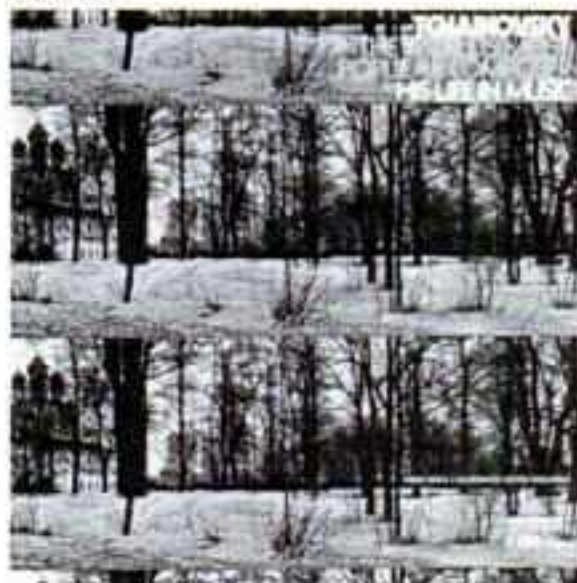
CLASSICAL
MAHLER: SYMPHONY No. 1—
Moscow Philharmonic
(Kondrashin).
Melodiya/Angel SR 40130 (S)

Kiril Kondrashin conducting the Moscow Philharmonic Symphony, creatively develops and expands the theme of Mahler's "Titan" symphony. The piece, created in 1889, is magnificent in its grandeur, and should find ready acceptance among classical music buffs.



CLASSICAL
HANDEL: GIULIO CESARE—
Fischer-Dieskau/Troyanos/
Hamari/Various Artists/
Munich Bach Orch. (Richter).
DGG 2711 009 (S)

The expert hand of Karl Richter is in evidence throughout in this outstanding four-LP performance of Handel's "Giulio Cesare," one of that baroque composer's best operas. Dietrich Fischer-Dieskau adds another fine performance to his impressive list of recording credits in the title role.



CLASSICAL
TCHAIKOVSKY: HIS
LIFE IN MUSIC—
Various Artists.
Melodiya/Angel SRCB 4113 (S)

This three-record album depicting Peter Tchaikovsky's Life in Music, features some of the composer's best-known works, including "Swan Lake Ballet," "Romeo & Juliet," "Piano Concerto No. 1" and "None But the Lonely Heart." The production is coordinated by some of Russia's best known artists including David and Igor Oistrakh and Kiril Kondrashin.



JAZZ
EDDIE HARRIS—
Free Speech.
Atlantic SD 1573 (S)

The coolness of Eddie Harris once again is consistent here as Harris uses both the electric saxophone and reed trumpet to create various moods and make the blues electrifying. Harris has written and arranged most of the tunes here and it is apparent that there is a return to a simpler, yet more fulfilling style for his jazz group.



JAZZ
LONNIE SMITH—
Drives.
Blue Note BST 84351 (S)

Smith dominating on organ provides a strong follow-up to his last hit album and has himself singing on "Twenty Five Miles" the Edwin Starr hit. Mainly Smith gets down to some positive swinging and trusts his sound behind Dave Hubbard's tenor and Larry McGhee's guitar. It is a tightly knit group that mixes today's material ("Spinning Wheel") with vintage Miles Davis ("Seven Steps to Heaven").



JAZZ
CHARLES LLOYD IN
THE SOVIET UNION—
Atlantic SD 1571 (S)

A live recording made by Lloyd's old quartet—he has since moved to other musical/jazz areas—at the Tallinn Jazz Festival in Estonia (actually the 14th one). Lloyd presents his usual brand of quartet jazz that earned him a reputation in both the jazz and underground fields. A warm, surprising aspect of the album is the recognition and appreciation that greets the musicians and their work.



JAZZ
ORNETTE COLEMAN—
The Art of the Improvisers.
Atlantic SD 1572 (S)

Ornette Coleman material recorded between 1959 and 1961 when Coleman was the furthest out (or so it seemed) and worked with Don Cherry, trumpet. As the title states, it is a small group improvising and it shows that Coleman was and is a part not apart of the jazz tradition. "The Legend of Bebop" shows Ornette's early roots and there is also some fine bass playing by the late Scott La Faro.



JAZZ
YUSEF LATEEF—
Suite 16.
Atlantic SD 1563 (S)

Lateef has created an album which incorporates almost every type of music which is popular today. Side A offers five selections from the funky "Down in Atlanta," to the Beatles' timeless ballad, "Michelle." The flip side of the LP is a suite featuring Lateef and his ensemble playing with the Cologne Symphony Orchestra. Lateef's blues style is prominent throughout the album as he adds many innovations to modern music.



CHRISTMAS
A TENNESSEE ERNIE FORD
CHRISTMAS SPECIAL—
Capitol STBB 485 (S)

Ford is a special treat anytime of the year. And here, his gifted voice will prove a valuable gift for anyone as he gives out with 20 Yule-accented tunes in his own unique fashion. "White Christmas," "The Twelve Days of Christmas" and "O Come All Ye Faithful" are three of the tunes. Specially priced for the holiday season.

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

★★★ Album with sales potential within their category of music and possible chart items.

SPECIAL MERIT PICKS

SOUNDTRACK

SOUNDTRACK—Cromwell. Capitol ST 640 (S)

The majesty of "Cromwell," the movie, has been transferred to disk with dramatic excitement. Credit goes to producer Neely Plumb for knitting together the dramatic excerpts and musical highlights that emerge as a stirring disk entity. Richard Harris, Alec Guinness and Robert Morley head the strong cast.

POPULAR

JUICY LUCY—Lie Back and Enjoy It. Atco SD 33-345 (S)

Juicy Lucy has what it takes, mainly excitement, especially in the Joe Cocker-like hoarseness of Paul Williams and the fiery, flashy guitars of Mick Moody and Glenn

Ross Campbell, who softens the group's heavyweight sound with his steel guitar work. Williams' seven-minute title track heads the gang's second LP with splashy electric follow-ups in "Bye Bye Birmingham," Zappa's "Willie the Pimp" and "Pretty Woman."

PETER DUCHIN—At the Movies. Bell BELL 6051 (S)

Peter Duchin has developed an attractive contemporary style which shows up especially well in his handling of recent movie music. "Come Saturday Morning," "Song From M*A*S*H," "Everybody's Talking," "Theme from 'Z,'" and "Ballad of Easy Rider" are some of the songs that get a new musical drift in Duchin's hands.

DELLA REESE—Right Now. Avco Embassy AVE 33017 (S)

Della Reese's second album on the Avco Embassy label spans the broad spectrum of today's popular music from Melanie's "Leftover Wine," to Jack Moran's "Skip a Rope." The selections give Miss Reese

an ideal opportunity to demonstrate her tremendous vocal range, and should be more of a success than her earlier album on this label.

MIKE HURST—Home. Capitol ST 619 (S)

Mike Hurst sings of his personal lives and situation in the folk tradition of Kenny Rankin and Eric Anderson, adding a rock beat and full orchestrations from brass to violins to his ideas. "Hung Upside Down," "World of Glass" and "All I Can Do Is Sing" are friendly, sensitive pictures from the former producer and (Dusty) Springfield. The audience is there, and if Hurst can reach it, his visions will be contagious.

JESSE DAVIS—Atco SD 33-346 (S)

If you like Leon Russell and John Simon, some of the top of rock's best friends, then you'll dig Jesse Davis, another center of attraction for the names, not to mention Russell and Simon themselves. Add a dash of Eric Clapton, Larry Knechtel, Merry Clayton, Clydie King, to name a few, and you've got another all-star session to back Davis, who provides the head on guitar, keyboards and vocals on Van Morrison's "Crazy Love" and some originals.

CHARLES AZNAVOUR—A Man's Life. Monument SLP 18141 (S)

Charles Aznavour is as potent with the English language as he is in his native

French. The ballads, mostly composed by Aznavour with English lyrics by Bob Morrison, have a warm Gallic appeal but lose nothing in translation because of Aznavour's vocal punch.

PETE FOUNTAIN—Dr. Fountain's Licorice Stick Remedy for the Blues. Coral CRL 757513 (S)

Fountain comes up with another winning package of some of today's top hits... in the Fountain manner. The title tune is a clever original, while his treatments of "Bridge Over Troubled Water," "Applause," and "Everything is Beautiful" are tops and should move the package over the dealers' counters.

LITTLE RICHARD—Well Alright. Specialty SPS 2136 (S)

Little Richard, one of the soul giants of the fifties, has made a big comeback just recently, and this collection of exceptional performances should prove a boon to his many fans and to those who are just beginning to know him. Included is his single "Poor Boy Paul" as well as rockin' treatments of "Kansas City," "The Girl Can't Help It" and his classic "Keep a Knockin'."

BOBBY SHORT—Nobody Else But Me. Atlantic SD 1574 (S)

This is vintage Short, recorded in 1957.

The hushed orchestral arrangements are rightly subdued behind Short's vocals and piano playing. The material consists of some lesser known material by the masters of yore: Rodgers and Hart's "Over and Over Again" and "Where's That Rainbow," the Gershwins' "I Love to Rhyme" and "Here's a Kiss for Cinderella," and Weill and Anderson's "It Never Was You," and the sound is intimate, sophisticated and listenable.

KAREN BETH—Harvest. Decca DL 75247 (S)

An intriguing album. Karen Beth dips into various aspects of folk. Progressive rock stations could pick up on this LP and build it into a major seller. Best cuts include "I'm No Good for You," which sort of sticks in the mind, and "Hard Luck Mama."

AL CAIOLA—Bonanza Guitars/50 Years of the Greatest Country Hits. Avco Embassy AVE 33019 (S)

Would you believe 35 tunes, ranging from "I Walk the Line" and "Candy Kisses" to "Anytime" and "Cool Water"—all featuring the always perceptive guitar of Al Caiola. A very pleasant album that should reap steady sales.

Continued

SPECIAL MERIT PICKS

Continued from page 78

SONNY TIL RETURNS!—RCA Victor LSP 4451 (S)
Sonny Til, the voice of "Crying in the Chapel" with the Orioles in the 50's, hits the comeback trail behind the strong arranging and producing efforts of Gene Burleson and Andy Stroud. Of interest here is Til's quality pop-soul approach, his fine voice, and hard-working soulfulness on "Colours," "One Big Unhappy Family," "You're All I Need" and a new version of his "What Are You Doing New Year's Eve."

O MAMA—Atlantic SD 8269 (S)
Though this is a new group, they have it all together. "Venga Venga," a latin-rock tune will prove great programming material for progressive rock stations. "Love'll Get You High" and "Check Out This Gorilla" are also fairly good.

GOSPEL OAK—Kapp KS 3635 (S)
Gospel Oak is a country-rock group with wealth of first-rate material, which should spell success for this initial album. "Go Talk to Rachel," by John Rapp of the group, stands out as does his "Brown Haired Girl," "Big Fat White Man" and "Recollections of Jessica" are among the seven other good cuts.

CHIMO!—Epic E 30329 (S)
Chimo features a soft rock vocal sound accompanied by good old rock and roll piano and organ a predominant back up. The guitar tends to a hard rock style and the group picks up with tunes such as "Hour Glass." There are also fun tunes on the LP, making this a most versatile

album. The best cuts include "Silken Silver Melody," "Day After Day," and "Sheba," a tune with lyrics that convey hot blooded lust.

COUNTRY

STEVE SANDERS—In the Springtime of His Years. Canaan CAS 9681-LP (S)
Young Sanders, recorded in Nashville, displays a compelling reading of country-faith material that should prove an important country chart item seller with buyers of religious packages. With much support from the Florida Boys Quartet and Peba Rambo, he has strong chances for a singles hit with such numbers as "Heaven Will Never Welcome a Sweeter Mama" and "Don't Wish the Good Times Away." His "Sheltered in the Arms of God" is another standout in this fine package.

CLASSICAL

VAUGHAN WILLIAMS: SANCTA CIVITAS/BENEDICITE—Various Artists/London Symphony (Willcocks). Angel S 36751 (S)
Both works by Vaughan Williams are given their recording premieres here with choirs, King's College, Cambridge Boys and London Bach, and the London Symphony Orchestra making a successful merger on these virile, emotional and personal works. Heather Harper, soprano, Ian Partridge, tenor, and John Shirley-Quirk, baritone, fill the solo roles.

Bubbling Under The HOT 100

101. WHEN THE PARTY'S OVER.....	Robert John, A&M 1210
102. SILVER MOON.....	Michael Nesmith & the First National Band, RCA 74-0399
103. YOU CAN GET IT IF YOU REALLY WANT IT.....	Desmond Dekker, Uni 55261
104. PARANOID.....	Black Sabbath, Warner Bros. 7437
105. ME ABOUT YOU.....	Turtles, White Whale 364
106. WORKIN' TOGETHER.....	Ike & Tina Turner, Liberty 56207
107. BACK TO THE RIVER.....	Damnation of Adam Blessing, United Artists 50726
108. YOUR SONG.....	Elton John, Uni 55265
109. MAMA MAMA.....	James Anderson, Cotillion 20140 (Atlantic/Atco)
110. TO THE OTHER MAN.....	Luther Ingram, Koko 2106 (Stax/Volt)
111. ENDLESSLY.....	Sonny James, Capitol 2914
112. ROSE GARDEN.....	Lynn Anderson, Columbia 4-45352
113. THANK GOD AND GREYHOUND.....	Roy Clark, Dot 17355
114. CHERYL MOANA MARIE.....	John Rowles, Kapp 2102
115. LEAD ME ON.....	Gwen McCrae, Columbia 4-45214
116. FIFTEEN YEARS AGO.....	Conway Twitty, Decca 32742
117. BRUSH A LITTLE SUNSHINE.....	Tommy Roe, ABC 11273
118. 10 LB. NOTE.....	Steel River, Evolution 101 (Stereo Dimension)
119. BURNING BRIDGES.....	Mike Curb Congregation, MGM/Coburt 14151
120. I CAN'T GET OVER LOSING YOU.....	Donny Elbert, Rare Bullet 101 (All Platinum)
121. STEALING MOMENTS FROM ANOTHER WOMAN'S LIFE.....	Glass House, Invictus 9082 (Capitol)
122. SPIRIT IN THE SKY.....	Dorothy Morrison, Buddah 196
123. YOUNG HEARTS GET LONELY TOO.....	New Young Hearts, Zea 50001
124. GODDESS OF LOVE.....	Gentrys, Sun 1120
125. SEE THE LIGHT.....	Flame, Brother 3400 (Starday-King)
126. IF I WERE YOUR WOMAN.....	Gladys Knight & the Pips, Soul 35078 (Motown)
127. WAIT A MINUTE.....	Lost Generation, Brunswick 55441

ACTION Records

Singles

NATIONAL BREAKOUTS

ONE MAN BAND . . . Three Dog Night, Dunhill 4262 (Screen Gems-Columbia, BMI)
CAN'T STOP LOVING YOU . . . Tom Jones, Parrot 40056 (Felsted, BMI)

REGIONAL BREAKOUTS

BLACK NIGHT . . . Deep Purple, Warner Brothers 7405 (Hec, BMI) (Pittsburgh)
FEEL ALL RIGHT . . . Cargoe, Beautiful 101 (Nitty Gritty, ASCAP) (Memphis)
BACK TO THE RIVER . . . Damnation of Adam Blessing, United Artists 50726 (United Artists/All Points, ASCAP) (Cleveland)
THE MAN, THE WIFE & THE LITTLE BABY DAUGHTER . . . Phil Flowers, Bell 928 (Greyhound, BMI) (Atlanta)
CHERYL MOANA MARIE . . . John Rowles, Kapp 2101 (Rosebridge, BMI) (Cleveland)

Albums

NATIONAL BREAKOUTS

STEPPENWOLF 7 . . . ABC/Dunhill DSX 50090
NEIL DIAMOND . . . Tap Root Manuscript, UNI 73092
VARIOUS ARTISTS . . . Jesus Christ, Superstar, Decca DXSA 7206
JOAN BAEZ . . . The First 10 Years, Vanguard VSD 6560
DIANA ROSS . . . Everything Is Everything, Motown MS 724

ACTION ALBUMS

MAMA CASS ELLIOT . . . Big Ones, Dunhill DS 50093
SOFT MACHINE . . . Third, Columbia G 30339
GLADYS KNIGHT & THE PIPS . . . All in a Knight's Work, Soul SS 730 (Motown)
MASON PROFFIT . . . Wanted, Happy Tiger HT 1009
VARIOUS ARTISTS . . . British Archives, Vol. 1, RCA Victor LSP 4409

MENOTTI: THE OLD MAID AND THE THIEF—Various Artists/Orch. of the Teatro Verdi di Trieste (Mester). Mercury SR 90521 (S)
Gian Carlo Menotti's "The Old Maid and the Thief" gets a standout reading and an attractive packaging that will build handsome sales results. Jorge Mester conducts the Orchestra of the Teatro Verdi di Trieste with a dramatic flair, while Margaret Baker, Judith Blegan, John Reardon and Anna Reynolds supply the vocal spark.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—C.C. and Company, Avco Embassy AVE-0-11003 (S)

POPULAR ★★★★★

PISANO & RUFF—Under the Blanket. A&M SP 4276 (S)
THE CHANGING SCENE—Avco Embassy AVE 33016 (S)
TOY FACTORY—Avco Embassy AVE 33013 (S)
THE NEW BIRTH—RCA Victor LSP 4450 (S)

HELLO, I'M BERYL MIDDLETON—Walters 3057 (S)
COUNTRY ★★★★★
CHUBBY WISE & HIS FIDDLE—Hoedown. Stoneway STY 109 (S)

CLASSICAL ★★★★★

VOICE OF THE COMPUTER—Decca DL 710180 (S)
THE TRIUMPHS OF ORIANA—Purcell Chorus/London Cornet & Sackbut Ensemble/Elizabethan Consort (Burgess). Argo ZRG 643 (S)
DONOVAN: MASS / MAGNIFICAT / ANTI-PHON AND CHORALE / MOEVS: BRIEF MASS—Various Artists. CRI CRI SD 262 (S)
STEWART / KEATS: STRING QUARTETS—Iowa Quartet/Beaux Arts Quartet. CRI CRI SD 256 (S)

JAZZ ★★★★★

VARIOUS ARTISTS—Core of Jazz. MGM SE 4737 (S)

BLUES ★★★★★

DOCTOR ROSS—The Harmonica Blues. Fortune FS 3011 (S)

GOSPEL ★★★★★

HAVEN OF REST QUARTET—Glory to His Name. Word WST 8520-LP (S)
THE ORIGINAL SOUL STIRRERS—Specialty SPS 2137 (S)
THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS, Vol. 2—Specialty SPS 2128 (S)

INTERNATIONAL ★★★★★

ORCHESTRA CAPRI—Típico Minus One. Manana LPS 501 (S)

LOW PRICE

CHRISTMAS ★★★★★

101 STRINGS—Glory of Christmas. Alshire XM 4 (S)
CANTERBURY CHOIR—Christmas Carols. Alshire XM 2 (S)
ASHLEY TAPPEN—Hammond Organ and Chimes at Christmas. Alshire XM 3 (S)
COUNTRY CHRISTMAS—Alshire XM 1 (S)

Signs With Capitol

Continued from page 82

personal appearances and a "musical cavalcade" of Latin artists in the metropolitan areas with heavy Latin population, including areas of the southwest and Chicago and New York.

