

SEE SECTION TWO

Billboard

NOVEMBER 14 1970 • \$1.00
SEVENTY-SIXTH YEAR
TWO SECTIONS, SECTION ONE

The International Music-Record-Tape Newsweekly

COIN PAGES 35-39

HOT 100 PAGE 54

TOP LP's PAGES 58, 60

Fox Agency Presses Piracy War in Suit

By PAUL ACKERMAN

NEW YORK—Nineteen music publisher principals of the Harry Fox Agency, under the direction of Al Berman, filed suit for copyright infringement last week in the U.S. District Court for Connecticut against

Handleman In New Push

NEW YORK — The Handleman Co., leading record merchandiser, is expanding. Last week negotiations were concluded whereby the company acquired the record segment of Mainline Cleveland, pioneer distributor in the Cleveland

(Continued on page 62)

14 defendants operating from Bridgeport, Conn., to Tulsa, Okla. The complaint charges defendants with the manufacture and sale of bootleg tape recordings reproducing more than 31 copyrighted musical works. The complaint also charges that defendants "acted in concert in perpetrating" the illegal acts and "pursuant to an organized conspiracy to infringe plaintiffs' said copyrighted musical works."

The plaintiffs are Jondora Music Publishing Co., Ludlow Music, Inc., Cromwell Music, Inc., Essex Music, Inc., Hill & Range Songs, Inc., Anne-Rachel Music Corp., Elvis Presley Music, Inc., Blues Seas Music, Inc., Croma Music, Inc., Big

(Continued on page 16)

AR Will Enter 2-Step Distrib Via New Line

By LEE ZHITO

MELROSE, Mass.—Automatic Radio will enter two-step distribution with a new line of tape CARtridge playback equipment called Artisan-50. The line will be unveiled at Chicago's APAA show. This was revealed last week by George Lyle, AR's vice president in charge of marketing. The move marks the giant after-market equipment manufacturer's first major effort in two-step distribution.

The two-step line is in addition to AR's one-step lines, Titan and AR-Automatic Radio.

Artisan-50 will feature seven

(Continued on page 16)

Curb Stirs Heat —Morals or \$\$?

By ELIOT TIEGEL

LOS ANGELES — MGM president Mike Curb's anti-drug artist program has exploded on the music industry. Companies and individuals have expressed divided opinions to Curb's action of not recording any acts which advocate hard drug usage.

Curb said he has received favorable comments from Bill Gallagher, president of Paramount Records, Jules Malamud,

executive director of the National Association of Record Merchandisers, the McLendon radio chain and independent producer Jeff Barry.

The Wards and Woolworth chains have told Curb they will support his campaign by putting up MGM's poster on drug abuse and that they will sell an anti-drug LP being created.

Malamud told Curb that

(Continued on page 10)

Kusisto, Munves, Usher See Quad-8 as Sound Wonderland

By MIKE GROSS

NEW YORK—The "blanket of sound" offered by Quad-8 "will give us the opportunity to sell the repertory all over again," said Peter Munves, director of classical music at RCA Records, and "be especially effective on special pop projects," said Gary Usher, RCA Records vice-president for contemporary rock.

"Quad-8," said Munves, "is a re-creation of the fifth harmonic and since the illusion of space is

(Continued on page 20)

By EARL PAIGE

CHICAGO—Recording artists will exercise more aesthetics direction in quadrasonic 4-channel music than they did when 2-channel stereophonic was in its infancy, according to Oscar P. Kusisto, pioneer in quad-8. "The differing philosophies of recording 4-channel music will shake up the industry," he said.

