

Billboard

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The International
Music-Record-Tape
Newsweekly

COIN PAGES 55-58

HOT 100 PAGE 76

TOP LP's PAGES 78, 80

NEWSPAPER

NEWSPAPER

Capitol Sets New Dept. For Its Indie Servicing

By ELIOT TIEGEL

LOS ANGELES — Capitol has created a new department to exclusively service the independent labels it distributes. Under the setup, division vice president Charlie Nuccio has eight fieldmen exclusively cater-

ing to the sales, promotion and merchandising aims of these labels.

The new department is geared 100 percent toward working with such outside contracted companies as Apple, Blue Thumb, Chips, Trump, Fame, Harvest, Invictus, 1-2-3, Crazy Horse and Shelter.

This is the first time in Capitol's history that it has created a department whose main concern is merchandising and selling product not recorded by Capitol roster artists.

(Continued on page 94)

Polydor Eyes New Labels, Racks, Distribs & Stores

By MIKE GROSS

NEW YORK—Polydor Records will be expanding its activities in areas that include label acquisitions, takeover of rack, distributor and retail disk operations, and a move in the music publishing scene. Jerry Schoenbaum, president of Polydor, is already holding discussions along these lines and expects to be nailing down deals in the near future.

It's Schoenbaum's aim to build Polydor into a "viable American record company." "Our

main thrust," he said, "will be acquisitions."

Also part of Schoenbaum's buildup scheme is the product from Polydor Records in the U.K., which is now contracted to Atlantic Records, but which will go to U.S. Polydor beginning April 1972.

As far as moving into a distribution setup goes, Schoenbaum explained that he's looking into the possibilities of opening Polydor branches in all major markets depending, of course, on the

performance of the current distributors in each of these markets.

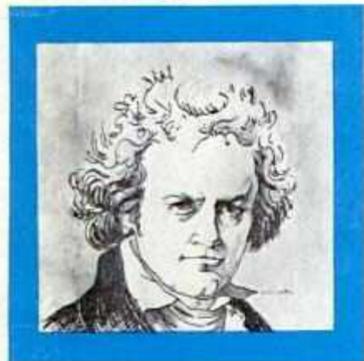
Schoenbaum also plans to broaden the base of Polydor's artist roster. In explaining his philosophy, Schoenbaum said, "I don't want to sell songs. I want to sell acts." And, despite the trade Cassandras who've been downbeating the state of the classical music business, Schoenbaum is bullish in this area, too, and is looking forward to new projects which will give the Polydor and DGG labels a bigger bite of the classical melon. One of his projects is the team-up of Arthur Fiedler and the Boston Philharmonic name artists on loan from other labels. "It's Schoenbaum's contention that "marquee names sell classical records."

In anticipation of Polydor's growing activity, Schoenbaum has brought in Chuck Gregory to act as the company's No. 2 man. Gregory will be coordinating the company's sales and promotion activities as well as working in the area of acquiring new acts.



GLEN CAMPBELL

See Center Section



The Latest on Ludwig

See Page 35

GOSPEL
CONVENTION
SPECIAL

See Page 54

Sony, Philips Set CTV Program

By RICHARD ROBSON

LONDON—Philips and Sony of Japan, the two market leaders in the fight for domination of Europe's cartridge TV market, have joined forces on a development program. The announcement was made in London on Sept. 28 by co-founder of Sony, Akio Morita.

He revealed that an agreement on a standard cartridge TV system using magnetic videotape would be announced soon, in much the same way as Philips laid down standards for its audiocassette system when the company first introduced it in 1966.

The merger will make the two companies the most powerful video group in the world and is bad news for the rival EVR Partnership, which has invested

heavily in the rival cartridge system using film instead of videotape.

Although EVR is expected to have its first TV players on the market next April, the company might be forced to bring its launch date forward.

Sony has produced one of the most sophisticated systems any manufacturer has so far shown.

It has two soundtracks and can therefore produce stereo. The twin tracks also enable a foreign film or language program to be played back in two different languages—separately or simultaneously.

Unlike EVR, the Sony system can record programs from a TV set while the viewer is out for playing back at a later date.



RCA's unprecedented low pricing on Red Seal and Victrola product is going to make October the biggest Beethoven month of the year. We'll be featuring the complete Concertos, Symphonies, String Quartets, Piano Sonatas and the Violin Concerto in D, with timeless performances by Rubinstein, Heifetz, The Guarneri Quartet, Leinsdorf and The Boston Symphony, Toscanini and Claude Frank. (Advertisement)

U.K. Campus Tours Cradle Rock Bands

By ROB PARTRIDGE

LONDON—The British campus circuit has become the cradle for rising young rock bands. With the demise of commercial clubs, the 800 colleges throughout the country have assumed the role as catalyst for the development of new talent.

The campus role is an obvious one. Colleges usually have more money than most commercial clubs. The annual entertainment budgets of some major colleges can be as much as \$50,000, which is large by British standards.

The colleges can also offer at least nominal facilities to stage rock concerts, and there is, of course, a large, responsive audience among the students.

Many of the commercial clubs, however, have found themselves struggling. The Top 40 names are no longer a solid guarantee of a good audience. The rise of progressive rock music—not orientated at the singles charts—has caught many

(Continued on page 8)

(Advertisement)

Rothfeld Urges 2 Prices

By CLAUDE HALL

NEW YORK — A two-price suggested retail price system for the record industry was proposed last week by David Rothfeld, divisional merchandise manager for Korvettes, discount department store chain. Korvettes accounts for some \$28 million in record sales alone.

Pointing out that the major rackjobbers are even now reluctant to stock albums by new

artists—because of the unpredictability of sales — Rothfeld felt that an increase in suggested retail price to \$5.98 might severely hamper new artist exposure. "The dealers might be reluctant to take a chance on \$5.98 albums by new artists.

"But my feeling is that there's no reason why the same artist, once he has become established, couldn't demand a higher price.

(Continued on page 6)

THE TAMMY AWARDS.

Tammy Wynette fans deserve awards of their own. This year, they bought enough copies of "Tammy's Greatest Hits" to make it the all-time best-selling country album by a girl singer. They helped three new Tammy albums reach both the national and the country charts: "The Ways to Love a Man," "Tammy's Touch," and a specially priced two-record set, "The World of Tammy Wynette." They made Tammy their first lady. And that's why we made Tammy's newest album "The First Lady." Further, we've declared this "Tammy Wynette Month." Posters, store displays, newspaper and magazine ads will tell everybody that Tammy Wynette is the First Lady of our country.

On Epic Records and Tapes



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The Friends of Distinction Do-It-Yourself Watch-Them- Climb-the-Charts Kit.

A. **TOP 40**

(PLACE EITHER A. OR B. HERE)

B. CUT ALONG DOTTED LINE

R & B

SMASH SINGLES LAST WEEK WEEKS NO CHARTS

1
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3
4
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TIME WAITS FOR NO ONE
THE FRIENDS OF DISTINCTION, RCA

BULLET
STAR

With the way the recent hits from this group keep making it on both Top 40 and R&B, we figured you might want a little help tracking the chart action of their latest single, "Time Waits for No One." Of course, it can get a little complicated, but there's no confusing the fact that it's a hit.

"TIME WAITS FOR NO ONE"
#74-0385
from their album
"WHATEVER"



LSP-4408
RCA Records P8S-1622
and Tapes PK-1622

| TOP 40 | | AIR PLAY | | R&B | |
|------------|-----------|----------|-------------|------------|------|
| CITY | CITY | CITY | CITY | CITY | CITY |
| L.A. | Mem. | | N.Y. | RICHMOND | |
| Phil. | JACKSONV. | | Boston | Charlotte | |
| S.F. | Hartford | | Phil. | Atlanta | |
| Balt. | Miami | | S.F. | Seattle | |
| HOUSTON | L. ROCK | | L.A. | Louisville | |
| St. Louis | | | Balt. | Indian. | |
| K. C. | | | Wash., D.C. | | |
| WASH, D.C. | | | Detroit | | |
| SEATTLE | | | Pitts. | | |
| Spokane | | | Cleve. | | |
| Indian. | | | Chicago | | |
| Louisville | | | Milw. | | |
| PROV. | | | St. Louis | | |

NGR Quits Distrib Deal With Buddah

NEW YORK—National General Records is terminating its distribution agreement with Buddah Records. Michael Klein,

Armstrong LP For 'Opry' Fete

NASHVILLE — A Louis Armstrong country album, cut with Nashville musicians who commuted to New York, will be released Oct. 15-17 during the birthday celebration of the "Grand Ole Opry" and Country Music Association convention. Armstrong also will appear on the "Johnny Cash Show" on ABC-TV later in the month. The show was scheduled for taping Monday (5).

Because of his health, the album was produced in Armstrong's home city by Nashville's Jack Clement and publisher Ivan Mogull. The basis track was cut there, then the two returned to Nashville to add voices and brass.

Titled "Louis 'Country and Western' Armstrong," the LP will be released on the Avco Embassy label.

ITA Adds Tape Giants To Membership Roll

NEW YORK—Five giants of the tape industry have joined the International Tape Association. They are the Sony Corp. of America, North American Philips Corp. (Norelco), Audio Magnetics, the Roberts Division of Rheem and TDK Electronics.

These companies, along with GRT Magnetic Media Corp., Avery & Elkins, Hitachi Maxwell Ltd., Data Technology Corp., Cassette Cartridge Corp., Forbes

Allied Forms Mgt. Subsid

LOS ANGELES — Allied Management Company, subsidiary of Allied Records, has been formed with Bocci & Laurito and Back Pocket, first two acts signed to personal management contracts.

Back Pocket is a four-man country rock group and Bocci & Laurito are a contemporary rock duo, according to Bob Keene, administrator of the new company.

Both acts will cut for Allied Creative Productions (ACP), the production arm of Allied Records. Back Pocket has already completed its first album sessions. Bocci & Laurito will record at the end of October.

In addition to management, songs penned by the two groups will also be published by Brave New World Publishing Co. (BMI), Allied's publishing house.

Bocci is a former member of the T-Bones, Liberty Records' group. To date, the group has appeared at the Troubador and is currently at the Ocean Toad, newly opened club in Newport Beach.

who has taken over as NGR's acting chief executive, is in New York from his West Coast base to set up a distribution deal "on more auspicious terms." The termination of the deal with Buddah, according to Klein, was caused by "philosophical differences with regard to product development and distribution."

In addition to becoming acting chief executive of NGR, Klein is assuming similar duties with the publishing companies, Montage and Carthay.

Klein also has acquired the tapes to the so-called "Chicago 7" trials which he is editing to a three or four-hour presentation to tour the nation's campuses. He also plans to issue the highlights of the trial as a two-LP package under the National General Records banner.

Currently under exclusive contract to NGR are Chariot, Risa Potters, Dalton & James, American Trust Company, Body & Soul, Alan Shayne, and Barbara Mason. Of particular interest to Klein is an all-male group, Love Song, which will shortly cut its first record under the aegis of Star Flower Productions, a subsidiary of NGR's music company's music firms, Montage and Carthay.

Electronics and Memorex have pushed the ITA membership to 46.

The association now boasts members from all areas of manufacturing and production in the audio and video tape field.

Meanwhile, Oscar Kusisto, president of Motorola Automotive Products, and chairman of the ITA's executive committee, has added seven new members to the executive committee. They include Irving Katz, president, Audio Magnetics; Jeffrey C. Berkowitz, national tape recorder sales manager for Panasonic; Robert Jaunich, manager, consumer products, Memorex Corp.; H. Kawamura, vice president, TDK Electronics; *(Continued on page 94)*

Avco Embassy, Ampex in Major 'Sunflower' Drive

NEW YORK—Avco Embassy Records and Ampex Stereo Tapes are teaming for a major promotion, advertising and merchandising campaign on the soundtrack of the Joseph E. Levine-Avco Embassy film, "Sunflower." Both companies have set up a five-week trade advertising schedule which will operate simultaneously with national print advertising at the local market wherever the film is being showcased. Also, Avco Embassy has set a national radio-spot campaign through its local distributors pitching both the motion picture and the Henry Mancini score.

One of the key factors in the merchandising program is a national window display contest. Ampex developed a center window display which "sells" both

Pickwick Sets Expansion on Retail Front

NEW YORK—Pickwick International is expanding its retail operations. The company plans to open between 10 and 12 stores across the nation during fiscal 1971. At least eight of these are expected to be completed by early November next year. The new additions will bring Pickwick's Musicland chain to 55 shops.

In revealing plans for expansion, Amos Heilicher, president of Pickwick also disclosed that the company had also realized an increase in net income during the first quarter of fiscal 1971.

(Continued on page 94)

Who's \$4 Mil Sales Spur Longer 'Month'

NEW YORK—Decca Records' "Who Month" promotion—already an "unprecedented" success with sales far above \$4 million—has been extended to Oct. 15, according to Tony Martell, vice president of marketing and creative services for the parent firm of MCA Records.

The \$4 million retail-level sales comes on the two album sets "Tommy" and "The Who—Live at Leeds" with the other four LP's also experiencing "very healthy sales," Martell said. "It's unbelievable what the guys out in the field have done in the way of promotion and sales effort on this campaign. It's unparalleled in Decca's history."

Decca is also placing heavy emphasis on the Who's "See Me, Feel Me" single, a remixed, re-edited cut out of the "Tommy" album set, hoping to give the group their first gold single; although they've had gold albums, they have not yet scored a gold disk million-selling single because most of the singles are culled from hot-selling LP's. The "Tommy" LP set has been on Billboard Top

WB Expanding Its Campus Field Force

LOS ANGELES — Warner Bros. will expand its college campus field force within the next six months. From the present 14 schools involved, the company plans to sign up 11 more reps to be its eyes and ears on campus.

Launched six months ago, the program has campus representatives reporting back musical trends to the home office, promoting "appropriate" albums at college radio stations and newspapers, seeing that local area record stores are stocked with product, meeting artists and working with them during their concert appearances and suggesting whether ads should be run in college papers in conjunction with area distributors.

Twice a month the reps mail back reports to Ron Goldstein, director of the company's special projects operation. Goldstein and his boss, marketing vice president Joel Friedman, will select the additional schools for the program.

Their criterion will be whether the school actively present live entertainment. Schools in large urban areas are avoided since students have access to that area's media and are thus exposed to Warner-Reprise product.

Sophomores and juniors are selected for the positions which pay a small monthly fee, but for service "beyond the call of duty," they can receive bonuses.

Goldstein and Friedman select the albums which are sent to the college reps based on music which will be of interest to young people.

The collegiate field force is meant to provide the label with a means of developing a base from which artists can be developed.

The students are found through a school's placement office. Friedman points to Black Sabbath's LP as having been broken at Michigan University and San Francisco State. "You see tangible results very quickly," he said.

Already working in the network are the University of Santa Barbara, Northwestern, Michigan State, Cornell, Purdue, University of Cincinnati, Arizona, Wisconsin, Maryland, Miami, NYU (downtown), Tulane, Santa Clara and San Francisco State.

LP's Chart 56 weeks and is No. 6 this week.

Decca has been giving dealers free posters of the group for every LP sold; many dealers have been retailing these posters at \$2 and \$3 and thus reaping extra profits. The label is now preparing the second printing of posters as the first printing of 350,000 is about out.

Bill Levy, director of advertising and creative services, designed some 2,000 press kits used in the promotion. Radio spots are also continuing in use until Oct. 15.

Map City, De-Lite Merge—N.Y. to Be Operation Base

NEW YORK — Map City Records has merged with De-Lite Records. The combined operation will headquarter at Map City's present offices, 236 West 55th St. For the present time, distributors handling the respective lines will remain the same.

The merger was effected following three chart records in a row, rung up by De-Lite prior to its current hit, "Funky Man" by Kool and the Gang. Other De-Lite artists acquired include the Realistics, the Electras and

Jimmy Angel, for whom a hefty exploitation campaign is being planned.

Harry Finfer, De-Lite executive, will assume a key role in the dual operation, principally in the areas of sales and promotion. He will work with Map City executives Frank Mell, president, and chief administrative officer; Vini Poncia, vice-president, product; and Eddie Levin, vice-president, sales and promotion.

Chappell Gets Amos' Print

HOLLYWOOD — The Publication Division of Chappell & Co., has completed an exclusive long-term print deal with Amos Productions. The agreement covers music published by Amos' various publishing arms. The deal is in line with Chappell's recent policy of further expanding its Publication Division.

The first song to be released under the new contract will be "Heed the Call," by Kenny Rogers and the First Edition. Other songs recently recorded by Ray Charles, Dean Martin, Eddy Arnold, and Nancy Sinatra, included in the Amos catalogs, will also appear in print through Chappell.

Dedicate Youmans Memorial Plaque

NEW YORK — A bronze plaque, memorializing Vincent Youmans, was dedicated outside Henry Stampler's Restaurant Sept. 27, the 72d anniversary of the composer's birth. Youmans was born on the site at 61st St. and Central Park West here, where Stampler's and the Mayflower Hotel now stand.

The informal ceremonies included a talk by songwriter Johnny Mercer. Dore Schary, currently Commissioner of Cultural Affairs for the city, also *(Continued on page 94)*

For More Late News See Page 94

Cost-Cutting Studio Owned by Coast Act

LOS ANGELES — Members of Morning, a new pop band, are owners of a San Fernando Valley recording studio designed to combat expensive rental costs.

The facility, The Recording Studio, is in Tarzana and is owned by Jim Hobson, Joe Long and Mathiew Hyde.

Long and Hobson started building a recording studio in their garage several years ago used by neophyte rock groups to cut demonstration disks.

A year ago they purchased an old warehouse and began constructing a professional facility. Their rental rate is \$25 an hour—a fee they claim allows

new and young musicians to get into an 8-track facility and not be faced with paying Hollywood prices.

Hobson and Hyde, a mixer at Larrabee Sound in Hollywood, built the 8-track console panel. The studio uses Scully equipment.

A mastering room and echo chamber are under construction and planned for completion this fall in a building adjacent to the studio.

Hyde is the staff engineer and also the pianist with Morning, which records for Vault, using its own studio as its laboratory. The three principal members of Morning are Hobson, Jay Lewis and Barry Brown. All have their own production companies and use their studio for their own artists. There is no studio charge for any of their own acts. "The studio absorbs all costs," Long said, "because we want to have a truly creative environment with nothing holding back the artist." The studio is like an "extension" of each member's living room in that there is carpeting on the floor and red and green mood lights throughout the room.

The studio makes 5 percent profit on the \$25 fee, which will go to \$35 when the other facilities are completed.

Lib/UA Push on Bobby Womack

LOS ANGELES — Liberty/UA is spearheading a three-pronged promotional drive for Bobby Womack. The campaign covers soul, Top 40 and underground outlets and is centered around his new single "Everybody's Talkin'," and his new LP, "The Womack Live." The vocalist-composer will shortly begin a cross-country personal appearance tour, coordinated by the label and the International Famous Agency.

Audio Engineers Meet Set

NEW YORK — The 39th convention of the Audio Engineering Society, scheduled for Oct. 12-15 at the New Yorker Hotel, will have two registrants from Eastern Europe. They are Russian recording specialists, V. Pakhomov, general director of the Moscow studios of Melodia Records, and A. Archinov, his chief engineer.

The visit is the second for Archinov who appeared on the program last year as a guest speaker. His talk then was built around the history of recording in the USSR.

Master Deals

Paramount Records has purchased the master of "Poquito Soul" from Gordo Records. The disk was breaking soul in San Francisco and Baltimore, and Paramount is now working to break it on pop stations. The record is by 1G+3.

'CRUISIN'' PKG SPECIAL AIRED

NEW YORK—22 major market stations have programmed a six-hour special broadcast based on Increase Records' "Cruisin'" series of seven albums dealing with the history of rock and roll radio. The program, originally conceived by Bob Scholz, president of KHYT, Tucson, consists of a taped narration by Ron Jacobs, Increase Records president, program cue sheets, sequences and running times. The special is available free through Increase Records, distributed by Chess Records.

IMC Producing Cap Track Sets

LOS ANGELES—IMC Productions will produce four soundtracks for Capitol Records. Neeley Plumb, who produced "Romeo and Juliet" for Capitol, will produce the upcoming quartet of soundtracks.

The product includes "Cromwell," starring Richard Harris, "His Wife's Habit," "The Bird With the Crystal Plummage" and "Catch-22," starring Alan Arkin.

Plumb earned a gold album for "Romeo and Juliet," "The Sound of Music" and "Bye, Bye Birdie," the latter two when he was an executive with RCA. His previous three efforts for Capitol included "Norwood" and "True Grit," both starring Glen Campbell, and "Romeo and Juliet."

The soundtracks are produced through International Management combine, formed by Lenny Poncher and Bill Loeb, and Soundtrack Productions, an arm of IMC. Plumb directs Soundtrack Productions.

Amaret Builds Licensee Deals

LOS ANGELES — Amaret Records has made nine new licensing appointments, including two renewals with England's EMI and Mexico's Gammis, S.A. Representatives of Gamma will be in town next week to discuss promo plans as well as the first South American tour for Crow, Amaret's five-man rock act.

Other licensees include Bell-disc Italiana (Italy), Sonet Garmonfon (Sweden), Scandia Musiikki (Finland), Arne Bendiksen (Norway), Dansk Grammosonplandenforlag (Denmark), Fabrica Venezolana de Discos for Venezuela and Columbia.

With the European appointments, the label has virtually completed its European representation. Judy Hicks, Amaret's international chief, is currently concluding negotiations with Greece and Israel. Once those two countries are wrapped up, the label will then go to the

(Continued on page 94)



CHESS RECORDS held its first sales meeting in New York since moving from Chicago. Attending, standing left to right, are Arnie Orleans, director of marketing; Fred Mancuso, West Coast promotion; Richie Salvador, executive vice-president; Harry Jacobs, sales director, East; Jime Stevens, sales director, South; and Worthy Patterson, national promotion manager. Seated, left to right, are: Jack Nelson, sales director, West Coast; Harold Gold, sales director, Midwest; Mike Papale, Midwest promotion; and Guy Cameron, South and East promotion.

Steady Ties Up Distribution Agreement With Tranquility

NEW YORK — Steady Records will be the exclusive distributor for the Tranquility Corp., which recently acquired the record and tape rights to the forthcoming Broadway musical, "Ari."

Tranquility is a newly formed combine designed specifically to acquire properties suitable to the forthcoming cartridge TV market. Steady will have exclusive distribution of all Tranquility's product in the U.S. and Canada.

Additional theatrical properties both from Broadway and off-Broadway are being investi-

gated. Steady also has recently acquired the worldwide rights to the original film soundtrack of "The Virgin and the Gypsy."

In addition to the Tranquility deal, Steady recently acquired the Atman label for worldwide distribution. Steady is also producing its own properties such as the pop-rock opera, "Pirates of Penzance" by the Spendthrift, which has been well received in the underground and college markets. Steady has concluded plans to produce "Pirates" off-Broadway in December.

New Jazz Distribution Urged at NARAS Meet

NEW YORK — An appeal for a new distribution network dealing exclusively with jazz was made by Milestone Records' executive and pianist Dick Katz, speaking at the New York NARAS chapter's meeting to discuss the state of jazz on record.

Katz termed present arrangements as a "brick wall" and said that it was impossible to reach most buyers. He added: "There is a large audience that feels deserted."

The meeting attracted nearly 200 members and guests. Billy Taylor acted as moderator over a panel of jazz musicians, Chico Hamilton, John Lewis and Gerry Mulligan, and jazz producers, Atlantic's Joel Dorn, Columbia's John Hammond and Flying Dutchman's Bob Thiele.

Hammond stressed that the jazz market was, at present, not a young market. "The jazz market is too old," he said. "We've got to get jazz back to the kids." He cited Columbia's success with Miles Davis and with a set of vintage blues material they had just issued—all were profitable, he said.

Thiele commented: "Jazz is healthier than ever. More young black musicians are being recorded than ever before; a jazz record can sell 25,000 copies today. But the jazz musician compares himself with a pop artist when it comes to dollars. He must be more realistic."

Hamilton deplored lack of television opportunity for jazz people. "We have created our own monsters," he said. "We have not helped young talent. Every conceivable pop-rock

group has been on the Ed Sullivan show, but where are the jazz groups, apart from Mr. Ellington or Mr. Basie? You can't play to the kids because you work in places where they have alcohol."

Audience reaction complained of the lack of jazz albums in the racks, failure of promotion men to work on jazz correctly, failure of the musicians themselves to grasp prospective audience taste.

One suggestion was that major companies release a set amount of jazz product as a "public service" each year.

But everybody agreed that education about jazz—for both record labels and audience—was needed. New York Gov. Mike Berniker commented: "We should all get together under the aegis of NARAS. Some of us have gone astray into the pop field and ought to come back so that we can work together to bring jazz back to the people."

'GLORY' DISK IN DRUG DRIVE

NEW YORK—The Advertising Council has selected Joe Brooks' "A Boy Bound for Glory" for use in its public service advertising campaign on drug abuse.

The song was released by Metromedia Records early last month, and met with immediate success. The Advertising Council's campaign will break in about six weeks and Metromedia has given the organization use of the song without charge.

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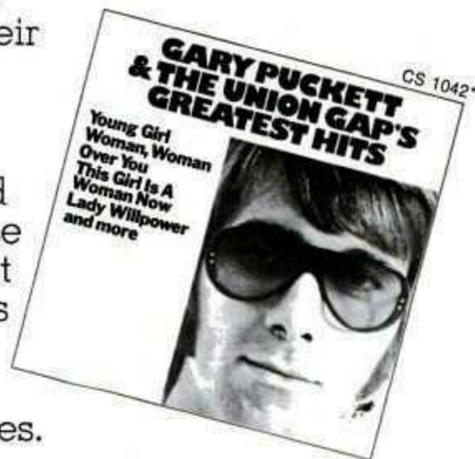


Gary Puckett's First Single.

There always was Gary Puckett & The Union Gap. In just four months, their Greatest Hits album has already sold over 350,000 copies.

In fact it's done so well, that Gary Puckett has begun one of his own. And that's what you have to watch. Because Gary Puckett has now released his first single on his own. It's Burt Bacharach's "I Just Don't Know What To Do With Myself."

But the fact is that Gary Puckett does.



Gary Puckett.
"I Just Don't Know What To Do With Myself"
On Columbia Records 



*Also available on tape.

Billboard

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Vol. 82 No. 41

Steinberg's 'No Returns' Proposal Sparks Rhubarb at Convention

By PAUL ACKERMAN

DALLAS — Mercury Records' President Irwin Steinberg precipitated a hot controversy at the NARM midyear tape convention here when he proposed that the industry move to a "no returns" basis. The suggestion was made during a panel discussion Monday (21) on the subject of "Is There a Profitability Gap?" Steinberg explained that if there were additional profit margins it would be possible to achieve a no returns basis. Steinberg further proposed that an independent consulting firm be called upon by NARM to make a study of the matter.

Amos Heilicher, Pickwick International president and pioneer distributor and rackjobber, stated that he had studied the European records markets alluded to by Steinberg; and that whereas they had no returns, they also did not sell records in volume comparable to the American market. To this Steinberg answered that Europe sells less records but its record industry is essentially healthier than the American industry. He

added that he saw no reason why prices should not be raised to the \$5.98 level, and that such a move would facilitate implementing his suggestion. Steinberg said that whereas Heilicher was still pushing for a 100 percent return privilege, the entire area of profitability and returns needed correction. "I think we need some outside source for guidance," he added.

Al Chotin took the floor to state his view of the rackjobber's case: "We can never live without a return privilege . . . No rackjobber can live that way . . . they are living a pipe dream overseas."

Ira Moss of Pickwick International pointed to the growth of NARM and its members as testimony to the value of the present mode of operation.

Dan Heilicher from the floor stated that the wholesaler's obsolete product must go back to the manufacturer. "Our profit is not great enough to absorb returns," Steinberg countered: "I agree . . . but we must restructure so that you can absorb it, and this would be possible with additional margins."

Al Levine, from the floor, stated that the manufacturer was trying to pass his problems onto the rackjobber. He suggested that the manufacturer straighten out his own affairs. To this Steinberg answered: "We are not looking for a confrontation . . . I am saying that we should bring someone in to help us all . . . I want a mutual resolution of the problem . . . and we'll need additional margins to achieve this resolution."

The session, which was moderated by Al Bell, also included panelists John A. Billinis, executive vice-president of Alta Dis-

tributing Corp.; Arnold Greenhut, president of Transcontinental Music; Don Hall, Ampex vice-president; Jack Loetz, Decca Records executive vice-president and Jay Jacobs, vice-president of Knox Record Rack Service. Al Bell, executive vice-president of Stax/Volt Records, moderated; and Jim Schwartz was chairman of the evening.

The panel discussion was preceded by a talk on "Is There a Profitability Gap" by David Boyd Chase of the J. K. Lasser Company. Chase noted that lack of profit often results from many factors, all of which embrace management. And he pointed out that these failings are never apparent on the balance sheet.

He then told a tale of two types of business executives. One, named "Sam," was pictured as a colorful entrepreneur, aggressive, with an intuitive feel for the market and a helter-skelter approach to management. As his volume grows he abdicates responsibilities in theory but not in fact, becomes a community leader, and finally cannot give sufficient attention to his business. His profit is affected. Chase points out that at this point in Sam's career, a new type of leadership is required—a professional manager with perhaps less color than Sam, but certain skills and disciplines. He is called "Roger." Sam must realize that he is now in a new ball game, and Roger is a necessity. Roger is pictured as articulate, a trained communicator, adept at welding a team of people as compared to Sam's method of operating alone. Roger has organizational ability and allocates tasks correctly. There is under his guidance a

(Continued on page 8)

Rothfeld Urges 2-Price Plan

• Continued from page 1

His second album certainly could warrant a higher price . . . and maybe the first LP could then also be sold at the higher \$5.98 figure. Changing prices in mid-stream is practical."

The two-price system makes sense, he said.

"But I think it would be a mistake to put a higher price on new product, except on original cast albums and special things of that nature." He pointed out many of the albums by major artists are already selling at higher figures.

Theater Systems Acquire Allegro

NEW YORK—Theatre Systems and Development Corp., which has dealings in various areas of the entertainment and theatrical business, has acquired Allegro Sound Studios, Inc. Bruce Staple will remain president of Allegro and will also retain his Omnications, Inc., and World United Cable Corp. The former company produces equipment necessary for the electronic field, while the latter company has recently developed a new system for remote recording processes.

Westinghouse to Buy Longines

NEW YORK—Westinghouse Electric Corp. and Longines-Wittnauer have agreed in principle to the acquisition of Longines-Wittnauer by Westinghouse. The deal would involve an exchange of stock valued at about \$47 million.

Longines is involved in the record business through its ownership of the Capitol Record Club and Stereo Dimension Records.

Executive Turntable

Charlie Nuccio appointed to the newly created post at Capitol of vice president for independent labels. His responsibility encompasses liaison with all the outside companies which Capitol distributes. He was formerly the company's vice president for national promotion and has been with the label 10 years in the sales and promotion fields.

★ ★ ★

Barry Mitchell joins Liberty/UA as Los Angeles promotion man. He was formerly with Record Merchandisers in promotion and he replaces Larry Karp who has left the company. . . . Paul Konik joins Warner Bros. as area promotion manager for South Australia and Victoria.

★ ★ ★

Michael Braun has been appointed Midwest manager of Audio Magnetics' audio and special products. He will headquarter in Chicago and will work with sales representatives and special accounts.

★ ★ ★

Wyman Parker has been named professional manager of Ja Ma Music and Madelon Music.

★ ★ ★

Don Keil named operations manager for Liberty/UA's Dallas Fulfillment Center. He was formerly operations manager with the company's St. Louis branch. . . . Lee Clark is the branch manager, having transferred over from New Orleans. Don Sundeen has transferred to the new branch from San Francisco. Walt Goldsmith, chief applications engineer, and Ted Inahara, national audio sales manager, have left Certron. Other Certron changes include: Richard Parsons has been named marketing director; Michael Rutter, national sales manager of audio products; Leo Imhoff, operations vice president; Ralph Cornuelle, marketing vice president. Herb Gold, senior vice president, has left.

★ ★ ★

Billy Deaton joins Blue Book Music in Nashville as national representative. . . . Tony Antonelli joins Muntz Stereo Corp. as West Coast regional sales director. He was formerly with Martel Electronics in a similar post. He replaces Jim Muntz who was the regional sales director.

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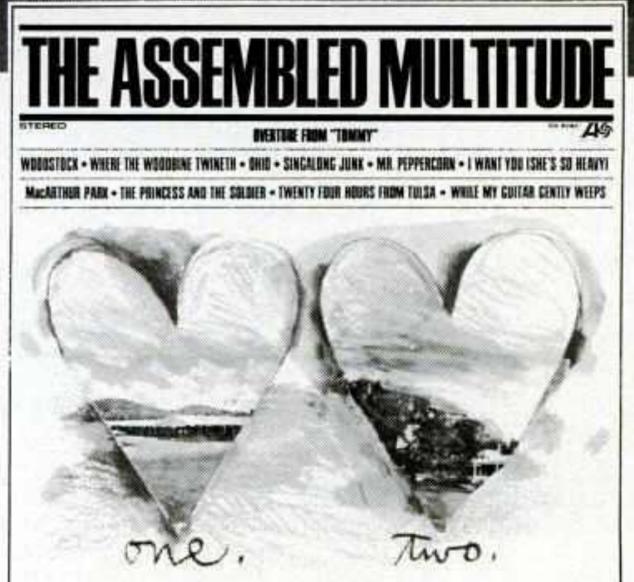
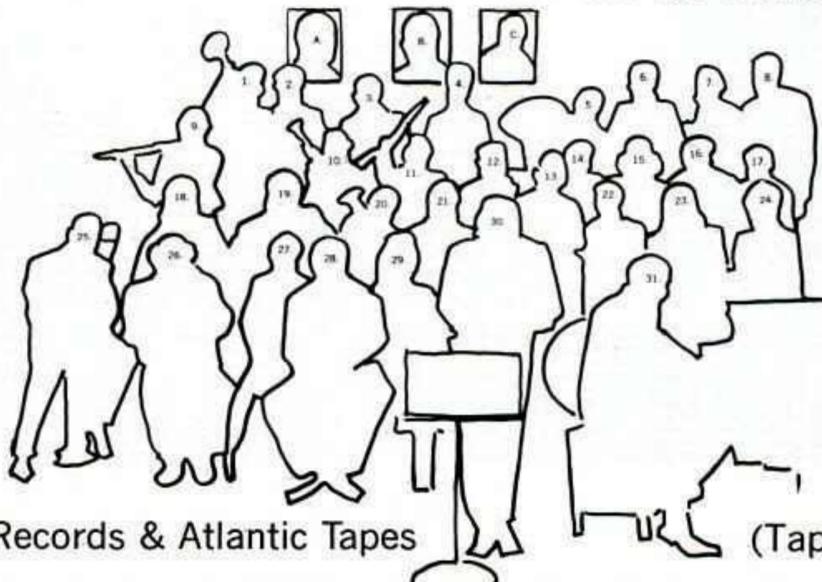
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Young Rock Bands Find U.K. Campuses Spawning Grounds, Financial Havens

• Continued from page 1

promoters unaware, until, today, there are only a handful of nationally recognized clubs catering exclusively for the rock audience.

The pop package tour, too, is almost dead. It has been killed by the public's increasing reluctance to see four or five acts play for a maximum of half an hour each. Today's audience demand a more serious approach to music.

So, colleges have inherited

the title of circuit leader. What used to be a Saturday night dance with a local soul band has now developed into a much more sophisticated approach to rock music. Working bands, such as Colosseum, Daddy Longlegs, Free, Yes, Pink Floyd, Fairport Convention and Blodwyn Pig now find the majority of their audiences in the colleges.

Yet the actual structure of the campus circuit is still not in the hands of professionals—unlike its American counterpart.

The purse strings of each college are controlled by the social secretaries, students who are annually elected to the positions.

The social secretaries are thrown in at the deep end. The retiring secretary usually gives some sort of basic instructions about current band prices and the pitfalls that can be expected to crop up. But other than that, the new social secretary finds himself fending for himself.

The remarkable thing is that so few of them have actually fallen for unscrupulous deals. This is probably because of the developing grapevine between the secretaries. There has even been an attempt to start a regular conference for social secretaries to discuss their problems.

Own Magazine

More recently, students at London's University College have started their own magazine, College Event, which, as well as listing all the dates of bands playing on the circuit, also includes information about booking agencies and advertising.

The object of the magazine is to get a regular stream of information flowing between the various colleges. But the success of the college circuit ultimately depends, of course, on the relationship between the colleges and the agencies.

This relationship has been greatly helped in recent years by the growing number of former social secretaries entering agency work when they leave college. Wilf Wright, for instance, who, last year headed the college section of the Chrysalis agency, was the social secretary at Hull University in 1967.

Men like Wright can ease the problems encountered by new social secretaries and can give advice to many of the smaller colleges. This intermingling of the two sections has been taken a step further by College Entertainments, an agency set up eight months ago to cater exclusively for the campus circuit.

The managing director of College Entertainments is Pete Saunders, who was the social secretary at Brunel University.

The prices paid for bands are usually in the \$600-\$800 price range. And this would include the two main bands in the \$300 price range with an additional support band. The maximum prices for bands seldom rise above the \$2,500 price and only the larger universities such as Leeds can afford to spend \$5,000 in one evening.

Restricted

It is this low ceiling limit which makes the campus circuit unattractive for major

bands. The Who, one of the few really important bands still playing on the circuit, have to lower their prices to appear at British universities. Impresario Jack Higgins, with the Harold Davison agency explained: "The British college circuit is extremely restricted at the present. I haven't made one booking with a university for the past three years."

"The social secretaries are there for a year, and, as far as I am concerned, in many cases they are far from professional. And there are many universities with nothing like the facilities or the financial resources to stage major concerts."

"Where, for instance, would you hold a major concert in Oxford or Cambridge?"

"In Britain, the finances come

from the students' union and in many colleges there are certain restrictions about carrying any profit over from one term to another. In those cases the colleges can't build up a reserve to be able to afford some of the major artists."

So it is left to major venues, such as London's Royal Albert Hall or the occasional Isle of Wight and Bath Festivals to attract the major talent—for instance, Crosby, Stills, Nash & Young and Creedence Clearwater Revival have played in Britain but both groups limited their appearance to the Royal Albert Hall.

The future of the campus circuit is to continue its nurturing of new talent. But once that talent grows, it will leave the campus circuit for good.

Steinberg Sparks Rhubarb At Meet

• Continued from page 6

periodic view of performance and he innovates in merchandising, pricing, ticketing and market research techniques. "While Sam has his troubles, Roger is running a profitable business." Chase suggested that the Roger type of management be made available to the NARM members, through arrangement with a management firm; and he proposed that the members have available to them information on tax problems, insurance etc.

The panel discussed some of the ideas presented by Chase. In answer to a question as to how one goes about finding the Roger type of executive, Jim Schwartz answered: "That is the \$64 question. . . . In our industry we must develop these people. Our company has acquired young people and we are training them."

Jack Loetz pointed out that the "Sam" type of executive could call upon professional recruiting services, inasmuch as Sam was not a man to train people. Loetz also mentioned the possibility of recruiting at the college level.

Both Schwartz and John Billinis said that of the two types of executives, Sam was the more exciting, "and if it were not for

the Sams the growth of the rack jobber could not have occurred." Greenhut added that "it is a matter of finding people who combine the characteristics of both Sam and Roger."

Other segments of the panel discussion considered methods of expanding profits other than by offering lower prices to a competitor's clients. It was generally agreed that it was better to sell service than price, although Billinis pointed out that NARM members had done much compromising on this matter, and that "all of us, from manufacturers to retailers, have contributed to our own mess." He said that the record is a fine product and referred to its use as a loss leader, adding: "We are guilty of what has happened to our product."

Merc Promotes Mystic Moods

CHICAGO—Mercury Record Corp. has designated October as Mystic Moods month in honor of the Philips Record group. To coincide, the group's new LP will be released shortly. The program will include the entire Mystic Moods catalog, backed with advertising and merchandising campaigns.

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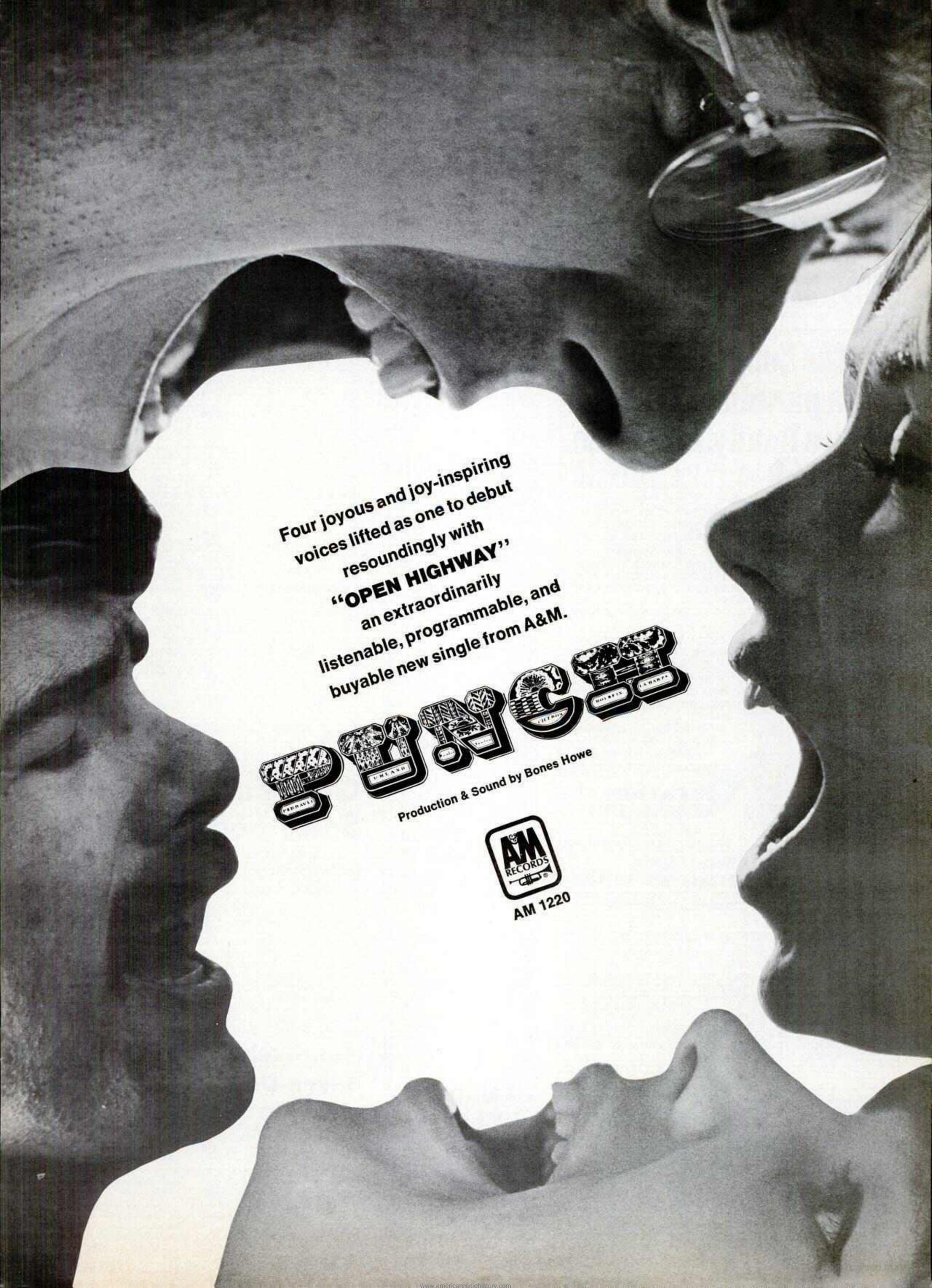
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(Signature of editor, publisher, business manager or owner)

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NARM Board Holds Meeting

WASHINGTON, D.C.—Jim Schwartz, National Association of Record Merchandisers, Inc., president, presided over a meeting of the board of directors Tuesday (6) to discuss the industry freight problems, an evaluation of the NARM Tape Convention recently held in Dallas, pressing problems concerning illegal tape duplication, and the NARM scholarship foundation.

Following the board of directors meeting, the 1971 NARM Convention Committee met for a planning session on the 13th annual NARM convention which will be held Feb. 26-March 3, at the Century Plaza Hotel, Los Angeles. Selection of speakers, convention theme, plans for business sessions and social events and plans for the Scholarship Foundation Dinner and the NARM Awards Banquet were discussed.

Bennett's Pilot Screening In Las Vegas

NEW YORK—Tony Bennett has produced what is believed to be the first film by a major entertainer designed specifically for audiovisual screening.

The 40-minute pilot film will be screened Sunday (11) at Caesar's Palace, Las Vegas; and the International Tape Association (ITA), acting on behalf of the entertainer who will personally host the screening, is extending invitations to all its members interested in the medium to attend.

The film was shot on locations in Las Vegas, San Francisco, New York and London, and is expected to pave the way for similar projects by Bennett.

Further details about the screening and invitations are available from Larry Finley, executive director of the ITA at (212) TR 3-5757.

Skye's Petition For Chapter 11

NEW YORK—Skye Record Co. has filed a petition in the U.S. District Court here for Chapter 11 of the Bankruptcy Act.

In his petition, Norman Schwartz, president of the company, lists his assets at \$136,750 with liabilities running to \$280,000. He blamed the firm's financial plight on the general economic lull in the recording industry.

The company's largest creditors include A&R Recording, the Harry Fox Agency, Monarch Records, Globe Albums and Trans World Airlines. Offices are located at 40 W. 55th St., New York.

A&R Unveils Vincent Studios

JACKSONVILLE, Fla. — Vincent Sound Recording Studios opens here Tuesday (6), and will function as one of the new studios in A&R Recording's newly planned network of satellite studios across the country. On hand for the opening will be Ed Barsky, president of A&R Records; Keith Textor, Warren Marley and John Blair, all A&R Records artists.

Market Quotations

As of Closing, Thursday, October 1, 1970

| NAME | 1970 | | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|---------------------|---------|--------|----------------------|-------------|------------|--------------|------------|
| | High | Low | | | | | |
| Admiral | 147 1/2 | 6 1/2 | 120 | 93 1/2 | 85 1/2 | 93 1/2 | + 1/4 |
| ABC | 39 1/4 | 19 3/4 | 295 | 30 3/4 | 28 1/4 | 28 1/2 | - 1/8 |
| Amer. Auto. Vending | 11 | 5 1/4 | 40 | 7 3/4 | 6 5/8 | 7 1/4 | + 3/8 |
| Ampex | 48 1/2 | 12 1/2 | 3429 | 21 3/4 | 19 1/4 | 20 3/4 | + 1 1/2 |
| Automatic Radio | 37 1/2 | 5 1/4 | 652 | 13 1/4 | 11 3/8 | 12 | - 1/2 |
| ARA | 118 | 76 1/2 | 221 | 107 1/2 | 104 | 107 1/4 | + 7 1/4 |
| Avnet | 133 1/2 | 6 1/8 | 1364 | 93 1/2 | 83 1/4 | 91 1/4 | + 1/4 |
| Capitol Ind. | 53 1/2 | 14 1/2 | 1553 | 23 3/4 | 20 | 22 3/4 | + 4 3/4 |
| CBS | 49 7/8 | 24 1/2 | 1851 | 32 | 29 5/8 | 30 1/2 | + 1/8 |
| Certron | 18 1/4 | 6 1/8 | 933 | 12 | 10 | 11 1/8 | + 7/8 |
| Columbia Pictures | 31 1/2 | 8 1/2 | 1035 | 14 1/4 | 13 1/4 | 13 3/4 | - 3/8 |
| Craig Corp. | 15 1/2 | 4 3/8 | 296 | 8 1/2 | 6 7/8 | 8 1/4 | - 1 |
| Disney, Walt | 158 | 89 7/8 | 844 | 124 1/2 | 114 3/4 | 117 1/8 | - 5 1/2 |
| EMI | 7 3/4 | 3 3/4 | 302 | 4 3/4 | 4 1/2 | 4 5/8 | - 1/8 |
| General Electric | 84 1/4 | 60 1/4 | 2034 | 86 7/8 | 82 1/4 | 84 1/4 | + 2 1/4 |
| Gulf & Western | 20 3/4 | 9 1/2 | 1677 | 18 5/8 | 16 1/2 | 17 1/2 | + 1/8 |
| Hammond Corp. | 16 3/8 | 7 1/4 | 414 | 11 1/2 | 9 5/8 | 11 | + 3/8 |
| Handleman | 47 3/8 | 19 1/4 | 287 | 33 3/8 | 31 1/4 | 32 3/8 | + 5/8 |
| Harvey Group | 12 3/4 | 3 | 97 | 6 1/4 | 4 5/8 | 6 1/4 | + 1 3/8 |
| ITT | 60 1/2 | 30 1/2 | 2435 | 44 1/2 | 43 1/2 | 44 | + 3/8 |
| Interstate United | 15 3/4 | 4 3/4 | 273 | 10 3/4 | 9 1/4 | 9 1/2 | - 1 1/8 |
| Kinney Services | 36 | 20 7/8 | 2214 | 29 1/8 | 27 1/4 | 27 1/2 | - 1 1/8 |
| Macke | 19 | 8 | 96 | 10 3/8 | 9 3/4 | 9 3/4 | - 1/2 |
| MCA | 25 3/4 | 12 1/8 | 1055 | 23 3/4 | 22 3/8 | 23 | - 1/4 |
| MGM | 29 1/8 | 12 1/8 | 216 | 18 1/4 | 16 1/2 | 17 1/4 | - 3/4 |
| Metromedia | 21 | 9 3/4 | 401 | 18 3/4 | 16 3/4 | 17 1/8 | - 1 |
| 3M | 114 3/4 | 71 | 1962 | 90 | 86 3/4 | 87 | - 3 |
| Motorola | 70 7/8 | 31 | 1322 | 48 | 45 1/2 | 46 | - 2 |
| No. Amer. Philips | 54 3/4 | 18 | 707 | 26 1/2 | 24 1/8 | 25 3/8 | + 1 5/8 |
| Pickwick Internat. | 54 3/4 | 20 1/2 | 246 | 34 1/2 | 32 1/8 | 32 3/4 | + 3/8 |
| RCA | 34 3/4 | 12 | 1320 | 26 1/2 | 25 3/8 | 26 | - 1/4 |
| Servmat | 31 3/4 | 12 | 341 | 24 | 22 3/8 | 22 3/8 | - 5/8 |
| Superscope | 40 3/8 | 8 | 537 | 18 3/8 | 15 1/4 | 17 3/8 | + 2 3/8 |
| Telex | 25 7/8 | 9 1/8 | 15062 | 21 1/2 | 17 7/8 | 19 1/8 | - 2 3/8 |
| Tenna Corp. | 20 3/4 | 3 7/8 | 2095 | 10 7/8 | 8 1/4 | 10 1/8 | + 1 7/8 |
| Transamerica | 26 3/4 | 11 3/8 | 2563 | 16 1/8 | 14 3/4 | 15 1/8 | - 7/8 |
| Transcontinental | 24 1/2 | 4 1/2 | 2236 | 8 3/4 | 7 3/8 | 8 | - 1/2 |
| Triangle | 17 1/4 | 10 3/8 | 23 | 16 | 15 1/2 | 16 | + 1/2 |
| 20th Century-Fox | 20 1/2 | 6 | 1637 | 11 1/2 | 9 5/8 | 10 3/4 | + 3/4 |
| Vendo | 17 1/8 | 10 | 26 | 13 3/4 | 13 3/8 | 13 3/8 | - 1/4 |
| Viewlex | 25 3/8 | 5 3/8 | 3752 | 12 3/8 | 9 7/8 | 10 3/4 | - 3/4 |
| Wurlitzer | 17 | 7 7/8 | 50 | 9 1/4 | 8 3/8 | 9 3/4 | + 1 1/4 |
| Zenith | 37 3/4 | 22 1/4 | 412 | 33 3/8 | 32 1/2 | 32 7/8 | - 1/8 |

| OVER THE COUNTER* | As of Closing, Thursday, October 1, 1970 | | | Week's High | Week's Low | Week's Close |
|----------------------|--|------------|--------------|-------------|------------|--------------|
| | Week's High | Week's Low | Week's Close | | | |
| ABKCO Ind. | 6 1/4 | 5 1/2 | 6 1/4 | | | |
| Alltapes Inc. | 4 3/8 | 3 3/4 | 4 | | | |
| Amer. Program Bureau | 25 | 23 1/2 | 24 1/2 | | | |
| Bally Mfg. Corp. | 14 | 11 | 14 | | | |
| Creative Management | 9 1/2 | 8 1/2 | 9 1/2 | | | |
| Data Packaging | 7 3/4 | 7 | 7 3/4 | | | |
| Faraday Inc. | 10 3/4 | 10 | 10 | | | |
| Gates Learjet | 7 1/2 | 6 1/2 | 6 5/8 | | | |
| GRT Corp. | 8 3/8 | 7 3/4 | 7 3/4 | | | |
| Goody, Sam | 7 7/8 | 7 1/4 | 7 3/4 | | | |
| Kirshner Entertain. | 4 1/2 | 3 | 4 | | | |
| Koss Electronics | 3 3/8 | 3 1/8 | 3 1/8 | | | |
| Lin Broadcasting | 7 3/8 | 6 3/4 | 6 7/8 | | | |
| Mills Music | 18 1/2 | 18 | 18 | | | |
| NMC | 4 3/4 | 4 | 4 1/2 | | | |
| National Tape Dist. | 6 1/2 | 4 3/8 | 5 | | | |
| Perception Ventures | 8 1/2 | 7 3/4 | 7 3/4 | | | |
| Qatron Corp. | 4 3/4 | 4 1/4 | 4 1/4 | | | |
| Recoton | 5 1/2 | 5 | 5 | | | |
| Schwartz Bros. | 4 1/4 | 3 7/8 | 4 1/8 | | | |
| United Record & Tape | 4 7/8 | 4 1/2 | 4 3/4 | | | |

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

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

GRT Earnings Rise—Sales Soar by 104%

LOS ANGELES — GRT reported increases of 23 percent in earnings and 104 percent in sales for the year ended June 30, 1970.

But both figures were somewhat below expectations, said Alan J. Bayley, president. Tight money, he said, kept inventories of retailers and wholesalers at a minimum and increased the company's cost of the working capital needed to support its increased business.

Net sales for the period were \$31,147,992 and after-tax earnings were \$1,001,508. Assuming

conversion of all options and warrants, earnings would be 34 cents per share on 2,956,481 outstanding shares, options and warrants.

These results compare with fiscal 1969 sales of \$15,298,799 and earnings of \$813,852. Assuming conversion of all options and warrants, earnings per share would have been 28 cents.

Reflected in this year's results were the costs associated with GRT's investment in the record field, namely Blue Thumb Records and the Chess-Checker-Cadet family of labels.

Sundi Gives 'Monday' Disk Seven-Day Promotion Blast

NEW YORK — Sundi Records is rolling out a heavy promotion barrage for its "Monday in May" single by the Third Condition. According to Gil Cabot, label's executive vice-president, Sundi is providing its distributors with 18"x24" promotional posters for record shop use as well as with thousands of "Monday in May" bumper stickers.

Cabot, who produced the record which concerns itself

with the killings of four students at Kent State University, added, "We have sent copies of 'Monday in May' to every college radio station in the country, and with each record we enclosed some posters and bumper stickers. Student reaction has been phenomenal."

With the release of "Monday in May," Sundi Records simultaneously established the M.I.M. (Monday in May) Scholarship (Continued on page 94)

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AMPEX SUMMER PROMO DUE FOR FALL REPEAT

NEW YORK—Ampex's summer tape promotion proved to be a "Big Deal," so the company is going to repeat it for the fall season.

"Big Deal II" is an 8-track and cassette twin-pak utilizing the long box (4x12) at \$6.95. The original summer offer only presented 8-track product.

The new promotion includes 60 new titles in a self-shipping carton that opens into an in-store display. The "Big Deal" package contains two albums by different artists from assorted labels in the Ampex library.

According to Jules Cohen, national marketing manager of Ampex Stereo Tapes, the company sold more than 200,000 units in its initial "Big Deal" offer.

Modular Design Set For Muntz Units

By ELIOT TIEGEL

LOS ANGELES — Muntz Stereo Corp. is going into modular design for some of its equipment. The company has had Design Marketing of North Hollywood, a product development specialist, create modular electronic systems for a home unit and a car player.

Andy Beck, Muntz's chief engineer who contracted the firm, is presently in Japan showing the designs to Maruwa, which will manufacture the units.

"We hope to display prototypes at the auto show in Chicago in November," said Barney Philips, Muntz's president.

Philips expects to have his first samples by January with full production in February and the first units ready for sale around March.

The modular design allows a customer to add features to a home console and to a car unit. For the home, the Muntz Modulo 70 is being constructed. The basic unit will house a straight 8-track player (probably retailing around \$99), but the owner will be able to add a cassette player and/or an AM/FM multiplex radio module. The top price for a unit encompassing all these features will run around \$199.

An additional feature, according to Philips, will be the ability to pull out the amplifier module and insert a more powerful amplifier. Separate speakers will be provided with the unit.

For its auto 8-track, the electronics has been separated from the other features in the cabinet, like the playback head, flywheel and motor. The amplifier is housed in a 2½-inch square box which can be installed away from the playback component itself. There is a bracket which hinges the two pieces together if that effect is desired.

The plain 8-track car unit will

be sold for under \$99; a compatible 4 and 8-track car unit will sell for around \$109; and a car model, incorporating AM/FM stereo radio, will sell for around \$129.

Philips feels modular designing allows a manufacturer to build one basic model which allows for additional features. "It saves the manufacturer from creating five separate models and stocking up on spare parts for all of them," Philips said. "Modular design can also reduce a store's inventory. All it would have to carry would be a certain amount of modules which they themselves could change."

Don Slack, Muntz's executive vice president, will develop a marketing program for the modular units. Philips says the company decided to investigate modular design as a new engineering feature for it and the cartridge industry.

There will not be any modular designs for Muntz's portable unit, the Apollo 4 and 8-track compatible, which is built in the U.S. The company will have two non-module portables made in Japan, one featuring 8-track and another 8-track with AM/FM stereo radio. Both models are now being shipped to the U.S. for sale this month.

\$14.95 UNIT AT MUNTZ STORE

LOS ANGELES — Muntz Stereo-Pak retail store here is offering what may be the lowest price on a 4-track machine in the nation: \$14.95.

The unit, from Automatic Radio, usually sells at \$49.95. The store also advertised Craig's \$69.95 4-track unit for \$29.95.

Robins Reduces Prices On Brand 5 Cartridges

NEW YORK — Robins Industries Corp., has reduced the prices of its Brand 5 8-track blank cartridges by 15 and 20 percent, and has established a 1,000-lot scale for the line.

According to Jack Friedland, vice president of the company, the reductions have been made possible for production economies and volume sales.

The reductions apply to the

firm's 8D30, 8D60 and 8D80 models which have 32, 64 and 80 minute recording times respectively. The cartridges come in a 12-unit standard pack which can be combined for the quantity discount.

The 1,000-lot schedule, according to Friedland, represents a saving over old gross lot prices of up to 25 percent.

Philips Ready to Unwrap Its Cartridge TV System

By BRUCE WEBER

LOS ANGELES — Among Europe's cartridge TV leaders, it's agreed: NV Philips is still king and a leader in the videocassette race.

But few people have seen Philips' system. Except for isolated instances, it has been kept under wraps. Beginning in December, or no later than the first quarter of 1971, all that will change.

According to Gerald Citron, marketing manager, industry sales, North American Philips, the company will unveil its system both in Europe and the U.S. in late December or shortly thereafter.

As Philips prepares to shed some light on its cartridge TV system, Citron warned of dangers that could eliminate a viable market for the product: standardization.

"There are some facts which can be stated at this point, and there are a number of postulates as well as some fictions which can be identified," he said.

First, the facts:

"Mass acceptance and marketing of the product will depend upon the degree and timing of standardization efforts now in progress amongst the various manufacturers," Citron said.

Other points:

"The color video cassette recorder is a revolutionary new consumer concept which has yet to prove its viability as a consumer product.

"In order to become a mass market item, the device will have to retail for no more than \$500 to \$600 and ideally should retail for \$250 to \$400.

"The cost per minute of record/play time of the various systems or mediums will be of tremendous importance in determining the total size of the market.

"The potential market will be fractionated by different products which operate differently, utilize different mediums."

And Citron examines a few of the postulates:

"A major stumbling block toward the acceptance of a video record/playback system is the requirement of educating the consumer to the use of the new reproduction medium of video, while at the present, photographic methods have become customary and acceptable.

"Pay TV, at long last, will become a reality; CATV, too, will compete for the TV viewer's time.

"The presently attainable picture quality of projected low-cost models of videocassette models will be insufficient to attract today's more sophisticated consumer.

"Playback only units as compared with record/playback equipment can co-exist in the same market.

"The winner in the videocassette sweepstakes will be the system that provides the best picture, consistent with the lowest initial hardware cost and the lowest medium cost.

"The success of a recorder/player medium depends in large measure on the successful development of a low-cost home color-camera.

"The consumer will not wish to be locked-in to prerecorded

software exclusively, but will wish to create his own software either from off-the-air recordings or live camera recordings.

"An essential key to prerecorded software is the development of high-speed, low-cost video duplicating methods.

"The television console-combination market is the product area in which videocassette will compete. This market currently represents between 4 and 10 percent of the total color TV market."

Citron said he wants to make the industry aware of potential problem areas of competition, and to point out that insufficient market study and consumer behaviour studies have been done so as to indicate a clearly defined picture of the total potential market for videocassette.

"So-called home video recorders have been around for several years, but they haven't really be-

come a marketing success," stated Citron.

"The price has been out of reach of the mass consumer, and it has been inconvenient to thread or load the machines.

"But the real reason why more have not been sold," he feels, "is because there have been no standards."

If retailers have problems stocking 8-track and cassettes, 4-channel 8-track cartridges, blank tape, Dolby and non-Dolby cassettes and cartridges and open reel, they haven't seen anything, he contends. "Wait until all the incompatible video systems come to market."

Citron said he isn't trying to frighten the industry, but wants to make it aware of some very real possibilities. "If the industry doesn't standardize," he said, "the product may never get off the ground and the market will be half over before it starts."

Cartridge TV Field Draws Film Studios

LOS ANGELES — Motion picture studios here are scrambling to get entrenched in the cartridge TV industry.

Avco's subsidiary, Cartridge TV, Inc., already involved with United Artists and Avco Embassy studios for programming rights, has reached an agreement for 15 American International Pictures (AIP) feature films.

It's the latest move by film studios to give nonexclusive distribution rights of their vintage pictures to cartridge TV companies.

Earlier, 20th Century-Fox and MGM made deals with CBS's Electronic Video Recording (EVR), and Columbia Pictures will make its product available to Ampex's Instavision.

MGM's film library also is being viewed by Deutsche Grammophon, which is looking for cartridge TV rights, among other things.

A spokesman for DGG said that the major prospecting area is undoubtedly in the field of cartridge TV. (It has been rumored that DGG will make a sizable financial investment in MGM.)

"We feel that in the cartridge TV field, the U.S. will establish the same lead in production, marketing and merchandising methods as it has in the record industry," the spokesman said. "Therefore if we really want to play an important role in cartridge TV we must establish ourselves in the major market."

The AIP-Avco agreement makes available films made between 1956 and 1959. The non-exclusive agreement will allow AIP to eventually work with other cartridge TV companies in providing programming.

Avco has acquired rights for 50 to 100 United Artists films, 75 from Avco Embassy and 28 from Lion International.

On another Hollywood front, the Congress of the International Federation of Actors, which represents 27 theatrical unions, passed a resolution that "performers on videocassettes or TV

programs and films in cassette form must be compensated on a system of fees in perpetuity. The payment system will be related to the exposure, expanded audience and economic return of the (video) cassettes."

The Congress warned that unless the new medium provides adequate compensation to performers and protection against the inherent abuse of repetitive performances, the new medium may be destructive of previously earned gains and rights, and must therefore be subject to adequate control.

Sales Rise At Motown

DETROIT — Motown's tape sales are continuing its upward trend despite the economic downturn, according to Joe Louis, national sales director.

Louis reports about a 25 percent sales increase this year over 1969, although the label's cassette volume has dipped from 20 to 15 percent. He projects a \$18 million tape year in 1971.

Motown, which phased out of 4-track, has four custom duplicators: RCA, all 8-track and cassette in the midwest; Eastern Record Co., 8-track in the east; Certron, 8-track on the West Coast; Ampex, reel-to-reel.

Louis is taking a wait-and-see attitude on releasing quadrasonic titles. "If we see a market," he said, "we'll jump in. Right now, though, it's too premature."

Muntz Launches Trailer Mansions

LOS ANGELES—Earl Muntz has opened Muntz Trailer Mansions, a trailer rental firm in Van Nuys. His son Jim has joined him in sales. Muntz sold his interest in Muntz Stereo-Pak last February. He founded the company in 1963.

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The Gauss 1400 Professional Studio Master Recorder is the *first* audio transport designed for 2" tape. It is assembled on a massive, precision-machined casting which stabilizes azimuth and tape tracking adjustments. Look at these features:

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- Two high level outputs: 1) Sync monitor; 2) Permanent reproduce output (exclusive with Gauss).
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Kraco Into New Areas

LOS ANGELES — Kraco Products, auto tape player manufacturer, is entering the portable and home player market, beginning in November.

The company is introducing four portables, including one cassette unit, and one 8-track

unit for the home. In addition, it is offering a new mini 8-track auto player, model KS-400, at \$49.95.

The portable line includes an 8-track with AM radio, an 8-track with AM-FM multiplex,

(Continued on page 80)

A&L to Open 2d Retail Operation

PHILADELPHIA—A&L Distributors Inc., is expanding its tape retail operations. The announcement comes as Sound Track Inc., the firm's first retail outlet located in Ardmore, Pa., celebrates its first birthday.

According to Al Melnick, president of A&L Distributors, the new shop, scheduled for an April 1971 opening, will be located on the campus of Penn State University, and like store No. 1, will concentrate ex-

clusively on the sales of tape hardware and software and accessories.

The second Sound Track store will be spread over more than 2,000 square feet of space and will carry in excess of 5,000 tape titles in 8-track, cassette, mini-cassette and open reel titles, as well as blank tape.

A third Sound Track outlet is earmarked for Springfield, Pa., around the middle of 1971, while a fourth, scheduled for a late 1971 opening, is still on the drawing boards.

Melnick said that the decision to expand his retail operations was based on the encouraging success of the first Sound Track store which skirted conventional modes of operation and offered self-service shopping in open browsers with a minimum of supervision.

"Our concept of bringing the goods out into the open coupled with the fact that our store is youth oriented and located in a predominantly young area, have been the key to our success," said Melnick.

The Ardmore store employs just two persons to supervise the entire operation, and the new outlet on the Penn State campus will have about three.

Melnick's ultimate aim is to franchise the Sound Track tape store concept. The four stores planned for the next 12 months will, however, be used as pilot projects, before full-scale franchising is undertaken.

"At present," said Melnick, "our real estate specialists are researching sites to establish additional Sound Track discount stereo tape cassette and electronics outlets. Our marketing specialists are also coordinating and cooperating in these efforts, so that we can project, not only immediate sales, but a steady, rapid increase in sales volume as well."

When Sound Track finally goes the franchising way, Melnick, who plans to personally hand-pick his franchisees, will institute an intensive program to ensure that the new store operators are fully equipped to make the venture a success.

"We will not permit a franchise to go into business until our managerial staff determines that he is prepared to assume all of the obligations and responsibilities of his own retail store," said Melnick.

Melnick continued, "When the key is given to a franchisee, our staff will immediately go to work to help with a program for an official opening, ideas and plans for local advertising, promotions and the recruiting of proper personnel."

Sound Track Inc. will also undertake to install initial merchandising displays and inventory.

Meanwhile, Melnick has appointed his son Saul to take charge of A&L Distributors' 70 rackjobbing operations in the tri-state area of Pennsylvania, Delaware and New Jersey.

Saul, a graduate of Temple University, has had extensive background in A&L's racking and distributing operations. He assumes his duties Monday (5).

Push the Profit Button



814-S 8-track recorder with AM/FM stereo and speakers

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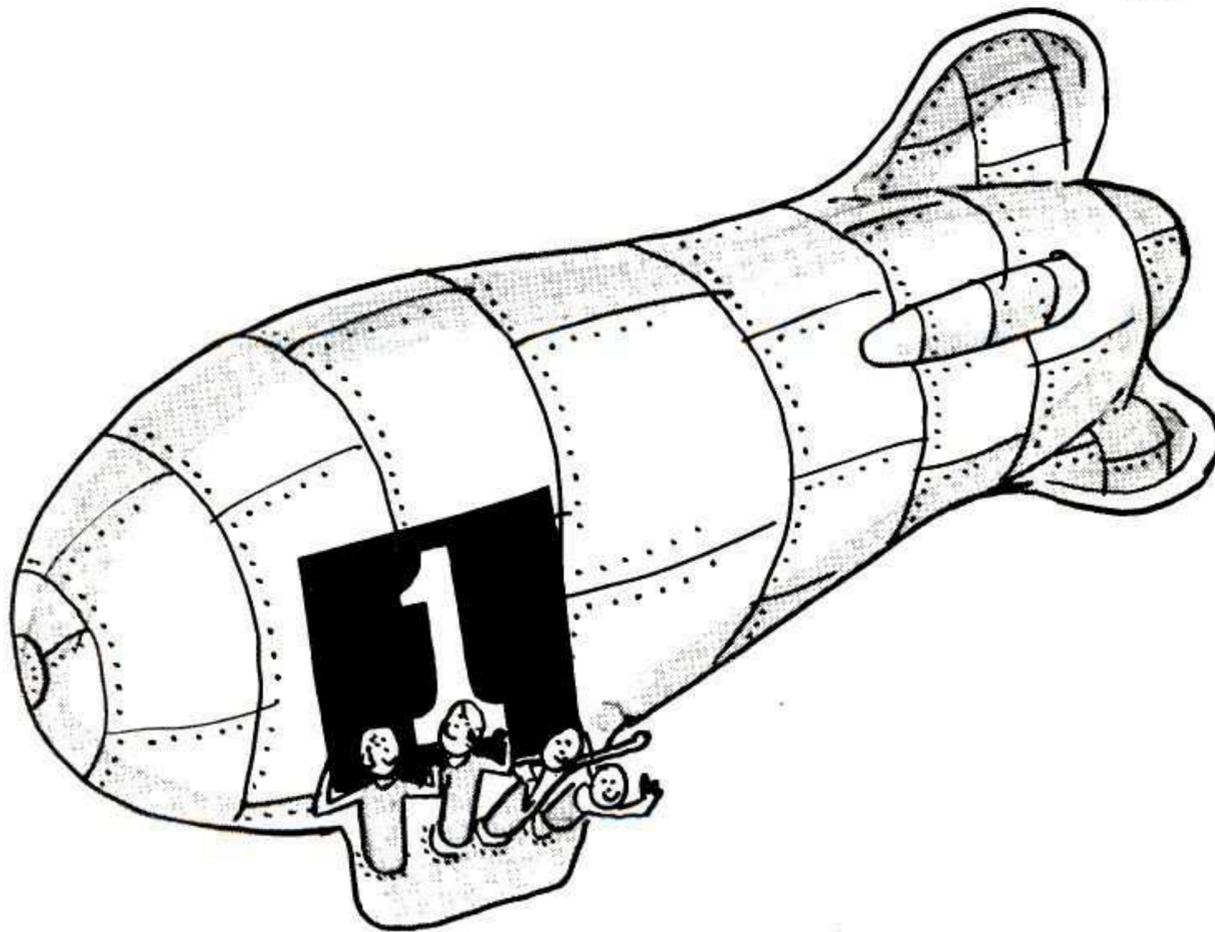
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KA-27

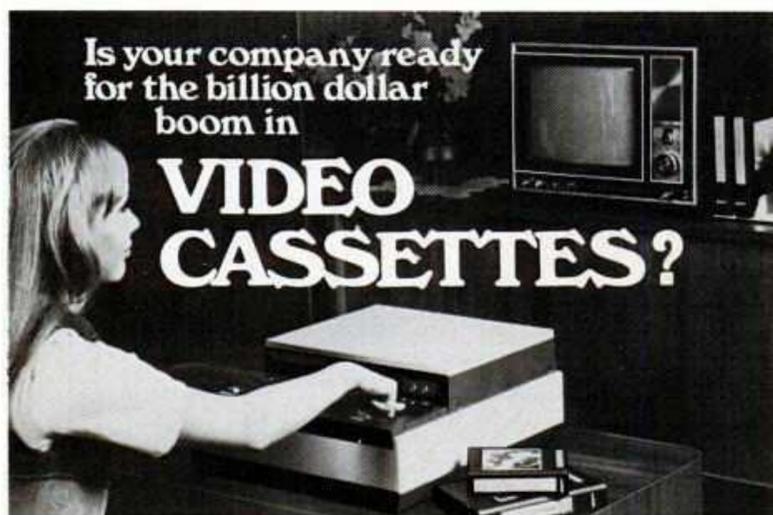
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Conference on Video Cassettes/Cartridges/Records

Friday, November 13, 1970 9:00 am - 7:00 pm

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Some of the topics:

- How are software companies approaching the market?
- What are the problems of standardization?
- What impact will there be on formal education? On occupational training?
- How can advertisers use the new systems?
- Who will pay?

Among the speakers:

Greg Shuker (*Time-Life Video*); Sam Gelfman (*Cartridge Television Inc.*);

Thomas Hatcher (*Equitable Life*); Stafford Hopwood (*Videorecord Corp.*); Carl Parsons (*HVC Corp.*); Herb Maneloveg (*S.F.N. Media Buying Services*); John Culkin, S. J. (*Center for Understanding Media*); Eliot Minsker (*Knowledge Industry Report*).

All equipment manufacturers have been invited to demonstrate their wares. Also, examples of original avant-garde programs produced especially for video cassettes will be shown.

Registration fees: include participation, luncheon, reception, portfolio of materials. Hotel accommodations: not included in the fee. For reservations, phone the Hilton Inn at (914) ME 1-5700.

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Tape CARtridge

Certron Stepping Up Drive on Two Fronts

LOS ANGELES — Certron, blank tape manufacturer and duplicator, is bolstering itself in two areas: consumer oriented products and technological skills.

Ed Gamson, president, lists blank cassettes and cartridges, recorded product (disk and tape), custom duplicating and internal duplicating as areas where marketing will be enhanced.

Toward that end, Certron has made several management appointments, including Richard Parsons, marketing director; Ralph Cornuelle, marketing vice president; Michael Rutter, national sales manager of audio products; and Leo Imhoff, vice president and general manager of the West Coast division, was named operations vice president.

The executive marketing changes follows the resignation of Herb Gold, senior vice president, director and co-founder of Certron. He will serve as a consultant to corporate management.

Al Kovac, general sales manager, and Jim Neiger, prerecorded products, will work on the "grass roots" level and act as liaison between Certron and its customers.

Gamson said that as part of the marketing realignment, the record products division, which encompasses rack merchandising, distribution, prerecorded tape, records and publishing, will be based in Nashville. The division is directed by Aubrey Mayhew.

"We're eager to build a strong technological and production base," Gamson said, "especially in the area of magnetic tape manufacturing.

"Our research staff has developed a particle oxide formulation that allows us to produce a fine audio tape." To capitalize on the oxide formulation, Certron has installed a new coating and slitting system.

"The coater incorporates the latest advances in the state-of-the-art, and many of its proprietary features are best left undetailed for competitive reasons," he said.

To compliment the coating improvements, new slitting equipment allows the company to slit thin, narrow gauge tapes at high speed with an absence of edge damage, skew, stretched edges and uneven tensions.

The area of high speed tape duplication has also experienced technological innovations, according to Gamson. "Our en-

gineering group has devised and implemented for the creation of "master tapes" using digital signal analysis and computer processing," Gamson said.