"We are formulating plans for a diversified and impressive release of new LP product in early 1971," said Johnnie Camacho, Certron's director of international operations. "We are also planning an immediate singles release." He said all LP product will be released in cassette and 8-track cartridge.

"Through our own rack operations and regional service centers in Nashville, San Antonio, Phoenix and Los Angeles, and through our independent distributors in other areas, we plan an extensive and specialized program of promotion and airplay, geared to the Tex-Mex and Spanish-American markets," Camacho said.

With the addition of the "Cap-Latino" artists, Certron also has Rene & Rene, Joe Bravo, The Sunglows, Augustine Ramirez, Rudy (Tee) Gonzales and Little Joe and the Latinaires."

Mayhew stated that "Certron's large commitment to Latin music is also apparent in our upcoming pop LP releases of 'His Brothers' Children,' a group of 30 teenagers who sing and play guitars, and a special single release by Josue."

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			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	1	1	1	WE'VE ONLY JUST BEGUN Carpenters, A&M 1217 (Irving, BMI)	10
2	3	4	5	IT DON'T MATTER TO ME Bread, Elektra 45701 (Screen Gems-Columbia, BMI)	7
3	4	13	21	YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley, RCA Victor 47-9916 (Miller, ASCAP)	5
4	5	12	17	IT'S IMPOSSIBLE Perry Como, RCA 74-0387 (Sunbury, ASCAP)	5
5	7	8	22	STONEY END Barbra Streisand, Columbia 4-45236 (Tuna Fish, BMI)	5
6	2	2	3	MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP)	15
7	9	7	8	FIRE & RAIN James Taylor, Warner Bros. 7423 (Blackwood/Country Road, BMI)	9
8	8	11	11	JERUSALEM Herb Alpert & the Tijuana Brass, A&M 1225 (Almo, ASCAP)	5
9	13	14	15	I THINK I LOVE YOU Partridge Family, Bell 910 (Screen Gems-Columbia, BMI)	6
10	6	5	7	AND THE GRASS WON'T PAY NO MIND Mark Lindsay, Columbia 4-45229 (Stonebridge, ASCAP)	8
11	12	15	16	ONE LESS BELL TO ANSWER Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	5
12	14			HE AIN'T HEAVY, HE'S MY BROTHER Neil Diamond, Uni 55264 (Harrison, ASCAP)	2
13	11	3	2	SWEETHEART Engelbert Humperdinck, Parrot 40054 (Casseroles, BMI)	8
14	17	27	36	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Gary Puckett, Columbia 4-45249 (U.S. Songs/Blue Seas/Jac/Belinda, ASCAP)	4
15	16	22	24	WHERE DID ALL THE GOOD TIMES GO Dennis Yost & the Classics IV, Liberty 56200 (Low-Sal, BMI)	4
16	15	10	10	HOMER LOVIN' MAN Andy Williams, Columbia 4-45246 (Maribus, BMI)	5
17	10	6	4	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	11
18	18	29	29	MONTEGO BAY Bobby Bloom, MGM 157 (Unart/Cheezburger, BMI)	7
19	19	28	39	THE GOOD TIMES ARE COMING Mama Cass Elliot, Dunhill 4253 (April/Barwin/Jac, ASCAP)	4
20	20	31	38	HEED THE CALL Kenny Rogers & The First Edition, Reprise 0953 (Quill, BMI)	4
21	28	30		SUNSET STRIP Ray Stevens, Barnaby 2021 (Ahab, BMI)	3
22				DOES ANYBODY REALLY KNOW WHAT TIME IT IS? Chicago, Columbia 4-45264 (Aurelius, BMI)	1
23	35			ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	2
24	24	26	30	I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	6
25	30	32	32	FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Backhorn, BMI)	15
26				STONED LOVE Supremes, Motown 1172 (Jobete, BMI)	1
27	27	35		CHELSEA MORNING Sergio Mendes & Brasil '66, A&M 1226 (Siquomb, BMI)	3
28	23	16	12	EL CONDOR PASA Simon & Garfunkel, Columbia 4-45237 (Charing Cross, BMI)	10
29	25	25	33	I BELIEVE IN MUSIC Mac Davis, Columbia 4-45245 (Song Painter, BMI)	4
30	22	23	25	SO CLOSE Jake Holmes, Polydor 14041 (Out of Business, ASCAP)	4
31	39			EVIL WAYS Johnny Mathis, Columbia 4-45263 (Sah, BMI)	2
32	36	40		IF YOU WERE MINE Ray Charles, ABC 11271 (Tangerine, BMI)	3
33	33			TRUE LOVE IS GREATER THAN FRIENDSHIP Al Martino, Capitol 2956 (Cedarwood, BMI)	2
34	37	38		MR. BOJANGLES Nitty Gritty Dirt Band, Liberty 56197 (Cotillion/Danel, BMI)	3
35				BE MY BABY Andy Kim, Steed 729 (Trio/Mother Bertha, BMI)	1
36				DO IT Neil Diamond, Bang 580 (Tallyrand, BMI)	1
37				BURNING BRIDGES Mike Curb Congregation, MGM 14151 (Hastings, BMI)	1
38	34	34	40	NICE 'N' EASY Charlie Rich, Epic 5-10662 (Shaw, ASCAP)	4
39				CHERYL MOANA MARIE John Rowles, Kapp 2102 (Rosebridge, BMI)	1
40	40			INDIAN LADY Lou Christie, Buddah 192 (Duckston/Kama Sutra, BMI)	2

Billboard SPECIAL SURVEY For Week Ending 11/21/70



BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1		4 I THINK I LOVE YOU	Partridge Family (Starring Shirley Jones & Featuring David Cassidy) (Wes Farrell), Bell 910
2	2	WE'VE ONLY JUST BEGUN	Carpenters (Jack Daugherty), A&M 1217
3	1	I'LL BE THERE	Jackson 5 (Hal Davis), Motown 1171
4	7	THE TEARS OF A CLOWN	Smokey Robinson & the Miracles (Henry Cosby & "Smokey"), Tamla 54199 (Motown)
5	3	FIRE AND RAIN	James Taylor (Peter Asher), Warner Bros. 7423
6	5	INDIANA WANTS ME	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
7	6	GREEN-EYED LADY	Sugarloaf (Frank Slay), Liberty 56183
8	8	SOMEBODY'S BEEN SLEEPING	100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah)
9	9	GYPSY WOMAN	Brian Hyland (Del Shannon), UNI 55240
10	13	MONTEGO BAY	Bobby Bloom (Jeff Barry), MGM 157
11	11	CRY ME A RIVER	Joe Cocker (Denny Cordell & Leon Russell), A&M 1200
12	10	IT DON'T MATTER TO ME	Bread (Bread), Elektra 45701
13	15	SUPER BAD (Parts 1 & 2)	James Brown (J. Brown), King 6329
14	12	ALL RIGHT NOW	Free (Free & John Kelly), A&M 1206
15	19	ENGINE NUMBER 9	Wilson Pickett (Staff), Atlantic 2766
16	20	HEAVEN HELP US ALL	Stevie Wonder (Ron Miller & Tom Baird), Tamla 54200 (Motown)
17	14	CRACKLIN' ROSIE	Neil Diamond (Tom Catalano), Uni 55230
18	30	5-10-15-20 (25-30 Years of Love)	Presidents (Van McCoy), Sussex 207 (Buddah)
19	28	SHARE THE LAND	Guess Who (Nimbus 9 & Jack Richardson), RCA 74-0388
20	22	YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP	Elvis Presley, RCA Victor 47-9916
21	18	STILL WATER (Love)	Four Tops (Frank Wilson), Motown 1170
22	48	STONED LOVE	Supremes (Frank Wilson), Motown 1172
23	16	LOLA	Kinks (Ray Davies), Reprise 0930
24	25	SEE ME, FEEL ME	Who (Kit Lambert), Decca 732729
25	26	YELLOW RIVER	Christie (Mike Smith), Epic 5-10626 (Columbia)
26	17	CANDIDA	Dawn (Tokens & Dave Appell), Bell 903
27	31	LET'S WORK TOGETHER	Canned Heat (Skip Taylor & Canned Heat), Liberty 56151
28	41	ONE LESS BELL TO ANSWER	Fifth Dimension (Bones Howe), Bell 940
29	24	STAND BY YOUR MAN	Candi Staton (Rick Hall), Fame 1472 (Capitol)
30	21	IT'S ONLY MAKE BELIEVE	Glen Campbell (Al DeLory), Capitol 2905
31	32	AS THE YEARS GO BY	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
32	35	AFTER MIDNIGHT	Eric Clapton (Delaney Bramlett), Atco 6784
33	38	FOR THE GOOD TIMES	Ray Price (Don Law), Columbia 4-45178

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	40	HEED THE CALL	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0953
35	27	DEEPER & DEEPER	Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol)
36	42	NO MATTER WHAT	Badfinger (Mal Evans), Apple 1822
37	50	DOES ANYBODY REALLY KNOW WHAT TIME IT IS?	Chicago (James William Guercio), Columbia 4-45264
38	54	HE AIN'T HEAVY... HE'S MY BROTHER	Neil Diamond (Neil Diamond & Tom Catalano), Uni 55264
39	39	I AM SOMEBODY, PART II	Johnnie Taylor (Don Davis), Stax 0078
40	55	BLACK MAGIC WOMAN	Santana (Fred Catero/Santana), Columbia 4-45270
41	29	LOOK WHAT THEY'VE DONE TO MY SONG MA	New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699
42	33	EL CONDOR PASA	Simon & Garfunkel (Simon, Garfunkel & Roy Halee), Columbia 4-45237
43	59	BE MY BABY	Andy Kim (Jeff Barry), Steed 729 (Paramount)
44	44	AND THE GRASS WON'T PAY NO MIND	Mark Lindsay (Jerry Fuller), Columbia 4-45229
45	23	EXPRESS YOURSELF	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
46	46	PART TIME LOVE	Ann Peebles (Willie Mitchell), HI 2178 (London)
47	47	SWEETHEART	Engelbert Humperdinck (Peter Sullivan), Parrot 40054 (London)
48	45	MAKE IT EASY ON YOURSELF	Dionne Warwick (Blue Jac Prod.), Scepter 12294
49	51	I'M NOT MY BROTHER'S KEEPER	Flaming Ember (William Weatherspoon/Raynard Miner), Hot Wax 7006 (Buddah)
50	60	ONLY LOVE CAN BREAK YOUR HEART	Neil Young (Neil Young & David Briggs), Reprise 0958
51	53	SO CLOSE	Jake Holmes (Elliot Mazer), Polydor 14041
52	52	I DON'T WANNA CRY	Ronnie Dyson (Billy Jackson), Columbia 4-45240
53	57	IF YOU WERE MINE	Ray Charles (Joe Adams), ABC/TRC 11271
54	56	CHAINS AND THINGS	B. B. King (Bill Szymczyk), ABC 11280
55		ONE MAN BAND	Three Dog Night (Richard Podolor), Dunhill 4262
56	64	DO IT	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 580
57	49	FRESH AIR	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2920
58	63	KING OF ROCK & ROLL	Crow (Bob Monaco), Amaret 125
59	70	STONE END	Barbra Streisand (Richard Perry), Columbia 4-45236
60	61	TIME WAITS FOR NO ONE	Friends of Distinction (Ray Cork, Jr.), RCA 74-0385
61	62	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Gary Puckett (Richard Perry), Columbia 4-45249
62		CAN'T STOP LOVING YOU	Tom Jones (Peter Sullivan), Parrot 40056 (London)
63	67	IT'S ALL IN YOUR MIND	Clarence Carter (Rick Hall), Atlantic 2774
64	85	DOMINO	Van Morrison (Van Morrison), Warner Bros. 7434
65	76	WHO NEEDS YA	Steppenwolf (Richard Podolor), Dunhill 4261
66	68	EASY RIDER (Let the Wind Pay the Way)	Iron Butterfly (Richard Podolor), Atco 6872

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	71	STAND BY ME	David & Jimmy Ruffin (Frank Wilson), Soul 35066 (Motown)
68	78	PAY TO THE PIPER	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9081 (Capitol)
69	79	GROOVE ME	Pink Floyd (E. Walker), Chimneyville 435 (Atlantic/Atco)
70	72	BIG LEG WOMAN (With a Short, Short Mini Skirt)	Israel Tolibert (C. A. Warren), Warren 106
71	75	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME	Charley Pride (Jack Clement), RCA Victor 47-9902
72	73	YOU BETTER THINK TWICE	Poco (Jim Messina), Epic 5-10636 (Columbia)
73	58	LET ME BACK IN	Tyrone Davis (Willie Henderson), Dakar 621 (Atlantic/Atco)
74		BORDER SONG	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2772
75	84	SIMPLY CALL IT LOVE	Gene Chandler (Gene Chandler), Mercury 73121
76	77	ACE OF SPADES	O. V. Wright (Willie Mitchell), Back Beat 615
77	82	CAROLINA IN MY MIND	Crystal Mansion (David White & Crystal Mansion), Colossus 128
78	100	IT'S IMPOSSIBLE	Perry Como (Ernie Altschuler), RCA 74-0387
79	69	I NEED HELP (I Can't Do It Alone) Part 1	Bobby Byrd (James Brown), King 6323
80	80	STONED COWBOY	Fantasy (Bennett & Bennett), Liberty 56190
81	86	SUNSET STRIP	Ray Stevens (Ray Stevens), Barnaby 2021 (Columbia)
82	83	WHERE DID ALL THE GOOD TIMES GO	Dennis Yost & the Classics IV (Buddy Buie), Liberty 56200
83		IMMIGRATION SONG	Led Zeppelin (Jimmy Page), Atlantic 2777
84		ALL I HAVE	Moments (George Kerr & Sylvia), Stang 5017
85	87	GAMES	Redeye (Al Schmitt), Pentagram 204 (Decca)
86	88	THIS IS MY LOVE SONG	Intruders (Gamble-Huff), Gamble 4007
87		(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO	Curtis Mayfield (Curtis Mayfield), Curtom 1955 (Buddah)
88	92	WE GOTTA GET YOU A WOMAN	Runt (Todd Rundgren), Ampex 31001
89	99	CAROLINA IN MY MIND	James Taylor (Peter Asher), Apple 1805 (Capitol)
90		KNOCK THREE TIMES	Dawn (Tokens & Dave Appell), Bell 938
91	98	MORNING	Jim Ed Brown (Bob Ferguson), RCA Victor 47-9909
92		MR. BOJANGLES	Nitty Gritty Dirt Band (William E. McEuen), Liberty 56197
93	94	I GOTTA LET YOU GO	Martha Reeves & the Vandellas (Norman Whitfield), Gordy 7103 (Motown)
94	96	BEAUCOUPS OF BLUES	Ringo Starr (Pete Drake), Apple 2969 (Capitol)
95	95	AMOS MOSES	Jerry Reed (Chet Atkins), RCA Victor 47-9904
96		HELP ME FIND A WAY (To Say I Love You)	Little Anthony & the Imperials (George Butler & Thom Bell), United Artists 50720
97		WHERE HAVE ALL OUR HEROES GONE	Bill Anderson (Owen Bradley), Decca 32744
98		I CAN'T GET NEXT TO YOU	Al Greene (Al Greene-Willie Mitchell), HI 2182 (London)
99		THINK ABOUT YOUR CHILDREN	Mary Hopkin (Mickie Most), Apple 1825 (Capitol)
100		SWEET SWEETHEART	Bobby Vee (Dallas Smith), Liberty 56208

HOT 100 A TO Z—(Publisher-Licensee)

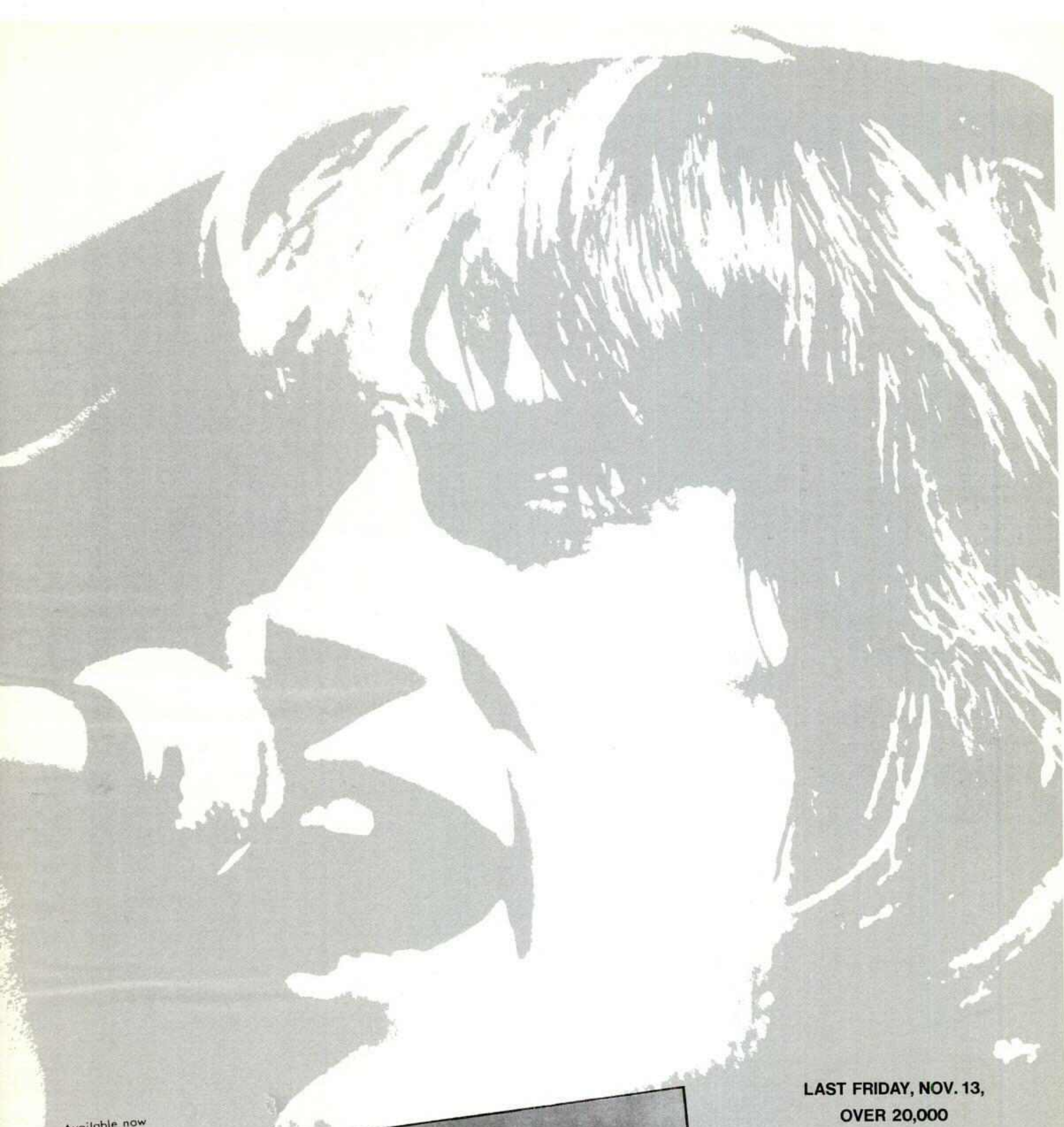
Ace of Spades (Don, BMI)	76
After Midnight (Viva, BMI)	32
All I Have (Gambi, BMI)	84
All Right Now (Irving, BMI)	14
Amos Moses (Vector, BMI)	95
And the Grass Won't Pay No Mind (Stonesbridge, ASCAP)	44
As the Years Go By (Makhan/Blackwood, BMI)	31
Be My Baby (Trio/Mother Bertha, BMI)	43
Beaucoups of Blues (Window, BMI)	94
Big Leg Woman (With a Short Short Mini Skirt) (Carwar, BMI)	74
Black Magic Woman (Murbo, BMI)	70
Border Song (James, BMI)	40
Candida (Jillbern/Pocketfull of Tunes, BMI)	26
Can't Stop Loving You (Felsted, BMI)	62
Carolina in My Mind (Crystal Mansion) (Apple, ASCAP)	77
Carolina in My Mind (James Taylor) (Apple, ASCAP)	77
Chains and Things (Pamco/Sounds of Lucille, BMI)	54
Cracklin' Rosie (Prophet, ASCAP)	17