The president of Motorola Automotive Products here says that 4-channel opens up entirely new vistas: "A lot of mixing engineers may be forced out of a job. Recording artists nearing

(Continued on page 20)

Capitol High On Classical

By FRED KIRBY

LOS ANGELES — Viewing the market picture for Angel Records as extremely bright, Brown Meggs, vice-president for classics and international and assistant to the president of Capitol Records, estimated his firm will wrap up \$10 million in

(Continued on page 48)

Soviets Beckon U.S. Recording

By RADCLIFFE JOE

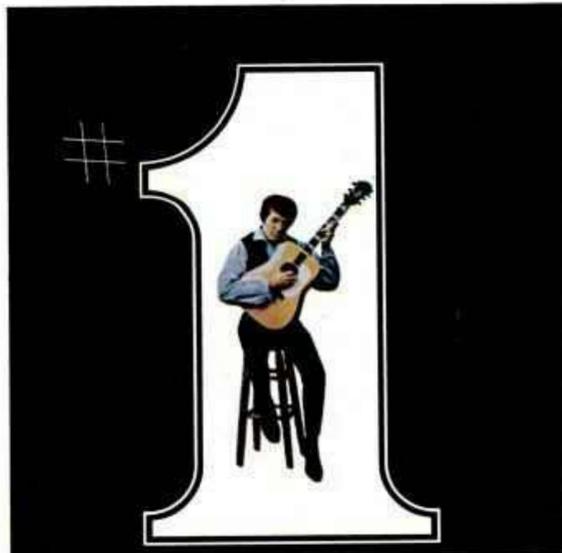
NEW YORK—Melodiya Records of Russia has invited John Woram of the Citizens Exchange Corps to host a recording session at the company's Moscow studios during the

(Continued on page 10)

(Advertisement)



Mongrel is a bitch. But more than that Mongrel was written by Bob Seger, who is one of the most underrated songwriters in the country today. Capitol's Mongrel album SKAO-499, by the Bob Seger System, is making you aware on Billboard's LP Chart, in its second week, at position 177 with a star. (Advertisement)



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

Here Comes Motown's Soulful Santa.

- Smokey Robinson & The Miracles THE SEASON FOR MIRACLES (TS-307)
- CHRISTMAS GIFT RAP (MS-725)
- Stevie Wonder SOME DAY AT CHRISTMAS (TS-281)
- The Temptations THE TEMPTATIONS CHRISTMAS CARD (GS-851)
- The Supremes MERRY CHRISTMAS (MS-638)
- The Jackson 5 JACKSON 5 CHRISTMAS ALBUM (MS-713)

Rick Ely has a message for his fourteen million followers.

PROCLAMATION

Rick Ely's new single
"Circle Game"