"It's the first time a digital computer approach has been applied to the preparation and production of prerecorded tapes," he said.

Gamson feels technology will provide the key for Certron marketing gains, both in the company's present areas (precision plastics, audio magnetic tape and cassettes) and future fields (home video cartridges and computer storage cassettes).

Ampex to Distribute, Sell Disneyland Product

NEW YORK—Kiddie product never has been a big seller on tape. But, Ampex's Jules Cohen, national marketing manager, thinks he knows why.

"It hasn't been properly marketed. It's that simple," he said. Ampex will have an opportunity to "properly market" children's product, beginning in October, when it distributes and markets Disneyland Records.

Ampex will offer Disney 8-track and cassette titles at \$4.98 in a new package complete with children's storyteller. The initial release will be 10 packages, with a new release in 60 to 90 days. Ampex will also dip into Disney's catalog to release vintage repertoire.

(Prior to its arrangement with Ampex, Disneyland Records had been duplicated by Liberty Tape Duplicators in Omaha. At that time, Disney did its own marketing.)

Disney tapes, outfitted in powder blue packaging, will be sold only with the children's storyteller. When Disney first offered its line, it came without the book.

The arrangement with Disneyland Records also gives Ampex all tape rights to soundtrack albums from Disney feature films.

Cohen plans marketing kiddie product in specialty outlets, including children's stores, toy departments, mass merchandising outlets, etc.

RCA PRICE ON QUAD 8-TRACK

LOS ANGELES—RCA will release its quadrasonic 8-track line at \$7.98, according to a company spokesman.

It is planning a major fall release of quad-8 titles in conjunction with Motorola's quad-8 automotive unit and its own home line (two models).

RCA thus becomes the second label to announce—unofficially—a \$7.98 price for its quad line. Liberty/UA Records announced last week a suggested listed price for its "Sonic Spectrum Plus" quad repertoire (Billboard, Oct. 3).

Product will be shipped in self-contained cartons, utilizing 4-color graphics and caricatures of Disney characters.

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AUDIO DEVICES SHIPS PRODUCT

GLENBROOK, Conn.—Audio Devices, which is manufacturing a mod line of blank tapes under the Capitol brand name, is shipping the graphically displayed line beginning Oct. 1.

The blank tape will be offered in 8-track, 32, 40, 64 and 80-minute lengths; cassette, 30, 60, 90 and 120-minute lengths; 5- and 7-inch reels; and a cassette three-pack, 30 and 60-minute lengths.

The product features contemporary, 4-color graphics, with packaging designs being changed every six months. Audio is showing a promotional package of one 8-track, cassette and 7-inch reel.

audio

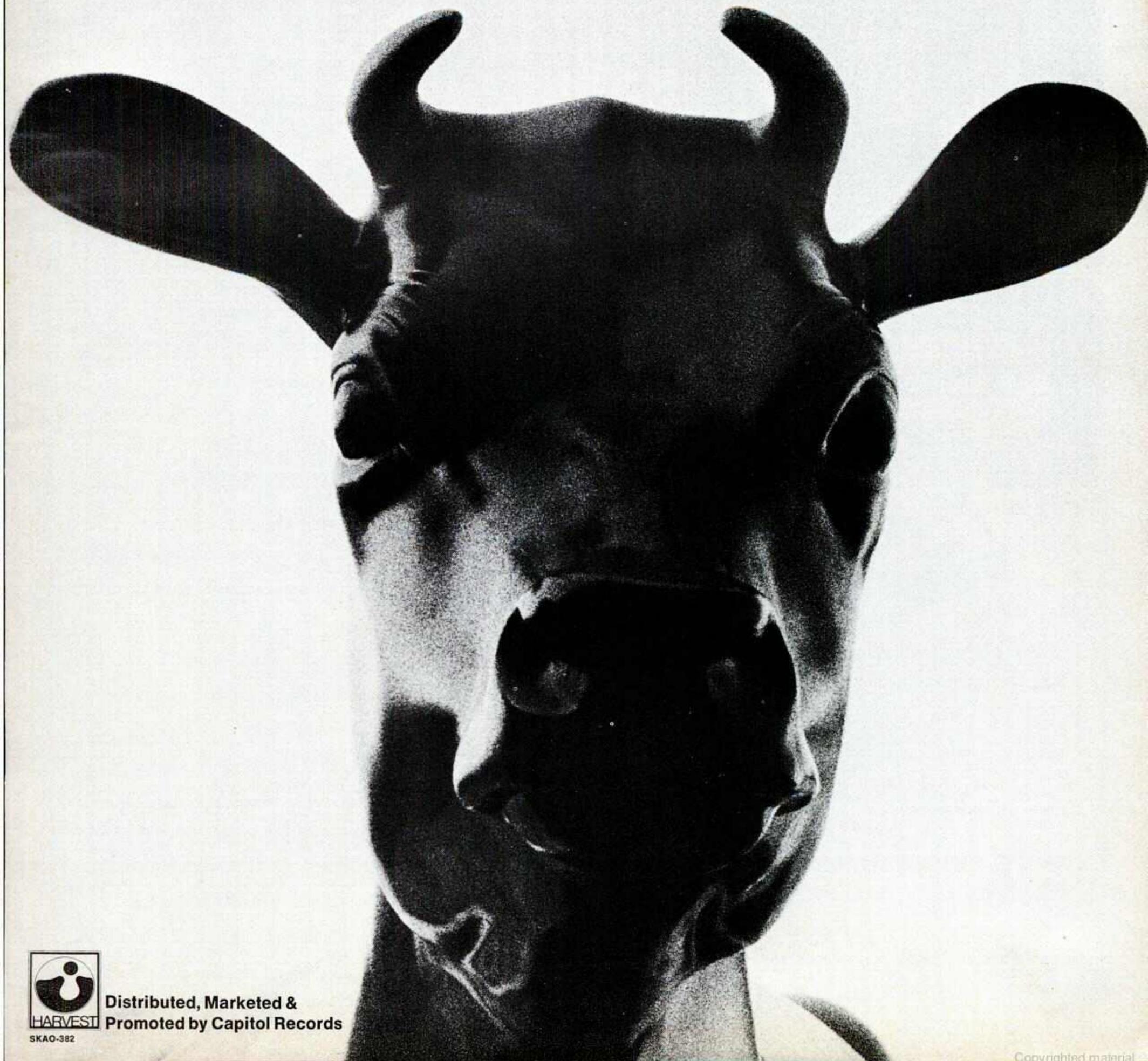


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IRWIN O. SPIEGEL, ESQ.
DIRECTOR

TO ALL MUSIC AND RECORD INDUSTRY PEOPLE AND
TO ALL LAWYERS AND OTHER INTERESTED PARTIES:

Please take notice that the Entertainment Law Institute of the University of Southern California Law Center will present a 10-week program on PRACTICAL ASPECTS OF THE MUSIC/RECORDING INDUSTRY, Wednesday Evenings from 7-9:00 P.M. beginning October 14, 1970.

Distinguished lawyers and company executives will examine basic relationships in the music/recording industry through the contracts which govern them and the business practices that determine much of their meaning. They are in the order of their appearance:

- Jay L. Cooper, Esq., Cooper & Hurewitz: The Artist and The Record Company
- Averill C. Pasarow, Esq., The Independent Producer and The Record Company
- William M. Kaplan, Esq., Mitchell, Silberberg & Knupp: The Record Company and Its Manufacturing Licensees
- Stanley M. Gortikov, President, Capitol Industries Inc.: Patterns of Distribution
- Lee L. Phillips, Mitchell, Silberberg & Knupp: The Songwriter and The Publisher
- Walter Hofer, Esq., Hofer & Rich: The Publisher and His Licensees
- Robert E. Gordon, Esq., Ball, Hunt, Hart & Baerwitz: Group Problems
- Irwin O. Spiegel, Esq., Irwin O. Spiegel Law Corporation: Dealing with Minors
- Allen H. Arrow, Esq., Orenstein, Arrow & Silverman: Performance and Mechanical Rights Societies Throughout the World
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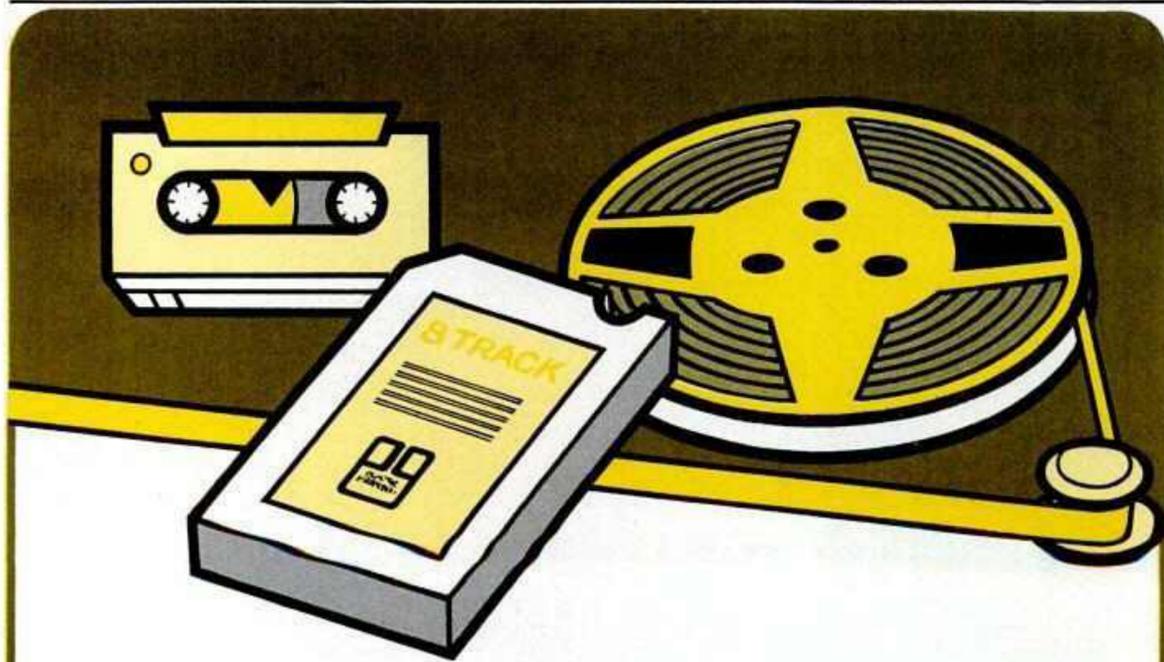
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BEST SELLING
Billboard



8-TRACK

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

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 3 | COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex) | 11 |
| 2 | 2 | CHICAGO Columbia 18 80 0858 | 33 |
| 3 | 1 | WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN | 17 |
| 4 | 4 | CLOSER TO ROME Grand Funk Railroad, Capitol 8XT 471 | 14 |
| 5 | 5 | MAD DOGS & ENGLISHMEN Joe Cocker, A&M 8T 6002 | 6 |
| 6 | 6 | DEJA VU Crosby, Stills, Nash & Young, Atlantic TS 7200 & Ampex 87200 | 28 |
| 7 | 9 | TOMMY Who, Decca 62500 | 11 |
| 8 | 8 | BLOOD, SWEAT & TEARS 3 Columbia CA 30090 | 12 |
| 9 | 7 | LIVE AT LEEDS Who, Decca 6-9175 | 16 |
| 10 | 10 | QUESTION OF BALANCE Moody Blues, Deram M-24803 | 3 |
| 11 | 11 | STAGE FRIGHT Band, Capitol 8XT 425 | 3 |
| 12 | — | GOLD Neil Diamond, UNI 8-73084 | 1 |
| 13 | 13 | SWEET BABY JAMES James Taylor, Warner Bros. 8WM 1843 | 6 |
| 14 | 15 | JACKSON 5 THIRD ALBUM Motown M 8-1718 | 2 |
| 15 | 12 | ECOLOGY Rare Earth, Rare Earth 1514 | 7 |
| 16 | 14 | JOHN BARLEYCORN MUST DIE Traffic, United Artists U8216 | 9 |
| 17 | 17 | ISAAC HAYES MOVEMENT Enterprise EN 81010 | 17 |
| 18 | 20 | IT AIN'T EASY Three Dog Night, Dunhill 8023-50078 GRT & Ampex 85078 | 18 |
| 19 | 16 | MCCARTNEY Paul McCartney, Apple 8XT 3363 | 21 |
| 20 | 19 | GET READY Rare Earth, Rare Earth 507 | 17 |

CASSETTE

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

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex) | 10 |
| 2 | 3 | CHICAGO Columbia 1610 0858 | 29 |
| 3 | 2 | WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN | 17 |
| 4 | 6 | CLOSER TO HOME Grand Funk Railroad, Capitol 4XT 471 | 14 |
| 5 | 5 | MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002 | 5 |
| 6 | 8 | TOMMY Who, Decca 7-32500 | 9 |
| 7 | 4 | LIVE AT LEEDS Who, Decca 7-39175 | 14 |
| 8 | 10 | DEJA VU Crosby, Stills, Nash & Young, Atlantic 57200 (Ampex) | 25 |
| 9 | 9 | STAGE FRIGHT Band, Capitol 4XT 425 | 3 |
| 10 | 11 | QUESTION OF BALANCE Moody Blues, Threshold 24603 (Ampex) | 2 |
| 11 | 7 | BLOOD, SWEAT & TEARS 3 Columbia CT 30090 | 12 |
| 12 | 14 | JACKSON 5 THIRD ALBUM Motown M 75718 | 2 |
| 13 | — | GOLD Neil Diamond, Uni 2-73084 | 1 |
| 14 | 12 | ABC Jackson 5, Motown 75709 | 13 |
| 15 | 13 | MCCARTNEY Paul McCartney, Apple 4XT 3363 | 20 |

Billboard SPECIAL SURVEY For Week Ending 10/10/70

Tape Happenings

Tape Villa, a tape store in Lafayette, La., has received an award from the National Retail Merchants Assn. and the Radio Advertising Bureau in a radio commercials contest. . . . Ampex has opened a product display room and regional sales office in New York for the consumer equipment division. The office is at 919 Third Ave. . . . By-Buk Co., Los Angeles, which recently introduced an 8-track Q/splice, is now offering a uniform pre-cut cassette splice. . . . Theatre Systems Pro-

ductions, New York, will produce a series of sports instructional cartridge TV programs. It has signed Gene Littler, Pancho Gonzales and skier Billy Kidd for programs. . . . Olin Corp., New York, is investing about \$65 million in expansion to make the company a major producer of polyester film, principally for magnetic tapes used in cassettes, video recorders and computers. . . . Ampex is offering a blank cassette designed for heavy duty classroom use, model

(Continued on page 94)



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Tape CARtridge

**Cassettes Vs Disks
For Juke Future**

ST. LOUIS—While much of the attention given cartridge TV is focused on education and home entertainment, Rowe International is shooting for the mass market in public entertainment with its Phonovue film jukebox. In fact, Rowe's use of 8mm endless loop film cartridges in its film jukebox during the past few years is leading to more serious speculation about a conventional jukebox that will play cassettes rather than disks.

However, the big question in both cases is software, according to Rowe president Harry Martin.

A Whippany, N.J.-based subsidiary of the giant construction industry oriented Triangle Industries, Rowe has been successfully marketing what it calls the PhonoVue for some time. The accessory unit fits above its conventional jukebox and offers 20 film subjects that are synchronized with various records on the jukebox. The films are silent but a sound track can be added easily, claims engineer Ed Piersma. Martin notes that although at present the films are adjusted as to length, so that they end when the record does, there is really no limitation as to the potential length of the film cartridges.

Beyond this, Martin will only say: "We are investigating various applications for PhonoVue and its use in the educational field is one of the general areas we're investigating extensively."

Martin admits that the application of PhonoVue is "limitless." Moreover, now that it appears that Triangle is increasingly willing to back Rowe's entry into more areas, Rowe engineers indicate that more will be done with the concept. It's also interesting to note that Martin only recently assumed the presidency of Rowe after having been a Triangle executive since 1961 and before that

having a long background in electronics with Sylvania and RCA—his basic background is in engineering.

Rowe showed what some wholesale distributors of jukeboxes found an exciting application of PhonoVue during the firm's world premier of its new jukebox line here recently. Various mechanical aspects of the jukebox were filmed and the audio explanation was recorded on 45 r.p.m. disks. By pressing a button on the jukebox, just as though one were selecting a record in a tavern, the educational segment relating to a technical problem or manufacturing process could be viewed and audibly explained.

Martin admits that from this application it is one short jump to producing 8mm films for schools and the portion of the jukebox not involved in audio pairings for the films could function as a regular jukebox for entertainment during lunch periods, school dances and so forth.

Rowe's film cartridges revolve in a carousel mechanism that is mechanically proven. It produces its own software (basically go go dancer girl type subjects) with the films costing operators \$10 each. Martin says that other producers Rowe "has nothing to do with" are making more risqué films adaptable to the PhonoVue.

He seems excited about the possibility of filming rock groups as still another extension of the PhonoVue, opening the concept to the youth market.

He also admits that the success of PhonoVue has been "spotty." While one St. Louis distributor who knows operators that merchandise PhonoVue says collections from the 25-per-cent-play film jukeboxes can range up to \$175 a week, the concept

(Continued on page 80)

**Ampex Gets Rights
To Kerr Singers**

LOS ANGELES—Ampex has acquired tape rights to product by the Anita Kerr Singers, who are being released in the United States and Canada by Happy Tiger Records and throughout the world on Philips Records.

The Happy Tiger Records deal is for three years. Miss Kerr, who has resided in Geneva, Switzerland, since February, receives a yearly advance against royalties from Philips. The record company pays all production costs which are then charged against her royalties. Thus, Ampex and Happy Tiger receive finished material and they have to incur their own packaging costs.

Miss Kerr and her business associate husband Alex Grob have complete production autonomy in the selection of artists for their production company to record, in the material to be used and in the studios selected.

The vocalist-arranger's first Philips LP has just been released in Holland and is a Simon and Garfunkel songbook. The 12 songs were cut in London with a new group of singers, which has been broadened to include a second tenor because the group

is striving for a more modern harmony blending. Miss Kerr is intent on moving her quintet closer to the sound of contemporary rock groups which lean heavily on more highs in their vocal blend than on low register vocal sounds.

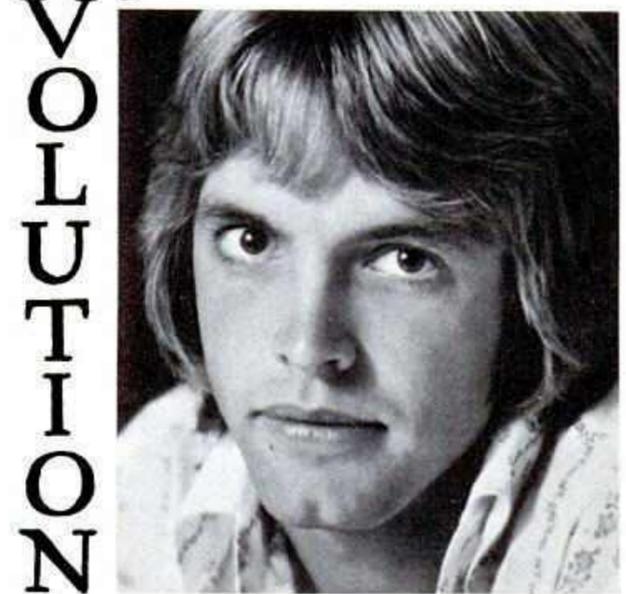
Miss Kerr will provide three singers LP's for U.S. and Canadian distribution. Philips gets two out of these three for the world. The artist will in addition produce four Philips acts and bring in six independent productions.

Miss Kerr and her husband plan several trips to the U.S. to meet with Dick Pierce at Happy Tiger and to visit publishers in the major music capitals. She will be in Los Angeles the end of October and then head to Nashville for two weeks.

To keep in touch with the American market, Grob has ordered a service which delivers records as they hit the charts. They also receive monitoring tapes of several radio stations, like KHJ and KMPC in Los Angeles, in order to stay abreast of the broadcasting jingles field—an area which was quite lucrative for Miss Kerr when she lived in Los Angeles.

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Custom Music: The Complete Co.

By EARL PAIGE

ST. LOUIS—Importing its own hardware, duplicating its own software and recording its own music, Custom Music Corp. (CMC) here is unique. The firm is into nearly every phase of the music business from music publishing and managing artists to direct mail hardware marketing and advertising. In fact, the six-year-old firm consists of 30 different corporations, 17 of which are wholly owned stereo centers.

From CMC's very beginning with one tape outlet, president Byrle Northup has desired more and more control of his product. His assistant, Norman Barken, talks in terms of "total vertical integration." But before you are told too much about CMC, Barken makes it clear that he is not going to discuss grandiose future plans.

The onetime law career bound Barken says: "We're constantly amazed at the tape cartridge firms that make grandiose statements about their future. We recently read about a firm that planned numerous new outlets so we did a little investigating. It turns out that they are actually closing outlets and are near bankruptcy."

Northup makes another point: "One reason little has been said about us is that some of our suppliers have knowledge of our financial position and have tried to hike prices or have refused to give us price breaks. We've deliberately kept quiet about our expansion plans."

Barken adds that the contingency of going public also mitigates against the type of boastful statements he finds so misleading and humorous. He is certainly not talking about CMC going public. Besides, just reviewing where CMC has been and where it's at requires enough of the busy executive's time.

Brief descriptions of the various corporate entities serves to point up Barken's point about vertical integration:

- U.S. Trading Corp. imports hardware. The CMC 8-track player line ranges in price from \$34.95 to \$129.95.
- Allied Tape Corp. is set up to duplicate 5,000 cartridges per one shift day and is currently producing CMC's own \$3.95 priced budget line.
- CMC functions as a corporate entity in distributing software to 83 stores.
- CMC Artists Management is signing a number of groups, among them Woodstock Band representing an investment of over \$28,000.

- CMC Music Publishing is at this point basically an ASCAP house.

- CMC Records & Tape is an entity affording various recording labels including disk recordings.

- CMC Recording Studios will probably move beyond music to radio jingles and TV commercials.

- North American Marketing Corp. is a direct mail company for hardware working through finance companies, oil companies and department stores.

- Allen Advertising Agency is an in-house agency performing various functions for CMC.

All this, including a couple of corporate entities the young men aren't talking about, plus the 17 incorporated stereo centers all but one of which feature the CMC design formats, adds up to 30 corporations. Despite the fact that sales director Mike Pallozola has 20 years of retail experience, the average age of CMC's management team is 35.

CMC is into its second head-

quarters building here in the Warson industrial complex on St. Louis' west side (the first building now houses the duplicating plant and warehouse) where it is constructing what the firm's managers claim will be one of the most modern recording studios between New York and Los Angeles. Designed by Perception, Inc., the studios will be one of only 12 in the U.S. offering total equalization capability.

As all this is being carefully explained, the two young managers receive a telephone call from a rock group with a broken down bus. "Rent-a-truck and get rolling," Barken tells the group's manager. Yes, such seeming routine problems filter up to top management at CMC because, as Northup puts it, he and Barken never close the door to decisions even though they do delegate important authority.

Northup adds: "We feel that with young musicians particularly it's important to let them know we understand their prob-

(Continued on page 58)

New Tape Cartridge Releases

CAPITOL

Capitol

BUDDY ALAN—A Whole Lot of Somethin'; (8) 8XT 592
BROTHERS UNLIMITED—Who's For the Young; (8) 8XT 600
GLEN CAMPBELL—The Glen Campbell Good-time Album; (8) 8XW 493
Getting to Know MERLE HAGGARD'S STRANGERS; (8) 8XT 590
FERLIN HUSKY—Your Sweet Love Lifted Me; (8) 8XT 591
MIREILLE MATHIEU—Olympia; (8) 8XT 495
BOB SEEGER SYSTEM—Mongrel; (8) 8XT 499

GRT

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The Best of LEON ASHLEY; (8) 8077-54001M

Blue Thumb

BUDDY & THE JUNIORS; (8) 8075-20M

Janus

JOHNNY WINTER—Early Times; (8) 8098-3023M
DONOVAN; (8) 8098-3022M

King

JAMES BROWN—Sex Machine; (8) 8032-1115N, (C) 5032-1115N

(Continued on page 58)

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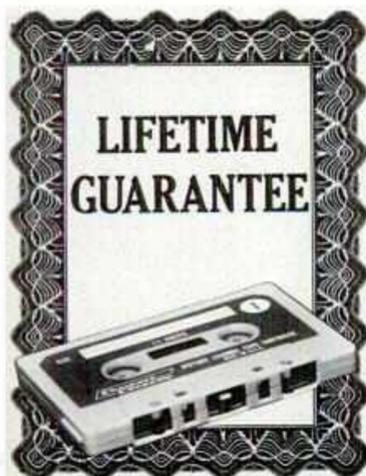
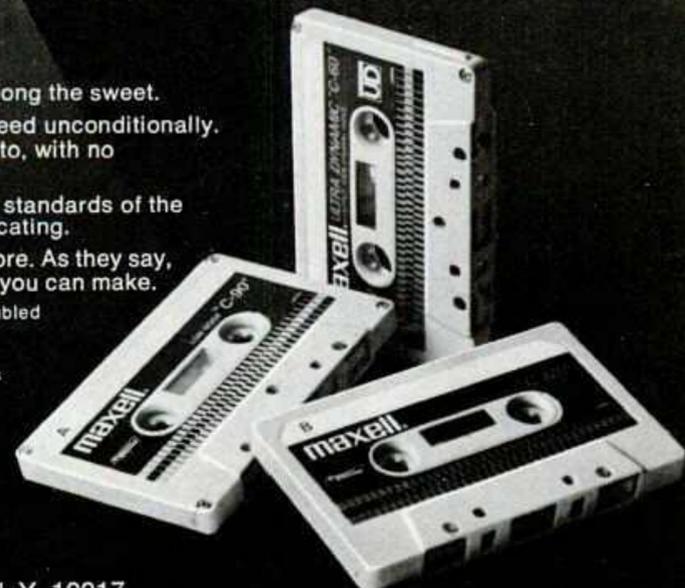
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Nero Offers Engaging Work for All Ages

NEW YORK—Peter Nero is America's new peace spokesman, not simply in political terms but in sociological as well. Using "Anne Frank: The Diary of a Young Girl" as the "book" and as lyric foundation, Nero presented the world premiere of his work on Sept. 17 at Temple Beth-El, Great Neck, and re-kindled with compassion and understanding the spirit and faith of the young Jewish girl who meets a tragic end.

Altogether, it is an engaging and enterprising musical dramatization, embodied with a score that accurately reflects and

closely aligns itself with Miss Frank's hopes and optimism for people of different generations to understand each other. Nero's blending of sounds, both rock and traditional with part symphony thrown in, achieves this "togetherness" purpose while capturing Miss Frank's innocence and strength in a society overwrought with pain, oppression and the Nazi holocaust.

Collectively, the music is compelling and appealing and although an occasional dab of stickiness seeps through from overenthusiasm, it has strong commercial possibilities. For example, "They Don't Understand Us" and "What, Oh, What Is the Use of War?" are two outstanding contemporary rock numbers, and "In Spite of Everything" has a melody that is both haunting and tender.

On the other side of the ledger, the production needs tightening and would have had stronger impact if Miss Frank's role were read by an actress rather than by a student of the religious school. However, the 22-voice children's chorus, also members of the school, fared much better and romped through the rock-beat tunes with true esprit de corps. The 40-piece orchestra, which consisted of some top musicians, and the adult chorus were especially assembled for this work. All excelled and shone with expertise throughout.

The work was written specifically for the dedication of the Temple's new sanctuary. It marked Nero's conducting debut with a full orchestra. He impressed in this role, showing gentleness while commanding respect from his fellow artists. Negotiations are under way for a Philharmonic Hall date and for the work to be recorded by Columbia Records.

ROBERT SOBEL

'PEOPLE' FEST SEEKS ACTORS

NEW YORK — The New York City Department of Cultural Affairs, under the direction of Commissioner Dore Schary, is looking for young actors who would like to act as master of ceremonies to introduce acts, etc., for its week-long festival, "The People, Yes!" The festival will run from Sunday (11) through Oct. 18.

4th R'n'R Concert Set

NEW YORK—Richard Nader and Madison Square Garden Productions will present the fourth Rock 'n' Roll Revival concert in the Main Arena of Madison Square Garden, Oct. 30, at 7 p.m. Included on the bill are Chuck Berry, Jackie Wilson, Little Anthony & the Imperials, the Five Satins, the Drifters, the Skyliners, the Coasters, the Shirelles, Hank Ballard & the Midnighters, the Belmonts and Joey Dee & His All-Star Band. Scott Funi, air personality at WNEW-FM, will be master of ceremonies.

More than 60 rock artists will appear in what is billed as the largest rock 'n' roll revival show yet.

Judy Collins Tour On a New Run

PHILADELPHIA—Judy Collins' extended national tour begins at the Academy of Music here, Thursday (8), followed by the Onondaga County Auditorium, Syracuse, Saturday (10). The tour runs into next year. In conjunction with the tour, Elektra Records is releasing Miss Collins' 10th album for the label.

From The Music Capitals of the World

DOMESTIC

LOS ANGELES

A&M has released its first single by Herb Alpert and the Tijuana Brass since the band came off the road several months ago. The two sides are "Jerusalem" and "Strike Up the Band." A chorus is used on the "Jerusalem" "A" side, a crowd on the flip.

Certron Records is releasing a recreation of Black Panther Bobby Seale's confrontation with Judge Julius Hoffman in an LP called "Gagged and Chained." Ben Vereen of the local "Hair" cast portrays Seale; KFI's Frank Evans plays Judge Hoffman, and Jack Donner plays defense attorney William Kunstler. Denny Shanahan produced the LP, and is donating 25 percent of his royalties to the Seale Defense Fund.

Little Richard played piano with Jefferson Airplane on an original tune by drummer Joey Covington. The tune will be included in the group's future releases.

David Frye's next Elektra LP will feature material by Mickey Stone, Donald Ross and Norman Rosenberg. . . . Maury Dell will compose the score for the film "The Cycle." ELIOT TIEGEL

NEW YORK

Deram's Ten Years After plays Madison Square Garden, Nov. 13.

The show is being presented by Howard Stein and his Capitol Theater (Portchester, N.Y.) staff in association with Chrysalis Artist Ltd. . . . Also at the Garden, Bell's Julie Budd will appear at the Harvest Moon Ball Finale, Wednesday (7), sponsored by the New York News Charities. . . . Italy's Milva performs at Carnegie Hall, Sunday (4). . . . The Knockouts and Rio Janeiro appear at Leon Stern's new Vacation Valley, Echo Lake, Friday (9). . . . Singers Mike & Judy Callahan are opening a club, Scorpio, in Stony Brook, L.I., N.Y.

Flying Dutchman's Leon Thomas gives a Town Hall concert, Monday (5). A son was born to Thomas and his wife, Lorraine, recently. . . . "Yellow Sunglasses" has been written by Jeff Barry and L&R/MGM's Bobby Bloom for inclusion in the ABC-TV special "The Klowns," which airs Nov. 15. . . . The Eddie Hazel Trio returns to Gulliver's, West Paterson, N.J., Friday (9) for four weeks. . . . RCA's Eddie Arnold appears on the "Glenn Campbell Show," Nov. 15; the "Jim Nabors Show," Dec. 3; and the "Kraft Music Hall," Dec. 23. . . . Monti Rock has been held over at Barney Google's. . . . Stax's Staple Singers appear at Detroit's Masonic Temple, Nov. 15.

(Continued on page 32)

Talent In Action

CLOUDS MUNGO JERRY STEVE MILLER

Fillmore East, New York

An evening of varied music was the bill for the Fillmore East as three different groups took the stage and turned it into a multi-sound medium. Clouds on Deram Records led off the evening with a set which featured long organ solos, piano accompaniment, blues harmonica and guitar with good drumming as an added attraction. The three-man group was quite entertaining and energetic as they played tunes from both their first and second albums.

Mungo Jerry, Janus Records artists, were quite unassuming as they played their British version of jug band blues. The kazoo and harmonica were used extensively by the group, as they played their way through many old blues tunes including "Keep Your Hands Off Her," "Have a Whiff on Me," "You've Got Me Dizzy," and "Dust Morning Blues." All were done with British taste and in the best instrumental style, utilizing a harmonica duet with "You Got Me Dizzy." "In the Summertime" was fast and light with a strong vocal and catchy beat, for which the group has become famous. The group's encore was "Midnight Special," further pointed to the fact that Mungo Jerry might have a hit Top 40 tune, but can relax with the deepest of blues.

Steve Miller appeared after his side men sang "Traveller of the World," a tune composed by Miller's guitarist, Ross Valarie. Miller was casual throughout the set, laying down good guitar solos and playing a 12 string guitar as if it were an appendage. "Cal Cal Calculator" featured good harmony while "Hut" featured a Miller harmonica jam that filled the air with energy. Miller and friends also played "Good Morning," from the No. 5 album as well as "Children of the Future," "Come Play the Drum," "Goin' to the Country," and "Space Cowboy." Always subtle and unassuming, Miller displayed a constant musicianship with a group of equally competent musicians. BOB GLASSENBERG

JOHNNY WINTER TIN HOUSE

Aragon Ballroom, Chicago

Johnny Winter has few equals as a technician of the electric guitar, but unfortunately, he tends to get somewhat overbearing with solos. Winter and his new group, made up of former members of the McCoys, made its debut here Sept. 25.

The albino Texan, who records for Columbia, is exciting to watch as he jumps around stage and simulates battles with the other members of the group. His solos,

for the most part, are constructed to bring the maximum audience response, but the solos tend to run on without end. Still, there is no denying his ability to play the guitar. He is one of the best, and his backing group is more forceful and alive than his former one.

Tin House led off the evening, and the guitar-bass-drums trio show promise for the future. The group's numbers are usually short (around three minutes) and very tight and precise. Tin House is loud but despite some equipment problems, impressed most of the audience here. The group has an album forthcoming on Epic Records. Also on the bill was the Flock and Truth. GEORGE KNEMEYER

MOODY BLUES POCO

Felt Forum, New York

Epic's Poco, a grinning collegiate version of the Byrds and acoustic cousins to the Buffalo Springfield, polished off a live LP at the Felt Forum, Sept. 23, while the Moody Blues Space Orchestra played back their greatest cosmic hits for enthusiastic earthlings who sold out the date to hear popular Poco and the Moody's latest trip, "A Question of Balance."

As always, the Moodys were energetic and beautiful to hear. Unfortunately, they are a pop act who take themselves too seriously, mistaking sound effects for musical literature, and coming out from behind their elite disk image they appear obsessed as pompous aristocracy with their "statement." Packed into Mike Pinder's mellotron all the pop-mystical bursts, rushes and echos exquisitely recorded into their colorful Deram and Threshold albums, as Justin Hayward's brave, probing vocals illustrated the high sentimentality of "Question," "Never Comes the Day," "Nights in White Satin," and others. No mistake about it, though, the know-it-all Moodys have a schmaltsy gimmick — a sound—and they devotedly crank out beautiful cosmic rock, symphonically splendorous, rock's classiest light-heavyweight and easiest listening.

Despite a slick streak of imitations, Poco has the musicianship and total group harmony to deliver more meaningful music. A young group of veterans, Poco dilly-dallied over some plastic pop songs before hitting their groove on "You Better Think Twice" and "You're the One," and especially instrumentals driven hard by the brilliant steel, pedal and dobro guitar work of Rusty Young. ED OCHS

PINK FLOYD

Fillmore East, New York

Pink Floyd, long one of the most inventive of British groups, (Continued on page 32)

Signings

Sergio Mendes & Brasil '66 resigned with A&M. . . . Paul Parrish to Warner Bros. with Dan Ralston handling production. . . . Roberto Flack signed with Atlantic, where "Reverend Lee" is her new single and "Chapter Two," produced by Joel Dorn, her album. . . . Sherwood Fleming to Kent with his "Something About You," produced by Morey Alexander, as first single. . . . Barry Drake to Capitol. . . . Chico Hamilton signed a long-term contract with Flying Dutchman. . . . New Glory to Mercury, where Bill Schnee will produce. . . . Don McLean with Mediarts. . . . Crowbar to Paramount Records.

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ERROLL GARNER, center, maps out campaign for his new tie-up with Mercury Records at the label's Chicago office with, left to right, Denny Rosencrantz, national LP promotion manager; Irwin H. Steinberg, Mercury president; Lou Simon, senior vice-president for sales and marketing; and Jules Abramson, national sales manager. Garner's first LP for Mercury is titled "Feeling Is Believing."



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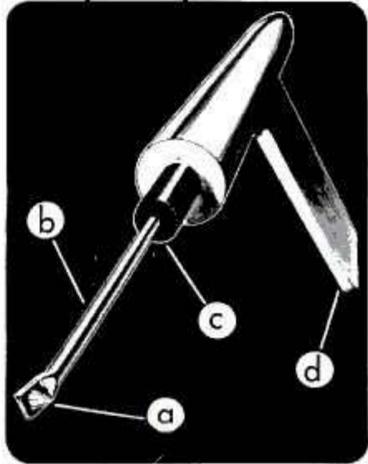
You know the saying that, wherever Jerry Wexler stops to record, a new recording center springs up. First Memphis. Then Muscle Shoals. Now Jacksonville. Land of Vincent Sound Recording Studios, sunshine, oranges, palm trees, fresh air and Disney World.

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From The Music Capitals of the World

DOMESTIC

• Continued from page 30

Blue Note's **Horace Silver Quintet** and Polydor's **Roy Ayers Ubiquity** do a jazz concert and dance at the Marc Ballroom, 27 Union Square West, Saturday (10). . . . Capitol's **Tony Dalli** has a Nov. 22 Carnegie Hall concert. . . . MGM's **Hank Williams Jr.** will appear in the MGM film "Going All Out," in which he will sing two original songs. . . . Avco Embassy's **Glass Bottle** is appearing at Port-O-Call, San Juan, Puerto Rico, through Oct. 19. Other bookings include two weeks at Cleveland's **Saints & Sinners** beginning Nov. 3. Sheppard's here, Nov. 30-Dec. 26; **Saints & Sinners**, Jan. 4-16; and **King's Castle**, Lake Tahoe, Jan. 27 for three weeks.

Columbia's **Chicago**, Polydor's **Charlie Brown** and Columbia's **Illinois Speed Press** play the Capitol Theater, Tuesday (13). Slated for Wednesday (14) are Columbia's **Santana** and Fillmore's **Elvin Bishop Group**. The bill Friday (16) and Saturday (17) is Bizarro's **Frank Zappa & the Mothers of Invention**, and RCA's **Fat**. . . . Warner Bros. **J.J. Jackson** will sing two **Jack Elliott-Norman Gimbel** songs in the U.A. film "Where's Poppa." . . . Polydor's **Country Funk** plays the Coliseum, Columbus, Ohio, Friday (16); Coliseum, Indianapolis, Saturday (17); Cincinnati's Music Hall, Sunday (18); the Stonehenge, Ipswich, Mass., Oct. 23-25; and Johnson (Vt.) College, Nov. 1.

Flying Dutchman's **Chico Hamilton** opens a one-week Bitter End engagement, Oct. 21. . . . Vanguard will release the soundtrack of "Quiet Days in Clichy," which features songs written and performed by Vanguard's **Country Joe McDonald**. . . . **Danny Holgate**, the music director of the forthcoming off-Broadway "Love, Love, Love," created the arrangements for the **Mickie Grant** score in "Don't Bother Me, I Can't Cope," a new revue **Vinnette Carroll's** Urban Arts Corps is performing in a city-wide tour. **Glory Van Scott**, **Alan Weeks**, and **Prof. Alex Bradford & the Bradford Singers** are featured.

Polydor's **Irene Reid** opens at Philadelphia's Aqua Lounge, Monday (5) for six days. She also plays Lurlean's, Chicago, Oct. 14-25.

Metromedia's **Cates Gang** and **Elephant's Memory** open at the Village Gate, Thursday (8) for four days. . . . **Blue Horizon's Chicken Shack** plays Detroit's Eastown Theater, Friday (9) and Saturday (10). . . . **Elly Stone** gives a Carnegie Hall concert, Nov. 6. . . . Polydor's **Haystacks Balboa** performs at Wagner College, Staten Island, Saturday (10); Wilkes-Barre (Pa.) High School, Monday (12); the Eastown Theater, Friday (16) and Saturday (17); Milwaukee's Scene, Sunday (18); and the Boston Tea Party, Oct. 22-24. . . . **Robert Guillaume**, the first alternate in "Jacques Brel Is Alive and Well and Living in Paris," has returned to the show as leading man.

FRED KIRBY

MIAMI

The San Francisco Opera House, new production company, presenting a series of concerts at Miami Jai Alai Froton. Scheduled are: **Pacific Gas and Electric**, **Buddy Miles Express** and the **Skin Blues Band**, Friday and Saturday (16 and 17); **Chambers Brothers**, **Illusion**, **Atlantian** and **Driftwood**, Oct. 24 and 25; **Byrds**, **James Gang** and **Flying Burrito Brothers**, Oct. 30 and 31; and **Eric Burdon** and **War**, **Great Jones**, and **NRBQ**, Nov. 6 and 7. Dan Burns "Fillmore Lights" show will be featured at each performance.

"Sounds of Nashville"—country music special was held at the Dade County Auditorium, Sept. 26 with the **Porter Wagoner Show**, **Dolly**

Parton, the **Jim Ed Brown Show**, **Gems Band**, **Del Reeves Show**, **Good Time Charles Band** and **Speck Rhodes** and the **Wagon Masters Band**.

Another country show booked into Ft. Lauderdale's War Memorial Auditorium, Saturday (10). This one features **Buck Owens**, **The Hagers**, **Susan Raye** and the **Buckaroos**. The **American Scene** appearing at the Crossway Airport Inn through Saturday (10), followed by **The Four Lads** for a week's booking.

Hyperbolic Records (Lauderdale) recently placed **Pershing Arbogast's** "Manual of Protest" with Royal American Records. . . . **Jessica LeViness** recording of "God's River Child" went to **Widget Records** (Muscle Shoals). The firm's **John Archer** and **Mike Rodgers** produced station I.D. package for WRBD. . . . **Criteria Recording Studios** report that **Lulu** is returning to do her second album at the Miami facilities and **Petula Clark** coming back to finish her first album. . . . **The Hump** at the Marco Polo has booked the **Kim Brothers**, Oct. 23-Nov. 5; **Mike Nesmith** and the **First National Band**, Nov. 6-12; **Clarence Carter**, Nov. 20-27; **Classics IV**, Dec. 4-11 and **The Mob**, March 2-20 (1971).

Jazzman **Joe Rico**, formerly associated with WOCN-FM and WGBS-FM, has joined the staff at WBUS-FM (South Florida's only full time a.m. business station with a show business evening schedule).

Bill Stith, Trip Universal executive producer, recently signed **Steve McCorvey**, rock-contemporary singer to the Trip label. . . . Young singer, pianist-organist **Jim Taylor** performing nightly in the lounge of the Carriage House.

SARA LANE

LAS VEGAS

Petula Clark, **Harry Belafonte** and **Anthony Newley** have signed new three-year contracts with Caesars Palace. Miss Clark's next appearance in the hotel's Circus Maximus will be Thursday (15) through Oct. 28. Belafonte returns Oct. 29 through Nov. 18, with Newley following him.

Sandler & Young, one-time Las Vegas production singers, opened a four-week headline engagement at the Flamingo Hotel Sept. 17.

. . . **Diana Ross** opened Oct. 1 at the Frontier Hotel. . . . **Sergio Mendes and Brasil '66** have signed a two-year contract with Caesars Palace. The contract calls for four weeks of performances per year, which began with the group's one-week engagement that concluded Sept. 16. . . . **Tony Bennett** and the **Goldiggers** opened Thursday (1) at Caesars. Other Thursday openings were **Vic Damone** and the **Leland Four** at the Frontier Hotel's Circle "F" Theater and **Bettye Swann** and **Jim Ware** and the **Motive** at the Mint Hotel.

The **Four Tunes** who have three gold records to their credit are appearing in the Mint Hotel's Casino Theater. . . . The Riviera Hotel has signed **Liza Minnelli**, **Dean Martin**, **Barbra Streisand**, **Burt Bacharach** and **Engelbert Humperdinck** for its upcoming winter season. **Liza Minnelli** headlines Oct. 21 followed by **Martin** Nov. 11 and, in turn by **Barbra Streisand** on Nov. 27. **Bacharach** makes his Las Vegas bow Dec. 11 headlining a show which will feature the Establishment.

Connie Francis opened Wednesday (30) at the Landmark Hotel. Her gig runs through Nov. 4. . . . **Frankie Laine** has signed a new contract with the International Hotel for four one-week engagements in the lounge starting May 5, 1971. Prior to then, Laine headlines there Nov. 18, to complete his previous contract with the hotel.

Juliet Prowse is starring in the International Hotel's production of "Mame." Supporting cast includes: (Continued on page 34)

Talent

Talent In Action

• Continued from page 30

struck new ground at Fillmore East with a 25-minute avant-garde work, with the assistance of a 10-piece brass ensemble, a mixed choir of 20, and a conductor, Peter Phillips.

The work, "The Atomic Heart Mother," supplies the title and one side of Pink Floyd's next Harvest Records album. It occupied the second half of two shows, Sept. 27. In the opening segment of the first show, the four handily overcame technical problems, which could have been disastrous for less experienced groups, which rely so heavily on equipment.

Lead guitarist **Dave Gilmour** performed yeoman service at one point, when the elaborate keyboard of **Rick Wright**, including electronic apparatus, went out. Bass guitarist **Roger Waters** was again brilliant on gong and also joined drummer **Nick Mason** on cymbals.

"The Atomic Heart Mother," scoring with a young hip audience, proved far more interesting than many contemporary works fed classically-oriented audiences. The brass work was fine, while the chorus, individually, grouped or all together tackled their difficult sections, mostly wordless, excellently.

The four group members were exceptional, a tall order for so talented a foursome. For example, at one point, **Mason** played the strings of a grand piano, striking and plucking, while **Gilmour** aided **Wright** with a tricky electronic effects. The piece combined rock, jazz, soundtrack, classical and other elements. Pink Floyd continues a unique musical experience.

FRED KIRBY

TONY BENNETT

Philharmonic Hall N.Y.

Tony Bennett is a proven master. And he continues to prove it with every performance. In the first of two concerts at Philharmonic Hall Sept. 26, the Columbia Records artist simply wowed them. The packed house didn't seem to mind that he'd go off on an occasional low note or that he was needlessly rushing through "Little Green Apples." He was **Tony Bennett** all the way. Backed by the big band sound of the **Louis Bellson** orchestra, with **Ruby Braff** featured, Bennett was at his best with the smooth ballads that have been associated with his career. An expected highlight was "I Left My Heart in San Francisco," but unexpected was a large screen in the background projecting scenes of Bennett wandering through San Francisco as he sang the song, which then blended into "I Wanna Be Around" and "Come Saturday Morning." His material was wisely chosen and offered Bennett in a variety of moods from a lively "They All Laughed" to a melancholy medley of "One for My Baby" and "It Had to Be You."

He left the audience begging for more. Tap dancer **Bunny Briggs** opened the show, followed by **Louis Bellson**. They got things off to a good start. **JOE TARAS**

JOE WILLIAMS

Black Knight, New Orleans

"Worth Waiting For," is what they're calling **Joe Williams'** first album in three years and this is just what he was opening Sept. 25 at the Black Knight. New Orleans is starved for solid, class entertainment of the type **Williams** delivers and the suburban **Black Knight** is one of the few spots in the city that consistently provides it.

Backed by the brassy sound of **Jimmy Nuzzo's** band, **Williams** dipped into the oldies he's identified with — "Smack Dab in the Middle," and the powerful, bluesy "Every Day,"—but he also revised some overdone popular favorites like "What the World Needs Now," and "Too Good to Be True."

The rich, full-bodied voice accounts for only part of his success. It's his phrasing, which is effortlessly meaningful that sparks these numbers.

The most interesting offering in his performance was "You Send Me," which he gave a stock '50's-sound send-off, veering smoothly into a more bluesy vein. Surprisingly, he ended the number with a satire of the style in which it was begun.

"Young Man on the Way Up" pulsed with excitement, born of an excellent arrangement and superb delivery. "Watch What Happens" was subtly sensual. It's fascinating to experience this man working in the flesh, launching a song like "Little Girl," delicately, with a tinkly music-box piano and bass accompaniment and switch delivery in mid-stream to something harshly beautiful. **DAVID CUTHBERT**

CHAMBERS BROTHERS

Carnegie Hall, New York

"A winner" could best describe the **Chambers Brothers'** performance at Carnegie Hall on Sept. 27.

A pinch of blues, a dab of gospel, and rock all blend into the **Chambers Brothers** style.

The brothers (**Willie**, **Lester**, **George**, **Joseph** and **Brian**) started off with "Let's Do It Together" and went on to "People Get Ready" to **Sam Cooke's** gospel composition "Jesus, Be a Fence Around Me," and "Time Has Come," (their first big hit) and **Lester's** rendition of "I Can't Turn You Loose," which had the audience dancing in the aisles and on the stage as well.

They also sang a few songs from their forthcoming Columbia album, which may be titled, "The New Generation."

BILL COLEMAN

(Continued on page 34)

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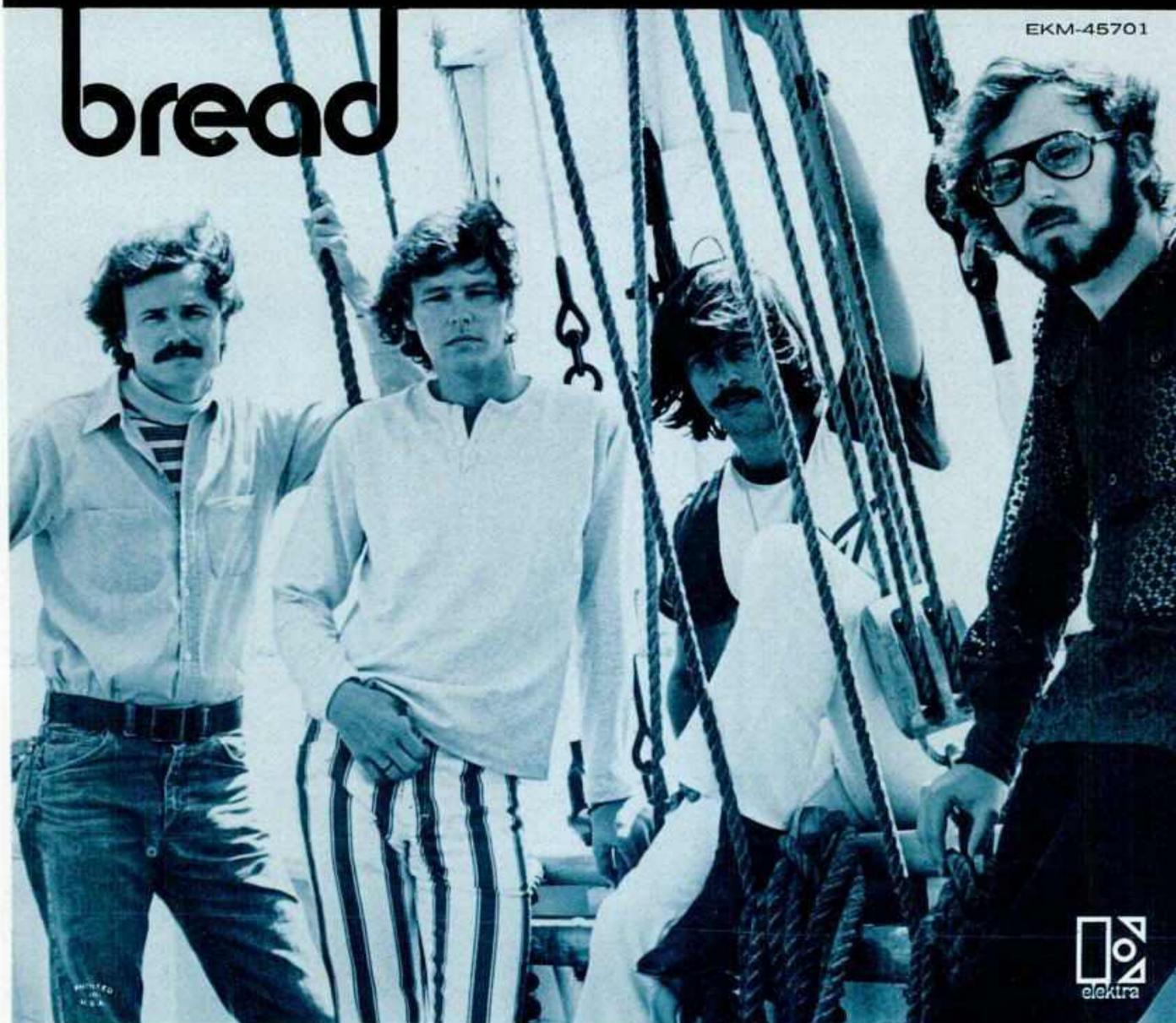
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From The Music Capitals of the World

DOMESTIC

• *Continued from page 32*

Jane Connell, Anne Francine and Mark Savage. Joe Guercio and his orchestra back the company. . . . Stilroc has joined **Stark Naked & the Car Thieves** in the Flamingo Sky Room. **LAURA DENI**

CHICAGO

Dick Cassen and 22nd Century Productions will kick off its fall season with Epic's **Poco** and Atco's **Livingston Taylor** Saturday (10) in the Auditorium Theater. . . . Another 22nd Century venture, the **Syndrome**, opens Oct. 16 headlining with Capitol's **Grand Funk Railroad**, A&M's **Humble Pie**, Trifany's **Brethren** and **Chase**. . . .

Bell's **Sarah Vaughan** ends her two-week engagement at Mister Kelly's Sunday (11). . . . Songstress **Barbara McNair** and comedian **Jack Carter** recently completed an eight-show engagement at the Mill Run Theater. . . . **The Legend of Time** and **Chesty Max** recently appeared at Elysian Fields. . . . Mercury's **Second Coming** recently appeared at Rush Over, followed by **Truth and Ask Refus**. . . . Beavers, a small club that in the past has given exposure to local groups and several national acts that later became famous, has reopened on a nightly basis. . . . Cadet's **Ramsey Lewis** appeared in nearby Evanston recently. . . . Atco's **Jerry Jeff Walker** appeared at the Quiet Knight, followed by Atlantic's **Loudon Wainwright III** who ended a week there through Wednesday (7). **GEORGE KNEMEYER**

CINCINNATI

The nude stage play, "Oh! Calcutta!" had its closed-circuit TV showing live from off-Broadway at the Shubert Theater here Monday night (28) despite efforts by local officials and Cincinnati attorney **Charles Keating Jr.**, president of the Citizens for Decent Literature, to block it via court action. Common Pleas Court Judge **Ralph B. Kohlen** denied the injunction at a hearing Monday afternoon but granted Keating the right to tape the show. Keating said he will use the tape to request that courts ban all future showings of the production in this state. With admissions pegged at \$10 and \$12, the local showing attracted 1,100 viewers. Of the 90-odd theaters slated to show the TV version, only five canceled out, including Louisville and Lexington, Ky.

Bob Braun, standard-bearer of the "50-50 Club" heard Monday through Friday over WLW-T and Avco Broadcasting's four-city network, was in Nashville last weekend to cut his first album for the new Wrayco label. Release is slated for November. Braun has enjoyed considerable success in the past on United Artists with three albums and some 15 singles, including "Till Death Do Us Part" and "Sweet Violets." . . . Deejay **Johnny Tea** has shifted from WIRE, Indianapolis, to local WCLU. . . . **Chuck Collier**, formerly with WSAI here, has joined WGAR, Cleveland, as music director.

The breach-of-contract suit by singer **Vivien Della Chiesa** for \$554,000 against Avco Broadcasting for cancellation of her TV show, "Vivienne," was dismissed in Hamilton County Common Pleas Court by Judge Frank Gusweiler, who ruled that Miss Della Chiesa had no legal basis for filing the suit. Attorney for Avco denied the company had violated the contract by canceling her show but said she was merely reassigned to other shows to do commentaries. Miss Della Chiesa resigned Sept. 5, 1969, following the cancellation of the program. . . . **Van Morrison** and the **Moody Blues** pulled a surprisingly good three-quarter house to the 11,000-seat Cincinnati Gardens with a two-hour rock concert Sept. 25. . . . **Walt Molony** has left local country music station WCLU to hitch onto WEXI-FM, rock outlet at Arlington Heights, Ill.

Nick Clooney, who heads up his own TV seg bearing his name on WCPO-TV, was at **Rusty York's** Jewel Recording studios last week to cut a new album backed by the **Rhythm & Brass Band**. . . . **Ouentein Welty**, of WWVA's "Jamboree," Wheeling, W. Va., was another recent visitor at Jewel to do a string of overdubs on "Jamboree's" band-leader-singer **Bud Cutright**. . . .

(Continued on page 63)

Talent In Action

• *Continued from page 32*

ROCK ISLAND

Ungano's, New York

Rock Island is a new group on the Project 3 label and featuring B.J. Taylor, lead vocals; Cobb Bussinger, organ and vocals; Frank Schalis, drums and vocals; Mike Kennedy, guitar and vocals; and Tony Curcio, bass guitar and dancing. The group's total energy was apparent at the beginning of the set as they opened with a fairly loud yet harmonious tune which featured good musicianship on the parts of Kennedy and Bussinger, while Taylor sang in the blues style.

Many musical changes were heard throughout every number, including a tune "It Feels Good," culled from their new album. It felt good all evening as the group exploded with every number and finished the set with an outstanding arrangement of "Season of the Witch," with Curcio jumping all over the stage as he laid down subtle bass guitar riffs. The group quickly changed into "Feelin' Alright," and went through classical as well as blues solos by each member. **BOB GLASSENBERG**

SERGIO FRANCHI

Philharmonic Hall, New York

Performing for the 25th Anniversary Benefit of Boys' Towns of Italy, Sergio Franchi delivered a "marrone" (his phrase) gamut of contemporary and Italian favorites to a clamoring Philharmonic Hall, Sept. 27. With accompaniment by Skitch Henderson's Orchestra and musical direction by Cal Custer on piano, the redoubtable Franchi's more unusual numbers were "A Song for You," the 1968 San Remo winner; his new single on United Artists, "Love Is All," and the impassioned "Mamma" and aria from "Tosca." The latter could well have been rendered sans mike by the powerful tenor, as he's proved in past concerts. Then, inevitably, Franchi closed with "Al Di La" as one of his two encores.

Providing a hilarious ethnic interlude, comic **Ronnie Martin** was an excellent entre'acte to the program. **ROBIN LOGGIE**

BOFFALONGO MUSIC ASYLUM

Village Gate, New York

John Coltrane-type progressions between the organ and drum leads backed up by drumming and bass playing highlighted a Sept. 24 set at the Village Gate. The unannounced appearance of the Music Asylum turned out to be an unexpected surprise. The two four-man groups, both on the United Artist label, displayed joyful harmony, intricate melody and swift guitar changes of mood and tempo.

In "In My World," the Music Asylums' first piece, a climax began instantly and continued for 15 minutes. "Garbage," a topical piece about the environment, and also a cut from their album "Commit Thyself," was another enjoyable song that came after a fantastic jam that featured the guitar and organ lead mixing it up in an old-fashioned music battle.

A short break brought Boffalongo to the stage, with their barefooted bass player, Doc Robinson, leading the set off with a Blues Magoo bass lead into "Thousand Dollar Week." "Hard to Keep From Crying" featured the drummer, Pete Guisante, in a solo ranging from heavy rock-pounding to an exotic jazz beat that sent the house in motion. But nothing during the evening compared with their "Fear Gaze," a number that was all together with great melody being surpassed by greater harmony being surpassed by even greater solos by piano player Sherm Kelly and lead guitarist Larry Hoppen.

RON STANCHFIELD

DANA VALERY

Fairmont-Roosevelt Blue Room, New Orleans

In her first New Orleans appearance, Dana Valery is one of the most interesting, multi-faceted young performers to come this way in some time.

She sings "For Once in My Life," in a clear, unaffected style. She does "Lonely is a Girl Without Love," first a chorus in Italian and then English and the effect is

(Continued on page 43)



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

AD DEADLINE: OCTOBER 26



JERRY SCHOENBAUM, third from left, president of Polydor Records, hails the label's newest recording duo, Birdsong (Edwin Birdsong—far right) and McClure (Doug McClure—second from left) after their recent opening at the Bitter End in New York. With them is their producer, Ted Cooper.



CHICO HAMILTON, right, goes over new recording projects with Bob Thiele, head of Flying Dutchman Records.

"You ain't heard nothing yet!"

- Ludwig



A BILLBOARD REPORT

**More Beethoven recordings
will be sold in the next 12 months
than ever before in history...**

Ludwig—

A Message, Artistic, Commercial, For Today

Although he died in 1827, Beethoven clearly has a message for today—a message translatable in commercial as well as artistic terms.

The "Ode to Joy," the finale of the "Symphony No. 9 (Choral)," has inspired pop versions through the years, but it was this year that Miguel Rios gained a Gold Record for the "Song of Joy" on A&M Records, his version of the Beethoven classic.

The avant garde also took to Beethoven this year with two Deutsche Grammophon albums offering disk premieres of pieces based on that composer's themes. Performances of Beethoven works are eagerly sought out by devotees of his music.

Among the countless examples are the all-Beethoven program, which opened the season for Eugene

Ormandy and the Philadelphia Orchestra with pianist Rudolf Serkin featured, a new Metropolitan Opera production of "Fidelio" conducted by Karl Boehm, and a piano trio series by the Stern-Istomin-Rose Trio. This summer's Casals Festival in San Juan was completely devoted to Beethoven, whose music has been a staple for the festival in the past.

But this only tells part of the story as virtually every Beethoven specialist has performances scheduled. Many artists, not previously associated with that composer, also are featuring his work this year.

The DGG sets, inspired by Beethoven, are Karlheinz Stockhausen's "Opus 1970" and Mauricio Kagel's "Ludwig Van." Kagel explains the avant garde's attraction to Beethoven, "Beethoven's modernity is not de-

pendent on the mood or feeling of the listener, but is fundamental modernity of relationship." His composition is a montage, while, in Stockhausen's piece, electronic tape continuously reproduces fragments of Beethoven's music.

The "Song of Joy" success has prompted repackaging of earlier Beethoven recordings, such as London Records' use of a Woodstock Festival cover for Ernest Ansermet's version of the "Symphony No. 9" with the "Song of Joy" title prominently displayed. Columbia Records and other labels are using stickers and repackagings to point out that the choral symphony is the source of Miluel Ries' hit.

From pop to classical to avant garde, this is Beethoven's year and "you ain't heard nothing yet."

... From Red Seal And Masterworks



BEETHOVEN specialists with important packages this year included Claudio Arrau, Daniel Barenboim, Hans Schmidt-Isserstedt, and Arthur Grumiaux.

ARTISTS with key Beethoven sets this year for RCA and Columbia Records include the Guarneri Quartet, Leonard Bernstein, Erich Leinsdorf, Glenn Gould and Claude Frank.

Columbia Masterworks and RCA Red Seal this month are devoting the bulk of their releases to Beethoven, including three complete symphonic packages. The RCA list, completely Beethoven, also includes an 11-record package of the complete quartets and "Grosse Fuge" with the Guarneri Quartet and a 12-LP Victrola package of the 32 piano sonatas played by Claude Frank.

The two complete symphonic sets by Columbia brings to six the number of such packages available on Columbia and Odyssey, while the seven-LP Red Seal package by Erich Leinsdorf and the Boston Symphony is RCA's first stereo set of the complete symphonies.

Columbia's symphonic sets, in seven LP's each, include a specially priced package by George Szell and the Cleveland Orchestra. The set, discontinued from Epic, will list for the price of four disks. The other package, available on the lower-price Odyssey line, is a stereo set with Bruno Walter and the Columbia Symphony.

A five-LP package by Columbia last month has the Stern-Istomin-Rose Trio in the complete Beethoven piano trios. Isaac Stern, Eugene Istomin and Leonard Rose will be performing them in New York and elsewhere this season.

Red Seal has a five-record package of the five piano concertos with soloist Artur Rubinstein and the Boston Symphony, Erich Leinsdorf conducting. Rubinstein's version of the "Concerto No. 2" has not previously been recorded.

"Calm Sea and Prosperous Voyage," Op. 112, a short cantata, gains its first recording with Pierre Boulez and the New Philharmonia Orchestra and the John Alldis Choir completing a new Columbia recording of the "Symphony No. 5."

Another Columbia set has the "Missa Solemnis" with soprano Martina Arroyo, contralto Maureen Forester, tenor Richard Lewis, bass Cesare Siepi, the Singing City Choirs and the Philadelphia Orchestra, Eugene Ormandy conducting.

Leonard Bernstein and the New York Philharmonic have an overture pressing, while Louis Lane and the Cleveland Orchestra also have a Beethoven LP. Pianists Glenn Gould and Gary Graffman also have Columbia albums.

The quartets package by the Guarneri Quartet completes that group's Beethoven project, which has resulted in three sets of the early, middle and late quartets, the first of which is a three-LP set this month.

Red Seal also has new Beethoven albums by pianist Jacob Lateiner. Victrola also will have sets by violinist

Jascha Heifetz and the conductor Arturo Toscanini, pianist Ania Dorfman with Toscanini and the NBC Symphony, pianist William Kapell and the NBC under Vladimir Golschmann, and pianist Artur Schnabel with Frederic Stock and the Chicago Symphony.

Major promotions are in progress by both RCA and Columbia on their new and catalog Beethoven product.

London also has a 10-record package of the piano sonatas with Wilhelm Backhaus. Pilar Lorenger is featured in a complete "Egmont" with George Szell and the Vienna Philharmonic. Westminster has put out a four-LP package of the 10 violin-piano sonatas with Robert Gerle and Marilyn Neely. Other labels, too, have drawn on the wealth of Beethoven material and "you ain't heard nothing yet."

Angel next month will have a five-record package of the piano trios and clarinet trio with violinist Pinchas Zukerman, cellist Jacqueline du Pre, Barenboim and clarinetist Gervase de Peyer, as well as "Christ on the Mount of Olives" with Cristina Deutekom, Nicolai Gedda, Hans Sotin, the Bonn Theater Chorus and Philharmonic Chorus, and the orchestra of the Beethoven-Halle, Bonn, Volker Wagenheim conducting.

Seraphim will have the complete Beethoven Society recordings by pianist Artur Schnabel next month. The 16 monaural LP's will be in five packages.



ARTUR RUBINSTEIN, whose package of the five Beethoven piano concertos, is being released this month by RCA Records, contentedly listens to a playback during a recording session.



EMIL GILELS, pianist, and the late George Szell prepare their recording with the Cleveland Orchestra of the complete Beethoven piano concertos for Angel. The concertos were issued as separate pressings this year.

Some oldies but goodies never leave the charts.

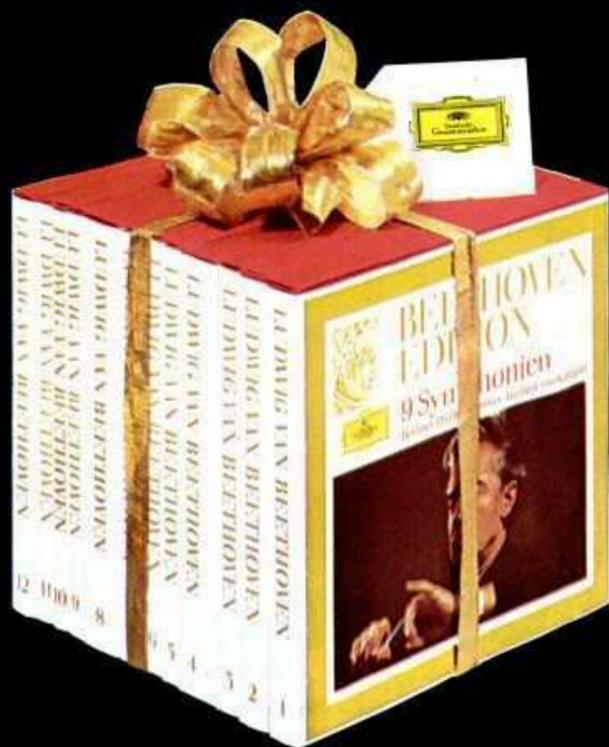
Like the music of Ludwig van Beethoven.
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 We have a feeling that Beethoven's music is
 going to be around for a long time.
 Check the charts 200 years from now.

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|---|---|--|---|---|
| <p>BEETHOVEN THE NINE SYMPHONIES LEONARD BERNSTEIN NEW YORK PHILHARMONIC</p> <p>8-Record Set D8S 815</p> | <p>Beethoven The Nine Symphonies Ormandy Philadelphia Orchestra</p> <p>7-Record Set D7S 745</p> | <p>7-RECORD SET Beethoven The Nine Symphonies George Szell The Cleveland Orchestra</p> <p>7-Record Set †M7X 30281</p> | <p>7 RECORD SET Bruno Walter/ Beethoven The Nine Symphonies Columbia Symphony Orchestra</p> <p>7-Record Set † Y7 30051</p> | <p>RUDOLF SERKIN BEETHOVEN THE FIVE PIANO CONCERTOS ORMANDY PHILADELPHIA ORCHESTRA BERNSTEIN NEW YORK PHILHARMONIC</p> <p>4-Record Set D4S 740</p> |
| <p>ISAAC STERN BEETHOVEN VIOLIN CONCERTO IN D MAJOR LEONARD BERNSTEIN NEW YORK PHILHARMONIC</p> <p>MS 6093</p> | <p>Zino Francescatti Bruno Walter Beethoven Violin Concerto Columbia Symphony</p> <p>† Y 30042</p> | <p>BERNSTEIN CONDUCTS BEETHOVEN OVERTURES NEW YORK PHILHARMONIC LEONORE NO. 3 CONSECRATION OF THE HOUSE KING-STEPHEN FIDELIO</p> <p>† M 30079</p> | <p>Boulez conducts Beethoven Symphony No. 5 First Recording in Stereo Beethoven's Cantata Calm Sea and Prosperous Voyage New Philharmonia Orchestra John Alcock, Choir</p> <p>† M 30085</p> | <p>BEETHOVEN THE CREATURES OF PROMETHEUS LOUIS LANE/ THE CLEVELAND ORCHESTRA</p> <p>† M 30082</p> |
| <p>Serkin Beethoven three fourths sonatas Moonlight Appassionata Pathetique</p> <p>MS 6481*</p> | <p>Glenn Gould/Beethoven Sonatas Moonlight/Appassionata/Pathetique</p> <p>MS 7413</p> | <p>Glenn Gould Beethoven Variations Eroica Variations Thirty-two Variations in C Minor Variations in F on an Original Theme</p> <p>† M 30080</p> | <p>Beethoven "Appassionata" and "Waldstein" Sonatas Gary Graffman</p> <p>† M 30078</p> | <p>3 RECORD SET PABLO CASALS RUDOLF SERKIN BEETHOVEN THE COMPLETE MUSIC FOR CELLO AND PIANO</p> <p>32 36 0016</p> |
| <p>5-RECORD SET Beethoven The Complete Piano Trios Istomin-Stern-Rose Trio</p> <p>5-Record Set †M5 30065</p> | <p>Beethoven: The Early Quartets (Opus 18, Nos. 1-6) The Budapest Quartet</p> <p>3-Record Set M3S 606</p> | <p>STEREO Beethoven: The Middle Quartets Op. 59, Nos. 1-3/Op. 74/Op. 95 The Budapest String Quartet</p> <p>4-Record Set M4S 616</p> | <p>BEETHOVEN THE LATE QUARTETS (OPUS 127, 130, 132, 135, 136) THE BUDAPEST STRING QUARTET</p> <p>5-Record Set M5S 677</p> | <p>Zino FRANCESCATTI Robert CASADESUS Beethoven The Complete Violin and Piano Sonatas</p> <p>4-Record Set D4S 724</p> |
| <p>STEREO BEETHOVEN MISSA SOLEMNIS LEONARD BERNSTEIN NEW YORK PHILHARMONIC ELLEN FARRILL, SOPRANO CAROL SMITH, CONTRALTO RICHARD LEWIS, TENOR KIM BORG, BASS THE WESTMINSTER CHOIR WALTER WATKIN, DIRECTOR</p> <p>2-Record Set M2S 619*</p> | <p>2-RECORD SET Beethoven: Missa Solemnis Eugene Ormandy The Philadelphia Orchestra Martina Arroyo/Maureen Forrester/Richard Lewis Cesaria Simeps The Singing City Choirs/Elaine Brown, Director</p> <p>2-Record Set †M2 30083</p> | <p>4-RECORD SET THE BEETHOVEN ALBUM "Emperor" Concerto Fifth & Ninth ("Choral") Symphonies "Moonlight," "Appassionata" & "Pathetique" Sonatas Leonard Bernstein, New York Philharmonic Eugene Ormandy, Philadelphia Orchestra Rudolf Serkin, Mormon Tabernacle Choir, Richard P. Condie, Director</p> <p>4-Record Set M4X 821</p> | <p>Beethoven's GREATEST HITS Ode to Joy, Fifth Symphony (First Movement), Moonlight Sonata (First Movement), and more BERNSTEIN ORMANDY PHILIPPE ENTREMONT MORMON TABERNACLE CHOIR</p> <p>MS 7504*</p> | <p>Special Added Attraction! Happy Birthday Variations in Ludwig's Style, Composed and Played by Leonid Hambro, Pianist Happy Birthday Ludwig from Leonard Bernstein/Philippe Entremont Glenn Gould/Mormon Tabernacle Choir New York Philharmonic/Eugene Ormandy Philadelphia Orchestra/Rudolf Serkin</p> <p>MS 7406</p> |

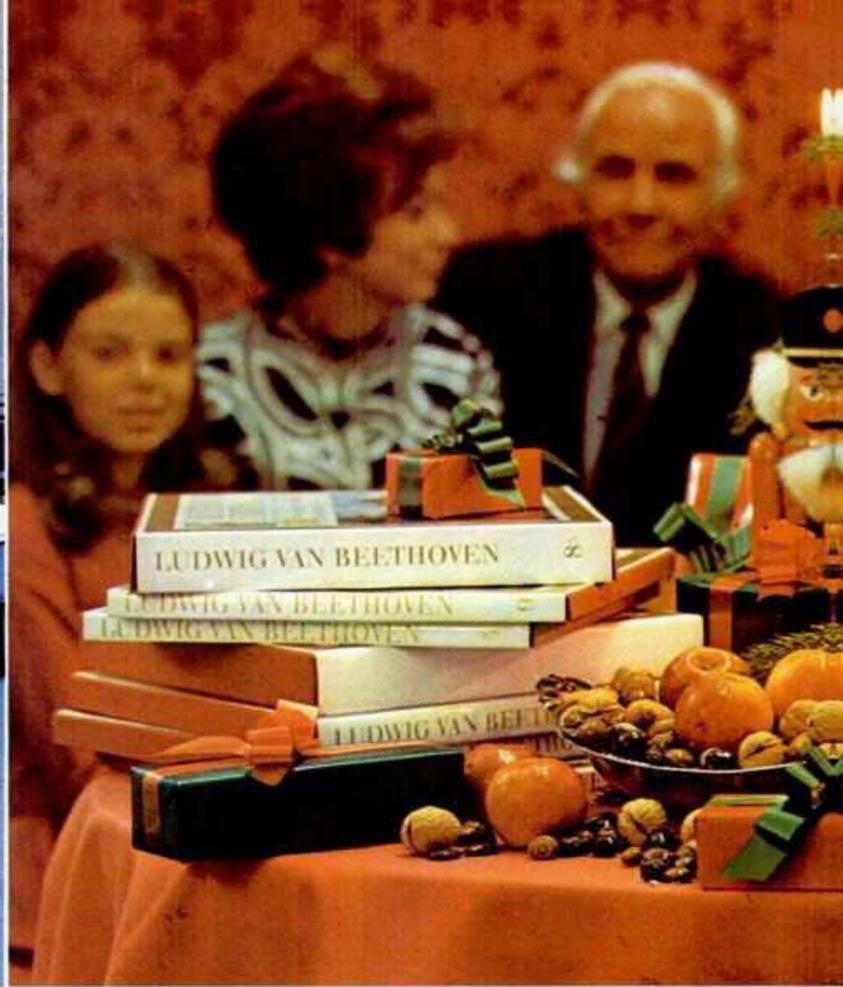
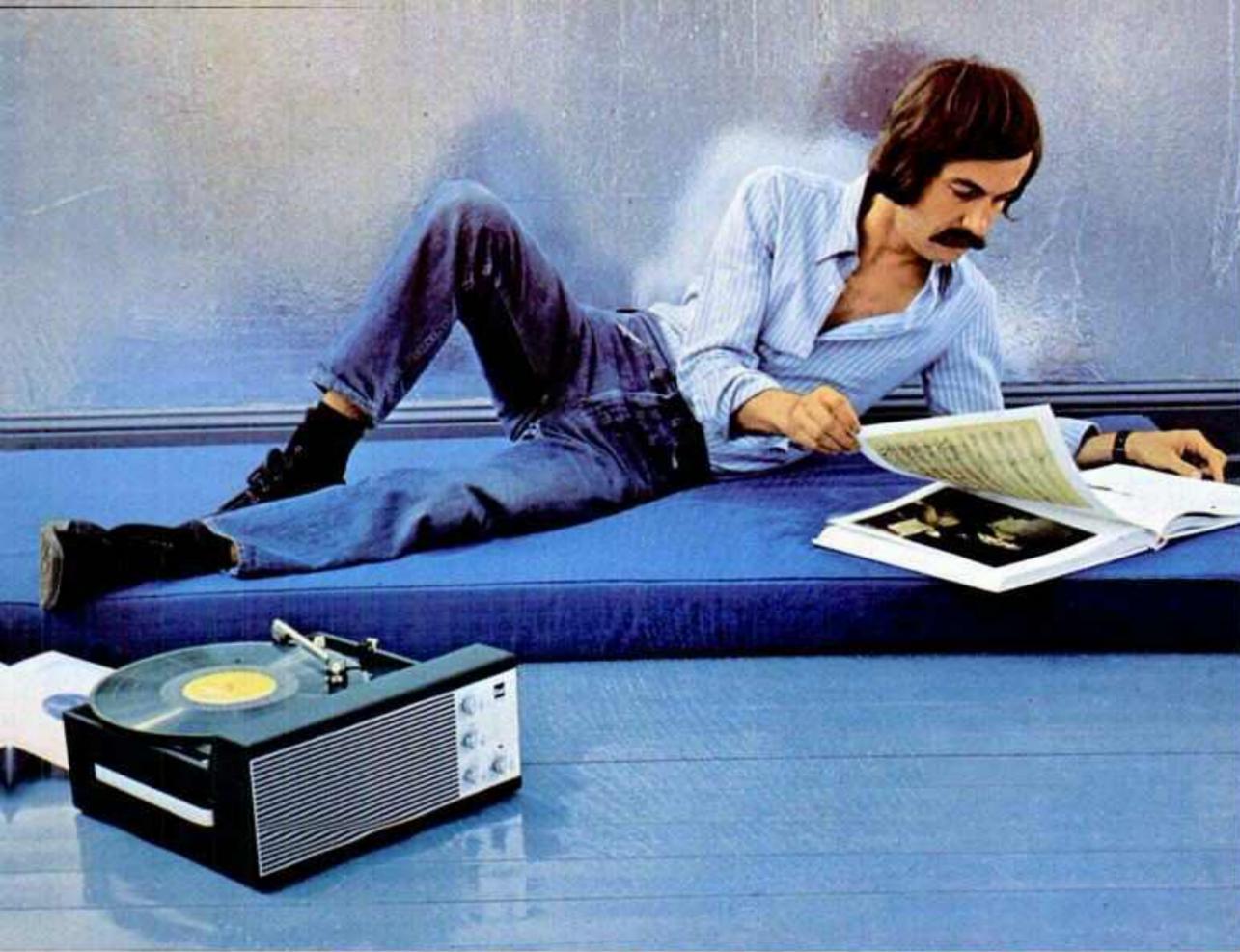
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AMADEUS QUARTET



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A 76 Album, 12 Volume Beethoven Set From DGG

Deutsche Grammophon Records is going all out for the Beethoven Year with a 75-LP, 12-volume set, which is listing for \$299.50. The albums, actually 76 records, can be obtained through dealer orders sent directly to the company. DGG will ship the volumes directly to purchasers.