Cry Me a River (Saunders, ASCAP)	11
Deeper & Deeper (Gold Forever, BMI)	35
Do It (Tallyrand, BMI)	56
Does Anybody Really Know What Time It Is? (Aurelius, BMI)	37
Domino (Van-Jan/WB, ASCAP)	34
(Don't Worry) If There's a Hell Below We're All Going to Go (Curtom, BMI)	87
Easy Rider (Let the Wind Pay the Way) (Marius, ASCAP)	66
El Condor Pasa (Charles Cross, BMI)	42
Engine Number 9 (Assorted, BMI)	15
Express Yourself (Warner-Tamerlane, BMI)	45
Fire and Rain (Blackwood/Country Road, BMI)	5
For the Good Times (Buckhorn, BMI)	18
5-10-15-20 (25-30 Years of Love) (McCoy/Interior, BMI)	33
Fresh Air (Quicksilver, BMI)	57
Games (Dimensions, BMI)	85
Green-Eyed Lady (Claridge, ASCAP)	7
Groove Me (Malace/Roffignac, BMI)	69

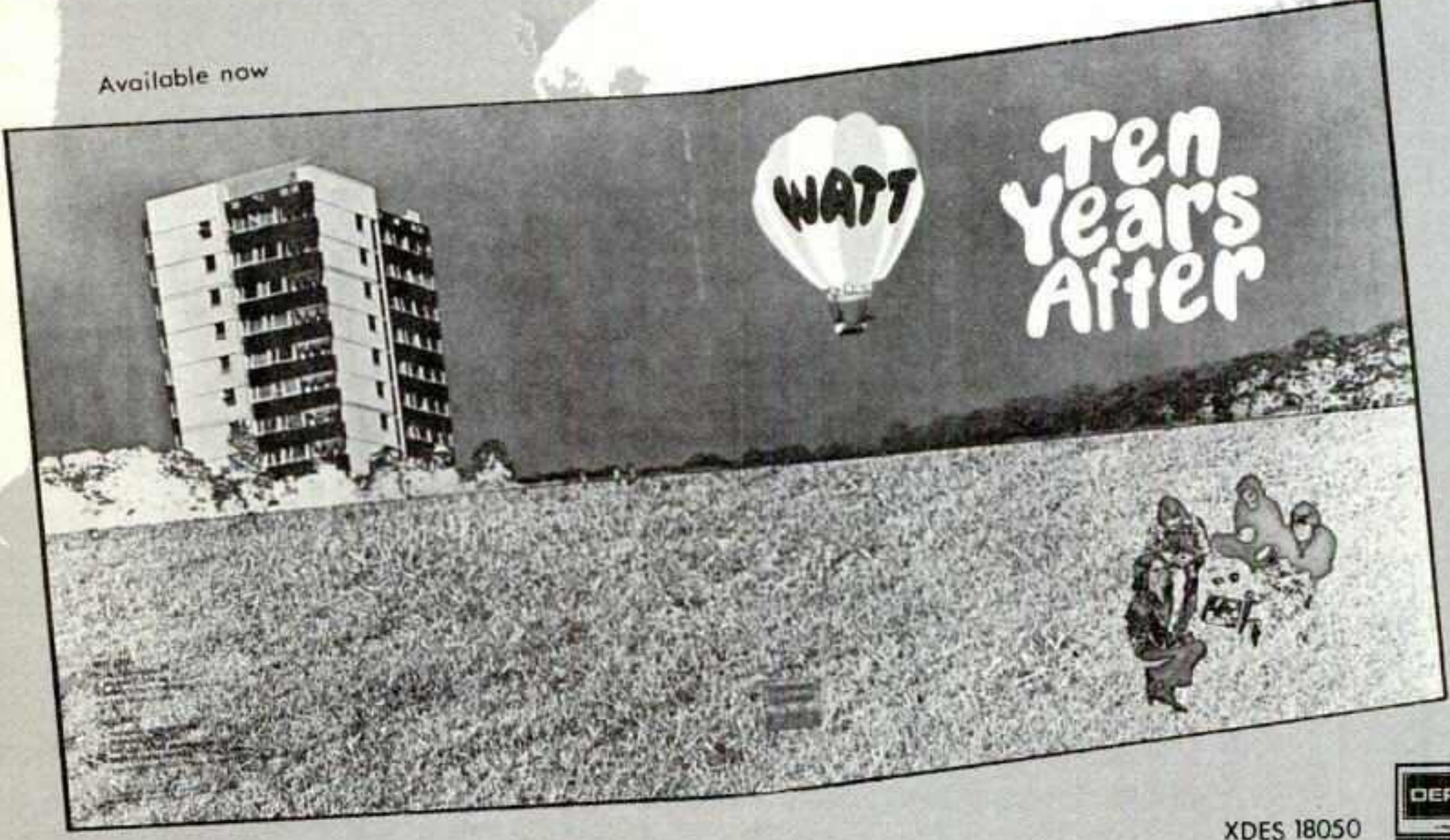
Gypsy Woman (Curtom, BMI)	9
He Ain't Heavy... He's My Brother (Harrison, ASCAP)	38
Heaven Help Us All (Stein & Van Stock, ASCAP)	36
Heed the Call (Quill, ASCAP)	34
Help Me Find a Way (To Say I Love You) (Assorted, BMI)	96
I Am Somebody, Part II (Groovesville, BMI)	39
I Can't Believe That You've Stopped Loving Me (Hill & Range/Blue Crest, BMI)	71
I Can't Get Next to You (Jobete, BMI)	98
I Don't Wanna Cry (Ludix/Betalbin, BMI)	52
I Gotta Let You Go (Jobete, BMI)	34
I Just Don't Know What to Do With Myself (U.S. Songs/Blue Seas/Jac/Belinda, ASCAP)	61
I Need Help (I Can't Do It Alone), Part I (Cried, BMI)	79
I Think I Love You (Screen Gems-Columbia, BMI)	1
I'll Be There (Jobete, BMI)	3
If You Were Mine (Tangerine, BMI)	53
I'm Not My Brother's Keeper (Gold Forever, BMI)	49
Immigration Song (Superhupa, ASCAP)	83
Indiana Wants Me (Jobete, BMI)	6
It Don't Matter to Me (Screen Gems-Columbia, BMI)	12

It's All in Your Mind (Fama, BMI)	63
It's Impossible (Sunbury, ASCAP)	78
It's Only Make Believe (Marielle, BMI)	30
King of Rock & Roll (Hastings, BMI)	58
Knock Three Times (Pocketful of Tunes/Jillbern/Saturday, BMI)	90
Let Me Back In (Julio-Brian, BMI)	73
Let's Work Together (Maxelle, BMI)	27
Lola (Hill & Range, BMI)	23
Look What They've Done to My Song Ma (Kama Ripa/Amelanie, ASCAP)	41
Make It Easy on Yourself (Famous, ASCAP)	48
Montego Bay (Unart/Cheezburger, BMI)	40
Morning (Show Biz, BMI)	91
Mr. Bojangles (Cotillion/Danel, BMI)	92
No Matter What (Apple, ASCAP)	36
One Less Bell to Answer (Blue Seas/Jac, ASCAP)	28
One Man Band (Screen Gems-Columbia, BMI)	55
Only Love Can Break Your Heart (Broken Arrow/Cotillion, BMI)	50
Part Time Love (Circus/Escoffier, BMI)	46
Patch It Up (Presley/S.P.R., BMI)	20

Pay to the Piper (Gold Forever, BMI)	68
See Me, Feel Me (Track, BMI)	24
Share the Land (Dunbar/Cirrus/Expressions, BMI)	19
Simply Call It Love (Cashane, BMI)	75
So Close (Out of Business, ASCAP)	51
Somebody's Been Sleeping (Gold Forever, BMI)	8
Stand By Me (Progressive/Trio/Atco, BMI)	67
Stand By Your Man (Gallicio, BMI)	29
Sweetheart (Casserole)	47
Sweet Sweetheart (Screen Gems-Columbia, BMI)	100
Tears of a Clown, The (Jobete, BMI)	4
Think About Your Children (Rak, BMI)	99
This Is My Love Song (Assorted, BMI)	86
Time Waits for No One (Kirshner, BMI)	60
We Gotta Get You a Woman (Earmark, BMI)	88
We've Only Just Begun (Irving, BMI)	2
Where Did All the Good Times Go (Low-Sai, BMI)	82
Where Have All Our Heroes Gone (Stallion, BMI)	97
Who Needs Ya (Trousdale, BMI)	65
Yellow River (Noma, BMI)	25
You Better Think Twice (Little Dickens, ASCAP)	72
You Don't Have to Say You Love Me (Miller, ASCAP)	20



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EXCITED FANS
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MADISON SQUARE GARDEN**

They'll be appearing:

- NOV. 16, Dallas, Texas—MOODY COLISEUM
- NOV. 17, San Antonio, Texas—MUNICIPAL AUDITORIUM
- NOV. 18, Houston, Texas—SAM HOUSTON COLISEUM
- NOV. 19, Miami, Florida—JAILAI FONTON
- NOV. 20, Chicago, Illinois—SYNDROME
- NOV. 21, Berkeley, California—BERKELEY COMMUNITY CENTER
- NOV. 22, Honolulu, Hawaii—HIC ARENA
- NOV. 25, Seattle, Washington—SEATTLE CENTER ARENA
- NOV. 26, Kansas City, Missouri—FREEDOM PALACE
- NOV. 27, New Orleans, Louisiana—WAREHOUSE
- NOV. 28, San Jose, California
- NOV. 29, San Diego, California—SAN DIEGO SPORTS ARENA

XDES 18050



International News Reports



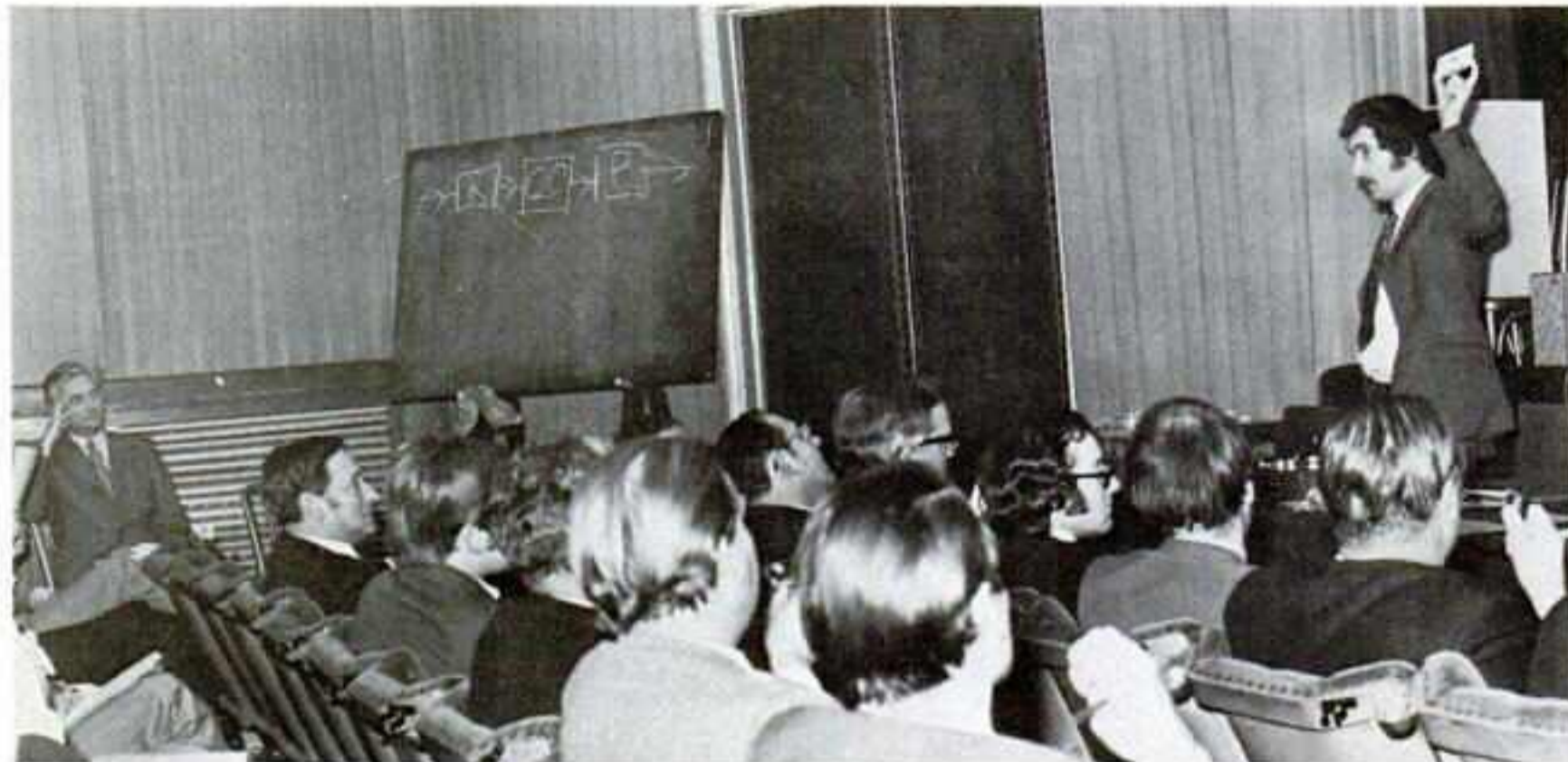
THE PANEL for the "Tape in Your Shop Session" left to right, James Fleming (CBS), Philip Ashworth (Musitapes Ltd.) and Rich Jakubowski (Liberty Records Ltd.)



THE PANEL on "The Tapeover Bid" left to right, chairman Laurie Krieger head of the Marlequin Records shop chain; Walter Woyda of Precision Tapes, Ian Allen of Dolby Laboratories Inc., Jim Tryon of Radiomobile Ltd. and Barry Green of EMI.



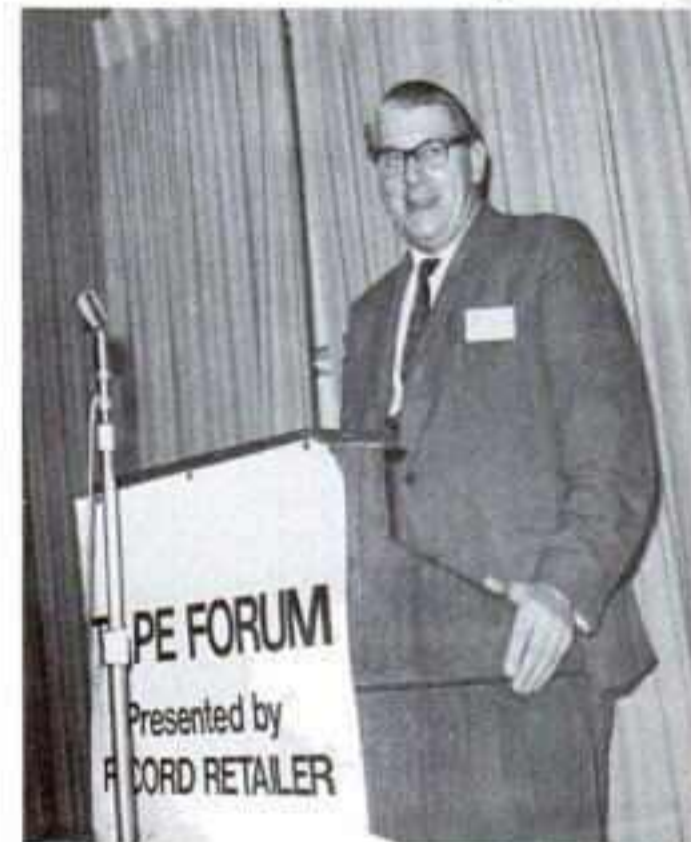
DEMONSTRATION of the Philips N 2401 antochange continuous cassette player by Leu Freeman of Philips Electrical. On left is Philips Records tape chief Roy Tempest.



IOAN ALLEN of Dolby Laboratories explaining his Dolby noise reduction system.



BBC-TV personality Kenneth Kendall tries out an 8-track cartridge on the Radiomobile stand watched by Radiomobile's Jim Tryon. Kendall was link man for the Forum Sessions.



BILLBOARD regional publishing director Andre de Vekey sums up after the Forum.

French Mfrs Seek Reduction in Record Cost Via Cut in Taxes

• Continued from page 1

visuelles), manufacturers, want the value tax lowered, preferably to the level of that on books—which averages at 7.5 percent—or at least in line with that of other European countries operating this added value tax system.

The disk is taxed—originally because it was considered as a record player accessory—at the luxury rate. West Germany taxes records at 11 percent and books at 5.5 percent. Holland has a disk tax of 12 percent and one of four percent for books and films. Other countries, such as Britain, operate different tax systems.

On Jan. 1, 1971, Belgium will impose 25 percent tax for disks and 15 percent for books, whereas Italy, because of its fragile economic situation, has repeatedly sought Common Market authority to delay added value tax implementation on disks which, however, are taxed twice as heavily as books. Only Denmark and Finland, among European countries applying added value tax, impose identical levels for records and books—Denmark levying 12.5 percent and Finland 12.4 percent.

However, of those countries applying other sales tax methods,

15,000 SEE FEST IN ARGENTINA

BUENOS AIRES—Winner of the first Festival of Argentine Song was "Que Dificil Es Vivir Entero" composed by Tito Rubistein and performed by Carolos Bisson (RCA). Second was "Un Amor Increible" by Horacio Malvichino, performed by Hugo Marcel. Over 15,000 people attended the Festival which has Lalo Schifrin as chairman of the judges.