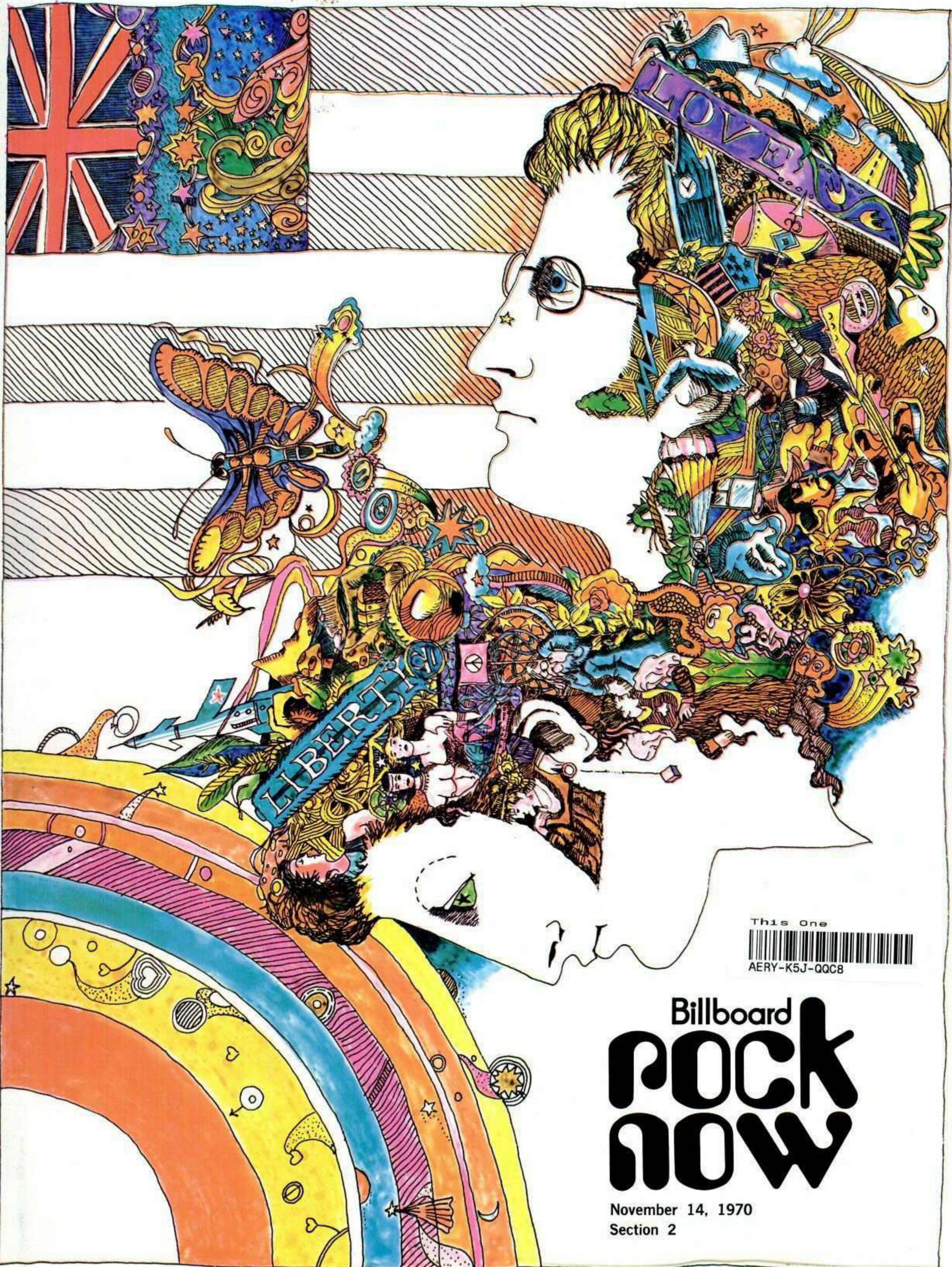


It comes in the form of
the single "Circle Game"
(#74-0389) by Joni Mitchell,
from Rick Ely, the star of ABC's
"The Young Rebels." There's also
a longer message in the form of
an album (LSP-4443). And with
13.9 million people following Rick
each week on his show there should be a
lot of people waiting to hear what he has to say.

PRODUCED BY: TOMMY CATALANO

RCA Records
and Tapes

Copyrighted material



This One
AERY-K5J-QQC8

Billboard ROCK NOW

November 14, 1970
Section 2

THE BEST KEPT SECRET IN THE WORLD: "THE MOST DYNAMIC VOCAL GROUP ROCK HAS PRODUCED."

The best kept secret in the world is no more. It was kept for five years. Now, it's leaking out.

It involves a musical group which recently changed from one record company to another. For good reason, the group feels.

The group's old record company told everyone they were just surfers, doing surfing music. Hot rodders, doing car music. That helped keep the secret.

After all, who, in 1970, wanted surfing hot rodders?

The group helped, too. It shrugged off offers to play the festivals with "the real heavies." The secret kept well.

People devoted to great music, regardless of its appearance, helped by buying the group's albums late at night. Just before the stores would close. (They'd sandwich this group's albums between something by Joe Cocker and one by Crosby, Still, Nash & Young. So no one could see what they were buying.)

Another big blow to this "best kept secret" came from the people. When the group finally decided to play out in the big open (at the Big Sur Folk Festival, to be exact) they must have been sure no one would notice.

At first it looked like they'd be right.

Before they went on you could hear people murmuring mean about "surfing" and "low riders." So everything looked okay.

But things went wrong. People began clapping their hands. Grooving with the music. Swaying back and forth to the sounds. Even jumping up into the aisles. The screams of "More! More!" forced the group back to do an entire

second show.

That was early October, 1970.

The secret's getting out now. And the critics aren't helping.

THE CRITICS:

ROCK magazine didn't help at all when they called the group's new *SUNFLOWER* album, "A delicate but almost perfect balance, like whipped cream and nuts." Or when they said *It's About Time* from *SUNFLOWER* is a "classic."

And *ROLLING STONE* didn't help by calling *SUNFLOWER* "superb" and "without a doubt (their) best album in recent memory."