Albums also may be purchased individually from dealers' inventory, but the price would be higher, listing for \$448.50 as individual volumes. Also, the complete edition will be accompanied by a 275-page, bicentennial volume of the composer's life, a \$25 value.

Single volumes are being issued, three a month. The August release included: Volume I—the nine symphonies with Herbert von Karajan and the Berlin Philharmonic; Volume III—chamber music for winds with members of that orchestra; and Volume IX—the Masses.

The September three were: Volume II—the concertos; Volume IV—string quartets and quintet with the Amadeus Quartet and violist Cecil Aronowitz; and

Volume XI—music for the stage with soprano Gundula Janowitz, Karajan and Berlin Philharmonic.

This month's three packages are: Volume V—the string trios and serenades with Trio Italiano d'Archi; Vol. VIII—works for piano with Wilhelm Kempff, Geza Anda, Joerg Demus and Norman Shalter; and Vol. X—"Fidelio" conducted by Karl Boehm. Winding up next month will be Vol. VII—violin sonatas, cello sonatas and variations with Kempff, Yehudi Menuhin, and Pierre Fournier; Vol. VI—piano trios, piano quartet with Kempff, Henryk Szeryng, Fournier, and Amadeus Quartet and Christoph Eschenbach; and Volume XII—lieder and choral music.

In addition to the artists cited, the package also includes the Croc Quartet, Gwyneth Jones, Theo Adam, James King, Edith Mathis, Franz Crass, Martti Talvela, Ferenc Fricsay, David Oistrakh, Ferdinand Leitner, Eugene Goossens and Karl Richter.

DGG has a heavy promotion going for Beethoven Edition 1970 with consumer and trade ads, promotional and display material.

Beethoven...

On The Charts

Columbia Records has scored most heavily with Beethoven titles on the Classical Chart so far this year. Both Columbia and Deutsche Grammophon continued runs by eight-LP complete symphonic sets early in the year as Columbia hit with Leonard Bernstein and the New York Philharmonic, while Herbert von Karajan and the Berlin Philharmonic continued an impressive chart run for DGG.

Karajan and the Berlin also registered early with the "Symphony No. 9," which also spelled chart action for Leopold Stokowski and the London Symphony on London Phase 4 and Andre Cluytens and the Berlin Philharmonic on Seraphim.

Beethoven collections had a key hand in Columbia's listings as "Beethoven's Greatest Hits" and "Happy Birthday, Ludwig" settled down for long runs. Bernstein and the New York Philharmonic also continued a long-term string with the "Symphony," which, teamed with Schubert's "Symphony No. 8 (Unfinished)" proved a chart item for Seiji Ozawa and the Chicago Symphony on RCA Red Seal. Red Seal also hit with the late quartets and "Grosse Fuge" in a five-LP package.

Soviet Celebrations

To organize celebrations of the Beethoven Bicentennial a special committee headed by composer Dmitri Shostakovich was established in Moscow.

First meeting was held Aug. 20 with representatives of Moscow Philharmonic, The Bolshoi Theatre, Muzyka State Publishers, Melodiya, Central Radio & Television attending.

It was decided Moscow Philharmonic will carry out concert series with prominent Soviet conductors Yevgeny Svetlanov, K. Ivanov, N. Rakhlin and K. Kondrashin participating through 1970/1971 concert season.

Muzyka State Publishers had already issued two books of Beethoven's piano sonatas, as well as ten cello sonatas and sonatas for violin (edited by David Oistrakh and L. Oborin). Muzyka will also issue first Russian publication of Beethoven's letters, and book "The Beethoven Music Form Principles" by V. Protopopov.

Melodiya special releases will include Beethoven's nine symphonies, performed by famous orchestras and conductors. Central Radio & TV will prepare special Beethoven programs; at Glinka Music Museum will be a Beethoven exposition will be opened; in December a Beethoven conference will be held with ten reports submitted by prominent Soviet musicologists.

Christmas With Ludwig

Key classical labels are strong for major packages this year to commemorate Beethoven's bicentennial. Promotions on these sets will be especially heavy for Christmas. London has two new symphonic packages. Early in the year the Stereo Treasury Series came out with a package with Ernest Ansermet and l'Orchestre de la Suisse Romande. Joan Sutherland was among the soloists in the "Symphony No. 9."

A new London package has the symphonies with Hans Schmidt-Isserstedt and the Vienna Philharmonic. A Philips symphonic set featured Eugen Jochum and the Concertgebouw Orchestra of Amsterdam.

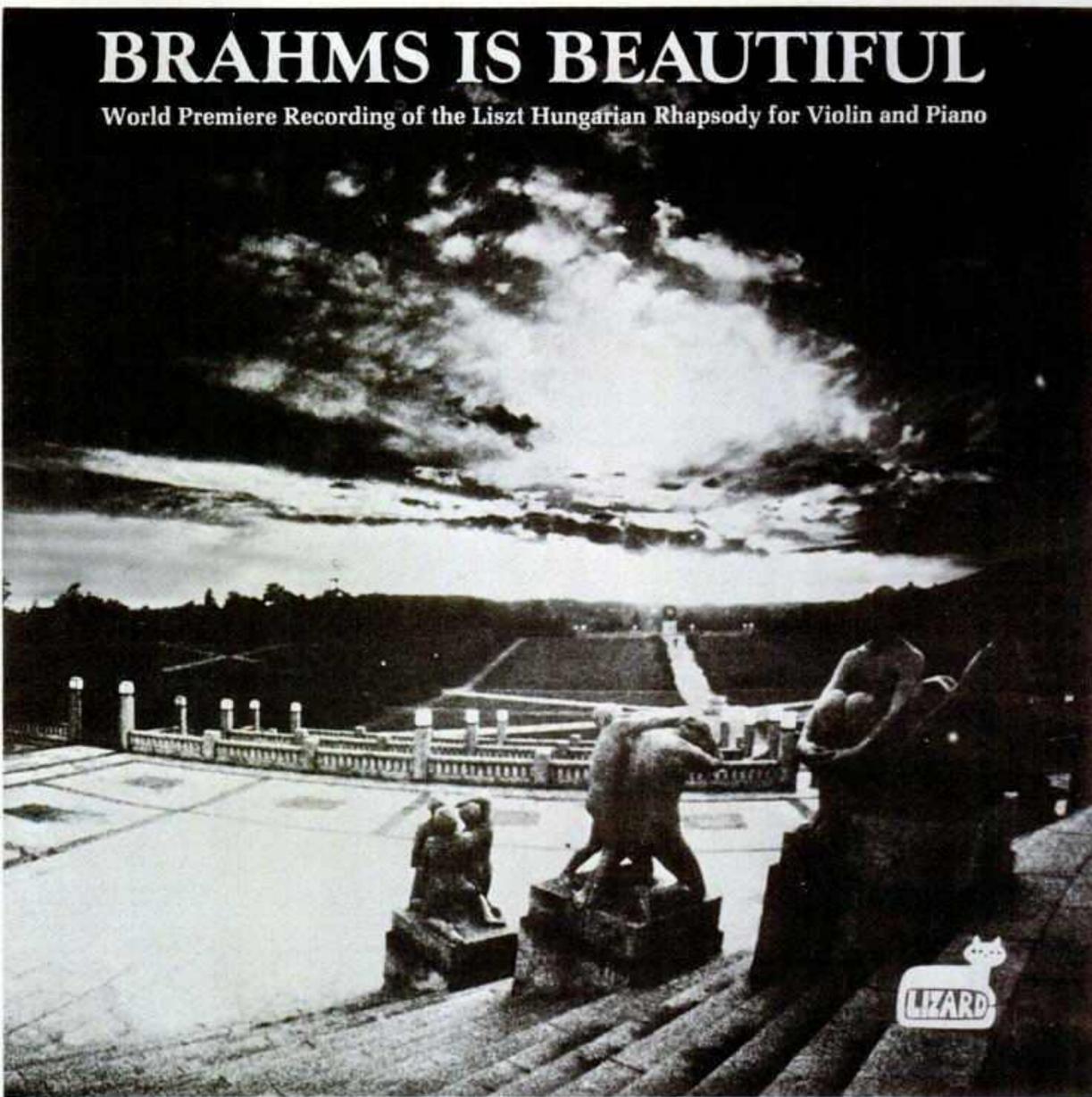
Angel filled a ten catalog lack with a 14-LP set of the 32 piano sonatas played by Daniel Barenboim. Arthur Grumiaux and Clara Haskel are featured in a new Philips package of the complete violin-piano sonatas, while Claudio Arrau is continuing his sonata series for that label. Also continuing is the Philips quartet series by Quartetto Italiano.

Beethoven material by Fred Kirby

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Talent In Action

• Continued from page 34

altogether charming. Her "I Will Wait for You" builds from a simple finger-snapping bass and cymbal accompaniment to a lush big band sound effortlessly.

She can offer a very commanding dramatic stage presence, too, as she proves in "Something," but the gestures never get out of hand—never too frantic—always just right. Her songbag, with the exception of an African number, is standard pop. But whereas most singers of her caliber tend to over-arrange these "instant standards" Miss Valery sticks to simplicity, injecting herself as the new element

and the result is most pleasing. She concludes with an exuberant "You Made Me So Very Happy" that pulses with exuberant life, high spirits and sexual tension. She is an intriguing, beguiling young talent.

DAVID CUTHBERT

SECOND COMING

Rush Over, Chicago

With the recent glut of groups using a brass section, it is good to hear one that has the potential to top all the ones currently in existence. The Second Coming, a nine-piece homegrown group, played with finesse not often seen in rock groups during its recent stay here.

Second Coming's music is tight when it needs to be and free when the songs call for it. Leader is Buddy Stephens, who is vocalist and doubles on trumpet and drums. His voice is powerful and was well showcased as the group did several numbers from its Mercury Records LP. Les King is a standout on drums, as he pushed, shoved and drove the band through the songs, never allowing a letup. The horn section (Jack Kramer on trumpet, Bill Dinwiddie on trombone and Dick Rudolph on sax) was punchy, with Bob Penny on guitar, Ernie Seil on bass, Tom Palmer on bass, and Dave Miller on organ each leading the right amount of support. The strong soloing talent of the group was showcased during "Ain't It Funky," a 20-minute piece that was all too short. Put simply, this group is dynamite.

GEORGE KNEMEYER

SECOND ORIGINAL ROCK & ROLL SHOW

Academy of Music, New York

Twelve acts, count 'em, 12, leaning heavily towards the New York groups, were put together (and judging by lack of rehearsal, apparently at the last minute) to make up this second vintage and veteran show. It was the mixture as before—the revivalist audience greeting the revived. For instance, the Marcells were greeted rapturously for this early Sixties "Blue Moon" (The final decadence of the doowop sound) but not so for their version of the 1970 "Hey Jude." The oldies were certainly the goodies.

Appearing, parading their hits and the B sides and an occasional modern item, were the Jive Five, Crests, Jesters, Marcells, Solitaires, Elegants, Channels, Lloyd Price (who topped the bill with a short set, plus big band), Paragons, Harptones, Moonglows (possibly the biggest applause of the evening), Lee Andrews and the Hearts.

IAN DOVE

CROWFOOT

Bitter End, New York

Crowfoot, led by Russell DaShiell, had a strong first set at the Bitter End, Sept. 27, on a bill headlined by Jake & the Family Jewels, Polydor's fine new group. Capitol's David Buskind, a promising folk artist, opened the bill.

Crowfoot's four-man strength, with lead guitarist Sam McCue and bass guitarist added since DaShiell and drummer Rick Jaeger cut their initial Paramount album, displayed talent and intensity with good blues-oriented material. They bear watching.

FRED KIRBY

ENGELBERT HUMPERDINCK

Royal Box, New York

Engelbert Humperdinck returned to the Royal Box of the Americana Hotel, Sept. 30, strong voiced, amiable, sensuous and effective. Opening an engagement of more than two weeks, with soldout houses assured throughout, Humperdinck ranged through standard pop, rock, Latin and, of course, country.

With a large backup orchestra of well over 30 pieces, Humperdinck sang all numbers with effect, uptempo and ballad. He even

brought a teen-age girl to the stage from the audience and sang one number to her. The high points were many, including "My Way" and "If Ever I Should Leave You."

The importance of country music in Humperdinck's career was apparent as he sang his latest Parrot Records single, "Sweetheart," "There Goes My Everything" and his closing, "Release Me," the song which catapulted him to the forefront. "My Marie," a recent single, also scored. "Spanish Eyes" and "Quando Quando Quando" were the top Latin-styled songs.

Throughout, Humperdinck was engaging, vocally effective, and physically suggestive. "A Man Without Love" was but one of a series of numbers that displayed this magnetic performer at his best. Laurie Holloway was his arranger and conductor.

FRED KIRBY

JOSE FELICIANO

Waldorf-Astoria, New York

Jose Feliciano packs a lot of power in his vocalizing and instrumentalizing—and he doesn't hold back in either department. The RCA Records artist debuted at the Waldorf-Astoria's Empire Room Sept. 28 and poured out close to 90 minutes of musical drive. It's a long pull but Feliciano held the audience all the way.

His repertoire is a neat mixture of uptempo and ballad material like "High Heeled Sneakers," "Once There Was a Love," "Hey Jude," "California Dreamin'," and "Light My Fire," among others. His instrumental treatment of "Malaguena" was especially exciting and the highlight of the evening.

MIKE GROSS

Miles, Stewart Hit the Road

CHICAGO — Two Mercury Records acts, the Buddy Miles Band and Rod Stewart, are embarking on cross-country tours. Stewart, backed by Warner Bros. Small Faces, has major dates at the Boston Tea Party (5-7); East-town Theater, Detroit (16-17); Santa Monica Civic Center (30); Fillmore East (Nov. 10), and the Syndrome, Chicago (13). Miles dates include the Fillmore East (Oct. 2-3); Sugar Shack, Boston (5-11), and Action House, Long Island (Nov. 13-14).

New Tour for Rock Ensemble

NEW YORK—Columbia Records and Abbt Music have designed another West Coast tour to promote the New York Rock Ensemble's new LP. Dates so far confirmed are: Fillmore West, San Francisco, Oct. 22-25; Stamford University (Oct. 30), the Wiskey a Go Go, Los Angeles, (Oct. 26-27); Oklahoma Fair Grounds, Oklahoma City (Nov. 1); Ungano's, New York (Nov. 26-29).

Okun Songbook Out on Oct. 12

NEW YORK—"Great Songs of the Sixties," a collection of 82 of the most popular songs of the decade edited by arranger-conductor Milton Okun, will be published by Quadrangle Books Monday (12).

The book, which is the first to be published by the New York Times under the Quadrangle title, will be distributed by Random House. The book's price is \$14.95 before Christmas and \$17.50 thereafter.



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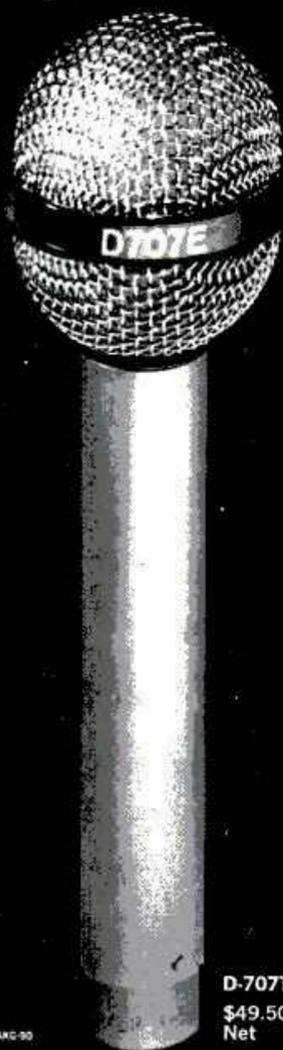
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Radio-TV programming

'Larry Kane Show' Heading for Syndication Via Crosby's Firm

By CLAUDE HALL

HOUSTON — "The Larry Kane Show," an audience-pleaser and key exposure medium for record artists for more than 12 years, is now shifting into high gear for nationwide syndication, starting the first of the year. Bing Crosby Productions out of Chicago will distribute the syndicated hour version of the show and Ed Broman has lined up more than 30 markets already. The Houston version, telecast on KTRK-TV, will continue as an hour-and-a-half weekly show.

The format of the hour syndicated version, which begins taping the first part of December, will devote greater concentration on live guest interviews. Kane has always used about four artist interviews on his show and may use four or five on the hour syndicated show . . . "because live guests are very important; the people want to see the groups or artists with the chart hits." He said that the bandstand dancing will be curtailed somewhat on the hour syndicated version.

Countless record acts have been interviewed over the years by Kane, who produces as well as hosts the show. One interview he remembers fondly was with Dionne Warwick. "We just rapped for 15 or 20 minutes;

it was the first time she had been down here, but we had a good rapport. Then she sang several tunes. I want to do more of this sort of thing on the syndicated show, if the artist's stature demands it." He also said very popular interviews were done with the Three Dog Night and with the Friends of Distinction.

Jeanne Jones is talent coordinator of the Saturday show and has helped line up such artists for past shows as Vikki Carr, Paul Anka, Tony Joe White, Rufus Thomas, Kenny Rogers and the First Edition, Glen Campbell, Sonny James, Ray Price, and Buck Owens for the show, as well as the Supremes. Kane's first broadcasting experience was on KULP in El Campo, Texas, while attending high school. He then moved to KNUZ for four or five years as an air personality. He started with the TV show in 1958 and, while most TV bandstand-type shows have a high mortality rate, the Larry Kane show has managed to grow and prosper. The show is always sold out and brings in a large number of listeners between 18-35 years of age as well as teens. The reason the show pulls a large crowd of older demographics, Kane said, "is that I always integrate a more

sophisticated artist along with the heavier current-hit groups. I'll feature a Boots Randolph every other show."

The reason for the show's constant overall popularity, Kane thought, is because of constant change. The show uses no rehearsal. Directed by Kerry Richards, the show opens differently every week. "One week, we might open with a great artist walking in from the prop room and just have him or her start singing; another week we might open the show at the swimming pool and patio here at the TV station." With a young, creative production crew, the Kane show does its "damnest" through guests and special effects to keep the show fresh and different. "The only static thing about the show is yours truly," Kane said. "I'm not 17 years old and I don't try to act 17 years old. What makes the show different from other shows around the nation is that the show is different each week."

Lipsycs at Minimum

Lipsycs are kept to a minimum and live performances are not sought after. "We've had some artists that performed live, but we've never been entirely happy with the sound, although I think the sound in this studio is as good as anywhere in the country. It's just not a recording studio. However, if an artist or group wants to do a live performance and is willing to come in early so we can set up the mikes and adjust the sound levels, we're willing. The thing we prefer, though, is that the artists bring in the band tracks and sing live over them. More and more artists, fortunately, are doing this. It gives the show a

(Continued on page 50)



ROY ROGERS, second from right, takes time off from his co-host duties on the Mike Douglas show to visit Philadelphia's country music station WRCP, to promote his new Capitol single, "Money Can't Buy Love," and his soon-to-be-released album, "The Country Side of Roy Rogers." With Rogers are WRCP "good guys" Dave Stanley, left; Don Paul, program director; and Nick Reynolds, right.

Letters To The Editor

Defends Trade

In reply to the disk jockey who could not find a high-enough-paying announcer job, and said so in Billboard Sept. 19, page 24. I hope this is only one of many letters in defense of a great industry that provides several thousand employees, a decent livelihood . . . employees who contribute their (undiscovered) talents lovingly.

I'm Wayne Denis, 31 years old, and since 25, program director of WREB in Holyoke, Mass., father of five children and husband of a working wife. That's right, my wife MUST work. Someday, she won't have to. Anyone who cannot find a position in a trade he loves, doesn't want one bad enough. Talent waiting to be discovered, waits in a line that forms at the rear. Wayne Denis has several talents in programming, copywriting and production and

sportscasting, presently being developed . . . and one day Wayne Denis will go get the job he wants.

Wayne Denis
WREB
Holyoke, Mass.

Money Matter

In the Sept. 19 issue of Billboard on page 24 there was an editorial concerning a professional jock who was leaving the trade at 30 years of age because of the lack of salary opportunities that would decently support a family, etc.

The editor's note following the article was the most truthful thing I have ever read. Here is some information to go hand-in-hand with what your editor had to say and you have my permission to print any or all of it anyplace in your fine publication.

(Continued on page 53)

KONE Hikes Power & Shifts to Country

RENO — KONE, managed by Dave Newman, has switched to a country music format and boosted power to 1,000 watts. The 24-hour station previously featured a format focusing on top 40 and golden oldie records.

Al Gordon, the new program director, said the playlist of KONE will hinge on 40 records, plus 10-15 pick singles each week, and selected cuts from the top 10 selling albums. Jerry Shaffer, who is joining the station from KLAQ in Denver, and Gordon will pick the music for the station. Gordon just arrived at the station after two years as program director

of KGAY in Salem, Ore., and previous to that saw KATA in Eureka, Calif., progress from a "howdy, friends and neighbors type of country music station to a modern approach," he said.

Other air personalities on KONE include Dale Scott, Chris Mitchell, Jeff Richards, Bob DeYoung (the former program director), and Dick Fraser.

Reason for the format change, Gordon said, is that Reno had no full-time country music station. The station will play some of the middle-of-the-road-type country records, but depend mostly on solid country product in its programming.

'American Top 40' Gets 26 Stations

LOS ANGELES — Twenty-six stations have launched "American Top 40," the weekly series of specials produced by Watermark, Inc., reported Watermark president Tom Rounds. The three-hour series features a countdown of Billboard's Hot 100 Chart and is rush-released to the stations so that it arrives in advance of the Billboard. The show is designed to be broadcast on Sunday afternoon. Casey Kasem is host.

Stations now featuring the show include KJR in Seattle, KJOY in Stockton, Calif.; KRUX in Phoenix; KEYN in Wichita, Kan.; WGAR in Cleveland, WAIR in Winston-Salem; WFLI in Chattanooga; WNOX in Knoxville; WCBM in

Baltimore; WMEX in Boston; WPGC in Washington; WVIC in Lansing, Mich.; WKBR in Manchester, N.H.; KMEN in San Bernardino, Calif.; KACY in Oxnard, Calif.; KHYT in Tucson; KCPX in Salt Lake City; KQEO in Albuquerque, N.M.; KINT in El Paso; KTSA in San Antonio; KNUZ in Houston; KIRL in St. Louis; KEYS in Corpus Christi; KPOI in Honolulu, and WWWW-FM in Detroit.

All these stations are already carrying the show—free to the top 100 radio markets—or are slated to launch it this week. In addition, at least 10 more stations will begin carrying the weekly specials in the next three weeks.

KWFC-FM Has the Right Ticket

SPRINGFIELD, Mo.—A "ticket" and a request line are the keys to KWFC-FM's programming success. What makes the station unique, however, is not that it uses the programming tools, which are common for top 40 stations, country music stations, and even some easy listening stations, but that KWFC-FM uses in-depth record research through the ticket and telephone requests and even record store calls by the station's staff to pinpoint a playlist for gospel music programming.

The request line ticket asks people telephoning the station to play their favorite record for their name and address, title of the record and artist. There's also a blank for the library number of the record.

Jim Price, program director of the 100,000-watt stereo station, said that listeners cooperate almost 100 percent in giving this information and that the station has two reasons for seeking these details: "We build our mailing list from the request line in anticipation, among other things, of a gospel music publication." Also, repeat calls within the same period the request line is open are not tabulated in the day's sample.

Deejays—including Larry Alford and Bill Jeffers—frequently mention the name of the listener on the air, unless they do not want their name mentioned.

Operators take the tickets and look up the library number of the records and then the deejay takes the tickets to pull his own record for his show, making substitution when necessary, but informing listeners that they'll try to get the real thing if at all possible.

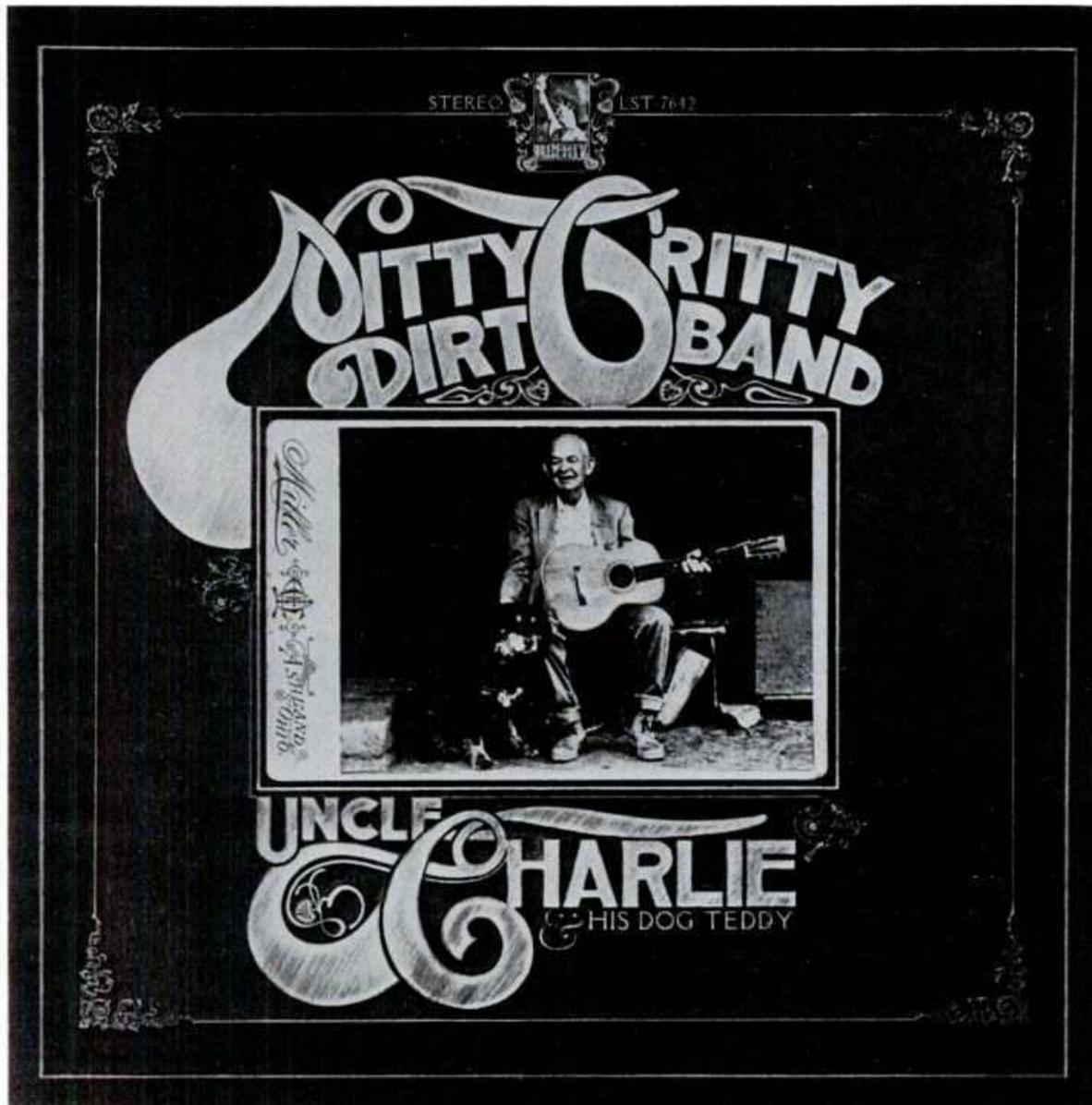
This causes some difficulties. Price said that he called a Decca Records representative in the area and told him that Jimmie Davis' "The Three Nails" could be really big in the town, the representative finally said: "What's that?" and, an RCA Records promotion man calmly assured Price

that RCA didn't have any gospel record product.

"Maintaining my composure — KWFC-FM is the voice of Baptist Bible College—I reminded him of RCA's many releases by the Blackwood Brothers, the Statesmen, and George Beverly Shea, to name a few. I was sure that he would be enthusiastic about two current Billboard-pick albums—Jake Hess' "Everything Is Beautiful" and Shea's "There Is More to Life." He wasn't. To give as much credit as is due, he did say that he'd send me 'some' records."

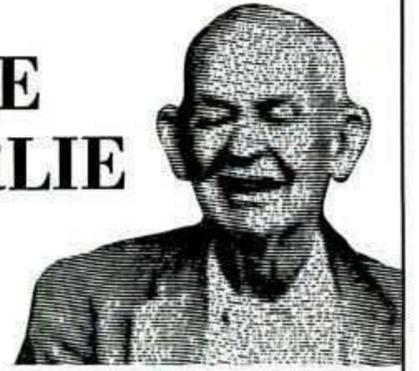
Yet KWFC-FM is creating considerable impact in the area. A Sept. 18 concert promoted with the help of the station drew more than 4,000 fans. Featured in the concert were the Blackwood Brothers, the Statesmen, the Oak Ridge Boys, the Dixie Echoes, J.D. Sumner and the Stamps Quartet, the Thrasher Brothers, the Gateway Boys and Donna, and the Lester Family. Hovie commented that it was the biggest gospel singing that he had seen in Springfield in 15 years.

From the tickets, a tabulation is kept daily and local record sales are made weekly. In the final tabulation for the monthly printed playlist of the station, a record sold counts as the same value as five telephone request tickets. The monthly printed playlist, called "KFC Sacred Stereo®," features the top 15 songs, detailing title, artist, label, and record number. The list also shows the top 10 acts of the month and the hottest items. In September, the list showed that a tape of a song called "The King Is Coming" was the favor- personal appearance by the Speer Family with a ite. A note followed that the record was not out yet. "Bring Back the Springtime," by Steve Sanders on Canaan Records was also listed as hot. No. 1 on the playlist was "Jesus Is Coming Soon," by the Oak Ridge Boys on Heart Warming Records. Manager of the Gospel music station is W.F. Askew.



FRONT

UNCLE CHARLIE SEZ:



Y'know, the way people talk about the young folks these days, you'd think that the kids have no kind of respect for their elders. That's why I'd like to tell you what some young friends of mine have done.

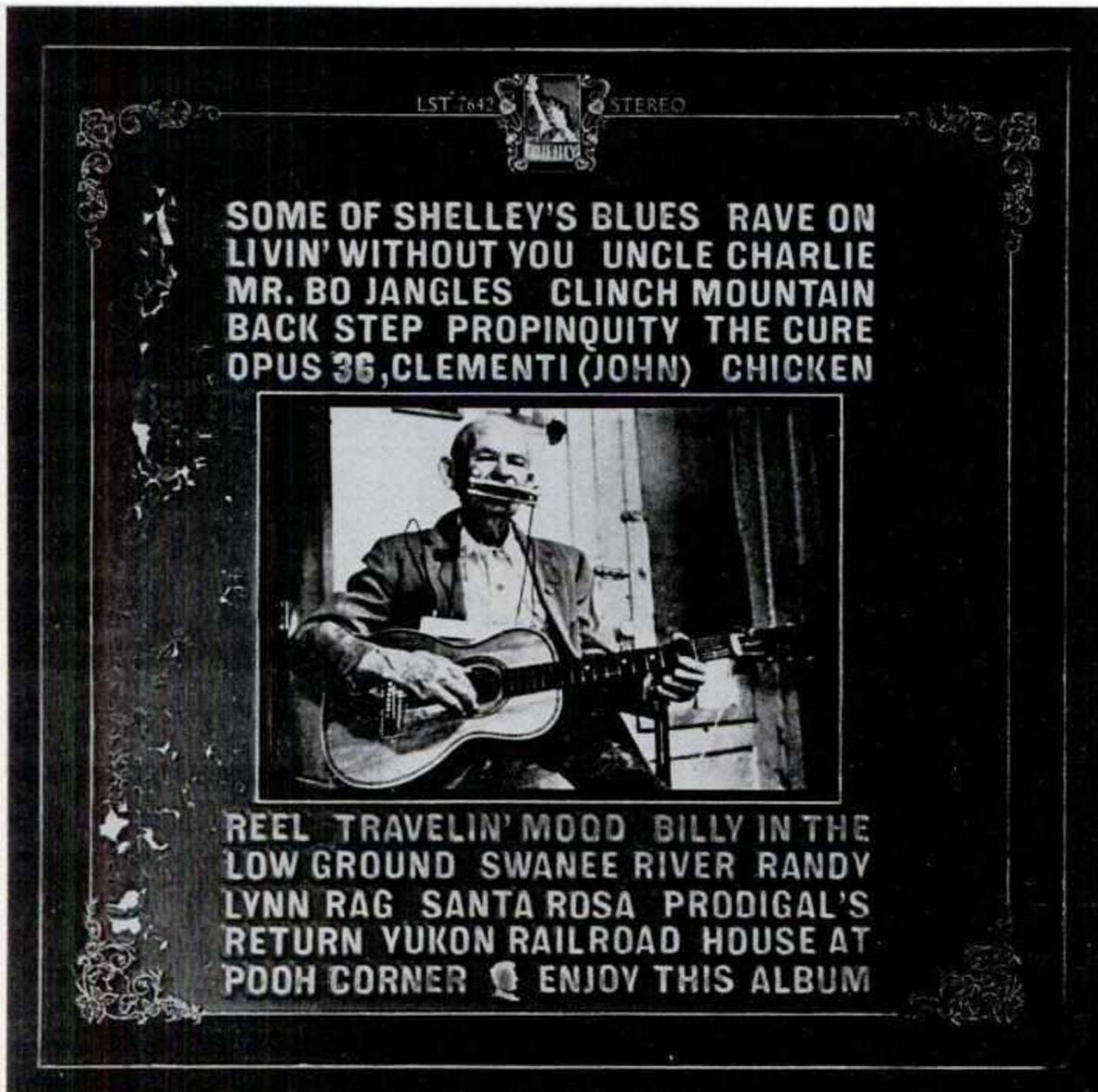
These young 'uns—call themselves the Nitty Gritty Dirt Band, whatever that means—have put together a record album that's sort of dedicated to me. And I think that's real nice.

You'll hear all kinds of songs on the album. Some of them, I can't really understand. There's something called "Rave On" that they say is a "rock and roll" song. I don't know much about music, but it certainly does have a beat! Then there are some old-time country numbers like we used to play and sing back t'home. And, the boys have even included a recording I made with my world-famous singing dog, Teddy. That's his (Teddy's) picture with me, on the cover.

Then, after they put the album together (and the cover's real nice, too!) the boys got their friends at Liberty to come up with a bang-up publicity and promotion campaign. There's special radio spots (I thought Spot was a name for a dog until I heard these!), advertisements in college and underground newspapers and a specially-designed press kit with a 78 r.p.m. record. In fact, the boys tell me that if enough people want the record, maybe they'll put it in the Sears & Roebuck catalogue!

I just wanted to tell you about the record album because it's so nice and because the boys were so good in putting it together. I think that a whole lot of people will like it, and we'd all be much obliged to you if you'd make it easy for them to get at.

Thank you.



BACK

PRODUCED BY WILLIAM E. McEUEEN

ALBUM: LST-7642 / 8 TRACK CARTRIDGE: 9084 / CASSETTE: C-1084

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And these guys will see that you do.

Tomorrow.



That's when Capitol's entire promotion staff will be out introducing "Alright In The City" to programmers all over the country. Expect one to see you. It could be the most important meeting you've had all year.



WLLL-FM on the Air— Simulcasts With Sisters

LYNCHBURG, Va.—A new station, WLLL-FM, has gone on the air here — simulcasting with its sister station WLLL, a daytimer. The new FM station features a Top 40 contemporary format 24 hours a day because, "there was no nighttime Top 40 in the market and the audience in this area deserve to hear what they want all of the time," said Stan Jayson, program director.

"Our AM had been broadcasting for seven years now during the daytime. We have always received good response," said Jayson. "So we decided to do the same thing on FM, simulcasting with the WLLL daytimer and then going into the night to fill the hours when there is an audience but no music."

The stations program from a

40 record playlist with 15 extras and a great amount of gold—every third record, to be precise. Music is chosen from surveys taken in record stores throughout the Lynchburg area, trade charts and by running surveys on what students from the four colleges in the area are listening to. "We play anything that is popular including underground cuts if the response is big enough," commented Jayson.

The air personalities add relevant comments to the music but keep talk to a minimum. Personnel at the station includes Bruce Hopkins, midnight - 6 a.m.; Dave Freer, 6-10 a.m.; Dan Marks, 10 a.m.-2 p.m.; Stan Jayson, 2-6 p.m., and Wayne Bersch, 6 p.m.-midnight. On weekends Gary (Lee Ramsey) Crouch and John Leebrick join the staff.

DEE-JAY JOB SERVICE SET

NASHVILLE — An air personality job placement service has been launched here by Jim Powell, former news and promotion director of WENO, local radio station. Powell said he is seeking airchecks from air personalities coast to coast, in confidence. He will also counsel beginning air personalities. The name of his firm is Disc-Jockey Placement Service.

CKRD-FM to Country Play

RED DEER, Canada — CKRD-FM, stereo radio station located here, has switched to a country music format, reported Harv B. Hillman, who says that the station is the first stereo country music station in Alberta. The station has featured a good music format with limited talk for the past six years. Station includes Barry Bergh, Reid Bergquist, and Hillman, with Wayne (Clint Campbell) Peterson due to join the station soon from CFGP in Grande Prairie, Alberta.

Stu Morton, the music director, is seeking stereo product now in order to build a country music library for the station.

Records are played in clusters of two-to-four records. Music ranges from Buck Owens records to tunes by Jane Morgan and Al Martino that are country in nature. The AM affiliate plays easy listening in the day and Hot 100 chart records at night. Deejays included Ron Henry, Stan Phillips, Fred Steele and Louise Woodthorpe, with Gord Lewis and Rob MacGregor doing weekend work. CKRD-FM plays 12 hours of country music daily; only variance in format is for some jazz programs.

KSPD Voids Void With Hip Rock Play

BOISE, Idaho—There was a void in radio between bubblegum and non-rock station in the area and KSPD had filled the void, according to Gary Daniel, program director. "There were no stations playing progressive rock in the area, so we thought we would have to do it," said Daniel. The station, which was formerly KDST, plays all rock sounds and begins with the softer cuts in the morning,

WKEE Tags Oldie to News

HUNTINGTON, W. Va.—WKEE here is now using an oldie record to come out of the news, according to music director Jim Mack. The newscaster ends the news with the statement such as: "That's news today, Sept. 29, 1970." The next thing heard on the air is a specially produced cartridge that tells listeners: "Music yesterday, September 29 . . ." and tells the year the oldie was a hit. The intro to the oldie record is accompanied by a tympani roll.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Walt (Baby Lome) Love is now on WOR-FM in New York; he'd been with CKLW in Detroit. . . . Also heard Johnny Michaels on WCBS-FM, filling in for a man on vacation; Johnny had been on WMCA; both stations are in New York. . . . A letter from Dave Boliek, program director of WCHL, Chapel Hill, N.C.: The Smiles Associates Clinic was totally out-a-sight. Bob Raleigh, Norman Suttles, Martin Street and the whole Smiles bunch can be proud of the fact that they have given to an industry that needs gifts of the calibre of last weekend's program clinic. The Hamilton, Bennett, Broussard, Cook, Sherard, Wigglesworth, Canada, Stone panel was great, but better was their willingness to share with other guys on the way up. . . . John Anthony, program director of WKKE in Asheville, N.C., also wrote praising the Smiles meeting.

One of the things mentioned at the Smiles meeting was the need for a programming society. I've been bouncing this off people for about two years. Now, I'd like to know how all of you feel about a society for program directors and air personalities. Main objectives: To improve the professional status of both program directors and air personalities, perhaps establish some criteria of stability in the field, to foster higher standards of professionalism among all people in radio programming, and maybe set up retirement benefit programs, placement services, and unemployment fund programs. In general, I feel the best way to go about organizing this society is to form an advisory founding board of program directors and maybe a couple of air personalities. Their duty would be to contact 10 other program directors each to research and augment laws and by-laws and submit these before a general meeting of program directors for approval. At that time, dues could be set and rules established. To be a valid and worthwhile organization, it must be organized by program directors and air personalities, not by me or another outside force. I am now attempting to swing some support

behind this organization—if you want it. I'm willing to do some of the legwork—such as contacting about 50 program directors in the initial step. I'll keep you posted on further developments. But, if you want to be a part of this, let me know.

★ ★ ★

Mike Button has been promoted to program manager of KNBR, San Francisco, and Don Anti, former music director of KFI in Los Angeles, now takes over as production coordinator of KNBR, Mike's old position. Anti is also music director. . . . NOTE: I got a heap of phone calls and letters about "End of the Line." Can't print most of them, of course, because some of the guys would get fired. However, thanks for all the comments.

★ ★ ★

A letter from WUNI program director Mike Malone, Mobile: "First of all, thank you for your kind words about WUNI in the Sept. 26 edition of Vox Jox. I would, however, like to make you aware that salaries have improved substantially since you last heard from us. Our daytime men now make \$165 weekly. Also, we do remote quite frequently on the weekends (only) and they are paid \$6 hourly talent for this, with increases expected in the future. As far as I know, and I am pretty certain of this, salaries at WUNI are higher than any station in town. Enjoy your column. Tell Ken Dowe hello." Then follows a separate letter from WUNI news director Gregg Prymak, quoted in part: "But more important than the superficial niceties is the working atmosphere. Everyone at the station (from general manager Rocky Reich down to the secretaries) works efficiently, and most important, pleasantly together. There are no major staff problems because management respects and cares about its employees."

★ ★ ★

Jarrett N. Day reports in from WLYN in Lynn, Mass.; he'd been operations manager of WMLO in Beverly, Mass., but is now WLYN's morning air personality and music director. WLYN's staff includes program director Bob Merman who does weekends at WEEI in Boston, Chris Claussen who also puts in time at WHDH in Boston, and John Foley. Jarrett says that "everybody from the WMLO staff has safely evacuated to stations elsewhere. Morning Man Don Lewis is now doing housewife shift at WFEA in Manchester, N.H., has W.C. Churchill and Penrod Rideout, who was doing afternoons at WMLO is doing mornings at WFEA. Weekend man Dave MacDougall went to a Portland, Me. station, but I'm not sure what station. If you ever get up to WFEA territory, give them a listen. They have a WFIL-type format. The program director Bob (Granny Goose) Leonard is another WMLO graduate."

★ ★ ★

Jerry Stephens has joined WNCR-FM, Cleveland, a progressive rock station; he'd been with KFRE in Fresno, Calif., as assistant program director. Jack Thayer, general manager at WNCR-FM as well as WGAR, hired Stephens after all six deejays walked out of WNCR-FM. Station is using supervisory personnel and freelance deejays. . . . J. Robert Wood at CMUM in Toronto is looking for a deejay with production experience. . . . William R. James, general manager of WJR in Detroit, has been named executive vice president in charge of operations of Fairchild Publications. . . . William C. Chadwick has been named general manager of KRDS in Phoenix; he'd been general manager of KBNO in Houston.

★ ★ ★

Ken Griffin has been transferred from WDRG in Hartford, Conn., to sister station KGIL in

(Continued on page 50)

Selling Sounds

By BOB GLASSENBERG

An album of the Ann Arbor Blues Festival has been mixed for Warner Bros. at Elektra Studios. John Fishel, who was instrumental in coordinating the festival, produced the album. It should be out near Christmas.

At National Recording Studios, the Stone Cutters are in with Clairrol. The Maysle Brothers are mixing a film on the Rolling Stones (Altamont). Hyman and Garsto are producing Swanson Dinners music spots for Needham, Harper & Steers. Franco American jingles being done by BBD&O. United Artists Records is producing new Ferrante & Teicher album. Ted Bates is supervising Galaxy Candy Bar jingles. The Connecticut Bank & Trust Company is having music spots produced by Hal Sarra. Jack Urbant is recording for Agent Rainbow Post. Ted Bates is recording jingles for Trident. And Telpac is producing political spots for Governor Rockefeller.

Criteria Recording studios in Miami is busy this week with Atlantic Recording artist Sam the Sham. Where has he been lately? Tom Dowd is producing the session. The DuPonts of Atlantic Records have been taped as of Sept. 25. Producers were Brad Shapiro and Dave Crawford. Frank Penn, a singer from Freeport, Bahamas, is in to tape and produce a session for his own label to be distributed in the Caribbean. Pet Clark will be in to finish off her new album for Warner Bros. Arif Mardin will produce it. Dee Dee Warwick will be in for Atlantic with Crawford and Shapiro producing.

★ ★ ★

At Electric Lady Studios, New York, are Sir Lord Baltimore, Carly Simon, and Zephyr. Also in the studio is Tax Free, with Lewis Merenstein, producing for Inherit Productions and Ron Johnson as engineer. Ray Paret Productions has Red Eye in for a session with Paret producing and Kim King as engineer. Diamond Rio is a new group with Tom Edmunston Productions and Edmunston producing and King as engineer.

SRS studio in Ft. Lauderdale, Fla., has just finished a new single by Truth, "Do You Really Have a Heart?" produced by Mike Birzon Productions. The song was written by Paul Williams and Roger Nichols.

★ ★ ★

At Media Sound, Harry Hirsch is in the studio for National Airlines with "You're Gonna Have a Great Flight," for Telpac. Doria Steedman producing with the synthesizer. Hirsch is also doing a Jergens Lotion spot for Cunningham and Walsh with John Held producing. Also being produced is a Breck Creme Rinse commercial "Billiards," for SSC&B with Stan Noble producing. John Held is doing a Yellow Pages commercial for C&W.

Then there is an Alcoa 60-second animated commercial for Stars and Stripes Productions with Carmine Desarlo. Young and Rubicam is doing an Eastern Airlines spot with Alice Powers producing. Jim De Barros producing a spot for Volkswagen "Golden Staircase."

★ ★ ★

Vardi & Hambro Productions of New York and Los Angeles have recently scored music for three various 60-second spots for Tastykake. Lewis & Gillman is the agency and Richard Calabrese is the producer. One of the spots utilizes opera stars Gabor Corelli, tenor, and Joan Sena, soprano. There is also a "rock and roll type" with George Benson the guitarist and a folk spot with Tom Picardo.

★ ★ ★

Bob Sherwood has joined Reeves Production Services in the sound studio. Sherwood comes to his new post from Manhattan Sound Studios where he was a mixer. He was also chief sound engineer at Titra Sound. He mixed the tracks for "Midnight Cowboy," and "Z." Reeves has over 20 years' experience in the business.

★ ★ ★

Shield Productions has opened new offices in Chicago at 161 East Grand Street. They create and produce radio and TV commercials.

(Continued on page 50)

PERSONALITY PROFILE

WMAL's Grant: More Than DJ

WASHINGTON — Television began by being heralded as the intimate medium, but the truly intimate medium today is radio, according to Felix Grant, air personality at WMAL, who programs his own show and helped to introduce Brazilian music to this country. "There is a certain closeness between the true air personality and his audience," said Grant.

Grant notes the difference between "air personality" and "disk jockey." "Disk jockey has a dreadful connotation to me," Grant explained. "It connotes someone who plays the top 20 or 40 records and probably knows little about the music. There are many such people in the industry today and it is mainly due to the rigidity of radio stations and their preoccupation with trends and hits. How many times can a single be played before

the audience gets tired of it? This is not fair to the artist and not fair to the audience. The good air personality knows his music, he is in touch with his audience and has little to do with trends. I hope he is interested in playing new tunes as well as old, established tunes. I think that giving exposure to the artist should be the primary goal of every air personality. There are thousands of groups that record companies have, but do not get exposed, 'because our audience wants to hear the hits.' Well, you can give them the hits but you can also give them the unknowns and let them make up their own minds."

Research the Key

Grant has been at WMAL for 17 years and has programmed his show from the start. "I find that research is the key to this

type of programming," said Grant. He plays every type of record imaginable, from Shuggie Otis to Charles Aznavour. "I have been listening to music and researching music for years. I try to tell my audience about the artist. Perhaps some of the things I mention are trivial, but the audience seems to enjoy all the facts I can relate to them. This is important and keeps me away from that jukebox syndrome."

Albums are another key to the 17 years of success that Grant has enjoyed. "Hit records are fine. But when only one cut out of perhaps eight cuts on an album is played, the audience does not get what it deserves," Grant noted. "An artist deserves full treatment of his album, not just one single cut which happens to be a chart hit. I am not really concerned with charts, I am concerned with good music whether it sells or not. I ask will the audience like it? I also try to avoid cliches and obvious fads while programming not just for the 18-35 year old market, but for perhaps the 15-80 year old market."

Competition Stiff

Competition is stiff for Grant. "There is the Top 40 station with its demographic and hit tune, and the MOR stations, the all-news stations, and every other type of format imaginable. This is competition and this is stimulating to me. It means that I must research into the lives of artists every day. My job is not just my air slot from 7:35 p.m.-midnight every day. I work at home with a vast amount of reference books written on musicians. I try to put together a show that is cohesive, informative, and broad in its approach to music. Best of all, I get no orders from the station about what to play. This is most important."

Grant has been in radio for 25 years, breaking in with WWDC, before WMAL. His fondness for music and relationships with various dignitaries led him into explorations of music from other countries. Eventually, he became involved with the Brazilian Cultural Institute in Washington. This was after he ran across some Louis Bonfa and Maysa tunes that he immediately began programming. "The movie 'Black Orpheus' really got me going on Brazilian music. I began getting recordings from Brazil and airing the music nightly. I don't know exactly how heavy a role I played with introducing the music." But he received the Order of the Southern Cross from the Brazilian government for his efforts.

Whatever role Grant has played with introducing various sounds to the Washington audience and perhaps to the entire U.S. audience, he stresses the fact that none of it would have happened if it were not for the fact that he had and has freedom of programming on his show, perhaps an anachronism in today's radio programming. "It works because the air personality has to know his music and his artists. He has to have an open mind and always play what he feels the audience will be interested in, but never overplay a record. I use LP's exclusively so an artist can get exposure for more than just one recording. It works and, hopefully, will continue to work."



JIM LANG, left, air personality at KMPC, Los Angeles, talks with Richard Wess, arranger and producer of "Percussion for Lovers," on Uni Records, during a contest Lang devised to name the unusual instrument Wess used in one of the LP cuts, "This Guy's in Love With You."

Yesteryear's Country Hits

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

POP SINGLES—10 Years Ago
October 10, 1960

1. Mr. Custer—Larry Verne (Era)
2. Chain Gang—Sam Cooke (RCA Victor)
3. My Heart Has a Mind of Its Own—Connie Francis (MGM)
4. Save the Last Dance for Me—Drifters (Atlantic)
5. Twist—Chubby Checker (Parkway)
6. A Million to One—Jimmy Charles (Promo)
7. So Sad—Everly Brothers (Warner Bros.)
8. Devil or Angel—Bobby Vee (Liberty)
9. I Want to Be Wanted—Brenda Lee (Decca)
10. Kiddio—Brook Benton (Mercury)

POP SINGLES—5 Years Ago
October 9, 1965

1. Yesterday—Beatles (Capitol)
2. Hang On Sloopy—McCoys (Bang)
3. Treat Her Right—Roy Head (Back Beat)
4. Eve of Destruction—Barry McGuire (Dunhill)
5. The "In" Crowd—Ramsey Lewis Trio (Argo)
6. Catch Us If You Can—Dave Clark Five (Epic)
7. You've Got Your Troubles—Fortunes (Press)
8. Baby Don't Go—Sonny & Cher (Reprise)
9. You Were On My Mind—We Five (A&M)
10. Do You Believe in Magic—Lovin' Spoonful (Kama Sutra)

SOUL SINGLES—5 Years Ago
October 9, 1965

1. I Want To (Do Everything for You)—Joe Tex (Dial)
2. Papa's Got a Brand New Bag—James Brown (King)
3. The "In" Crowd—Ramsey Lewis Trio (Argo)
4. These Hands (Small But Mighty)—Bobby Bland (Duke)
5. Treat Her Right—Roy Head (Back Beat)
6. Respect—Otis Redding (Volt)
7. Since I Lost My Baby—Temptations (Gordy)
8. The Tracks of My Tears—Miracles (Tamla)
9. Cleo's Back—Jr. Walker & the All Stars (Soul)
10. Soul Heaven—Dixie Drifter (Roulette)

COUNTRY SINGLES—5 Years Ago
October 9, 1965

1. Behind the Tear—Sonny James (Capitol)
2. Is It Really Over—Jim Reeves (RCA Victor)
3. Only You (Can Break My Heart)—Buck Owens (Capitol)
4. Truck Drivin' Son-of-a-Gun—Dave Dudley (Mercury)
5. Hello Vietnam—Johnny Wright (Decca)
6. Green, Green Grass of Home—Porter Wagoner (RCA Victor)
7. The Belles of Southern Bell—Del Reeves (United Artists)
8. I Wouldn't Buy a Used Car From Him—Norma Jean (RCA Victor)
9. Yakety Axe—Chet Atkins (RCA Victor)
10. Gonna Have Love—Buck Owens (Capitol)

RADIO-TV mart

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

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

POSITIONS OPEN

Afternoon drive man for adult M-O-R station. Professionals only. At least 3 years' commercial radio experience and super production ability. Send air check, complete resume and salary requirements to Budd Cain, P.D., WSPR, Springfield, Mass. 01103. An equal opportunity employer.

WNOW, York-Lancaster and Harrisburg's only modern Country Music station, is searching for a first-rate air personality. The man we are looking for is a proven professional. Rush tape resume and salary requirements to Station Manager, WNOW AM-FM, York, Pa. 17406. An equal opportunity employer.

The #1 24-hour Modern Country Music Station in Georgia's 2nd largest city... is seeking 2 jocks. Send tape and resume to Tom O'Neal, WPNX, Box 687, Columbus, Ga. 31902. All tapes will be answered.

DJ with first ticket, modern country format, should be strong on production and promotion oriented. Send tape and resume to Irv Schwartz, WCLU, Room 1115, 1st National Bank Bldg., Cincinnati, Ohio 45202.

Soul personality wanted for Virginia's best. First ticket a must. Experience necessary. No. 1 market. Salary well above average. Great fringe benefits. Contact Ben Miles, P.D. WANT, Richmond, Va., or telephone 703-643-8368. I need you yesterday.

We are seeking M.O.R. and Top 40 air personalities in the \$20,000 to \$100,000 salary range. Send tape and resume to Carl Young, Nationwide Broadcast Personnel, 845 N. Michigan Ave., Chicago, Ill. 60611. No fee.

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

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

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

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

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

POSITIONS WANTED

P.M. drive jock in Top 30 market, 8 years' experience, P. D. experience, seeks P. D. job with station that is contemporary or plans to be in medium Eastern market. Box No. 306, Radio-TV Job Mart, Billboard.

Experienced announcer looking to break into a medium to major-sized market. Honest and reliable, with a well-rounded background. Former radio news director, telephone talk show host and disc jockey (both Rock and MOR). Will consider all openings in each category. Third endorsed. Salary negotiable. Write Box 312, Billboard, 165 W. 46th St., New York, N. Y. 10036.

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

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

California markets only... I have 4 years' experience as full charge Program Director at Southern Vermont Rucker, and one year previous at Northern N. Y. contemp. Creative copy & production. I'm a young 30, married, super reliable and looking for security not stardom. Heavy in the promotion, news copy and loyalty dept. I'm a gold record recipient who knows hits and makes them happen. F.C.C. 3rd. Let me hang it in your control room. Write R. B., Box 2535, Tuluca Lake Sta., North Hollywood, Calif. 91602, or dial collect (213) 980-5581, 275-1696. I prefer to settle within 150 miles of L.A. or S.F.

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

Recent IBA graduate, 3rd phone. Talent I have, learn fast enthusiastic. Prefer MOR format in Delaware Valley or N. Y. Metropolitan Area. Canada, I could come to you if the price is right. The name is Carol Wm. Rowe, 58 N. Holly Ave., Maple Shade, N. J. 08062.



Selling Sounds

• Continued from page 48

Location Recorders (Billboard 10/3) has gone into the commercial production business, using their remote 16-track facilities for a Delco Battery commercial recorded under Niagara Falls, and the "Love," celebrity spot for the New York Urban Coalition.

★ ★ ★

Roy Cicala has taken over operation of the Record Plant's facilities in New York. He has six years' experience as an engineer in the industry and has engineered spots for Coke, Clairol, Kent, and Pan American Airways, as well as engineering records for the Rascals, Arlo Guthrie, Frankie Sinatra, and the Everly Brothers.

The Record Plant has just completed total acoustic redesign of their facilities, including installation of new consoles, tape machines, and control boards designed and manufactured by the Record Plant under the supervision of Tom Hidley.

In the New York studios of the Record Plant, the Four Seasons are in for Mercury Records, with Bob Gaudio producing. Brook Benton is also there, recording for Atlantic. At the West Coast Record Plant, Mediarts has Magpie; Demian is recording for ABC; Roger Tillison for Atlantic; Turley Richards for Warner Bros.; and Edu Lobo for Phillips.

★ ★ ★

Gavin & Woloshin Inc. finished a 60-second TV spot for the Lincoln National Life Insurance Company. The lyrics were written by Kevin Gavin and Sid Woloshin and arranged by Joe Renzetti. The spot is entitled "Gift of Love," and the agency is Bonsib Advertising from Ft. Wayne, Ind.

★ ★ ★

Dave Mullaney of CEMI finished a City Bond Issue spot for Philadelphia. He also composed and arranged it. Merry Flershem who is in the off-Broadway production of "You're a Good Man, Charlie Brown," sings the spot. Gray & Rogers of Philadelphia is the agency.

★ ★ ★

Allegro Sound Studios is probably the most innovative studio in the city at the moment. They did the "Left Over Wine," album for Buddah. It's a live Melanie concert at Carnegie Hall, New York. All Bruce Staple brought with him to the concert in the way of equipment was a "little black box," which fed the sound through cables, at the proper levels back into the Allegro studios about eight blocks away. The quality of the recording is excellent.

Vox Jox

• Continued from page 48

Los Angeles. . . . Berry Burks, program director of American Forces Korea Network, P.O. Box 156, APO San Francisco 96264, wants Jay West of KRIO, McAllen, Tex., fame to write him. . . . Available: Arthur Takdall, soul jock, military veteran; limited radio experience, but a hard-working, dependable man. (301) 263-3780.

★ ★ ★

I just attended a radio meeting in Raleigh—an excellent meeting of more than 70 program directors and general managers. I don't think I could praise Norman J. Suttles, president of the broadcasting chain of Smiles Associates, enough. Suttles paid tribute to J. Raleigh (Bob Raleigh) Gaines, national program director of Smiles, for conceiving the idea of the meeting, but it was Suttles who picked up the tab. The entire Smiles operation bent over backward to provide an educational atmosphere to advance radio. Even the competition was invited—and came. And Suttles was always on

hand, along with his general managers and program directors. Everyone came away from the day-and-a-half meeting very grateful to Suttles and Smiles. In my opinion, Smiles is a very progressive broadcasting operation and I just wish other operations would also sponsor this type of meeting.

★ ★ ★

Dave Kapp, who says he started out in Cheyenne 10 years ago and "it's nice to have finally got a foot in the door of the big time," will be doing a weekend talk show on WMCA in New York under the name of Jerico. He does a daily progressive rock show 1-6 p.m. on WMMR-FM in Philadelphia and admits that he's into the music and having fun. . . . Bill Dalton, general manager of KLAC, which goes to a country music format Oct. 1, called to say his lineup will include Jay Lawrence, music director/assistant program director Bob Kingsly, Charlie O'Donnell, Deano Day, Tony Taylor and Harry Newman, who moves over from KBBQ, which is also in Los Angeles. Jingles were being cut last week in Dallas at PAMS. Art Holt is working with the station to help it launch its new format.

★ ★ ★

Bob Sherwood sends in the June 1970 Pulse of Sacramento (his first as program director of KROY, a top 40 station). KROY ties KRAK, a country station, in men 6 a.m.-midnight and ranks third behind KGMS 17, and KRAK 16 in women with 13, but shoots far ahead in teens to lead the total shares with 23, followed by KRAK and KXOA with 14 and KGMS with 12. Sherwood reports that KROY has doubled its mid-day ratings and went up in every other time slot and this is the highest total share for the station in several years. It's interesting to note that KXOA, supposedly an easy listening station, was second in teens in the market with about 23. Now this figure represents the work of Jack Thayer, Don Lund and Don Imus—all three of whom are in Cleve-

(Continued on page 52)

Partridge TV Series Off to Fast Start

NEW YORK—The Partridge Family got off to a good start Friday night (25) in its debut of the new ABC-TV half-hour series—"The Partridge Family"—as well as the Bell Records group. Actually, the record was released in advance of the TV show and is already getting considerable top 40 airplay, according to Bell's national promotion director Steve Bell.

The show revolves around a situation comedy plot involving a mother—Shirley Jones—and her children who form a rock group and tour the country. They sing as they go. The records are produced by Wes Farrell and the show appears to be a perfect showcase for product and has a natural appeal to the youngsters who buy singles.

CLAUDE HALL

Clark, Randal Form a Firm

LOS ANGELES—Dick Clark and Ted Randal have teamed to form a radio consultant firm. Their new company, Ted Randal, Dick Clark International Radio Consultants will offer three services: programming and personnel consultancy for rock, easy listening, and country stations, a 2,000 hits library service covering 1956-70; and an FM service in conjunction with Altafonics, an automated syndicated programming supplier.

Randal continues to operate his own consultation firm and Clark continues with his own television programming activities.

WNEW-FM Simulcast

NEW YORK — WNEW-FM at 10 p.m. Oct. 11 will simulcast in stereo an hour rock show taped at Fillmore East which will be televised on WNED-TV here, according to WNEW-FM program director Gary Palant. An attempt had been made to broadcast the show in quadra-sonic sound. The National Educational Television show, hosted by Bill Graham, will feature the Byrds, the Shanana, Albert King, Van Morrison and Elvin Bishop. Other NET stations coast-to-coast are expected to carry the TV show. WNEW-FM is the progressive rock flagship station of the Metromedia broadcasting chain.

Larry Kane Show

• Continued from page 44

'produced record' sound so far as the music is concerned, but also the freshness of a live performance."

The Kane show is flexible so that artists passing through Houston during the week can arrange to have their appearance on the show videotaped in advance, Kane said.

Campus News

By BOB GLASSENBERG

College radio stations and campus entertainment committees are taking surveys of students to find out what artists people would like to see on campus. According to the survey, Rick Sallinger and his staff at WPGU, University of Illinois, Champaign, said, Simon & Garfunkel were the most wanted artists. Other artists included, in order of preference, Crosby, Stills, Nash & Young, Three Dog Night, Peter, Paul & Mary, the Jefferson Airplane and Led Zeppelin. Responding to the survey were 5,960 students.

Another survey is being conducted at Purdue University, Lafayette, Ind., through the Student Entertainment Coordinator, Dave Schwartz. They have an auditorium seating 7,200, and are conducting the survey through the campus newspaper. Schwartz feels this is the best way to keep in touch with the students.

Come Together

Janis Schneider Associates, independent record promotion firm in Chicago, is setting up a conference to bring together representatives of various labels and college radio broadcasters Oct. 31, in Chicago. The objective of the session will be to foster a direct line of communication between the record industry and the radio stations on the campuses. Anyone interested should call (217) 344-3667. Written inquiries should be addressed to Rick Sallinger, 1107 South Third Street, Champaign, Ill.

From the Head

Lance Freed, head of A&M's campus promotion department, has just returned from an extensive tour of the country, where he met with representatives and discussed plans for the fall. "Major emphasis this year will be on merchandising and visual promotion," said Freed. A special sampler of A&M's progressive artists will be released to campus stations soon. Included in the album are cuts by Joe Cocker, Procol Harum, Leon Russell, Move, Tyrannosaurus, Lee Michaels, the Burrito Brothers and Captain Beefheart.

Freed is also revamping his national promotion list "considerably." All program directors wishing to have their station placed on the new list should write to Freed at A&M Records, 1416 La Brea Ave., Hollywood, Calif. 90028.

Bob Brownstein, the college promotion man for Elektra, has sent out surveys to campus stations. If you do not receive a survey by November, write him or call him. You must return the survey to receive records from Elektra. They are also in the process of making a new mailing list and the surveys are a must. The address is 15 Columbus Circle, New York, N.Y. 10023. Call (212) JU 2-7711.

Pat West is no longer affiliated with Campus Artists Consultants, Ltd., or Patrick West Associates, Inc. Peace, brother.

Needing Service

WBUC, Bellarmine-Ursuline College, Louisville, Ky., is getting flack from the administration. Dick McCormick, program and music director, writes that they are on their last leg in a battle with the administration which allegedly is trying to close the station down because of "lack of material," namely new and old albums that fit into a free form format which relies on Top 40 and underground mainly. Record Companies, the address is 2000 Norris Place, Louisville, 40205. Please help them out. They reach many people. Campus stations, if you have any dupes send them along. It means a great deal to the people at the station, in the community, and it should mean something to you!

WECU, East Carolina University, Greenville, N.C. 27834, is a commercial campus station reaching about 10,000 listeners. They need record service. Other stations with large audiences that have written to me requesting help include WUNF and WUNF-FM, University of North Carolina, Asheville, N.C., 28801; WVSU-FM, Samford University, Box 1168, 800 Lakeshore Drive, Birmingham, Ala., 35209; KUOP-FM, University of the Pacific, Stockton, Calif., 95204, and WVBC, Boston College, Boston, Mass. A list of this type will be printed from time to time to let everyone know who has what and who needs what.

Campus Dates

Miles Davis, Columbia's Prince of Darkness, appears at UCLA, Saturday (10), as the first guest in the University's "Now" series of concerts this year.

Cold Blood, San Francisco Records Artists, appear with Leon Russel, who records for Blue Thumb, and Sea Train, on A&M Records at the University of Oregon, in Eugene, Friday (9).

Lee Michaels, A&M recording artist, appears at Lehigh University, Bethlehem, Pa., Friday (9). The James Cotton Blues Band, Verve recording artists, appear at Boston College, Saturday (10). The Temptations, Gordy Records artists, perform at Central Michigan University in Mount Pleasant, Monday (12).

The Butterfield Blues Band, Elektra recording artists, appear at William & Mary College in Williamsburg, Pa., Saturday (10). Mountain, Windfall Record artists, perform at Utica College, Utica, N.Y., Sunday (11). McKendree Spring, Decca recording artists, appear at Oberlin College, Oberlin, Ohio, Thursday (8); the University of Delaware in Newark Saturday (10), and the University of Pennsylvania, Philadelphia, Monday (12).

WSRM, University of Wisconsin, Madison, Bruce Ravid reporting: "Time to Kill," Band, Capitol; "I Saw Her Standing There," Little Richard, Reprise; "Cry Me a River," Joe Cocker, A&M; "Gypsy," Uriah Heep, Mercury. . . . WUNH, University of New Hampshire, Durham, Dave Corey reporting: "Time Waits for No One," Friends of Distinction, RCA; "Lola," Kinks, Reprise; "City Breakdown," (LP cut, ZOO), Zoo, Mercury. . . . KRUS, University of Southwestern Louisiana, Lafayette, Russ Bordelon reporting: "I'll Be There," Jackson 5, Motown; "Deeper and Deeper," Freda Payne, Invictus. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "Marshall Wind," John Stuart, Capitol; "This Is My Love Song," the Intruders, Gamble; "Captain of a Love Ship," Peyton Hogue, Barnaby; "I'm Better Off Without You," The Main Ingredient, RCA.