Austria, Switzerland and Sweden have a similar rate for both the record and the book—now considered at many professional, social, educational and artistic levels, including the U.N. body UNESCO, as equals in most aspects.

But the French record company's problem is twofold. For it sees its output taxed higher at the retail level than most other countries in Europe—its pre-tax price is also pegged at a lower level than any other country in the Common Market. This results in the producer's inability to reduce his own prices—while at the same time allowing the state to recuperate a maximum amount of income between wholesale (or distributor) and retail transactions.

For instance, the difference between the pre-tax and retail price of top-price disks in France is 9.20 francs (about \$1.65). Whereas in Germany the difference is only \$0.65, in Belgium \$0.40, in the Netherlands \$0.75 and in Switzerland—where records are cheaper than in the Common Market countries—\$0.55. In Italy, taxes have recently been imposed, placing the disk in the luxury class and a calculation is not possible at present.

The Common Market's long-term aim is to standardize value tax rates, but it continues to put off the problem—especially as not all countries operate this system yet. In France, the Government has proffered sympathy with the record industry but has asked, regarding the situation, that "it waits until things get better."

The same agreement, however, is applied to the industry's individual applications to raise prices to match rapidly increasing service and production costs. Industry leaders are first to point out that they have kept their prices down since 1962, mainly thanks to increased production.

Cost indexes show how. For the

record industry, taking 1962 as 100, the figures are: 1967—67; 1968—91 (when the last price hike was authorized) and 1969—72. For industry in general—1962 (100), 1967 (117.2), 1968 (122.5) and 1969 (133).

The first price increase authorized for the disk since the 1963 price freeze came in 1968 with a 5 percent increase for 45 rpm product only. This was repeated, with a 4.3 percent rise, on Oct. 1, 1970 in order not to leave the industry "out in the cold" while the rest of French industry and commerce upped its prices.

But all along, in spite of a permanent "dialog" between industry and government, there has been a permanent block on LP prices, producers only lowering prices when increased production permitted.

This dialog, under which each side theoretically put its "arguments of the day," concluded in May this year with the record industry signing a "program contract" with the government, involving total bilateral information and policy transfer. As to LP price increases, the industry must again "wait until the economic situation improves."

Basically, the French industry wants to see the tax level reduced. It sees its export potential increased if its product were less imposed upon—whereas the government's reply is that at the same time imports would rise. Another argument is that the book is taxed at a much lower level and that, with the score of a Beethoven symphony, the reader—although only paying 7.5 percent value tax—cannot reproduce in his mind the performance a disk would provide.

In 1969, however, French record companies paid a total of 102,000,000 francs (\$18,500,000), and any reduction in TVA would result in an immediate loss for the

Certron Corp. Signs With Capitol Mexico

MEXICO CITY—Certron Corp. Music Division has moved into the Latin field, signing a contract with Discos Capitol de Mexico granting Certron exclusive license for their entire catalog.

Capitol of Mexico now will be released on the Certron International label in the U.S. and Canada. With the move comes an artist roster of 50 Latin names in pop, contemporary, rock, ranchero and tropical musical.

Negotiations were worked out between John Bush, president of Capitol Records of Mexico, and Aubrey Mayhew, head of Certron Corporation Music Division.

Among the artists are Robertha, Andy Russell, Cesar Costa, Carlos Lico, Lalo Guerrero, Elizabeth, La Rondella de Saltillo, Leo Acosto, Hermanos Arriagada, and the Mariachi Oro y Plata. Robertha

government which could never be recuperated, even though boosted record sales might partially retrieve the situation.

Any reduction in the current 25 percent level would seriously hit government revenue, although the total, on a national scale, is not particularly high. A leading Paris record retailer considered recently that disk prices were at least ten percent too high.

The French Government has announced its intention to lower value tax levels gradually and has recently done so to boost flagging TV receiver sales. It is also bound, in the long term, to accept Common Market levels—both of which are being closely followed by the French record industry.

Meanwhile, pressure is being maintained by SNICOP, at government level, over the TVA issue, and by individual companies as they seek to match ever-rising production costs with higher prices.

and Andy Russell also are in movies.

Certron also plans to promote (Continued on page 79)

International Executive Turntable

RCA S.p.A Rome vice-president managing director and general manager, Giuseppe Ornato, has been appointed RCA Records regional publishing director for Southern Europe (which includes Italy, France, Spain, Portugal, Greece, Turkey, Israel and Yugoslavia). Francesco F. Fanti, has been named marketing co-ordination manager for the same area. Ornato continues as RCA-Rome's managing director, while Ennio Melis is appointed as its new general manager. Sales manager Luciano Bernacchi has become vice-general manager, and Franco Palotta is the new administrative manager. Ornato is also president of RCA Paris and RCA Madrid. PEPPLO DELCONTE

AFI & RAI-TV REACH ACCORD

ROME — An agreement was reached recently between AFI (the Italian Phonographic Industry Association) and RAI-TV (Italy's State-owned radio/television company which means that RAI-TV will pay AFI members about \$290,000 in broadcasting fees for records to be played during 1971

Mixing with Deep Purple

3000 POP FANS IN RIOT AT HALL DOOR

Page 2—MELODY MAKER, October 31, 1970

NEWS!
Watch for
BIG NAME

THE MORNING AFTER 3,000 BATTLED TO HEAR THEIR MUSIC AT TIFFANY'S

THEY took Glasgow by storm. And their one night stand produced the most astonishing scenes since the Beatles were in town. THEY are Deep Purple. And today the Express, No. 1 in Scotland's newspaper charts, discovers their secrets and their appeal. Big picture and long interview in Page Seven.

THEY were out of bed by midday. Four of them, anyway. They were still hammering on the fifth man's door at 1:30.

DOOR

By MALCOLM SPEED and KEN STEIN

MORE than 50 policemen, some with dogs, were rushed to Tiffany's in Glasgow's Sauchiehall Street last night, as 3000 pop fans fought to get in.

The club was full, but the street was still packed with youngsters who had travelled from all over Central Scotland, to hear the Deep Purple pop group.

An SOS from the staff at Tiffany's, formerly the Locarno, brought 17 police cars and vans to the scene as the frenzied fans blocked the street and hammered at the hall doors.

The Deep Purple were originally scheduled to play in the nearby Electric Garden Ballroom which holds just over 600.

But the demand for tickets was so great that the concert was switched to Tiffany's, which can hold 1400.

Tickets were selling at 15a each, then the "House Full" notices appeared on the doors.

The youngsters still outside went frantic and tried to force their way past security men.

Policemen cordoned off the Charing Cross end of Sauchiehall Street, and also moved in to the Elmbank Street junction to keep the crowds moving.

"It appears more than 3000 young people couldn't get in." Ambulance men tended girls who fainted in the crush.

Police said later that five youths and a girl will appear in court today charged with breach of the peace.

Deep Purple, formed three years ago as an underground group, are now No. 2 in the charts with "Black Night".

All five members are from the London area. Part of their stage act in the past has included letting off smoke bombs.

After last night's show, vocalist Ian Gillan, 25, said: "We're sorry about the crowd who didn't get in."

Said Mr. James Cameron, boss of Tiffany's, as several hundred "stragglers" were cleared from the doors: "The scene was absolutely fantastic."

"I knew Deep Purple were popular—but this no one ever expected."

The two groups were making their second appearance of four dates on a Scottish tour. The concert was originally to be held in a smaller dance hall at the Electric Garden Ballroom near Charing Cross.

A spokesman at the Northern police office said later: "Two people have been charged with breach of the peace and will appear at the Marine Police Court tomorrow."

Melody Maker

POP 30

Melody Maker

SINGLES

- 1 (2) BLACK NIGHT Deep Purple, Harvest
- 2 (1) BAND OF GOLD Freda Payne, Invictus
- 3 (10) PATCHES Clarence Carter, Atlantic
- 4 (8) WOODSTOCK Matthews Southern Comfort, MCA
- 5 (3) PARANOID Black Sabbath, Vertigo
- 6 (6) ME AND MY LIFE Tremeloes, CBS
- 7 (4) CLOSE TO YOU Carpenters, A & M
- 8 (9) BALL OF CONFUSION Temptations, Tamla Motown
- 9 (5) YOU CAN GET IT IF YOU REALLY WANT Desmond Dekker, Trojan
- 10 (7) AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Tamla Motown
- 11 (13) STILL WATER (LOVE) Four Tops, Tamla Motown
- 12 (16) RUBY TUESDAY Melanie, Buddah
- 13 (11) MONTEGO BAY Bobby Bloom, Polygram
- 14 (26) WAR Edwin Starr, Tamla Motown
- 15 (15) GASOLINE The J. Geils Band, Polygram
- 16 (17) FINGER The J. Geils Band, Polygram

ALBUMS

- 1 (2) PARANOID Black Sabbath, Vertigo
- 2 (3) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
- 3 (1) GET YER YA YA'S OUT Rolling Stones, Decca
- 4 (7) DEEP PURPLE IN ROCK Harvest
- 5 (5) LED ZEPPELIN II Atlantic
- 6 (6) QUESTION OF BALANCE Moody Blues, Threshold
- 7 (4) COSMO'S FACTORY Creedence Clearwater Revival, Liberty
- 8 (10) ATOM HEART MOTHER Pink Floyd Harvest
- 9 (8) CANDLES IN THE RAIN Melanie, Buddah
- 10 (15) ROCK BUSTER Various Artists, CBS
- 11 (18) TAMLA MOTOWN CHARTBUSTERS Vol 4 Various Artists, Tamla Motown
- 12 (11) SOMETHING Shirley Bassey, United Artists
- 13 (9) PAINT YOUR WAGON Soundtrack, Paramount
- 14 (12) ON STAGE Elvis Presley, RCA Victor
- 15 (15) STAGEFRIGHT Band, Capitol
- 16 (19) EVERYLY BROTHERS ORIGINAL GREATEST HITS CBS
- 17 (13) LET IT BE Beatles, Apple
- 18 (14) BOYS GREATEST HITS Capitol
- 19 (1) THE GOLD RUSH Neil Young, Reprise
- 20 (22) WATER Various Artists, Stateside
- 21 (17) Crosby, Stills, Nash and Young, Atlantic
- 22 (30) JOHNNY CASH CBS
- PSYS Jimi Hendrix, Track
- GOLDEN RECORDS RCA International
- Various Artists, Trojan
- Charisma



Deep Purple in Glasgow yesterday. From left, Ian Paice, Ritchie Blackmore, Jon Lord, Ian Gillan, and Roger Glover.

Deep Purple come out of the blue

NOT since the palmy days of the Beatles and the Rolling Stones has Scotland seen anything like the mass adulation pop fans gave the new in-group, Deep Purple, a couple of nights ago in Glasgow.

An army of them were turned away from Tiffany's in Sauchiehall Street, because they hadn't a ticket.

Hysterical teenagers jammed the street. If need be, they would have settled for breakfast at Tiffany's just to get a look at the new pop idols of Britain.

The boys themselves—five of them — switched hotels in Glasgow so that they could get a night's rest, free from the restless clamour of their admirers, before travelling on for shows in Aberdeen (last night) and Dundee (tonight).

They see something significant in the fact that Glasgow is the first major British city to give them "the treatment," because their lead singer, Ian Gillan, has strong Glasgow connections.

Yawns

His father, an ex-soldier, is a Glaswegian who went to London after the war. That's where Ian was born.

But why should they bring out the hysteria where other pop groups coming to Scotland have brought out the yawns?

Ian analysed this yesterday with the other boys — Ian Paice, Ritchie Blackmore, Jon Lord, and Roger Glover:

"We're known as a heavy, progressive, underground group but that's only half the story."

"We play the way we feel. We don't conform to any set pattern laid down by others."

"We are our own selves. We are trying always for something fresh, something to take us away from the herd."

"This is what, I think, the kids have latched on to. We are something new. We have found our own identity, and we want to, and we mean to, stick to it."

Yet the career of Deep Purple

follows closely on that of the Beatles, in that they were both prophets without honour in their own country.

The Beatles had to go to Germany to get instant recognition. So had Deep Purple.

In June hundreds of kids tried to burn down a hall because they were locked out of a sold-out show.

The Beatles got quick success in America before they got it in Britain. Deep Purple's first single, called "Hush," issued about a year ago, got into the top five in America, which is equal to a No. 1 in Britain, but meant nothing in Britain.

Clamour

Their second single, "Hallelujah," died a death here, too, yet was the rage of the continent.

It wasn't until they made "Black Night," No. 2 in the charts this week (Ian admits he was half-stoned when he sang the vocal), that what happened in Germany began to happen in Britain.

Sold-out concerts everywhere. Mobs of kids at the stage door. The clamour of the universities for them.

Of the screamers outside Tiffany's this week, Ian says:

"We'd be mad if we said we didn't enjoy it. We've never seen such a mob in our lives before, and it's nice to think that Scotland could be leading the rest of Britain in their admiration of us."

"But we're not masochists. We don't want to see anyone get hurt."

One of Deep Purple's LPs was done with a symphony orchestra, and they recently played a concert with a symphony orchestra in the Albert Hall in London.

Tour

They haven't done all that badly up till now. And they're coming back to Scotland.

Ian says they plan a British tour just before Christmas and that they should be back in Scotland early next year.

The buzz is that it will be a long time before the Deep Purple falls.

3,000 locked-out pop fans storm Tiffany's

By GEORGE MACKINTOSH

THREE THOUSAND teenagers stormed a pop concert in Glasgow last night after the show had sold out.

It took a massive police riot squad 30 minutes to relieve the siege in Sauchiehall Street—with only two arrests.

Hysterical fans jammed the street for nearly 200 yards, fighting for a ticket to hear the chart-topping London group Deep Purple.

Girls were bowled over by the crowd, and several fainted as the fans closed in on Tiffany's dance hall.

Four thousand-plus turned up to hear Deep Purple—their current release "Black Night" is No. 3 in the charts—and top Glasgow group Tear Gas.

But only 1200 had tickets—and the remaining 200 were sold within five minutes of the doors opening.

Fantastic scenes reminiscent of the days of Beatlemania developed as dance hall officials pleaded with the crowd to go home.

But uproar drowned their pleas and the crowd crushed in on the doors. Ticket holders paying 15a, a head continued filtering through the mob while 20 police squad cars were raced to the area.

QUELLED

Traffic had come to a complete halt. A giant ornamental flower holder had been rolled into a stationary car. Several screaming girls had been pulled to safety.

Within minutes, an 80-strong squad of policemen with dogs from five divisions began forming a line to relieve the siege. They quelled it by splitting the crowd.

FELDMAN & HEC MUSIC CONGRATULATES DEEP PURPLE ON THEIR INTERNATIONAL SUCCESS

ARC Australia Reports Record Sales Year

SURFER'S PARADISE. Australia—The Australian Record Company's convention this year was the first to encompass the musical instruments section of the company as well as the disk side. It was also the first convention where Warner Bros. was presented as a separate entity, having established their Australian offices in recent months. ARC now distributes, presses and prints covers for WB but WB promotes and selects the titles for their own labels, which include the Atlantic and Elektra groups and Reprise.

Manager of the musical instruments division, Peter O'Loughlin reported an excellent year for Fender and Rogers products, mentioning that a specially low price Fender guitar and practice amplifier allowed it to compete with local products. O'Loughlin said that the higher prices of their product was due to "our crippling import duty."

Bill Hagen, manager of the Australian Record Club, an ARC division, said that despite the heavy influx of budget lines which challenged the Club's market area, it had been a record year. "While the budget lines have eaten a share of the Club's market, sales of

records have increased and this compensated for any loss," he said.

Hagen introduced a folding record rack which took the form of a table when erected. It retailed at a low price of \$12.25 "because it pays only 2½ percent sales tax as a table instead of 27½ percent if classed as a record rack," he added.

Every State exceeded their projected total this year, the convention was told and the company's newest branch, Queensland exceeded its targets by 150 percent.

ARC's managing director Bill Smith announced the establishment of a Western Australian branch

(Continued on page 86)



BILL SMITH, managing director, ARC, Australia, holds one of the seven gold records for "Bridge Over Troubled Waters" presented at the company's convention. Ray Bull, general manager of the record division, looks on.

Record Retailer Tape Forum Is Hailed; Called Important Step

• Continued from page 17

consumer promotion campaign to put across the concept of tape as a sound carrier.

The Forum, supported by major companies in the recorded music, distribution, hardware and software manufacturing fields, attracted nearly 200 people. The majority were record dealers anxious to define the true potential of pre-recorded tape.

In addition to the call for a national tape association, as reported in Billboard Nov. 14, the Forum also revealed the need for both dealers and tape producers to invest in more promotion as far as the general public is concerned.

In a revealing session, Richard Jakubowski, Liberty/U.A. tape manager, played a recording made in Oxford Street, where he asked a dozen people if they knew what cassettes and cartridges were. None of them did.

Said Jakubowski: "There is no reason why they should have known because nobody has told them. Our job is to make the consumer aware of the advantages of tape."

The point was taken up by RCA's Alan Bull, who added that dealers themselves should promote tape through advertisements in local newspapers and said that most record companies were willing to participate in co-operative advertising.

Although some retailers complained about the small margins on tape and the punitive 55 percent purchase tax, facts quoted by Motorola's Robin Bonham-Carter and Ampex Stereo Tapes' Bertie Eccles, left them in no doubt that a tape

explosion was on the way in the U.K. and continental Europe.

Said Bonham-Carter: "There are six million motorists in the U.K. who are not disinterested in some kind of in-car entertainment. Although only 30,000 cars in the U.K. have an 8-track player installed so far, compared with 2,700,000 with radios, there is a tremendous future in the automotive market."

He added that Britain's automobile population by 1980 would be 18 million. Speaking of the U.S. position, Bonham-Carter said there were ten million automobiles in America with 8-track players installed. "And remember Britain has always tended to follow the U.S. situation in the main," said Bonham-Carter.

Dealing with Europe, Bonham-Carter said Italy, Sweden and Norway were the leading countries as far as the stereo-8 configuration was concerned. Italy had 350,000 cars with stereo-8 playback units, and cartridges were selling at the rate of two million a year.

Dealing with the history of tape in America, Bertie Eccles said that in little more than six years the U.S. tape market had built up from virtually zero to become an industry whose 1970 turnover would be worth more than \$1 billion and whose annual growth was between 20 and 25 percent. Stereo tape sales in the U.S. represented 30 percent of the total recorded music market and would reach 50 percent by 1974.

"Tape," said Eccles, "is here to stay," and he told dealers they would be unwise to ignore or underestimate its potential.

Radio Geronimo Off For 'Reorganization'

LONDON — Radio Geronimo has stopped broadcasting following what its directors say are "contractual complications" with Radio Monte Carlo, whose facilities Geronimo had used for transmission.

Providing the only regular alternative to the "Top 40" broadcasting formats of BBC Radio One and Radio Luxembourg, Geronimo began initial transmission eight months ago, broadcasting one night a week. Last June, broadcasting hours were increased to three hours a night on Friday, Saturday and Sunday nights.

The station's directors, Tony Secunda, Barry Everitt and Hugh Nolan, claim in a letter sent to record company directors that Geronimo had built up an audience approaching two million.