FUSION magazine's critic also just sounded the alarm: "...for the soulless few who refused to admit their existence these eight years, for people like me who have waited since the promise of *Smile* for them to deliver the masterwork they were capable of. It's here.

"The record is a veritable see-how-they-do-it treasurehouse, affording an action closeup of the most dynamic vocal group rock has produced."

You may as well know:

The Beach Boys have sold more records than any other American group in record history. 65,000,000. So far.

Their secret new album is on Brother/Reprise Records, and Ampex-distributed tapes.

"Don't pass this one up on any account," says *Fusion*, speaking of *SUNFLOWER*.

The secret's out.



ROCK NOW! ROCK NOW! ROCK NOW! ROCK NOW! ROCK NOW!

By ED OCHS

Without a definition, rock rambles on in a state of grand indifference to matters more serious, matters that the music just doesn't assuage. The poetry of rock is down three points, its powers of description are dim lights drawing blanks, as too many untrue voices, further diminished in the perfectly electronic studio, rave on regardless. To this, wars, drugs and others blights without and within, the business end of rock answers with more rock, heavy as stone, repetitious as rock is repetitious as rock is repetitious. Departmentalizing these pressing realities outside the consciousness and conscience of the industry, and making the consumers pay for it, has thrown a cold, probing light on rock. Not even the great Spiro Agnew could give rock a new importance by warning that he does not dig the music, for rock has been coming to nothing, teemless, for some time now. Once seeded with the magic of a jumping bean, the dry rattle of consumption pressed into its grease-black grooves, all kinds of groovy grooves, all that the industry has managed in response has been: you can play this record on today's mono record players with excellent results, and play this record very loud. But buy the record first.

Spiro and I agree that there hasn't been too much to dig, though he's not exactly out to encourage better rock. Even without his kind of help the Beatles have hissed and fizzled like fat on the fire, many rock thrones glare empty, rock heaven bristles like boot hill. Mick Jagger is in the movies, the Stones are dangling conversation and the beat at Fillmore sounds like the decline of the big bands, waning and lagging to the Ed Sullivanisms of Bill Graham & Friends. The industry is sailing down the same river it sold rock, the same Lethe-like river of forgetfulness into which drugs flow; already polluted with the vinyl flotsam and jetsam of planned obsolescence and escape: all into the goldfish bowl of pop music. Of the product that slides through Billboard's review department each week—200 singles, 150 albums—almost all of it is "chewing gum for the mind," while much of the good merchandise grows more and more misunderstood and mismanaged by an industry with a self-serving myth about self-censorship. How unmusical! Rock is censored all the way down the line, from dawn to distribution, even censoring itself mindlessly, as kulture kids dream-believe that they, of course, order tastes and fashions, and only have to snap on the radio to relate.

There are gaps between the gaps that keep rock music from filling the gaps, from being at peace.

Facing the Music

The realities of rock are its by-products, often dismissed as more suitable grist for protest songs, and yet they have "survived" the commercial wars to become parasitic conflicts of interests and lessons of bad business. They have also brought "serious rock" and the recording industry to the point of mutual estrangement. An establishment that controls rock but does not speak for it, that shrinks from Agnew's rather "old news" and half-true connection of rock with drugs and revolution; that more and more shifts responsibility for the end product over to the rock artists and culture as soon as the sale is completed, costs are recouped and profits added—only confirm's Agnew's complaint that the industry is lax. The industry has lax ideas on the subject of rock, and at this point must either reconcile the music with the lifestyle, support it, or ironically deliver rock to the only ones who can seem to live with it. Manufacturers have over-advertised rock product to the point of diminishing returns, shaking down the consumer then boring him, while wishing to attract as little attention as possible to what they would like to call a straight business deal. But it might be too late. Or just in time. Rock is no longer the great roar of the melting pot, the playful leveler, the irresistible hybrid of blacks and hillbillies that integrated popular music back in the 50's. And in the sheer numbers of rock talent on label rosters, FM radio, disk profits and throughout the industry in general—all plugging for self-determination—it may now be argued that the time when the rock generation truly speaks for rock may be nearing.