WGUV, Dubuque University, Dubuque, Iowa, Doug Towne reporting: "Green Eyed Lady," Sugarloaf, Liberty; "All Right Now," Free, A&M; "Empty Pages," Traffic, UA; "Rock and Roll Queen," Mott the Hoople, Atlantic; "Natural Sinner," Fairweather, RCA; "Wild World," Jimmy Cliff, Island. . . . WCPR, Stevens Institute of Technology, Hoboken, N.J., Ron Harris reporting: "Time Waits for No One," Friends of Distinction, RCA; "Baby I Need Your Lovin'," O. C. Smith, Columbia; "Baby Don't Take Your Love," Faith, Hope and Charity, Maxwell; "If This Was the Last Song," Dee Dee Warwick, Atco. . . . KSMU, Southern Methodist University, Dallas, Tex.; "Fire and Rain," James Taylor, Warner Bros.; "All Right Now," Free, A&M; "Ohio," "Flip," Crosby, Stills, Nash and Young, Atlantic; "Country Road," Merry Clayton, Ode; "Memo From Turner," (LP Performance) Mick Jagger, Warner Bros. . . . WNIU, Northern Illinois University, De Kalb, Curt Stalheim reporting: "Super Bad," James Brown, King; "Somebody's Been Sleeping," 100 Proof, Hot

(Continued on page 58)

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1970

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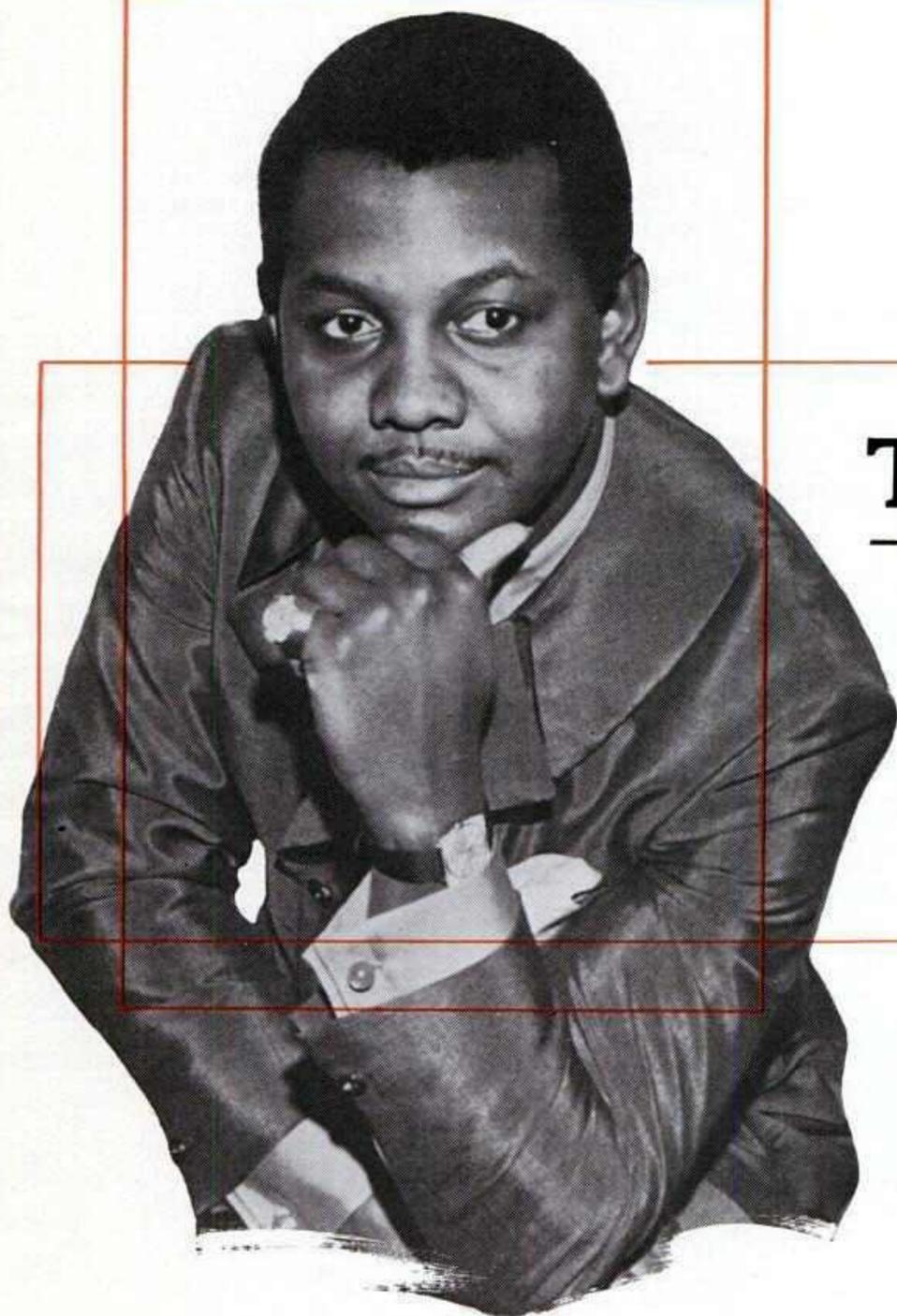
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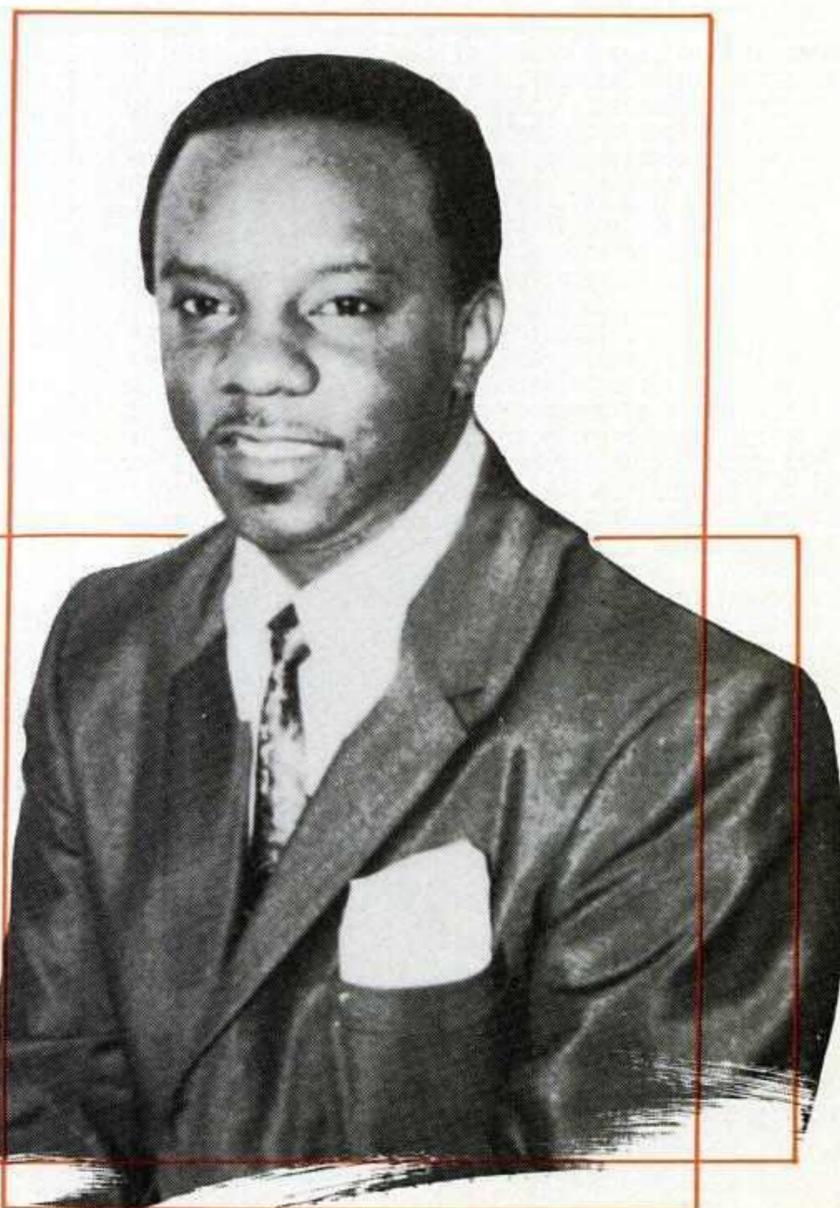
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Dakar #621

Produced by Willie Henderson



Distributed by Cotillion Records



OTIS LEAVILLE

“Love Uprising”

Dakar #620

Produced by Willie Henderson



Distributed by Cotillion Records

Soul

Billboard SPECIAL SURVEY For Week Ending 10/10/70

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

**"I AM
SOMEBODY"**
JOHNNIE TAYLOR
(Stax)



By Ed Ochs

SOUL SLICES: Douglas Records, indirectly busy in the news recently with the death of **Jimi Hendrix** and escape trip of **Timothy Leary** (both had recorded for the label), is readying a new album by **The Last Poets**, as kids memorize the words of **Abiodun Oyewole**, **Alafia Pudim & Omar Ben Hassen**. . . . **Gene Chandler**, jumpin' with his new Mercury LP, "The Gene Chandler Situation," should put himself in with the new breed of soul stars, and the young singer-producer-executive can't say enough about his arranger, **Tom Washington**. Chandler says he can't blow it, because **Tom Tom's** "the one." . . . Concerned Members of the Record Industry have saluted **Leroy Little** as their first annual "Man of Tomorrow." Little is also NATRA's promotion man of the year. . . . From **Curtis Mayfield's** big LP, look out for "If There's Hell Below" b-w "Darker Than Blue." . . . **Marvin Figgins** and **Arnold Wright**, two Detroit producers, have kicked off their Grand Junction label with "Red Moon," by **Fugi**. In addition to **Fugi**, who penned "I'd Rather Go Blind" for **Etta James** and his own "Mary, Don't Take Me on a Bad Trip," the label's roster includes **Little Rena Scott**, **Gaslight**, **Gwen Owens** and **Rod Lumpkin**. The label is a subsidiary of Uptight Productions. . . . Cotillion will distribute the Chimneyville label of Jackson, Miss., owned by **Tom Couch** and **Mitchell Malouf**. **King Floyd's** "Groove Me" is a good starter. . . . On stage at the Apollo till Oct. 6: **Gladys Knight & the Pips**, **Kool & the Gang**, the **Little Pips**, the **Originals** and **Willie Tyler**. . . . Smash verdicts are already in on **James Brown**, **Temps**, **Friends of Distinction** and **Johnny Taylor's** "I Am Somebody." Loud and clear are pop swingers from **Wilson Pickett** and the **Isleys**. . . . If it's as popular here as it is in England, **Smokey Robinson's** "Tears of a Clown" is his next top 10 disk. . . . Stax's senior vice-president of a&r has two gold disks to his credit. That's **Isaac Hayes**, naturally. . . . Will **Jerry Wexler** build a new studio—and soul capital—out in Freeport, Long Island? . . . **Jewel Akens** produced **Ted Taylor's** biggest bid yet, "Funky Situation." . . . Fame is working with **James Govan's** "Something" and **Willie Hightower's** "Time Has Brought About A Change," and don't forget **Spencer Wiggins'** "Double Lovin'." It's a hard-workin' hit. . . . **Quincy Jones** will produce **Valerie Simpson** for Motown. She's featured on his "Gula Matari" LP for A&M and co-wrote with **Nick Ashford** the top record in the country—**Diana Ross'** magnificent "Ain't No Mountain High Enough." It's a real shame that the kids who paid and made **Diana Ross** so popular can't afford to see her in person. That's only the privilege of spenders who can pay their way into the Empire Room at the Waldorf-Astoria.

★ ★ ★

TID-GRITS: Not only does Motown research manager **Ralph Thompson** read *Soul Sauce*, but he suggests that we devote a part of *Soul Sauce* to regional hits. "Then," he says, "perhaps more artists could receive national exposure through national distribution by a major label. We cannot pick up masters we don't know about." You're right, Ralph, and we'll be glad to feature more local soul. So soul stations be sure to send us your charts and local picks & plays, and you can be sure that Motown, for one, is listening and
(Continued on page 53)

BEST SELLING Soul Singles

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

| This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart | This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|---|----------------|
| 1 | 4 | I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI) | 3 | 26 | 26 | I STAND ACCUSED Isaac Hayes, Enterprise 9017 (Curton/Jalynne, BMI) | 4 |
| 2 | 1 | AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI) | 9 | 27 | 28 | PART TIME LOVE Anne Peebles, HI 2178 (Cireca/Escort, BMI) | 4 |
| 3 | 3 | EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner- Tamerlane, BMI) | 7 | 28 | 19 | GET UP I FEEL LIKE BEING A SEX MACHINE (Parts 1 & 2) James Brown, King 6318 (Dynatone, BMI) | 12 |
| 4 | 5 | STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI) | 6 | 29 | 39 | FUNKY MAN Kool & the Gang, De-Lite 534 (Stephanye/Delightful, BMI) | 4 |
| 5 | 2 | DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2751 (Progressive, BMI) | 9 | 30 | 30 | I NEED HELP (I Can't Do It Alone) Bobby Byrd, King 6323 (Cited, BMI) | 4 |
| 6 | 7 | SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI) | 7 | 31 | 36 | 5-10-15-20 (25-30 Years of Love) Presidents, Sussex 207 (McCoy/Interior, BMI) | 3 |
| 7 | 11 | (Baby) TURN ON TO ME Impressions, Curtom 1954 (Camad, BMI) | 6 | 32 | 13 | I HAVE LEARNED TO DO WITHOUT YOU Mavis Staples, Volt 4044 (Groovesville, BMI) | 8 |
| 8 | 8 | IF I DIDN'T CARE Moments, Stang 5016 (Whale, ASCAP) | 8 | 33 | 22 | WE CAN MAKE IT BABY/ I LIKE YOUR STYLE Originals, Soul 35074 (Jobete, BMI/ Jobete, BMI) | 9 |
| 9 | 12 | STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI) | 7 | 34 | 35 | HEY ROMEO Sequins, Gold Star 101 (Ordens, BMI) | 8 |
| 10 | 9 | PATCHES Clarence Carter, Atlantic 2748 (Forever, BMI) | 12 | 35 | 33 | BABY, I NEED YOUR LOVIN' O. C. Smith, Columbia 4-45206 (Jobete, BMI) | 5 |
| 11 | 10 | IT'S A SHAME Spinners, VIP 25057 (Jobete, BMI) | 12 | 36 | 43 | HEART ASSOCIATION Emotions, Volt 4045 (Perv's, BMI) | 2 |
| 12 | 15 | WHEN YOU GET RIGHT DOWN TO IT Delfonics, Philly Groove 163 (Screen Gems-Columbia, BMI) | 4 | 37 | 47 | GET INTO SOMETHING Isley Brothers, T-Neck 924 (Triple 3, BMI) | 2 |
| 13 | 6 | SEEMS LIKE I GOTTA DO WRONG Whispers, Soul Clock 1004 (Roker, BMI) | 7 | 38 | — | MONEY MUSIC Boys In The Band, Spring 106 (Greyhound/Doraflo, BMI) | 1 |
| 14 | — | SUPER BAD (Parts 1 & 2) James Brown, King 6329 (Cited, BMI) | 1 | 39 | — | I DID IT Barbara Acklin, Brunswick 55440 (Julio-Brian, BMI) | 1 |
| 15 | 18 | I DO TAKE YOU Three Degrees, Roulette 7088 (Planetary/Make, ASCAP) | 5 | 40 | 42 | BABY DON'T TAKE YOUR LOVE Faith, Hope & Charity, Maxwell 808 (McCoy/Net, BMI) | 3 |
| 16 | 48 | ENGINE #9 Wilson Pickett, Atlantic 2765 (Assured, BMI) | 2 | 41 | — | LOSERS WEEPERS Etta James, Cadet 5676 (Heavy, BMI) | 1 |
| 17 | — | UNGENA ZA ULIMWENGU (Unite the World) Temptations, Gordy 7102 (Jobete, BMI) | 1 | 42 | — | ACE OF SPADES O.V. Wright, Back Beat 615 (Don, BMI) | 1 |
| 18 | 17 | SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder, Tamla 54196 (Jobete, BMI) | 15 | 43 | — | ONE LIGHT TWO LIGHTS Satisfactions, Lionel 3205 (Tattersall/Lan-tastic, BMI) | 1 |
| 19 | 16 | GROOVY SITUATION Gene Chandler, Mercury 73083 (Cachand/ Patchal, BMI) | 15 | 44 | 44 | LET ME TRY Odds & Ends, Today 1001 (Mardix/Bell Boy/Bradley, BMI) | 4 |
| 20 | 20 | (I Know) I'M LOSING YOU Rare Earth, Rare Earth 5017 (Jobete, BMI) | 8 | 45 | 45 | DOUBLE LOVIN' Spencer Wiggins, Fame 1470 (Fame, BMI) | 4 |
| 21 | 38 | A MESSAGE FROM THE METERS Meters, Josie 1024 (Rhinelander, BMI) | 5 | 46 | 49 | LET ME BACK IN Tyrone Davis, Dakar 621 (Julio-Brian, BMI) | 2 |
| 22 | 37 | GIMME SOME General Crook, Down to Earth 103 (Meryl-Earl, BMI) | 7 | 47 | — | GROOVE ME King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI) | 1 |
| 23 | 27 | DEEPER & DEEPER Freda Payne, Invictus 9080 (Gold Forever, BMI) | 3 | 48 | — | IF YOU WERE MINE Ray Charles, ABC/TRC 11271 (Tangerine, BMI) | 1 |
| 24 | 24 | LOVE UPRISING Otis Leavill, Dakar 620 (Julio-Brian, BMI) | 6 | 49 | — | ALL I WANT TO BE IS YOUR WOMAN Carolyn Franklin, RCA 74-0373 (GI, BMI) | 1 |
| 25 | 14 | WAR Edwin Starr, Gordy 7101 (Jobete, BMI) | 13 | 50 | 50 | THIS WORLD Sweet Inspirations, Atlantic 2750 (Sunbeam, BMI) | 2 |

Vox Jox

• Continued from page 50

land on WGAR and will be using the same format they used at KXOA.

★ ★ ★

Just wonder if WNEW-TV people read this column; I was watching a movie a Sunday ago—a Gregory Peck equipped with spies in Italy. So, WNEW-TV had this bright, happy music over the movie logo; conflicted heavily with the plot of the movie. That set me to thinking and now I realize that TV is just about where radio was 20 years ago—pretty sloppy and poorly programmed. . . . **Steve Taylor:** Always read the news before you go on the air with it.

★ ★ ★

Al Bell of Stax Records, Joe

Smith of Warner Brothers Records, **Bill Summers** of WLOU in Louisville and **Mark Blinoff** of KMPC in Los Angeles have joined the roster of the **Bill Gavin Radio Program Conference** set for Nov. 20-22 at the Century Plaza Hotel in Los Angeles. Smith, with Gavin, will direct an open forum of "Radio: Today and Tomorrow" which will touch on subjects ranging from problems in evaluating music and record programming to format changes and audience demographics. **Ken Dowe**, **Willis Duff** and **Ralph Emery** were previously announced. Modus operandi of the conference this year will be "encounter" sessions, whatever that means. With some of the nation's most talented radio programmers on hand—guys like Dowe, Duff, Summers and Blinoff (and Joe

Smith is still very hip in radio, too) the conference should be quite educational.

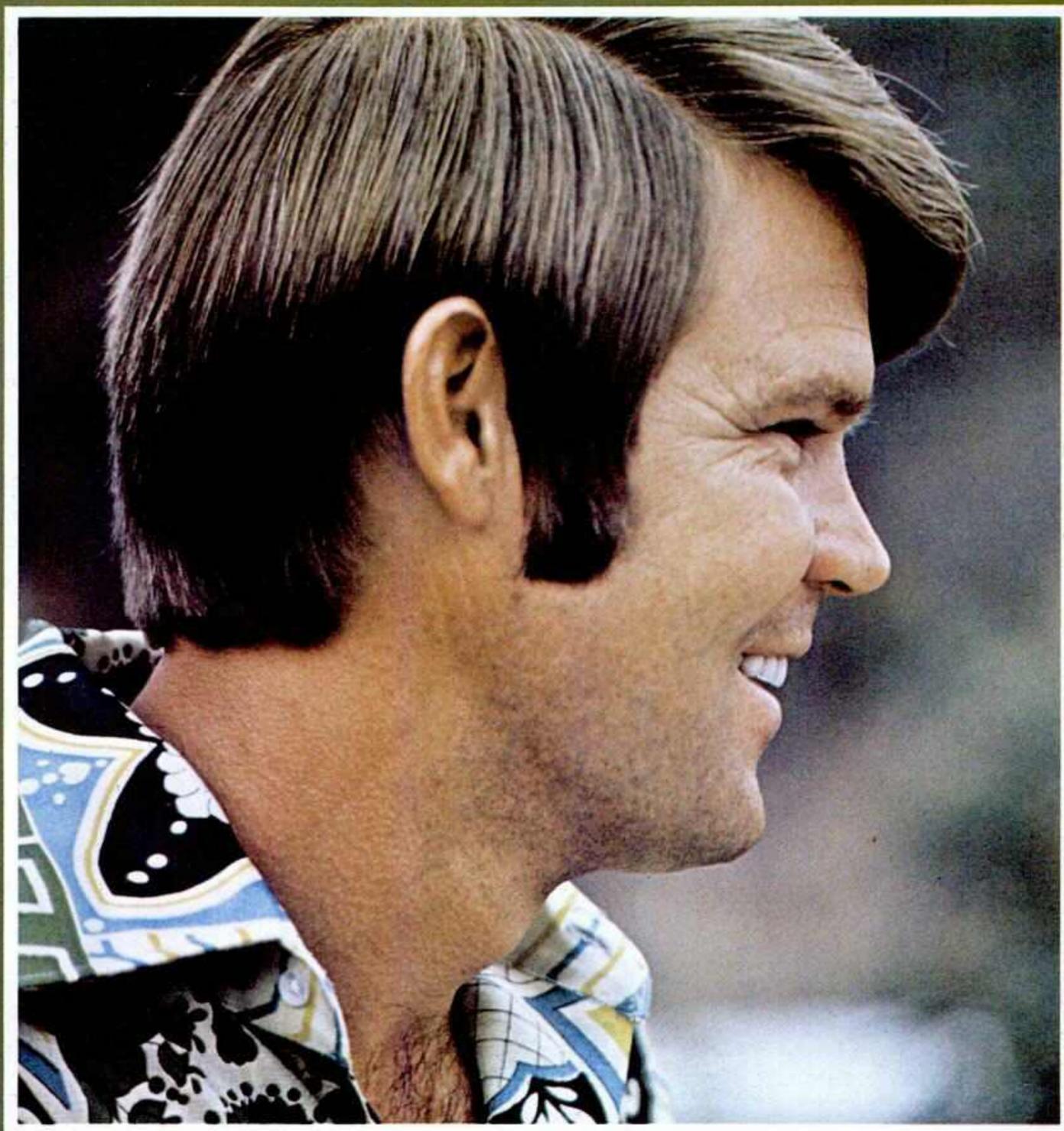
★ ★ ★

Wade Johnson at WEED in Rocky Mount, N.C., wanted me to remember him. . . . **George Cooper** is now doing the 10 a.m.-2 p.m. stint at WOAI in San Antonio; he'd been program director of WINZ in Miami. . . . **Don Howard** at KOGO, San Diego, has moved into sales. **Rick Martel** takes over Howard slot and **Allen Scott** moves into Martel's late-night slot from an engineering and programming position. . . . **Joe Waldman**, formerly with WKRC in Cincinnati, is now the afternoon personality on WHIO in Dayton, replacing **Winston Hoehner**, who has been morning radio news editor.



ARETHA FRANKLIN and Tom Jones rehearse in Hollywood for his ABC-TV show on Oct. 9 which promises to be wonderful. Soul Sister No. 1 will do several of her Atlantic hits and then duo with Jones.

GLEN CAMPBELL



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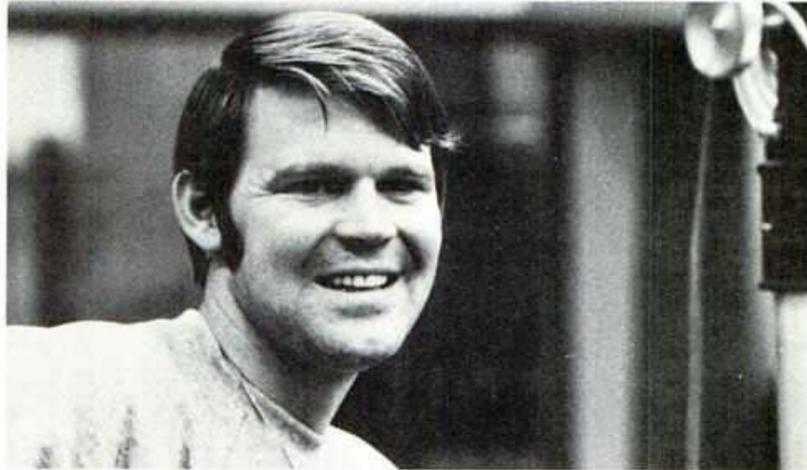
We're happy you're in the family!

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GLEN CAMPBELL

In One Word-Honesty

By Ron Tepper



Glen Campbell, Elvis Presley, Tom Jones and Johnny Cash. The four hottest names in the entertainment industry today. Each a superstar and each, in his own way, different; with a different appeal; different audience.

Elvis brings with him a legion of early rock fans from the '50s plus a new following that discovered him in Las Vegas. An entertainer who has always been removed from his audience.

Cash. The tragic troubador of the '50s who survived a series of misfortunes to make a spectacular comeback and achieve fame in the '70s. The kind of guy you listen to in bars over a 25¢ beer.

Jones is the Elvis of the middle-aged set. His pumping torso has made him the darling of the ladies although Pop isn't sure whether he digs him or not.

Then, Campbell. Reams of copy have been written about Glen to try and explain what there is about him that has made the young man from Delight, Ark., a household word in less than two years.

Perhaps, the best answer is with one word—honesty. More than any entertainer around Glen not only has it but projects it to his audience as well.

In many large metropolitan areas, the sophisticates look upon Glen with an eye of suspicion—as if no entertainer could be that straight and down-to-earth. Even in many of the stories written about Campbell there is often an underlying theme and feeling that the writer is saying well "this guy may fool the rest of the country, but he's not fooling me. . . nobody can be that straight. . ."

But across America, 200 million people look upon Glen like he's the boy next door; the kid who mowed the lawn for two-bits; the son any mother would love to have; the guy who is loyal to his friends; the loving husband and devoted father; the citizen who is a loyal American.

For one man, particularly an entertainer, to have all those qualities, without them being pasted on like wash-off decals is almost unbelievable. Yet, Campbell does and they are not the product of any pre-conceived campaign or rehearsal. They belong to Campbell and are part of his natural personality. That's what America sees when they look at Campbell. The honest face and the fine attributes. A man they can trust.

"I'm honest with what I do," Glen explains, "and people can sense that. They know if you're a phony; if you're rehearsed. You lay your guts out and say 'this is me' and they know if it's really you or if you've been rehearsing it all week."

G Rated

Campbell's appeal isn't to any one particular audience and that's what makes him—potentially—a bigger star and draw than any other entertainer in the country. He's the "G" rated or Family Man of the entertainment world. Parents can tune him in with their kids and have no fear that anything "blue" will ever be said on a Campbell TV show, recording or (in future) motion pictures.

The meteoric rise of Campbell has done little to change his personality and behavior. He's still the same easygoing, easy-to-get-along-with guitar player and singer who toured as a Beach Boy (in place of Brian Wilson for a summer), and before that with the Champs, a one-shot, one-hit rock group that made it with a song called "Tequila" a decade ago.

Glen still digs golf more than anything and his TV taping schedule has been rearranged so that he can compete in a number of March (1971) tournaments. (This year, in fact, there'll even be a Glen Campbell Los Angeles Open, replacing the old L. A. Open with Glen hosting the celebrity portion of the tourney.) The real change isn't Glen but in the people around him.

"People," Glen says thoughtfully, "used to come up and slap me on the back (pre-success) and say 'how the devil's it goin.' Now they hesitate. Kind of stand back and look at me like I've changed. I haven't, they have."

Fan Magazines

The biggest change, of course, has been in the notoriety Glen and his family receive. The fan magazines in particular, have singled out the Campbells as a family that all America wants to read about—whether the reading is true or false. At first, Glen and Billie (his wife) were extremely cooperative and gave interviews as often as possible. Then (apart from lack of time), the gross inaccuracies of the stories (and the headlines) became too much. About 18 months ago, Glen decided to give up all fan magazine interviews. It still hasn't stopped the stories.

"Interviews," Glen feels, "are fine. It's just those jerks that do the interviews; take down what you say and then write exactly what they want—no matter what you had to say. It's those kind of people who make it difficult for the legit writers."

Naturally, the Campbells' home life has changed somewhat. The yearly visits to Delight have been abandoned ("when we go there," says Billie, "it's like a homecoming for the whole State") and, instead, the Campbell clan will come to California this Thanksgiving. "It's a lot easier with much less hassle," says Billie. However, the Campbells will be visiting London for a Command Performance before the Queen. That is about the extent of the travels for Glen and Billie. Otherwise it will be home-cooked meals in Laurel Canyon.

"Actually," laughs Billie, "we're bores. Once in awhile we go out to dinner but most of the time we stay home." Going out to dinner used to include the local hamburger stand. "We can't exactly go to MacDonald's for a burger but at least there hasn't been any effect on the neighbors. They've all known Glen since we moved here seven years ago and to see him out in the morning with his golf clubs or coming home at night from a TV rehearsal is nothing special. They know him and their kids do as well since the Campbell pool has always been the 'community pool.'"

Glen has always been a homebody. "Give him a golf club," says Bill Thompson, a long-time Campbell friend and the announcer on the Goodtime Hour, "and he's happy. He's not one for the phony Hollywood scene or parties. That's always been his personality. He's a plain, honest guy."

Thompson, who was once program director of KGBS (a former Country music station in Los Angeles), was one of the earliest Campbell boosters. "We programmed his records and used him on country concerts. Everyone in the business knew he had to happen one day but Glen got so used to hearing people say it that when it did happen he didn't believe it."

"I'd given up," says Glen, "and was going into commercial work with Chuck Blore and then it happened. I feel like I've been living in a dream world and one day I'm going to wake up and find myself back in the studio playing guitar."

What made it happen? Aside from the hits, Glen, himself believes that "there's something about a guy sitting around and playing guitar that appeals to Americans. It's like the kick I get out of seeing my kid playing his ukulele. Lots of people have asked me—and advised—that I go on-stage without a guitar. Why? Those people out there came to hear me sing and play. They expect to see me with my guitar." Glen also feels that while right now it's his turn, in another few years the entertainment industry might be looking at another guitarist with the same star status. "It happens, he theorizes, "about every 10 years."

Fame, of course, has not been without its financial rewards. And some of those finances will enable the Campbells to build their dream home. Last May, Glen and Billie found a seven acre site, not far from their present home on which they intend to build. For Glen it will still only mean a 10-15 minute drive to CBS or Capitol. The initial problem was in finding an architect. Both Billie and Glen have definite ideas on what the house should look like ("we want it to look like a Billie and Glen home, not the architect's"). A few weeks ago, Billie finally found one, but not without a great deal of difficulty.

"If I'm introduced as Mrs. Glen Campbell, people aren't as honest with me as they normally would be. That's one reason I try not to use Glen's name if I call someone I don't know. I was particularly careful when I looked for an architect." With the architect now in the fold, and if things go as scheduled, the Campbells' new home (complete with driving range and putting green) will be ready within the next two years. In the meantime, Glen will continue a work pace almost equivalent to the one he's keeping today—television, some concerts, record production, through Glenco, his company; and, if the "right script" comes along, another motion picture.

"Glen," says Nick Sevano, his manager, "has put about five years work into the last two. He's entitled to a little slower pace and a little more time off for golf. That's why we'll cut down somewhat on the concerts and p.a.'s."

"Glen could retire today," says Stan Schneider, Glen's business manager, "if he wanted to." Schneider, who met Glen eight years ago when Campbell paid him \$25 to do an income tax return, has guided Glen's business investments for the past six years. Most of it is in real estate and he's also in partnership with several of his brothers in a Houston business venture.

"What few people realize," Schneider says, "is that Glen made it when the economy was going to pot. That's the amazing thing." Figures on Campbell's net worth are tossed around all the time. Suffice to say that it is considerable and he could retire if he chose. Glen, however, doesn't look towards retirement at all. Instead, with the added responsibility, he has become more secure, more sure of himself, particularly where television (see separate story) is concerned. More than anything, Glen lives his TV role and he's learned the business from both ends—production and mechanics to performing.

Cornball Side

Much of his humor, both in concert and on TV, is on what some would consider the cornball side. Nevertheless it fractures the audience, an all-for-Campbell-crowd. One of his favorite gags ("and he can go on for about 45-minutes without stopping," says Thompson) is the one about the letter from his Mom in Delight telling him that there was a fire in the bathroom but "luckily it didn't spread to the house."

Only a short time ago (New Year's Eve, 1968), they were paying Glen \$500 a night to tell gags like that in a bar (Cisco's) in Manhattan Beach. Six months later, or shortly after the summer show came on the air, the price was up to \$35,000.

The money end of it has never phased Glen. He's aware of the investments but lets Schneider handle the finances. Letting people handle the things they're supposed to is a trait of Glen's. He delegates responsibility and trusts people. And, perhaps it is his faith in other people that has, in turn, helped people believe in and trust Campbell, the superstar who is still very much an ordinary human being.

GLEN,

**YOU AND I GO BACK A LONG WAY,
AND SINCE THOSE EARLY SESSION DAYS,
YOU'VE COME A LONG WAY.**

**I BELIEVE THAT MORE THAN ANY OTHER SINGLE
PERSON, YOU HAVE BEEN RESPONSIBLE FOR
MAKING COUNTRY MUSIC UNIVERSALLY ACCEPTED,
AND THAT'S AN ACCOMPLISHMENT TO BE PROUD OF.**

YOUR FRIEND,

BUCK OWENS



Glen Campbell

Good
times
are better
than ever.

The new **Glen Campbell
Goodtime Album** is full of the
magic that millions experience
each Sunday night on CBS TV!
Music from the show, the
Glen Campbell Goodtime way.

"It's Only Make Believe"—
Glen's newest smash single—
is from The Glen Campbell
Goodtime Album, too!



On Capitol

RECORDINGS



PLAYBACK TIME and a critical Glen listens to himself.



GLEN AND producer Al DeLory discuss a musical point.



GLEN; CAPITOL president, Sal Ianucci, and Bobbie Gentry.

More Pressure, Challenge Now

For awhile, it looked as if the team of Glen Campbell and Jimmy Webb would go on forever singing and writing their way from "Phoenix," "Galveston" and "Wichita" to every city in the country. But, like all good things, it eventually came to an end with "Honey Come Back," the last (and the least successful) song penned by Webb for Campbell. The parting was not without sorrow. Al de Lory, Glen's producer since the "Gentle on My Mind" days, felt that the Webb tunes the songwriter had written for Glen were "the best Webb ever did . . . he had a real flow going and we're sorry to see it end."

It ended when Webb changed his style of writing. Nevertheless, de Lory and Campbell are now looking for another streak. "It's Only Make Believe," the old Conway Twitty tune which is currently on the way up the charts, is the first in what de Lory and Campbell hope will be another string. Whether it is or not, Glen intends to "pay more attention to my recording career in the future. I think I've been releasing too many LP's. This year we'll have four but I think two is more ideal. There's too much product on the market now."

The overflow comes from "Norwood," a soundtrack, and "Oh, Happy Day," an inspirational album that Glen wanted to do for some time. Number four is "The Goodtime" album, released this month, and an LP that should earn an 11th gold record for the singer. "Norwood" was an LP Capitol was committed to releasing and "Oh, Happy Day" (which Glen did not want titled that way nor a single released from it) is one of those special projects Campbell has in mind. His next special project will be a country album—sometime after the first of the year—containing newer country tunes and done much in the same vein as Ray Charles did several years ago. "I've wanted to do that kind of an LP for a long time, even before Ray did it."

Glenco, Glen's production company, is also getting involved with its first act, an album by Larry McNeely titled "Glen Campbell Presents the Two Sides of Larry McNeely"—side one displays McNeely's instrumental ability; side two his vocal talents. McNeely, who has been on the concert segment of the Campbell show for two years, will have his LP produced by Bill Thompson. Glen's involvement will be only as an "executive producer."

The de Lory/Campbell team has been about the most successful in the industry during the past three years. It's interesting to note that de Lory was the last of many producers that Capitol put Glen with—none had really found the right niche. With de Lory and Glen there is a unique combination. Both are musicians and played together on sessions long before they got together. De Lory is a master at "sweetening" a record and the strings and lush background on the Campbell hits are products of de Lory's inventiveness.

Glen is a master in another way. After thousands of recording sessions he's learned some valuable lessons.

"One year I did about 580 sessions and out of all those sessions we only had three hits. What made those three different? I'm convinced it was the material more than any arrangement or the singer."

Usually, once the material is decided upon, Glen goes into the studio and puts down the rhythm tracks with four or five other musicians. There's nothing fancy about a Campbell session and most of his LP's are among the most reasonable (cost) produced in the industry.

"Where a lot of guys goof is that they don't have everything in mind before they get into the studio," says Glen. "You've got to know what you're going to do before you get in there. If you don't all you're going to do is make mistakes and run up costs."

Glen's recordings are planned well in advance. "Gentle On My Mind," the LP, one of his ten gold records, was produced at a cost of about \$10,000, a figure that is often the price of a single session today. Most of his LPs seldom run more than \$15,000-\$18,000, a moderate figure in today's market. Not all of the tunes Campbell has cut are original and his feeling is that if he "can't cut them at least as well as the original there's no sense cutting at all." As for Glen as a writer, there's been little time for him to even attempt it. Glenco, however, does have both a BMI (Glen Campbell Music Inc.) and ASCAP (Kay Tee Kay) publishing arm.

Record sales are greatly aided by Campbell concerts. This year there were about 18 with a sale of 5,000-10,000 additional LPs in each of those markets around concert date. Glen will also hit the Arkansas Livestock Show (Oct. 3-4) and a concert in Albuquerque (Oct. 17) before the year is out. Next year the dates will be down to eight or ten and most of those, by necessity, will be in large markets.

More Pressure

While Glen is in town, both he and de Lory are working at finding fresh material. "It's Only Make Believe" was one of six songs Glen recorded and the one—in both his and Al's opinion—that would make the best single. Oddly enough, de Lory feels there is more pressure now to come up with a hit than in the pre-hit days. "Once you release a single and it shows signs of becoming a smash you've got to find something equally as good—or better—to follow with. That's been the case for the past three years."

That pressure, however, is far removed from the studio. "Glen is about the easiest guy in the world to work with," says Al. "We discuss the material honestly and openly and it's easy to do with Glen because he remembers how it all began. If you can't be frank with each other you stack the odds against coming back with another hit."

For Glen the hits began about eight years ago with "Turn Around, Look at Me," a hit single which, Stan Schneider says, "Glen hardly made anything from." For the next six years there was a drought which was finally broken by "Gentle On My Mind," the John Hartford classic.

Glen's success has been a boon to the career of de Lory as well. He has three instrumental LPs of his own on Capitol ("Glen Campbell Songbook," "Midnight Cowboy" and "Song From M.A.S.H.") plus he's the writer of the "Norwood" score.



THE CAMPBELLS—Glen and his wife, Billie.

DISCOGRAPHY

SINGLES

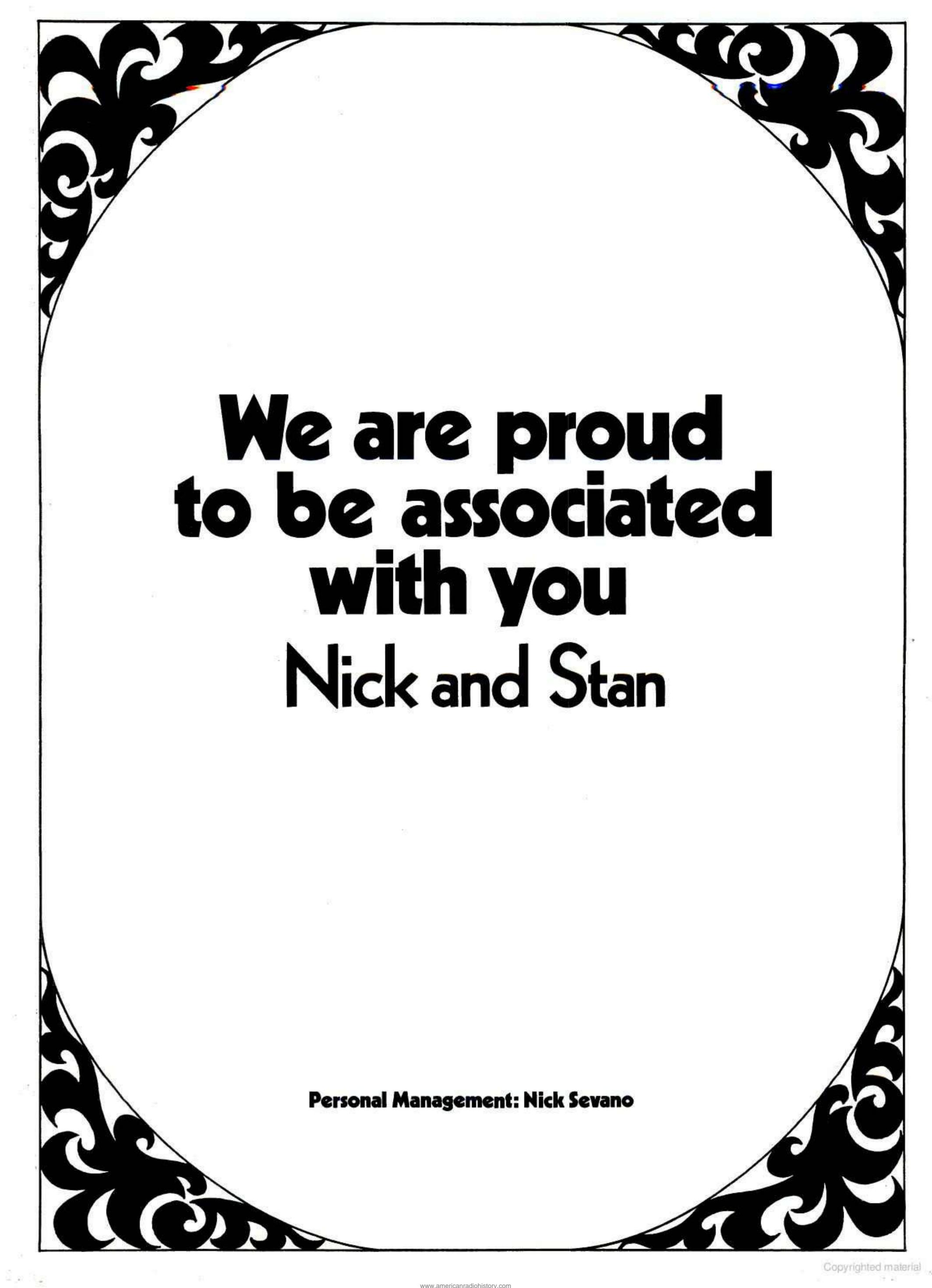
| | |
|---|------|
| Gentle On My Mind/Just Another Man | 5939 |
| By The Time I Get To Phoenix/You've Got A Place In My Heart | 2015 |
| Hey, Little One/My Baby's Gone | 2076 |
| I Wanna Live/That's All That Matters | 2146 |
| Dreams Of The Everyday Housewife/Kelli Hoedown | 2224 |
| *Wichita Lineman/Fate Of Man | 2302 |
| Less Of Me/Mornin' Glory (Campbell & Gentry) | 2314 |
| There's No Place Like Home/Christmas Is For Children | 2336 |
| Let It Be Me/Little Green Apples (Campbell & Gentry) | 2387 |
| *Galveston/How Come Every Time I Itch, I Wind Up Scratchin' You | 2428 |
| Where's The Playground Suzie/Arkansas | 2494 |
| True Grit/Hava Nagila | 2573 |
| Try A Little Kindness/Lonely My Lonely Friend | 2659 |
| Honey Come Back/Where Do You Go | 2718 |
| All I Have To Do Is Dream/Less Of Me (Campbell & Gentry) | 2745 |
| Oh Happy Day/Someone Above | 2787 |
| It's Only Make Believe | 2905 |

ALBUMS

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|--|----------|
| Too Late To Worry—Too Blue To Cry | ST-1881 |
| The Astounding 12-String Guitar of Glen Campbell | ST-2023 |
| Burning Bridges | ST-2679 |
| *Gentle On My Mind | ST-2809 |
| *By The Time I Get To Phoenix | ST-2851 |
| *Hey, Little One | ST-2878 |
| A New Place In The Sun | ST-2907 |
| *Bobbie Gentry and Glen Campbell | ST-2928 |
| That Christmas Feeling | ST-2978 |
| *Wichita Lineman | ST-103 |
| *Galveston | ST-210 |
| True Grit | ST-263 |
| *Glen Campbell "Live" | STBO-268 |
| *Try A Little Kindness | SW-389 |
| Oh Happy Day | SW-443 |
| Norwood | SW-475 |
| The Glen Campbell Goodtime Album | SW-493 |

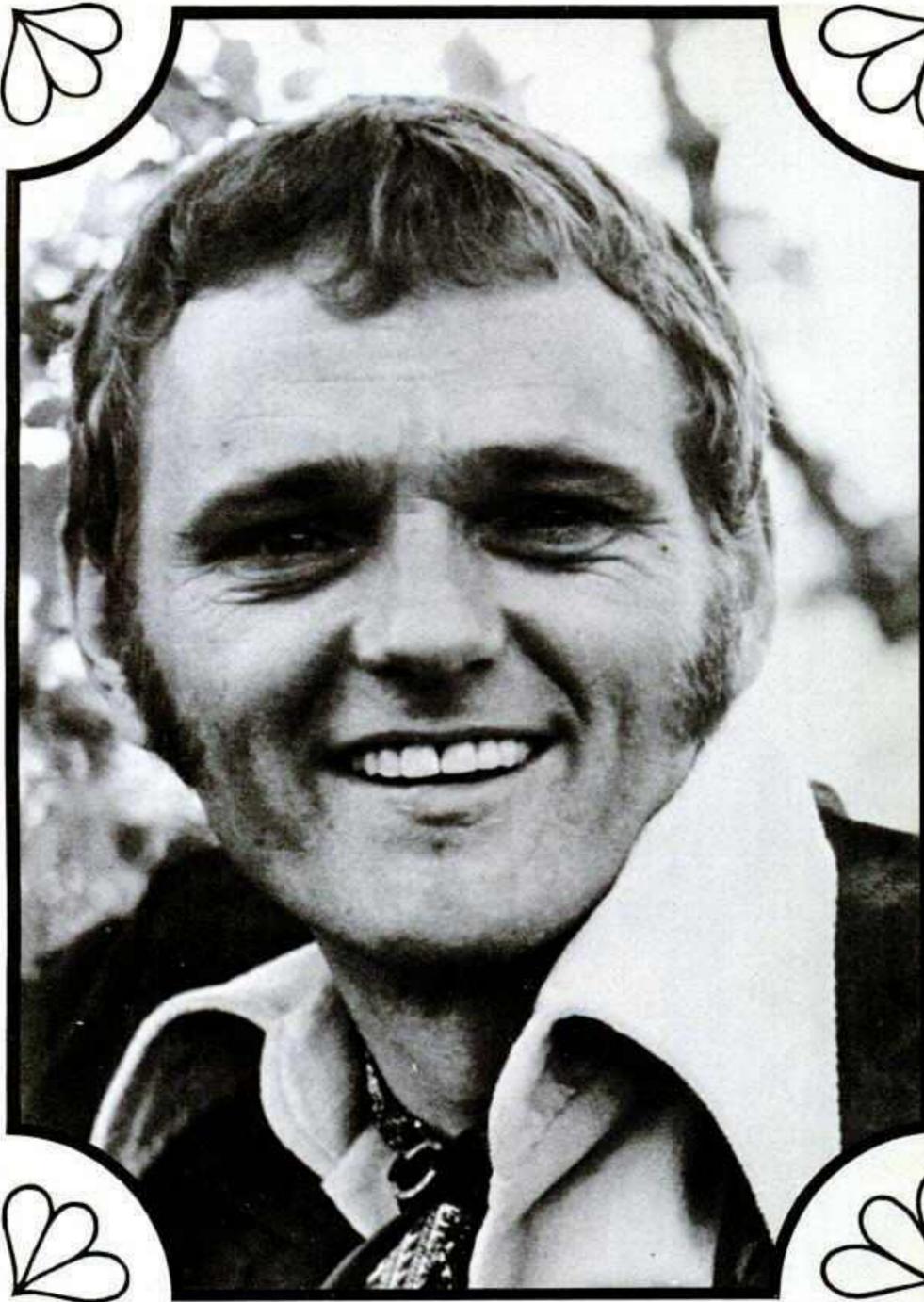
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OCTOBER 10, 1970, BILLBOARD



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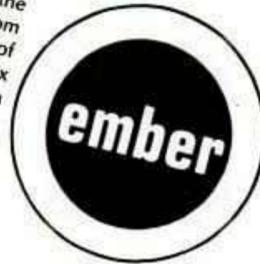
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Still sailing with
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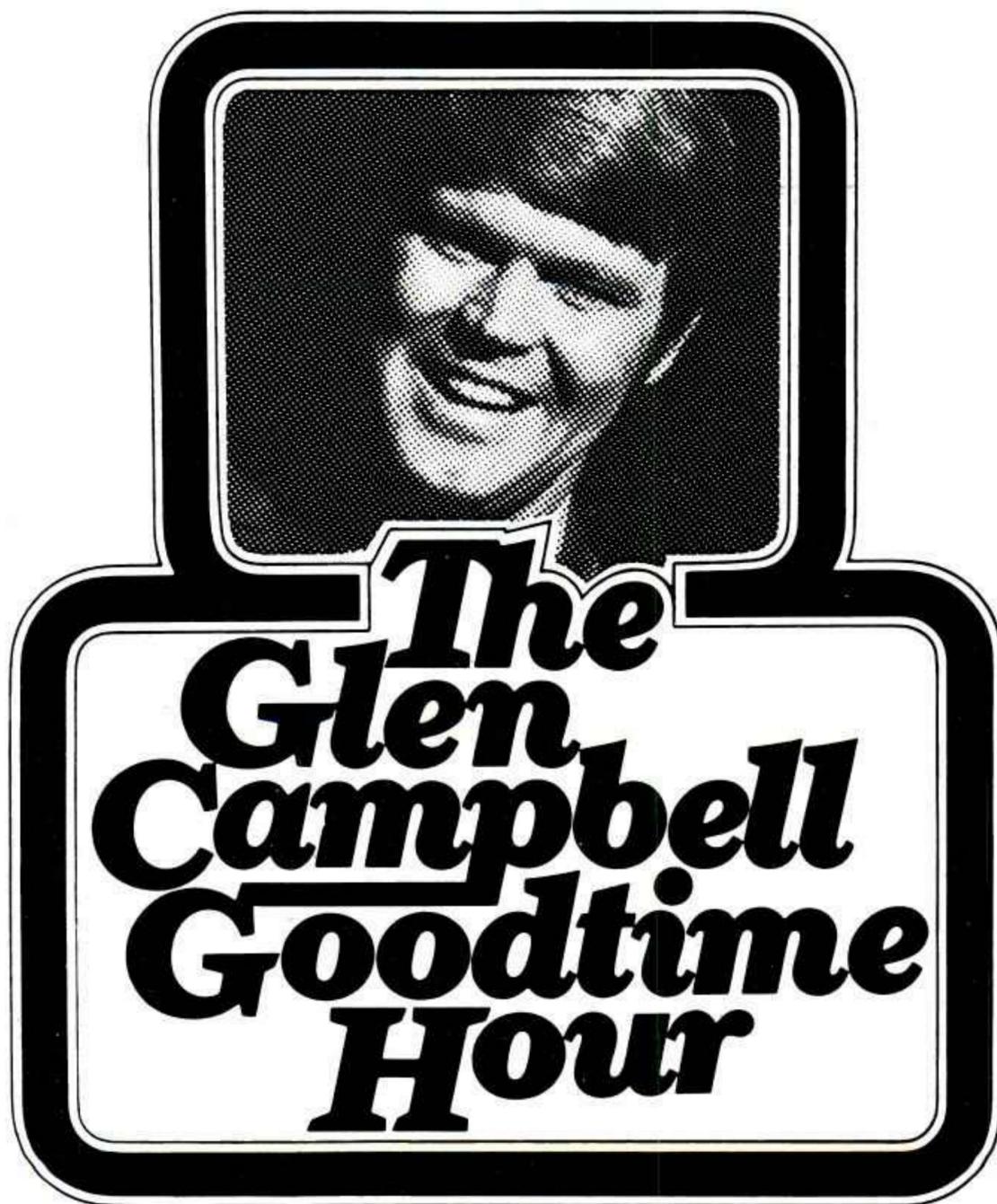
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ON THE
CBS Television Network

TELEVISION



Campbell's Real Home

On Sunday afternoon, CBS Television City in Hollywood is a fortress. Two guards stop and screen all visitors and performers headed for Studio 41, the second floor taping facility that the "Glen Campbell Goodtime Hour" uses each week. Outside CBS, Campbell's audience is forming. Some have waited for six months or longer in order to obtain a pair of seats for either the dress rehearsal (4 p.m.) or regular show (7 p.m.). Others wait in hopes that someone with tickets won't show and they'll be able to grab one of the 340 seats available for each performance. Seldom does anyone not show. For those who have waited in vain, the network often passes out tickets for the following week's show.

This is Campbell's third season on television (counting his summer replacement show for the Smothers Brothers) and the first that he is in complete control. This year it will be all Campbell-hired writers, producers and directors. The first summer show was, of course, a production of the Smothers Brothers and the writers were composing material for a Smothers Show, not for a summer replacement named Glen Campbell.

"In the beginning," says Bill Thompson, Glen's announcer and the associate producer of Glen's first summer show, "the writers didn't know Glen and couldn't possibly write anything for him. It's taken time for Glen to make the transition from the Smothers format to his. The audiences have changed as well. At first they were all Smothers, out-of-town visitors and few Campbell fans. Today, they're all Glen's fans and they just hang on every word he says."

The Campbell audience is broad. They range from young adults to middle-aged and older. If network policy permitted there would probably be an equal proportion of six and seven year olds. Such is the appeal that Glen has. Just as his audience has grown, so has Glen. He no longer relies on Thompson to keep the crowd humored between set changes. Glen, himself, steps out; gags with the crowd; answers questions; tells jokes; talks about things he is doing. He becomes human and real to the crowd. That same feeling is present when the show is filmed and aired. Glen has always relied on the audience. He's said no to laugh machines and insists on using a live crowd.

Glenco, Glen's production company, is in charge of turning out the weekly show. Al Rogers and Rich Eustis, two former Dean Martin writers, have joined Jack Shea on the production side. Six other writers prepare the weekly material.

Glen is involved but not to the extent that Tommy Smothers was in the Smother's Show. "The big difference," says Thompson, "is that Glen has confidence in the people around him. He lets them do things. If a guy gets too involved in the production end of the business as well as the performing end he can burn himself out."

"I tell our people," Glen says, "what I like. They write and organize it. If they don't come off, we don't use it. It's great to have reliable people around you. . . . When you do you let them function in the areas they're supposed to . . . our writers write and our producers produce. I don't try to tell anyone how to do their job. When they're reliable they know how."

Glen, admittedly, wasn't too happy with the show last year. "It wasn't well-rounded enough. To me, a variety show should be just that. Maybe a pop act, and a

country artist and a rock artist on the same show. That, to me, is variety. Too many shows around don't showcase the artists properly, especially the country artists. They just throw them out there and have them sing and that's it."

Politics Out

One of the biggest changes in the "Goodtime Hour" is with the comedy. Before Glen was only involved on the periphery. Many of the skits didn't meet with his approval but it wasn't his show. Now it is and Glen's trademark is there—he's not only involved in the skits but the social and political controversy, so often the focal point of the first year's comedy skits—are gone.

"My life is entertaining," he says, "and I'm not interested in getting mixed up in politics."

When Glen does feel strongly about something, he will say something about it on the show. Nearly always, however, it's nonpolitical: "Write your congressman about pollution."

Naturally, the high rating the show has garnered has made it more of a focal point for CBS. Sets are more elaborate this year and Glenco is building a number of permanent ones as well. Glen's success on television has caused him to look at it with even greater interest than before. He's found a home and he likes it. He sees Glenco becoming more involved in TV. The company will develop a summer replacement for next year and it's likely that the new face will be that of Jerry Reed, a talented young singer/guitarist who is on the show with Glen this year. Reed's background is similar to Glen's. He was Nashville's top guitarist, much as Glen was Hollywood's, before turning to television. Glen may produce the summer show himself. There's also a possible TV special from Russia. A joint venture between CBS and Glenco, it would be done next spring if the details can be worked out.

Whereas Glen's record training came basically from the thousands of sessions he did as a studio musician his television training comes primarily from many of the things he saw Tommy Smothers do. Certainly, today, he's developed his own methods but initially he learned from Tommy. One of the most important of Smother's attributes was involvement. "A performer should take an interest in his show. Unless he does he could be gone the next day if things don't work right."

"Glen learned," Thompson says, "to speak up from Tommy." Tommy was deeply involved whereas Glen looks at things on an overall basis—that is, instead of supervising every move made by writers and producers Glen just looks at the results. If they match up to what he expects then he's satisfied. If not, he becomes more involved. Thus far, things have measured up.

This year, Campbell viewers will see an increase in country acts in addition to Glen being more involved in the comedy. Most of Glen's time will go into his show and there won't be any time off (with the exception of some recording, two or three concert dates and a few holidays) between now and March.

"To me," he says, "television is more important than any other media I've been in. . . . When you get 35-40 million people watching each week that's a bigger audience than any motion picture ever gets—unless, of course, it happens to be on TV."

OCTOBER 10, 1970, **BILLBOARD**

Congratulations

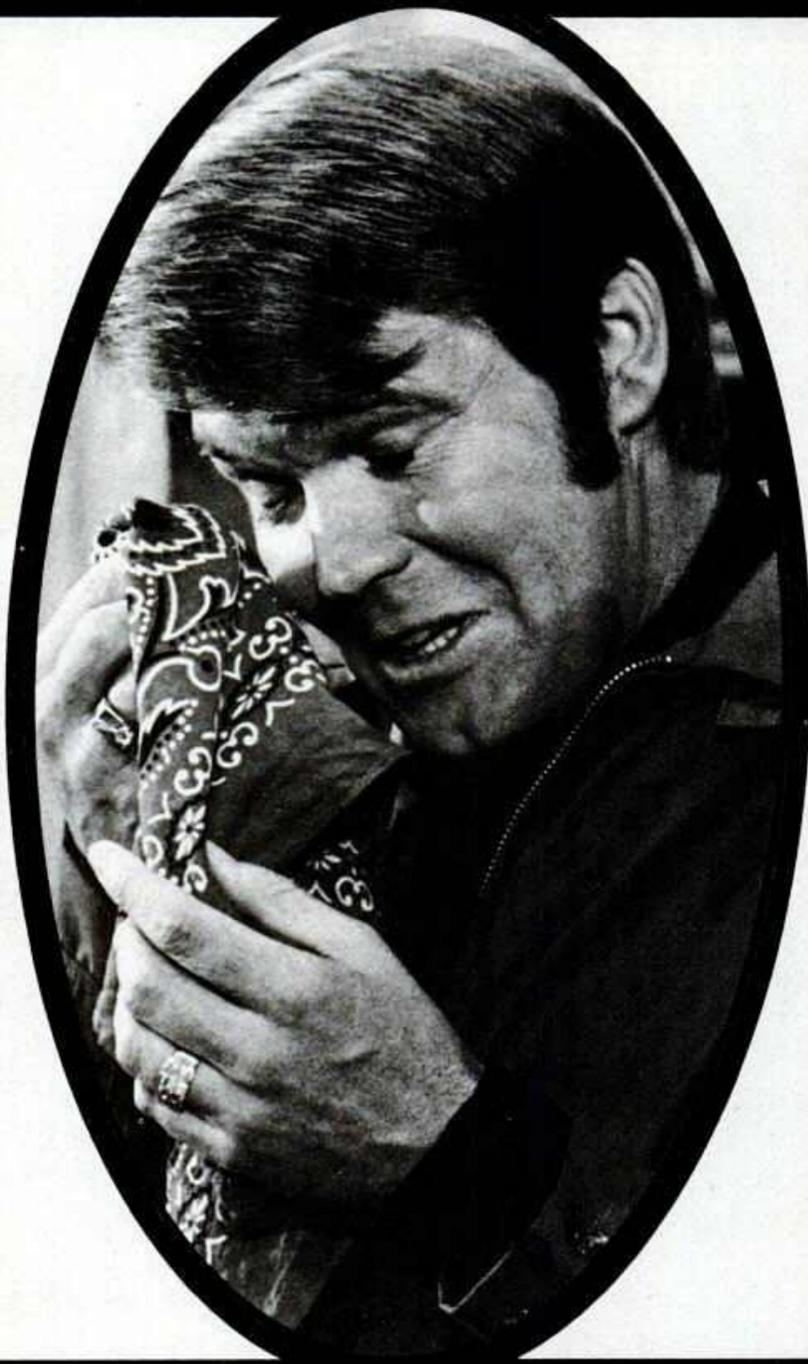
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Before GENTLE ON MY MIND
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Congratulations on television's longest running
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Regards,



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Glen

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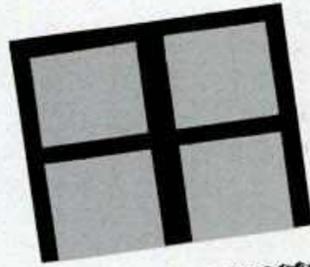
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PERSONAL APPEARANCES



No Rigid Format

The house lights dim. With a rousing overture the Joe Guercio orchestra offers a sound portrait of Glen Campbell. In the darkened room a figure walks on stage. As the lights go up, howls from the audience greet Dean Martin as he introduces Glen Campbell, ballyhooed as the "only performer on the Strip with the Good Housekeeping seal of approval."

Campbell, wearing a virgin white suit, sang songs, told jokes and played the guitar. One had the feeling he was trying too hard to be Jack Armstrong, All American Boy.

Two months later Campbell returned for the second half of his split, month-long engagement. The orchestra saluted Campbell's hits. On stage wearing a dark suit, self assured, grown up, Campbell was a no-doubt-about-it man. A superstar in his own right, he didn't need anybody leading him on stage. The audience paid to see him and the applause indicated he was worth the tab. It would have been easy to see his show several times and not get bored.

Las Vegas is viewed by many as the most important test of an entertainer's appeal. It is a hurdle that each must pass before entering the select inner circle of superstars.

Before the first appearance, Campbell's comments seemed a bit apprehensive. "Though it was my first appearance in Las Vegas, I had been going there for years to watch entertainers and to see what it was about them that made the audience respond," he said.

"One of the things I learned from those visits is that you can't just walk out on stage, sing your hits and expect an audience to fall all over you. Singers can get away with that in some cities, but in Las Vegas the audiences are used to seeing the cream of the crop and they expect to be entertained. I've seen some big record sellers fall flat in Las Vegas."

After Campbell's first time around he felt a little more relaxed and self assured. "I'd always heard that Las Vegas was the supreme test. You had to be very cool, very show biz. That's not quite true. Honesty counts the most. This town in changing from a rich man's town. People are getting on junkets in Tampa, Fla., and having a vacation in Las Vegas for a very cheap price. I see a lot of people in my audience from Texas and New York. My wife and I came here to get married in 1959. We stayed for three days and the total room bill was only \$58."

During his first International engagement, it took a few nights for Campbell to get his show the way he wanted it. "It is funny how little things make a difference," he summarizes. "For instance, I opened the first few shows with 'Gentle on My Mind'. But instead of holding a guitar I held a hand microphone. On that song, there isn't much you can do with your hands and I was quite stiff. As soon as I began holding a guitar, the opening went much smoother."

Campbell credits Buddy Hackett and Totie Fields for some of the changes. "I talked with both Totie and Buddy. They really helped me a lot. Buddy made me realize that in the end I'm the one doing the show. He told me always to remember that I'm the one walking the last 13 steps to the microphone. That made a lot of sense and I'll never forget it. You have to do what you feel is right. It's up to you and the audience, not what you were told backstage. You have to take whatever is told you with a grain of salt. You're it, not the manager or the writers."

Refreshingly, Campbell is a genuine, nice person. According to one hotel official, Campbell went to the cashier's cage of the hotel to cash a check. The girl behind the cage didn't recognize him and asked Campbell if he had a card. According to the official, Campbell didn't complain that he wasn't recognized and got an official to vouch for him at the cage.

Campbell isn't a patsy who gets pushed around. He picks his own material and sets his own program. "In picking my material I look at what the lyric has to say. Or, I might throw in a rock number for feel. I like composers like Jerry Reid, Jimmy Webb and Ray Stevens. Reid is my favorite. Basically people want to identify. If you can win their confidence, get them on your side and make them feel part of the show, then nine out of ten times you'll have a successful show."

In his dressing room before the dinner show, Campbell sat relaxed with a drink on the table. His warm, easy manner is easily conveyed and he makes you feel right at home.

He assumes that what he wants to see in other performers is what the public wants to see in him, and he is probably right. "I think people want to hear hit songs. I was disappointed in Bobby Rydell because he only included in his act one of his hit songs. I think I would be cheating the audience if I didn't sing 'Galveston' and 'Wichita Lineman.'"

"Really I'm a product of the times. A song makes a singer, a singer doesn't make a song. Joe Sleck if he had recorded a song the right way would be a success. I don't consider myself a country singer. I don't like categories. I identify with the American image. I'm not big in Japan, for instance, but I'm growing in Europe."

Campbell doesn't have a rigid format. "I don't have a set routine of jokes. You have to feel the audience out. If I feel a joke will go over then I tell it, or if I tell a joke and it doesn't go over well then I cut it out." He leaned back in his chair. "The other evening during the second show I got so hot the sweat was dripping off me, and I don't usually sweat. I looked at those hot lights, the band and the audience. Then I said, 'The last time I was this hot I had a kid.' It wasn't planned, I just said it and boy did it die. Everybody in the front row sat there straight faced. There were a couple of snickers from men in the back, but that was it." He laughed, remembering the incident. "I won't tell that joke again. I don't want to cheat the audience or myself. That's why I'm not going to do any more movies, at least for quite a while. Then only a movie with a 'G' rating. I don't want to be ashamed to take my kids or my parents to it. I just don't feel comfortable doing movies. To do another one I'd really have to feel that I could cut the part. It may sound trite, but you have to do what is honest and what you feel like doing."

This year, Campbell will gross upwards of \$4 million from his diversified entertainment activities. Since his career blossomed less than three years ago, he already has 10 gold records, two films, a string of concert attendance marks and a top rated television series.

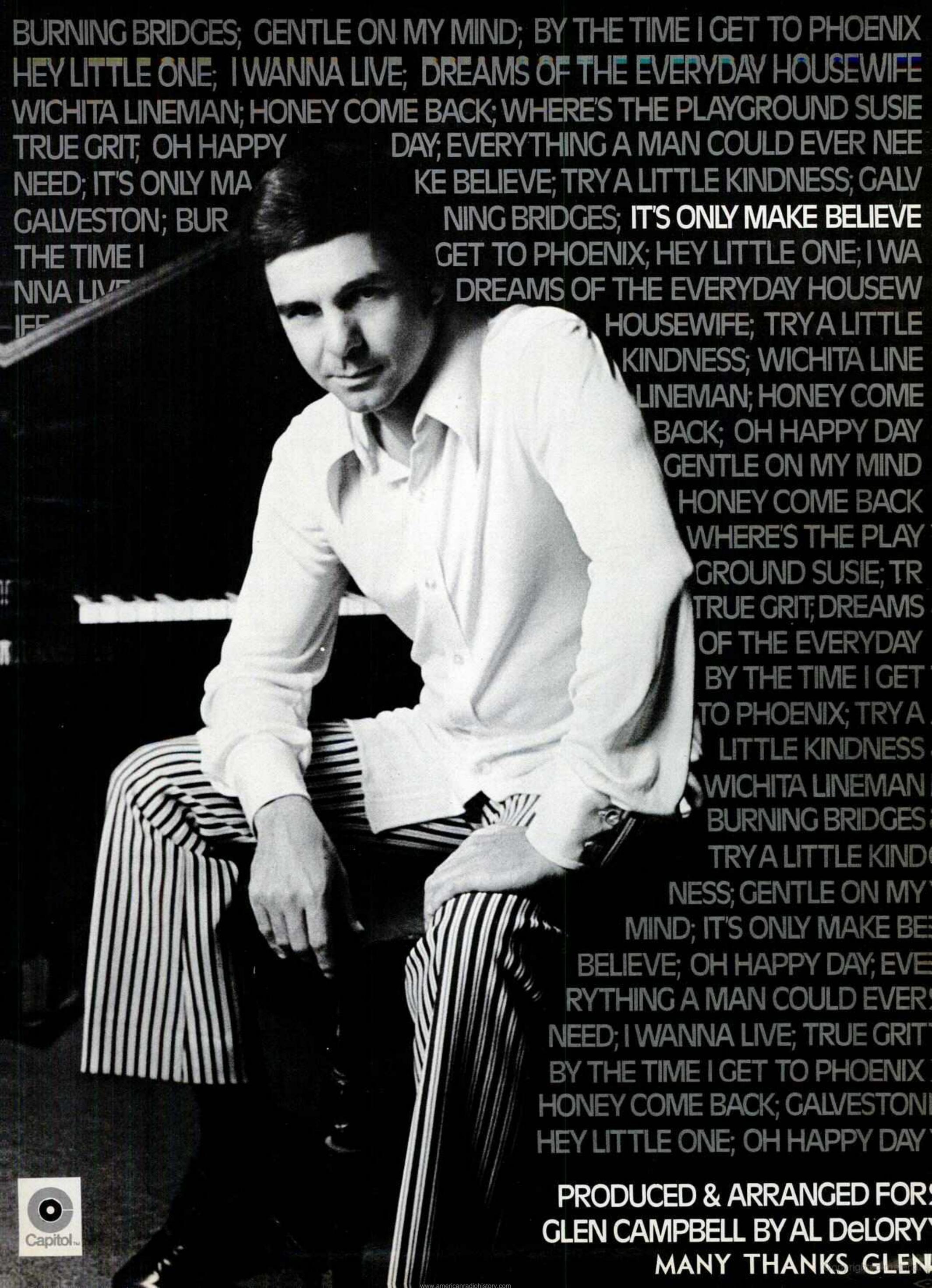
Before the big break in the singing department, Campbell was a top-notch guitarist. Published reports have said he earned \$100,000 picking the guitar. "The figure gets higher all the time," he replies. "I made a good living at it, but a figure like fifty or seventy thousand is more like it."

Even though he made a good living at it Campbell only includes one guitar number in his act. During his first Las Vegas gig he played "Yakkety Axe" and the second time around substituted "Classical Gas." "The guitar numbers don't go over that well," he offers. "To make the audience like a guitar number I'd have to work up a gimmick, and that's pulling the wool over the public's eyes. The guitar number I include is simple and easy to play."

"I have a new Goodtime Hour album out that has songs on it from the television show. I select all the songs I do, both on the show and on the album. We have five days to tape one television show. The two shows nightly at the International gets to be a bit hectic. Even Elvis is running and bike riding to get in shape for his show and he doesn't open for weeks. I play here again next year and I want to do it this way, two weeks at a time. A month is just too much."

"After I close I'm going up to Idaho and fish for anything that jumps on the line. It's really hard work on stage," he goes on. "I find myself getting out of wind when I hit a B flat or a C. You need the wind and the lung power."

Campbell isn't the brooding type. "I try not to worry about things and I don't cry over spilled milk. I came in and left the sound where it was. It was working and it seemed fine to me. I don't tape the shows and then listen to myself afterwards. What good does that do? The minute I sing a song I know whether I did a good job or not. If I didn't do a good job then I'd get out there and do it better he next time."



BURNING BRIDGES; GENTLE ON MY MIND; BY THE TIME I GET TO PHOENIX
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 WICHITA LINEMAN; HONEY COME BACK; WHERE'S THE PLAYGROUND SUSIE
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 TRUE GRIT; DREAMS
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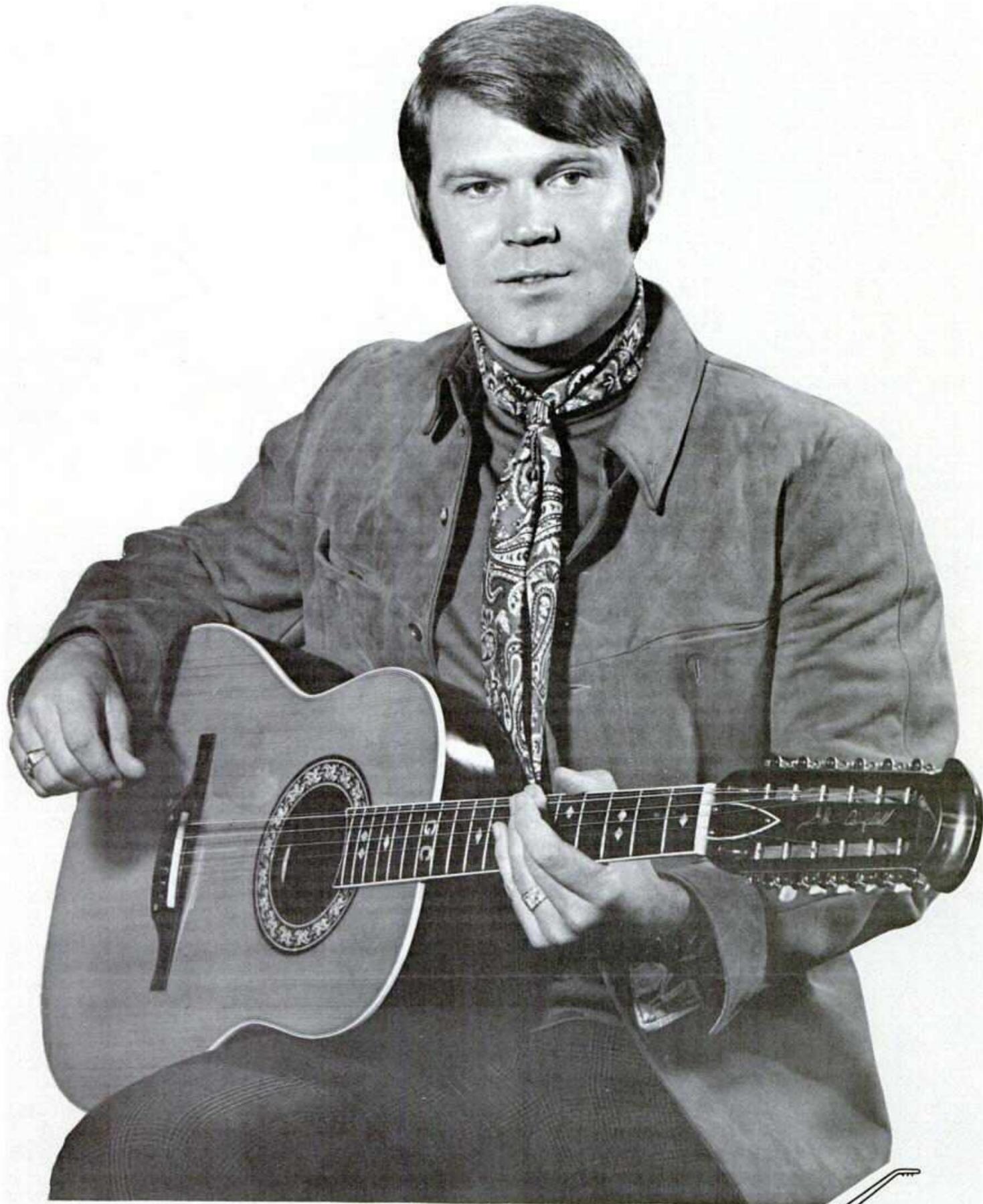
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PERSONAL MANAGEMENT

Just A Handshake ...

Undoubtedly, two hit recordings were the door openers for Glen Campbell. Yet, there is another facet of the Campbell career, often overlooked, but just as important to Glen's rise and status in the entertainment industry today as anything else. That facet is wrapped up in a bundle of energy named Nick Sevano, Glen's manager and the person, more than anyone, responsible for the past three years.

True, nearly every big name entertainer has a manager and yes, they too, contribute. Nick's contribution to Glen's career has been on the same plane as Col. Parker's to Elvis. That's a great deal of credit but Nick has earned it.

"I remember the first time we talked business with Nick," says Stan Schneider, Glen's business manager. "We were sitting at a kitchen table at Glen's house and Nick said he'd work for nothing; on a try-out basis, and that he'd make Glen the biggest star in America. When he said that I kicked Glen under the table and we both grinned."

Nick did work for nothing. With a handshake, he took over Glen's career in October 1967. He wasn't Glen's first manager and, perhaps, that was the reason for much of Schneider's and Glen's cynicism. Nick, however, was a doer. Sevano was far from being a newcomer to management. He had successfully guided the careers of Vic Damone and Jack Jones and was a partner with Frank Sinatra in a management firm. Sevano understood the importance of recordings and the necessity to move fast. He was sold on Glen the minute he heard "Gentle on My Mind" played on KMPC (a Los Angeles radio station) and called Johnny Magnus, one of the station's disk jockeys, to set up a meeting.

Movie People

Once the handshake was made, Nick went to work. First, the Bishop show and then he convinced Tommy Smothers to take a closer look at Glen. At the same time Nick went to work on Hal Wallis. Wallis had never heard of Glen.

"Movie people," Nick says, "are strangely unaware of recording artists and the millions of fans they have. Wallis saw the potential because of Elvis. He knew what Presley had done financially in films because of records and saw that another music personality could possibly do the same thing."

Before the announcement came that Glen would replace the Smothers for the summer, Wallis had already signed him to a motion picture contract. At first, Wallis

was somewhat irate about Glen doing the TV series, feeling that television could kill the box office appeal for a performer. Sevano convinced him otherwise.

Those two deals—the Smothers replacement and the motion picture commitment—shot Glen to stardom. They were consummated so fast that most people overlook the work that went into them and the man behind the scenes. For a better insight, one has to only look at the hit lists today and the number of vocalists on it. How many, with just two hits, will have their own TV shows and motion pictures in the next year?

Today, Sevano still works at a breakneck pace for Campbell. At Capitol he's known as the guy who haunted the halls and told everyone that "Glen would be a superstar. . . ."

"People used to say 'Glen who' but I felt that he had the same natural ability that guys like Dean Martin had in their formative years and he would be a superstar."

No Merchandising

Nick's predictions, of course, came true and with the success the need to exercise caution, wherever the Campbell name or picture was used became apparent. Sevano has been offered dozens of lucrative merchandising deals in which the Campbell name would be used. All have been turned down because of Nick's belief that it "cheapens an artist to use his name on all kinds of gimmicks and gadgets. Eventually we might endorse something but it will have to be a top quality item."

While Glen feels that television is the most important aspect of his career, Nick feels that the recordings are still No. 1. "If you're continually hot in records your career will go on and on . . . it's kind of a general rule among artists who come up first as recording stars. I think Glen will need a good 10 years before records no longer become a determining factor."

Sevano's high regard for the recordings was evident from the beginning. Often he would question the value of releasing a particular release. "Most companies," he says, "inadvertently want to put out more product when an artist is hot. I don't blame them, it's only natural, but we see it differently. Glen will probably have four LPs out this year because of the 'Norwood' soundtrack but generally, I think that's too much."

Motion pictures have also come under close scrutiny. "He'll never do a 'sex' picture or one that the family can't see. Naturally, as he grows older he won't always be 'Mr. Nice Guy' but right now that's what the fans want. We don't mind him kissing a girl on screen as long as the kiss doesn't take place in bed."

FILMS

A Cautious Campbell



WITH "NORWOOD" a different situation.