Secunda claims that Geronimo has not in fact folded, but is merely taking time out to reorganize before returning in a "bigger and better form." What is required is a new transmission facil-

ity somewhere on the Continent with sufficient wattage to reach the British market. Geronimo directors say the station should be back on the air within a month.

In the wake of Geronimo's temporary demise, Radio Monte Carlo is changing its name to "Monte Carlo International" and begins transmission on the same wave length (205 metres, medium wave) and the same time slot as Geronimo had held. Monte Carlo's format will be commercial, the first hour devoted to a "Top 20" format and becoming exceedingly 'heavy' over the following two hours.

Monte Carlo International has acquired the services of Tommy Vance and Dave Cash as competitors, and the two will appear together on some occasions, separately on others.

Monte Carlo International will eventually establish London offices, under director Maurice Gardett, whose representative for the time being is Chris Peers, manager for Cash and Vance.

Precision Tapes' Walter Woyda, talking of the development of tape in Britain, predicted that by the end of 1971 tape sales would expand to represent more than 15 percent of the recorded music market.

Woyda estimated there were about 750,000 cassette players and about 40,000 cartridge players in use in Britain and cassette sales would be worth more than \$3.5 million this year. But he agreed there was still a very low degree of public awareness of tape.

The Forum included further talks by dealers and manufacturers, a demonstration of the Dolby noise reduction system and of the Philips continuous cassette player, plus an exhibition of hardware and software. Winding up the Forum, Andre de Vekey, Billboard regional publishing director, said the aim of the meeting had been to give the dealer a clearer picture of the tape business and its potential.

"Music and record dealers," he said, "are facing a challenge from distribution organizations outside the music business, so the future is in your own hands—whether to have a part of this new business or let others have it."

De Vekey said that another important thing to have emerged from the Forum was the need for the concept of tape to be put over to the public and this was a job which the proposed tape association could well handle.

The Forum was sponsored by Ampex Great Britain Ltd., CBS Records, the Decca Record Company, Dobby Laboratories Inc., EMI, General Magnetic & Electronics Ltd., Hellerman Data Packaging, Island Records, Kellar Electronics, Liberty/VA Records Ltd., Metrosound Ltd., Motorola Automotive Ltd., Musitapes Ltd., Philips Electrical, Philips Records, Polydor Records Ltd., Precision Tapes Ltd., Radiomobile Ltd., RCA, Trident & Warner-Reprise.

Synthesizers Tour Europe

AMSTERDAM—The Paul Bley Synthesizer Show completes an extensive tour of Europe this Saturday (21) with a concert in Haarlem, Holland.

Dates on the tour, promoted by Wim Johan Kuiper, have included the Cologne Jazz Festival, television and radio appearances and concerts in Frankfurt, Munich, Berlin, Amsterdam and Hanover, among other locations.

Appearing with Bley was singer Annette Peacock whose debut album "Revenge" is on Polydor. The concerts were in the form of a musical explanation of the synthesizer. Bley uses the ARP synthesizer, manufactured by Tonus Inc. of Massachusetts. Bley himself has opened up Synthesizers Inc., 22 King Street, New York.

Decca France New Studios

PARIS—Decca France will inaugurate its new \$120,000 rue Beaujon studios on Dec. 16 with the presentation to Jacques (Placide) Loussier of a gold disc representing his one millionth album sold.

The studio, which can take up to a 40-strong orchestra, will be equipped with Studer 16-track recording equipment, Ampex tape deck and a Neumann console. It will be the first 16-track recording produced by the Swiss Studer company.

Loussier, after his London recording earlier this year of Bach's 5th Brandenburg Concerto, with the Royal Philharmonic Orchestra, is now re-recording his five previous "Play Bach" albums.

Meanwhile, Decca has just boosted its sales force by four to 16, with the appointment of two sales inspectors and a classical repertory promoter. Results after two months, says Decca general manager Eddy Palmans, are "very encouraging."

There is, however, a "lot to do" on the sales front in France before comparison could be made with countries like Britain and Sweden, let alone the U.S.—the market is far from saturated yet," Palmans added.

Decca has signed agreements for Italian, Dutch, Canadian, Spanish and U.S. (London Records) releases of material by contemporary pop group Choc (led by British violinist Keith Fawcett). The firm is also releasing a three-album set of comedian Fernandel's song successes.

50 Emidisc LP's Bowed in Italy

MILAN—By the first half of this month, 50 new Emidisc LP's—29 pop, 21 classical—will have been released in Italy at the special low retail price of \$2.10 each, plus taxes (\$1.45 plus tax for retailers).

And with this massive album launch, EMI Italiana inaugurated its new budget line, in accord with EMI's new European policy.

Michel P. Bonnet, EMI Italiana's general manager, said that Emidisc was offering—for the first time in Italy—"recording by big name artists on low-priced albums both in the classical and the pop field."

Among the classical artists on release have been Arrau, Cluytens, Furtwangler, and Kubelik. Ray Charles, Frank Sinatra, Edith Piaf, Gilbert Becaud, the Animals, Claudio Villa and Adamo featured among the pop personalities.

Bonnet stressed that the records released were not "old albums presented again in new sleeves." On the contrary, he added, they were brand new collections of songs which were formerly included in different albums.

The Emidisc LP's, with their own distinctive sleeves and logos, are being promoted among retailers by the use of the special catalogs and display boxes. And EMI Italiana has announced that it will be distributing a further series of overseas labels in Italy. The company will in future be handling the distribution of Dot, Paramount Famous, Brothers Records, Trend and Blue Thumb.

Vedette Adopts 6-Phase Unit

MILAN—The "superstereo," six-phase recording system has been launched in Italy by Vedette Records.

The advantage of the six-phase system is mainly the realization of the so-called third dimension of sound, each source of sound reproduction being absolutely distinct.

For this special launch, Vedette has inaugurated a new promotional series of low-priced pop music albums.

Canadian News Report

Ampex Canada to Bow 'Big Deal' Twin Pack

TORONTO—Ampex will introduce in Canada an 8-track cartridge twin pack for \$7.95 in a promotion called "Big Deal," it was announced by Joe Pariselli, national marketing manager of Ampex Music of Canada. Sixty titles will be available in mid-November offering a sampling of all kinds of music.

Pariselli said: "We are offering up to a \$15.95 (Canadian) value for about half price under the promotion."

New Releases In Canada

TORONTO — Canada's new local content releases for this week include: "Wonder Girl"—Nucleus Freedom 1987; no U.S. deal; "Sally Bumper"—Houston, Tuesday GH 103; U.S. release through Sun; "I Believe in Sunshine"—Madrigal Tuesday GH 102; U.S. release through SSS International; "It Hurts to Be Lonely"—Clint Ryan Quality Q-1986; no U.S. deal.

'Snow Bird' Gold A Canada First

TORONTO — Capitol Records' Anne Murray's recording of "Snow Bird" has become the first ever disk by a female Canadian to exceed 1 million sales in the U.S.

A gold record was presented to Miss Murray on the "Merv Griffin Show," Nov. 10. Capitol this week shipped the

Ampex introduced the "Big Deal" package in the U.S. in June. More than 200,000 units have been marketed since their introduction.

Pariselli said that the promotion comes in a self-shipper container complete with a color header card for in-store use. The shipper opens into a counter display.

Artists available under the "Big Deal" offer include Bing Crosby, Lee Hazlewood, Enoch Light and Project 3, Hugo Montenegro, Crow, Black Pearl and the soundtracks from "Changes" and "Fannie Hill."

Bear Is Booked For 2 U.S. Dates

TORONTO—With its "You Can't Deny It" single breaking strongly in the U.S., Edward Bear announced this week that it will make two important promotional appearances in the States during the next month.

The Bear has been booked into Ungano's, New York, Nov. 26-28, and Hollywood's Whisky A Go Go, Dec. 7-13.

Capitol U.S. will launch strong publicity appearances around the group's first U.S. appearances, and a special promotion campaign is planned for the group's just-released album, "Eclipse."

Edward Bear had a U.S. hit earlier this year with "You Me and Mexico."

GRT Making Big Signing Moves on New Local Acts

TORONTO—GRT of Canada Ltd. making a heavy move into the Canadian talent scene. Traditionally, Canada's tape-oriented record companies have not been especially active in local production. In what was described as one of the largest deals yet made for strictly Canadian rights to an artist, GRT signed rock artist Ronnie Hawkins.

In addition, GRT president, Ross Reynolds, said that GRT had made deals with two separate

follow-up single, "Sing High—Sing Low," written by Brent Titcomb, Toronto folk artist.

Capitol also reported that "Snow Bird" was in the U.K. chart and also in the top three in Australia.

independent production companies, another artist deal, bringing the total of new acts introduced to GRT this week to six.

Terry Brown and Doug Riley's Doctor Productions is to be distributed by GRT, and acts involved include: Everyday People, Terry Bush and Beverly Glenn Copeland. Another deal is with Century II Productions of Edmonton, a company partly owned by Tommy Banks. Montreal's soul act, Cane and Abel, were also signed by GRT.

A single by Everyday People, a Toronto group, is being rushed out this week, with an album to follow in January. GRT is also readying albums and singles by Terry Bush, Toronto guitarist. (Continued on page 86)

From The Music Capitals of the World

TORONTO

Despite the failure to gain the MLS nod last week, **Fat Chance's** single of "Every Single Day" has been playlisted at CKFH in Toronto, CJOE, London, CHIC, Brampton and CFMQ, Regina, and CHER, Sydney, N.S. The album and single by a new Oshawa group called **Christmas on Love Production** had been delayed for a week because of last-minute pressing problems. . . . **Shelby Singleton's** Sun-SSS operation has picked up U.S. rights to two Tuesday singles from **Greg Hambleton**—Madrigal's "I Believe in Sunshine" and "Sally Bumper" by **Houston**. . . . Meanwhile, Greg's "Ten Pound Note" single by **Steel River** is a regional breakout in the U.S. Capitol is to reserve the "Official Music" album by the **King Biscuit Boy** on Daffodil, in view of U.S. action. **Gordon Lightfoot** sold out four consecutive one-nighters in Winnipeg last week. . . . **Don Hunter**, the Guess Who's manager, was in Toronto this week getting the group's publishing operation together. **Duane Eddy** was one of **Al Martino's** musicians during recent Montreal engagement. . . . CHUM-AM is to Air a three-day "History of the Beatles" special next weekend. . . . Quality has flipped the latest Poor Souls single; the new A side is "Sacroiliac Boop." . . . Polydor out with a new **Five Man Electrical Band** single—"Hello Melinda Goodbye," another **Les Emmerson** original. It's from the group's soon-to-be-

released LP, "Goodbyes and Butterflies." . . . The new **Joey Gregorash** Polydor single, "Tomorrow Tomorrow" is to be released in the U.S. by MGM.

Capitol's **Anne Murray** will make her major night club debut at the Royal York's Imperial Room Nov. 30. . . . MCA threw a reception this week for its "Jesus Christ—Super Star" package, which was attended by disk's producers **Tim Rice** and **Andrew Lloyd Weber**. . . . CKGM's **Doug Pringle** flew in for the specially edited presentation of the set.

Chilliwack's concert with the Toronto Symphony Orchestra has been canceled. . . . **Jacques Lussier** and his trio played to packed houses in Guelph (Oct. 30) and London (31). . . . GRT generating (Continued on page 86)

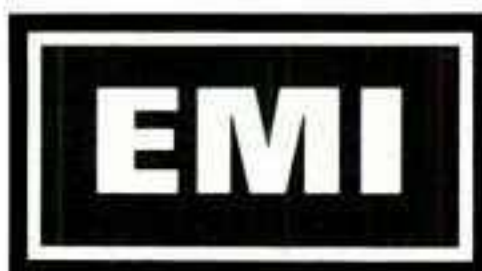
QUALITY DEAL WITH FREEDOM

TORONTO—Quality Records signed a national distribution deal with the Freedom label.

According to George Struth, the first release will be "Wonder Girl" by Toronto's Nucleus. The group previously had an album on Mainstream, and singles on MGM and MCA. Shel Safran is head of Freedom Records, and the label's promotion activity will be coordinated between Safran and Quality's Mel Shaw.

One in five.

Despite 5000 or more companies pitching for the business, one in every five records sold throughout the world is from EMI. This is a formidable slice of the market. Sales on this scale take some achieving. Take in fact 30 EMI companies and 20 licensee organisations strategically placed around the globe to keep the customers supplied. Customers who grow ever more discerning as the competition hots up. Customers we make and keep by staying ahead of the rest of the industry in resources, research, finance and expertise. Care to join us?



THE GREATEST RECORDING ORGANISATION IN THE WORLD

Electric & Musical Industries Limited (EMI) London, England.

From The Music Capitals of the World

Continued from page 85

much excitement behind its debut album by **Pot Liquor**, "First Taste." . . . **Jessie Winchester** is recording his second album for Ampex in Montreal this week, with the members of the late **Janis Joplin's** backing group, the **Full Tilt Boogie**. . . . Quality is holding a special reception for **MGM's Seals and Crofts** at the Terra Cotta Inn, outside Toronto, Nov. 16. The act will be appearing at the Riverboat. . . . Capitol expecting a promotion visit by **If** later this month. . . . Both **Guess Who** concerts at Toronto's O'Keefe Centre were sold out a week in advance. . . . Paramount hosted a press luncheon for the members of **Crowbar** during the group's Windsor appearance last weekend.

Polydor reports that Probe's **Rare Bird** is making noise on FM stations. . . . **Mashmakhan** expected in Toronto next week to cut a follow-up single to "As the Years Go By." . . . **GRT's Woody Herman** currently appearing at the Royal York. . . . **CKFH** was granted a power increase to 50,000 watts by the CRTC this week.

RITCHIE YORKE

LONDON

Peter Eden, co-producer for Pye's progressive Dawn label, is to launch his own Turtle outlet next month. The label's first release will be an album by jazz alto saxophonist **Mike Osborne**. Initially distribution for the label will be handled direct to specialist record shops by the company's own staff. . . . **Frank Sinatra**, who comes to London this week for a charity concert with **Bob Hope** and **Sir Noel Coward**, will bring with him the tapes of two songs, "I Will Drink the Wine" and "Sunrise in the Morning" written by **Paul Ryan**. **Sinatra** recorded the songs recently with arranger **Don Costa**. . . . **Gilbert O'Sullivan**, whose first record for the MAM label is currently on the market, will publish

Paris to record an album of songs by **Michel Legrand**.

In an effort to showcase its writing talent, the pop division of Chappell's is presenting a special concert at London's Royal Albert Hall on Jan. 6. If the concert proves a success the pop divisions of other Chappell companies on the continent will stage similar events. The London concert, which is headed by the **Pentangle** group, features two acts, **Fairfield Parlour** and **Room**. Both these latter groups publish their material through Chappells. . . . **Laurence Myers**, who acts as a business manager for songwriter **Tony Macaulay**, among other music industry people, has taken on the business affairs of the **Tremeloes**. The group were previously handled by **Peter Walsh** who acted as their agent and manager.

PHILIP PALMER

SAN JUAN

Serendipity Singers (Philips) opened three-week engagement at La Concha Hotel. . . . **La Lupe** (Tico) appears at Condada Beach Hotel—her annual visit. . . . **Roberto Roena** and his Apollo Sound Show (Fania) in their initial booking at El Conquistador Hotel. . . . **Myrta Silva**, veteran recording artist-composer-TV personality, will play the Rey Zodiac Nightclub for four weeks. . . . **Teddy Trinidad** (Dorado Records) Puerto Rican singer booked for the first time at the Sheraton Hotel. . . . **Roberto Ledesma** (Gema Records) appeared at El Josco Nightclub. **Varley R. Smith**, director of Merchandising for International Division of Capitol Records, made his first trip to Puerto Rico to get acquainted with local dealers and wholesalers. **Smith** arrived from Caracas with Jamaica his next stop.

Velvet Records, Hialeah, Fla., promoting their pre-Christmas line with singles by **Concepcion Orchestra** with singers **Junior Toledo** and **Frankie Figueroa**; "Payaso" (Clown) by singer **Danny Rivera** and new artists: **Freddy, Nito Mendez** and **Raul Vazquez**, also **Blanca Rosa Gil's** latest album "El Sentimiento Hecho Bolero" and "Las Maravillas de Gay," instrumental group featuring organ and amplified instruments. This type of album is popular here. . . . **Kubaney Records**, Hialeah, Fla., hosted a reception for their Puerto Rican artist **Pijuan** who appears with his sextet at the Solimar Room of La Concha Hotel where he is booked for a long engagement. **Pijuan's** latest single is a new version of Cuban composer **Eusebio Delfin's** always popular bolero "En El Tronco de Un Arbol."

Fania Records, New York, promotes the following singles: "Crying Time" by **Mongo Santamaria**, "De Que Te Quejas Tu" by **Ray Barretto** and "Marisol: La Preferida" by **Pete Bonet** and **Louie**. Also the latest album by Argentinian singer **Roberto Yanes**. . . . Two local stores, **Woolworth's** in Santurce and **Barker's** in Puerto Nuevo, that feature big record departments, recently reopened their completely rebuilt premises after fires destroyed the old buildings months ago.

Rouvan (RCA) played the Caribe Club of Caribe Hilton Hotel and he was followed by **Marilyn Michaels** (ABC) at this room. . . . **Joe Quijano** (Cesta) with his combo and dancer **Maria** will appear at El Chico Saloon of El San Juan Hotel for an extended engagement. . . . **Los Trovadores De Espana** (Montilla-N.Y.) appears at Club Tropicoro el San Juan. **Gilberto Monroig** (Gema) will be the main attraction at Los Violines Super Club. . . . **Mary Pacheco** (UA) plays at Hipocampo Nightclub. . . . **Mike Elvira** promotes the first of Sunday Afternoon Jazz Concerts at San Jeronimo Hilton Hotel. . . . **Donald** (RCA Argentina) singer and film artist attended a reception on his first Puerto Rican visit co-hosted

by **Kelvinator Sales**, local RCA distributors and **Mini-Show Magazine**, at La Terraza Nightclub. **Donald** has recorded two LPs in Buenos Aires and will return soon to San Juan for TV and hotel appearances. He paid guest visits to programs on Channels 2, 4, 7 & 11.

Sandro's (CBS Caytronics) latest musical motion picture "Sandro Gitano" (Sandro, Gypsy) opened recently in six theaters in the San Juan area and four others in Caguas, Mayaguez, Arecibo and Aguadilla. **Sandro** is one of the top-selling recording artists in Puerto Rico. . . . **El Josco**, San Juan's largest luxury nightclub (capacity 600) opened recently in the Berwind section of the Country Club. **Tito Rodriguez**, veteran recording artist and TV personality will be the main attraction backed by **Chacon's Siglo XX Orchestra** and **Mario Roman's Combo**: **David Velez**, **George Cardona** and **Andy Viera** are the owners of El Josca. **Tito Rodriguez** has his own one-hour TV variety show weekly over Channel 7. **Guillermo Portabales** (58) guitarist-singer-composer, born in Cuba but a resident of Puerto Rico for 17 years, died in Presbyterian Hospital (Oct. 25) from injuries received in an auto accident. **Portabales** started recording for RCA Victor in Cuba about 30 years ago. He also recorded for other labels, Gema among them. He had performed in most of Latin American countries and was known for his Guajira type songs.

ANTONIO CONTRERAS

MEXICO CITY

Musart Records promotion and advertising manager, **Jesus Acosta**, who has been with the company for 21 years, resigned to form his own TV production business. . . . **Victor Blanco**, advertising and promotion manager, CBS, also resigned to take up his law career again. . . . **Ricardo Teran**, advertising and promotion chief for Capitol, has left the company. . . . **Constantino Escobar**, advertising and promotion manager for RCA, now heads up a new artist representation department in the company.

Guillermo Infante, Orfeon Records executive, is traveling through Mexico studying record markets. He will reorganize several departments at Orfeon. . . . Ex Capitol advertising manager, **Rene Leon**, has formed a new publishing company, representing several Spanish publishing houses. . . . **Agustin Hernandez**, sales and advertising manager, Peerless, is on a promotion tour of Mexico. . . . **Jose M. Vias**, general manager, RCA, and **Luis Baston**, general manager, Dusa Records, attended the Rio Song Festival. . . . **Luis Aguile**, Spanish singer living in Argentina, did a week's TV work in Mexico. . . . **Ray Charles** will appear at the El Dorado night club in December.

ENRIQUE ORTIZ

New Local Acts

Continued from page 85

singer, and vocalist **Beverly Glenn Copeland** for an early release. The first Cane and Abel single, "California Dreamin'," is to be issued next week. The group is currently working in Mexico, where the single will also be released this month. An album by **Tommy Banks**, who hosts his own TV show in Edmonton will be released within the next two weeks.

GRT's marketing manager, **Ed La'buick**, announced three separate press and dealer parties to launch the new Canadian talent signings. The first is to be held in Montreal, Nov. 16, with **Cane and Abel**, **Everyday People** and **Ronnie Hawkins**. A **Hawkins** album is expected to be available by then. The LP was cut at Atlantic's Miami studio, produced by **Tom Dowd**. A single will be taken from the album.

The second press party will take place in Edmonton, with **Ronnie Hawkins** and **Tommy Banks**. A third will be held in Toronto on Nov. 30, to be attended by **Hawkins**, **Cane and Abel**, **Everyday People**, **Terry Bush** and **Beverly Glenn Copeland**.

Elektra Transferred to Warner-Reprise in U.K.

LONDON—Following the formation of the Kinney foreign operations department, Elektra will join the existing Warner-Reprise U.K. Company following the expiration of the Polydor licensing agreement at the end of the year.

This will be the first move toward the formation of the Kinney group of record labels in the U.K., which will be further strengthened from the end of 1971, when Atlantic's licensing deal with Polydor expires.

The transfer of Elektra from Polydor comes at a time when the label has been experiencing its best six-month spell in the U.K.

Were it possible to bring all labels together under one umbrella from the beginning of next year, the Kinney group would, it is estimated, account for about 15 percent of the U.K. market.

Taking charge of the group's activities in Britain will be **Ian Ralfini**, managing director of

Warner-Reprise. Other staff immediately named to Kinney posts are **Terry Stanley** (financial controller), **Des Brown** (head of creative services), **Brian Hutch** (head of promotion), and **Ron Smith** (sales manager). **Martin Wyatt**, a&r coordinator, was named to a new position of European representative.

The changes do not, however, affect the position of **Clive Selwood**, Elektra's director of European operations. He will continue in his present capacity.

Coinciding with the Kinney announcement comes the news that the U.K. company will retain its New Oxford Street base in London. Pressure on space brought about by Warner-Reprise rapid growth had made a move imperative, but an additional floor has been acquired within the building which will be used to accommodate administration, copyright and publishing departments.

WB-Reprise to Hike LP Prices in England

LONDON—Warner-Reprise will increase the retail price here on album product on Jan. 4 from the current \$4.88 to \$5.16 and it is anticipated that several other manufacturers will follow suit early in 1971.

Price to the dealer will increase to \$2.53, with retail price excluding tax moving to \$3.68. Singles will escalate to \$1.15 with a dealer price of 56 cents.

Double albums will sell at \$9. Albums with special packaging will sell at \$5.40, with a price to the dealer of \$2.65. The price changes

will also be effective on Elektra product.

In the round of increases earlier this year Warner-Reprise's prices remained unchanged.

It is understood that CBS is very close to adjusting price structures, with particular consideration to singles being increased to \$1.20 in view of decimalization. CBS marketing director **Maurice Oberstein** viewed rising production costs as a factor, estimating the cost increase in sleeve printing alone over the past six months at 14 percent and overall inflation in the past year at 9 percent.

Pye general manager **Geoffrey Bridge** said that the firm would be adjusting price structure as well, also as a prelude to decimalization, but said that this involved a simple rounding off process which would mean slight decreases in price of some lines; increases amounting to one NP on others. "We want to make our decimalized prices sensible, and make a sweet switch rather than a confused transition," **Bridge** said.

At EMI, managing director **Phillips Brodie** said there were no definite increase proposals, but added "our prices are always under review. You only have to look at the escalation of costs and you will see that prices need reconsideration. It doesn't take a crystal ball, really."

Vogue Issues 1st Budget Cassette In France

PARIS—Vogue, French independent record company, has released the first budget cassettes in France. The 12 titles in the first batch of releases feature artists like **Johnny Hallyday** and **Francoise Hardy**.

The cassettes are on the Mode label and were launched Nov. 1 at a recommended retail price of \$3.60, compared with the normal cassette price of \$6.20.

Vogue will release a second batch in January. At present Vogue is having the cassettes custom produced but the company's new \$100,000 cartridge and cassette plant at Villetaneuse on the outskirts of Paris is expected to be in production by the end of the year.

In an announcement on the launching of the budget cassettes Vogue said it paralleled the advent of the Mode budget record label 10 years ago.

Until recently there has been very little budget line cassette product on the French market.

MUSIC FROM AFRICA!!

PURE GOLD, from The Gold Coast, dealers cash in on this SMASH HIT!! Fabulous new HI LIFE STEREO LP, from Ghana's equally fabulous AFRICAN BROS. Already in great demand throughout the world. Express delivery of this exclusive through sole world distributors:

ELECTRODISC LIMITED

International Record Centre
353 Kilburn High Road
London N.W. 6, England
Telephone 01-624-7341

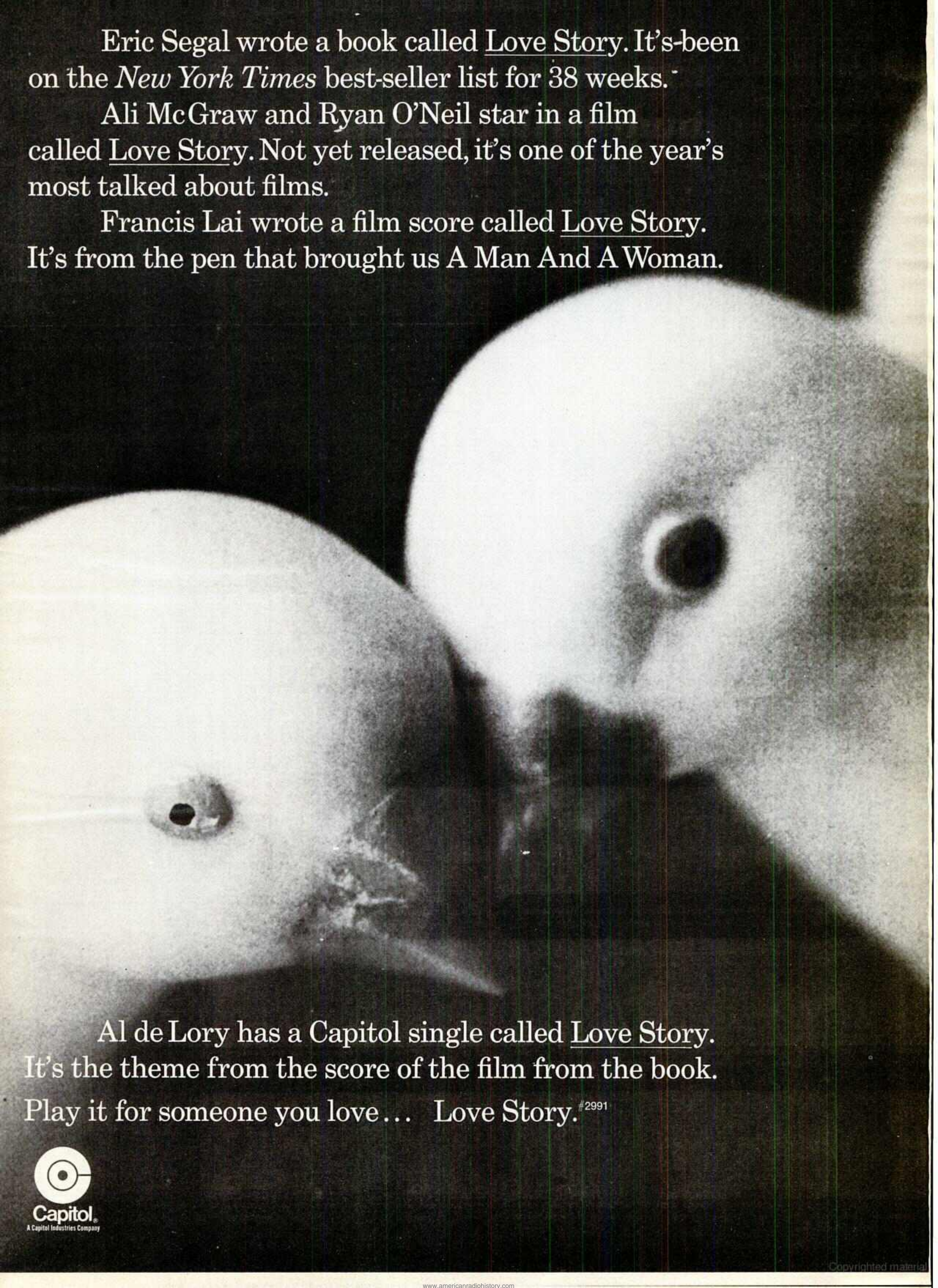
his material on a split copyright basis throughout the world through MAM's own publishing company and April Music. Prior to joining the MAM organization, the singer was contracted to April Music.

Stephen James is currently in Paris to record an English version of **Mike Brant's** "Mais Dans La Lumiere," the winning song in the recent Radio Luxembourg Grand Prix contest. The record will be released on the DJM label. Accompanying **James** is **Jack Fishman** who has written English lyric for the song. The song, and all future recordings of **Brant**, will be published for all English-speaking territories by **Dick James Music**. . . . **Tim Rice** and **Andrew Lloyd Webber**, writers and producers of the "Jesus Christ Superstar" album, are forming their own music publishing company with the **Robert Stigwood** Organization. Through the deal, **Stigwood's** company has a stake in the opera and will be seeking a possible film or stage presentation of the "Jesus Christ" work. . . . After TV recording in London, singer **Jack Jones** flew to

Eric Segal wrote a book called Love Story. It's been on the *New York Times* best-seller list for 38 weeks.

Ali McGraw and Ryan O'Neil star in a film called Love Story. Not yet released, it's one of the year's most talked about films.

Francis Lai wrote a film score called Love Story. It's from the pen that brought us *A Man And A Woman*.



Al de Lory has a Capitol single called Love Story. It's the theme from the score of the film from the book. Play it for someone you love... Love Story.^{#2991}



Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

103

LAST WEEK

132

*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

SUPREMES & FOUR TOPS— RIVER DEEP—MOUNTAIN HIGH (3:05)

(Prod. Ashford & Simpson) (Writers: Spector-Barry-Greenwich) (Mother Bertha/Trio, BMI)—The Jeff Barry, Ellie Greenwich, Phil Spector classic, a British smash a while back for Ike & Tina Turner, will prove an out and out smash by this dynamite group duet. A powerhouse. Flip: "Together We Can Make Such Sweet Music" (3:05) (Jobete, BMI). Motown 1173

MELANIE—RUBY TUESDAY (3:44)

(Prod. Peter Schekeryk) (Writers: Keith Richards-Mick Jagger) (Gideon, BMI)—The Rolling Stones smash of a few years ago is delivered in the unique Melanie fashion and it's loaded with the sales appeal of another "Lay Down." Disk currently a British smash. Flip: "Merry Christmas" (2:50) (Kama Ripa/Amelanie, ASCAP). Buddah 202

*GEORGE HARRISON— ISN'T IT A PITY/MY SWEET LORD (7:10/4:39)

(Prod. George Harrison-Phil Spector) (Writer: Harrison) (Harrisons, BMI)—His singles debut as a solo is a powerhouse two-sided winner. Both original rhythm ballads, one deals with the lack of mutual love and respect, while the "Lord" side has the potent feel and flavor of another "Oh Happy Day." Two equally potent lyric lines and infectious rhythms. Apple 2995

*BELLS—FLY LITTLE WHITE DOVE FLY (3:00)

(Prod. Cliff Edwards) (Writers: Butler-Bilyk) (Sunbury, ASCAP)—The award winning Canadian quintet debut in the U.S. with a piece of rhythm material and an effective lyric line certain to hit here hard and fast. Has all the potential of another "Snowbird" hit and then some, for Top 40 and Easy Listening. Flip: "Follow the Sun" (2:20) (Summerlea, ASCAP). Polydor 15016

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*B.J. THOMAS—MOST OF ALL (2:52)

(Prod. Buddy Buie & Steve Tyrell) (Writers: Buie-Cobb) (Low Sal, BMI)—(Prod. Buddy Buie & Steve Tyrell) (Writers: Buie-Cobb) (Low Sal, BMI)—The Canadian "Snowbird" gal comes up with another piece of compelling material with much of the sales and chart potency of her recent smash. Lyric says a great deal and is performed beautifully. Flip: "Days of the Looking Glass" (2:17) (Beechwood, BMI). Capitol 2988

*ANNE MURRAY—SING HIGH—SING LOW (2:32)

(Prod. Brian Ahern) (Writer: Titcomb) (All Saints Crusade, BMI) — The Canadian "Snowbird" gal comes up with another piece of compelling material with much of the sales and chart potency of her recent smash. Lyric says a great deal and is performed beautifully. Flip: "Days of the Looking Glass" (2:17) (Beechwood, BMI). Capitol 2988

FREE—STEALER (2:30)

(Prod. Free) (Writers: Fraser-Rodgers-Kassoff) (Irving, BMI)—British group finally turned up with a super chart hit with "All Right Now." This strong funky beat rock followup with vocal by Paul Rodgers offers much of the same sales and chart potential. Flip: "Lying in the Sunshine" (4:02) (Lupus, BMI). A&M 1230

FRIJID PINK—HEARTBREAK HOTEL (2:50)

(Prod. Pink Unlimited & Vinny Testa) (Writers: Aston-Durden-Presley) (Tree, BMI)—They brought back "House of the Rising Sun" with impact and this followup to "Sing a Song of Freedom," the Presley classic, offers much of the sales and chart potency of their initial revival. Strong entry. Flip: "Bye Bye Blues" (4:57) (Knip Unlimited, BMI). Parrot 352

PAUL DAVIS—CAN'T YOU (2:05)

(Prod. Chips Moman) (Writer: Davis) (Web IV, BMI)—Davis rode into the 50's on the Hot 100 with "A Little Bit of Soap" and "I Just Want to Keep It Together." This driving rhythm original has it to take him still higher with more sales impact. Flip: "Gonna Keep On Lovin' You" (2:15) (Web IV, BMI). Bang 581

R.B. GREAVES—WHITER SHADE OF PALE (3:20)

(Prod. Ahmet Ertegun) (Writers: Reid-Brooker) (Essex, ASCAP)—The Procol Harum smash of a few years back is updated by Greaves in a heavy vocal workout that will put the number right back up the Hot 100 once again. Flip: (No Information Available). Atco 6789

MARVELETTES—MARIONETTE (3:15)

(Prod. "Smokey" Robinson) (Writers: Stevenson-Robinson) (Jobete, BMI)—Culled from their new LP, "Return of the Marvelettes," girls will meet with heavy chart success with this swinger. . . . pop and soul. Flip: "After All" (2:57) (Jobete, BMI). Tamla 54198

EXCITERS—LIFE, LOVE AND PEACE (2:21)

(Prod. Herb Rooney) (Writer: Rooney) (Jeff/Bradley, BMI)—That "Tell Him" group are back with a driving funky beat rocker with a powerful lyric message and it's loaded with Hot 100 and Soul potential. Label is a subsidiary of Perception ventures in New York City. Flip: "Learning how to Fly" (2:30) (Jafa/Back Porch, BMI). Today 1002

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

HOLLIES—Gasoline Alley Bred (3:55) (Prod. Ron Richards) (Writers: Cook-Greenaway-Macauley) (Maribus, BMI)—Good rock ballad from the group that first brought "He Ain't Heavy, He's My Brother" to the top of the charts. Should prove an important programming and sales item. Epic 5-10677

BERT SOMMER—Battle of New Orleans (2:30) (Prod. Artie Kornfeld) (Writers: Driftwood) (Warden, BMI)—Sommer broke through on the Hot 100 with his original "We're All Playing in the Same Band" and he should come right back on with this strong revival of the Johnny Horton gem. Eleuthra 472

OLIVER—Light the Way (3:18) (Prod. K.G. Arby) (Writer: Carmen) (Starshine/Magic Raspberries/Unart, BMI)—Making his move to the United Artists label, Oliver has chosen a smooth rhythm ballad with good lyric content, and it's a sure bet to bring him back to the charts. United Artists 50735

SONNY CHARLES—Bless You (2:50) (Prod. George Tobin) (Writers: Dunbar-Johnson) (Gold Forever, BMI)—That "Black Pearl" man, Sonny Charles, comes up with a driving rhythm ballad that has all the potential of bringing him back to the pop and soul charts. A&M 1232

Theme From LOVE STORY—Henry Mancini, His Orch. and Chorus (2:55) (Prod. Joe Reisman) / **Peter Nero (2:32)** (Prod. Wally Gold) / **Al DeLory (2:35)** (Prod. Al DeLory) / **Francis Lai & His Orch. (3:05)** (Prod. Tom Mack) (Famous, ASCAP)—The battle is on for the beautiful Francis Lai theme of the motion picture version of the best seller novel. All four performances are equally strong and any one of them has equal potential to hit the Easy Listening or Hot 100. We pick the song. RCA Victor 47-9927 / Columbia 4-45279 / Capitol 2991 / Paramount 0064

JOHNNY NASH—Falling In and Out of Love (2:55) (Prod. Johnny Nash) (Writers: Pyfrom-Norman) (There/Good Time People, BMI)—Nash moves to Janus with an infectious rhythm item that's loaded with airplay and sales potential. Janus 136

MEL & TIM—We've Got the Groove to Move You (3:20) (Prod. Gene Chandler) (Writer: Jones) (Ice-Man, BMI)—That "Backfield in Motion" duo offer a solid rocker that moves from start to finish and should quickly move them right onto the Hot 100 and Soul charts. Bamboo 116