If there's any facet of Glen's career that has been a sore point it would have to be motion pictures. "True Grit" was the perfect introduction. It paired him with an established star who had a built-in audience and was a guarantee to introduce Campbell to millions of new fans. Originally, Hal Wallis had signed Glen for "Norwood" with the idea to introduce him through "True Grit."

Glen feels "True Grit" was a definite help to him because it gave him the opportunity to work with the "pros." Director Henry Hathaway, not noted for his kindly treatment, gave both Campbell and Kim Darby a rough time. Glen didn't mind the treatment he received from Hathaway but did object to the director's treatment of Darby, particularly some of the language that was used. But, as with everything he has ever attempted, Glen studied hard and learned. His performance was far from a stunning success and Glen is the first to admit it:

"Let's say I'm getting better because I couldn't have gotten much worse."

With "Norwood" Glen faced a different situation. Instead of the co-star he was the star, and the lead was a perfect part for Campbell . . . a traveling troubador just out of the service.

Although the filming of "Norwood" went smooth, Glen was much annoyed by the finished product. "Half the story," he says, "was cut out."

Most of those who know and deal with Glen were annoyed as well. "When a guy," says one of Campbell's associates, "has a built-in audience of 30 million people and the motion picture is designed to appeal to that audience, then there should be definite plans formulated on how to sell and merchandise that picture."

Right Script

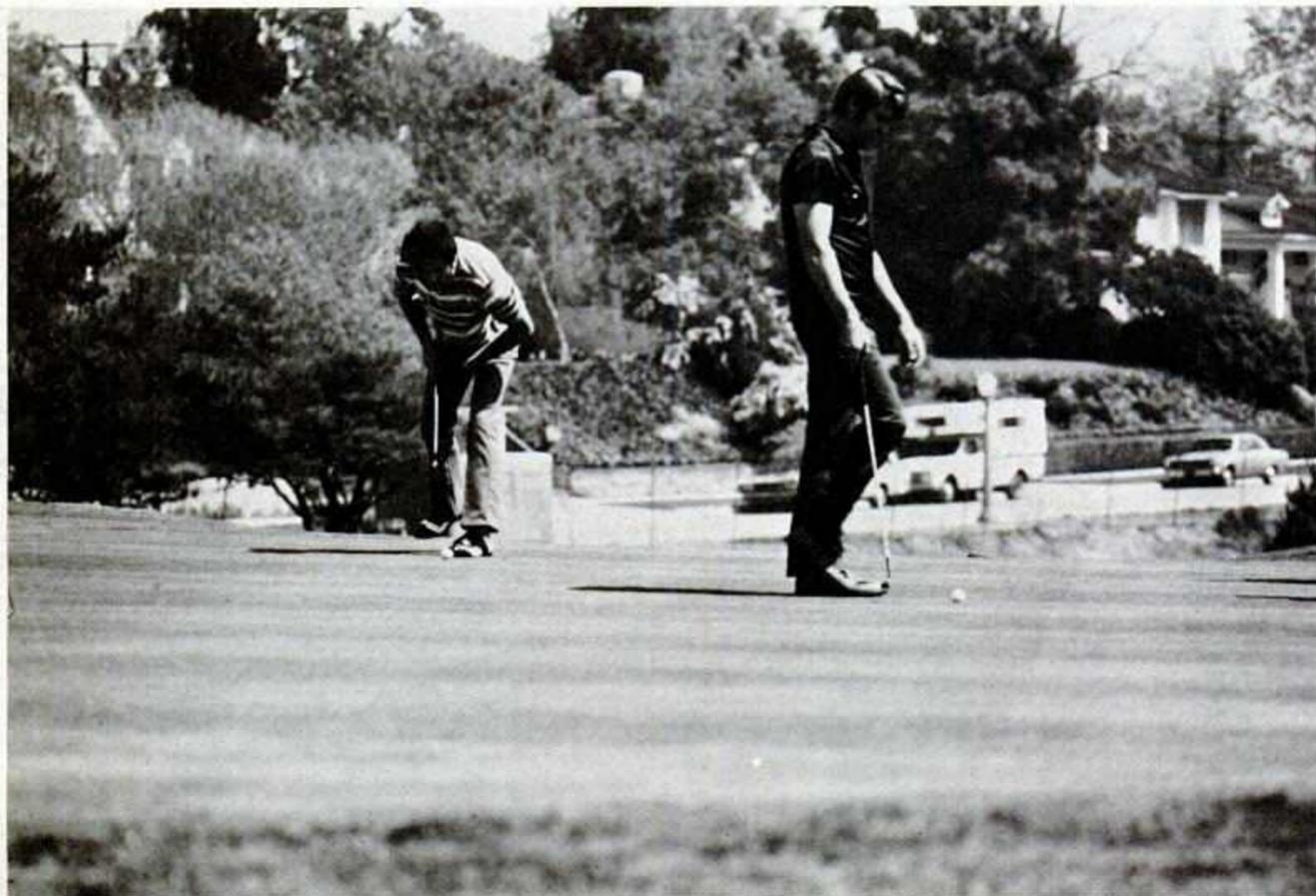
As it is "Norwood" has done well financially but it has also made Glen more cautious about motion pictures and dealings with studios.

"I want to do another picture," he says, "but it's a matter of finding the right script. And, finding the right script is like finding a Top Ten song. It's that difficult."

Thus far, Glen and Sevano have looked at several scripts, none, however, come up to what the two are looking for. "We want," says Nick, "a family-type movie . . . one that Glen's image can fit into. Not any sex-oriented films or violent westerns but something that the people who watch his TV show can go see."

Hal Wallis, Nick said, who did Glen's first two pictures for Paramount and is now at Universal, will probably do Glen's next picture. At this point, the earliest film date would be next spring, before Glen begins shooting his TV show. The feeling, however, around the Campbell camp is that there's no big rush about doing another picture.

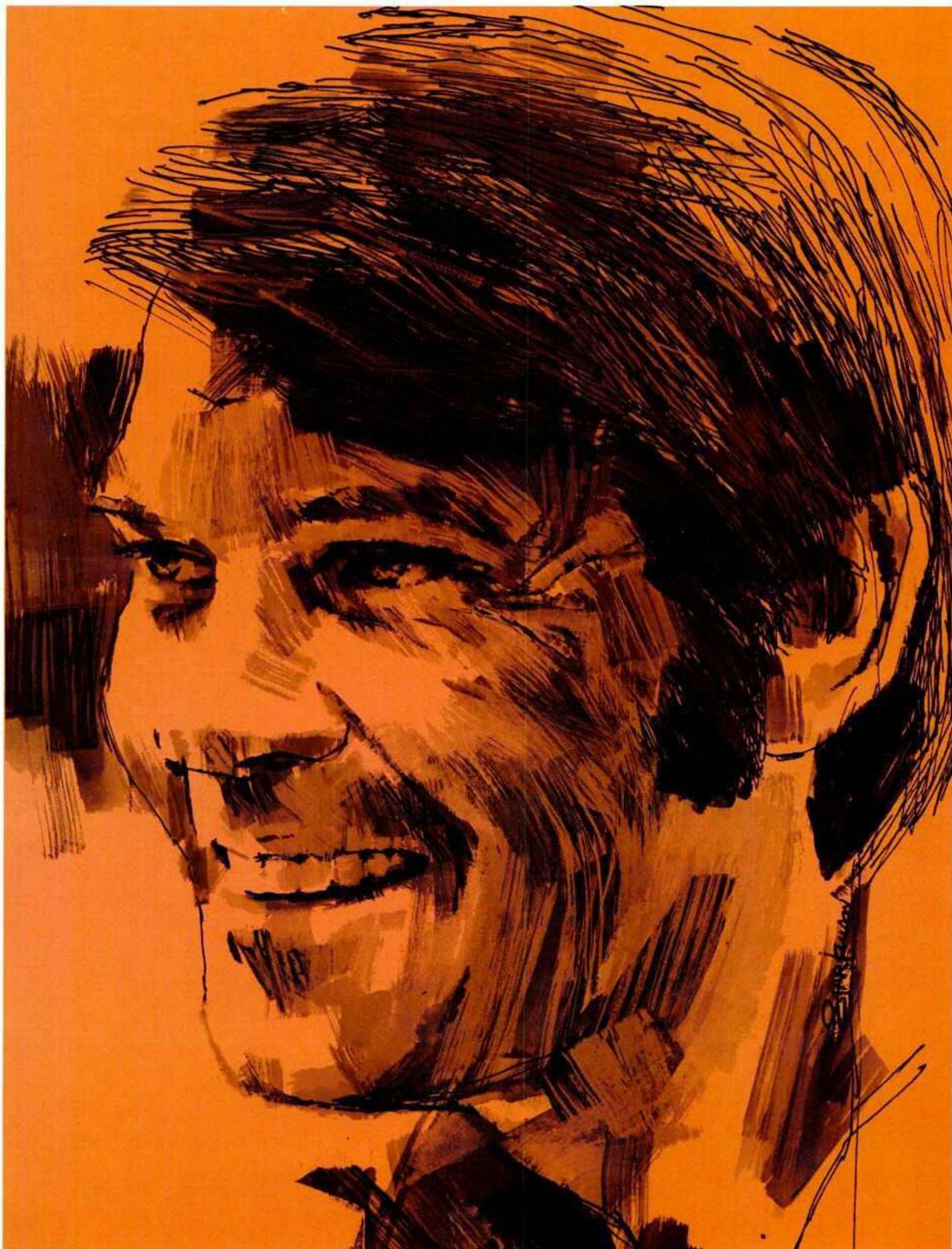
When the right script comes along, Glen will do it. In the meantime, it's recordings, television, concerts and then, firmly established in fourth position, motion pictures.



GOLF IS the game, Campbell is the player. His favorite relaxation.

'... a superstar.'

ROBERT HILBURN, LOS ANGELES TIMES



Glen Campbell

personal management / nick sevano



design / starkman

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Thank You Glen Campbell

and a special thanks to you Nick Sevano.



Marvin Cane
William P. Gallagher

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New York, New York 10023

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for these ...
many great hits
-felt "Thank
from the
Capitol

and all the
to come ... a heart-
You, Glen!"
staff of the
Record Club

| | |
|--|------------------------------|
| Friends | Words |
| This Land | Is Your Land |
| Fate of Man | Let It Be Me |
| Bowling Green | If This Is Love |
| If You Go Away | Arkansas Traveler |
| Tomorrow Never Comes | Woman, Woman |
| Together Again | Let's Think About Living |
| Mary In The Morning | Blowin' In The Wind |
| The Impossible Dream | Wichita Lineman |
| Dreams Of The Everyday Housewife | |
| Too Late To Worry | Too Blue To Cry |
| Without Her | John Henry |
| Less of Me | Didn't We |
| Galveston | 500 Miles |
| Sixteen Tons | True Grit |
| Hey Little One | Walk Right In |
| Dark As A Dungeon | Worried Man Blues |
| Love Me As Though There Were No Tomorrow | More |
| Where's The Playground, Susie | Little Green Apples |
| There's No Place Like Home | Kentucky Means Paradise |
| Once More With Feeling | By The Time I Get To Phoenix |
| My Elusive Dreams | Lonesome Jailhouse Blues |
| Cryin' | Scarborough Fair/Canticle |
| Through The Eyes Of A Child | |
| Two Voices, Two Shadows, Two Faces | White Lightning |
| I Hang My Head And Cry | Take My Hand For A While |
| Long Black Limousine | The World I Used To Know |
| Turn Around And Look At Me | Gotta Travel On |
| The Ballad Of Jed Clampett | Burning Bridges |
| Nine Pound Hammer | Green, Green |
| Gentle On My Mind | Birmingham Jail |
| What's The Reason | Arkansas |
| Sweet Betsy From Pike | |

CLEM,,,,,,,,, WE MISS YOU

hal blaine (my diamond is much bigger)

tommy tedesco (buy,,buy,,buy!!)

jimmy bond (sell,,sell,,sell!!)

carole kaye (k,k,k,k,i mean, i mean)

jerry cole (I'll do a solo there)

billy strange (BULL-\$\$#XX!!)

al casey (i was with duane eddy)

larry knechtel (i was too)

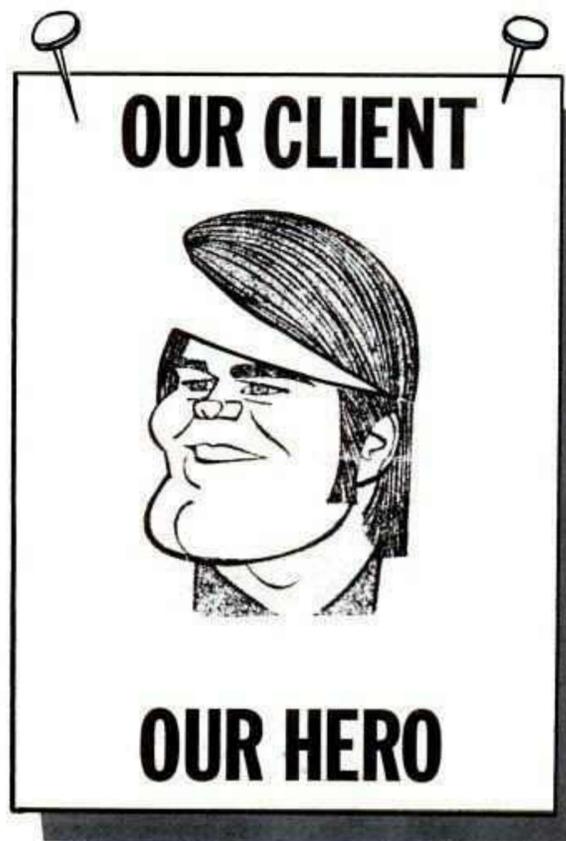
joe osborn (well i was with ricky nelson)

james burton (well so was i)

bill pitman (man, i know their tracking!!)

steve douglas (your mothers tracking!!!)

THE DIRTY DOZEN

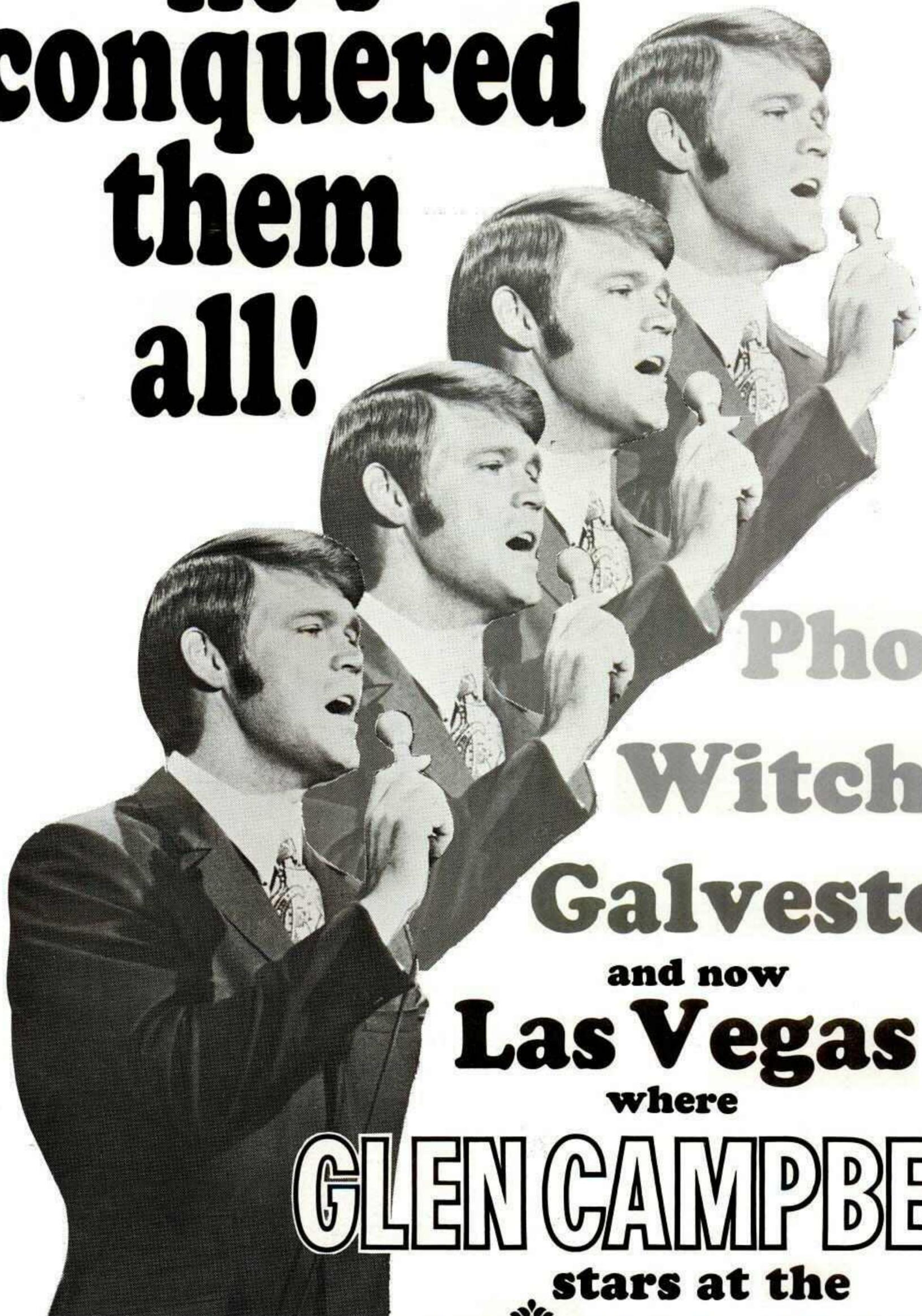


Dear Glen

Remember when you
were a kid
back in Arkansas
how you used to put your ear against
the radio
when the battery was low
listening to the songs
and the singers
that you loved so much
remember those clear nights
how pretty the music was
how good it sounded
how much better it made you feel
after working in the
cotton patch
all day
nothing has changed
except that
now the songs are yours
you are the singer
and yours is the voice
and we are the listeners
that love you so much

June and Johnny Cash

**he's
conquered
them
all!**



Phoenix

Wichita

Galveston

and now

Las Vegas

where

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stars at the

INTERNATIONAL HOTEL

Billboard SPECIAL SURVEY For Week Ending 10/10/70

BEST SELLING
Billboard **Soul LP's**

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

| This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 10 | JACKSON 5 THIRD ALBUM Motown MS 718 | 2 |
| 2 | 3 | SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265 | 4 |
| 3 | 2 | THE ISAAC HAYES MOVEMENT Enterprise ENS 1010 | 26 |
| 4 | 4 | THE LAST POETS Douglas 3 | 16 |
| 5 | 37 | TEMPTATIONS GREATEST HITS, VOL. 2 Gordy GS 954 | 2 |
| 6 | 1 | DIANA ROSS Motown MS 711 | 13 |
| 7 | 6 | ECOLOGY Rare Earth, Rare Earth RS 514 | 13 |
| 8 | 12 | STILL WATERS RUN DEEP Four Tops, Motown MS 704 | 28 |
| 9 | 8 | ABC Jackson 5, Motown MS 709 | 19 |
| 10 | 11 | DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153 | 10 |
| 11 | 7 | SIGNED, SEALED AND DELIVERED Stevie Wonder, Tamla TS 304 | 6 |
| 12 | 32 | (If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia CS 30223 | 5 |
| 13 | 31 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 6 |
| 14 | 14 | COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402 | 8 |
| 15 | 30 | SEX MACHINE James Brown, King KS 7-1115 | 2 |
| 16 | 21 | GULA MATARI Quincy Jones, A&M SP 3030 | 7 |
| 17 | 17 | BAND OF GOLD Freda Payne, Invictus ST 7301 | 9 |
| 18 | 40 | PATCHES Clarence Carter, Atlantic SD 8267 | 2 |
| 19 | 19 | STAND Sly & the Family Stone, Epic BN 26456 | 76 |
| 20 | 5 | LIVE AT LONDON'S TALK OF THE TOWN Temptations, Gordy GS 953 | 8 |
| 21 | 16 | MAYBE Three Degrees, Roulette SR 42050 | 10 |
| 22 | 18 | FUNKADELIC Westbound 2000 | 29 |
| 23 | 44 | WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270 | 4 |
| 24 | — | CURTIS Curtis Mayfield, Curtom CRS 8005 | 1 |
| 25 | 25 | MAD DOGS & ENGLISHMEN Joe Cocker, A&M SP 6002 | 4 |
| 26 | 15 | BLACK TALK Charles Earland, Prestige PR 7758 | 19 |
| 27 | 23 | GET READY Rare Earth, Rare Earth RS 807 | 38 |
| 28 | 28 | WOODSTOCK Soundtrack, Cotillion SD 3-500 | 17 |
| 29 | 22 | EBONY WOMAN Billy Paul, Neptune NLP5 201 | 11 |
| 30 | 9 | WAR & PEACE Edwin Starr, Gordy GS 948 | 6 |
| 31 | — | CHECK OUT YOUR MIND Impressions, Curtom CRS 8006 | 1 |
| 32 | — | A GASSSS Jr. Walker & the All Stars, Soul SS 726 | 1 |
| 33 | 43 | GREEN IS BEAUTIFUL Grant Green, Blue Note BST 84342 | 6 |
| 34 | 36 | RIGHT ON Supremes, Motown MS 704 | 19 |
| 35 | 20 | TURN BACK THE HANDS OF TIME Tyrone Davis, Dakar SP 9027 | 14 |
| 36 | 38 | HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 | 66 |
| 37 | 27 | I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter SP5 581 | 24 |
| 38 | — | LOVE COUNTRY STYLE Ray Charles, ABC ABCS 707 | 1 |
| 39 | 13 | BITCHES BREW Miles Davis, Columbia GP 26 | 22 |
| 40 | 33 | GREATEST HITS Fifth Dimension, Soul City SCS 33900 | 20 |
| 41 | 41 | OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029 | 2 |
| 42 | 24 | PSYCHEDELIC SHACK Temptations, Gordy GS 947 | 28 |
| 43 | 35 | EXPRESS YOURSELF Watts 103rd Street Rhythm Band, Warner Bros. WS 1864 | 15 |
| 44 | 34 | STAIRSTEPS Five Stairsteps, Buddah BDS 5061 | 20 |
| 45 | 26 | THEM CHANGES Buddy Miles, Mercury SR 61280 | 10 |
| 46 | 48 | BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472 | 21 |
| 47 | 47 | ERIC BURDON DECLARES WAR MGM SE 4663 | 5 |
| 48 | 29 | HAPPY & IN LOVE Gloria Lynne, Canyon 7709 | 11 |
| 49 | 50 | COMPLETELY WELL B.B. King, BluesWay BLS 6037 | 29 |
| 50 | — | EVERYTHING IS EVERYTHING Donny Hathaway, Atco SD 33-332 | 1 |

Soul Sauce

• Continued from page 52

watching. . . . The Los Angeles-based Lionel label is making it with the **Satisfactions'** "One Light, Two Lights." . . . The **Jackson Five** is unbelievable with "I'll Be There," and now from their third LP "Bridge Over Troubled Water" is too hot to hold down. . . . The **Four Tops'** "Still Water" is super-selling. . . . The Hyperbolic label, of Fort Lauderdale, is picking up play in S. Florida with "Last Letter of Love," by **Joe Fisher & the Rotations**. . . . From the **Voices of East Harlem:** "For What it's Worth," on Elektra. . . . **Marv Stuart's** State and Madison Management has opened new offices at 6212 North Lincoln Ave., Chicago. He manages **Curtis Mayfield, Impressions, Major Lance, Patti LaBelle and Baby Huey**. . . . New **Jerry Butler:** "Special Memory," on Mercury. . . . **Ray Charles** is picking up steam with "If You Were Mine," while **Buddy Scott** is behind another winner for the **Manhattans**, "From Atlanta to Goodbye." . . . The **Whispers** are over 350,000. . . . Nashboro's **Rev. Cleophus Robinson** can now be heard in New York with his program, "Songs of Faith," starting Oct. 11 at 8 a.m. on WOR-TV. . . . The **Presidents'** "5-10-15-20" on Sussex is a hit all the way. . . . **New Lost Generation:** "Wait a Minute," from their LP on Brunswick. . . . **John KaSandra** is on Stax's Respect label with a new album, "Color Me Human." It's on a button, too. . . . New **Stevie Wonder:** "Heaven Help Us" & **Joe Simon** on SS7 with "That's The Way I Want Our Love." . . . **Soul Sauce** picks of the week: **Al Green**, "I Can't Get Next to You" (Hi); **Lee Dorsey**, "Yes We Can" (Polydor); **Jimmy McCracklin**, "I Never Thought" (Liberty); **Luther Ingram**, "To the Other Man" (KoKo); **Jodi Gayles**, "You Gotta Push" (Thomas); **Sweet Inspirations**, "This World" (Atlantic); **Otis Clay**, "Pouring Water on a Drowned Man" (Cotillion); **Phillip Mitchell**, "Free For All" (Shout); **Jackie Lee**, "Your Sweetness is My Weakness" (Uni). . . . Bound to be big: **Emotions, Carolyn Franklin, Lost Generation, Delphonics and Ann Peebles**. . . . **Dennis Coffey**, Motown guitarist and producer of **Rare Earth**, has a solid instrumental on Sussex with "Getting it On." . . . **Bunky Sheppard** and **General Crook** are over 180,000 on "Gimme Some." It's a monster in Chicago. Bunky's next, on the LeMarr label, will be the **Chimes** out of Chicago with "Exterminator Man." . . . New **Melba Moore** on Mercury, **Bobby Scott's** "He Ain't Heavy" hit. . . . The folks at The House of Rhythm in Utica, N.Y. read **Soul Sauce**, and so does **Clifford Curry**. Do you?

Get to the top of the rock.

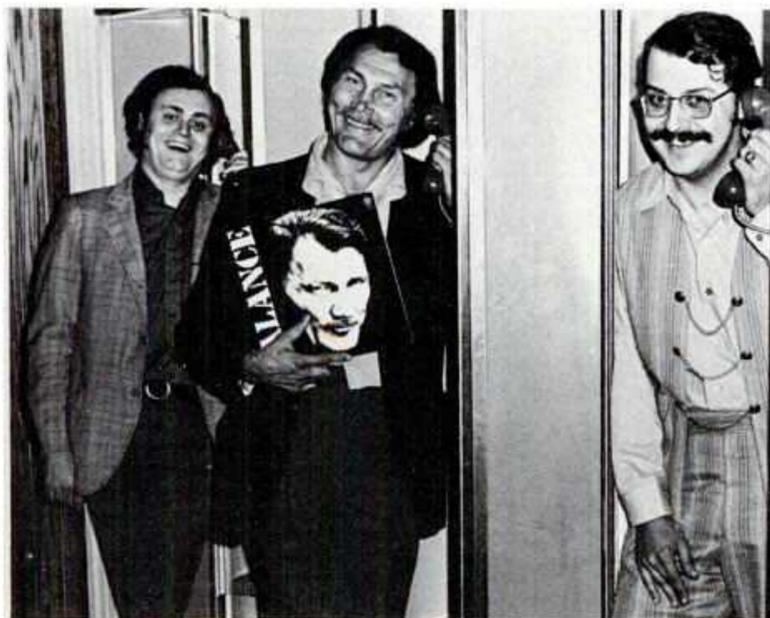
By reaching recording heads around the world. By making impressions on thousands of college and university entertainment managers. By moving in solid with the music makers and the music takers.

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Move up to the top
in Billboard's
ROCK NOW SPECIAL.
A first.

Advertising closing:
October 26th



JACK PALANCE, center, Warner Bros. artist and actor, talks to WARM listeners in the Wilkes-Barre/Scranton, Pa., area after dropping off a copy of his new album at the station. Stephen Allen Scott, left, and Jim Drucker, right, WARM "Good Guys," eavesdrop on Palance's conversation with WARM listeners which were broadcast over the air.

Letters To The Editor

• Continued from page 44

As the 7 till midnight rock DJ on KODE radio here in Joplin I understand from various sources that I am the highest paid jock in this city of 40,000. Here is my punch-line, my salary is \$2 per hour. (I have three years commercial radio experience.) My salary is approximately \$1 per hour less than the average salary at area factories which are within commuting distance of Joplin. At 25, I, too, am starting to feel that I should get out of the trade while I can do so easily.

Ken Rutherford
Cambridge Apts.
Joplin, Mo.

Gospel Music Assn. Promoting, Fostering

In October, 1964, an organization in Gospel Music was formed to bring together the members of the industry on the same plane to discuss and solve problems that plague the profession.

This organization was called the Gospel Music Association. The officers and directors for the GMA were composed of recognized leaders in the field of Gospel Music.

Since 1964 the GMA has become as much a part of the Gospel Music scene as the all night singings. Still there are many who ask daily what the Gospel Music Association is and its purposes.

The purpose of the Gospel Music Association is to promote and foster interest among the general public in Gospel Music. The Gospel Music Association

is governed by an elected board of directors. The board of directors are elected for two-year terms of office and are made up of leaders within the Gospel Music industry.

The Gospel Music Association is a non-profit organization and is so incorporated under a Tennessee charter.

Each officer and director serves on the board at his own expense. They pay their own travel expenses to Nashville three times each year for quarterly board meetings and also pay for one quarterly board meeting held in Memphis, Tenn. They are not reimbursed for any of these trips. The only paid employees of GMA are the executive secretary and the press relations director. Both of these individuals maintain an office

in the heart of Music Row located in Nashville, Tenn.

The yearly membership fees are \$10 per individual. Organizational memberships are available at the cost of \$200 per year. Lifetime memberships per individual are available at the cost of \$100. The membership categories are Artist/Musician; disk jockey; record company; promoter; publisher; trade paper; performance licensing organization; general (Fan); composer; and radio-television.

For less than a dollar a month the members have a professional Executive Secretary, a Press Relations Director and a board of directors and officers working for them to make the world aware of Gospel Music. They receive a GMA album featuring 15 Gospel Music groups; voting rights in the GMA Dove

1969-1970 GMA OFFICERS AND DIRECTORS

| | |
|----------------------------|--|
| President..... | W. F. (Jim) Myers |
| First Vice-President..... | Herman Harper |
| Second Vice-President..... | Rick Powell |
| Secretary..... | Bill Gaither |
| Treasurer..... | Marvin Norcross |
| Artist-Musician..... | Brock Speer Buck Rambo |
| Disc Jockey..... | Mrs. Tillie Lowery Miss Jan Cain |
| Record Company..... | Bob MacKenzie Norman Smiddy |
| Promoters..... | Larry Orrell J. G. Whitfield |
| Publishers..... | Ben Speer Bob Benson |
| Radio-Television..... | Mrs. Lou Wills Hildreth Meurice LeFevre |
| Composers..... | J. D. Sumner Mosie Lister |
| Performance Licensing..... | Edward J. Shea Eddie Morgan |
| General Membership..... | Ruby Moore Travis Wolfe |
| Directors at Large..... | Les Beasley John Mathews |
| Trade Papers..... | John Sturdivant Bob Woltering |
| Chairman of the Board..... | Bob MacKenzie |

Cathedrals First Recorded In Holyland

The Cathedral Quartet is made up of four men dedicated to the cause of Christ. This is their profile:

George Younce, the bass singer and M. C. for the group, has been in Gospel music full time since he was 18 years old and is a veteran of the business. Recently George has re-

leased some new songs he has written and the quartet has recorded several of them.

Glen Payne. Twenty-six years in gospel music has made Glen one of the most knowledgeable about the profession. Glen started singing with Frank Stamps and the Stamps Quartet of Dallas, Tex., when he was

17. He manages the quartet and sings the lead part.

Mack Taunton, tenor singer from Alabama, has been singing full time for about three years.

George Webster. Piano player and baritone singer is the newest addition to the quartet.

The Cathedral Quartet was the first Gospel quartet to go to

the Holy Land. Also the first to record on location there.

For the past six years the group has worked with Rev. Rex Humbard and appeared on television coast to coast and throughout Canada every Sunday. The count of stations when the quartet went full-time was 206.



THE CATHEDRAL Quartet



THE DOVE

Ernst and Ernst official Dan Van Sant released the final listing of nominees for the 1970 Gospel Music Association's Dove Awards to the media after overseeing the mailing of final ballots to current members of the Association. The winners, selected by the GMA membership, will be announced on the 17th of October at the Dove Awards Banquet to be held in Memphis, Tennessee's Holiday Hall Rivermont at 4:00 P.M. More than 1,000 persons are expected to be in attendance at the \$10.00 per plate dinner.

Final nominees and their respective categories are:

GOSPEL INSTRUMENTALIST: Billy Blackwood, Tony Brown, Duke Dumas, Dwayne Friend, Henry Slaughter.

GOSPEL RECORD ALBUM COVER PHOTO OR COVER ART: "Fill My Cup Lord" (The Blackwood Brothers) Webb Studios; "Happiness Is the Downings" (The Downings) Grine/New World; "Love Is the Thing" (The Imperials) Moore/New World; "The Old Rugged Cross Made the Difference" (Speer Family) Grine/New World; "This Is My Valley" (The Singing Rambos) Grine/New World.

GRAPHIC LAYOUT AND DESIGN OF A GOSPEL RECORD ALBUM: "The Fantastic Thrashers at Fantastic Caverns" (The Thrasher Brothers) Jerry Goff; "Fill My Cup Lord" (The Blackwood Brothers) Bob Jones; "Love Is the Thing" (The Imperials) McConnell; "This Is My Valley" (The Singing Rambos) McConnell; "The Old Rugged Cross Made the Difference" (Speer Family) McConnell.

BACKLINER ON A GOSPEL RECORD ALBUM: "Ain't That Beautiful Singing" (Jake Hess) Mrs. Jake Hess; "Fill My Cup Lord" (Blackwood Brothers) Larry Scott; "James Blackwood Sings His Favorite Solos" (James Blackwood) London Parris; "The Old Rugged Cross Made the Difference" (Speer Family) Bob Benson; "This Is My Valley" (The Singing Rambos) Bob Benson.

GOSPEL TELEVISION PROGRAM: America Sings (The Thrasher Brothers); Cathedral of Tomorrow (Rex Humbard); Gospel Caravan (Speer Family/The LeFevres); Gospel Jubilee (Florida Boys/Steve Sanders/The Happy Goodman Family/The Dixie Echoes); It's Happening (Oak Ridge Boys).

GMA NOMINEES

GOSPEL DISK JOCKEY OF THE YEAR: Jan Cain, Windy Johnson, Tillie Lowery, J. B. Mull, J. G. Whitfield.

GOSPEL SONGWRITER OF THE YEAR: Dwayne Friend, Bill Gaither, Rusty Goodman, Dottie Rambo, Donnie Sumner.

FEMALE VOCALIST: Sue Chenault, Ann Downing, Vestal Goodman, Dottie Rambo, Reba Rambo.

MALE VOCALIST: Duane Allen, James Blackwood, Jack Hess, Sherrill Neilson, Donnie Sumner.

GOSPEL RECORD ALBUM OF THE YEAR (RELEASED JULY 1, 1969-JUNE 30, 1970): "Fill My Cup Lord" (The Blackwood Brothers) RCA VICTOR; "Happiness Is the Downings" (The Downings) HEARTWARMING; "Love Is the Thing" (The Imperials) HEARTWARMING; "The Old Rugged Cross Made the Difference" (Speer Family) HEARTWARMING; "This Is My Valley" (The Singing Rambos) HEARTWARMING.

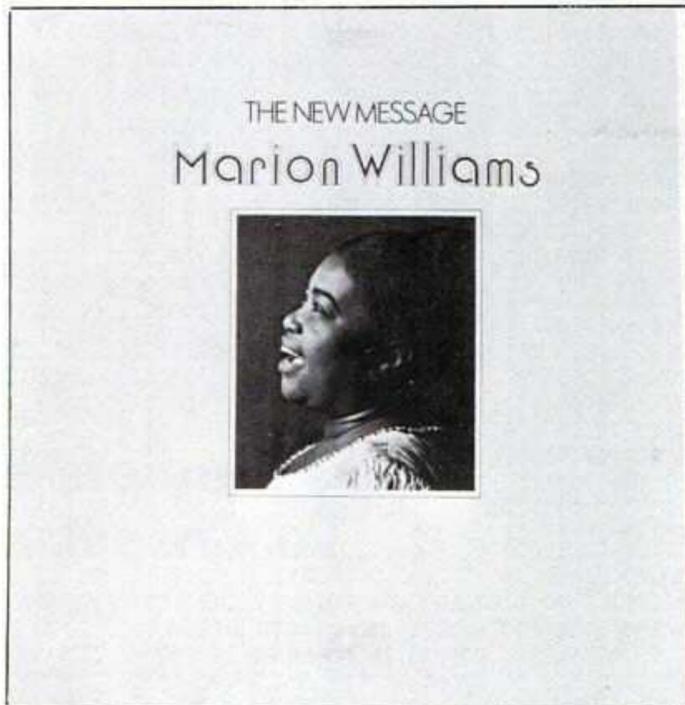
GOSPEL SONG OF THE YEAR: "Had It Not Been"—R. Goodman; "He Looked Beyond My Faults"—D. Rambo; "He Touched Me"—B. Gaither; "I Believe in a Hill Called Mt. Calvary"—B. Gaither; "If That Isn't Love"—D. Rambo; "Jesus Is Coming Soon"—R. E. Winsett; "The Night Before Easter"—D. Sumner/D. Friend; "The Old Rugged Cross Made the Difference"—B. Gaither; "Sheltered In the Arms of God"—D. Rambo/J. Davis; "Thank God I'm Free"—McFall.

MOST PROMISING NEW GOSPEL TALENT: Sue Chenault, Galileans, Reba Rambo, Rosie Rozelle and the Searchers, Donnie Sumner.

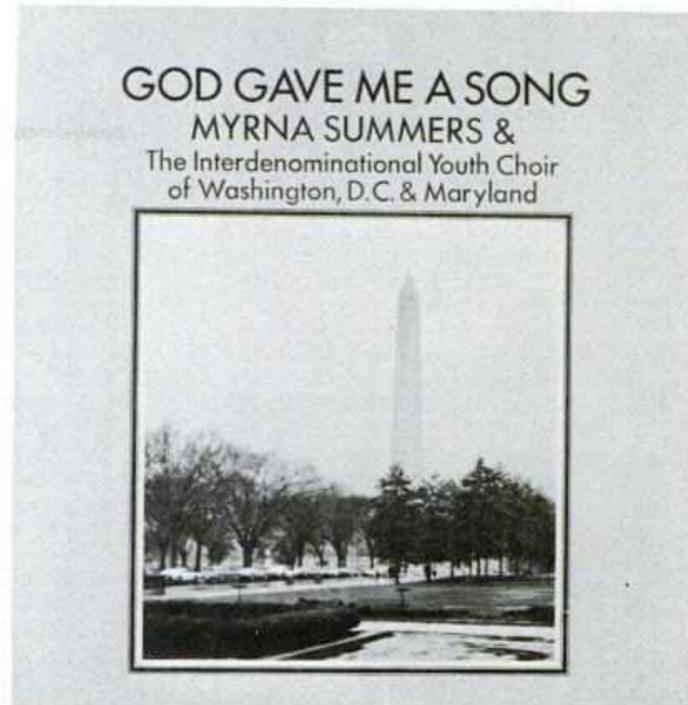
MIXED GROUP: The Downings, The Happy Goodman Family, The LeFevres, The Singing Rambos, The Speer Family.

MALE GROUP: The Blackwood Brothers, The Imperials, The Oak Ridge Boys, The Stamps Quartet, The Statesmen Quartet.

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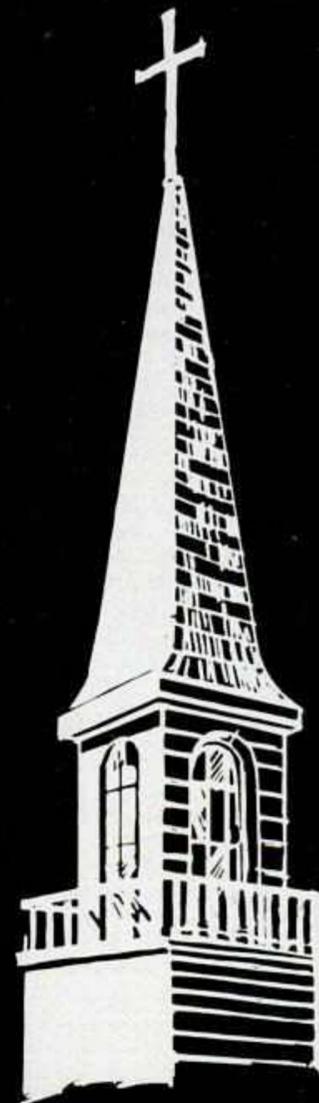
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Nashville's Gospel Apple Corp.

Their music is called gospel rock, and there is no compromise on either. Their lead singer was born a deaf mute, and underwent an incredible religious experience. One member of the group is British, one is Southern black. All of them grew up singing in church. They headquarter in Nashville, and they are the U.S. Apple Corps. More than incidentally, they record on the SSS International label.

The lead singer is Dennis Bryant, born 18 years ago in a town in North Carolina that isn't even a town anymore. Abandoned because of his inability to communicate, he was moved to an orphanage in Georgia. It was here that Dennis was taken to a tent revival, and his affliction was healed. In due time he was singing in the orphanage choir, and he found solace in Gospel music. Later re-joined by his mother and sisters, and five step-brothers, he took up music.

Then there is Cooky. That's how she is billed, even though her name is Shirley Cook. She was born 17 years in Nashville, weighs 98 pounds, plays the congo drums, likes turnip greens, digs Isaac Hayes, and wants to be one of the top ten singers in the nation. She could make it; she's that good. Up to now, most of her talents have been confined to the church choir of a Nashville ghetto. But they have found a way to work themselves out. Cooky is black, and beautiful.

Richard Morant is white and British, and played with a band called Yesterday's Children after coming to America. He's the elder statesman of the group, a legal 21. His tastes run to Louis Armstrong and B.B. King, and he's a Mormon. He wants to be a farmer and teach music on the

side. And he plays guitar, keyboard and percussion.

Stanley Stewart, at the age of 18, wants to make enough money to buy his parents a motel so they can retire. The organist and pianist of the group, this young Baptist from Alexander City, Ala., leans toward Judy Collins and Donovan, sky dives a little, and complements the group with his abilities on the keyboards.

Steve Folsom plays drums and percussion, and, like the others, he sings. His leanings are toward Mac Davis, a fellow Georgian, and Dusty Springfield. He's also 18, a Baptist, and thinks only in terms of being a musician, full-time. He and Dennis conceived the idea of the U.S. Apple Corps.

Tommy Norris, who is just about in the process of turning 17, plays the guitar and harmonica. He's an Episcopalian who digs Aretha Franklin, wants to make a change in the world, and plans to spend some time in the Peace Corps.

And finally there is Freddie Fowler on bass. Born in Fort Payne, Alabama, he rides a motorcycle but would like a Lincoln, prefers Arlo Guthrie in his musical tastes, is a Baptist whose father was killed in a plane crash, and whose driving ambition is to be a musician.

Now this is a hard rock group, and it's young. But it's as Gospel and as reverent as anything ever to come from a church choir. And it's so different it's startling.

How did it happen? Call it what you will, but things fell into place. All of the individuals were with different groups, or weren't doing much of anything. Getting away from it all in a quiet, southern Alabama city, they were drawn together, at

least some of them. The magnetic force of some sort pulled them together, from many directions, and the group was one.

Steve Singleton heard them sing, and Steve has been around the block a few times in the record business, having learned it first hand at home and in the studio. He felt he had something.

So he and the kids went to work. What they turned out might be classified in many ways. It's moving, for one thing; the religion is there, the feeling, the basic honesty of the young.

The rock is there, that thumping, almost shouting release of tensions and rhythmic beat which epitomizes the contemporary sound.

Yet it's Gospel at its greatest. The brand new LP—the only one released by the group—contains such standards as "Peace in the Valley" and "Will the Circle Be Unbroken." Traditionalists might be a little shaken at first, but even some of them will come around . . . that is, if they can relate to the young at all. "Down By the Riverside" and "Swing Low Sweet Chariot" are done as nothing in this vein has ever been done before.

And all of it is natural, totally uncontrived. Most of these youngsters are from the south, the deep south, and they've drawn the heritage of their region (white and black) into their souls, and then let it all come out.

The sound has excited the industry, and perhaps given gospel new dimensions.

Buddy Blake, the idea man at the Singleton factory, put out a bunch of promotional pieces prior to the release of the LP, with nothing more than the beautiful passages from the spiritualistic messages contained in the songs.

Herb Shucher followed with one of the most impressive album designs ever assembled. The kids do the rest.



STEVE SANDERS

Steve Sanders Returned To Gospel Music

All Steve Sanders has done in the first 18 years of his life is star in a Broadway musical, made a couple of movies, and play 150 dates a year as one of the leading gospel singers in America.

For 13 of those 18 years the Florida youngster has been performing. From his home in Pensacola, he now travels with the Florida Boys, who usually perform on the same bill and then double by doing backup for him.

It was the late Gov. Frank Clement of Tennessee who was instrumental in getting Steve an audition for the part of "Jody" in the Broadway adaptation of "The Yearling." He won the part, over nearly a thousand others who tried. Steve then followed with a feature role in Otto Preminger's movie "Hurry Sundown," and on it went.

But young Sanders felt the need to sing gospel music, and he returned to it. With his father as his accompanist then (his father now manages the act), it was back on the road for more of it.

His albums on the Canaan label include "I'm Happy Now," "Little Steve Sings Big" and "This Is My Valley."

A competent writer despite his age, he has started his own publishing firm which is titled, appropriately Steve Sanders Music, Inc.

With his father he undertook a business venture of raising quail, but had to give this up because of demands of road appearances.

A strikingly handsome youngster, it's considered that he has one of the brightest futures of anyone in the business.

LeFevres Started 50 Years Ago

The LeFevres started singing 50 years ago in the hills of middle Tennessee when they were teenagers. It originally started with Urias, Alphas and Maude LeFevre, but when Maude left the group for marriage, the boys continued to sing and another change came to the group.

Perhaps this was the most significant change of all. Urias married Eva Mae Whittington. This marriage not only brought Eva Mae into the group, but four of the five children of this union have at one time or another, had an active part in being and participating in the gospel singing group known as the LeFevres.

Active and participating in the Atlanta-based LeFevres are Urias and Eva Mae (Whittington), Alphas and Pierce LeFevre and Rex Nelson.

Maurice LeFevre decided that perhaps his abilities were more adept in the administrative lines and he has taken over the total management of the LeFevre Sound Studios.

Mylon LeFevre still sings. He now records and performs as a single act and his first album for the Cotillion label simply entitled "Mylon" picked up heavy initial action and continued to climb into the top 50 album charts.

Pierce LeFevre joined with the family group shortly after graduating from college in 1958 and is now general manager for

the singing group and is administrator for all of their transactions.

Each member of the LeFevre group doubles in their roles—Alphas sings first tenor, picks up on lead guitar and also plays violin and accordion, Rex Nelson sings bass and plays rhythm guitar and Urias sings lead and can also double on rhythm guitar. Pierce sings baritone, plays the trumpet. Eva Mae sings alto and is the accompanist for the group on the piano.

The longevity of this group is and can be attributed to many things—the multitude of talent available within the group, the fact that it is a family group and ties are close, but perhaps the most significant fact is the sincerity of the group that is felt throughout when they are performing.

The group records on the Canaan label and their television show "The Gospel Singing Caravan" is syndicated into 35 markets and is viewed by 2,500,000 people each week.

The group averages 250 concerts and dates a year and four days a week traveling in style and comfort in a General Motors custom bus, equipped to sleep six persons. And the LeFevres can remember when a horse, wagon or buggy was a plush, comfortable mode of travel!

Jake Hess 30 Years In Gospel

Jake Hess, a former member of the Statesmen Quartet and founder of the Imperial Quartet, has a qualified record of bringing three decades of experience and history in gospel music to all those surrounding him.

Hess, from a small farm in Alabama, took giant strides to the field of sacred music where he has won the much sought-after Grammy Award two years in a row. "Beautiful Isle Somewhere" was the award-winning title on the RCA label in 1969, and 1970 found Hess winning with the title song "Ain't That Beautiful Singing" for the same label.

Popular with concert and stage audiences, he has additional audiences as well. For the past three years, he has been associated with WLAC featured in "The Jake Hess Show" and the "Old Time Singing Convention." Both shows are live and warm in content and are viewed daily by well over a quarter of a million avid Jake Hess and gospel music fans.

Jake Hess is featured in concerts as a single act and sometimes performs with the "Music City Singers."

Sunliters Tour Courtesy State Dept.

Wendy Bagwell and the Sunliters constitute a trio which includes Jerri Morrison and Jan Buckner.

Jerri sings lead and is known for her powerful voice. Jan sings alto and plays bass guitar and doubles on several other instruments.

Wendy and the Sunliters were chosen along with another gospel group by the State Department in Washington, D.C., to make a European tour. Their travels covered Morocco, Spain, Holland and Germany. And, they played two shows, six days a week for almost three months. The shows were performed for radio programming and stage-shows throughout Europe. For this tour, the group received an award from the U.S. Government for outstanding showmanship.

Wendy and the Sunliters have also hosted the Air Force Recruiting Show which is carried into 2,500 radio stations throughout the United States.

Wendy, manager of the group, sings baritone and plays lead guitar and writes many of the songs performed by the group. An ex-marine and successful businessman, he owns and operates Bagwell Sales Company, a furniture and novelty store.

Bagwell will be entertaining the gospel music industry at the Dove Awards Banquet and Show in Memphis on Oct. 17, with his conversational spoof concern-

ing people and groups in the industry.

Wendy Bagwell has been in the business for a long time, but recognition just seemingly has come of late pointing up his many talents.

The most recent album and one causing quite a stir in the industry is the first gospel comedy album. On the Canaan label, "Wendy Bagwell—This, That and the Other" which are true stories of the Sunliters as only Wendy can tell them.

One of the classics is "Here Come the Rattlesnakes," a take-off on the snake handlers of the Appalachian regions.



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Campus News

• Continued from page 50

Way; "Let Me Back In," Tyrone Davis, Dakar; "Peace Song," Jesse Colin Young, Warner Bros.

WCSB, Columbia School of Broadcasting, Boston, Mass., Ted Hayward reporting: "Watch Out Girl," Okaysions, Cotillion; "All Right Now," Free, A&M; "I Heard It Through the Grapevine," Creedence Clearwater Revival, Fantasy . . . WWUH, University of Hartford, West Haven, Conn., Charlie Horowitz reporting: LP's; "Almost Time," J. F. Murphy & Free Flowing Salt, MGM; "Full House," Fairport Convention, A&M; "Haystacks Balboa," Haystacks Balboa, Polydor; "Right On Be Free," Voices of East Harlem, Elektra; "Part of What You Hear," Timber, Kapp; "One Step On," Jody Grind, UA . . . WWAS, St. Francis College, Biddeford, Me., "The Shape I'm In," Band, Capitol; "Fool," Blue Cheer, Phillips; "Spill the Wine," Eric Burdon and War, MGM; "Southern Man," Neil Young, Reprise; WIUM-FM, Western Illinois University, Macomb, Mike Scheid reporting: "Do What You Wanna Do," Five Flights Up, TA; "Lola," Kinks, Reprise; "Carry On," (LP, Deja vu), Crosby, Stills, Nash and Young, Atlantic; "I'm Goin' Home," (LP, Woodstock) Ten Years After, Cotillion . . . WIDB, Southern Illinois University, Jeff Svon reporting: "Gypsy," Uriah Heep, Mercury; "You Better Think Twice," Poco, Epic; "Uriah Heep," (LP), Uriah Heep, Mercury; "Metomorphosis," (LP), Iron Butterfly, Atco . . . KFTD, Alternate University, Jimmy Zilber reporting: "Black Gold & Power Game," Multicolor, Snow; "Action, Action, Action," (LP), Jackie McClean, Prestige; "Never Say Uncle," Martha & John, Narrow, WCHP, Central Michigan University, Mt. Pleasant, Ken Benson reporting: "Lola," Kinks, Reprise; "Natural Sinner," Fair Weather, RCA; "Stoned Cowboy," Fantasy, Liberty; "Cactus," (LP) Cactus, Atco; "Vintage Violence," (LP) John Cale, Columbia; "Five Bridges," Nice, Mercury . . . WQMC, Queens College, Flushing, N.Y., Ted Goldspell reporting: "I Saw Her Standing There," (LP, The Kill Thing), Little Richard, Reprise; "Sly Stone Medley," (Woodstock) Cotillion; "Jacob's Ladder," Doris Troy, Apple; "After Midnight," Eric Clapton, Atco.

If your picks did not appear and you sent a play list, it was because you did not circle those records you desired to have printed. Sorry. BG

Custom Music: The Complete Co.

• Continued from page 29

lems and want to be involved all the way."

As the discussion reverts to the recording studios (there will be three), Barken explains how this fits into vertical integration. "There will be all kinds of fall out. We don't have to depend on the studio, only on its producing a reasonable return. We will attract groups passing through that might end up on one of our labels or that might want to do an in-store promotion at one of our outlets. We're building to the point where the public will identify CMC in terms of music and home entertainment." It could even go beyond this, considering CMC's touring rock groups and the possibilities, though not acknowledged, for involvement in auditoriums. Barken is acknowledging, however, that CMC's recording contracts cover cartridge TV contingencies.

Duplicating Efforts

Certainly, CMC's desire to control more than just the costs of its products is pointed up in its tape duplicating efforts, now centered on packaging cover versions of "Hot 100" singles under the title "Super Singles." Northrup would like to bring out more contemporary budget material and believes the softness in budget lines derives from too much material being offered that is "nothing much more than the Sinatra of 1952."

As more and more product

goes on CMC labels, some might end up on LP's, too, although in terms of CMC stereo centers, plans do not call for retailing records. "We're identified with tape," Barken points out.

CMC's 80-page consumer catalog prepared by its advertising arm aptly demonstrates how the firm competes with every type of home entertainment retailer from Allied-Radio Shack to tiny tape centers. Brands tell the story: Automatic Radio, Lear Jet, Bell & Howell, Tenna, Kraco, Craig, Ampex and other lines in car and portables to Sony, Pioneer, Fisher, Marantz, Garrard and dozens of hi fi component and television brands.

In its 17 wholly owned stereo centers, sales are equally divided between home and auto merchandise. An actual physical inventory is taken each month. This requires time, but Northrup and Barken believe time is something they have plenty of. Both were still busy when the interview ended at 7 p.m. and Northrup was joined by his wife and two children just before heading off to pick up a new drummer for Woodstock Band.

New Tape Cartridge Releases

• Continued from page 29

JAMES BROWN—Sex Machine Part 1, (8) 8032-11151M, (C) 5032-11151M
JAMES BROWN—Sex Machine Part 2; (8) 8032-11152M, (C) 5032-11152M

Project 3

SPECTRAS—And You Love Her; (C) 5068-4004
ENOCH LIGHT—Permissive Polyphonics; (C) 5068-5048M

Sun

JOHNNY CASH & JERRY LEE LEWIS—Sunday Down South; (8) 8074-119V
JOHNNY CASH—Rough Cut King of Country Music; (8) 8074-122V

White Whale

THE TURTLES—Wooden Head; (8) 8050-7133V

Metromedia

GYPHY; (8) 8090-1031M
BOBBY SHERMAN—With Love, Bobby; (8) 8090-1032M, (C) 5090-1032M

Musicor

Best of **GEORGE JONES**; (C) 5063-3191M

Ranwood

EXOTIC GUITARS—Exotic Country Music; (8) 8058-8080M

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ENGLAND

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ANY ENGLISH ALBUM, OLD OR NEW, airmailed \$6.25, Single \$2.00. Send now for catalogue—\$1.00. Mr. S. Smith, 107 Blakesley Road, Birmingham 25, England. oc10

Coin Machine World

Mo. One Stop Racing Clock; Jukebox Hits Go to S. Pacific

ST. LOUIS — Uptown Music One Stop owner Harry Brockman here gives you the impression that each minute of the business day is precious. He says jukebox operators and record-tape retailers are always in a hurry for their merchandise, no matter where they are located. Many of Brockman's customers are located in Missouri and neighboring states but he has some accounts as far away as the South Pacific and their orders get the rush treatment, too.

On a recent Saturday morning, Brockman had a few moments to reflect on the one-stop business which he entered in 1944 while still a jukebox operator himself at 4956 Delmar here. Even though Saturday's pace is slower and he works alone without his right-hand girl, Betty Dorrin, Brockman was dashing about because an operator in Missouri's Boot Heel region wanted an order put on a bus.

He says that since he moved to 4703 McPherson he is picking up his orders from the post office at 8:30 a.m. instead of 9:30 which was the case in the years he operated on Delmar and several years afterward on Kingshighway near Delmar. He also picks up merchandise himself because Joe Strele a long-time employee died. "I get back a lot sooner myself and if we

could get United Parcel Service to come at 3 p.m. we could go home," he says.

One reason he can make the rounds of distributors sooner, of course, is that there are fewer. He must order Columbia, for example, from Terre Haute, Indiana. Decca, which once represented a separate morning stop is handled by the giant Commercial Music Pickwick International wholesale company and RCA is now handled by Roberts Record Distributing Co., a subsidiary of Transamerica Corp. "Roberts and Commercial pretty well dominate the market," he says.

As for UPS, Brockman is philosophical. "We're lucky they come at 4:30 p.m.—they used to make us wait until 5:30."

Another indication of how precious minutes are during the flurry of the morning activity here is a small refrigerator and coffee percolator in the order room. "We don't even leave for lunch now," he says earnestly.

Every order is converted to a number on nervous little scratch sheets kept near his phone. A Phonolog catalog is well worn despite the fact that Brockman is known for his fantastic memory of stock numbers. Once, mentioning the difficulty of keeping up with the fast pace of today's releases, he

(Continued on page 60)



HARRY BROCKMAN (left) and accountant Alan Millner chat outside Uptown Music One Stop in St. Louis. Lack of identification on the building is necessary because Brockman does no retail business. He services jukebox operators and stores as far away as the South Pacific.

N.Y. UJA Raises \$67,000; MONY Studies Jukebox Tax

NEW YORK—Members of Music Operators of New York (MONY) and other jukebox industry people got the 1970 United Jewish Appeal (UJA) drive off to a good start by raising \$67,000 in cash at a recent dinner honoring Gilbert Sonin. In other MONY activities, managing director Ben Chicofsky says no action has been taken on a closely watched move to make jukeboxes subject to sales tax and that MONY will schedule its 1971 convention in the Catskills (see Association Digest).

Over 400 people attended the Sonin tribute where comic Henny Youngman and singers Chuck Wollery and Debbid Kelley entertained. Sonin was honored for his "outstanding record of humanitarian achievement and his efforts on behalf of the coin machine industry," according to Albert Denver, chairman, Coin Machine Division, UJA.

The UJA aim is to raise a record-breaking Israel Emergency Fund to aid hundreds of thousands of immigrants in Israel as well as 60,000 newcomers expected this year. Another aim is to provide increased financing for programs of relief, rehabilitation, education and migration assistance serving needy and endangered Jews in 25 countries, in Israel, the U.S. and other havens, Denver says.

Chicofsky describes the sales tax situation as "very quiet." A resolution is before the New York city council to boost income by making jukeboxes and other coin-operated equipment subject to sales tax. The state legislature would have to add these to the list of taxable items. However, jukebox operators in the state previously won a long battle against sales tax.

Neb. Jukebox Operators Hit Direct Leasing

OMAHA—Jukebox operators in Nebraska may resort to leasing and selling jukeboxes and other equipment directly to locations because of competition from at least three firms now involved in such activity, according to Ed Kort, president, Coin Operated Industries of Nebraska (COIN). Direct leasing and sales topped the agenda of COIN's recent meeting here where a record 71 people attended a banquet and honored industry leader Howard Ellis.

Other highlights of the meeting included an address by Nebraska attorney general Clarence Meyers and talks by A.L. (Lou) Ptacek, Music Operators of America (MOA) president, and Fred Granger, MOA executive vice-president. Ellis, former MOA president, was given a surprise merit award for his leadership. Every officer of COIN was present and spoke briefly.

Kort told COIN members that at least three firms were now active in direct leasing or selling of jukeboxes, games and vending equipment: Omaha Vending, U-Vend-It and Mid-States Leasing. He introduced a kit which contains reprints of Billboard articles, a letter from an Illinois jukebox location, a bulletin from the South Dakota attorney gen-

(Continued on page 60)

NSM Follows Volkswagen In Jukebox Style Changes

LOS ANGELES—NSM, the German jukebox manufacturer, is following the concept of Volkswagen (VW), its counterpart in the automobile industry, and will limit its major changes to internal mechanisms when it shows the line at the Music Operators of America (MOA) convention Oct. 16-18.

Harry Leyser of ACA Sales & Service here said that the company philosophy of avoiding restyling but, instead, making the machine as trouble-free as possible will continue. Leyser, who believes that there is too much "artificial obsolescence" going on in the industry because of external changes, feels that his company has made more inroads and gone much farther than others because of its VW theory on style. "The important thing," he says, "is to make the machine trouble-free and not to make such drastic external

Executive Turntable

Tod Heyman has been appointed regional manager of the central division of the business and industry group of Interstate United Corp. He will be responsible for food service and vending programs in the greater Cleveland area. He formerly was president of Servomation in Cincinnati.

6 Rowe Jukeboxes; Insurance Program

By EARL PAIGE

ST. LOUIS — Rowe International for the first time introduced a line of jukeboxes rather than one model and is offering operators a break-in/vandalism insurance program keyed to Rowe machines equipped with burglar alarms. Other new product areas distributors were told about during a two-day sales convention here include snack, lottery ticket and theater ticket vending machines.

Rowe's new president, Harry Martin, alluded to still other new products during an exclusive Billboard interview following the Chase Park Plaza gathering, but would only acknowledge that Rowe intends to expand upon its PhonoVue film unit that is coordinated with Rowe's jukeboxes (see separate story in Tape section).

The 1971 line of jukeboxes will probably debut soon at various distributor shows throughout the country but will definitely be on view at the Music Operators of America (MOA) jukebox convention in Chicago Oct. 16-18 at the Sherman House Hotel. Though the basic interior of all six models is the same, each offers a distinctive exterior design and each can be modified through switchable panels. The overall profile of the Presidential line is about five inches lower than last year's MM4 model.

The Presidential line includes two furniture look models, two machines with leaded glass-type

fronts, and two units with glamour girl scenes.

Variations of cabinet theme can be accomplished by switching two color coordinated, back-lighted polycarbonate frames that surround the selector and coin receiving area on top, designed to draw patron attention to the larger selector buttons placed in three rows. The entire upper area is more illuminated, especially the title strip panel.

Still more cabinet variations can be accomplished by switching three different vinyl covered bottom steel grilles. The two upper frames, the three lower grilles and the six fronts offer numerous combination possibilities. Basically, Rowe suggests the Californian and New Orleans for the furniture look, the Tiffany and Cathedral for locations requiring more lively color and the Playgirl and Beauty for operators wishing sex appeal in a jukebox.

The basic jukebox lists 158 different features. As in past models, the MM5 line is adjustable. *(Continued on page 62)*

MOA LABEL BID

CHICAGO — Some record manufacturers are taking a second look at that \$52 million singles market represented by America's jukeboxes, according to Fred Granger, executive vice-president, Music Operators of America (MOA). Granger has just signed up Thunderbird Records which will join six other labels at the Oct. 16-18 jukebox show and he says he can accommodate at least six more labels. MOA expects an attendance of 2,000 jukebox operators and industry people.

MOA's banquet talent show is growing to marathon length with 18 artists signed. Archie Campbell, RCA Records artist, was just signed making three from that label.

Other late exhibitors include Automatic Products, a cigarette vending machine manufacturer. The exhibit fee is \$375 for the first booth and \$225 for each additional booth.

Association Digest

KANSAS

MANHATTAN—The Kansas Amusement and Music Association (KAMA) will meet at the Continental Host in nearby Junction City Saturday and Sunday (10 and 11). KAMA members will take in the University of Kansas-Kansas State football game on Saturday, and meet for cocktails and dinner afterward. The business sessions will be held Sunday.

NEW YORK

KERHONKSON—The brand-new Granite Hotel here will be the site of the 1970 Music Operators of New York (MONY) annual convention, according to Ben Chicofsky, managing director. The date, May 14-16. Chicofsky says it is necessary now to make such plans at least a year in advance.

MONY last spring decided to hold its convention in the Bahamas but encountered much difficulty. "Obtaining a charter plane and reservations was a hassle," Chicofsky says, "and going out of the country creates problems, too. Also, I was surprised at the number of people who had never flown and who were worried about flying. We will do better in the Catskills and the Granite Hotel is very nice."

Mo. One Stop Racing Clock; Jukebox Hits Go to S. Pacific

• Continued from page 59

referred to an album as Tamla 301. "I don't know the title, but I've been unable to get it for three weeks."

He says jukebox operators are spoiled by his service. "We have some who say don't ship us unless you have title strips. Then

World Wide Shows

CHICAGO — World Wide Dist. here will hold a long showing of the new Seeburg jukebox Tuesday (6) and other new amusement and vending machines. Refreshments will be served.

we have to type up the strips sometimes."

Many of his customers originally started buying from him at the old Delmar address and have kept on. Now and then, one will quit, and they often call or write a letter of apology.

He says that one morning just before the end of World War II, a soldier in uniform stopped in and said he had purchased 10 jukeboxes in Chicago and wanted five different records for each machine. "He said he had seen our advertisement in Billboard. He left me a \$1,400 check and said he would work it off and that he was going back to the South Pacific. He kept ordering from us until a few years later when he wrote and said he was selling out. He recommended us to the people who bought his route and they started with us."

Then Brockman says he received a letter from the ex-soldier explaining that he was going back into business. This worried Brockman because he thought the new owners would resent Uptown selling the ex-soldier who would now be their competitor.

"So one Thanksgiving morning I called. It cost me \$44 but I understood things better. Also," says the 68-year-old one-stop owner, "the new owners were ordering things I thought they could do without. I don't like to see jukebox operators and dealers buying things they don't need."

Neb. Jukebox Operators Hit Direct Leasing

• Continued from page 59

eral's office, an example of Kort's own letter going to locations and a model letter announcing that jukebox operators will offer to compete in direct leasing or selling.

Many Nebraska operators, Kort indicates, are now considering the possibility of leasing or selling equipment and are asking locations to contact them first if the location is approached.

The South Dakota bulletin in the kit refers to "blue sky" aspects of direct selling: "A true example of this scheme took place in a central South Dakota city, where an individual was sold a machine for nearly five times its actual worth. The cost was to include servicing, but the first time a repairman was needed it was discovered that the given phone number did not exist." The bulletin suggests that locations contact the South Dakota Music & Vending Association or the office of consumer affairs in Pierre if they have questions about direct sales approaches.

Another kit item is a letter from the Davis Tap to Peoria (Ill.) operator Les Montooth: "(Location owned jukeboxes) doesn't take a great deal of thought. The first and most important factor is that I am now receiving far more revenue from your equipment with my commission than I had from my own machine. I have no expense for records and no worry about maintenance. My location is serviced at regular intervals by your routeman and as a direct result of this I have more professional selection of music for my patrons. . . ."

The preparation of the COIN kit advising operators how to compete with direct leasing and selling marks the second such effort in recent weeks—the Illinois jukebox operators also are publishing a kit (Billboard, Oct. 3).

Ptacek told COIN members about his many travels around the U.S. this summer and Granger described the coming MOA show and told the many new state organizations of jukebox operators.

30,000 Vendors At Japan Show

Tokyo — Approximately 30,000 visitors are expected at the Ninth Annual Japan Vending Machine Show Wednesday through Friday (7-9) at the Municipal Industrial Hall here. The show is sponsored by the Japan Vending Machine Manufacturers. There will be 74 exhibit booths comprising nearly 15,000 sq. ft. A number of new tobacco and beverage venders are expected to be shown.



What's Playing?

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

North Bend, Neb.; Teen Location

Ed Kort, operator, Louis Reginald, programmer, Kort Amusement Co.



Current releases:

"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645; "Candida," Dawn, Bell 903; "I'll Be There," Jackson 5, Motown 1171.

Springfield, Ill.; Adult Location

Bud Hashman, programmer, Star Novelty Co.



Current releases:

"Look What They've Done to My Song Ma," New Seekers, Electra 45699; "It's Only Make Believe," Glen Campbell, Capitol 2905; "Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211.

Chicago; Soul Location

Moses Proffit operator; J. W. Storg, programmer; South Central Novelty Co.



Current releases:

"Seems Like I Gotta Do Wrong," Whispers, Soul Clock 1004; "Express Yourself," Charles Wright and the 103rd Street Rhythm Band, Warner Brothers 7417; "I'll Be There," Jackson Five, Motown 1171.

Malta, Mont.; Country Location

Dorothy Christianson, programmer, Christy's Music



Current releases:

"Hard Travelin' Man," Dick Curless, Capitol 2848; "Big Wheel Cannonball," Dick Curless, Capitol 2780; "She's a Little Bit Country," George Hamilton V, RCA Victor 47-9829; "Wonder Could I Live Here Anymore," Charley Pride, RCA Victor 47-9853.

Trenton, Mo.; Country Location

Olen A. Welch, programmer, Automatic Music Co.



Current releases:

"I Can't Believe That You've Stopped Loving Me," Charley Pride, RCA Victor 47-9902; "How I Got to Memphis," Bobby Bare, Mercury 73097; "Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211.

Toms Rivers, N.J.; Teen Location

Pat Storino, operator; Anthony Storino, programmer; S&S Amusement Co., Inc.



Current releases:

"Lola," Kinks, Reprise 0930; "Lucretia Mac Evil," Blood, Sweat & Tears, Columbia 4-45235; "Cracklin' Rosie," Neil Diamond, Uni 55230.

Haddonfield, N.J.; Adult Location

Bill Cannon, operator; Diane Kent, programmer; Cannon Coin Machine



Current releases:

"Sweetheart," Engelbert Humperdinck, Parrot 40054; "Our House," Crosby, Stills, Nash & Young, Atlantic 2760; "El Condor Pasa," Simon & Garfunkel, Columbia 4-45237.

New Orleans; Soul Location

John Elms, Jr., operator; Henry Holzenthal, programmer; TAC Amusement Co.



Current releases:

"Groove Me," King Floyd, Chimneyville 435; "Stand by Your Man," Candi Station, Fame 1472; "Groovy Situation," Gene Chandler, Mercury 73083.

El Dorado, Kan.; Teen Location

Don Fooshee, operator, Fooshee Amusement Co.



Current releases:

"Candida," Dawn, Bell 903; "Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645; "Close to You," Carpenters, A&M 1183.

Kansas City, Mo.; Teen Location

Elmer (Red) Howe, operator, Howe Amusement Co.



Current releases:

"Hi-De-Ho," Blood, Sweat & Tears, Columbia 4-45204; "Wigwam," Bob Dylan, Columbia 4-45199; "Julie, Do You Love Me," Bobby Sherman, Metromedia 194.

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| SURFER | APOLLO MOON SHOT | 495 |
| OP-POP-POP | MEDALIST | 295 |
| ON BEAM | PARK LANE | 395 |
| WILLIAMS | MIDWAY | |
| LUCKY STRIKE | PREMIER | \$215 |
| TEACHERS PET | LITTLE LEAGUE | 210 |
| FULL HOUSE | SPACE GUN | 350 |
| APOLLO | FLYING SAUCER | 430 |
| HAYBURNERS II | | |

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- THE CALDWELLS
- JERRY BUTLER MERCURY
- GENE CHANDLER MERCURY
- JESSIE FERGUSON, OUTER LIMITS HOUSE OF CUNNINGHAM
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- THE STEELERS EPIC
- JODY MILLER EPIC
- MICHAEL ALLEN MGM
- TOMMY WILLS JUKE
- B.J. THOMAS SCEPTER
- SANDLER & YOUNG CAPITOL
- MICHAEL ALLEN MGM
- ARCHIE CAMPBELL RCA

DAILY PROGRAM

Friday, October 16

- 9:00 AM to 3:00 PM—Exhibits Open
- 12:00 Noon—Ladies Luncheon
- 3:30 PM to 6:00 PM—MOA Industry Seminar
- Hospitality Suites Open in Evening

Saturday, October 17

- 10:00 AM to 6:00 PM—Exhibits Open
- 11:30 AM to 1:00 PM—MOA Brunch and Membership Meeting
- Hospitality Suites Open in Evening

Sunday, October 18

- 10:00 AM to 3:00 PM—Exhibits Open
- 6:00 PM to 7:00 PM—Cocktail Hour
- 7:00 PM to 1:00 AM—Gala Banquet and Stage Show

MUSIC OPERATORS OF AMERICA
228 N. LaSalle Street—Chicago, Illinois 60601

6 Rowe Jukeboxes; Insurance Plan

• Continued from page 59

able for 100-, 160- or 200-record selections, plays and mixes 45 and 33 1/3 r.p.m. stereo disks

and will accommodate the dollar bill acceptor and dozens of accessories. A five-year warranty on any moving parts is another carry-over.

Although Rowe is using essentially the same mechanism it has used for the past 10 years, certain refinements include the use of gold sintered contact points, dry lubricants and three less cam switches in the record mechanism.

There are more significant refinements in the stereo sound system. Engineer Ed Piersma pointed out that there are now two bass speakers instead of one with a 33 percent increase in cone area. A smoother transition between the bass and the mid-high speakers was accomplished by redesigning the bass speaker cross-over network. The six-inch side speakers were changed to provide greater smoothness and better tone balance. The coupling capacitors on

the side speakers were changed to give better balance between mid-range and high frequencies.

Distributors were asked to tell the difference between the MM5 and an \$800 Altech studio speaker system both playing Simon and Garfunkel's "Hi De Ho" from behind closed curtains and several indicated they thought the jukebox had a bigger sound.

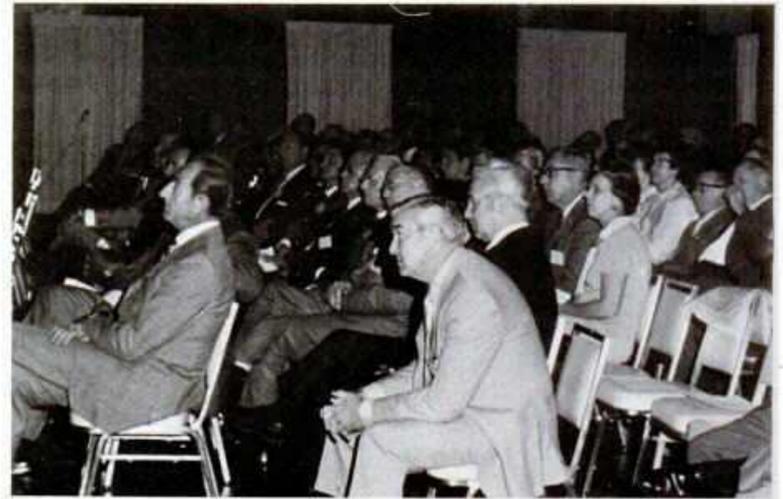
Rowe is again going with its hybrid solid-state input and tube-operated output amplifying system and is offering as an option an all solid-state 100-watt (RMS rated) amplifier. The standard amplifier is rated at 50 watts (RMS). For the first time, Rowe is using the Institute of High Fidelity (IHF) ratings, too, which make the two amplifiers rate respectively, 136 watts and 68 watts. Operations are, however, advised to use the RMS ratings.

In terms of serviceability, the MM5 includes full front door servicing with removable door, single key operation, one-hand spring-assisted door opening, plug-in components, flip-out title strip racks, a service control center and complete pricing flexibility.

Styling, sound, serviceability and reliability are the four major themes of the line. There are cross-over aspects such as the use of rugged material and special design in the cabinetry: tempered safety glass, heavy dual-nickel chrome, epoxy-coated anodized aluminum, high density polystyrene plastics and vinyl clad steel.

Martin explained that the insurance program would require time in order to determine its feasibility. It covers loss or damage to the phonograph and contents as the result of theft, fire, attempted burglary and so forth and only applies to equipment with the Rowe burglar alarm. He says he believes it is the first such insurance program every offered by a jukebox manufacturer.

Rowe Distributor Meeting



ROWE distributors listen attentively as the firm's new 1971 line of jukeboxes is introduced at St. Louis.



PRESIDENTIAL Convention atmosphere prevailed as a logical way to introduce Rowe's Presidential line.



HARRY MARTIN, Rowe president (left), Engineers Ed Piersma and Scott Brown (right).



MYSTERIOUS characters invade the stage to hex the competition's jukeboxes.



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NSM Follows VW in Jukebox Style Changes

• Continued from page 59

MOA. "Even though the 160 was for commercial use we felt the machine should look better, more sophisticated than many of its counterparts. We purposely avoided the chrome and gaudy look."

Because of the approach taken on both models, Leyser feels that ACA will never have to worry about restyling its machines. "We'll concentrate on solving the operators' problems, if any, within the machines."

In addition to the 120 and 160, ACA will also be showing new games from both Germany and Japan. A number will be of the "counter variety," that is, they can go on the wall, on counters and fit into any kind of variety store. "Big Strike" will be one of the counter games and it will be much on the order of bowling. Another, "Football," will have the features of a football game and will also incorporate the competitive factor for matches between two people. The games will be on display in the MOA's game section.

Bubbling Under The HOT 100

- 101. BORDER SONG.....Elton John, UNI 55246
- 102. HEED THE CALL.....Kenny Rogers & the First Edition, Reprise 0953
- 103. AMOS MOSES.....Jerry Reed, RCA 47-9904
- 104. COUNTRY ROAD.....Merry Clayton, Ode '70
- 105. MONEY MUSIC.....Boys in the Band, Spring 106 (Polydor)
- 106. MELLOW DREAMING...Young-Holt Unlimited, Cotillion 44092 (Atlantic/Atco)
- 107. LAUGH.....Neighborhood, Big Tree 106
- 108. WE ALL SUNG TOGETHER.....Grin, Epic 5-74000 (Columbia)
- 109. FOR YASGUR'S FARM.....Mountain, Windfall 533 (Bell)
- 110. WHY DON'T THEY UNDERSTAND...Bobby Vinton, Epic 5-10851 (Columbia)
- 111. ANIMAL ZOO.....Spirit, Epic 5-10648 (Columbia)
- 112. MEASURE THE VALLEYS.....Keith Textor Singers, A&R 500 (Mercury)

ACTION Records

Singles

★ NATIONAL BREAKOUTS

CRY ME A RIVER... Joe Cocker, A&M 1200 (Sauders, ASCAP)

★ REGIONAL BREAKOUTS

BURNING BRIDGES... Mike Curb Congregation, MGM 14161 (Hastings, BMI) (New Orleans)

Albums

★ NATIONAL BREAKOUTS

SANTANA... Abraxas, Columbia KC 30130
 GYPSY... Metromedia M2D 1031
 JOHNNY MATHIS... Close to You, Columbia C 30210
 DELANEY & BONNIE... To Bonnie From Delaney, Atco SD 33-341
 MICHAEL PARKS... Blue, MGM SE 4717

★ ACTION ALBUMS

BOB SEGER SYSTEM... Mongrel, Capitol SKAO 499
 BLACK PEARL... Prophecy PR-S 1001
 MAE WEST... The Original Voice Tracks from Her Greatest Movies, Decca DL 79176
 FANTASY... Liberty LST 7643
 IMPRESSIONS... Check Out Your Mind, Curton CRS 8006
 NEIL DIAMOND'S GREATEST HITS... Bang 219
 LYNN ANDERSON... No Love At All, Columbia C 30099

SPECIAL MERIT PICKS

• Continued from page 68

KAYE HART—Yesterday & Today. Metro-media MD 1033 (S)
 Marking her disk debut, Kaye Hart offers a distinctive, fresh, smooth sound in a top program of material from yesterday and today. Fine Peter Matz arrangements enhance such numbers as "Something," "Get Out of Town," "Between the Devil and the Deep Blue Sea," and "The Look of Love." Notes of praise from Jack Benny on liner notes.

CLASSICAL

MUSIC BY BLACK COMPOSERS—Natalie Hinderas. Desto DC 7102-3 (S)
 Nathaniel Dett, William Grant Still and Thomas Kerr Jr. are three of the nine composers represented here whose recognition is long past due. The works range from the more standard styles to avant-garde, and all show great talent. These LP's should give them much deserved exposure.

THORNE: LIEBESROCK/ANDERSON: CHAMBER SYMPHONY/BROZEN: IN MEMORIAM—Royal Philharmonic (Dixon). CRI CRI SD 258 (S)
 James Dixon, an outstanding young American conductor, leads the Royal Philharmonic in three difficult contemporary works, all first recordings. Soprano Janet Price is the excellent soloist in Michael Brozen's "In Memoriam," based on Tennyson. Thorne's "Liebesrock" uses three electric guitars effectively to augment the orchestra. Anderson's "Chamber Symphony," a one-movement work, completes the pressing.

From the Music Capitols Of the World

• Continued from page 34

David Lubin, of Rolling Stone magazine, accompanied by his photographer, visited the Jewel quarters recently to shoot background to accompany a forthcoming article on the Rusty York operation. Also on deck for the photo session were Lydia Wood, "Cincinnati Joe" Spaulding, Fraternity's Harry Carlson; Chuck Moore, formerly of Columbia Records and now in the music publishing business here; Luke Brandon, and Arnold Powell, of An-Win Productions.

BILL SACHS

NASHVILLE

Sun recording artists, The Gentrys have been in town to do promotional work. . . . The Voices of Time have signed a recording contract with Pompeii records in Dallas. . . . The Chambers Brothers played the Warehouse in New Orleans last week. . . . Jerry Wood announced the signing of the Ides of March to the ASCAP roster. . . . Jimmy Hendrick will be coming up from Mobile soon to cut some original material at Buzz Cason's Creative Workshop studio. . . . Mike Clark, executive a&r director for 1-2-3 records has announced the release of two new singles, "Rollin', Rovin' River" c/w "Don't Let Your Feet Touch the Ground" by the Medallions (formerly the Swingin' Medallions) and "It Keeps Me Movin'" c/w "Sweet Angel Child" by Joe Odom. R.B. Hudman, a 15-year-old Lowery talent, is preparing to start work on a new single at the Bob McRee, Cliff and Ed Thomas studio in Jackson, Miss. . . . The Wednesday (7) airing of the Johnny Cash show will introduce the title song of the soon to be released movie, "The Racing Scene." The song "Why Does a Man Do What He Has to Do" is sung by Joe South and was written by Don Randi. . . . Rex Collier, former owner of C&M Sound Studio in Nashville, has joined the engineering staff of Woodland Sound Studio. . . . Area Code 615 has completed a new LP for Polydor records entitled, "Trip in the Country." The album was cut at Nashville's Cinderella studio. TOM WILLIAMS

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 | Wks. Ago | | | TITLE, Artist, Label & Number | Weeks On Chart |
|-----------|----------|----|----|--|----------------|
| | 1 | 2 | 3 | | |
| 1 | 5 | 9 | 29 | WE'VE ONLY JUST BEGUN Carpenters, A&M 1217 (Irving, BMI) | 4 |
| 2 | 3 | 3 | 4 | CRACKLIN' ROSIE Neil Diamond, Uni 55230 (Prophet, ASCAP) | 7 |
| 3 | 7 | 8 | 8 | IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI) | 5 |
| 4 | 1 | 1 | 1 | SNOW BIRD Anne Murray, Capitol 2738 (Beechwood, BMI) | 15 |
| 5 | 4 | 4 | 5 | LOOK WHAT THEY'VE DONE TO MY SONG, MA New Seekers (Featuring Eva Graham), Elektra 45699 (Kama Ripa/Amelanie, ASCAP) | 6 |
| 6 | 2 | 2 | 3 | JULIE DO YA LOVE ME Bobby Sherman, Metromedia 194 (Lucon/Sequel, BMI) | 11 |
| 7 | 11 | 16 | 26 | EL CONDOR PASA Simon & Garfunkel, Columbia 4-45237 (Charing Cross, BMI) | 4 |
| 8 | 8 | 15 | 19 | CANDIDA Dawn, Bell 903 (Jillbern/Pocketfull of Tunes, BMI) | 7 |
| 9 | 16 | 20 | 22 | PIECES OF DREAMS Johnny Mathis, Columbia 4-45223 (United Artists, ASCAP) | 5 |
| 10 | 10 | 6 | 6 | JOANNE Mike Nesmith & the First National Band, RCA 74-0368 (Screen Gems-Columbia, BMI) | 8 |
| 11 | 6 | 7 | 9 | AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown 1169 (Jobete, BMI) | 9 |
| 12 | 12 | 12 | 13 | FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI) | 9 |
| 13 | 13 | 13 | 14 | SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI) | 7 |
| 14 | 9 | 5 | 2 | I (Who Have Nothing) Tom Jones, Parrot 40051 (Milky Way/Trio, BMI) | 8 |
| 15 | 14 | 10 | 10 | FOR WHAT IT'S WORTH Sergio Mendes & Brasil '66, A&M 1209 (Ten East/Springalo/Cotillion, BMI) | 7 |
| 16 | 15 | 11 | 7 | THAT'S WHERE I WENT WRONG Poppy Family (Featuring Susan Jacks), London 139 (Gone Fishin', BMI) | 8 |
| 17 | 22 | — | — | SWEETHEART Engelbert Humperdinck, Parrot 40054 (Casserole, BMI) | 2 |
| 18 | 19 | 25 | 25 | MELLOW DREAMING Young-Holt Unlimited, Cotillion 44092 (Yo-Ho, BMI) | 5 |
| 19 | 24 | — | — | AND THE GRASS WON'T PAY NO MIND Mark Lindsay, Columbia 4-45229 (Stonebridge, ASCAP) | 2 |
| 20 | 20 | 27 | 28 | LONG LONG TIME Linda Ronstadt, Capitol 2846 (MCA, ASCAP) | 5 |
| 21 | 25 | — | — | ONE MORE RIDE ON THE MERRY-GO-ROUND Peggy Lee, Capitol 2910 (Screen Gems-Columbia, BMI) | 2 |
| 22 | 26 | 28 | 30 | SOMETHING Shirley Bassey, United Artists 50698 (Harrisons, BMI) | 5 |
| 23 | 23 | 21 | 24 | BABY, I NEED YOUR LOVIN' O.C. Smith, Columbia 4-45216 (Jobete, BMI) | 7 |
| 24 | 29 | 39 | — | WHY DON'T THEY UNDERSTAND Bobby Vinton, Epic 5-10651 (TRO-Hollis, BMI) | 3 |
| 25 | 17 | 17 | 20 | SANTO DOMINGO Sandpipers, A&M 1208 (Gallico, BMI) | 7 |
| 26 | 27 | 32 | 39 | MEASURE THE VALLEYS Keith Textor Singers, A&R 500 (Blackwood/Raisin, BMI) | 4 |
| 27 | 28 | 31 | 31 | I CLIMBED THE MOUNTAIN Jerry Vale, Columbia 4-45216 (Every Little Tune, ASCAP) | 4 |
| 28 | — | — | — | IT DON'T MATTER TO ME Bread, Elektra 45701 (Screen Gems-Columbia, BMI) | 1 |
| 29 | 31 | 36 | — | THE SONG IS LOVE Petula Clark, Warner Bros. 7422 (Pepamar, ASCAP) | 3 |
| 30 | 21 | 18 | 18 | RAINBOW Marmalade, London 20058 (Walrus, ASCAP) | 10 |
| 31 | 35 | 37 | — | FIRE & RAIN James Taylor, Warner Bros. 7423 (Blackwood/Country Road, BMI) | 3 |
| 32 | 34 | 35 | 37 | OUT IN THE COUNTRY Three Dog Night, Dunhill 4250 (Irving, BMI) | 4 |
| 33 | — | — | — | WOODSTOCK Assembled Multitude, Atlantic 2764 (Siquomb, BMI) | 1 |
| 34 | — | — | — | MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP) | 1 |
| 35 | 40 | 40 | 40 | UN RAYO DE SOL Los Diablos, Crazy Horse 1325 (Beechwood, BMI) | 4 |
| 36 | 36 | — | — | UP ON THE ROOF Laura Nyro, Columbia 4-45230 (Screen Gems, BMI) | 2 |
| 37 | 38 | — | — | OUR HOUSE Crosby, Stills, Nash & Young, Atlantic 2760 (Giving Room, BMI) | 2 |
| 38 | — | — | — | MONTEGO BAY Bobby Bloom, L&R 157 (Unart/Cheezeburger, BMI) | 1 |
| 39 | 39 | — | — | I JUST WANT TO KEEP IT TOGETHER Paul Davis, Bang 579 (Web IV, BMI) | 2 |
| 40 | — | — | — | KNOCK, KNOCK WHO'S THERE Andra Willis, Paramount 0048 (Peer International, BMI) | 1 |

Billboard SPECIAL SURVEY For Week Ending 10/10/70

BEST SELLING Jazz LP's

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 1 | BITCHES BREW Miles Davis, Columbia GP 26 | 23 |
| 2 | 2 | THE ISAAC HAYES MOVEMENT Enterprise ENS 1010 | 25 |
| 3 | 4 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 5 |
| 4 | 5 | BLACK TALK Charles Earland, Prestige PR 7758 | 14 |
| 5 | 3 | GULA MATARI Quincy Jones, A&M SP 3030 | 9 |
| 6 | 7 | WALKING IN SPACE Quincy Jones, A&M SP 3023 | 47 |
| 7 | 6 | SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537 | 44 |
| 8 | 8 | HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 | 65 |
| 9 | 17 | EXPERIENCE, TENSITY, DIALOGUES Cannonball Adderley Quintet & Orch., Capitol ST 484 | 4 |
| 10 | 13 | OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804 | 5 |
| 11 | 18 | MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 | 75 |
| 12 | 20 | LAST POETS Douglas 3 | 4 |
| 13 | 19 | THEM CHANGES Buddy Miles, Mercury SR 61280 | 5 |
| 14 | 14 | EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337 | 5 |
| 15 | 11 | KEEP THE CUSTOMER SATISFIED Buddy Rich Big Band, Liberty LST 11006 | 6 |
| 16 | 10 | VIVA TIRADO El Chicano, Kapp KS 3632 | 11 |
| 17 | 16 | WES MONTGOMERY'S GREATEST HITS A&M SP 4247 | 28 |
| 18 | 15 | BEST OF SERGIO MENDES & BRASIL '66 A&M SP 4252 | 11 |
| 19 | 12 | COUNTRY PREACHER Cannonball Adderley Quintet, Capitol SKAO 404 | 31 |
| 20 | 9 | MUSCLE SHOALS NITTY GRITTY Herbie Mann, Embryo SD 526 | 7 |

Billboard SPECIAL SURVEY For Week Ending 10/10/70



STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

TOP LP'S

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402 | 12 |
| 2 | 3 | JOE COCKER Mad Dogs & Englishmen A&M SP 6002 | 6 |
| ★ | 7 | MOODY BLUES A Question of Balance Threshold THS 3 (London) | 5 |
| 4 | 2 | SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco) | 19 |
| ★ | 12 | JACKSON 5 Third Album Motown MS 718 | 3 |
| 6 | 8 | WHO Tommy Decca DXSW 7205 | 56 |
| 7 | 4 | CHICAGO Columbia KGP 24 | 35 |
| ★ | — | SANTANA Abraxas Columbia KC 30130 | 1 |
| 9 | 10 | NEIL YOUNG After the Gold Rush Reprise RS 6383 | 4 |
| 10 | 11 | JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843 | 31 |
| 11 | 5 | BAND Stage Fright Capitol ST 425 | 6 |
| 12 | 14 | NEIL DIAMOND Gold Uni 73084 | 8 |
| 13 | 6 | GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471 | 14 |
| 14 | 15 | CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200 | 28 |
| ★ | 28 | CARPENTERS Close to You A&M SP 4271 | 4 |
| 16 | 9 | BLOOD, SWEAT & TEARS 3 Columbia KS 30090 | 13 |
| ★ | 26 | OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029 | 4 |
| 18 | 13 | TRAFFIC John Barleycorn Must Die United Artists UAS 5504 | 14 |
| 19 | 19 | DIANA ROSS Motown MS 711 | 14 |
| 20 | 21 | FREE Fire & Water A&M SP 4268 | 6 |
| 21 | 17 | WHO Live at Leeds Decca DL 79175 | 20 |
| 22 | 22 | JAMES GANG Rides Again ABC ABCS 711 | 12 |
| 23 | 20 | RARE EARTH Ecology Rare Earth RS 514 (Motown) | 14 |
| ★ | 43 | TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown) | 3 |
| 25 | 25 | ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265 | 5 |
| 26 | 24 | BREAD On the Waters Elektra EKS 74076 | 10 |
| 27 | 27 | DOORS Absolutely Live Elektra EKS 9002 | 10 |
| 28 | 18 | ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt) | 26 |
| 29 | 23 | ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069 | 12 |
| 30 | 16 | IRON BUTTERFLY Metamorphosis Atco SD 33-339 | 7 |
| 31 | 29 | JACKSON 5 ABC Motown MS 709 | 19 |
| 32 | 35 | SUGARLOAF Liberty LST 7640 | 9 |
| 33 | 30 | TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown) | 8 |
| 34 | 34 | MELANIE Leftover Wine Buddah BDS 5066 | 3 |
| 35 | 32 | STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown) | 7 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 36 | 33 | QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498 | 8 |
| 37 | 31 | KING CRIMSON In the Wake of Poseidon Atlantic SD 8266 | 5 |
| 38 | 38 | FOUR TOPS Still Waters Run Deep Motown MS 704 | 27 |
| 39 | 39 | ERIC CLAPTON Atco SD 330329 | 12 |
| 40 | 37 | BEATLES Let It Be Apple AR 34001 (Liberty/United Artists) | 20 |
| 41 | 41 | THE LAST POETS Douglas 3 (P.I.P.) | 17 |
| 42 | 42 | RARE EARTH Get Ready Rare Earth RS 507 (Motown) | 44 |
| 43 | 44 | THREE DOG NIGHT It Ain't Easy Dunhill DS 50078 | 24 |
| 44 | 45 | ROBERTA FLACK Chapter Two Atlantic SD 1569 | 7 |
| 45 | 47 | ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401 | 8 |
| 46 | 49 | GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869 | 16 |
| 47 | 46 | DAVE MASON Alone Together Blue Thumb BTS 19 (Capitol) | 15 |
| 48 | 36 | ERIC BURDON DECLARES WAR MGM SE 4663 | 22 |
| 49 | 50 | BOB DYLAN Self-Portrait Columbia C2X 30050 | 15 |
| 50 | 53 | STEVE MILLER BAND Number 5 Capitol SKAO 436 | 12 |
| 51 | 54 | SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914 | 35 |
| ★ | 64 | EDWIN STARR War & Peace Gordy GS 948 (Motown) | 6 |
| 53 | 56 | ELVIS PRESLEY On Stage—February 1970 RCA Victor LSP 4362 | 17 |
| 54 | 55 | CACTUS Atco SD 33-340 | 12 |
| 55 | 59 | CLARENCE CARTER Patches Atlantic SD 8267 | 3 |
| ★ | 100 | CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah) | 2 |
| 57 | 51 | CHARLEY PRIDE 10th Album RCA Victor LSP 4367 | 13 |
| 58 | 58 | RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223 | 6 |
| 59 | 40 | BUDDY MILES Them Changes Mercury SR 61280 | 14 |
| 60 | 61 | FREDA PAYNE Band of Gold Invictus ST 3701 (Capitol) | 8 |
| 61 | 62 | DELFOINCS Didn't I (Blow Your Mind This Time?) Philly Groove PG 1153 (Bell) | 9 |
| 62 | 57 | FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists) | 22 |
| 63 | 66 | JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472 | 24 |
| 64 | 65 | MUNGO JERRY Janus JXS 7000 | 5 |
| 65 | 52 | NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349 | 49 |
| 66 | 72 | HOT TUNA RCA Victor LSP 4353 | 13 |
| 67 | 67 | ORSON WELLES The Begatting of the President Mediarts 41-2 | 8 |
| 68 | 48 | PAUL McCARTNEY McCartney Apple STAO 3363 (Capitol) | 23 |
| 69 | 74 | LEE MICHAELS Barrel A&M SP 4249 | 11 |
| 70 | 69 | GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042 | 14 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 71 | 60 | STEPPENWOLF Live Dunhill DSD 50075 | 26 |
| 72 | 73 | CANNED HEAT Future Blues Liberty LST 11002 | 5 |
| 73 | 75 | QUINCY JONES Gula Matari A&M SP 3030 | 6 |
| ★ | — | GYPSY Metromedia M2D 1031 | 1 |
| ★ | — | JOHNNY MATHIS Close to You Columbia C 30210 | 1 |
| ★ | — | DELANEY & BONNIE To Bonnie From Delaney Atco SD 33-341 | 1 |
| 77 | 63 | MELANIE Candles in the Rain Buddah BDS 5060 | 23 |
| ★ | — | MICHAEL PARKS Blue MGM SE 4717 | 1 |
| ★ | 191 | GLEN CAMPBELL Goodtime Album Capitol SW 493 | 2 |
| 80 | 83 | DONOVAN Open Road Epic E 30125 (Columbia) | 13 |
| 81 | 81 | ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London) | 14 |
| 82 | 86 | MOUNTAIN Climbing Windfall 4501 (Bell) | 31 |
| 83 | 84 | NEIL DIAMOND Shilo Bang 221 | 5 |
| 84 | 78 | BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028 | 27 |
| 85 | 76 | MILES DAVIS Bitches Brew Columbia GP 26 | 22 |
| 86 | 79 | SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise 8RM 2026) | 58 |
| 87 | 90 | SANTANA Columbia CS 9781 | 57 |
| 88 | 77 | PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552 | 17 |
| 89 | 88 | JONI MITCHELL Ladies of the Canyon Reprise RS 6376 | 27 |
| 90 | 82 | MARK LINDSAY Silver Bird Columbia C 30111 | 6 |
| 91 | 93 | JAMES BROWN Get Up I Feel Like Being a Sex Machine King 7-1115 | 5 |
| 92 | 92 | BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227 | 46 |
| 93 | 91 | SOUNDTRACK Strawberry Statement MGM 2SE 14 ST | 5 |
| 94 | 97 | LED ZEPPELIN II Atlantic SD 8236 | 49 |
| 95 | 89 | GUESS WHO American Woman RCA Victor LSP 4266 | 35 |
| 96 | 68 | CHICAGO TRANSIT AUTHORITY Columbia GP 8 | 74 |
| 97 | 70 | TOM JONES Tom Parrot PAS 71037 (London) | 23 |
| 98 | 101 | MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451 | 12 |
| 99 | 96 | SANDPIPERS Come Saturday Morning A&M SP 4262 | 9 |
| ★ | 197 | NANCY SINATRA Nancy's Greatest Hits Reprise RS 6409 | 2 |
| 101 | 102 | CROSBY/STILLS/NASH Atlantic SD 8229 | 68 |
| 102 | 107 | SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia) | 77 |
| 103 | 71 | JETHRO TULL Benefit Reprise RS 6400 | 23 |
| 104 | 99 | FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000 | 33 |
| 105 | 87 | JOE COCKER A&M SP 4224 | 47 |

(Continued on page 70)

Abraxas is a god of good and evil.
Santana's new album is both.
On Columbia Records® and Tapes.



KC 30130

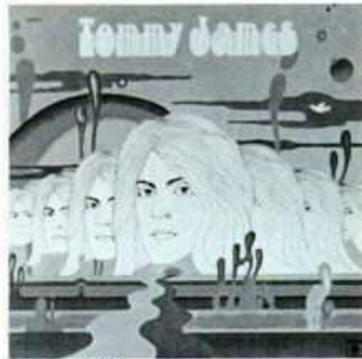
Billboard Album Reviews

OCTOBER 10, 1970



POP
KENNY ROGERS & THE FIRST EDITION—
Tell It All Brother—
Reprise RS 6412 (S)

Kenny Rogers and the First Edition have proven to be one of the hottest acts around today with their string of hit singles and albums, and this latest entry, which includes both "Tell It All Brother," and their newest single "Heed the Call" is sure to keep them at the top.



POP
TOMMY JAMES—
Roulette SR 42051 (S)

The first album by Tommy James without the Shondells and it also shows the tight rein that he has on his career—most of the material comes from his pen, together with Bob King he did the arrangements and also produced the session. It's typical of the heavy approach that Tommy is now into—a mixture of rock and blues ("Midnight Train" is a good example).



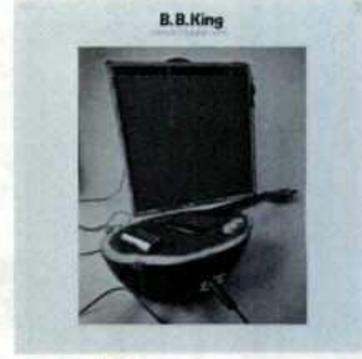
POP
SANTANA—Abraxas.
Columbia KC 30130 (S)

The special Santana sound is back again with their second album featuring hard driving music with multi rhythms. There are many musical changes on the album, but the appeal of body moving rhythms is still prevalent. The tightness of the group remains a Santana trademark on such cuts as "Singing Winds, Crying Beasts," "Se a Cabo," and "Oye Como Va," written by Tito Puente. Here is another big LP for the Latin rhythm kings.



POP
THE GENE CHANDLER SITUATION—
SITUATION—
Mercury SR 61304 (S)

Gene Chandler's move to Mercury created a "Groovy Situation" for both, and now perhaps the most striking and original pop-soul album in some time, with a consistently listenable sound to rival that of Motown. Young, black and gifted—and a soul veteran—Chandler features his million seller, plus "Hallelujah, I Love Her So," "Not the Marrying Kind," "Bright Light" and others.



POP
B. B. KING—Indianola
Mississippi Seeds.
ABC ABCS 713 (S)

Not exactly old man river, B.B. King keeps rolling along anyway. This time he takes a step back, even backwards, as B.B. revisits the soil of his first seeds, which in the past year have flowered under Bill Szymczyk's masterful production. His hit "Hummingbird" brings the disk up to date, as the King remembers "You're Still My Woman," "Go Underground" and more. Leon Russell and Carole King are some of B.B.'s friends.



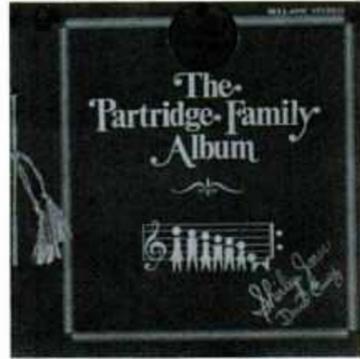
POP
BOBBY GOLDSBORO—
We Gotta Start Lovin'.
United Artists UAS 6777 (S)

Goldsboro's charm continues to make new inroads as he sings these dozen tunes in his easy winning style. "He Ain't Heavy, He's My Brother," rings with that effortless manner; "Heaven on Earth" is relaxed; "We Gotta Start Lovin'," is driving and penetrating.



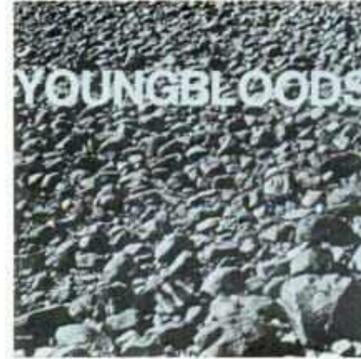
POP
BYRDS—
(Untitled).
Columbia G 30127 (S)

This two-LP set packs a lot of sales power. It features some of the best material the Byrds have been doing in recent concerts including "Mr. Tambourine Man," "Positively 4th Street," "So You Want to Be a Rock 'n' Roll Star," "Nashville West" and "Eight Miles High" which runs more than 16 minutes. Roger McGuinn and his boys can be proud of this one.



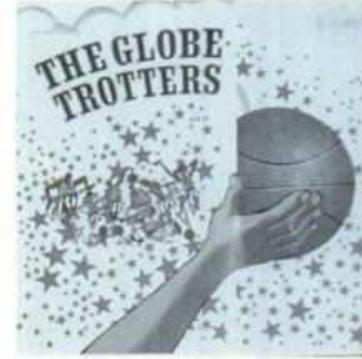
POP
THE PARTRIDGE FAMILY
ALBUM—
Bell BELL 6050 (S)

Having made their television debut, the Partridge Family featuring Shirley Jones and David Cassidy now makes their album debut. They've a well blended sound, and the impact of the TV series is sure to bolster sales of this LP. Along with their current single "I Think I Love You," they offer top treatments of "Singing My Song," "I Really Want to Know You" and "Brand New Me."



POP
YOUNGBLOODS—
Rock Festival.
Warner Bros.—Racoon WS 1878

In this, their first album on their Racoon label, which is being handled by Warner Bros., the Youngbloods offer much of their current performance material, material which has solidified their key position in the underground market. Jesse Colin Young, Joe Bauer and Banana score instrumentally and vocally here. Young's version of Tim Hardin's "Misty Roses" and Banana's "Fiddler a Dram" are among the high spots. Instrumental selections also glow.



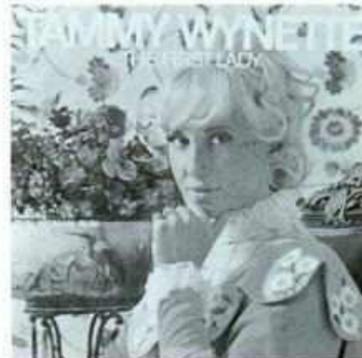
POP
THE GLOBETROTTERS—
Kirshner KES 108 (S)

Clever sales merchandise is this hot package of solid beat rock material, tied in with the new CBS-TV cartoon show based upon the popular Globetrotters. With commercial numbers, most written by Neil Sedaka, Howie Greenfield and Jeff Barry, the package should prove a big chart item, soul and pop. Hit numbers include "Gravy," "Rainy Day Bells," and "House Party."



POP
SAVOY BROWN—
Looking In.
Parrot PAS 71042 (S)

Without Chris Youlden, Savoy Brown is only a ghost of its better days ("Blue Matter," "One Step Further"), as the British blues group rallies behind Lonesome Dave on vocals and guitar, drummer Roger Earl, Tone Stevens on bass and Kim Simmonds, who handles the songwriting chores as well as guitar and piano. The title song, plus "Leavin' Again" and "Take It Easy" revive the original sound of Savoy Brown.



COUNTRY
TAMMY WYNETTE—
The First Lady.
Epic E 30213 (S)

Another powerhouse sales item from the heart and soul stylist. With her recent hit, "Run, Woman, Run" spotlighted, she also adds her unique touch to such favorites as the recent Patti Page hit, "I Wish I Had a Mommy Like You," and compelling ballads such as "My Daddy Doll," "I Never Once Stopped Loving You," and "Buy Me a Daddy." Top material with exceptional performances.



COUNTRY
HANK WILLIAMS JR.—
MGM GAS 119 (S)

Currently riding high on the country charts both as Hank Williams Jr., and Luke the Drifter, the fine performer will fare heavy on the charts with this item included in MGM's Golden Archive Series. Material includes such strong original numbers as his big hit "I Walked Out on Heaven," and "I've Got My Future on Ice." Powerful merchandise.



COUNTRY
JEANNIE C. RILEY—
The Generation Gap.
Plantation PLP 11 (S)

With the inclusion of her two most recent singles hits, "The Generation Gap" and "Duty Not Desire," Miss Riley has a sure fire bet here for the top of the country charts. She's in fine vocal form with other gems as well, including "Okie From Muskogee," "Games People Play" and "He Made a Woman Out of Me."



COUNTRY
LYNN ANDERSON—
I'm Alright.
Chart CHS 1037 (S)

With her recent hit, "Rocky Top" featured, the top stylist offers another fine package of strong material, well performed. Bill Anderson wrote the title tune and it is another standout in the program. Equally strong are her interpretations of Glen Campbell's hit, "Try a Little Kindness," and the ballad beauty, "Love Me, Love Me."



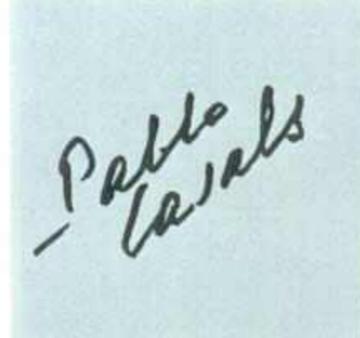
CLASSICAL
BEETHOVEN EDITION 1970—
Various Artists.
DGG (No Number)

This remarkable 76-LP set commemorating the bi-centennial celebration of Beethoven's birth has the finest of artists, including Herbert von Karajan, Wilhelm Kempff, Karl Boehme, the Amadeus Quartet and the Berlin Philharmonic, in 12 elaborate volumes. (A more detailed review appears in the Classical Section.)



CLASSICAL
TCHAIKOVSKY: 1812
OVERTURE/ROMEO & JULIET—
Los Angeles Philharmonic
(Mehta).
London CS 6670 (S)

Here's a fine interpretation that could spill into the pop chart as well. Mehta conducts the overture from "Romeo & Juliet" with excitement and a drive. But it is the "1812" that really moves, as Mehta proves forceful and gives it a special flavor that is absolutely delightful.



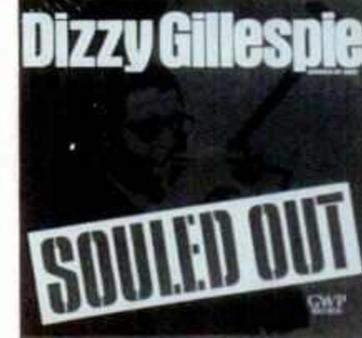
CLASSICAL
PABLO CASALS—
Various Artists.
Columbia M5 30069 (S)

This five-LP limited edition is divided into two parts. Four records concentrate on his recordings from famous festivals. And one LP focuses on Casals the man, in which he tells about his life in music and from which is heard excerpts from classes. Highlight of the set is the recordings made in 1920's and 30's, now on LP for the first time.



CLASSICAL
BEETHOVEN: THE 32
PIANO SONATAS—
Wilhelm Backhaus.
London CSP 2 (S)

Wilhelm Backhaus' masterful interpretations of the 32 Beethoven piano sonatas are now available in this special 10-record set. Backhaus, who died last year, was long regarded as one of the foremost Beethoven specialists of the century.

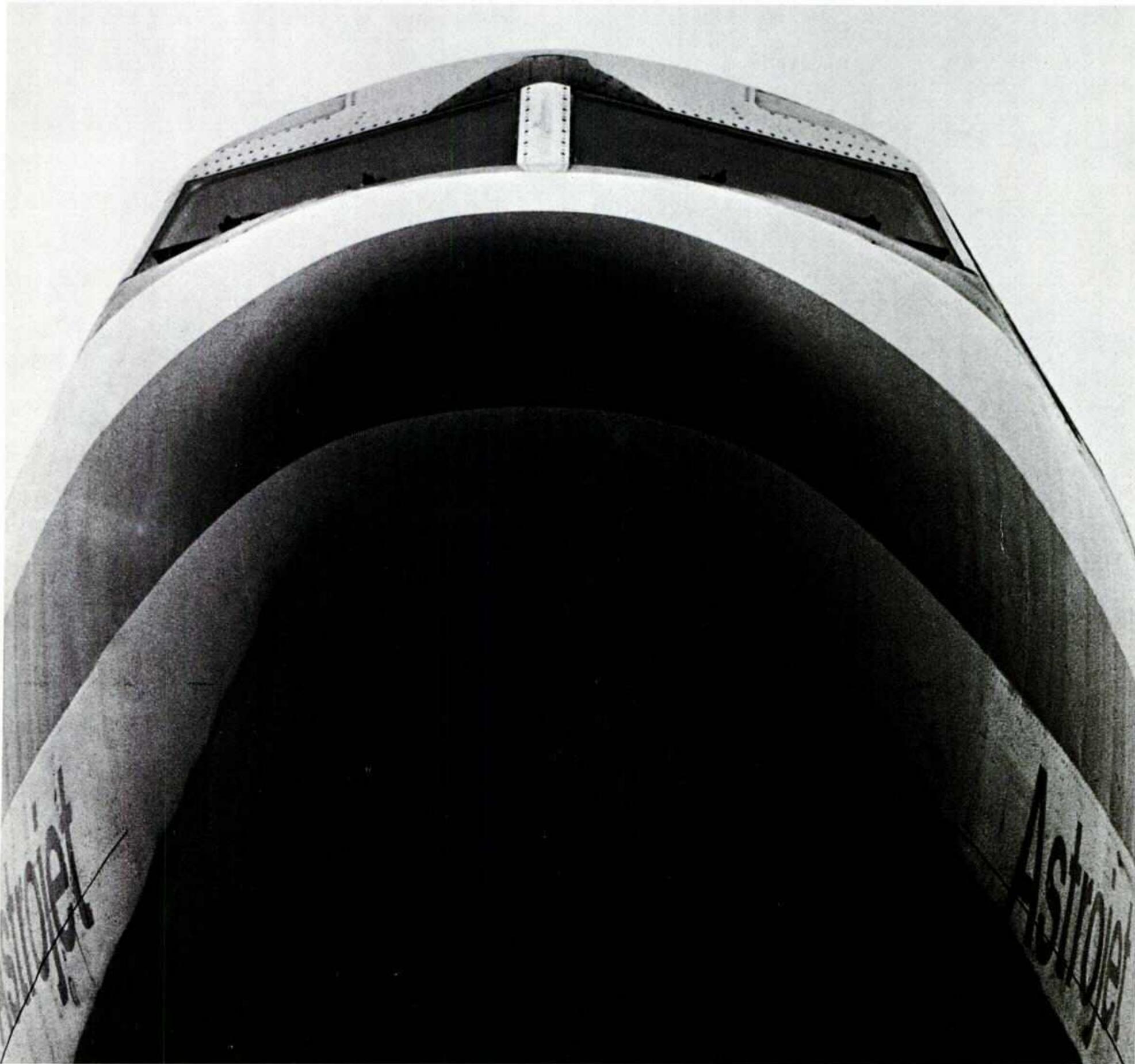


JAZZ
DIZZY GILLESPIE—
Soules Out.
GWP ST 2023 (S)

Gillespie like Miles Davis is also trying to reach a wider (and more youthful) audience these days but unlike Miles, Dizzy goes there via the soul route. Using arrangements and material by Ed Bland, Dizzy gets rock-soul rhythm accompaniments, girl singers backing him—the whole treatment. And over it all, Dizzy parades his pristine clear trumpet and ideas. A bridge over the troubled waters.

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And speaking of "along the way," we think we've come up with a little more pleasant way to spend your time on a plane: our new "South Pacific Service." It features dishes cooked from real island recipes, served in an atmosphere that's straight from

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.

Billboard Album Reviews

OCTOBER 10, 1970



POP
HARD MEAT—
Through a Window.
Warner Bros. WS 1879 (S)

There's a lot of hard rock in Hard Meat and it's all good. It's a together outfit now with Pete Westbrook (flute), Phil Jump (keyboard), Mick Dolan (guitar), Steve Dolan (bass and vocals) and Mick Carless (percussion). They all pull together giving this album a high sales potential.



POP
FLEETWOOD MAC—
Kiln House.
Reprise RS 6408 (S)

The English blues group delves deep into the roots of contemporary rock, dwelling on the sound of the 1950's with such tunes as "Station Man," and "Buddy's Song," written by Ella Holley. A twinge of country can also be heard on "Blood on the Floor," with a mixture of country, blues and rock & roll on the Fat's Waller tune "Hi Ho Silver."



POP
RARE BIRD—
As Your Mind Flies By.
ABC ABCS 716 (S)

A mixture of hard driving rock and emotional tunes, both featuring good musical changes within each cut gives Rare Bird a sound which is rapidly becoming popular among today's pop groups. "What You Want to Know," has a hard vocal and good instrumental accompaniment setting up the lyrics. "Hammerhead" delves into the misfortunes of war and the authority which orders it and people that condone it.



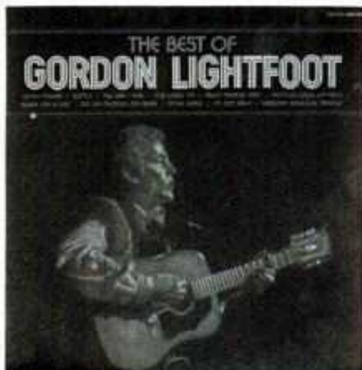
POP
BILL COWSILL—
Nervous Breakthrough.
MGM SE 4706 (S)

Bill Cowsill of the singing Cowsills, goes it solo and he's right in today's heavy selling bag with this initial, commercial rock package. Much hit potential for singles in the program which includes his own original rocker, "When Everybody's Here," and a Top 40 item, "I Only Want to Be With You." Potent debut.



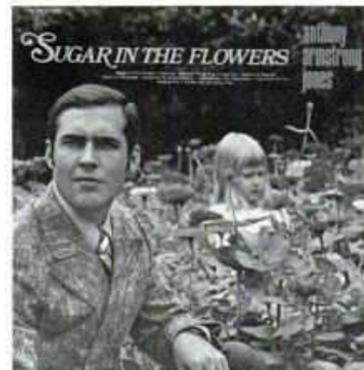
POP
DON McLEAN—Tapestry.
Mediarts 41-4 (S)

Pop-folk composer-performer impresses with this, his disk debut, based upon a compelling program of his creative music... some moving love stories and some biting commentaries on the world situation of today. With liner notes by Pete Seeger, and words of praise by Lee Hays (Weavers), McLean is a bright new talent that could burst through fast as a heavy chart artist. "And I Love You So," "Castles in the Air," and "Tapestry" are among the stand-out material.



FOLK
THE BEST OF GORDON LIGHTFOOT—
United Artists UAS 6754 (S)

This "Best of" album handily lives up to its billing with 11 of Gordon Lightfoot's top songs, sensitively performed by the singer-guitarist-composer. "Black Day in July" hits the mark, while the extended "Canadian Railroad Trilogy" is as effective as ever. "Go Go Round," "Softly" and seven more of this "Best of" from one of the "Best of" folk artists.



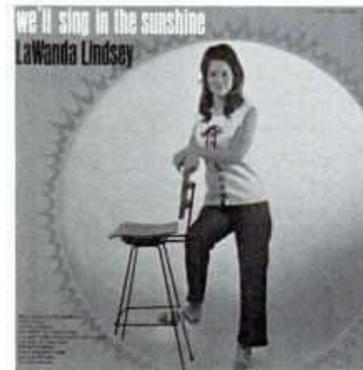
COUNTRY
ANTHONY ARMSTRONG JONES—
Sugar in the Flowers.
Chart CHS 1036 (S)

Jones has been riding steadily on the country charts for quite some time now, and currently with his "Sugar in the Flowers" hit. With that hit leading off this latest album outing, he's sure to move right on to the LP charts as well. He turns in fine performances of "Too Much of You," "The Days of Sand and Shovels" and a beautiful "Whoever Finds This, I Love You," among others.



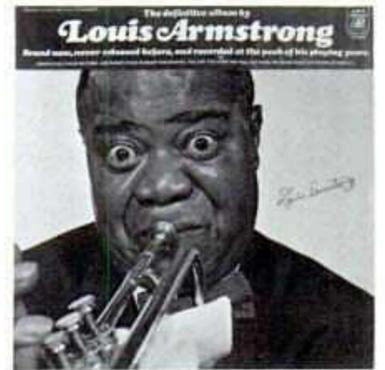
COUNTRY
THE BEST OF LEON ASHLEY—
Ashley AYS 54001 (S)

The best of Leon Ashley may very well be wife Margie Singleton, who co-wrote "Laura," "Mental Journey" and "Anna," which Ashley performs in the duo's unique country style. Hits abound, and that Ashley-Singleton sound, rings up the flavor of Nashville on "Brace Up and Face It," "While Your Love Sleeps" and "Birmingham" all penned by the country duo who can do it all.



COUNTRY
LaWANDA LINDSEY
We'll Sing in the Sunshine.
Chart CHS 1035 (S)

Here's a first rate LP by the young vocalist that revived Gale Garnett's pop hits of the past and turned it into a country winner. She's showcased in a top program that ranges from a rhythmic "That's a No No" to a smooth "Ways to Love a Man." Miss Lindsey should soon be moving right to the LP charts with this one.



JAZZ
LOUIS ARMSTRONG—
Audio Fidelity AFSD 6241 (S)

This LP, recorded live in Chicago in 1959, represents 10 tunes never before released and displays Satchmo in all his regal glory. His authority, eloquence and spirit carry throughout. Included are "Back O' Town Blues," "Bill Bailey" and "Struttin' With Some Barbeque."

SPECIAL MERIT PICKS

★★★★ 4 STAR ★★★★★

JAZZ

BILLY TAYLOR—OK Billy. Bell BELL 6049 (S)
Extra impetus could be given to this album by the inclusion of a spoken introduction by television personality David Frost; the reason is simple: this is the band that Taylor directs on the Frost TV show and it is composed of top session men, many of whom, like Taylor himself, are highly regarded in jazz circles. Frank Wess, tenor; Jimmy Owens, trumpet; Barry Galbraith, guitar; Bob Cranshaw, bass and so on. Freewheeling, shouting big band jazz.

ERNIE & EMILIO CACERES—Audophile AP 101 (S)
A good jazz violin player is hard to find—Emilio Caceres is one and is here teamed with his better known brother Ernie (Miller, Dorsey, Goodman, Condon, Herman and the studios) who plays clarinet and baritone sax. That's the front line, the two brothers reworking a selection of familiar material ("Poor Butterfly," "Sweet Lorraine" etc). Emilio comes from the Venuti school—plenty hot and mucho romantic. Fine uncomplicated jazz and may be additional sales from the nostalgia buffs.

SOUL

BOBBY WOMACK—The Womack "Live." Liberty LST 7645 (S)
Bobby Womack gives the live treatment to some of his most successful pop-soul workouts, cooking behind his fine band with style and feeling. "California Dreamin'," "Midnight Mover" and "More Than I Can Stand" are extended into deep soul bag Womack is capable of exploring, as the band backs him superbly on this high-energy crowd pleaser. At last a recording of Womack and his "thing" at their best.

JOHN KASANDRA—Color Me Human. Respect TAS 2602 (S)
Respect is not only the label but the message, and Kasandra, alias John Anderson, soul chanter with a righteous rap that he lays into funky soul instrumentals, spins more of his "Mose" line, plus some new advice. Anderson finds his best groove on "Tired Old Subject," "You God" and "Poor Black Woman," getting across his message for Stax's "tell it like it is" label and for growing sense of black community.

BLUES

BESSIE SMITH—Any Woman's Blues. Columbia G 30126 (S)
Part Two of the impressive series of re-issuing all the Bessie Smith material. As before this contains very early material (1923-24) and later product (1929-30). Eight cuts feature one of Bessie's most fruitful associations—with pianist James P. Johnson. The classic "Nobody Knows You When You're Down and Out" is here, several examples of the double entendre semi-blues and "My Sweetie Went Away" a comparatively rare example of Bessie on a known pop song. Of historical importance and also a set that gives sheer listening pleasure.

CLIFTON CHENIER—Clifton's Cajun Blues. Prophesy PR-S 1004 (S)
Chenier is a mixture: he can cut a delta-deep blues and then noodle away on that Swing Era riff, "In the Mood." He can do "Every Day I Have the Blues" in French patois, revealing his bayou background, so that it comes out "Tous Les Jours" and get his accordion digging deep into some light dance tune. Chenier calls his music Zordico—good time eating, drinking, dancing music. It's that and more. Chenier's accordion is an interesting side track (or bayou perhaps) on the blues.

VARIOUS ARTISTS—Power Blues. London PS 579 (S)
London Records' stable of blues artists have been put together on this "sampler album" to allow the listener a good taste of the best in English blues today. Featured here are the Keef Hartley Band, Otis Spann, Ten Years After, Savoy Brown, and the man who brought the English blues scene to public attention, John Mayall. All of the cuts are good examples of the artists' styles and musicianship. The power of the blues is quite apparent and laudable after one listening.

SOUNDTRACK

SOUNDTRACK—R.P.M. Bell BELL 1203 (S)
Melanie is the big attraction on this soundtrack album which features an okay contemporary score by Barry De Vorzon and Perry Botkin Jr. Melanie is in top form on "Stop! I Don't Wanna Hear It Anymore" and "We Don't Know Where We're Goin'," and the vocals by Chris Morgan and Christopher have a lot going for them, too. It's Melanie, however, who'll boost the sales.

POPULAR

NITTY GRITTY DIRT BAND—Uncle Charlie & His Dog Teddy. Liberty LST 7642 (S)
The country-pop style of the Nitty Gritty Dirt Band has come up with another good album. An interview and old recording of a Spanish fandango by Uncle Charlie are featured, but this highly talented group has many notable cuts here, including their "Mr. Bojangles" single. Acoustically or rhythmically, the Nitty Gritty Dirt Band is equally at home. The cuts are delights vocally and/or instrumentally.

MIDAS TOUCH—Color My World With Love. Decca DL 75240 (S)
The smooth blend of voices known as the Midas Touch, under the direction of Al Ham, come up with another winning package, loaded with programming appeal and sales for buyers of strong mood packages. They add their unique touch to such favorites as "Make It With You," "Close to You," and "I Just Can't Help Believin'." Equal standouts are the ballad beauty, "Color My World," and "More Today Than Yesterday."

CHARISMA: BEASTS AND FIENDS—Roulette SR 42054 (S)
Charisma has its most exciting album to date, strong and unyielding instrumentally, yet effective vocally. The title selection runs more than eight minutes and is power-packed. The titles give some indication of this unit's far-out nature: "Bizwambi (Ritual Dance of the Reptiles)" and "Pary for Lockjaw." "Street Theatre" and "Leopold's Ghost" also are distinctive.

AMON DUUL—Prophesy PRS 1003 (S)
Amon Duul, has an exciting U.S. first album here with some of the most relentless instrumental work heard in some time. Standouts for this new German unit are three lengthy numbers, especially "In the Garden of Sandosa," but this group can be just as powerful with shorter cuts, such as "Bitterlings Transformation." The other first-rate extended numbers are "An Extremely Lovely Girl/Dreams of Sandosa" and "Mama Duul and Her Sauerkraut Band Begin to Play."

REDBONE—Potlatch. Epic E 30109 (S)
Funky tunes abound in Redbone's second album with the use of good rhythm and wah wah guitars. The tunes range from lyrical protest and explanation, especially with "Alcatraz," to a spiritual prophecy set to a rhythmic base on "Judgment Day." The group has made great advances

SOUNDTRACK ★★★★★

1037 (S)

POPULAR ★★★★★

REX ALLEN JR.—Today's Generation. SSS International SSS 1 (S)
CHILLIWACK—Parrot PAS 71040 (S)
WILD BUTTER—United Artists UAS 6766 (S)
MUSIC ASYLUM—Commit Thyself. United Artists UAS 6776 (S)
EILEEN FULTON—The Same Old World. Pan PA 1100 (S)
THE SECOND DAMNATION—United Artists UAS 6773 (S)
JODY GRIND—One Step On. United Artists UAS 6774 (S)

CLASSICAL ★★★★★

LAYTON: STUDIES / SPIES: VIOPICEM, IMPROMPTU / WHITTENBERG: QUARTET—Various Artists. CRI CRI SD 257 (S)
THE BLACK COMPOSER IN AMERICA—Oakland Youth Orch. (Hughes). Desto DC 7107 (S)

with their second album and holds great promise through their perception and musicianship.

NEW DEAL STRING BAND—Blue Grass. Sire SES 97024 (S)
Blue grass music isn't usually talked about in the same breath as rock, but when the group is young and professional and do Dylan's "One More Night" and the Stones' "No Expectations" right along with Bill Monroe and Jimmie Rodgers, then something's happening here. Gene Knight on banjo and Al McClellon on violin are two fine blue grass swingers and the whole group stars on "White House Blues," "Prisoner's Song" and more.

TAMALPAIS EXCHANGE—Atlantic SD 8263 (S)

A new vocal group shaded with folk-rock rhythms and easy listening lilt, Tamalpais Exchange, features the voices and compositions of Mike Brandt and Michael Knight. Three guys and three girls, the group offers driving, soaring harmonies that ignite and beautify "Anthem," "Flying Somehow," "World," "Understand It" and others all powered with pop zeal, performance and material. Could hit high with a single hit.

(Continued)

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

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BADFINGER

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Continued from page 64

POSITIONS 106-200

| THIS WEEK | LAST WEEK | ARTIST | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|---|----------------|
| 106 | 110 | AL KOOPER | Easy Does It Columbia C 30031 | 4 |
| 107 | 118 | THREE DOG NIGHT | Was Captured Live at the Forum Dunhill DS 50068 | 46 |
| ★ | 135 | RAY PRICE | For the Good Times Columbia C 30106 | 5 |
| 109 | 111 | BLOOD, SWEAT & TEARS | Columbia CS 9720 | 89 |
| 110 | 119 | JR. WALKER & THE ALL STARS | A Gassss Soul SS 726 (Motown) | 2 |
| 111 | 117 | BLACK SABBATH | Warner Bros. WS 1871 | 7 |
| 112 | 94 | SPOOKY TOOTH/MIKE HARRISON | Last Puff A&M SP 4266 | 9 |
| 113 | 115 | ANNE MURRAY | Snowbird Capitol ST 579 | 2 |
| 114 | 103 | ORIGINAL CAST | Hair RCA Victor LOC 1150 (M); LSO 1150 (S) | 115 |
| 115 | 86 | TEMPTATIONS | Psychodelic Shack Gordy GS 947 (Motown) | 28 |
| 116 | 98 | PROCOL HARUM | Home A&M SP 4261 | 14 |
| 117 | 128 | MOODY BLUES | On the Threshold of a Dream Deram DES 18025 (London) | 71 |
| 118 | 121 | IRON BUTTERFLY | In-a-Gadda-Da-Vida Atco SD 33-250 | 117 |
| 119 | 95 | GRAND FUNK RAILROAD | Grand Funk Capitol SKAO 406 | 37 |
| 120 | 126 | RAY STEVENS | Everything Is Beautiful Barnaby 212 35005 (Columbia) | 18 |
| 121 | 127 | JAMES TAYLOR | Apple SKAO 3352 (Capitol) | 2 |
| 122 | 125 | BURT BACHARACH | Make It Easy on Yourself A&M SP 4188 | 58 |
| 123 | 122 | BEATLES | Abbey Road Apple SO 383 (Capitol) | 52 |
| 124 | 104 | DEAN MARTIN | My Woman, My Woman, My Wife Reprise RS 6403 | 5 |
| 125 | 129 | WILSON PICKETT | In Philadelphia Atlantic SD 8276 | 2 |
| 126 | 130 | IT'S A BEAUTIFUL DAY | Marrying Maiden Columbia CS 1058 | 15 |
| 127 | 106 | THE JIM NABORS HOUR | Columbia CS 1020 | 16 |
| 128 | 80 | ROD STEWART | Gasoline Alley Mercury SR 61264 | 17 |
| 129 | 124 | CREEDENCE CLEARWATER REVIVAL | Green River Fantasy 8393 | 57 |
| 130 | 131 | SOUNDTRACK | Paint Your Wagon Paramount PMS 1001 | 51 |
| 131 | 144 | JOHNNY CASH | World of Columbia GP 29 | 19 |
| 132 | 140 | CONWAY TWITTY | Hello Darlin' Decca DL 75209 | 15 |
| 133 | 133 | FREDDY ROBINSON | Black Fox World Pacific ST 20162 | 4 |
| 134 | 138 | LETTERMEN | Reflections Capitol ST 496 | 6 |
| 135 | 106 | CHARLEY PRIDE | Best of RCA Victor LSP 4223 | 50 |
| 136 | 109 | SUSAN SINGS SONGS FROM SESAME STREET | Scepter SPS 584 | 11 |
| 137 | 139 | SUPREMES | Right On Motown MS 705 | 19 |
| ★ | — | JOHN SEBASTIAN | Live MGM SE 4720 | 1 |

| THIS WEEK | LAST WEEK | ARTIST | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|------------------------------|---|----------------|
| 139 | 146 | JOE SOUTH'S GREATEST HITS | Capitol ST 450 | 5 |
| 140 | 136 | SOUNDTRACK | On a Clear Day You Can See Forever Columbia S 30086 | 12 |
| 141 | 134 | ISAAC HAYES | Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt) | 66 |
| 142 | 148 | CREEDENCE CLEARWATER REVIVAL | Willy & the Poor Boys Fantasy 8397 | 44 |
| 143 | 150 | FIFTH DIMENSION | Portrait Bell 6045 | 23 |
| 144 | 108 | B. J. THOMAS | Raindrops Keep Fallin' on My Head Scepter SPS 580 | 41 |
| 145 | 123 | POCO | Epic BN 26522 (Columbia) | 19 |
| 146 | 114 | TEN YEARS AFTER | Cricklewood Green Deram DES 18038 (London) | 26 |
| 147 | 143 | BEATLES | Hey Jude Apple SW 385 (Capitol) | 30 |
| 148 | 156 | ELTON JOHN | Uni 73090 | 2 |
| 149 | 116 | FIFTH DIMENSION | Age of Aquarius Soul City SCS 92005 (Liberty/United Artists) | 72 |
| 150 | 152 | JOSE FELICIANO | Fireworks RCA Victor LSP 4370 | 20 |
| 151 | 112 | DIONNE WARWICK | I'll Never Fall in Love Again Scepter SPS 581 | 24 |
| 152 | 145 | JIM NABORS | Everything Is Beautiful Columbia C 30129 | 6 |
| 153 | 161 | BEACH BOYS | Sunflower Brother/Reprise RS 6382 | 3 |
| 154 | 157 | MOODY BLUES | To Our Children's Children's Children Threshold THS 1 (London) | 40 |
| 155 | 113 | CHARLES EARLAND | Black Talk Prestige PR 7758 | 14 |
| 156 | 132 | IRON BUTTERFLY | Live Atco SD 33-318 | 21 |
| 157 | 120 | JOHN B. SEBASTIAN | Reprise RS 6379/MGM SE 4654 | 29 |
| ★ | — | SOUNDTRACK | 2001: A Space Odyssey, Vol. 2 MGM SE 4722 | 1 |
| ★ | — | BOOTS RANDOLPH | Hit Boots '70 Monument SLP 18144 | 1 |
| 160 | 164 | DEEP PURPLE | In Rock Warner Bros. WS 1877 | 5 |
| 161 | 162 | FIRESIGN THEATER | Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102 | 4 |
| ★ | — | JERRY LEE LEWIS | Live at the International, Las Vegas Mercury SR 61278 | 1 |
| 163 | 151 | LIVINGSTON TAYLOR | Capricorn 33-334 (Atlantic/Atco) | 12 |
| 164 | 173 | ENGELBERT HUMPERDINCK | Parrot PAS 71030 (London) | 41 |
| 165 | 167 | MERLE HAGGARD | Okie From Muskogee Capitol ST 384 | 38 |
| 166 | 137 | MICHAEL PARKS | Long Lonesome Highway MGM SE 4662 | 21 |
| 167 | 172 | NEIL DIAMOND | Touching You, Touching Me Uni 73071 | 44 |
| 168 | 152 | THREE DOG NIGHT | Suitable for Framing Dunhill DS 50058 | 66 |
| 169 | 166 | SERGIO MENDES & BRASIL '66 | Greatest Hits A&M SP 4252 | 15 |
| 170 | 165 | BILL COSBY | "Live" Madison Square Garden Center Uni 73082 | 5 |

| THIS WEEK | LAST WEEK | ARTIST | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---------------------------------|---|----------------|
| 171 | 171 | ROD MCKUEN | Greatest Hits, Vol. 2 Warner Bros. WB 2560 | 4 |
| 172 | 159 | TOMMY JAMES & THE SHONDELLS | Best of Roulette SR 42040 | 38 |
| 173 | 174 | JOHNNY CASH | At San Quentin Columbia CS 9827 | 67 |
| 174 | 179 | SOUNDTRACK | 2001: A Space Odyssey MGM SIE ST 13 | 117 |
| 175 | 178 | IT'S A BEAUTIFUL DAY | Columbia CS 9768 | 70 |
| 176 | 188 | TAMMY WYNETTE | Greatest Hits Epic BN 26486 (Columbia) | 58 |
| 177 | 181 | ANDY WILLIAMS | Raindrops Keep Fallin' on My Head Columbia CS 9896 | 18 |
| 178 | 175 | HERB ALPERT & THE TIJUANA BRASS | Greatest Hits A&M SP 4245 | 30 |
| 179 | 163 | CREEDENCE CLEARWATER REVIVAL | Bayou Country Fantasy 8387 | 87 |
| 180 | 180 | JOHNNY CASH | At Folsom Prison Columbia CS 9639 | 122 |
| 181 | 158 | ARCHIES | Sunshine Kirshner KES 107 (RCA) | 5 |
| 182 | 182 | RAY CONNIF | Bridge Over Troubled Water Columbia CS 1022 | 25 |
| 183 | 183 | SOUNDTRACK | Funny Girl Columbia B05 3320 | 107 |
| 184 | 185 | GRAND FUNK RAILROAD | On Time Capitol ST 307 | 53 |
| 185 | 170 | DAVID HOUSTON | Wonders of the Wine Epic E 30108 (Columbia) | 3 |
| 186 | 154 | JOHNNY WINTER | And Columbia C 30221 | 3 |
| 187 | 147 | BEST OF THE YOUNGBLOODS | RCA Victor LSP 4399 | 6 |
| 188 | 141 | BOB McGRATH | From Sesame Street Affinity A 10015 (Stereo Dimension) | 9 |
| 189 | 189 | MOTHERS OF INVENTION | Weasels Ripped My Flesh Bizarre/Reprise MS 2028 | 3 |
| 190 | 187 | SAN SEBASTIAN STRINGS | Soft Sea Warner Bros. WS 1839 | 3 |
| 191 | — | PORTER WAGONER & DOLLY PARTON | Once More RCA Victor LSP 4388 | 1 |
| 192 | 155 | TOM JONES | Live in Las Vegas Parrot PAS 71031 (London) | 48 |
| 193 | — | VOICES OF EAST HARLEM | Right On Be Free Elektra EKS 74080 | 1 |
| 194 | 177 | O. C. SMITH | Greatest Hits Columbia C 30227 | 4 |
| 195 | 195 | MONGO SANTAMARIA '70 | Atlantic SD 1567 | 2 |
| 196 | — | VENTURES | 10th Anniversary Album Liberty LST 35000 | 1 |
| 197 | 200 | NICE | Five Bridges Mercury SR 61295 | 3 |
| 198 | 198 | YARDBIRDS | Epic E 30135 (Columbia) | 2 |
| 199 | 199 | URIAH HEPP | Mercury SR 61294 | 2 |
| 200 | — | THUNDERCLAP NEWMAN | Hollywood Dream Track SD 8264 (Atlantic/Atco) | 1 |

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“After living in the mountains for a few years one begins to understand the stuff that ballads and lore are made of.”*

This is what Happy and Artie Traum's first album is all about. Some songs may be new to your ear, others may be familiar from their concert appearances. The album includes: Rabbit's Luck; Farmers Almanac; Going Down To See Bessie**; Mama, It's Such A Long Ride Home; Misty Dreams; State Line; Uncle Jed Say**; The Hungry Dogs of New Mexico; Brave Wolf; Trails of Jonathan; and Golden Bird.

*from the album liner notes

**all songs by Happy and/or Artie Traum except Going Down To See Bessie (Rick Danko, Robbie Robertson), and Uncle Jed Say (Bill Batson).

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Country Music

Nashville Writers Form Hall to Change Inequities

NASHVILLE—The Nashville Songwriters Association, moving to correct "the inequities of the past several decades," have created a Songwriters' Hall of Fame and will induct 21 individuals into it next week.

"The songwriter has never received his just due," said Eddie Miller, president of NSA. "Therefore we have created a 'Hall of Fame' for these people who have done so much over the years."

Although there currently is no physical facility to hang the plaques, there will be certificates which later will be replaced by trophies. "The idea just germinated," Miller said, "and the response has been overwhelming."

The selections were made by a 16-man board of directors and officers. All nominees were carefully researched, and it was agreed that all must have been writers of country material prior to 1948. Unanimous agreement was necessary for induction.

The event will be held at the Holiday Inn-Vanderbilt Oct. 12, and virtually all of the living writers to be inducted will be present, according to Miller. Someone will accept on behalf of each of the deceased artists.

The Nashville Songwriters' Association was formed two years ago, at first under the direction of Buddy Mize, to give the writer a voice in the music industry, and to work for such

recognition as writers felt they were due.

During the Hall of Fame ceremony, to be hosted by Biff Collie, the tapes of the original hit tunes of the writers will be played. Those selected are:

Ted Daffin, author of such hits as "Born to Lose," "Worried Mind," "No Letter Today," "I've Got Five Dollars and It's Saturday Night," "I'm a Fool to Care."

Johnny Bond, whose compositions include "Cimarron," "Glad Rags," "Tomorrow Never Comes," "Gone and Left Me Blues" and more than 400 others.

Floyd Tillman, who turned out: "I Love You So Much It Hurts," "It Makes No Difference Now," "Slippin' Around," "Each Night at Nine," and "I Gotta Have My Baby Back." His songs became standards in both the pop and country field.

Stuart Hamblin, whose tunes include "This Old House," "I'm the One Who Loves You," "Mainliner," "Open Up Your Heart and Let the Sun Shine In," and "It Is No Secret."

Cindy Walker, whose multitudinous works include "I Don't Care," "You Don't Know Me," "Leona," "Distant Drums," "China Doll," "In the Misty Moonlight" and hundreds of others.

Merle Travis, who turned out "Sixteen Tons," "Dark as a Dungeon," "Smoke, Smoke, Smoke," and "Old Mountain Dew." Travis is writing the "train" segments of the Johnny Cash show.

Pee Wee King and Redd Stewart together wrote one of the all-time hits, "Tennessee Waltz." And, together or separately, they turned out such songs as "Slow Poke," "Tennessee Tango," "Walk Me By the River," "Bonaparte's Retreat," "I'm Getting Tired," and more.

Bob Wills, whose "San Antonio Rose" was one of the greatest ever, and who also had "Texas Playboy Rag," "Lone Star Rag," "Texas Two Step" and more.

Fred Rose, perhaps the greatest of all times, who wrote everything from "Deed I Do," to "Honest and Truly," "Afraid," "Faded Love and Winter Roses," "Foggy River," "It's a Sin,"

"Kawliga," "Take These Chains From My Heart," and others.

Hank Williams, whose tunes are legend. "Cold, Cold Heart"; "Dear John"; "Hey, Good Lookin'"; "Your Cheatin' Heart," "Jambalaya," "Half as Much" and many more.

Vernon Dalhart (Marion Slaughter), who wrote under a variety of names, and wrote new arrangements for old songs, and who is credited with writing such tunes as "The Fatal Wedding," "The Prisoner's Song" and "The Dying Girl's Message."

Jimmy Rodgers, the Singing Brakeman, whose many songs include all of his Blue Yodels, plus "Mule Skinner Blues," "One Rose That's Left in My Heart," "Roll Along Kentucky Moon" and many hundreds more.

Gene Autrey, who wrote more than 250 songs, including "That Silver Haired Daddy of Mine," "You're the Only Star in My Blue Heaven," "Tears On My Pillow," "Be Honest With Me," and "Tweedle O Twill."

A.P. Carter, who turned out such tunes as "I'm Thinking Tonight of My Blue Eyes," "Lonesome Valley," and "Jimmy Brown the Newsboy."

Leon Payne, one of the great blind writers, who wrote "I Love You Because," "Blue Side of Lonesome," and "Doorstep to Heaven," among his hits.

Ernest Tubbs, known best as a performer, who also was an outstanding writer dating back to the 1930's. One of his first songs was "Our Baby's Book," written for a son who died shortly after birth.

Bob Miller, whose "Star Spangled Banner Waving Somewhere" was a million seller, and also wrote such tunes as the event songs of the 30's and 40's.

Rex Griffin, who was another known basically as a performer, but who also was an outstanding writer; and Vic McAlpin, one of Nashville's most successful writers over the years, who still heads the publishing arm of the Jim Reeves enterprises.



THE WILLIS BROTHERS are honored for their 10 years with Starday Records in ceremonies at the Grand Ole Opry. Joining in the observance were Charley Dick, second from left, of Starday, Opry Manager, Bundell, third from left, and Jeannie C. Riley.

Hero-Hitting Tune Stirring Rhubarb

NASHVILLE—The Bill Anderson written and performed hit song "Where Have All the Heroes Gone" is stirring up controversy.

The Decca single names no names, but by implication points out the shortcomings of some of today's "heroes." On the other hand, it does name heroes of the past in various fields, including sports.

Co-written with Bob Talbert of the Detroit Free Press, the record is being shunned by some stations, including WKDA in Nashville.

Anderson said that during a recent appearance on the Today Show, he was contacted by a representative of a wire service for an interview, but that the interview later was canceled by the wire service, whose spokesman said he didn't want to write about "a record like that."

Anderson also contends that the network, when it played the song, bleeped out certain words, and the same was true of a station in Atlanta, which programs

the song but deletes certain words.

WIRE in Indianapolis, in contrast, calls it the hottest country single around. It has drawn so much attention that it is announcing 30 minutes in advance that the record is coming up.

Anderson said he has performed the song six times on stage since its release, and received four standing ovations. On the other hand, in almost every case someone has confronted him after the show and expressed opposition to it.

Talbert said an underground station in Detroit is programming it, and following it with the National Anthem, and then ridiculing both numbers.

"People can read into it what they want," Anderson said. "But everyone has his own concept of who the references are to."

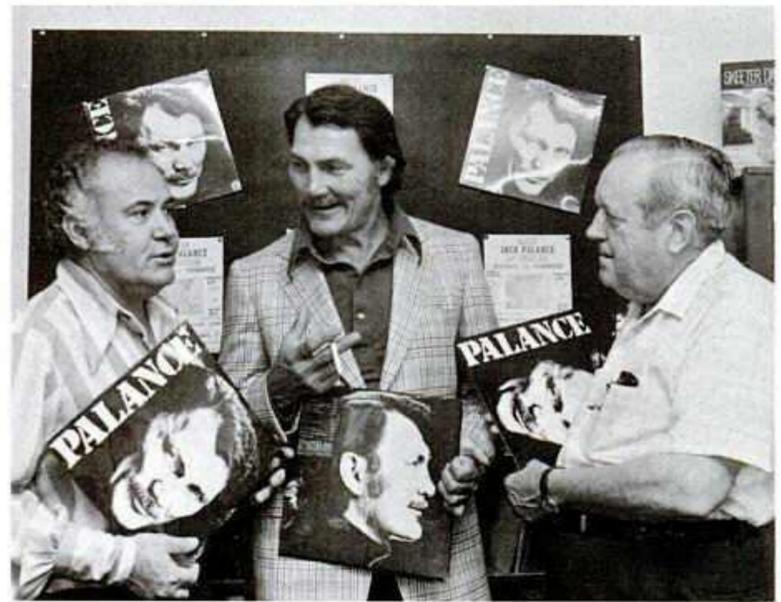
In addition to everything else, Anderson said there already has been a lawsuit filed over the song. "Someone in Michigan claims he had the idea first," he said.

Holt Named Park Exec

NASHVILLE — Jimmy Key, president of Key Talent and Newkeys Publishing, has announced the appointment of Ron Holt as resident manager of Underground City, a planned family entertainment park near here.

Key, who also is president of Underground City, said it will be an \$18 million complex, and that Holt will be in charge of coordinating development procedures and plans for the project.

Holt has been in promotion and public relations work for Key and Newkeys.



WARNER BROTHERS artist Jack Palance drew the biggest crowd in the store's history to Buckley's Record Shop for a recent autograph party, promoting his Buddy Killen-produced LP. Shown with the artist are T. Tommy Cutrer, host of "Music City, U.S.A." and Lewis Buckley.

Nashville Scene

Wesley Rose has announced the appointment of John Neil Brown as national promotion manager of country product for Hickory Records. It's part of the Hickory expansion move which earlier this year brought Don Gibson to the label. Brown will travel extensively in his new post, which includes the coordination of promotion of the distributors, one stops, racks and stores, together with radio play. . . . David Rogers is playing regularly at the Carousel in Nashville when not on the road. . . . Brenda Burns was in town last week to sign a contract with Cavalcade International and do a session. Her single will be released during the convention. . . . Ray Sanders has a heavy television and personal appearance schedule set for the balance of this year and on into 1971.

Darrell McCall has become a member of the Tunemasters and the Carl Smith Shower of Stars Show. . . . Barbara Fairchild has been booked by the Hubert Long Agency into Hawaii Oct. 9-18, then returns to the Silver Dollar in Las Vegas. . . . Dave Dudley has done a Christmas single, published by Newkeys, which he

wrote himself. . . . Tex Dunlap joins Show Biz, Inc., as vice president of sales and marketing. The announcement was made by Mrs. Jane Dowden, president. Dunlap has an extensive background both in TV marketing and production. He comes directly from Jefferson Standard, one of the nation's largest producers of videotape and film programs and commercials. . . . Gordon Lightfoot and the Carpenters have been added to the list of performers slated for the "Johnny Cash TV Show." . . . Mel Tillis is back in California for another guest shot on the "Glen Campbell Show," where he is now a semi-regular. . . . Hank Locklin has taped an appearance on the Midwestern Hayride show in Cincinnati. . . . Liz and Lynn Anderson set new attendance records during an appearance at a fair in Minnesota. . . . Another big show is set for West Palm Beach, headed by Hank Williams Jr., and including the Duke of Paducah and Merle Kilgore. . . . Marvin Rainwater is set for a European tour of military clubs starting in March of next year. . . . Frank Smith, trombonist and personal manager for Danny Davis

and the Nashville Brass, was married to the former Miss Gail Seaborn, secretary for the Television Film Commission of the Methodist Church.