MELBA MOORE—Look What You're Doing to the Man (2:48) (Prod. Jim Fregale) (Writers: Fragale-Badale-Stanton) (Mister Strawberry/Alon, ASCAP)—The "Purlie" star comes up with a rock ballad with a potent vocal workout that should bring her to the Hot 100. Mercury 73134

KING CURTIS & THE KINGPINS—Changes-Part I (2:35) (Prod. Jerry Wexler, Tom Dowd & King Curtis) (Writer: Miles) (Miles Ahead, ASCAP)—Curtis and his Kingpins turn in a solid instrumental treatment of the recent Buddy Miles hit, and it should prove a discotheque and sales winner. Atco 6785

IF—Raise the Level of Your Conscious Mind (3:14) (Prod. Lew Futterman) (Writers: Fishman-Marsala) (Pelew/Panacea, ASCAP)—Their initial LP hit the chart recently and this first single, a solid beat rock item with a heavy blues vocal workout, should bring them to the Hot 100. Capitol 2990

HOG HEAVEN—Theme From a Thought (3:20) (Prod. Pete Lucia & Mike Vale) (Writers: Lucia-Vale) (Big Seven, BMI)—Members of the Shondells have formed this group and the debut disk is a strong rock ballad with an equally strong lyric line and performance. Much chart potential here. Should be heard. Roulette 7091

HORIZON—She Opened Up Like a Rosebud (2:30) (Prod. Billy Meshel) (Writers: Belliere-Meshel) (Famous, ASCAP)—New group with a bubblegum swinger loaded with chart and sales potential. Jubilee 5707

TERRELL & DAHROUGE—You Got Me, Stephanie (2:23) (Prod. Terrell-Dahrouge Prod.) (Writer: Dahrouge) (Tash/Baby Stephanie, BMI)—The composers of Phil Flowers' new disk "The Man, the Wife and the Little Baby Daughter" have a winner for themselves in this swinger, their first for the label, and it should prove a chart item. Paramount 0068

TIM MORGAN—Take a Look Around (2:53) (Prod. Tom Catalano) (Writers: Martby Jr.-Shire) (Shamley, ASCAP)—Producer Tom Catalano (Neil Diamond) comes up with an important discovery in the smooth voice of Morgan. Ballad material from TV's "Men From Shilo" could prove a hit debut for him. Kapp 2116

LARRY SANTOS—Now That I Have Found You (2:52) (Prod. Artie Fields) (Writers: Drapkin-Valvano) (Fields, BMI)—Driving rock ballad loaded with Top 40 and sales potential. Could happen big for Santos. Top vocal workout. Evolution 1029

FRANK ROMA—Where the Rainbow Ends (2:17) (Prod. Joe Ebend) (Writers: Greenaway-Cook) (Mills, ASCAP)—Good Greenaway-Cook ballad material serves as a strong debut for the newcomer with much Easy Listening potential. Pip 8916

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

TAMMY WYNETTE— THE WONDERS YOU PERFORM (3:25)

(Prod. Billy Sherrill) (Writer: Chesnut) (Chesnut, BMI)—This compelling Jerry Chesnut ballad material with an exceptional performance will prove another top of the chart winner for the soulful stylist. Potent entry. Flip: (No Information Available). Epic 5-10687

HANK WILLIAMS, JR. With the MIKE CURB CONGREGATION—RAININ' IN MY HEART (2:45)

(Prod. Jim Vienneau & Mike Curb) (Writers: West-Moore) (Excellorec, BMI)—The team of Williams and Curb rode right to the No. 1 spot with "All for the Love of Sunshine" and this followup beauty has the same potential. Flip: "A-EEEE" (2:50) (Williams, Jr., BMI). MGM 14194

DOLLY PARTON—JOSHUA (2:59)

(Prod. Bob Ferguson) (Writer: Parton) (Owepaar, BMI)—Miss Parton rode way up the Country chart with her recent revival of "Muleskinner Blues," and this infectious rhythm original should prove even bigger. Exceptional Bob Ferguson production work and Parton vocal. Flip: "I'm Doing This for Your Sake" (2:10) (Owepaar, BMI). RCA 47-9928

NAT STUCKEY—SHE WAKES ME WITH A KISS EVERY MORNING (And She Loves Me Sleep Every Night) (3:05)

(Prod. Jerry Bradley) (Writers: Owens-Frazier) (Hill & Range/Blue Crest, BMI)—Strong Dallas Frazier-Doodle Owens ballad material is delivered in fine style by Stuckey and loaded with top of the chart potential for him. Pop appeal as well. Flip: "The Devil Made Me Do That" (2:48) (Inchappell, BMI). RCA 47-9929

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

KITTY WELLS—That Ain't a Woman's Way (2:19) (Stallion, BMI). DECCA 32763

WEBB PIERCE—The Way We Were Back When (2:15) (Jack & Bill, ASCAP). DECCA 32762

RAY PENNINGTON—Bubbles in My Beer (2:52) (Wills, BMI). MONUMENT 1231

JERRY FOSTER—Don't Be Cruel (1:55) (Cold Travis/Presley, BMI). METROMEDIA 201

DURWOOD HADDOCK—East Bourbon Street (2:55) (Cold/Capitol, ASCAP). METROMEDIA 200

JIMMY WOLFORD—I Woke Up in a Tree (2:35) (Blue Crest/Hill & Range, BMI). STARDAY 911

TOP 20 SOUL

Spotlights Predicted to reach the

TOP 20 of the TOP SELLING SOUL SINGLES Chart

**SUPREMES & THE FOUR TOPS—
DEEP RIVER—MOUNTAIN (See Pop Pick)
MARVELETTES—MARIONETTE (See Pop Pick)
EXCITERS—LIFE, LOVE AND PEACE (See Pop Pick)
RUFUS THOMAS—**

(Do the) PUSH AND PULL (Part I) (3:14)

(Prod. Al Bell-Tom Nixon) (Writer: Thomas) (East/Memphis, BMI)—With equal potential for the pop and Soul charts, Thomas has a dynamite discotheque winner in this infectious swinger with a wild vocal workout. Flip: "Do the Push and Pull Part II" (3:14) (East/Memphis, BMI). Stax 0079

**FANTASTIC JOHNNY C—
YOU'VE GOT YOUR HOOKS IN ME (2:59)**

(Prod. Jesse James) (Writer: James) (James Boy/Kama Sutra, BMI)—With equal potential for the Hot 100 and Soul charts, this driving blues rocker will bring him back with sales impact. Powerhouse item. Flip: "Good Love" (3:30) (James Boy, BMI). Kama Sutra 515

WHISPERS—I'M THE ONE (2:44)

(Prod. Ron Carson) (Writers: Brown-Ervin) (Roker, BMI)—Group rode way up there via "Seems Like I Gotta Do Wrong" and moved over to pop as well. This strong blues ballad offers all of that potential and then some. Flip: "You Must Be Doing All Right" (2:42) (Roker, BMI). Soul Clock 1005

**SOLOMON BURKE & THE MIKE CURB
CONGREGATION—ALL FOR THE LOVE OF
SUNSHINE (2:53)**

(Writers: Schifrin-Curb-Hatcher) (Mastings, BMI)—This potent ballad hit the top of the Country chart via Hank Williams and the Mike Curb Congregation. Now the Congregation joins Burke on his move to the label with a blockbuster soul reading of the hit. Flip bears watching also . . . it's the Creedence Clearwater hit. Flip: "Lookin' Out My Back Door" (2:54) (Jondora, BMI). MGM 14185

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

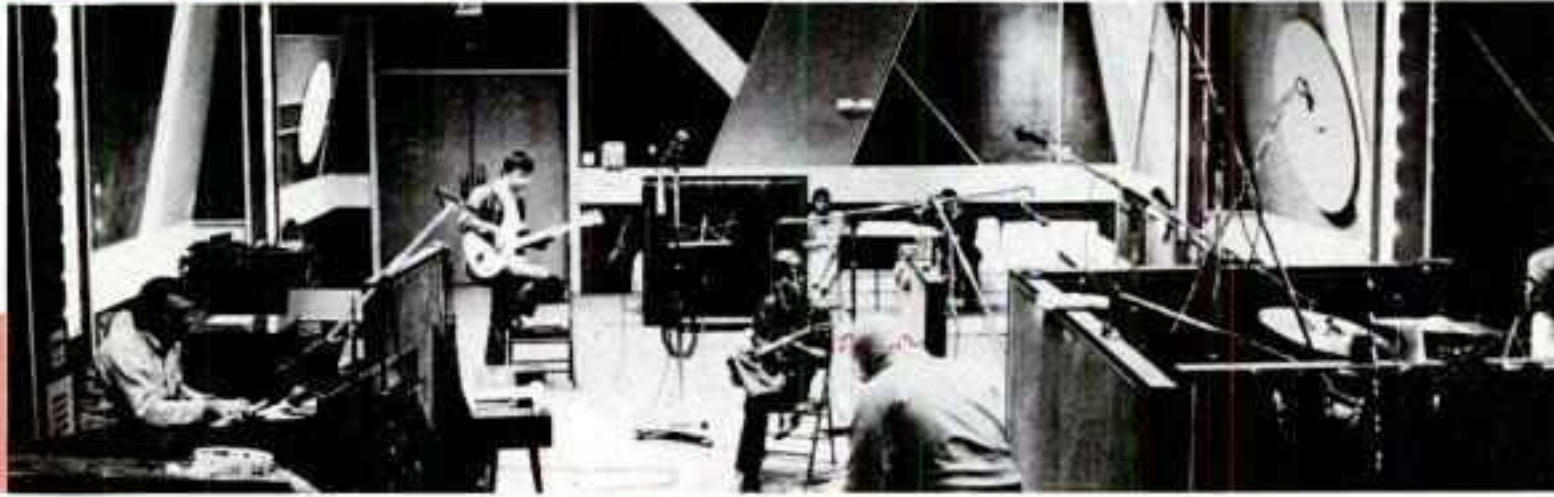
DORIS DUKE—The Feeling is Right (2:44) (Fame, BMI). CANYON 54

REGGIE MILNER—Soul Machine (2:25) (McLaughlin, BMI). VOLT 4048

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POP

TOP

Billboard

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	LED ZEPPELIN III Atlantic SD 7201	5
2	2	SANTANA Abraxas Columbia KC 30130	7
3	3	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	37
4	4	CARPENTERS Close to You A&M SP 4271	10
5	5	JACKSON 5 Third Album Motown MS 718	9
6	6	CREEDECE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	18
7	7	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	6
8	9	NEIL YOUNG After the Gold Rush Reprise RS 6383	10
9	10	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	3
10	12	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	20
11	13	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	12
12	11	MOODY BLUES A Question of Balance Threshold THS 3 (London)	11
13	15	NEIL DIAMOND Gold Uni 73084	14
14	8	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	25
15	16	THE PARTRIDGE FAMILY ALBUM Bell 6050	4
16	14	CHICAGO Columbia KGP 24	41
17	17	GUESS WHO Share the Land RCA Victor LSP 4399	6
18	18	WHO Tommy Decca DXSW 7205	62
19	26	★ BOB DYLAN New Morning Columbia KC 30290	2
20	20	BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032	5
21	21	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	8
22	19	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	9
23	23	FREE Fire & Water A&M SP 4268	12
24	25	ELTON JOHN Uni 73090	8
25	24	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	34
26	—	★ STEPPENWOLF 7 ABC/Dunhill DSX 50090	1
27	28	B. B. KING Indianola Mississippi Seeds ABC ABCS 713	6
28	27	GLEN CAMPBELL Goodtime Album Capitol SW 493	8
29	29	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	30
30	22	JOHN MAYALL U.S.A. Union Polydor 24-4022	5
31	32	JAMES BROWN Sex Machine King KS 7-1115	11
32	31	SUGARLOAF Liberty LST 7640	15
33	36	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	19
34	35	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	11
35	—	★ NEIL DIAMOND Tap Root Manuscript UNI 73092	1

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	30	BAND Stage Fright Capitol ST 425	12
37	37	ROBERTA FLACK Chapter Two Atlantic SD 1569	13
38	40	FOUR TOPS Still Waters Run Deep Motown MS 704	33
39	41	SAVOY BROWN Looking In Parrot PAS 71042 (London)	6
40	—	★ VARIOUS ARTISTS Jesus Christ, Superstar Decca DXSH 7206	1
41	55	★ BYRDS (Untitled) Columbia G 30127	6
42	44	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	32
43	43	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	20
44	45	GYPSY Metromedia M2D 1031	7
45	47	ANNE MURRAY Snowbird Capitol ST 579	8
46	42	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	41
47	51	BLACK SABBATH Warner Bros. WS 1871	13
48	49	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	14
49	54	★ ALLMAN BROTHERS BAND Idlewild South Atco SD 33-342	5
50	46	IRON BUTTERFLY Metamorphosis Atco SD 33-339	13
51	39	RARE EARTH Ecology Rare Earth RS 514 (Motown)	20
52	34	WHO Live at Leeds Decca DL 79175	26
53	53	NEIL DIAMOND Shilo Bang 221	11
54	70	★ JOHNNY CASH SHOW Columbia KC 30100	2
55	38	JAMES GANG Rides Again ABC ABCS 711	18
56	48	DOORS Absolutely Live Elektra EKS 9002	16
57	60	BUDDY MILES Them Changes Mercury SR 61280	20
58	67	★ ARLO GUTHRIE Washington County Reprise RS 6411	3
59	72	★ SMOKEY ROBINSON & THE MIRACLES Pocketful of Miracles Tamla TS 306 (Motown)	5
60	61	DIANA ROSS Motown MS 711	20
61	63	KENNY ROGERS & THE FIRST EDITION Tell It All Brother Reprise RS 6412	4
62	64	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	50
63	75	★ TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	2
64	66	WILSON PICKETT In Philadelphia Atlantic SD 8276	8
65	71	RINGO STARR Beaucoups of Blues Apple SMAS 3368 (Capitol)	6
66	74	JAMES TAYLOR Apple SKAO 3352 (Capitol)	8
67	50	BREAD On the Waters Elektra EKS 74076	16
68	69	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	55
69	33	OTIS REDDING/JIMI HENDRIX Experience Reprise MS 2029	10
70	57	THE LAST POETS Douglas 3 (P.I.P.)	23

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	79	PINK FLOYD Atom Heart Mother Harvest SKAO 382 (Capitol)	3
72	73	SANTANA Columbia CS 9781	63
73	80	SUPREMES New Ways But Love Stays Motown MS 720	5
74	86	★ RAY PRICE For the Good Times Columbia C 30106	11
75	77	CHICAGO TRANSIT AUTHORITY Columbia CP 8	80
76	81	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	30
77	58	CLARENCE CARTER Patches Atlantic SD 8267	9
78	59	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	18
79	62	DELANEY & BONNIE To Bonnie From Delaney Atco SD 33-341	7
80	92	★ YOUNGBLOODS Rock Festival Warner Bros. WS 1878	4
81	83	BLOODROCK 2 Capitol ST 491	3
82	56	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	26
83	52	MELANIE Leftover Wine Buddah BDS 5066	9
84	89	ANDY WILLIAMS SHOW Columbia KC 30105	2
85	78	CANNED HEAT Future Blues Liberty LST 11002	11
86	98	★ BUDDY MILES We Got to Live Together Mercury SR 61313	2
87	65	JACKSON 5 ABC Motown MS 709	25
88	88	PAUL McCARTNEY McCartney Apple STAO 3363 (Capitol)	29
89	107	★ FLEETWOOD MAC Kiln House Reprise RS 6408	4
90	87	STEVE MILLER BAND Number 5 Capitol SKAO 436	18
91	91	VENTURES 10th Anniversary Album Liberty LST 35000	7
92	132	★ FUNKADELIC Free Your Mind Westbound WB 2001 (Janus)	4
93	93	LED ZEPPELIN II Atlantic SD 8236	55
94	68	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	19
95	82	ERIC CLAPTON Atco SD 33-329	18
96	—	★ JOAN BAEZ The First 10 Years Vanguard VSD 6560	1
97	95	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	28
98	97	STEPPENWOLF Live Dunhill DS 50075	32
99	85	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	13
100	104	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71033 (London)	20
101	90	QUINCY JONES Gula Matari A&M SP 3030	12
102	113	RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	12
103	94	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	14
104	115	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	52
105	—	★ DIANA ROSS Everything Is Everything Motown MS 724	1

(Continued on page 92)

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Ray Conniff's new album reads like the charts.

"We've Only Just Begun"

"What Have They Done To My Song, Ma?"