Marty Martel's "The Last Time I Saw Nashville" on Adell Records is getting strong air play in this city. . . . Tonneta Watson is in town for sessions at Varsity Recording studios, where she is recording for Timber. . . . Harlan Howard is recording at Nugget for a new LP. . . . A new Stringbean LP will be released next week, with distribution by Pickwick International. . . . Deneba's Danny Harrison was back in town recording. . . . Fred Carter Jr. will do a new instrumental album for Viking, produced by Bob Montgomery and Bobby Goldsboro. . . . Billy Edd Wheeler was in town to tape the Porter Wagoner show as a special guest artist. . . . Dan Faquier, general manager of Danrite Records, makes his first appearance here during the convention to promote the new release of the label's Irene Danner. . . . Jo Walker points out a fact that many of us missed; Frankie Moore, old time promoter (continued on page 76)

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/10/70

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

| This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 2 | SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI) | 6 |
| 2 | 1 | THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI) | 8 |
| 3 | 3 | HOW I GOT TO MEMPHIS Bobby Bare, Mercury 73097 (Newkeys, BMI) | 10 |
| 4 | 5 | ANGELS DON'T LIE Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI) | 9 |
| 5 | 11 | RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI) | 5 |
| 6 | 7 | THE TAKER Waylon Jennings, RCA Victor 47-9885 (Combine, BMI) | 7 |
| 7 | 6 | WONDERS OF THE WINE David Houston, Epic 5-10643 (Algee, BMI) | 10 |
| 8 | 8 | GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI) | 7 |
| 9 | 4 | ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. with the Mike Curb Congregation, MGM 14152 (Hastings, BMI) | 11 |
| 10 | 12 | SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI) | 12 |
| 11 | 10 | DADDY WAS AN OLD TIME PREACHER MAN Porter Wagoner & Dolly Parton, RCA Victor 47-9875 (Owepar, BMI) | 11 |
| 12 | 33 | IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI) | 4 |
| 13 | 9 | FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES Ray Price, Columbia 4-45178 (Buchhorn, BMI/Combine, BMI) | 16 |
| 14 | 32 | IT'S A BEAUTIFUL DAY Wynn Stewart, Capitol 2888 (Return, BMI) | 5 |
| 15 | 15 | WHEN A MAN LOVES A WOMAN (The Way I Love You) Billy Walker, MGM 14134 (Forrest Hills, BMI) | 16 |
| 16 | 19 | BACK WHERE IT'S AT George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI) | 7 |
| 17 | 18 | SOUTH/DON'T WE ALL HAVE THE RIGHT Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI) | 7 |
| 18 | 46 | LIVE FOR THE GOOD TIMES Warner Mack, Decca 32725 (Page Boy, SESAC) | 5 |
| 19 | 30 | LOUISIANA MAN Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI) | 5 |
| 20 | 13 | HEAVEN EVERYDAY Mel Tillis, MGM 14148 (Jack & Bill, ASCAP) | 12 |
| 21 | 22 | LOOK AT MINE Jody Miller, Epic 5-10641 (Welbeck, BMI) | 9 |
| 22 | 24 | I WANT YOU FREE Jean Shepard, Capitol 2847 (Gallico, BMI) | 9 |
| 23 | 35 | FROM HEAVEN TO HEARTACHE Eddy Arnold, RCA Victor 47-9689 (Singleton, BMI) | 5 |
| 24 | 25 | JOLIE GIRL Marty Robbins, Columbia 4-45215 (Bejo, BMI) | 5 |
| 25 | 44 | ALL MY HARD TIMES Roy Drusky, Mercury 73111 (Lowery, BMI) | 4 |
| 26 | 26 | SHUTTERS & BOARDS Slim Whitman, United Artists 50697 (Vogue, BMI) | 10 |
| 27 | 27 | WAKE ME UP EARLY IN THE MORNING Bobby Lord, Decca 32718 (Contention, SESAC) | 8 |
| 28 | 29 | CRYING Arlene Hardin, Columbia 4-45203 (Acuff-Rose, BMI) | 7 |
| 29 | 17 | MULE SKINNER BLUES Dolly Parton, RCA Victor 47-9863 (Peer International, BMI) | 15 |
| 30 | 36 | I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest, BMI) | 3 |
| 31 | 28 | NO LOVE AT ALL/ I FOUND YOU JUST IN TIME Lynn Anderson, Columbia 4-45190 (Contention, SESAC/Blue Crest, BMI) | 11 |
| 32 | 21 | MARTY GRAY Billie Jo Spears, Capitol 2844 (Chestnut, BMI) | 12 |
| 33 | 31 | HARD HARD TRAVELIN' MAN Dick Curless, Capitol 2848 (Acuff-Rose, BMI) | 10 |
| 34 | 39 | THANK GOD AND GREYHOUND Roy Clark, Dot 17355 (Window, BMI) | 3 |
| 35 | 37 | HEY BABE Bobby G. Rice, Royal American RA 18 (LeBill, BMI) | 10 |
| 36 | 23 | BILOXI Kenny Price, RCA Victor 47-9869 (Window, BMI) | 13 |
| 37 | 14 | DON'T KEEP ME HANGIN' ON Sonny James, Capitol 2834 (Marson, BMI) | 15 |

| This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|---|----------------|
| 38 | 55 | HE'S EVERYWHERE Sammi Smith, Mega 615-0001 (Two Rivers, ASCAP) | 6 |
| 39 | 20 | THIS NIGHT (Ain't Fit for Nothing But Drinking) Dave Dudley, Mercury 73089 (Newkeys, BMI) | 11 |
| 40 | 16 | GEORGIA SUNSHINE Jerry Reed, RCA Victor 47-9870 (Vector, BMI) | 10 |
| 41 | 73 | AFTER CLOSING TIME David Houston & Barbara Mandrell, Epic 5 10656 (Algee, BMI) | 2 |
| 42 | 54 | TYING STRINGS June Stearns, Decca 32726 (Wilderness, BMI) | 3 |
| 43 | — | GOIN' STEADY Faron Young, Mercury 73112 (Central Songs, BMI) | 1 |
| 44 | 34 | ONE SONG AWAY Tommy Cash, Epic 5-10630 (House of Cash, BMI) | 13 |
| 45 | 49 | WHISKEY WHISKEY Nat Struckey, RCA Victor 47-9884 (Combine, BMI) | 6 |
| 46 | 40 | THE WHOLE WORLD COMES TO ME/ IF THIS IS LOVE Jack Greene, Decca 32699 (Contention, SESAC/Blue Crest, BMI) | 13 |
| 47 | 53 | MY HAPPINESS Johnny & Jonie Mosby, Capitol 2865 (Happiness, ASCAP) | 6 |
| 48 | 48 | SAME OLD STORY, SAME OLD LIE Bill Phillips, Decca 32707 (4-Star, BMI) | 8 |
| 49 | 61 | I CRIED (The Blue Right Out of My Eyes) Crystal Gayle, Decca 32721 (Sure-Fire, BMI) | 4 |
| 50 | 52 | WHO SHOT JOHN Wanda Jackson, Capitol 2872 (Little Street, ASCAP) | 5 |
| 51 | 51 | THE BIRTHMARK HENRY THOMPSON TALKS ABOUT Dallas Frazier, RCA Victor 47-9881 (Blue Crest/Hill & Range, BMI) | 7 |
| 52 | 56 | YOUR SWEET LOVE LIFTED ME Ferlin Husky, Capitol 2882 (Gallico, BMI) | 5 |
| 53 | 70 | HOW I LOVE THEM OLD SONGS Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI) | 2 |
| 54 | 47 | BLAME IT ON ROSEY Ray Sanders, United Artists 50689 (Unart, BMI) | 11 |
| 55 | 60 | PATCHES Ray Griff, Royal American 19 (Gold Forever, BMI) | 2 |
| 56 | 63 | MONEY CAN'T BUY LOVE Roy Rogers, Capitol 2895 (Cedarwood, BMI) | 3 |
| 57 | 57 | WATERMELON TIME IN GEORGIA Lefty Frizzell, Columbia 4-45197 (Wilderness, BMI) | 8 |
| 58 | 58 | IT AIN'T NO BIG THING Tex Williams, Monument 1216 (Central Songs, BMI) | 4 |
| 59 | 74 | SO SAD (TO WATCH GOOD LOVE GO BAD) Hank Williams Jr. & Lois Johnson, MGM 14164 (Acuff-Rose, BMI) | 2 |
| 60 | — | I CAN'T BE MYSELF Merle Haggard, Capitol 2891 (Blue Book, BMI) | 1 |
| 61 | 67 | LET'S THINK ABOUT WHERE WE'RE GOING Lawanda Lindsey & Kenny Vernon, Chart 5090 (Yonah, BMI) | 4 |
| 62 | 75 | RIGHT BACK LOVIN' YOU Del Reeves, United Artists 50714 (Passkey, BMI) | 2 |
| 63 | — | 15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC) | 1 |
| 64 | 59 | HONKY TONK MAN Bob Luman, Epic 5-10631 (Cedarwood, BMI) | 14 |
| 65 | — | SUNSHINE Earl Richards, United Artists 50704 (Acuff-Rose, BMI) | 1 |
| 66 | 66 | YOU'VE GOT YOUR TROUBLES (I've Got Mine) Jack Blanchard & Misty Morgan, Wayside 015 (Mills, BMI) | 3 |
| 67 | — | OH LONESOME ME Stonewall Jackson, Columbia 4-45217 (Acuff-Rose, BMI) | 1 |
| 68 | 69 | SILVER WINGS Hagers, Capitol 2887 (Blue Book, BMI) | 5 |
| 69 | 71 | JIM JOHNSON Porter Wagoner, RCA Victor 47-9895 (Owepar, BMI) | 3 |
| 70 | — | WAXAHACHIE WOMAN John Deer Co., Royal American 21 (Elan, BMI) | 1 |
| 71 | 72 | STEPPIN' OUT Jerry Smith, Decca 32730 (Papa Joe's Music House, ASCAP) | 2 |
| 72 | — | ONE OF THE FORTUNATE FEW Hank Thompson, Dot 7354 (Attache, BMI) | 1 |
| 73 | — | WHISKEY SIX YEARS OLD Norma Jean, RCA Victor 47-9900 (Tree, BMI) | 1 |
| 74 | — | BLESS HER HEART . . . I LOVE HER Hank Locklin, RCA Victor 47-9894 (Tree, BMI) | 1 |
| 75 | — | SOMEWAY Don Gibson, Hickory 1579 (Acuff-Rose, BMI) | 1 |

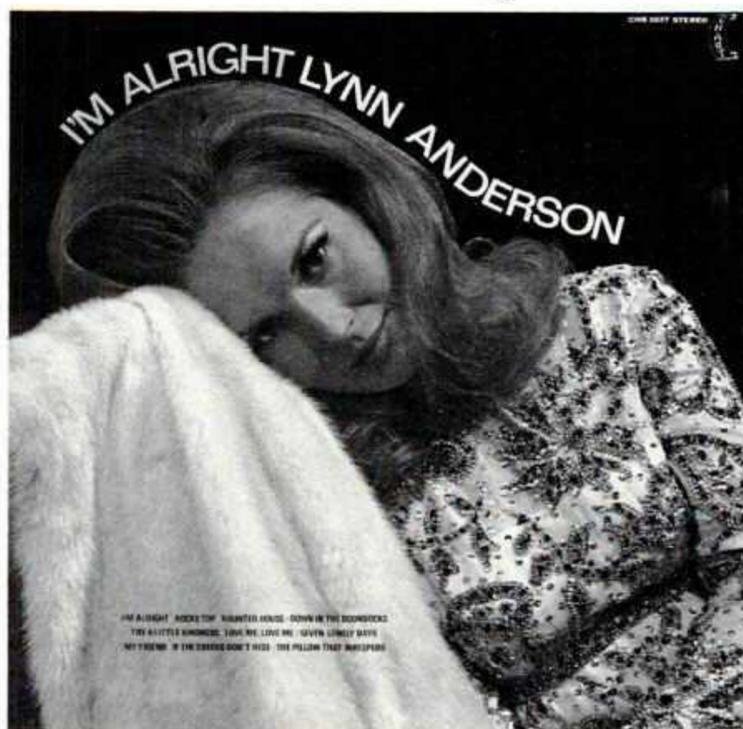
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Country Music

Nashville Scene

• Continued from page 72

earlier this year in Chicago. . . . A great package is underway in the east. It includes Merle Haggard, Ernest Tubb, Claude King, Bonnie Owens, the Strangers and Ferlin Husky. They are playing to packed houses, needless to say. . . . Joe Talbot, manager of SESAC here and an officer of CBA, has been named to head the Music City section of the 1971 United Givers Fund campaign.

As part of its country music month promotion, KBBQ in Burbank is broadcasting four 25-minute documentary specials on country music, written and produced by Bill Ward. . . . Barbara King points out that husband, Claude, was the first selected by Johnny Cash for the "country gold" segment of his new series. . . . Warner Brothers artist Jack Palance, at an autograph party at Buckley's Record Shop here, drew the biggest crowd ever at such an event in Nashville. . . . Davy Buhl, a rock artist, has signed with Mega Records. Mega also signed Monty Montgomery, sister of Melba, and brother of writers Carl and Earl. . . . WHOO was honored as the only station in central Florida to receive a certificate of meritorious service from the Florida Highway Patrol. The station, all country, also is doing something about the drug abuse problem. . . . Plans are being completed for the third annual International Fan Club Organization's dinner and show Monday (12) at the Hermitage hotel here. Artists set to perform include The Compton Brothers, Loretta Lynn, Leona and Ron Williams, Bob Luman, George Lewis, Skeeter Davis, The Hagers, Susan Raye, Buddy Alan, Freddie Hart, Sherwin Linton, Don & Donna Chapel and more. . . . The Gross Brothers of Rising Sun, Indiana, plan to bring their Rich-R-Tone records to the convention. . . . Frank Gorshin, who records for King, was in town to do the final overdubbing for his single. It's a cleverly written version of the well-known song, "Turn Around, Look At Me." Starday's Judy West is just back from Pittsburgh where she promoted her single, "Nashville Wives." Key talent now will handle her bookings. . . . Ferlin Husky showed the great talent he is in the television special, "Howdy." It's unfortunate the show could not be part of a regular series. . . . Jim Ed Brown's new secretary has the same first two names as his wife, Becky Sue. . . . Because of heavy play of Johnny Desmon's "Red Red Roses" Musicanza is issuing a single stereo of the song. It can be gotten by writing to 114-20 Queens Blvd., Forest Hills, N.Y. 11375.



WENO RADIO in suburban Nashville celebrated its 13th anniversary by saluting pioneers in country music, and recounting its history. Among those on hand for the event were, left to right, Gary Stewart, Warner Mack, Johnny "K" and Billy Eldridge.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 10/10/70

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

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 3 | FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451 | 11 |
| 2 | 1 | HELLO DARLIN' Conway Twitty, Decca DL 75209 | 16 |
| 3 | 2 | CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367 | 12 |
| 4 | 4 | FOR THE GOOD TIMES Ray Price, Columbia C 30106 | 6 |
| 5 | 6 | TAMMY'S TOUCH Tammy Wynette, Epic BN 26549 | 21 |
| 6 | 5 | MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978 | 20 |
| 7 | 8 | THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223 | 50 |
| 8 | 10 | I NEVER PICKED COTTON Roy Clark, Dot DLP 25980 | 9 |
| 9 | 9 | BEST OF JERRY LEE LEWIS Smash SR5 67131 | 24 |
| 10 | 7 | THE WORLD OF JOHNNY CASH Columbia GP 29 | 19 |
| 11 | 11 | JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290 | 34 |
| 12 | 17 | ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388 | 6 |
| 13 | 13 | LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278 | 6 |
| 14 | 14 | LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198 | 14 |
| 15 | 15 | THE KANSAS CITY SONG Buck Owens, Capitol ST 476 | 11 |
| 16 | 12 | MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478 | 12 |
| 17 | 16 | THE POOL SHARK Dave Dudley, Mercury SR 61276 | 8 |
| 18 | 23 | WORLD OF RAY PRICE Columbia GP 28 | 14 |
| 19 | 20 | OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384 | 38 |
| 20 | 36 | GOODTIME ALBUM Glen Campbell, Capitol SW 493 | 2 |
| 21 | 18 | ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367 | 15 |
| 22 | 22 | WONDERS OF THE WINE David Houston, Epic BN 30108 | 5 |
| 23 | 25 | HELLO, I'M JOHNNY CASH Columbia KCS 9943 | 35 |
| 24 | 19 | WORLD OF TAMMY WYNETTE Epic BN 503 | 18 |
| 25 | 27 | ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. 1 Elvis Presley, RCA Victor LPM 6401 | 7 |
| 26 | 29 | TAMMY WYNETTE'S GREATEST HITS Epic BN 26486 | 58 |
| 27 | 26 | BEST OF EDDY ARNOLD, VOL. II RCA Victor LSP 4320 | 21 |
| 28 | 28 | JACK GREENE'S GREATEST HITS Decca DL 75208 | 10 |
| 29 | 30 | BABY BABY David Houston, Epic BN 26539 | 28 |
| 30 | 34 | ONE MORE TIME Mel Tillis, MGM SE 4681 | 5 |
| 31 | 35 | NO LOVE AT ALL Lynn Anderson, Columbia C 30099 | 4 |
| 32 | 33 | I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor LSP 4394 | 3 |
| 33 | 31 | LOVE IS A SOMETIMES THING Bill Anderson, Decca DL 75206 | 15 |
| 34 | 21 | HANK WILLIAMS JR.'S GREATEST HITS MGM SE 4656 | 27 |
| 35 | 24 | A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114 | 24 |
| 36 | 39 | GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4391 | 5 |
| 37 | 37 | RISE AND SHINE Tommy Cash, Epic BN 30107 | 3 |
| 38 | — | ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396 | 1 |
| 39 | 32 | WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26519 | 35 |
| 40 | — | COLOR ME COUNTRY Linda Martell, Plantation PLP 9 | 1 |
| 41 | 43 | COUNTRY FEVER Nat Stuckey, RCA Victor LSP 4389 | 2 |
| 42 | 45 | SNOWBIRD Anne Murray, Capitol 579 | 2 |
| 43 | 41 | THIS IS BARE COUNTRY Bobby Bare, Mercury SR 61290 | 6 |
| 44 | 44 | BOSS MAN Charley Rich, Epic E 30214 | 4 |
| 45 | 40 | WHEN A MAN LOVES A WOMAN Billy Walker, MGM SE 4682 | 5 |

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RCA 47-9880

WRITER: DALE NOE

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Country Music

Singleton Plans Directional Staff Changes After Long Mart Study

By BILL WILLIAMS

NASHVILLE—Shelby Singleton is streamlining his staff, and has announced the solvency of his firm and the future direction of the corporation.

Following a long "contemplative period," during which the president of Shelby S. Singleton Corp. made comprehensive market studies, researched commercial product and cataloged statistical information, he outlined the changes and plans.

Singleton, noting that all the rumors about him (which ranged from death to insolvency) were not true, pointed out that gross sales figures for his operation rose from \$1.9 million during its first partial year, to \$3.2 million the second year, and will close this year somewhere between \$7 million and \$8 million.

The one-time Mercury official said that he had "felt the effects of the Peter Principal" four and a half months ago. "We had built the biggest record company in Nashville, made a successful purchase of the Sun masters, had more hits than anyone, and I began to wonder where we would go from there," Singleton explained.

He said he made his discovery during his months of study and seclusion. Rather than cutting back, Singleton plans a heavy expansion into the field of hard rock. Instead of about 90 percent country product, his company now will be about 50-50 between rock and country. He cited the new LP on SSS International titled simply U.S. Apple Corps as the "type" of thing which would be coming out of his firm. The LP, by the group

of that name, was produced by Steve Singleton, his son.

Advisory Committee

Under the new corporate set-up, there is now an advisory committee to handle operations, under the chairmanship of Noble J. Bell, the executive vice president. John A. Singleton will be responsible for the Record and Music Publishing division; Jimmy Ray Hunter will be responsible for the Finance, Administration and Control Division, and Herb Shucher will be responsible for the Graphics and Special Services Division, including the administration of certain corporate subsidiaries.

Buddy Blake is vice president, now in charge of all promotion, with Bob Alou reporting to him in the field of country and Don McGregor and Mike Suttle responsible for pop and underground. R&B promotion will continue to be headed by Henry O'Neal, with King Ro and independent promotion men reporting to him. Dick Bruce will serve as vice president of sales and merchandising, with Lynn Shults

and James Mullinax under him. Dave Olson will work as manager, professional department of publishing, with Mary Francis Wright in charge of administration.

The Graphics and Special Services Division will be directed by Shucher, who also will oversee such subsidiary companies as Southern Graphic Industries, Inc., the Belmont Agency, Singleton Sound Studio, Playground Studio in Valparaiso, Fla., American Talent, Inc., and Artists Relations and Publicity. The latter will be managed, as in the past, by Billy Self, with Bobbye Hinson to continue as publicity director.

Three major labels are being retained, with a fourth to serve as a budget line. SSS International will handle pop, soul and underground. Plantation will be the country label, and Sun will continue to function as before, both pop and country. Share will be the budget line. Artists who have been on other labels will be shifted accordingly.



NAT STUCKEY observed his reaffiliation with the Bob Neal Agency with a handshake contract last week.

Renshaw Sets Women's Unit

NASHVILLE—Martha Renshaw, promotion director for Webb Pierce Enterprises, has formed a Nashville-based American Women in Music chapter.

Purpose of the chapter would be to establish a scholarship program, set up monthly meetings with speakers to enlighten the women of the industry, to upgrade the role of the woman in music generally, to promote an exchange of ideas, and to have such diversion as regular fashion shows or other entertainment.

Mrs. Renshaw said she knows of no other existing chapter, but feels it should be initiated here. She may be contacted at her place of business.

PIERCE PITCH FOR REAGAN

NASHVILLE — Decca artist Webb Pierce will carry his political activities westward as he appears at a fund-raising dinner and stagershow for California incumbent Gov. Ronald Reagan.

Pierce, who has campaigned extensively in the south on behalf of various candidates, will appear Monday (5) with such luminaries as Frank Sinatra, Bob Hope and Dean Martin.

The Homesteaders will appear on stage with Pierce.

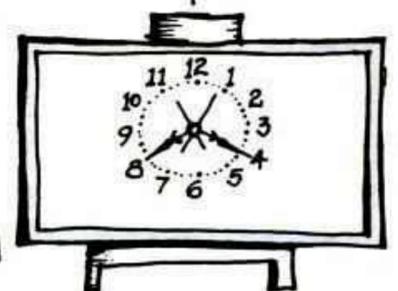
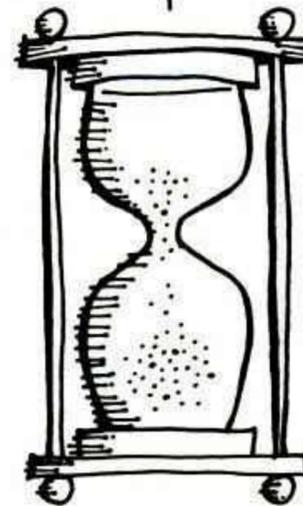
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TO BRAG
ABOUT"

TREE PUBLISHING,
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DGG's Beethoven Pkg. Is a Recording Milestone

NEW YORK — Deutsche Grammophon's 76-record Beethoven set is a recording milestone. The 12 volumes carry a \$299.50 list, actually about \$150 less than if purchased separately. The packaging is sumptuous with each boxed volume fronted by an attractive colorful picture.

A big attraction of the complete set is a 275-page book on Beethoven's life and works. This book, which easily fits in a row with the record volumes, includes separate chapters in order of the package volumes, framed by biographical only

sections by Joseph Schmidt-Goerg, who also offers the first musical division: the symphonies which, as the set's Volume I, is performed by Herbert von Karajan and the Berlin Philharmonic.

The book is packed with a stunning array of photos, paintings and plates. The majority of pictures are in breathtaking color. Schmidt-Goerg and Hans Schmidt are the editors, with other sections by members of the staff of the Beethoven Archive, Bonn, the composer's birthplace.

It's impossible to single out

performing highlights in the LP's, since all are excellent. In addition to Volume I, Karajan and the Berlin Philharmonic offer Volume XI—music for the stage. Another outstanding Beethoven conductor, Karl Boehm, leads superb soloists and the Dresden State Opera in Volume X—"Fidelio."

The Amadeus Quartet have one of the larger volumes, the 11-LP Volume IV, which contains the string quartets and string quintet. Other chamber music packages are Volume III—chamber music for winds with members of the Berlin Philharmonic; Volume V—string trios with Trio Italiano d'Archi; and Volume VI—piano trios and piano quartets with pianists Wilhelm Kempff and Christoph Eschenbach; violinist Henryk Szeryng, cellist Pierre Fournier, and the Amadeus.

Kempff, Fournier and violinist Yehudi Menuhin are the artists in Volume VII, which contains violin sonatas, cello sonatas and variations. Kempff a supreme Beethoven artist, also has the lion's share of another large package, the 14-LP Volume VIII—works for piano, which also offers Geza Anda, Joerg Demus and Norman Shalzer.

The outstanding soloists in Volume II—the concertos include Kempff in the piano concertos with Ferdinand Leitner and the Berlin Philharmonic; violinist Christian Ferras with Karajan and the Berlin; violinist David Oistrakh with Sir Eugene Goossens and the Royal Philharmonic; and Anda, Fournier and violinist Wolfgang Schneiderman with Ferenc Fricsay and the Berlin Radio Symphony.

Vocal music completes the disk spectacular as Volume IX has masses with Karajan and the Berlin Philharmonic and Volume XII offers a leier and other choral music. DGG deserves the highest accolades possible for this monumental observance of the 200th anniversary of Beethoven's birth.

FRED KIRBY

Cassettes Vs. Disks

• Continued from page 20

has not caught on in all areas, according to Martin.

"I would have to say that it depends upon local tastes and local prejudices and the inability to create film substance that is acceptable in all areas." He says repetition is another problem, that while jukebox patrons will listen to a record repeatedly, there is some consumer reluctance to see a film repeatedly.

"Also, the cost of rotating the films to maintain the element of newness and the element of interest has held it back," he says, alluding to the need of operators to constantly rotate their films around the route.

Turning to the possibility of a tape cartridge or cassette jukebox, he says: "It's conceivable. However, from a marketing acceptance standpoint, until there could be a multiplicity of supply

4 Principals Give Exceptional 'Ernani'

NEW YORK—Verdi's "Ernani," that composer's fifth opera, received an exceptional performance at the Metropolitan Opera, Sept. 24, as a sterling quartet of principals, soprano Martina Arroyo, tenor Carlo Bergonzi, baritone Sherrill Milnes and bass Ruggero Raimondi, all contributed to early Verdi at its best.

Conductor Thomas Schippers, at his best in early Italian opera since his debut at the Met, led a lively performance with the same cast which opened the season. Miss Arroyo glowingly handled one of the most difficult of roles. Her "Ernani, involami" started her off on the right foot. Miss Arroyo seems to be ready for the accolades she has long merited. Record companies, too, are realizing this as Miss Arroyo has new albums on Angel, Columbia and London.

Bergonzi's first scene was even better than in previous seasons as he floated rich tone upon rich tone. Bergonzi is on the RCA recording of the opera, which Schippers conducted. One of the busiest of today's

recording tenors, Bergonzi also has recorded for Angel and London, RCA and Deutsche Grammophon. Milnes, most of whose recording is with RCA, who boosted him in a program ad, was a firm Don Carlo with a Third Act aria that was memorable.

It was Raimondi, who made his Met debut opening night, who drew much of the attention and he was something to behold. The young artist displayed one of the finest new voices to hit the Met in years. His "Infelice!" was brilliant, but only a portent of things to come. Raimondi, who knows his way around a stage, has a bright future. Featured in new recordings of Verdi's "Requiem" on both Angel and Columbia, Raimondi's disk roles have but begun. Angel's program ad boosted Miss Arroyo, Bergonzi and Raimondi, while London plugged the first two and Schippers, who has been named music director of the Cincinnati Symphony. Tenor Charles Anthony capably sang Don Riccardo.

FRED KIRBY



BEETHOVEN EDITION 1970, Deutsche Grammophon's 76-LP Beethoven set, is being promoted with such materials as the above. The 12-volume series lists for \$299.50.



HERBERT VON KARAJAN, center, chief conductor of the Berlin Philharmonic, signs a joint exclusive contract in Berlin with EMI and Deutsche Grammophon, whereby both companies will produce Karajan pressings with the Berlin Philharmonic. Flanking Karajan are Hans-Werner Steinhausen, a DGG managing director, and Peter Andry, EMI's classical a&r head.



JERRY SCHOENBAUM, center, president of Polydor Records, chats with Sam Stolen of Sam Goody's and Mrs. Sidney Love, wife of the national sales manager for the classical division of Deutsche Grammophon Records, distributed by Polydor, at a reception at New York's St. Moritz Roof Garden. The reception preceded the screening of a sales promotion film, "An Edition Is Born," which kicked off the "Beethoven Edition 1970" sales campaign for the 75-LP Beethoven edition, which sells for \$299.50.

Kraco in Expansion

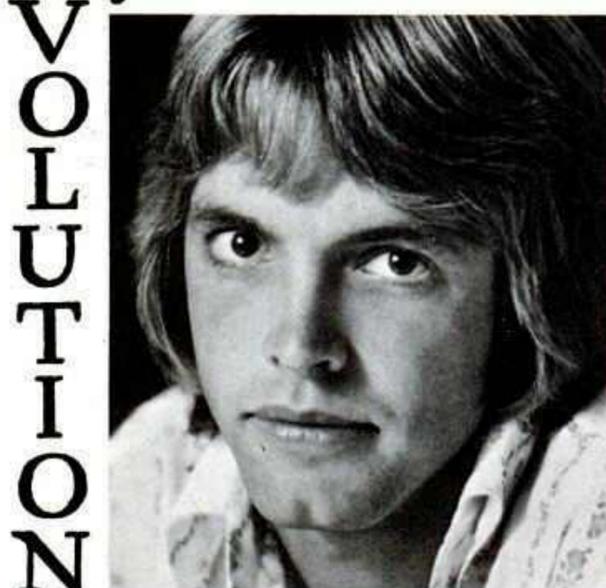
• Continued from page 14

a cassette with AM-FM multiplex, and an 8-track recorder with AM-FM multiplex. The home unit is an 8-track with AM-FM multiplex.

(of suitable software) the industry couldn't afford to be locked in to one source of record music." Asked if he thought that the cartridge or cassette jukebox depended primarily on the question of available software, he said: "Absolutely."

CITIZENS This Is Your

Rick Ely



RCA Records and Tapes

International News Reports

No Takeover for French Barclay

By MICHAEL WAY

PARIS — The president of France's biggest independent record company, Eddie Barclay, this week categorically denied rumors that his 21-year-old enterprise, now embracing 14 separate companies, had been taken over.

Confirming, as exclusively reported in Billboard (Sept. 19) that he had borrowed \$1,100,000 on a short-term shoring-up basis to cover debts of \$365,000 and provide the group with new financial stability, he admitted that the future of large independents in France was not bright.

He revealed that over the past years, especially since Barclay Records moved into third place in the French "league" in 1967, he had received as many as 30 offers, notably last month when the uncertain financial position of the company was first revealed.

The former pianist and composer who first floated his company with \$100 in the immediate post-war years, said there would be a "stringent stocktaking" made at the firm's Neuilly headquarters just outside Paris.

He also insisted that the future

of record producers such as himself now lay under the umbrella of a much larger entertainment complex, in which disks only represented a certain percentage of turnover.

With Barclay's close links with Atlantic and Warner, these two firms, along with Philips and EMI, were first mooted as likely new owners of the group.

But Barclay believes that the long-term future of his enterprise must lie with a U.S. group. "If Philips or EMI bought us, it would give one of them a tremendous lead in France. A U.S. link-up, on the other hand, could prove beneficial in terms of expansion to both sides.

"I think the Barclay group, with CED—perhaps the most modern distribution set-up in the world—has gone as far as it can as an independent," Barclay said. And he freely admitted that "perhaps a too-rapid expansion policy over the past two years has created this situation."

In the past 24 months Barclay has installed a Bull GE 115 computer and has opened a new stock and distribution center at Colombes, northwest of Paris, transforming what was an operation run by fewer than 20 people into

(Continued on page 84)

Platz' Fly U.K. Label

LONDON—Essex Music chief David Platz is launching his own label, Fly, next week. The label will be distributed by EMI under a two-year agreement and promoted by Track. It will be managed by Malcolm Jones, former label manager for EMI's Harvest label.

Fly is the outcome of the termination of the production contract which Platz had with EMI through his Straight Ahead company, under which EMI reactivated the Regal Zonophone label to release material by such acts as Joe Cocker, the Move and Tyrannosaurus Rex (to be known in future as T. Rex).

Fly will take off with two singles—"When Alice Comes Back To the Farm" by The Move, written by Roy Wood who produced the record with Jeff Lynne, and a triple A side single by T. Rex—"Ride a White Swan" c/w "Is It Love" and "Summertime Blues."

Set for Nov. 13 release are six albums in a \$2.39 series to be called Flyback. These will include reissues of former Regal Zonophone material together with a certain amount of previously unreleased material. There will be an album of Move hits, plus compilation albums featuring different artists. A full price album by the Move, comprising new recordings,

(Continued on page 85)

Gallo, Teal Merger Accord Called Off

By PETER FELDMAN

JOHANNESBURG — Weeks after two of South Africa's biggest record companies, Gallo Africa and Teal Holdings, had agreed in principle to merge, a statement was released to say the proposed merger had been called off.

In a joint statement from Eric Gallo, head of Gallo Africa, and Gerald McGrath, chief of Teal Holdings, they said it had become apparent that it would be possible to implement most of the proposed plans for rationalization without merging the companies.

This, in fact, was already happening, and should result in considerable economies to both groups.

Secondly, it is pointed out that the franchises of the two companies were such that a merger would have been of doubtful value at this time, while the need for a continuing competitive situation was vital if the franchises were to be exploited to the full.

Both parties expressed disappointment that the merger had proved inadvisable, but felt that the discussions would have considerable long-term benefits for both groups.

Had the deal gone through, the new enlarged group would have

had a virtual monopoly on the South African record industry with EMI representing the only effective competition.

Radio Europe To Holland?

AMSTERDAM — According to usually well-informed sources in the Hague, the Dutch government is currently negotiating with the U.S. government to provide a Dutch base for Radio Free Europe, the U.S. broadcasting station in West Germany which has been beaming programs primarily to East European countries for 19 hours a day since 1945.

The contract with the West German government has been renewed for only one year and there have been reports that many East European countries will boycott the 1972 Olympic Games in Munich if the Free Europe station is allowed to continue its broadcasts from West German territory.

An alternative location in Portugal has been considered for the radio station, but the management would prefer to have a more northern base.

Rolling Stones Riot Nights

PARIS — The three-week European tour of the Rolling Stones resumed here as it had left off in West Germany with nightly riots for the four performances at the 5,000-capacity Palais des Sports.

The original Paris schedule called for just one concert, but demand for tickets was so great that this was increased to four—all sellouts.

Biggest riots came on the opening night from the so-called "free concert group," 500 of whom forced their way in without paying. They tried it again on the second night, but the reinforced night-stick-wielding police held them back.

Audience response to the Stones was wildly enthusiastic, most evenings seeing groups of topless girl fans swinging on stage with the Stones.

The Stones declined offers of television work in Paris, and Decca France commercial director noted: "One TV broadcast would have meant an extra 25,000 album sales."

Hansa Label —91 Percent Up

BERLIN—The Hansa label, distributed in West Germany by Ariola, has registered a 91 percent increase in turnover for the first half of 1970, compared with the same period last year.

This was reported by sales manager Hans Blume who explained that the dramatic increase had resulted from Hansa's involvement with repertoire which, hitherto, had not enjoyed significant sales in West Germany.

"Excellent sales results were achieved by the Dutch hits 'Ma Belle Amie' by the Tec Set and 'Dear Anne' and 'Little Green Bag' by the George Baker Selection," said Blume. "The instrumental 'Groovin' With Mr. Bloe' from England sold more than 100,000 and the Hollies LP sold well after the group's tour of Germany this spring."

Blume forecast future good sales in Germany for Fairweather and Elton John from the U.K. and the Shoes from Holland. The Meisel group will also be mounting heavy overseas promotion for Ricky Shayne and Giorgio and for "In Memoriam Jimi Hendrix" recorded by the Friends.



AS PART of the expansion of Stig Anderson's Stockholm-based company, Sweden Music, Joergen Mortensen (right) from Copenhagen, will move to Stockholm to cover both Denmark and Norway for Sweden Music. Recently Mortensen was in Oslo to meet industry leaders and is pictured here offering a song to Norsk Phonogram pop a&r man, Michael Aas.

Gramophone Push on CBS Disk in S. Africa

JOHANNESBURG — The Gramophone Record Co. launched a massive dealer-press-radio promotion at the Yellow Submarine discotheque here on Sept. 18 to promote CBS' "Fill Your Head With Rock."

Arnold Golembo, chief of GRC, said that in response to the appeal by Clive Davis, president of CBS in the U.S., South Africa was one of the first countries in the world to launch a major campaign of underground music soon after the CBS convention in the Bahamas.

Golembo said: "It was a challenge to us in South Africa to launch such a campaign. The time was very appropriate for, like the rest of the world, the last quarter is extremely important for the industry. He said that after the two major promotions, for Ivan Rebroff and Simon and Garfunkel, this may prove the real bonanza for the record business which seemed lately was "a bit soft."

Alan McInnes, a&r manager for GRC, said that in the past his company had launched three previous rock machine promotions which helped establish in South Africa such artists as Blood, Sweat and Tears, Chicago, Santana, and The Flock.

"With Our latest promotion 'Fill Your Head With Rock' we decided to follow in the footsteps of England and bring out a double album sampler featuring 20 artists and 20 cuts which will retail at a special low price.

GRC also became the first local company to book air time for an entire week on the top teenage programme, "The Radio Record Club," on Springbok Radio.

National press tie-ups have been arranged and an eye-catching merchandising campaign for in-store dealer promotions, to coincide with the launching, was set in motion on Sept. 21.

Better Times In Norway —Mortensen

OSLO — The increasing importance of LP sales in Norway represents better times ahead for record manufacturers, dealers and music publishers, according to Joergen Mortensen, head of Stig Anderson's publishing house in Copenhagen, who was here on a three-day visit.

Mortensen was here to take a look at the Norwegian music industry following his appointment to take charge of both Norway and Denmark for Anderson. In future he will operate from Stockholm.

While in Oslo Mortensen offered EMI a&r man Rolf Syversen a number of songs for the top-selling group, Gluntan. Other songs offered to record companies included Jose Feliciano's "Destiny," an Ivan Mogull copyright; "Take Me to Your World" (Al Gallico); and "Jeg vil Saa Gerne Hjem til Fyn," an original Danish composition published by Stig Anderson and written by Kim and Jon Simonsen with a lyric by Thøger Olesen. The song has been recorded in Denmark by the composers on Oktav.

Mortensen also had two German songs, "Rata tata" from Budde in Berlin and the Drei Mickeys "Geh alte schau mir net so teppert an" originally published in Austria.

Said Mortensen: "My general impression of the Norwegian market is that there is some uncertainty in the industry because the state run radio and television is pretty uncooperative and this makes record promotion difficult. However, with the expanding LP market, the situation may balance out because radio promotion is not so important for album sales. It seems to be becoming more common for people in Norway to buy an LP rather than a single—except in the case of a very big hit.

"And, of course, the increased album sales please me as a publisher."

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From The Music Capitals of the World

TORONTO

Anne Murray returns to the studios next week with producer Brian Ahearn to cut a new album for Capitol. As yet, the label has not announced the follow-up to her million-selling "Snow Bird" single. . . . Capitol's Paul White was in Hollywood last week with Anne Murray setting up TV shows. White also revealed that Capitol U.S. is to release the second Edward Bear single, "You Can't Deny It" later this month. . . . The Irish Rovers played to capacity audiences during their recent three-day stint at the International Band Shell at Montreal's Man and His World. . . . Allan Matthews, national promotion manager of MCA Records, just returned from a trip to the U.K. While in London, Matthews discussed forthcoming MCA Canadian product with the company's U.K. office, and promotion plans for the original cast album of the new rock opera, "Jesus Christ." . . . A reception for the Hart House Orchestra and Boyd Neel this week, marked their first Canadian release on DGG.

Steve Grossman's Coast label has a new single by the Seeds of Time—"My Home Town." . . . Quality has released Conway Twitty's "It's Only Make Believe" to compete with the Glen Campbell version. . . . David Jensen's new single is "I'm Lost Without You."

Madrigal single of "I Believe in Sunshine" and The Cycle's "Walkin' Along" have been released by Quality. Both groups are from Toronto. . . . Polydor re-releasing Joey Gregorash's single of "Stay." . . . Checker country artist, Stan Farlow, opened a two-week engagement at the Edison Hotel, Sept. 28. . . . Ruby and the Romantics follow the Righteous Brothers at Friar's Tavern.

Engelbert Humperdinck and the Carpenters into O'Keefe Centre for two weeks starting Oct. 19. . . . Paul Mauriat in London on Oct. 3. . . . Phonodisc have signed up Motown distribution for yet another term. . . . The Canadian Talent Library's Mal Thompson reports John Perrone has a new album called "Alma De Juan." . . . London will release the latest Rolling Stones' album in two weeks. CHUM and CKFH are already giving the LP strong exposure. . . . John Murphy has joined VOCM in Newfoundland.

RITCHIE YORKE

MOSCOW

Products of a new East Germany record company, Nova, were presented at International Leipzig Fair. . . . East German record companies released full Beethoven's works collection. . . . Moscow Youth and Students Chorus, cond. B. Tevlin and A. Kozhevnikov entered the Gvido d'Arezzo International Polyphonic Competition in Arezzo, Italy, for the first time. . . . Melodiya released a record of Gypsy songs and old Russian romances, by singer Valentin Baglaenko, a special Polish Press Prize winner at the recent Tenth International Song Festival in Sopot. . . . Product Soviet pop singers Galina Nenashva, Nikolai Nikitsky, Valeri Obodzinsky and a classical disk, a memorial record of Soviet cellist S. Knushevitsky, were also released by the company. . . . Russian Music-70 festival was held in old Russian city of Novgorod. Participating were the Leningrad Philharmonic, cond. Yu. Temirkanov, Academic Russian Choir, cond. A. Yurlov, performing music of Glinka, Tchaikovsky, Prokofiev, Shostakovich. A Moscow theater company staged new musical drama "Orpheus" by E. Fomin. Concerts and performances took place at ancient Sophia Cathedral. . . . The

Bolshoi opera company returned from Japan after touring for several weeks.

VADIM YRCHENKOV

SANTO DOMINGO

Rafael Solano (Gada), Dominican composer/musician was awarded the national order of merit of Duarte, Sanchez & Mella for his musical achievements. Solano's composition "En Puerto Plata," in honor of his home town, was performed for the first time by Dominican singer Nini Caffaro (Remo Records) with Solano and his orchestra in Puerto Plata last August. Nini Caffaro and Rafael Solano played the Happy Hill nightclub in New York during September. . . . Oswaldo Norton, Argentinian musician and his group are currently playing at The Embassy Club, Hotel El Embajador, until December. Norton has recorded for Odeon in Argentina and his latest LP has just been released in Argentina on BGM.

Raffi Muñoz (RCA), Puerto Rican singer, booked at The Embassy Club. . . . AMUCABA (Association of Musicians and Singers) received a letter from Carlos Bas of Bas Productions TV-Radio in New York, requesting the exclusive rights to film the Third Dominican Song Festival in Santo Domingo Nov. 26-28. . . . Dominican recording artists, Rhina Ramirez (UA Latino) and Fernando Casado (Gema) opened the new restaurant nightclub La Cumbre at the top of the El Mirador building. . . . Rosita Peru (UA Latino) international singer from Peru, was booked by promoter Jose Gomez for dates at La Cumbre on Sept. 17-19 and a TV show on RAHINTEL, Channel 7. . . . Singer Patricio (Odeon) from Chile made his debut on RAHINTEL, Channel 7, on Sept. 17 and at La Cumbre Sept. 18.

Dominican singer Fausto Rey (Kubaney) has left Johnny Ventura to start his solo career, making his debut at the Meson de La Cava nightclub, Sept. 12. Rey, who recorded for Kubaney, will be recording his future material on another label, possibly Montilla. Fausto Rey and Cecilia Garcia will be representing the Dominican Republic at the Festival in Panama to take place Oct. 10-12. . . . Rhina Ramirez (UA Latino) and Jose Lacay (World Records) represented the Dominican Republic at the First Latin American Song Festival in New York, Sept. 18-20. The singers were accompanied in their performances by Dominican composer and orchestra leader Bienvenido Bustamante, who received a personal invitation from the festival director Rafael Diaz Gutierrez.

Cuban singer La Lupe (Tico) has a new LP which includes her own versions of "My Way"—"Como Acostumbro" in Spanish. . . . Jose Feliciano (RCA Victor) is currently the most popular singer in both English and Spanish from the albums "Fireworks" and "El Fantastico." Feliciano will also be performing at La Cumbre nightclub, dates are not yet set.

FRAN JORGE

LONDON

Pleasurama Records, the disc division of the Pleasurama entertainment group, is to shorten its name to simply Rama. The company's managing director John Kennedy said the change had been made to give the label a "more progressive and up-to-date image." Selecta will continue to handle the outlet's U.K. distribution. . . . Georgia Hilton joined Ember Records at the beginning of the week as personal assistant to the label's promotion and creative activities director Jimmy Henney. Hilton was formerly head of promotion for Tony Hall Enterprises. . . .

Heavy emphasis on tape will be evident at this year's International Audio and Music Fair, opening Oct. 19 at Olympia. Among manufacturers displaying product will be Arrowtaps, which is using the show to launch its recently announced budget cassette and cartridge lines, Decca, Metrosound, Philips and Precision. . . . Skin Alley members Bob James and Krzysztof Jukiewicz have written the scores for two Italian films, "Stopveruscka," and "Bali-Bali." Both films will have a worldwide release at Christmas.

A&M is reactivating its own internally operated press office, and has appointed Pat Pretty to head the department. Pretty previously handled A&M's press coverage at Tony Barrow International publicity consultants which released both her and the account on Oct. 1. . . . U.K. representation of Jim Webb's Canopy publishing outlet has been acquired by Larry Page's Page Full of Hits company. The deal, completed last week during a visit to London by Webb's business manager Jerold Rubinstein, is stated to be on a short-term arrangement with options. . . . Warner-Reprise is releasing a new Frank Sinatra album next month, "Frank Sinatra's Greatest Hits, Vol. II." . . . Arranger/conductor/composer Henry Mancini is to conduct the Royal Philharmonic orchestra at a single concert appearance at the Royal Albert Hall on Oct. 24. The concert will be in aid of charity. . . . No longer contracted as a writer to Welbeck Music, Tony Hatch is forming his own publishing company M&M Music, in partnership with his wife Jackie Treat. The company will be administered by Leeds Music for the U.K. and the rest of the world excluding the U.S. where it will be handled by MCA.

Blue Horizon has launched the second of its special three-monthly promotions which started earlier this year with the campaign "How Blue Can We Get?" The new drive has been dubbed "Roots and Branches" and is centered on six albums from the "Post War Masters" series. . . . Warner-Reprise is to introduce two new sets of album prefixes to help dealers identify the various prices of product. . . . Radio London goes on the air on Oct. 6 with no decision as yet on whether or not they will be able to play commercial recordings. Negotiations between the BBC and the Musicians' Union have continued on and off for some time now—but with no settlement on the vexed question of needle time. . . . World Record Club has released a six record boxed set of Herb Alpert and the Tijuana Brass. A special licensing contract for the release of the records was negotiated between WRC general manager Derek Sinclair and John Deacon, general manager of A&M. . . . Over 1,000,000 people have seen the London production of "Hair," according to the show's producer James Verner. . . . Singer Tim Hollier has been asked to produce a fortnightly radio show for American networks. The shows have been commissioned by WCIB of Falmouth who will then syndicate the programmes throughout America.

Cliff Richard opened Sept. 28 for a four-week season at London's "Talk of the Town." . . . KPM Music Group has acquired the rights of the music for the television series "Bonanza" and "High Chaparral" for the world except for the U.S. and Canada, from David Dortort, creator and executive producer of both series through his two firms OPEN-DOR music company and Good Time music company. . . . The annual lunch of the British Music Publishers' Association was held Sept. 30 in London in conjunction with the working conference of the International Publishers Association. . . . The General Council of the Performing Right Society has appointed H.H. Strangeways and Max Bennett to be assistant general managers of the society with effect from Oct. 1. Strangeways, who is head of licensing, continues in that capacity but with some additional executive responsibilities. Bennett, who is currently general manager of BRIT-

ICO, the mechanical rights organization administered by the PRS since March 1969, now assumed the additional executive responsibility to the general manager of the PRS for the overall supervision of the documentation and distribution work of the society. . . . The Australian group Axiom, recently in Britain, have signed a world-wide recording contract with Warner Bros. and are making a four-week promotion tour in Australia before returning to London to start recording. . . . KPM Music Group has acquired all new songs by Bobby Russell via the Pix-Russell Music Inc. catalog. . . . Ben Webster opened Sept. 28 for a two week stay at Ronnie Scott's Club. Playing opposite is singer Esther Marrow. The Clarke-Boland Big Band opens at the club for two weeks on Oct. 12. . . . Christie go to Paris Nov. 19 to make a television appearance.

RICHARD ROBSON

PARIS

Pathe-Marconi has released the first four singles from the Invictus catalog—those of Freda Payne, Chairmen of the Board, Glass House and Ruth Copeland. . . . Deep Purple are due in France for TV appearances Thursday (8) and will make a tour here beginning Oct. 13. . . . Ray Charles played concerts at the Salle Pleyel Oct. 1, 2 and 4 and Pathe released the single "If You Were Mine" to tie in. . . . "The Magic Key," recorded in English by Salvatore Adamo, has been released in Japan. . . . A recording made in 1951 by Francois Mauriac, on the understanding that it would not be released until after his death, has now been issued by Pathe-Marconi under the title "What I Have to Say to the World." . . . Guy Skornik is at work with Raoul Sangla on a TV musical which will be produced in November. The musical "Happiness and Nothing Else" will be based on passages from the poets Aragon, Baudelaire and Apollinaire and will star Martine Kelly. . . . Pathe-Marconi has released the music from the Francoise Sagan play "Le Piano dans l'Herbe." . . . Blood, Sweat and Tears were in Paris Sept. 29 for a concert at the Gaumont Palace and CBS tied in with the release of the new single "Hi De Ho." . . . Chicago (CBS) make their second appearance in Paris at the Olympia Dec. 5. . . . Redbone, the Indian pop group from U.S., appear in Paris Oct. 26 for a television show.

MICHAEL WAY

MILAN

A&M has assigned Italian distribution to Dischi Ricordi from Oct. 1. Previously, A&M records were distributed by Messaggerie Musicali. First singles releases are those by Carpenters ("Close to You"), Sandpipers, Humble Pie and Sergio Mendes. First LP releases are by Mendes, Joe Cocker (double album), Carpenters and Quincy Jones. . . . Stax and Volt labels are distributed by Phonogram from Sept. 1 with the first record releases early this month. Previously Stax/Volt distribution were with Dischi Ricordi. . . . Discografia Internazionale and Ri-Fi Record (Italian distributor of Atlantic label) sponsored mid-September Italian "Woodstock" movie opening inviting journalists, musical industry executives and representatives of record retailers. . . . Penny Farthing managing directors Larry Page and Brian Hall were in Milan Sept. 10 for the launching of Samantha Jones' recordings in Italian by EMI. . . . Dalida has assigned Italian distribution of her new French label International Show to RCA. In France, Dalida's expiring deal with Barclay (distributed in Italy by SIF) has not been renewed and Sonopress is the new distributor. Dalida's new Italian records will be on RCA Victor label. . . . Bixio publishing house reopened offices in Milan, Via Borgogna 5. Franco d'Onofrio and Alberto de Paoli will co-manage the Milan business area. . . . Bentler's Edda Ollari recorded in German "Un pezzo d'amore" ("A piece of love"), finalist song in the

RAI-TV competition "Un disco per l'estate" ("A record for summer"), and "Acqua passata" ("An ancient story"), on Metronome label for the German market.

Discontinued Playtime label has been acquired by SAAR, which will relaunch and distribute it. Playtime leading singer Maurizio is reported to have signed with CBS-Sugar. . . . English charterer group Rare Bird, which is currently number two in the Italian hit parade with their international hit "Sympathy," toured Italy from Sept. 19 to Oct. 4 playing Milan, Turin and Rome. . . . The English group Christie, whose record "Yellow River" is currently number three of the Italian hit parade, are in Italy to promote their recordings. After having been at Campione on the Lugano lake for a "Campione a Campione" ("Champions at Campione") TV show, the group will make personal appearances from Oct. 23 to Nov. 11. . . . Led Zeppelin are expected here in Italy in December for two recitals in Rome but have declined TV offers.

LEO SISTI

STOCKHOLM

Don Cooper visited Sweden with Blood, Sweat & Tears (CBS), and Sonet released his LP "Bless the Children." . . . Canned Heat (Liberty) toured Sweden and Sonet released their early album "Vintage" (Janus). . . . Sonet has taken over the representation of Plantation Records in Sweden. This company was formerly with EMI. . . . Kjell-Ake Carlzon at Karusell Records has started a strong promotion for Joe Cocker's new double A&M album "Mad Dogs & Englishmen." . . . Polydor has signed the new group Trifolium. . . . Thorstein Bergman has left CBS for Polydor and debuts with an album of songs and poems by the late Swedish poet, Dan Andersson. . . . Family Four (Metronome) follow up their latest hit "Ta hit Din Langtan" with the new single "Cielito Lindo-Si Si." . . . A really big promotion is being made by Electra for the Elvis Presley (RCA) package "Gold Award Hits, Vol. 1." One big and one small poster is being sent to every retailer in the country. . . . Neil Diamond (UNI) has scored at last in Sweden with his single "Soolaimon." . . . Sven-Ingvors (Philips) are back on record again after some months of absence. A new single was released in September and in October is their new album release. . . . The new label, Spector, is introduced in Sweden by Amigo Records. First album is by Danish pop-jazz group Tears and the second by the American folksinger-actor, Gregory Wilson. . . . Amigo's giving strong promotion to Sten Carlsson. . . . Edison Lighthouse (Bell) toured Sweden, but the reviews weren't that good. . . . EMI has revived the old Contemporary label in Sweden and is releasing 62 titles from it. . . . Frank Zappa's own label, Straight Records, will be distributed in Sweden by EMI. . . . Former guitarist with the Lovin' Spoonful, Zal Yanovsky, was on a business visit to Stockholm in late September. . . . Alf Robertsson, label manager at Electra, goes to Nashville to meet with Bobby Bare and Conway Twitty. . . . Karusell held a press party for Jake Holmes and the group Taste before their appearance in the Stockholm Concert Hall Sept. 19. . . . Kim Fowley is producing an album with Anders Larsson (Scorpion) in the MNW studio. MNW will release Kim Fowley's new single, "Night of the Hunter," a follow-up to "Born to Make You Cry."

Sonet has released Donovan's new album "Open Road." . . . EMI has signed a recording contract with the Reverend Lars-Ake Lundberg. . . . Haide Hanson (Columbia) was in Germany to record her second German single. . . . Sonet is releasing three old albums (with Tom & Mick, Emile Ford and Gunnar Hahn) on their budget label Grand Prix. . . . Scan-Disc has signed Laila Westersund and also releases an album with poet and singer Tor Bergner.

KJELL E. GENBERG

(Continued on page 84)

Canadian News Report

Song Award To Charlebois

MONTREAL — French Canadian singer Robert Charlebois at the International Song Festival in Sopot, Poland, was awarded the Grand Prix for "Ordinaire," a new song which will be released simultaneously in Canada and France.

Following the festival, Charlebois returned to Canada for a TV appearance in New Brunswick and a performance at Man and His World's Place des Arts.

He then flew back to Europe to record at the RCA studios in Rome, after which he appears at the Venice Festival. He then continues to Paris.



AT A RECENT celebration in Montreal, RCA's Guess Who and producer Jack Richardson were presented with several gold disk awards for outstanding sales in Canada. The party took place on the afternoon preceding the group's record-breaking performance at Man and His World, where they drew more than 40,000 fans. Left to right, George Harrison, vice president of RCA; Jack Richardson, the Guess Who's producer; Andy Nagy, national promotion director of RCA; Burton Cummings; Kurt Winter; Jim Kale; Greg Leskiw; and Gary Peterson.

Canadian Product Making A Strong Showing in U.S.

TORONTO—With four singles on the current Hot 100, Canadian product is showing strongly on the U.S. market.

Anne Murray is close to the million sales mark with her Capitol single "Snow Bird," the Guess Who is just coming off its fifth consecutive top 20 RCA hit with "Hand Me Down World," the Poppy Family is climbing with its second London single, "That's Where I Went Wrong" and Mashmakhan look like reaching the Top 20 with "As the Years Go By" on Epic.

Prospects for the immediate future appear even more optimistic. The King Biscuit Boy is already picking up U.S. airplay with his current Canadian hit, "Corinna Corinna" which Paramount rushed out last week, Steel River has its Canadian hit, "Ten Pound Note" released and Edward Bear will have its "You Can't Deny It" followup to the chart-riding "You, Me and Mexico" out in the next two weeks.

On the album front, Guess Who is still riding the Billboard Top LP's chart with the RIAA certified "American Woman" set, the Poppy Family is doing well with "Which Way You Goin' Billy?" Anne
(Continued on page 85)



FRED EXON, left, former managing director of Polydor Records, Canada, greets his successor, Evert Garretsen. Garretsen was formerly managing director of Polydor in the Netherlands.

New Canadian Product Listed

Here is a list of new Canadian products available this week:

"Pursuit"—the Souls of Inspiration—Barry B-3524 (no U.S. deal).

"Don't Stop Loving Me Now"—Canucks LTD—Sixth Ave AV. 610 (no U.S. deal).

MAP CITY & LONDON DEAL

TORONTO — London Records of Canada Ltd. is the new distributor of Map City Records of New York.

Alice Koury, London's product administrator, said the first release would be a single, "Girl I've Got News for You" by the Mardi Gras, which is No. 3 in France.

GRT Deal With Bang

TORONTO—GRT of Canada Ltd. has acquired Canadian distribution rights to the Bang label. The deal was announced by Ross Reynolds, GRT president.

Bang had been handled in Canada by Allied up until three months ago, was taken over by Modern Tape. The recent upheaval at Modern Tape presumably accounts for the surprise GRT announcement.

First releases under the new agreement is a Neil Diamond album "Shilo" and single, "Solitary Man," and a new Paul Davis single, "Keep it Together."

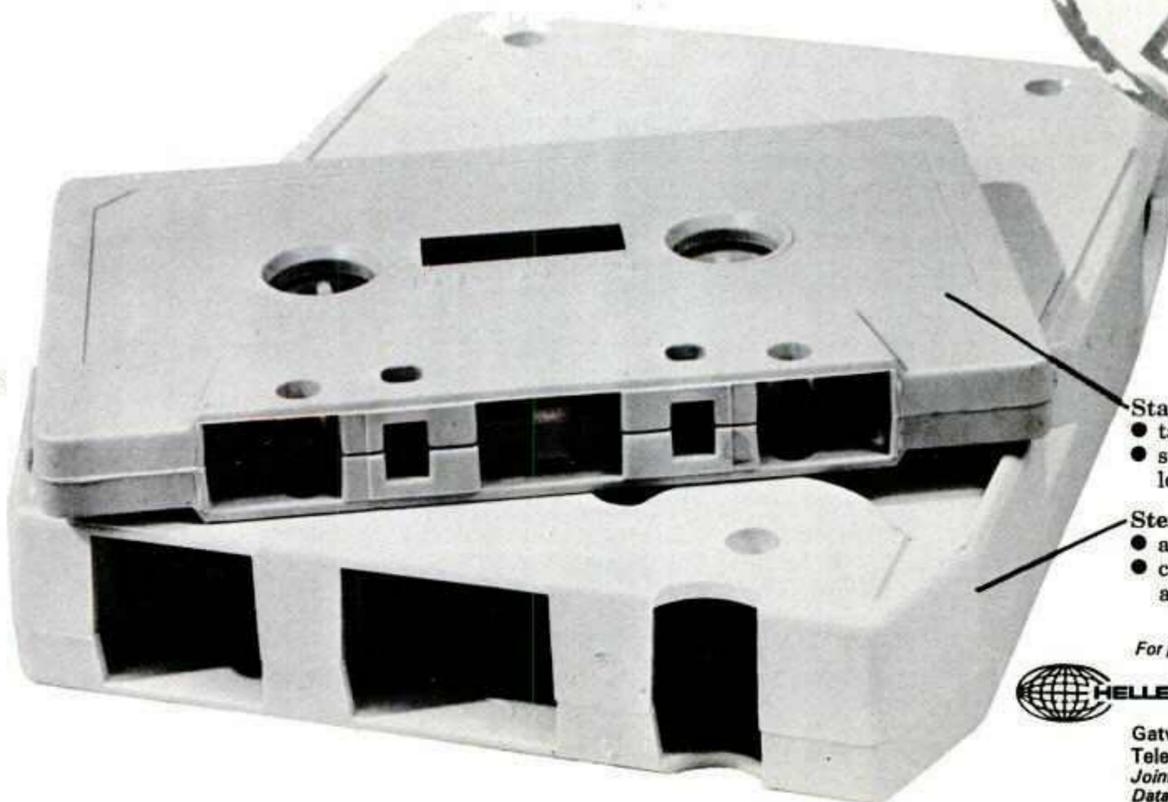
Artists Bowed At GRT Fete

TORONTO — GRT's marketing manager, Ed LaBuick, hosted a barbecue at his home in suburban Toronto to introduce Westbound's TeeGarden and VanWinkle and Checker's Stan Farlow to dealers, rock jobbers and members of press and radio.

TeeGarden and VanWinkle, currently scoring with their "God Love and Rock 'n' Roll" single, were in Toronto for an appearance at the CNE.

Farlow opens a two-week appearance at the Edison Hotel in Toronto later this month.

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Venice Boosts Strained Italian Disk Industry

VENICE—The Sixth Venice International Light Music Festival, which took place Sept. 17-19, and was nationally televised Sept. 17 and seen on Eurovision Sept. 19, should give a shot in the arm to the flagging Italian record industry.

The Festival was divided in two sections: a) national and international established artists presenting their most recent releases on Sept. 17 and repeating the same songs on Sept. 19, and b) Italian only—with new and established talent competing together.

The international cast included Amalia Rodriguez (EMI) from Portugal, Wallace Collection (EMI-Belgium), Sandie Shaw (RCA), Mungo Jerry (Pye-Ricordi) from the U.K.; Irene Papas (Phonogram) from Greece; Tuca (Phonogram) from Brazil; Charlebois (RCA), Sheila (RCA), Michel Delpech (SIF), Claude François (IT) and Dalida (RCA) from France; George Baker (SAAR) from Holland and Los Aguaviva (Accion-Carosello) from Spain.

Leading Italian participants were Gianni Morandi (RCA), Al Bano (EMI), Massimo Ranieri (CGD), Patty Pravo (RCA), Sergio Endrigo (Fonit Cetra), Ornella Vanoni (Ariston).

The Italian singers' syndicate, CISAS-UCI, did not create problems about the international artists participation as it had for the San Remo Festival a few months ago. Gino Peguri, spokesman for CISAS-UCI, said "Although we do not think that the present Italian record economic crisis can be resolved by the participation of international artists in the Italian festivals, we do not want at this delicate stage to create negative feelings."

However, Peguri said that "Canzonissima," the yearly TV song contest which will monopolize the Italian television promotional availability from October to early January, will rely on exclusively Italian participation.

It is possible on the other hand that restrictions with regard to San Remo Festival will be modified because other European singers' associations "have shown a more open attitude toward Italian artists and we expect to have some reciprocal agreements before San Remo," Peguri said.

Relations between the Italian record industry and the State radio and television monopoly are critical. The Italian industry is seeking a yearly payment from RAI-TV of \$1.2 million for the use of records in broadcasting in place of the current fee of \$300,000. RAI-TV has proposed \$500,000.

The Italian law provides for an "equitable" payment by RAI-TV to the Italian record industry, which leaves much room for maneuver.

The Venice Festival had only two nights televised instead of three, as last year, but both nights were covered in full.

The four new acts which entered the final televised night were Donatello (Ricordi), Fabio Trioli (EMI), Maurizio & Fabrizio (CBS) and The Computers (Numero Uno).

Ricordi Music published or co-published with Edizioni Il Vento the titles performed by the first three new talents: "Malattia d'amore" ("Love sickness"), "Presto" ("Quickly"), "Come il vento" ("Like the wind").

Numero Uno published the song

Concertgebouw At Ludwig Fest

AMSTERDAM—The Concertgebouw Orchestra under Eugen Jochum was one of the two non-German orchestras to play at the official Beethoven Festival in Bonn, Germany, Sept. 21-22.

Jochum was responsible for the two-year task of recording all the Beethoven symphonies with the Concertgebouw for Philips and has made a lifelong study of the great composer's works.

performed by The Computers: "Bella" ("Beautiful girl").

Revelation of the Festival was the Spanish group Los Aguaviva, who presented "Poetas Andaluces" ("Andalusian Poets"), a Spanish hit. Public and critics acceptance was extremely favorable. First sales indications, 40,000 singles sold two days after the festival, would indicate that "Poetas Andaluces" could be the first Spanish hit in Italy.

Two awards were presented by the Venice Tourism Institute. The "Golden Gondola" went to Moustaki (Phonogram), for the best selling record of the 1969 Festival "Lo straniero" ("Le Meteque"). The "Silver Gondola" went to Donatello (Ricordi), winner of this year's competition among the new talent.

Pathe Offer Carmen Set

PARIS—Pathe-Marconi has announced four subscription offers this fall featuring a three-record set of "Carmen" with Grace Bumbry, Mirella Freni and Jon Vickers (\$17.04); Bach Partitas by Alexis Weissenberg on three disks (\$17.04); a three-disk set of Brahms chamber music by the Quatuor Hongrois with David Glazer, clarinet (\$17.04); and another Brahms chamber music set on four disks by the Quatuor Hongrois with pianist G. Solchany (\$22.68). The offers are valid up to Jan. 31, 1971.

The Carmen recording is one of nine complete operas which will be released this season by Pathe-Marconi. Others are Janacek's "Jenufa," recorded in Prague; "Lucia di Lammermoor" by Donizetti, with Beverly Sills; Massenet's "Manon" with Beverly Sills; Mozart's "The Marriage of Figaro" conducted by Otto Klemperer.

Verdi's "Don Carlos"; Bellini's "Il Pirata"; Offenbach's "La Belle Helene"; and "Lakme" by Delibes.

Pathe will also be releasing three recordings by the Orchestre de Paris—Tchaikovsky's piano concerto No. 1 by Alexis Weissenberg conducted by Herbert von Karajan; Prokofiev's 3rd piano concerto with Weissenberg, conducted by S. Osawa; and the 2nd piano concerto of Brahms by Richter, conducted by Lorin Maazel.

Other classical releases include the Beethoven triple concerto by the Berlin Philharmonic under von Karajan—with Richter, Rostropovich and Oistrakh, and recordings by Gerard Souzay, Michel Beroff, Eric and Tania Heidsieck, Aldo Ciccolini, Samson Francois, Mady Mesplee and Cziffra.

Finnlevy Wins Melody Contest

HELSINKI—Finnlevy has won the third annual "Syksyn Savel"—Autumn Melody competition arranged by Mainos-TV-Reklam for leading Finnish record producers.

The Finnlevy entry, "St. Paul—Reberbahn," sung by Philips artist Irwin Goodman, and written by Goodman and lyricist Vexi Salmi, received 11,200 votes out of a total of 26,600 awarded by the television audience, and took the Golden Owl first prize.

The Silver Owl second prize went to PSO for the song "Lansituuli," sung by Hector and Cay with music and lyric by Hector.

Bronze Owl went to PSO for "Tietaa Saat Viimeinkin" sung by newcomer Matti Esko, with music and lyric by Henry Haapalainen.

The future of the contest is now in some doubt since only three of the six record companies invited took part in the event, although there was a record entry of 67 songs.

International Executive Turntable

Derek Everett, manager of the a&r division of CBS-U.K. has resigned to become managing director of MCA-U.K. His departure follows that of managing director Ken Glancy for RCA. At MCA-U.K. he takes over from Brian Brolly, who has been appointed managing director of MCA Artists, but his departure was planned before the company was made aware of Glancy's resignation.

As a result, Everett has agreed to continue to run the CBS a&r department for the time being, probably until a new managing director has been appointed. "The a&r department is so important that the managing director should be involved in the appointment of the person to run it," said Harvey Schein, president of CBS International. So far as the appointment of a new top man at CBS, Schein said the situation was "very fluid" with "a lot of people interested in the job."

He stressed that CBS in the U.K. was sufficiently well organized with enough senior management strength to make it unnecessary for the managing directorship to be filled in a hurry or for a caretaker appointment to be considered.

Schein said the European director Peter de Rougement would be spending a certain amount of time in London each week to take any decisions which could not be handled directly by the existing management.

The likelihood of Glancy's successor being promoted from one of the overseas companies is not strong, according to Schein. CBS has no policy of promoting its top management from within the company and apart from Canada and the U.K. has found chief executives locally.

Ray Mortimer joins Warner Bros. Records of Australia as secretary-controller. Mike Kempster becomes the label's repertoire manager and Mike Hill becomes promotion manager. Kempster was formerly in retailing and Hill was with President Records in London in press and promotion.

Andrew Lauder named head of a&r, Liberty-UA U.K. in succession to Noel Walker who is leaving the company. Lauder, one of the first employees of Liberty following its independence in this country, has previously been responsible for the company's involvement in progressive pop. He secured UA's British deal for Fantasy and Creedence Clearwater Revival, also acquired U.K. rights to the U.S. Vault catalog and signed such groups as Hawkwind, Cochise, High Tide and the Ground Hogs.

Arrowtabs, in the U.K. has appointed Alan Myers as product manager, in the company's build-up for its entry into the music business this month with a range of budget cassettes and cartridges. Myers, a former record and tape retailer, will work exclusively on the budget launch.

John Darnley (23) has joined Warner-Reprise U.K. as a sales representative covering the north-west. He will be based in Manchester. For the past two years Darnley has been an area manager with White and Swales. . . . Siegfried Loch, managing director of Liberty-UA's German company since it was founded in March 1967, is leaving on Nov. 30 for a new appointment within the record industry. Appointed managing director is Gerhard Weber, who for the past three years has been administrative manager. Weber will also control the United Artists Music, Metric and Phoenix publishing companies.

After 12 years of close association with the Archiv Produktion of Deutsche Grammophon GmbH, Hans Rutz has retired. Rutz, who was also involved at one time in

(Continued on page 85)



MARIO GARENA (second from right), winner of the first prize for best composition and performance at the First Latin American Song Festival of Songs, visited the Peer-Southern offices last week. Seen with Garena are (left to right) Al Salinas, assistant manager, the PSO Latin-American division, Carlos Diaz, manager, the PSO office, Columbia, Provi Garcia, international manager, PSO Latin-American division, Garena and Mario Conti, PSO International professional manager. Garena won first prize at the festival for his own composition, "Te Dejo La Ciudad Sen Mi" which is published by Peer. Peer published songs took six awards in the festival, including first four prizes.

No Takeover for French Barclay

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an enterprise employing 200 people and covering 40,000 square feet.

"We shall one day need the support of a financially-strong entertainment group," said Barclay, "but we are not in a hurry for an amalgamation. If we did link up, for example, with Warner-Atlantic, it would produce a very large complex indeed. One recent estimate has put the value of our group at \$12 million."

The group's turnover doubled to just over \$2 million in the last two years and expanded to 14 different affiliates. "But perhaps we went ahead too fast," Barclay said.

The company, he said would now be streamlined and as a first step Barclay Industries, the company set up to handle transistor radios and record and tape players, would be wound up.

Expenses, said Barclay, would be trimmed to a minimum. "Costs and expenses with a total staff of 200 were running very high," he explained. This was why the New York office of Barclay was closed down this year.

Barclay also announced three top-level personnel changes following the resignation of general manager Hubert Ballay who had been with the firm for five years.

Ballay is replaced by Gregoire Katz, who has worked in the rec-

ord wholesale, distribution and mail order side of the industry and Leo Missir, former director and creator of the Barclay affiliate label Riviera, is named vice president in charge of artist and promotion services. And Nicolas Tritz, former general secretary, becomes financial director.

Barclay said the company would in future concentrate more on international production, especially in Britain. Philippe Roc of the international department, would be opening an office in Britain shortly. Barclay said the group was showing a 20 percent sales increase over last year.

From the Music Capitols Of the World

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AMSTERDAM

Larry Page and Brian Hall of Penny Farthing visited Phonogram and PPI Baarn for talks with Philips executives. . . . Island groups Mott the Hoople and Bronco were in Holland for personal appearances at the Amsterdam Paradiso Club and other locations. . . . Phonogram reports 15,000 sales of the Rolling Stones' "Get Yer Ya-Ya's Out" in one week. . . . The Keef Hartley Band was in Holland for concerts in Arnhem and Rotterdam. . . . Miller International at Weesp has a new telephone number — (02940) 14557. . . . Billboard correspondent Bas Hageman's new number—(05760) 62735. . . . Lou Adler, president of Ode 70 Records and A&M vice president Chuck Kaye visited the Ariola-Benelux office at Haarlem. . . . British jazz-rock group, Arizona Swamp Company, were here for TV appearances. . . . Bovema is making a special album release of songs by Dietrich Fischer-Dieskau to tie in with his appearance at the Classical Grand Gala du Disque Oct. 16. . . . Bovema released the first records on the Blue Thumb label, featuring among others Earl Hooker and Albert Collins. . . . Polydor held a press party at Hilversum to launch the first album by comic duo the Mounties. . . . Negram Delta mounted a strong promotion campaign around the third album by Neil Young, "After the Goldrush" on Reprise. . . . Jerry Ross of Colossus Records is to release "Superman," the latest single by Dutch singer Frans Hoek, in America. . . . Hans I. Kellerman of Negram-Delta, back from a business trip to the USA, announced that Warner will release the latest single by the Dizzy Man's Band "Tickatoo" in North and South America and the U.K. . . . The Incredible String Band appeared on NCRV-TV Sept. 25.

BAS HAGEMAN

Warlock Sign To Aberbach

HAMBURG—Aberbach GmbH has signed a three-year contract with Warlock Music, London, to represent the Warlock catalog in Germany, Austria and Switzerland.

Warlock publishes the songs of Fairport Convention, Fotheringay and Sandy Denny, all on Island Records.

Fairport Convention were in Bremen Sept. 23 to record for Beat Club, and Fairweather are scheduled for appearances on the TV shows "Hits a Gogo" and "Hot and Sweet." Fairweather's hit, "Natural Sinner," released elsewhere on the RCA label, is issued in Germany on Hansa.

Island Stays With Philips

PARIS—Island Records of London is not planning to change its representation in France from Philips despite the U.K. move to EMI, said international sales manager Tom Hayes.

At a reception for Island artist Cat Stevens, who was in Paris for television recordings, Hayes said France was one of Island's top European sales outlets, and he says no reason to change distributor just for the sake of it.

Philips, CBS Score With Edison Awards

AMSTERDAM — Philips and CBS with six awards and Polydor and Bovema with four each, were the most honored record companies in respect of the Edison Awards made for releases during the period Sept. 1, 1969, and Aug. 31, 1970.

The awards were decided by a jury consisting of Willem Duys, T. Flesseman, Frans de Kok, Tinneke de Nooy, Jo de Roo and Evert Wilbrink, presided over by Pim Jacobs.

Platz' Fly Label

• Continued from page 81

is also planned. Jeff Lynne, Bev Bevan and Roy Wood of the Move recently signed a direct contract with EMI for future recordings.

Jones disclosed that negotiations are in the final stages for Fly to sign U.S. act with a U.K. one on the way.

Also planned is a "personal service" to dealers in the London area by the use of vans to supplement EMI deliveries when records are needed particularly urgently.

Canadian Product

• Continued from page 83

Murray enters the chart this week with her "Snow Bird" album, and Mashmakhan are bubbling under with their debut LP. Albums have been scheduled by Steel River, King Biscuit Boy, Edward Bear, Simon Caine and Chimo.

Only slightly more than 12 months ago the Guess Who opened the U.S. chart door with "These Eyes."

The awards are:

Cabaret: Paul van Vliet—"Een Avond Aan Zee" (Philips).

International vocal: Udo Jürgens—"Das Goldene Udo Jürgens Album" (Ariola); Peggy Lee—"Is That All There Is?" (Capitol); Dusty Springfield—"From Dusty With Love" (Philips); Mel Tormé—"Raindrops Keep Falling on My Head" (Capitol).

Jazz: Louis Armstrong—"Satchmo" (Coral); Quincy Jones—"Walking in Space" (A&M).

Children's: Fabeltjeskrant—"Het Dierenbos Zingt" (Philips).

Dutch instrumental: Ekseption—"Beggars' Time Trip" (Philips); Chris Hinze—"Vivat Vivaldi" (CBS).

Dutch vocal: Frans Halsema—"Tour de Frans" (Philips); Herman van Veen—"Morgen" (Polydor).

Operetta: Robert Stolz—"Ewig Junger Robert Stolz" (Eurodisc).

Pop music: The Band—"Stage Fright" (Capitol); Chicago—"Chicago" (CBS); Crosby, Stills, Nash & Young—"Deja Vu" (Polydor); The Dillards—"Copperfields" (Elektra); Bob Dylan—"Self Portrait" (CBS); Everly Brothers—"Original Greatest Hits" (CBS); Golden Earrings—"Golden Earrings" (Polydor); Jimi Hendrix—"Band of Gypsies" (Polydor); Joni Mitchell—"Ladies of the Canyon" (Reprise); Elvis Presley—"Worldwide 50 Gold Award Hits Vol. 1" (RCA); Rod Stewart—"An Old Raincoat Won't Even Let You Down" (Vertigo/Philips); Neil Young—"Everybody Knows This Is Nowhere" (EKS).