"Snowbird"

"They Long To Be Close To You"

"Make It With You"

"Everything Is Beautiful"

"I'll Be There"

"You've Made Me So Very Happy"

"Let It Be"

"Candida"

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• Continued from page 90

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
106	102	DELPHONICS Didn't I (Blow Your Mind This Time?) Philly Groove PG 1153 (Bell)	15
107	108	BOB DYLAN Self-Portrait Columbia C2X 30050	21
108	99	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	22
109	103	LINDA RONSTADT Silk Purse Capitol ST 407	5
110	100	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	33
111	105	BLOOD, SWEAT & TEARS Columbia CS 9780	95
★	128	SHIRLEY BASSEY Is Really Something United Artists UAS 6765	6
113	122	FOUR TOPS & SUPREMES The Magnificent Seven Motown MS 717	6
114	96	DAVE MASON Alone Together Blue Thumb BTS 19 (Capitol)	21
115	116	MERLE HAGGARD & THE STRANGERS 18 Fightin' Side of Me Capitol ST 451	18
116	117	BURT BACHARACH Make It Easy on Yourself A&M SP 4188	64
★	133	MARVIN GAYE Super Hits Tamla TS 300 (Motown)	3
118	119	LIVINGSTON TAYLOR Capricorn SD 33-334 (Atlantic/Atco)	16
119	112	GARY PUCKETT & THE UNION GAP 20 Greatest Hits Columbia CS 1042	20
120	121	FOUR TOPS Changing Times Motown MS 721	6
121	114	CROSBY/STILLS/NASH Atlantic SD 8229	74
122	124	SEALS & CROFTS Down Home TA 5004 (Bell)	4
123	127	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068	52
124	118	JETHRO TULL Benefit Reprise RS 6400	29
125	137	NEIL DIAMOND Greatest Hits Bang 219	6
126	131	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	43
127	123	BEATLES Abbey Road Apple SO 383 (Capitol)	58
★	—	ELVIS PRESLEY Almost in Love RCA Camden CAS 2440	1
129	111	ORSON WELLES The Begatting of the President Mediarts 41-2	14
130	110	LEE MICHAELS Barrel A&M SP 4249	17
131	76	KING CRIMSON In the Wake of Poseidon Atlantic SD 8266	11
132	134	BOOKER T. & THE MG's Greatest Hits Stax STS 2003	2
133	126	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	23
134	125	GUESS WHO American Woman RCA Victor LSP 4266	41
135	106	MICHAEL PARKS Blue MGM SE 4717	7
136	84	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	14
★	200	DONOVAN P. LEITCH Janus JL28 3022	2

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
138	143	TOMMY ROE We Can Make Music ABC ABCS 714	4
139	141	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	121
140	140	DIONNE WARWICK I'll Never Fall in Love Again Scepter SPS 581	30
141	109	JOHNNY MATHIS Close to You Columbia CS 1042	7
142	144	JAKE HOLMES So Close, So Very Far to Go Polydor 24-4034	2
143	136	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	39
144	151	GRATEFUL DEAD Vintage Dead Sunflower SUN 5001 (MGM)	4
145	153	DANNY DAVIS & THE NASHVILLE BRASS Down Homers RCA Victor LSP 4424	4
★	—	THE BEST OF BUFFY SAINTE-MARIE 3 Vanguard VSD 3/4	3
147	158	TAMMY WYNETTE The First Lady Epic E 30213 (Columbia)	4
148	129	FLOCK Dinosaur Swamps Columbia C 30007	6
149	157	JIM NABORS Everything Is Beautiful Columbia C 30129	12
★	—	SOUNDTRACK M*A*S*H Columbia OL 3520	14
151	154	MOUNTAIN Climbing Windfall 4501 (Bell)	37
152	149	IRON BUTTERFLY In-a-Gadda-Da-Vida Atco SD 33-250	123
153	150	EDWIN STARR War & Peace Gordy GS 948 (Motown)	12
154	166	CONWAY TWITTY Hello Darlin' Decca DL 75209	21
155	160	DEEP PURPLE In Rock Warner Bros. WS 1877	11
156	152	MELANIE Candles in the Rain Buddah BDS 5060	29
157	145	CREEDENCE CLEARWATER REVIVAL 50 Willy & the Poor Boys Fantasy 8397	50
158	142	CREEDENCE CLEARWATER REVIVAL 63 Green River Fantasy 8393	63
159	146	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	77
160	101	MILES DAVIS Bitches Brew Columbia CP 26	28
161	147	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	83
162	175	FRIJID PINK Defrosted Parrot PAS 71041 (London)	4
163	148	SOUNDTRACK R.P.M. Bell 1203	4
164	138	JOE COCKER! A&M SP 4224	53
★	181	GRASS ROOTS More Golden Grass Dunhill DS 50087	5
166	165	DEAN MARTIN My Woman, My Woman, My Wife Reprise RS 6403	11
167	120	FIRESIGN THEATER Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102	10
168	170	HOT TUNA RCA Victor LSP 4353	19
169	176	SOUNDTRACK On a Clear Day You Can See Forever Columbia S 30086	18

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
170	162	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	72
171	130	CHARLEY PRIDE Best of RCA Victor LSP 4223	56
172	164	MUNGO JERRY Janus JXS 7000	11
173	184	SOUNDTRACK Paint Your Wagon Paramount PMS 1001	45
174	183	JOHNNY CASH World of Columbia GP 29	25
175	163	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	64
176	161	SOUNDTRACK 2001: A Space Odyssey, Vol. 2 MGM SE 4722	7
177	167	MANTOVANI CONCERT London SP 578	3
178	189	DAVID & JIMMY RUFFIN I Am My Brother's Keeper Soul SS 728 (Motown)	3
179	182	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058	72
180	178	IT'S A BEAUTIFUL DAY Marrying Maiden Columbia CS 1058	21
181	139	DONOVAN Open Road Epic E 30125 (Columbia)	19
182	156	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	33
183	172	JOE SOUTH'S GREATEST HITS Capitol ST 450	11
184	192	RAMSEY LEWIS Them Changes Cadet SLP 844	5
185	159	CACTUS Atco SD 33-340	18
186	186	JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025	35
187	168	BOOTS RANDOLPH Hit Boots '70 Monument SLP 18144	7
188	171	BOB SEGER SYSTEM Mongrel Capitol SKAO 499	4
189	—	MIKE CURB CONGREGATION Sweet Gingerbread Man MGM/Coburn CO 1003	1
190	190	BLUE CHEER The Original Human Being Philips PHS 600-347 (Mercury)	3
191	195	THE GENE CHANDLER SITUATION Mercury SR 61304	4
192	—	CHARLES EARLAND Black Drops Prestige PRST 7815	1
193	194	MYSTIC MOODS ORCHESTRA Stormy Weekend Philips PHS 600-342 (Mercury)	15
194	—	ELVIS PRESLEY Back in Memphis RCA Victor LSP 4429	1
195	—	DEREK & THE DOMINOS Layla Atco SD 2-704	1
196	193	TONY BENNETT'S "SOMETHING" Columbia C 30280	2
197	197	VARIOUS ARTISTS Super Rock Columbia G 30121	2
198	198	ROBERT GOULET I Wish You Love Columbia G 30011	2
199	199	SPINNERS Second Time Around VIP VS 405 (Motown)	2
200	—	FRANK ZAPPA Chunga's Revenge Bizarre/Reprise MS 2030	1

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If you don't give RESPECT TO THE OTHER MAN, who will?

RESPECT TO THE OTHER MAN

Music and words by: Luther Ingram, Johnny Baylor,
Johnny Northern, and Randell Stewart

Mama used to take me across her lap.
She used to whip me with her strap
When I was bad.
I didn't know at the time,
Being bad could lead to crime
But now I'm glad.
Cause she kept me on the double,
And I stayed out of trouble.
Now I understand.
When she said, "Boy, you got to give a heck,
Promise you'll always give *Respect To The Other Man.*"

When I used to make fun of others
She said, "No, not to your brothers,"
And that ain't all.
"When someone is feeling low,
Think of the nicest things you know
To make them feel tall."
I will never forget what Mama said
When she kneeled down and prayed,
"Father, guide his hands,
Put your arms around his neck,
Make him proud to give *Respect To The Other Man.*"

Oh, but now that I'm a man,
God has taken my Mother's hand,
But I'll carry on.
Though sometimes I'll have to weep,
Mother's love I'll always keep,
Cause she made me strong.
And if I should ever have a son,
We gonna have a lot of fun,
And I'll teach him to understand.
When I say,
"Boy, you got to give a heck,
Promise you'll always give *Respect To The Other Man.*"



Koko Records. Distributed by Stax Records, Inc., Memphis, U.S.A.

LUTHER INGRAM

TO THE OTHER MAN from the forthcoming album **RESPECT TO THE OTHER MAN.**

(KOA 2106)

(KOS 2201)

New Consoles Boon to Engineers

LOS ANGELES—Studio consoles are being designed to simplify the engineer's job. Quad-Eight has built a 16-track control panel for Capitol with several such features, and Altec Lansing has just come out with a new modular console featuring a new output monitoring system.

Capitol is using the new 16-track board in its Studio A and has run through about a dozen sessions with the equipment, said Peter Dent, Capitol's national recording manager.

"Equipment today has to relate to the needs of the artist and producer," Dent said. "The new board gives the artist flexibility with minimal error. It allows him to experiment without tying the mixer in knots. We don't want our mixers spending lots of time getting the electronics patched in."

The Quad-Eight panel cost \$112,000. Among its features are a mike channel delegation system using one button, rather

than 16, to feed information to any desired channel; a new patching system in which one end of the chord is permanently hooked into mike outlets in the studio. The engineer only has to jack the free end into the patch board.

Also, a switching position which prevents erasure of material when going from playback to record and back again; a speaker safety system which turns off playback units when not in use and the ability to feed into headsets echo and other mixes without disturbing the record condition.

Capitol has also devised a

talkback system whereby the conductor can be contacted through earphones, without interfering with the take. A stand with red and yellow lights is placed near the conductor. Yellow is lighted when the tape is rolling; red when record has begun.

Altec Lansing's machine features a sequential pattern of colored lights substituting for a meter needle. There is also a channel check which offers a reading of all input lines without disturbing the program. The unit, which is four feet wide, can be expanded by adding plug-in wired modules.

Capitol Push on Funk Pkg

LOS ANGELES — Capitol Records plans a large promotion on the new two-LP Grand Funk Railroad package, which will ship next week. The set carries a special \$5.98 suggested list. Included is a full-color poster in each package.

The "Live Album" has the largest preordered amount of any one product in Capitol history since the mid-sixties Beatles sales trend, according to Don England, Capitol's vice president for marketing. Being shipped are 750,000 albums and 250,000 tapes. The two-Cassette package in special package also carries a distinctive suggested retail list: \$7.98. The preorder qualified "Live Album" for RIAA certification as a Gold Record, the fourth successive gold album for the group, which is managed and produced by Terry Knight.

Floyd & Walden Form Promo & Artist Management Pub Co.

MACON, Ga.—Formation of Hustlers, Inc., an organization dealing with artist management, music publishing and record promotion has been formed here by soul artist Eddie Floyd and Alan Walden.

Both men were formerly associated with Walden Artists and Promotions. Floyd, president of the new company, was an artists, composer and producer for years, Walden, who will serve as secretary-treasurer, was in promotion and management with such artists as Otis Redding, Johnnie Taylor, Sam & Dave, Clarence Carter, Percy Sledge, Arthur Conley and more. Floyd and Alan Walden re-

signed from Walden Artists and Promotions, headed by Paul Walden, last July.

Hustlers will be predominately active in the soul market. However, long term plans include working with artists in all areas as well as with actors and photographic models.

The firm will work closely with recording companies "to ensure saturation coverage" with each release, and has an agreement with a video tape production company to supply tapes for international television promotion. Hustlers employs a publicist and a staff photographer. It also has bookkeeping department.

Col's Davis Terms Curb's Move 'Artistic Witch-hunt'

• Continued from page 10

just entertain. Those in the industry who cannot relate to it and those outside the industry who cannot understand it should be extremely wary of making value judgments.

"It is no accident that the record industry's growth has been so dynamic during the last decade, outpacing by far that of American industry. It is not because of a proliferation of drugs or lack of personal respect of artists, but because it has nurtured and encouraged creativity and musical experimentation. It has provided a

medium where the brilliance of Bob Dylan, the Beatles and Miles Davis could ingeniously explore new horizons, where tradition must continually justify itself by constantly changing criteria, and where enjoyment can be both individual and shared. These qualities are also characteristic of youth today all over the world and cause music to be cherished. What is true and what has to be dealt with is the strong motivation of young people to free themselves from an antiquated set of social mores. Their pursuit—evident in every aspect of contemporary life—is so intense that all disciplines are being destroyed in its wake. To some, drugs are identified with both the pursuit and the end result of complete social liberty. Hopefully, the seriousness of recently publicized drug-related deaths will serve as a stern warning, but the problem will not really be ready for a solution until the politician and the ill-advised businessman stop exploiting it to further individual ends and begin really to come to grips with it, devoting their energies on realistic terms under the guidance of experts who have psychological and sociological insight."

NARM Unit Has Productive Talks On Bootlegging

PHILADELPHIA—The Record and Tape Industry Legislative Committee of the National Association of Record Merchandisers (NARM) met in Washington, D.C., Nov. 9-10, to discuss the problem of pirating and bootlegging in the industry.

According to Jules Malamud, executive director of NARM, the meet was very productive and the association will shortly announce a plan for combating this industry problem.

Malamud disclosed that executive directors of both NARM and the RIAA are working together to bring about a solution to the situation.

The working committee includes, Henry Brief, RIAA; Earl W. Kintner, NARM general counsel; Charles Rutenber of Arent, Kox, Kintner, Plotkin and Kahn; James Fitzpatric of Arnold and Porter, RIAA's Washington counsel and Malamud.

NARM FORUM ON DRUG ABUSE

LOS ANGELES — Reacting to the growing comments within the record industry over MGM's anti-drug artist attitude, Jules Malamud, executive secretary of the National Assn. of Record Merchandisers, has proposed setting up a forum on the topic at NARM's convention Next February at the Century Plaza Hotel. He said: "We could discuss constructive measures or seek guidelines for the industry as it relates to drug abuse."

Malamud emphasized that he does not advocate to NARM's members what products they should sell or stock. "They should sell what the public wants," he said.

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	31
2	2	BITCHES BREW Miles Davis, Columbia GP 26	29
3	3	CHAPTER TWO Roberta Flack, Atlantic SD 1569	11
4	6	GULA MATARI Quincy Jones, A&M SP 3030	15
5	5	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	71
6	10	WALKING IN SPACE Quincy Jones, A&M SP 3023	53
7	9	SUMMUN BUKMUN UMYUN Pharoah Sanders, Impulse AS-9199	2
8	4	BLACK TALK Charles Earland, Prestige PR 7758	20
9	11	DON ELLIS AT FILLMORE Columbia G 30243	3
10	8	THEM CHANGES Ramsey Lewis, Cadet LP 844	4
11	13	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS-713	2
12	14	THEM CHANGES Buddy Miles, Mercury SR 61280	11
13	—	THE BEST OF JOHN COLTRANE Impulse AS 9200-2	1
14	18	THE LAST POETS Douglas 3	10
15	15	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	34
16	12	BLACK FOX Freddie Robinson, World Pacific Jazz ST 20162	5
17	16	EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337	11
18	7	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	50
19	—	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	1
20	20	BURNING Esther Phillips, Atlantic SD 1565	4

Billboard SPECIAL SURVEY For Week Ending 11/21/70

Executive Turntable

• Continued from page 8

Joe Allison, director of country music, Dot Records, has resigned to devote time to independent production work. He will continue to produce Roy Clark, Hank Thompson and several other artists for the Paramount and Dot labels. . . . Sandy Wartell named vice president, Leisure Time division, Viewlex Corp. He was president and owner of Allentown Records, now part of Viewlex.

★ ★ ★

Richard Rome named vice president Musicanza Group, New York. . . . Dave Hale named vice president, general manager, Ken Capurso Productions, Worcester, Mass.

Loetz Sees Disk Upswing

• Continued from page 1

will widen the base of the record industry." He also pointed to the growing tape CARtridge industry as contributing further to the profit situation of the record industry.

"But there are many other trends which look favorable to the record industry. For one thing, disposable incomes are still very high, as is leisure time. And there has been a rejuvenation of the full-line record catalog houses which offer more service to customers (which is essential if you want to sell anything other than the top artists).

"I think the 1970's, so far as business profits go, will make the 1960's look meek," Loetz said. "I see a very bright future for the record industry . . . and, all things considered, I see a very bright year for us at MCA Records." He said that he anticipated, by year end, Decca, Kapp, Uni, and MCA Records

would meet its planned original forecast of profits, in spite of the unusual economic situation existing today and in spite of the fact that the budget goals were set about this time a year ago before the downward economic trend.

But one of the greatest excitements now in the Decca stable is the "Jesus Christ Superstar" rock opera set of two LPs. Although the opera was considered controversial, Loetz decided it was in good taste and important.

MITCH MILLER TO ATLANTIC

NEW YORK—Mitch Miller has signed a long-term contract for a series of recordings on the Atlantic label.

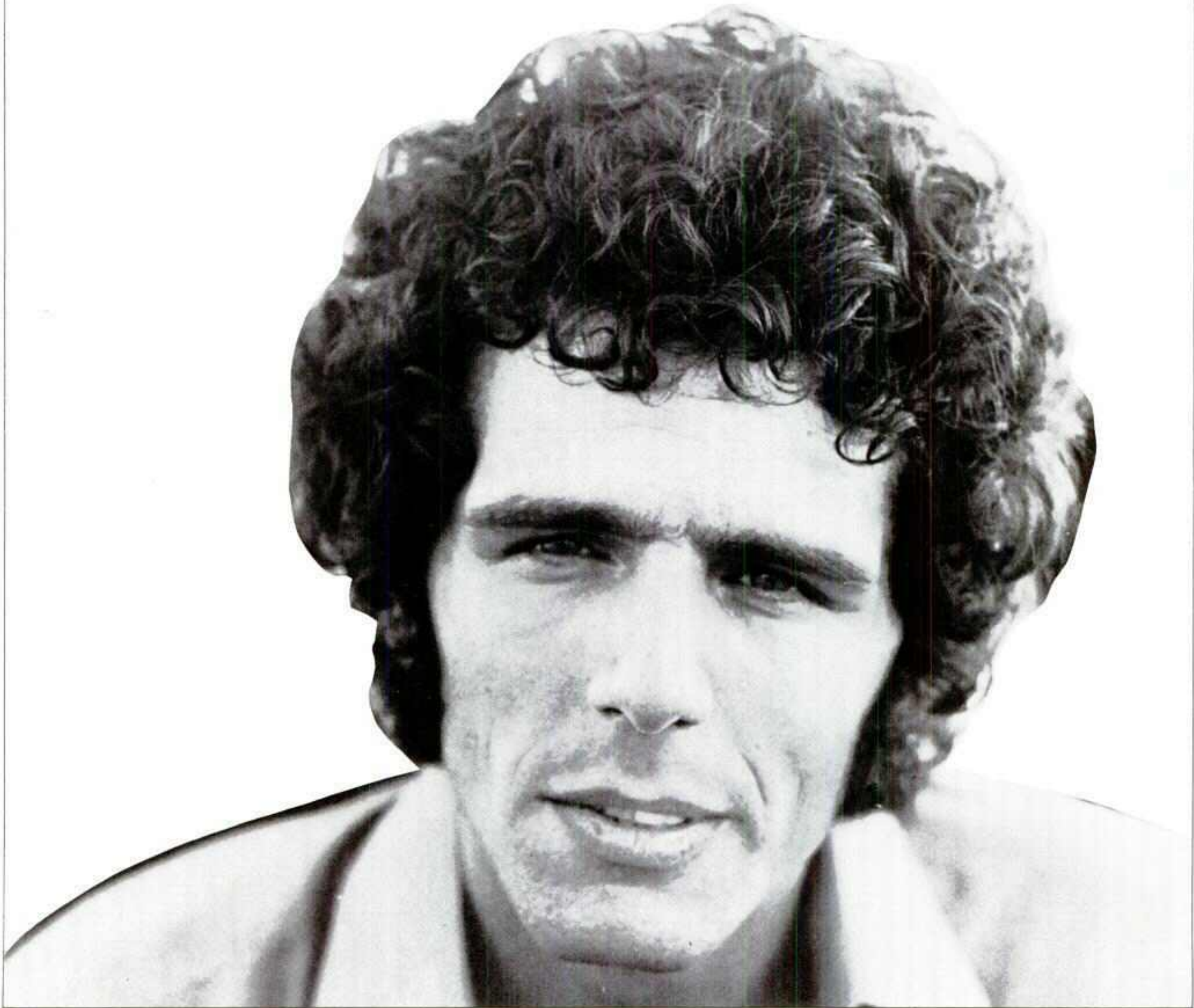
The first album, "Peace Sing Along"—a collection of titles connected with peace—will be released within two weeks.

Spoken Arts Into New Quarters

NEW ROCHELLE, N.Y.—Spoken Arts, Inc., producer of educational and cultural recordings, and audio visual materials for schools and libraries, is moving to new headquarters at 310 North Ave., here, effective Monday (16).

The company, formerly quartered at 59 Locust Ave., here, has purchased the entire building from the National Bank of Westchester, which had a branch office there until earlier this year.

TO ALL OUR FRIENDS
IN THE
RECORD BUSINESS,
THANK YOU
FOR MAKING
"MONTEGO BAY"
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PRODUCED BY
JEFF BARRY



Ruby Tuesday*



(BDS-5060)

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(BDA-202)

From the album that includes:

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What Have They Done to My Song Ma.
Carolina in My Mind.



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