Folk: Johnny Jordan—"Tussen Kerstmis en nieuwjaar" (Imperial).

Of the 26 records, 14 are of American origin, eight Dutch, two British and two of German origin.

International Executive Turntable

• Continued from page 84

press relations for classical production, is succeeded by **Dr Andreas Holschneider**, who is an assistant professor of musical science at Hamburg University, specializing in medieval music. Holschneider will be assisted by **Dr Gerd Ploebisch**.

Leo Boudewijns, general label manager of Phonogram, Holland, has been appointed deputy managing director of the company. **Frank Visser**, formerly assistant public relations officer of Phonogram, Holland, has been appointed publicity manager of Polydor-Nederland.

Eddie Jason named a&r producer, rock music, RCA Records. Jason previously headed up his own independent production company and owned a discotheque on Long Island. He will be based in New York. . . . **Warner (Pug) Pagliara** named Paramount Records' director of product planning and merchandising joining after 15 years with Columbia Records, where he was director of sales and distribution. He was also associated with Capitol Records. . . . **John P. Klobberg** appointed ASCAP's New England district manager. He was previously field representative with ASCAP in Philadelphia and Cincinnati and district office manager, New York.

Robert F. McGarvey, former manager and owner of Radio KRUN, Ballinger, Texas, named field representative, SESAC, in Texas, New Mexico, Oklahoma and Kansas. McGarvey has headed

Metronome Scores In Swede Grammis

STOCKHOLM—At this year's Swedish Grammis Awards ceremony Metronome Records, as usual, took most honors.

The Swedish record industry's annual awards were presented at an informal get-together Sept. 10.

Guitarist/bassist George Wade-nius—who appeared on five of the records which gained awards—together with Barbro Lindgren, received a Grammis Award for the Metronome album "Goda, Goda," in the children's music class.

Siw Malmkvist (Metronome) got the award in the female vocal LP category for her album "Underbara Siw." An award for best production for a debut singer went to Metronome's Pugh Rogefeldt for his recording of "Ja, da a de."

And Metronome's Cornelis Vreeswijk and arranger Kjell Andersson received the second prize in the folk division with their album "Cornelis sjunger Taube." Winners here were Sven-Bertil Taube and arranger Ulf Bjorlin with their HMV LP, "Taube Album."

Best producer in the popular field was another Metronome name—Anders Burman. But unfortunately Burman never received his

KRUN for 15 years and was a member of the board of directors of the Texas Association of Broadcasters. . . .

Michael Braun has been appointed midwest manager of Audio Magnetics' audio and special products. He will headquarter in Chicago and will work with sales representatives and special accounts. . . . **Wyman Parker** has been named professional manager of Ja Ma Music and Madelon Music. . . .

"winning" plaque as this particular award was omitted from the overall list.

Swedish Society Discofil producer Frank Redman was top in his particular category—best producer classical album.

A new prize for "creativity" was awarded to composer Allan Pettersson.

The rest of the awards included:

Hans Leygraf and the Sculesco Quartet, for their recordings of Mozart Piano Quartet in B minor and Ludwig Norman's String Quartet in A minor (Swedish Society Discofil). Second classical recording prize went to Allan Pettersson for his Seventh Symphony, recorded by the Stockholm Symphony Orchestra, conducted by Antal Dorati (Swedish Society Discofil). Staffan Scheja (RCA) won an award for his recording of Swedish piano music. He was the youngest winner.

Leif Strand (HMV), for his LP, "En Skiva," in the sakral class. Oesten Warnerbring (Karusell), winner of the male singer class, with his recording of "Du gor livet till en sang." For the second year running, Made In Sweden (Sonet) won as best pop group. This year the group won with its album "Snakes In A Hole."

Best jazz production award was presented to Jan Allans (MCA), for his STIM-sponsored album "Jan Allan—70."

An "Idea Of The Year" award went to Telstar Records for its album "The Last Steam Trains"—recorded sounds of old steam engines.

A posthumous prize of honor was given to the late pianist Jan Johansson for his Megafon LP "Music Thru Four Centuries."

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HITS OF THE WORLD

BRAZIL

RIO DE JANEIRO (Courtesy I.B.O.P.E.)

- This Week**
- 1 AIRPORT LOVE THEME—Vincent Bell (Chantecler)
 - 2 YELLOW RIVER—Christie (Epic)
 - 3 REFLECTIONS OF MY LIFE—Marmalade (Odeon)
 - 4 120-150-200 KM. POR HORA—Roberto Carlos (CBS)
 - 5 QUERO VOLTAR PRA BAHIA—Paulo Diniz (Odeon)
 - 6 BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS)
 - 7 LET IT BE—Beatles (Odeon)
 - 8 QUANDO VI VOCE DORMINDO—Wanderlea (CBS)
 - 9 GENTE HUMILDE—Angela Maria (Copacabana)
 - 10 MATRIZ OU FILIAL—Jamelao (Continental)

BRAZIL

SAO PAULO (Courtesy I.B.O.P.E.)

- This Week**
- 1 QUERO VOLTAR PRA BAHIA—Paulo Diniz (Odeon)
 - 2 YELLOW RIVER—Christie (CBS)
 - 3 AIRPORT LOVE THEME—Vincent Bell (Chantecler)
 - 4 REFLECTIONS OF MY LIFE—Marmalade (Odeon)
 - 5 120-150-200 KM. POR HORA—Roberto Carlos (CBS)
 - 6 MI VIEJO—Piero (CBS)
 - 7 MARIE JOLIE—Aphrodite's Child (Philips)
 - 8 HOJE—Taiguara (Odeon)
 - 9 PRIMAVERA—Tim Maia (Philips)
 - 10 ESPERA UM POUQUO, UM POUQUINHO MAIS—Nilton Cezar (RCA)

BRITAIN

SINGLES

(Courtesy Record Retailer)
*Denotes local origin

- This Week**
- 1 BAND OF GOLD—Freda Payne (Invictus)—Gold Forever (Holland/Dozier Holland)
 - 4 YOU CAN GET IT IF YOU REALLY WANT IT—Desmond Dekker (Trojan)—Island (Kong/Kelly)
 - 8 MONTEGO BAY—Bobby Bloom (Polydor)—UA (Jeff Barry)
 - 2 TEARS OF A CLOWN—Smokey Robinson & Miracles (Tamla/Motown)—Jobete/Carlin
 - 9 BLACK NIGHT—*Deep Purple (Harvest)—Hec (Deep Purple)
 - 3 GIVE ME JUST A LITTLE MORE TIME—Chairman of the Board (Invictus)—Gold Forever (Staff)
 - 7 WHICH WAY YOU GOING—(Decca)—Burlington (T. Jacks)
 - 19 PARANOID—*Black Sabbath (Vertigo)—Essex Intl. (Roger Bain)
 - 5 THE WONDER OF YOU—Elvis Presley (RCA)—Leeds
 - 11 LOVE IS LIFE—*Hot Chocolate (Rak)—Rak (Mickie Most)
 - 14 STRANGE BAND—*Family (Reprise)—Dukeslodge (Family)
 - 6 MAMA TOLD ME (Not to Come)—Three Dog Night (Stateside); 3 Schroder (Richard Podolor)
 - 16 AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Tamla, Motown)—Jobete/Carlin (Ashford/Simpson)
 - 15 CLOSE TO YOU—Carpenters (A&M)—Carlin (Jack Daugherty)
 - 18 ME AND MY LIFE—*Tremelos (CBS)—Gale (Mike Smith)
 - 10 MAKE IT WITH YOU—Bread (Elektra)—Screen Gems (David Gates)
 - 12 WILD WORLD—*Jimmy Cliff (Island); Freshwater (Cat Stevens)
 - 13 DON'T PLAY THAT SONG—Aretha Franklin (Atlantic)—Carlin (Wexler/Dowd/Mardin)
 - 23 IT'S SO EASY—Andy Williams (CBS)—Valley (Dick Glasser)
 - 27 BLACK PEARL—*Horace Faith (Troja)—Rondor (Philipswern/Arthey)
 - 24 JIMMY MACK—Martha and Vandellas (Tamla-Motown)—Jobete/Carlin (Holland-Dozier)
 - 28 SWEETHEART—*Engelbert Humperdinck (Decca)—Abigail
 - 20 LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)
 - 29 OUR WORLD—*Blue Mink (Philips)—In Music (Blue Mink)
 - 26 SOMETHING—*Shirley Bassey (United Artists)—Harrisons (Harris/Colton)
 - 30 BALL OF CONFUSION—Temptations (Tamla-Motown)—Jobete Carlin (Norman Whitfield)
 - 25 OR 6 TO 4—Chicago—Franklyn Boyd (James William Guercio)
 - 22 SWEET INSPIRATION—*Bandwagon (Bell)—KPM (Tony Macaulay)

- 29 — GASOLINE ALLEY BRED—*Hollies (Parlophone)—Alto/Ron Richards
- 36 MY WAY—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)
- 31 1 (Who Have Nothing)—*Tom Jones (Decca)—Shapiro-Bernstein (Peter Sullivan)
- 40 ANGELS DON'T LIE—Jim Reeves (RCA)—Burlington
- 21 I AINT GOT THE TIME ANYMORE—*Cliff Richards (Columbia)—Leeds (Norrie Paramor)
- 34 MY WAY—Dorothy Squires (President)—Shapiro-Bernstein (Nicky Welsh)
- 42 THE TIP OF MY FINGERS—*Des O'Connor (Columbia)—Leeds (Norman Newell)
- 41 EVERYTHING A MAN COULD EVER NEED—Glen Campbell (Capitol)—Famous Chappell (Aide Lory)
- 44 RUBY TUESDAY—Melanie (Buddah)—Mirage (Peter Schekeryk)
- 32 NEANDERTHAL MAN—*Hot Legs (Fontana)—Kennedy SL (Hot Legs)
- 45 WOODSTOCK—*Matthews Southern Comfort (Uni)—MCPS (Ian Matthews)
- 25 RAINBOW—*Marmalade (Decca)—Walrus (Junior Campbell)
- 35 LOLA—*Kinks (Pye)
- 43 SALLY—Gerry Monroe (Chapter 1)—Keith Prowse (Jackie Rae)
- 38 CRY—Gerry Monroe (Chapter One)—Francis, Day and Hunter (Jackie Rae)
- 33 NATURAL SINNER—*Fairweather (RCA)—Amen (Andy Fairweather Low)
- 37 HOW CAN I BE SURE?—*Dusty Springfield (Philips)—Sparta/Florida (Wally Scott)
- 48 IN THE SUMMERTIME—*Mungo Jerry (Dawn)—Our Music/Kirshner
- 39 LOVE LIKE A MAN—*Ten Years After (Deram)—Chrys-A-Lee (Ten Years After)
- SHADY LADY—Gene Pitney (Stateside)—Love Songs/Bo Gentey
- THE WITCH—*Rattles (Decca)—Trancontinental/Hans Sikorski
- STILL WATER—Four Tops (Tamla Motown)—Jobete Carlin/Frank Wilson

CANADA

(Courtesy Maple Leaf System)

- This Week**
- 1 LOOKING OUT THE BACK DOOR—Creedence Clearwater Revival (Fantasy)
 - 7 CRACKLIN' ROSIE—Neil Diamond (Uni)
 - 4 CANDIDA—Dawn (Bell)
 - 2 WAR—Edwin Starr (Gordy)
 - 6 JULIE DO YA LOVE ME—Bobby Sherman (Metromedia)
 - JOANNE—Mike Nesmith (RCA)
 - 3 PATCHES—Clarence Carter (Atlantic)
 - 8 AIN'T NO MOUNTAIN HIGH ENOUGH—Diana Ross (Motown)
 - ALL RIGHT NOW—Free (A&M)
 - LOOK WHAT THEY'VE DONE TO MY SONG—New Seekers (Elektra)

DENMARK

(Courtesy Danish Group of IFPI)

- This Week**
- 1 IN THE SUMMERTIME—Mungo Jerry (Pye)—Wilh. Hansen
 - 2 COTTONFIELDS—Beach Boys (Capitol)—Essex
 - 4 WIGHT IS WIGHT—Sandie Shaw (Pye)—Stig Anderson
 - 5 LOLA—Kinks (Pye)
 - 3 EL CONDOR PASA—Simon & Garfunkel (CBS)
 - 8 LOEB SAMSON LOEB—*Birgit Lystager (RCA)—Dacapo
 - 10 LOOKING OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Stig Anderson
 - 6 TO KAMMERATER—*Otto Brandenburg (HMV)—Wilh. Hansen
 - DER ER SOL I DINE OJNE—*Peters Brothers (Philips)—Multitone
 - HVIS DU VIL HA MIG MAA DU TA MIG SOM JEG ER—*Keld & Donkeys (HMV)—Imudico

HOLLAND

(Courtesy Radio Veronica)

- This Week**
- 1 BACK HOME—*Golden Earring (Polydor)—Daylow
 - 2 LOLA—Kinks (Pye)—Belinda
 - 3 WIGWAM—Bob Dylan (CBS)—Anagon
 - 4 ARE YOU READY—Pacific, Gas & Electric (CBS)
 - 5 WILD AND EXCITING—*Earth & Fire (Polydor)—Daylow
 - 6 WHITE RABBIT/SOMEBODY TO LOVE—Jefferson Airplane (RCA)
 - 7 HUILEN IS VOOR JOU TE LAAT—*Corrie & De Rekels (11 Provincien)—Bospel
 - 8 SUICIDE IS PAINLESS—Mash (CBS)
 - 9 BRANDEND ZAND—Gert Timmerman (CNR)—Veronica
 - 10 SEX MACHINE (Part 1)—James Brown (Polydor)

MALAYSIA

(Courtesy Radio Malaysia)

- This Week**
- 1 SONG OF JOY—Miguel Rios (A&M)
 - 1 IN THE SUMMERTIME—Mungo Jerry (Pye)
 - 6 RAILROAD—Maurice Gibb (Polydor)
 - 4 COFFEE TOFFEE SQUARES—*Jade and Pepper (Baal)
 - 2 EL CONDOR PASA—Simon and Garfunkel (Columbia)
 - 5 RAINBOW—Marmalade (CBS)
 - 8 LOVE AND THE WORLD LOVES WITH YOU—*Quests (Columbia)
 - 10 MAMA TOLD ME (Not to Come)—Three Dog Night (Dunhill)
 - MAGICAL MYSTERY MORNING—Cats (Columbia)
 - 7 COME TO ME—Tommy James and the Shondells (Roulette)

MEXICO

(Courtesy Radio Mil)

- This Week**
- 1 EN EL VERANO (In the Summertime)—Mungo Jerry (Gamma)
 - 6 Y VOLVERE—Los Angeles Negros (Capitol)
 - 2 SUPRIR—Los Solitarios (Peerless)
 - 5 SOCLAIMON—Neil Diamond (Orfeon)
 - 3 EL CONDOR PASA—Simon & Garfunkel (CBS)
 - 4 CORRE TRAS ELLA (Run to Her)—Beeds (Buddah)
 - 8 ALGUIEN VENDRA—Jose Jose (RCA)
 - 9 CABANA DE QUESO (Cottage Cheese)—Crow (Gamma)
 - BANDA DOMINQUERA—Imelda Miller (RCA)
 - 7 GOTAS DE LLUVIA SOBRE MI CABEZA (Raindrops Keep Falling on My Head)—B. J. Thomas (Orfeon)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

- This Week**
- 1 PINOCCHIO—*Maria Dallas (Viking)
 - 7 LOLA—Kinks (Pye)
 - 2 PRETTY GIRL—Hogsnort Rupert's Original Flagon Band (HMV)
 - 3 SOMETHING—Shirley Bassey (United Artists)
 - 4 YELLOW RIVER—Christie (CBS)
 - 6 SONG OF JOY—Miguel Rios (A&M)
 - 12 CANDIDA—Dawn (Bell)
 - 10 WIGHT IS WIGHT—Sandie Shaw (Pye)
 - MAKE IT WITH YOU—Bread (Elektra)
 - IN THE SUMMERTIME—Mungo Jerry (Pye)

NORWAY

(Courtesy Verdens Gang)

- This Week**
- 1 COTTONFIELDS—Beach Boys (Capitol)—Essex
 - 2 IN THE SUMMERTIME—Mungo Jerry (Pye)—Air
 - 3 MITT SOMMARLOV—*Anita Hegerland (Karusell)—Sonora
 - 4 YELLOW RIVER—Christie (CBS)
 - 5 EARLY MORNING RAIN—Rank Strangers (Polydor)—Bendiksen/Warner Bros.
 - 6 NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome)
 - 8 LOOKIN' OUT MY BACK DOOR—Creedence Clearwater Revival (Liberty)—Palace
 - 7 PRETTY BELINDA—Chris Andrews (Pye)—Liberty
 - 10 LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)—Palace
 - 9 ELSKEDE MICHAEL—*Ingjerd Helen (Nor-Artist)—Norway

POLAND

(Courtesy Fan Clubs' Co-ordination Council)

- This Week**
- 1 LOVE LIKE A MAN—Ten Years After (Deram)
 - 2 BEDZIESZ PANIA W MOIM PIEKLE—*Romvald I Roman
 - 3 THE GREEN MANALISHI—Fleetwood Mac (Reprise)
 - 4 HEJ, POMOZCIE LUDZIE—*Dzamble
 - 5 RAINBOW—Marmalade (Decca)
 - 6 INSIDE—Jethro Tull (Chrysalis)
 - 7 IN THE SUMMERTIME—Mungo Jerry (Dawn Maxi)
 - 8 MAMA TOLD ME (NOT TO COME)—Three Dog Night (Stateside)
 - 9 ACROSS THE UNIVERSE—Beatles (Apple)
 - 10 SAN BERNARDINO—Christie (CBS)

PUERTO RICO

(Courtesy WKAQ-El Mundo)

- This Week**
- 1 LA CUESTA DE LA FAMA—Willie Rosario (Inca)

- 2 TE PIDO PERDON—Los Barbarians (4 Point)
- 3 Y ES VERDAD—Blanca R. Gil (Benson)
- 4 MI LLANTO Y LA LLUVIA—Santos Colon (Fania)
- 5 CHOTORRO—Apolo Sound (Fania)
- 6 EL REBELDE—*Lucrecia Benitez (Hit Parade)
- 7 FRANQUEZA—Sonora Poncena (Inca)
- 8 SALSA Y CONTROL—Lebron Bros. (Cotique)
- 9 SAGRADO CORAZON—*Johnny Lopez (Borinquen)
- 10 ALMA PRIMITIVA—*El Sabor de Nacho (Orosco)

SINGAPORE

(Courtesy Rediffusion, Singapore)

- This Week**
- 1 RAINBOW—Marmalade (Decca)
 - 2 LOLA—Kinks (Pye)
 - 3 WAR—Edwin Starr (Gordy)
 - 4 NEANDERTHAL MAN—Hotlegs (Fontana)
 - 5 IN THE SUMMERTIME—Mungo Jerry (Dawn)
 - 6 TIGHTER & TIGHTER—Alive and Kicking (Roulette)
 - 7 SONG OF JOY—Miguel Rios (A&M)
 - 8 25 OR 6 TO 4—Chicago (CBS)
 - 9 CANDIDA—Dawn (Stateside)
 - 10 MAMA TOLD ME (Not to Come)—Three Dog Night (Dunhill)

SPAIN

(Courtesy of El Musical)

- This Week**
- 1 CORPINO XEITOSO—*Andres do Barro (RCA)—Erika
 - 4 IN THE SUMMERTIME—Mungo Jerry (Hispanavox)—Canciones del Mundo
 - 3 EL CONDOR PASA—Simon & Garfunkel (CBS)—Ediciones Quiroga
 - 6 YELLOW RIVER—Christie (CBS)
 - 9 COMO UN GORRION—*Juan Manuel Serrat (Zafiro)—Ediciones Musicales Zafiro
 - 2 UN RAYO DE SOL—*Los Diablos (Odeon)—EGO
 - 5 LA NAVE DEL OLVIDO—*Henry Stephen (RCA)—America Toda

- 7 CECILIA—Simon & Garfunkel (CBS)—Grupo Editorial Armonico
- PEOPLE TALKIN' AROUND—*Los Bravos (Columbia)—Notas Magicas
- 10 CUANDO ME ACARICIAS—*Mari Trini (Hispanavox)—Ediciones Musicales Hispanavox

SWEDEN

(Courtesy Radio Sweden)

- This Week**
- 1 MITT SOMMARLOV—Anita Hegerland (Karusell)—Air
 - 5 SONG OF JOY—Miguel Rios (A&M)—Sweden
 - 3 IN THE SUMMERTIME—Mungo Jerry (Philips)—Air
 - 2 TODAY I KILLED A MAN—I DIDN'T KNOW—Roger James Cooke (Columbia)—Air
 - 4 BRIDGE OVER TROUBLED WATER (LP)—Simon & Garfunkel (CBS)—Sonet
 - 6 COTTONFIELDS—Beach Boys (Capitol)
 - 7 COSMO'S FACTORY (LP)—Creedence Clearwater Revival (Liberty)—Palace
 - 8 GET YER YA-YA'S OUT (LP)—Rolling Stones (Decca)
 - ALL RIGHT NOW—Free (Island)
 - YELLOW RIVER—Christie (CBS)

SWITZERLAND

(Courtesy Radio Switzerland)

- This Week**
- 2 A SONG OF JOY—Miguel Rios (AZ Disc)
 - 1 IN THE SUMMERTIME—Mungo Jerry (Pye)
 - 3 EL CONDOR PASA—Simon & Garfunkel (CBS)
 - 4 ALL RIGHT NOW—Free (Island)
 - 7 NEANDERTHAL MAN—Hotlegs (Fontana)
 - 6 LOLA—Kinks (Pye)
 - 5 GROOVIN' WITH MR. BLOE—Mr. Bloe (Hansa)
 - 8 NEVER MARRY A RAILROAD MAN—Shocking Blue (Metronome)
 - 9 ARE YOU READY—Pacific Gas & Electric (CBS)
 - LONG AS I CAN SEE THE LIGHT—Creedence Clearwater Revival (Liberty)

Polydor's Garena Takes 1st N.Y. Latin Songfest

NEW YORK — Colombian singer Mario Garena, who records for Polydor, won the first New York Latin Song Festival, with his own song, "Te Dejo La Ciudad Sin Mi." With 167 jury votes he had a 13-vote lead of Mexico's Albert Vazquez who sang "No Debas De Llorer" written by Felipe and Alfredo Gil Jr.

The Festival was organized by Rafael Diaz Gutierrez, record producer and head of announcers at Radio WHOM. A three-day affair, it was held Sept. 18-20, at the Academy of Music and attracted artists and record executives from all over Latin America. "We want to bring about a better understanding between Latin nations, the mother country, Spain and the U.S.," said Gutierrez.

First prize was worth \$1,500. Garena also won the prize (\$500) for the best male singer. Puerto Rican singer Gloria Mirabel (Musart) was judged the best female singer, coming in third with "Un Milagro" written by Victor M. Mato. Brazil's Pocho Perez won prizes as the best arranger and conductor of the festival.

Other winners were: Maria Isabel (Columbia-Decca) with "Compro Lagrimas" written by Eduardo Davidson — fourth prize tied; Papo Roman (Puerto Rico-Discos Borinquen) "La Ilusion De Dios" Rolando Santos Roa—fourth tied; Hugo Marcel (Argentina-RCA) "Soledad" Hugo Marcel—sixth tied; Nelson Ned (Brazil-UA) "Cancion Popular" Nelson Ned, Curret Alondo—sixth; Jimmy Santy (Peru-Musart) "Porque Te Vas" Lucho Neves — eighth; Ana Yansi (Panama) "Mi Religion," Luisito Rey.

Countries represented at the

festival and their artists included: Argentina—Hugo Marcel (RCA); Juan and Juan (RCA); Bolivia — Tormenta (RCA); Brazil—Martinha (UA), Nelson Ned (UA); Costa Rica — Ricardo (Musart); Columbia — Maria Isabel (Decca), Mario Garena (Polydor); Chile — Monna Bell (Musart), Sebastian (RCA); Cuban-exile — Salvador Levi, Luis Garcia; Nicaragua—Falana (Peerless).

U.S. — Frankie Figueroa (Mary Lous), Willia Padin (Seeco); El Salvador—Juan Alejandro (RCA); Guatemala—Tanya, Armando Gonzalez; Italy—Roberto Cardinali (Fontana); Mexico—Estela Nunez (RCA), Alberto Vazquez (Musart); New York State—Yolandita Monge (Patty), Bobby Capto (Guess); Puerto Rico — Gloria Mirabal (Musart), Papo Roman (Discos Borinquen); Panama — Ana Yansi, Leroy Gittens (Musart); Paraguay—Carlo Bisso (RCA Victor); Portugal—Orlando Alves; Peru—Rosita Peru (UA), Jimmy Santy (Musart); Dominican Republic—Jose Lacay (World Records), Rhina Ramirez (UA); Uruguay — Nilton Cesar (RCA), Rolando Percy (Music Hall); Venezuela—Hector Murga (Velvet), Mayra Marti (Velvet).

Orchestra conductors invited were Raul Fortunato (Argentina), Nacho Rosales (Mexico), Horacio Malvicino (Argentina), and Perez.

Special artists invited to the festival were Jose Jose (RCA Mexico), Marco Antonio Vazquez (Musart Mexico), and Donald (RCA Argentina). Conductors invited were Jorge Ortega (Mexico), Rafael Benitez (Panama), B. Bustamante (Dominican Republic).

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

117

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

STEVIE WONDER—HEAVEN HELP US ALL (3:07)

(Prod. Ron Miller & Tom Baird) (Writer: Miller) (Stein & Van Stock, ASCAP)—Wonder follows his smash "Signed, Sealed, Delivered" with a potent piece of rhythm material with an equally potent lyric line. Flip is also a strong rhythm number with potential. Flip: "I Gotta Have a Song" (2:32) (Jobete, BMI). Tamla 54200

SMOKEY ROBINSON & THE MIRACLES—THE TEARS OF A CLOWN (2:56)

(Prod. Henry Cosby & Smokey Robinson) (Writers: Cosby-Robinson-Wonder) (Jobete, BMI)—This powerhouse swinger topped the British chart and will hit with the same impact here. Culled from an early LP, the driving beat never lets up. Flip: "Promise Me" (2:59) (Jobete, BMI). Tamla 54199

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

WHO—SUBSTITUTE/YOUNG MAN (Blues) (2:05/4:45)

(Writers: Townsend/Alison (TRO/Devon, BMI Jazz Edition, BMI)—As their "See Me, Feel Me" hit climbs the Hot 100, two sides are culled from their "Live at Leeds" LP. First is a driving rocker loaded with potential while the flip is a strong message rock item. Decca 32737

*5th DIMENSION—ONE LESS BELL TO ANSWER (3:29)

(Prod. Bones Howe) (Writers: Bacharach-David) (Blue Seas/Jac, ASCAP)—This compelling Bacharach-David material taken from the group's "Portrait" LP, features Marilyn on solo. Featured recently on their "It Takes a Thief" TV show guest spot, it's a certain chart topper for their "On the Beach." Flip: (No Information Available). Bell 940

*GARY PUCKETT—I JUST DON'T KNOW WHAT TO DO WITH MYSELF (2:57)

(Prod. Richard Perry) (Writers: David-Bacharach) (U.S. Songs/Blue Seas/Jac/Belinda, ASCAP)—Puckett goes it solo with an updating of an early Dionne Warwick-Bacharach-David ballad beauty. Has all the ingredients to put him back up the Hot 100 with sales impact. Flip: (No Information Available). Columbia 4-45249

RONNIE DYSON—I DON'T WANT TO CRY (3:00)

(Prod. Billy Jackson) (Writers: Dixon-Jackson) (Ludix/Betalbin, BMI)—His "If You Let Me Make Love to You Then Why Can't I Touch You" put him way up the Hot 100. This updating of the past Chuck Jackson hit serves as a potent follow up with much of the sales potential of the recent smash. Flip: (No Information Available). Columbia 4-45240

JERRY BUTLER—SPECIAL MEMORY (3:08)

(Prod. Jerry Butler & Billy Butler) (Writers: Butler-Butler-Wade) (Butler/Chappell, ASCAP)—Pulsating rhythm ballad that has it to put Butler right back up the Soul and Hot 100 charts. Strong entry. Flip: (No Information Available). Mercury 73131

JOE SIMON—THAT'S THE WAY I WANT OUR LOVE (2:31)

(Prod. John R.) (Writer: Beavers) (Cape Ann Jabea, BMI)—Simon follows "Yours Love" with a swinger that's loaded with sales and chart potential. He's at his best with this material and it moves from start to finish. Flip: "When" (2:17) (Cape Ann, BMI). Sound Stage 7 2667

*BARBRA STREISAND—STONEY END (2:57)

(Prod. Richard Perry) (Writer: Nyro) (Tuna Fish, BMI)—The Laura Nyro rhythm number serves as potent, commercial "today" material for the stylist. This is the one that has it to put her high on the Hot 100 as well as the Easy Listening chart. Flip: (No Information Available). Columbia 4-45236

DAVID & JIMMY RUFFIN—STAND BY ME (3:20)

(Prod. Frank Wilson) (Writers: King-Glick) (Progressive/Trio/Atd., BMI)—The Ben E. King oldie is given a blockbuster treatment by the brothers Ruffin and it will spiral them right up the Soul and Hot 100 charts. Wild vocal workout. Flip: "Your Love Was Worth Waiting For" (2:51) (Jobete, BMI). Soul 35076

*LETTERMEN—HEY, GIRL (2:53)

(Prod. Al De Lory) (Writers: Goffin-King) (Screen Gems-Columbia, BMI)—Culled from their current "Reflections" LP, group comes up with a commercial winner in this updating of the Goffin-King rhythm ballad. Top performance loaded with chart potential. Flip: "Worlds" (2:40) (Twentieth Century, ASCAP). Capitol 2938

CRYSTAL MANSION with Johnnie Caswell—CAROLINA IN MY MIND (3:20)

(Prod. David White & Crystal Mansion) (Writer: Taylor) (Apple, ASCAP)—Group moves to the label with a powerhouse treatment of the James Taylor folk-rock item. Loaded with chart potential, this could fast establish the group as top sellers. Flip: (No Information Available). Colossus 128

GARDEN—THE WINDS OF SOUTH CHICAGO (2:47)

(Prod. Ralph Murphy & Jimmy Woods) (Writers: Idema-Thrall) (Multimood, BMI)—The New York based group has a winner in this strong rock ballad with equally strong compelling lyric line. Top vocal workout and lead singer. Flip: "The First Day of My Life" (2:30) (Multimood, BMI). Capitol 2919

DAVE ANTRELL—MIDNIGHT SUNSHINE (2:26)

(Prod. Jerry Styner) (Writer: Antrell) (Amak, ASCAP)—Original folk-rock item with much of the feel and flavor of another "Sweet Caroline" will put Antrell on the Hot 100 with sales impact. Strong performance. Flip: "I'm Taking No Chances" (2:35) (Amak, ASCAP). Amaret 124

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*MAMA CASS ELLIOT—The Good Times Are Coming (2:53) (Prod. Phil Ramone) (Writers: Barry-David) (April/Barwin/Jac, ASCAP)—Mama Cass Elliot comes up with a smooth easy-beat film ballad that should prove a worthy follow up to her recent "New World Coming" hit. Dunhill 4253

BOX TOPS—Let Me Go (2:49) (Prod. Chips Moman) (Writer: Newman) (Screen Gems-Columbia, BMI)—A solid rock beat item that should bring "The Letter" group back to the Hot 100 in short order. First rate performance and material. Bell 923

STEAM—Don't Stop Lovin' Me (3:19) (Prod. Paul Leka) (Writers: Frashuer-DeCarlo-Leka) (Little Heather/MRC, BMI)—That "Na Na Hey Hey Kiss Him Goodbye" group comes up with a rocking winner that has all the earmarks of bringing them back to the charts. Top production work by Paul Leka. Mercury 73117

LOU RAWLS—Win Your Love (3:20) (Prod. Rick Hall & David Axelrod) (Writer: Cooke) (Kags, BMI)—The Sam Cooke hit of the past gets a smooth updating by Rawls, and it should quickly make its mark on both the Hot 100 and the Soul charts. Capitol 2942

*DEAN MARTIN—Detroit City (3:45) (Prod. Jimmy Bowen) (Writers: Dill-Tillis) (Cedarwood, BMI)—The Bobby Bare pop-country hit of the early sixties is given a topnotch revival by Martin and it should prove the outing to return him to the Hot 100. Easy Listening programming guaranteed. Reprise 0955

*NANCY WILSON—Now I'm a Woman (2:50) (Prod. Staff for Gamble-Huff) (Writers: Gamble-Huff) (Assorted, BMI)—Miss Wilson is at her ballad best with this beautiful Gamble-Huff material that should prove an Easy Listening and soul smash and carry her over to the Hot 100 as well. First rate production work. Capitol 2934

JOSE FELICIANO—Life Is That Way (3:34) (Prod. Rick Jarrard) (Writer: Feliciano) (Johni, BMI)—Composed and performed by the artist, this

easy beat ballad is a programming must and it should prove the one to bring him back to the Hot 100. RCA 47-9912

DOROTHY MORRISON—Spirit in the Sky (3:00) (Prod. Lewis Merenstein) (Writer: Greenbaum) (Great Honesty, BMI)—The Norman Greenbaum smash gets a strong blues reading here with much potential. . . soul and pop. Buddah 196

FEATHER—No Time For Sorrow (2:52) (Prod. Adam Ross) (Writer: Collings) (Us, Our Friends, ASCAP)—Group had a healthy ride on the Hot 100 with their "Friends" winner, and this initial outing on Columbia should bring them back in full force. Solid rock material. Columbia 4-45231

CONNIE STEVENS—Keep Growing Strong (3:16) (Prod. Thom Bell) (Writers: Bell-Creed) (Assorted/Bellboy, BMI)—Miss Stevens makes her debut on Bell with a smooth rhythm ballad that is a programming must. First rate performance and production work by Thom Bell. Bell 922

DANNY HERNANDEZ & THE ONES—As Long As I've Got You (2:02) (Prod. Bob Baldori) (Writers: Barge-Lee) (Chevis, BMI)—Solid rock item that has all the marks to become a big item on both the Hot 100 and Soul charts and bring the group to the best selling category. Rare Earth 5018

BAKER CAROL—Every Breath I Take (2:30) (Prod. R. Talmadge-R. Holmes) (Writers: Goffin-King) (Screen-Gems-Columbia, BMI)—Smooth easy beat updating of the Gene Pitney hit, with an exceptional performance by newcomer Carol should prove an important programmer with sales sure to follow. Exceptional production work by Rick Talmadge. Musicor 1424

FAT—Shape I'm In (2:16) (Prod. Eddie Jason) (Writers: Newland-Kaminski) (Yellowstone, BMI)—Hot rock item culled from their initial LP outing, this should bring the group to the Hot 100. Good material and performance. RCA 47-9913

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

BUCK OWENS AND THE BUCKAROOS—I WOULDN'T LIVE IN NEW YORK CITY (If They Gave Me the Whole Dang Town) (2:56)

(Prod. Ken Nelson) (Writer: Owens) (Blue Book, BMI)—Owens follows his smash "Kansas City Song" with an offbeat, left field salute to New York that is certain to spiral him right to the top of the chart with or without the help of NYC. Flip: "No Milk and Honey in Baltimore" (3:30) (Blue Book, BMI). Capitol 2947

LYNN ANDERSON—I'M ALRIGHT (2:35)

(Writer: Anderson) (Stallion, BMI)—The Bill Anderson rhythm ballad is certain to fast top her smash hit "Rocky Top." Fine material and performance. Flip: "Pick of the Week" (2:16) (Yonah, BMI). Chart 5098

JEAN SHEPARD—ANOTHER LONELY NIGHT (2:06)

(Prod. Larry Butler) (Writers: Crutchfield-Butler) (Dixie Jane/Twig, BMI)—Following her hit "I Want You Free" the stylist comes up with a clever rhythm ballad certain to top that success. Flip: "Your Name's Becoming a Household Word" (2:49) (Central Songs, BMI). Capitol 2941

JIM ED BROWN—MORNING (3:05)

(Prod. Bob Ferguson) (Writer: Graham) (Show Biz, BMI)—By far one of the top performances of the week is this poignant and compelling ballad reading that offers much of the flavor of the Brown's classic "Three Bells." Powerful follow up to his "Baby I Tried" hit. Flip: (No Information Available). RCA 47-9909

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

DON GIBSON—Montego Bay (2:15) (Pamper, BMI). RCA 47-9906

JOHNNY BUSH—My Joy (3:10) (Window, BMI). STOP 380

CONNIE EATON & DAVE PEEL—It Takes Two (2:58) (Jobete, BMI). Chart 5099

HUGH X. LEWIS—Blues Sells a Lot of Booze (2:38) (Gallico, BMI). GRT 28

CHARLIE WALKER—God Save the Queen of the Honky Tonks (2:46) (Tree, BMI). EPIC 5-10665

JIMMY GATELY—Sure Like Your Truck (2:06) (Champion, BMI). CHART 5095

OSBORNE BROTHERS—My Old Kentucky Home (Turpentine and Dandelion Wine) (2:25) (January, BMI). DECCA 32746

RED LANE—You Gotta Hold On (2:31) (Tree, BMI). RCA 45-233

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

LEE DORSEY—YES WE CAN (Part I) (3:04)

(Prod. Allen R. Toussaint & Marshall E. Sehorn) (Writer: Toussaint) (Marsaint, BMI)—Dorsey moves to the label with a powerful Allen Toussaint blues rocker with an equally powerful lyric line. It's loaded with potential for the Soul chart and then move over to pop fast. Flip: "O Me-O, My-O" (2:24) (Marsaint, BMI). Polydor 14038

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

OTIS CLAY—Hard Working Woman (2:55) (Syl-Zel/Cotillion, BMI). COTILLION 44066

FLAMINGOS—Lover Come Back to Me (3:07) (Harms, ASCAP). POLYDOR 1404

BERNIE HAYES—Cool Strut—Part I (2:54) (East/Memphis/Tetmar/Saico, BMI). VOLT 4047

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

ELVIS
COLISEUM,
PHOENIX, ARIZONA
SEPT. 9TH
ONE PERFORMANCE
SOLD OUT

ELVIS
KIEL AUDITORIUM
ST. LOUIS, MISSOURI
SEPT. 10TH
ONE PERFORMANCE
SOLD OUT

ELVIS
OLYMPIA AUDITORIUM
DETROIT, MICHIGAN
SEPT. 11TH
ONE PERFORMANCE
SOLD OUT

ELVIS
CONVENTION CENTER
MIAMI BEACH, FLORIDA
SEPT. 12TH
EVENING PERFORMANCE
SOLD OUT
SPECIAL MATINEE
OVER
5000 FANS

ELVIS
CURTIS HIXON HALL
TAMPA, FLORIDA
SEPT. 13TH
MATINEE AND
EVENING PERFORMANCES
SOLD OUT

ELVIS
MUNICIPAL AUDITORIUM
MOBILE, ALABAMA
SEPT. 14TH
ONE PERFORMANCE
SOLD OUT

ELVIS
INTERNATIONAL HOTEL
LAS VEGAS, NEVADA
AUG. 10TH
SEPT. 7TH
SOLD OUT

ELVIS
COMING SOON
IN FULL LENGTH
MGM PERSONAL
APPEARANCE FILM
"THAT'S THE WAY IT IS"
AT A THEATRE
NEAR YOU

ELVIS
RCA Records
and Tapes
AVAILABLE
AT RECORD DEALERS
EVERYWHERE
COMING SOON
NEW SINGLE RECORD
"YOU DON'T HAVE TO SAY
YOU LOVE ME" c/w
"PATCH IT UP"



HOT 100

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|--|---|
| 1 | 4 | CRACKLIN' ROSIE | Neil Diamond (Tom Catalano), Uni 55230 |
| 2 | 6 | I'LL BE THERE | Jackson 5 (Hal Davis), Motown 1171 |
| 3 | 3 | CANDIDA | Dawn (Tokens & Dave Appell), Bell 903 |
| 4 | 1 | AIN'T NO MOUNTAIN HIGH ENOUGH | Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169 |
| 5 | 10 | ALL RIGHT NOW | Free (Free & John Kelly), A&M 1206 |
| 6 | 5 | JULIE, DO YA LOVE ME | Bobby Sherman (Jackie Mills), Metromedia 194 |
| 7 | 2 | LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT | Creedence Clearwater Revival (John C. Fogerty), Fantasy 645 |
| 8 | 16 | GREEN-EYED LADY | Sugarloaf (Frank Slay), Liberty 56183 |
| 9 | 18 | WE'VE ONLY JUST BEGUN | Carpenters (Jack Daugherty), A&M 1217 |
| 10 | 7 | (I Know) I'M LOSING YOU | Rare Earth (Norman Whitfield), Rare Earth 5017 (Motown) |
| 11 | 8 | SNOWBIRD | Anne Murray (Brian Ahern), Capitol 2738 |
| 12 | 9 | WAR | Edwin Starr (Norman Whitfield), Gordy 7101 (Motown) |
| 13 | 28 | LOLA | Kinks (Ray Davies), Reprise 0930 |
| 14 | 14 | EXPRESS YOURSELF | Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417 |
| 15 | 15 | IT'S A SHAME | Spinners (Stevie Wonder), V.I.P. 25057 (Motown) |
| 16 | 11 | PATCHES | Clarence Carter (Rick Hall), Atlantic 2748 |
| 17 | 30 | FIRE AND RAIN | James Taylor (Peter Asher), Warner Bros. 7423 |
| 18 | 24 | OUT IN THE COUNTRY | Three Dog Night (Richard Podolor), Dunhill 4250 |
| 19 | 20 | STILL WATER (Love) | Four Tops (Frank Wilson), Motown 1170 |
| 20 | 25 | LOOK WHAT THEY'VE DONE TO MY SONG MA | New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699 |
| 21 | 21 | JOANNE | Michael Nesmith & the First National Band (Felton Jarvis), RCA 74-0368 |
| 22 | 23 | INDIANA WANTS ME | R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown) |
| 23 | 12 | GROOVY SITUATION | Gene Chandler (Gene Chandler), Mercury 73083 |
| 24 | 32 | IT'S ONLY MAKE BELIEVE | Glen Campbell (Al DeLory), Capitol 2905 |
| 25 | 26 | LONG LONG TIME | Linda Ronstadt (Elliot Mazer), Capitol 2846 |
| 26 | 17 | 25 OR 6 TO 4 | Chicago (James William Guercio), Columbia 4-45194 |
| 27 | 27 | CLOSER TO HOME | Grand Funk Railroad (Terry Knight), Capitol 2877 |
| 28 | 13 | DON'T PLAY THAT SONG | Aretha Franklin With the Dixie Flyers (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2751 |
| 29 | 34 | EL CONDOR PASA | Simon & Garfunkel (Simon, Garfunkel & Royalle), Columbia 4-45237 |
| 30 | 33 | THAT'S WHERE I WENT WRONG | Poppy Family Featuring Susan Jacks (T. Jacks), London 139 |
| 31 | 37 | SOMEBODY'S BEEN SLEEPING | 100 Proof Aged In Soul (G. Perry), Hot Wax 7004 (Buddah) |
| 32 | 29 | RUBBER DUCKIE | Ernie (Jim Henson) (Thomas Z. Shepard), Columbia 4-45207 |
| 33 | 19 | I (Who Have Nothing) | Tom Jones (Peter Sullivan), Parrot 40051 (London) |
| 34 | 22 | NEANDERTHAL MAN | Hotlegs (Hotlegs Prod.), Capitol 2886 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---------------------------------------|---|
| 35 | 47 | OUR HOUSE | Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760 |
| 36 | 53 | IT DON'T MATTER TO ME | Bread (Bread), Elektra 45701 |
| 37 | 62 | LUCRETIA MAC EVIL | Blood, Sweat & Tears (Bobby Colomby & Roy Halee), Columbia 4-45235 |
| 38 | 39 | DO WHAT YOU WANNA DO | Five Flights Up (John Florez), TA 202 (Bell) |
| 39 | 43 | DEEPER & DEEPER | Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol) |
| 40 | 40 | STAND BY YOUR MAN | Candi Staton (Rick Hall), Fame 1472 (Capitol) |
| 41 | 52 | GOD, LOVE AND ROCK & ROLL | Teegarden & Van Winkle (J. Cassily-Teegarden-Van Winkle), Westbound 170 (Jonus) |
| 42 | 42 | I STAND ACCUSED | Isaac Hayr Isaac Hayes), Enterprise 9017 (Stax/Volt) |
| 43 | 70 | UNGENA ZA ULIMWENGU (Unite the World) | Temptations (Norman Whitfield), Gordy 7102 (Motown) |
| 44 | 41 | SOLITARY MAN | Neil Diamond (Jeff Barry-Ellie Greenwich), Bang 578 |
| 45 | 50 | AS THE YEARS GO BY | Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia) |
| 46 | 57 | GYPSY WOMAN | Brian Hyland (Del Shannon), UNI 55240 |
| 47 | 65 | MONTEGO BAY | Bobby Bloom (Jeff Barry), MGM/L&R 157 |
| 48 | 44 | IF I DIDN'T CARE | Moments (Sylvia and N. Edmonds), Stang 5016 All Platinum |
| 49 | 49 | WE CAN MAKE MUSIC | Tommy Roe (Steve Barri), ABC 11273 |
| 50 | 51 | YELLOW RIVER | Christie (Mike Smith), Epic 5-10626 (Columbia) |
| 51 | 61 | SEE ME, FEEL ME | Who (Kit Lambert), Decca 732729 |
| 52 | 54 | MONGOOSE | Elephant's Memory (Ted Cooper), Metromedia 182 |
| 53 | 46 | SUNDAY MORNING COMING DOWN | Johnny Cash (Bob Johnston), Columbia 4-45211 |
| 54 | 63 | SUPER BAD (Parts 1 & 2) | James Brown (J. Brown), King 6329 |
| 55 | 58 | I DO TAKE YOU | Three Degrees (Richard Barrett), Roulette 7088 |
| 56 | 56 | (Baby) TURN ME ON | Impressions (Curtis Mayfield), Curtom 1954 (Buddah) |
| 57 | 31 | (They Long to Be) CLOSE TO YOU | Carpenters (Jack Daugherty), A&M 1183 |
| 58 | 64 | FOR THE GOOD TIMES | Ray Price (Don Law Prod.), Columbia 4-45178 |
| 59 | 69 | ENGINE NUMBER 9 | Wilson Pickett (Staff), Atlantic 2766 |
| 60 | 60 | BABY, I NEED YOUR LOVING | O. C. Smith (Jerry Fuller), Columbia 4-45206 |
| 61 | 36 | SPILL THE WINE | Eric Burdon & War (Jerry Goldstein), MGM 14118 |
| 62 | — | CRY ME A RIVER | Joe Cocker (Denny Cordell & Leon Russell), A&M 1200 |
| 63 | 81 | MAKE IT EASY ON YOURSELF | Dionne Warwick (Blue Jac Prod.), Scepter 12294 |
| 64 | 66 | WHEN YOU GET RIGHT DOWN TO IT | Delfonics (Stan & Bell), Philly Groove 163 (Bell) |
| 65 | 74 | COME ON AND SAY IT | Grass Roots (Steve Barri), Dunhill 4249 |
| 66 | 67 | I JUST WANNA KEEP IT TOGETHER | Paul Davis (Chips Moman), Bang 579 |
| 67 | 76 | AND THE GRASS WON'T PAY NO MIND | Mark Lindsay (Jerry Fuller), Columbia 4-45229 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|-------------------------------------|---|
| 68 | 72 | SEEMS LIKE I GOTTA DO WRONG | Whispers (Ron Carson), Soul Clock 1004 (Canyon) |
| 69 | 75 | SOMETHING | Shirley Bassey (Johnny Harris & Tony Colton), United Artists 50698 |
| 70 | 71 | SWEETHEART | Engelbert Humperdinck (Peter Sullivan), Parrot 40054 (London) |
| 71 | 84 | OUR WORLD | Blue Mink (Blue Mink & Roger Quastad), Philips 40686 (Mercury) |
| 72 | 55 | RIKI TIKI TAVI | Donovan (Donovan), Epic 5-10649 (Columbia) |
| 73 | 59 | FUNK #49 | James Gang (Bill Szymczyk), ABC 11272 |
| 74 | 99 | 5-10-15-20 (25-30 Years of Love) | Presidents (Van McCoy), Sussex 207 (Buddah) |
| 75 | — | I THINK I LOVE YOU | Partridge Family (Starring Shirley Jones & Featuring David Cassidy) (Wes Farrell), Bell 910 |
| 76 | 79 | LOVE UPRISING | Otis Leaville (Willie Henderson), Dakar 630 (Atlantic) |
| 77 | 77 | JUST LET IT COME | "Alive and Kicking" (Bob King), Roulette 7087 |
| 78 | 78 | HOLY MAN | Diane Kolby (Scott & Vivian Holtzman), Columbia 4-45169 |
| 79 | 92 | PART TIME LOVE | Ann Peebles (Willie Mitchell), HI 2178 (London) |
| 80 | 88 | FRESH AIR | Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2920 |
| 81 | 95 | SO CLOSE | Jake Holmes (Elliot Mazer), Polydor 14041 |
| 82 | 91 | GAS LAMPS AND CLAY | Blue Image (Richard Podolor), Atco 6777 |
| 83 | 97 | LET ME BACK IN | Tyrone Davis (Willie Henderson), Dakar 621 (Atlantic/Atco) |
| 84 | — | LET'S WORK TOGETHER | Canned Heat (Skip Taylor & Canned Heat), Liberty 56151 |
| 85 | — | TIME WAITS FOR NO ONE | Friends of Distinction (Ray Cork, Jr.), RCA 74-0385 |
| 86 | — | AMERICA STANDING/BECAUSE I LOVE YOU | Five Stairsteps (Stan Vincent), Buddah 188 |
| 87 | 87 | STONED COWBOY | Fantasy (Bennett & Bennett), Liberty 56190 |
| 88 | 89 | WOODSTOCK | Assembled Multitude (Bill Buster & Tom Sellers), Atlantic 2764 |
| 89 | 90 | IF YOU WERE MINE | Ray Charles (Joe Adams), ABC/TRC 11271 |
| 90 | — | DREAMS | Buddy Miles (Robin McBride & Buddy Miles), Mercury 73119 |
| 91 | 85 | IT'S SO NICE | Jackie DeShannon (Sam Russell & Irvin Hunt), Liberty 56187 |
| 92 | — | UP ON THE ROOF | Laura Nyro (Felix Cavaliere & Arif Mardin), Columbia 4-45230 |
| 93 | 93 | YOU BETTER THINK TWICE | Poco (Jim Messina), Epic 5-10636 (Columbia) |
| 94 | 94 | FUNKY MAN | Kool & the Gang (Gene Redd), De-Lite 534 |
| 95 | — | FATHER COME ON HOME | Pacific Gas & Electric (John Hill), Columbia 4-45221 |
| 96 | — | TIME TO KILL | Band (Band), Capitol 2870 |
| 97 | 100 | GOT TO BELIEVE IN LOVE | Robin McNamara (Jeff Barry), Steed 1055 (Paramount) |
| 98 | 98 | DAY IS DONE | Brooklyn Bridge (Stan Vincent), Buddah 193 |
| 99 | — | I'M BETTER OFF WITHOUT YOU | Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0382 |
| 100 | — | LISTEN HERE | Brian Auger & the Trinity (Brian Auger), RCA 74-0381 |

HOT 100 A TO Z—(Publisher-Licensee)

| | | | | |
|---|---|---|---|--|
| Ain't No Mountain High Enough (Jobete, BMI) ... 4 | Engine Number 9 (Assorted, BMI) ... 59 | I (Who Have Nothing) (Milky Way/Trio, BMI) ... 33 | Love Uprising (Jullo-Brian, BMI) ... 76 | Stand By Your Man (Gallico, BMI) ... 40 |
| All Right Now (Irving, BMI) ... 5 | Express Yourself (Warner-Tamerlane, BMI) ... 14 | If I Didn't Care (Whale, ASCAP) ... 48 | Lucretia Mac Evil (Blackwood/Bay, BMI) ... 37 | Still Water (Love) (Jobete, BMI) ... 19 |
| America Standing (Trousdale/Duckstrun Sutra, BMI) ... 86 | Father Come on Home (Bretton, BMI) ... 95 | If You Were Mine (Tangerine, BMI) ... 89 | Make It Easy on Yourself (Famous, ASCAP) ... 63 | Stoned Cowboy (Unart, BMI) ... 87 |
| And the Grass Won't Pay No Mind (Stonebridge, ASCAP) ... 47 | For the Good Times (Buckhorn, BMI) ... 58 | (I Know) I'm Losing You (Jobete, BMI) ... 10 | Mongoose (Pocketfull of Tunes, BMI) ... 52 | Sunday Morning Coming Down (Combs, BMI) ... 53 |
| As the Years Go By (Makhen/Blackwood, BMI) ... 45 | Fire and Rain (Blackwood/Country Road, BMI) ... 17 | I'm Better Off Without You (Clarema, BMI) ... 99 | Montego Bay (Unart/Cheezburger, BMI) ... 47 | Super Bad (Parts I and II) (Cried, BMI) ... 54 |
| Baby, I Need Your Loving (Jobete, BMI) ... 60 | 5-10-15-20 (25-30 Years of Love) (McCoy/Interior, BMI) ... 74 | Indiana Wants Me (Jobete, BMI) ... 22 | Neanderthal Man (Francis, Day & Hunter, ASCAP) ... 34 | Sweetheart (Casseroles, BMI) ... 70 |
| (Baby) Turn On to Me (Camad, BMI) ... 56 | Fresh Air (Quicksilver, BMI) ... 74 | It's a Shame (Jobete, BMI) ... 15 | Our House (Giving Room, BMI) ... 35 | That's Where I Went Wrong (Gene Fishin', BMI) ... 30 |
| Because I Love You (Burke/Kama Sutra, BMI) ... 86 | Funk #49 (Pamco/Home Made, BMI) ... 80 | It's Only Make Believe (Marielle, BMI) ... 24 | Patches (Gold Forever, BMI) ... 16 | Time to Kill (Canaan, ASCAP) ... 96 |
| Candida (Jilliben/Pocketfull of Tunes, BMI) ... 3 | Funky Man (Stephanye-Delightful, BMI) ... 94 | It's So Nice (Passa Alta, BMI) ... 91 | Peer Int'l (Peer Int'l, BMI) ... 72 | Time Waits for No One (Kishner, BMI) ... 85 |
| Close to You (Blue Seas/Jac/U.S. Songs, ASCAP) ... 57 | Gas Lamps and Clay (Portofino, ASCAP) ... 82 | Joanne (Screen Gems-Columbia, BMI) ... 21 | Rubber Duckie (Festival Attractions, ASCAP) ... 32 | 25 or 6 to 4 (Aurelius, BMI) ... 26 |
| Closer to Home (Storybook, BMI) ... 27 | God, Love and Rock & Roll (Bridgeport, BMI) ... 41 | Julie, Do Ya Love Me (Lucon/Sequel, BMI) ... 6 | Part Time Love (Circa/Esart, BMI) ... 79 | Let Me Back In (Jullo-Brian, BMI) ... 83 |
| Come On and Say It (Trousdale/Brother Duck, BMI) ... 45 | Got to Believe in Love (Top Floor, ASCAP) ... 97 | Just Let It Come (Big Seven, BMI) ... 77 | Parties (Gold Forever, BMI) ... 16 | Let's Work Together (Mozella, BMI) ... 84 |
| Cracklin' Rosie (Prophet, ASCAP) ... 61 | Green-Eyed Lady (Clariaga, ASCAP) ... 8 | Let Me Back In (Jullo-Brian, BMI) ... 83 | Riki Tiki Tavi (Peer Int'l, BMI) ... 72 | Listen Here (Hargrove, BMI) ... 100 |
| Cry Me a River (Saunders, ASCAP) ... 62 | Groovy Situation (Cachand/Patchell, BMI) ... 23 | Let's Work Together (Mozella, BMI) ... 84 | Rubber Duckie (Festival Attractions, ASCAP) ... 32 | Lola (Hill & Range, BMI) ... 13 |
| Day is Done (Popamar, ASCAP) ... 98 | Gypsy Woman (Curtom, BMI) ... 46 | Let's Work Together (Mozella, BMI) ... 84 | See Me, Feel Me (Track, BMI) ... 51 | Long as I Can See the Light (Jandora, BMI) ... 7 |
| Deeper & Deeper (Gold Forever, BMI) ... 39 | Holy Man (Fodderwing, ASCAP) ... 78 | Let's Work Together (Mozella, BMI) ... 84 | Seems Like I Gotta Do Wrong (Roker, BMI) ... 68 | Long Long Time (MCA, ASCAP) ... 25 |
| Do What You Wanna Do (Brig/Tiny Tiger, ASCAP) ... 38 | I Do Take You (Planetary/Make, ASCAP) ... 55 | Let's Work Together (Mozella, BMI) ... 84 | So Close (Out of Business, ASCAP) ... 81 | Looking Out My Back Door (Jandora, BMI) ... 7 |
| Don't Play That Song (Progressive, BMI) ... 28 | I Just Wanna Keep It Together (Web IV, BMI) ... 44 | Let's Work Together (Mozella, BMI) ... 84 | Solitary Man (Tallyrand, BMI) ... 41 | Look What They've Done to My Song Ma (Kama Rippa/Amelanie, ASCAP) ... 20 |
| Dreams (No Exit, BMI) ... 90 | I Stand Accused (Curtom/Jalynne, BMI) ... 42 | Let's Work Together (Mozella, BMI) ... 84 | Somebody's Been Sleeping (Gold Forever, BMI) ... 34 | Love Uprising (Jullo-Brian, BMI) ... 76 |
| El Condor Pasa (Charing Cross, BMI) ... 29 | I Think I Love You (Screen Gems-Columbia, BMI) ... 75 | Let's Work Together (Mozella, BMI) ... 84 | Something (Harrisons, BMI) ... 69 | Lucretia Mac Evil (Blackwood/Bay, BMI) ... 37 |

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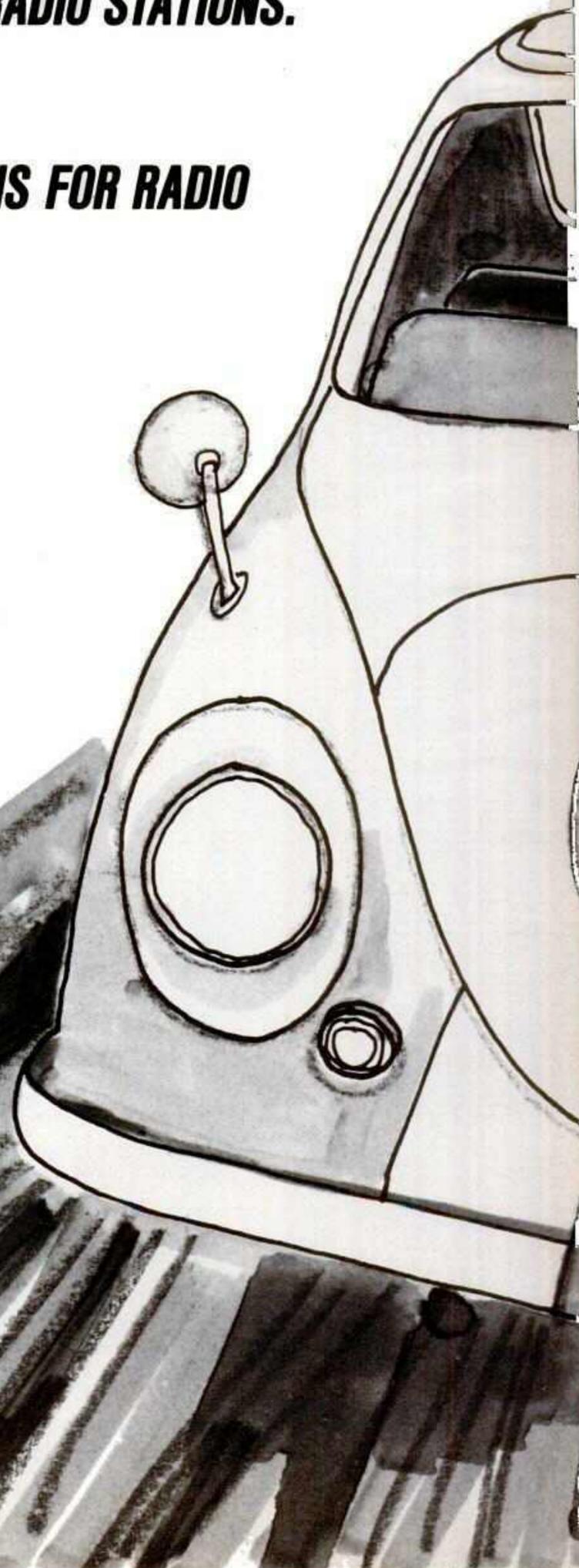
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Capitol Sets New Department

• Continued from page 1

It was one year ago that the label began a program of signing up independent labels for distribution and marketing. The new independent labels department is the result of Capitol's signing these labels and their respective expanding artist rosters.

In addition to the aforementioned companies, the new department will also work with two other companies with whom Capitol is close at hand to signing: Opryland in Nashville and Island in England.

"We have taken the independently recorded product out of the mainstream of Capitol's operation and we are now treating it separately," Nuccio said. Capitol's company-owned branches and its sales force will work on product delivered through the independent label's department.

Working under Nuccio (who transfers over from the vice presidency of national promotion) are Tom Takioshi in Los Angeles; Sammy Alfano in Houston-Dallas; Merv Amols in Boston; Dick Bethel covering Cleveland, Detroit and Cincinnati; Bill Jamison in New York; Tom Gress covering Chicago and Milwaukee; Jim Riggins covering Atlanta and Charlotte; Ray Ward covering Los Angeles and San Diego, and Bud O'Shea covering San Francisco and Seattle.

These men are charged with creating promotional programs and soliciting sales in their respective areas. They were for-

Pickwick in Expansion

• Continued from page 3

During that quarter ended July 30, 1970, net income rose 15 percent to \$440,207 from \$384,364 during the same period of the previous fiscal year.

Sales were up 20 percent or \$13,429,573 as compared to \$11,177,243. Earnings per share increased to 23.1 cents as against 20.1 cents, a 15 percent increase. The average number of shares outstanding during the quarter ended July 31, 1970 was 1,903,735 as against 1,899,988 during the quarter ended July 31, 1969.

According to Heilicher, one of Pickwick's most important moves was the decision to authorize an option to acquire all of the outstanding Class "A" common stock of Northeast Records, Inc., in exchange for 488,250 shares of Pickwick common stock.

Tors Move In Miami

MIAMI—Ivan Tors Studios has shifted all companies and subsidiaries to the Tors studios in North Miami in a major move to consolidate activities and strengthen sales and production programs. The consolidation took place Aug. 1, according to Ivan Tors, president, and Howard H. Lipstone, executive vice president.

Tors will continue to maintain branch offices in Hollywood and New York.

According to William Grefe, chairman of the coordinating committee of the Directors Guild of America for Florida, and recently appointed Tors' head of production and studio

merly promotion men working on regular Capitol product.

When Capitol began its program of distributing outside companies, individuals such as Ken Mansfield were the contact men, with the label's sales and merchandising departments developing programs under their separate heads. Now, under the new structure, John Jossey, the national sales manager and Rocky Catena, the merchandising chieftain, are no longer responsible for creating programs for the independent contractees. That is now Nuccio's concern.

With each independent label specializing in some area of music, their individual creative efforts help provide a new identity for Capitol, Nuccio points out.

As the central source for all these labels, Nuccio will be involved in production, sales, marketing and new artist development, meaning planning tours and exploitation campaigns.

Capitol anticipates that half its total volume will be generated by its outside distribution deals.

The most recent deal involves Denny Cordell-Leon Russell's Shelter label (which had been distributed by Blue Thumb). The Shelter deal is for three years, with 18 LP's planned over that period.

A second Leon Russell LP will be released before Christmas, with Russell's first LP (handled by Blue Thumb) being redistributed. Other artists on Shelter slated for Capitol coverage include: Don Nix, Jim Horn, Larry Knechtel, Freddy King, Claudia Lennear and Kathy McDonald, both backup singers in Russell's band.

Capitol has Shelter for the U.S. and Canada. A&M handles the line in Canada and La Compagnie has it in France. GRT has had tape rights, but there is a 90-day sell-off period.

Shelter owns a 16-track facility in North Hollywood called Skyhill-Shelter Recording Studio.

According to Capitol's president, Sal Iannucci, there will be a program of "cross pollination" involving producers from these outside labels working with Capitol artists. The first example was Rick Hall producing Bobbie Gentry's "Fancy" hit in Muscle Shoals, Ala.

"Independent producers will record Capitol's contract artists when an opportunity arises," Iannucci said. "We're constantly reviewing the makeup of our own artist roster and we will cull acts from the roster that don't have creative or commercial potential."

Nuccio will travel "extensively" to maintain contact with the home offices of the labels

operation, there will be a step-up of the studio's involvement with production of television commercials. The company also is actively engaged in production of programming for TV syndication and the burgeoning area of the video cartridge and CATV market.

A longterm agreement has been closed with Birns and Sawyer, leading suppliers and manufacturers of motion picture equipment. It will encompass sales and rental activities for motion picture, TV and series production and will service TV stations in the eastern half of the U.S.

his department represents, notably to New York where Apple and Allen Klein is headquartered; Memphis where Chips Moman and Tommy Cogbill are located; Detroit where Invictus Holland - Dozier - Holland are located. If the Island deal is closed, London will be carried on Nuccio's itinerary as will Nashville where Opryland is headquartered.

Bob Krasnow and Don Graham, Blue Thumb's administrative forces are located in Beverly Hills.

Expansion Set By Audio Arts

LOS ANGELES—Audio Arts Records has opened Audio Arts Distributors and, in addition to handling its own blues and gospel lines, will represent Nashboro Records.

The new distributorship is headed by George Hocutt, who continues as executive vice-president of the parent firm. Hocutt, who joined Audio Arts earlier this year, was formerly with California Record Distributors and the Sams chain of jazz stores.

Among the labels handled by the new company are: Excello, Creed, A-Bet, Nasco, Audio Gospel, Audio Blues, Audio Arts and Nashboro.

As part of the arrangement, Nashboro will pick up the national distribution for Audio Arts own labels including artists Cassietta George, Harold Bowen and the Incredibles.

MCA Signs Studio 3 Pact

VANCOUVER, Can.—Studio 3 Productions, Ltd., has signed a worldwide distribution deal with MCA Records. MCA Records will release New Syndrome Records produced by Studio 3 on various labels such as Decca, Kapp, and Uni Records. Mike Maitland, president of MCA Records, announced the deal, which was concluded with Studio 3 president Ralph Harding.

Studio 3 operates five publishing firms and the staff includes Tom Northcott, a&r chief; producer Barry DeVorzon, co-writer of music for the movie "P.P.M.," and Jack Herschorn, head of publishing. Artists include the Anvil Chorus, Howie Vickers, and the Cross Town Bus. First product is due within a few weeks. The New Syndrome staff is now on a Canadian-wide talent hunt.

Kinney Labels In Germany

NEW YORK—Warner Bros., Reprise, Atlantic and Elektra are organizing their own operation in Germany, starting early 1970.

Siegfried Loch will be managing director of the Kinney group of labels, starting Jan. 1. He will also record German product for the local market and throughout Europe. Loch recently left Liberty/UA, where he was managing director of their German setup.

TOMORROW

By ED OCHS

I AM not going to apologize for Jimi Hendrix. Survival is not a sport. It was never meant to be quite that. But Hendrix's endgame is more than just a voice drowned in the roar of other voices. Up. Up into the clear heights, up into the abyss beyond the sun, up still higher to the top of the infinite, where red and purple are stored, Hendrix attacks two and three guitars, long pieces of flesh he carries like the lower half of female dummies. It is not even enough that Buddy Holly, the Big Bopper and Little Willie John are there. Or that his guitar fired darts. It is not easy—though some say "it's cool"—to accept Hendrix's body dead or imagine his stony skull asleep, bubbling into his throat where he swallowed his life. He left us his hurt to remember him by, and it lingers like dust on cynics. We cannot feel that he is relieved, that his blood has cooled mercifully, or that he has achieved safe distance from the brain's smashing music. It is not easy to think not of the verdict and the victim, the results, the morbid bite of blame, for not knowing. . . . It is in this frame that most fatal accidents occur.

★ ★ ★

Not too much was really known about Jimi Hendrix, he was young. Newspapers couldn't seem to agree on his age—it ranged from 24 to 27. Network television coughed up his death reluctantly, edited not to stare, eventually to be written off the books of perspective as too provocative: a loaded question. Requiring thought. But his sex life came up, he was troubled and deadbent on downs. His father, a landscaper in Seattle, inherited \$500,000 Jimi couldn't possibly spend and live on at the same time. They would have to reconcile his life with theirs, compare them, news "not fit to print." This is called a credibility gap. Jimi Hendrix bridged that gap. Being a rock star is an exceedingly dangerous occupation, especially fatal for a gypsy.

WCAU-FM Shifts to Solid Gold Automated Format

PHILADELPHIA — WCAU-FM has switched to a solid gold automated format 19 hours a day. The station previously featured the syndicated "Young Sound" programming service originated in New York at CBS headquarters. Oldies played on WCAU-FM will range from 1955 to within the last six months. In fact, WCAU-FM will begin playing a record as soon as it becomes well enough established in the listener's minds to classify it as an oldie. Programming is being created by the station. John Gehron is operations manager.

Commercials will be limited to five minutes an hour for the present. Music is being produced on tape in hour segments, with an unidentified voice announcing the records. Jingles were produced by PAMS.

WCAU-FM will weave into its format various records that were big in Philadelphia that perhaps didn't break nationally.

Philadelphia is a strong oldies market, said station manager John O. Downey. He added that the new format is consistent with CBS corporate policy to program toward an 18-34 audience.

Programming is being recorded on hour-long tapes. In a

'Monday' Disk Promo

• Continued from page 10

Fund, with Sundi initially donating 10 percent of the total profits on the sale of the single.

Sundi has included an insertion in the posters notifying the public about the M.I.M. fund. Separate public donations can be sent to M.I.M. Scholarship Fund, P.O. Box 14424, Tampa, Fla. 33609.

Licensee Deals

• Continued from page 4

Far East to complete its worldwide representation.

Next step, according to Kenny Myers, label president, is to obtain representation for Amaret's Daje (BMI) and Amak (ASCAP) catalogs.

backlog of more than 50 hours of music already prepared, the station had not repeated one song. Base backlog will be 60 hours; five new tapes will be produced each week with five old hour tapes retired. In a sampling of 20 songs, approximately three will be from the 50's with the rest of the tunes trending toward more-recent oldies.

Tape Giants Added

• Continued from page 3

Gerald Citron, marketing manager, industry sales, Norelco; Larry Winn, national sales manager, Roberts/Rheem, and S. Nakano, vice president, Sony.

Other companies joining the association are Musicor Records and Tranquility Records. Tranquility is comprised of an investment group working on the acquisition of properties for use in the videocassette - cartridge field.

Memorial Plaque

• Continued from page 3

participated as did Mrs. L. Preston Collins, daughter, and Vincent Youmans Jr., and Busby Berkeley and Ruby Keeler, director and star respectively of the forthcoming new Broadway production of Youmans' "No, No, Nanette," originally produced in 1925.

Tape Happenings

• Continued from page 18

291-C60 educational cassette, at \$2.25. . . . Vivitar has named Straube Associates, Boulder, Colo., as its sales representative to cover Wyoming, Utah, Colorado, east Montana and east Idaho. . . . Ampex, Audio Devices, BASF, Crown, Dolby Laboratories, Electrodyne, Mann Cassette Industries, Pickering & Co., Superscope, TEAC, 3M, Victor Co. of Japan, among others, will be at the Audio Engineering Society convention at the Hotel New Yorker, Oct. 12-15.



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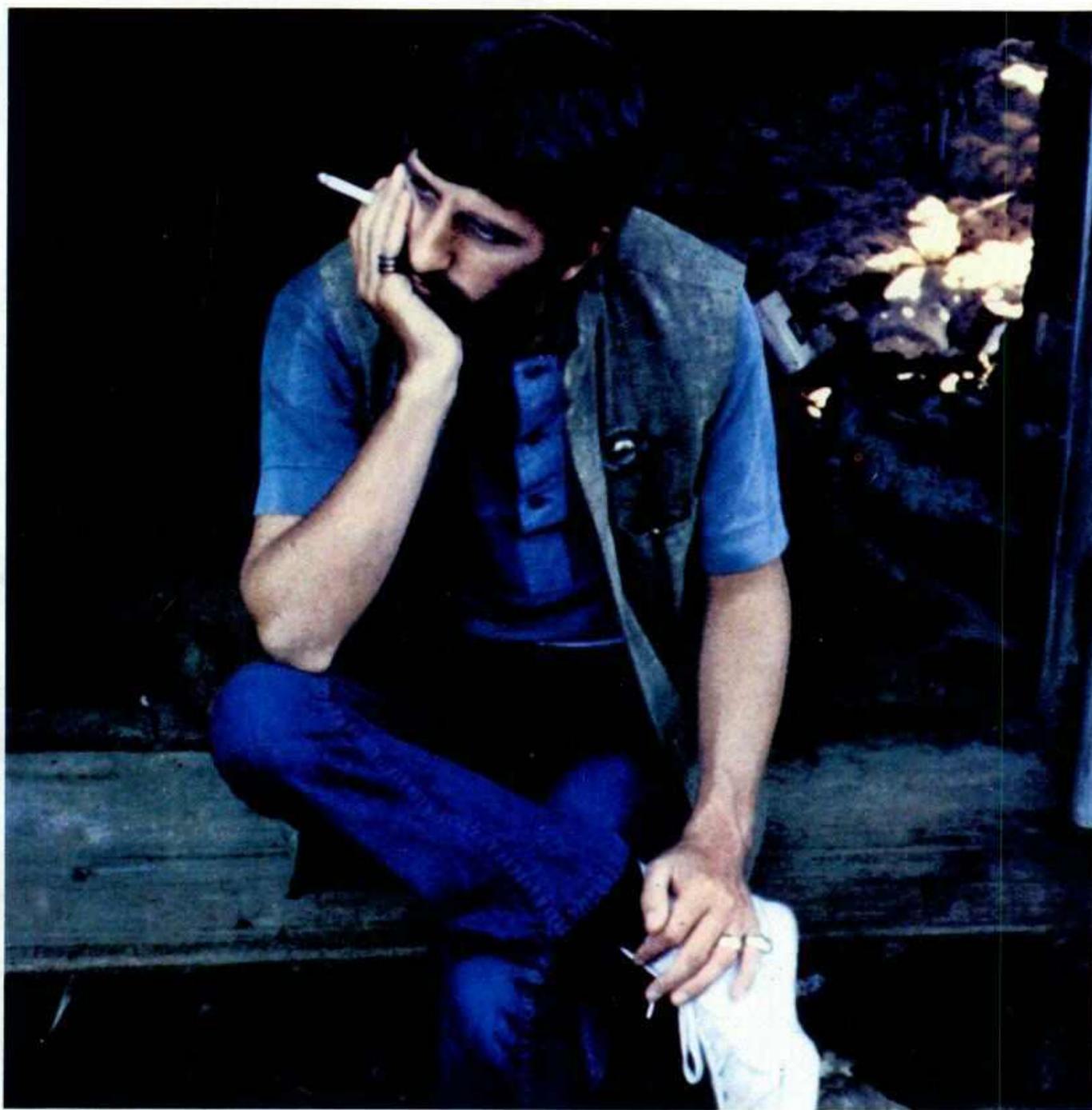
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