Rock Then

To the loyal consumer, rock is a tick on the attention span, anything you want it to be, a soft pillow to rest your weary mind, an alarm clock to wake up to. But now, if for no other reason but to protect themselves from the bankruptcy of incessant consumption, loyalties have switched. With their sophisticated fleecing devices, the "modern" manufacturer attacks the money market like a vacuum cleaner, and even those children of nowness who find peace with their rock, the electric shock and constant motion, in the vinyl cycle of being played in and played out, are themselves

exhausted. But greed for the sounds is tantamount to a craving for mental rape. Dylan! Do it again! Broke and bored, the only direction is home, and rock swings back to the root people to satisfy the appetites for new trends, new faces, new grooves. Rock now is filled with rock then, and while revelations of authenticity have shocked some hard rock heads out of their addiction to Led Zeppelin and John Mayall, it has also encouraged a new breed of tuned-in and educated rock musicians to play it better, more honestly, than before. The fresh accents on blues and jazz have quite naturally converted some rock buffs to the instincts of Willie Dixon, Mississippi John Hurt, Otis Spann, Miles Davis, Gary Burton, Tony Williams and Sun Ra, and though in more ways than one rock is more dead than live at its sources and as an issue, it continues with incredibly energy—backwards. So, as a grand misnomer, rock seems about ready for a more significant eclipse than since, perhaps, the birth of rock. About to disintegrate as it incorporates other labels, other sounds no longer considered pop, rock emerges not as a conglomerate of musics smaller than itself, but as an offspring of a larger, more creative plan that also recycles private, individual invention in what will become the new language spoken in the New Music.

In New York they are losing interest in rock in their mid-twenties and getting younger. New York is a tight fist, walls within walls soak up the impact of time passing change. People live and work from newspaper to newspaper, suspended in weird columns of vertical space, and like the California sun, hung in the sky like a juicy berry, it affects the brain in strange ways. In the record business, cocaine freaks and record execs in full dress mingle, grate and burn on each other with the futility of fire. In the capitols of rock, fewer and fewer of the changes inspired by rock are real, there are few real underground radio stations left, not very much is real about rock today at a time when facing reality is good business. Perhaps a new optimism lies on the other side of Vietnam, on the peaceful side, when we can get down to the serious pursuits of life, liberty, happiness and rock 'n' roll. "Rock now" is not only the most basic change in rock's continuous "now revolution," it is unremarkably the only shape that rock really comes in at all. I'm sure that with very little effort we can change it all with just a double shot of rock in the right places.

If we weren't number one in Rock,

I GOT DEM OL' KOZMIC BLUES AGAIN MAMA! JAVIS JOPLIN
 INCLUDING:
 TRY/MAYBE/ONE GOOD MAN TO LOVE/SOMEBODY/WORK ME, LORD



*KCS 9913

Chicago

including:
 Poem For The People/In The Country/The Road It Better End Soon/Where Do We Go From Here?



*KGP 24

A specially priced 2-record set.

BLOOD, SWEAT & TEARS 3
 including:
 Lucretia MacEvil/Hi-De-Ho/Somethin' Comin' On/The Battle 40,000 Headmen



*KC 30090

BOB DYLAN "NEW MORNING"
 INCLUDING:
 SIGN ON THE WINDOW/IF NOT FOR YOU/THREE ANGELS WENT TO SEE THE GYPSY/IF DOGS RUN FREE



*KC 30290

SANTANA/ABRAXAS
 including:
 Black Magic Woman/Gypsy Queen/Hope You're Feeling Better/Incident At Neshabur/Mother's Daughter/El Nicoya



*KC 30130

Simon and Garfunkel Bridge Over Troubled Water
 including:
 The Boxer/Baby Driver/Bye Bye Love/Keep The Customer Satisfied/Bridge Over Troubled Water



*KCS 9914

THE CHAMBERS BROTHERS LOVE, PEACE AND HAPPINESS
 Plus
 LIVE AT BILL GRAHAM'S FILLMORE EAST
 A 2-Record Set At Special Low Price
 including:
 Wake Up/Let's Do It/Bang Bang/Wade In The Water/I Can't Turn You Loose



*KGP 20

A specially priced 2-record set.

The Byrds (Untitled)
 including:
 Mr. Tambourine Man/Eight Miles High/Just A Season/Lover Of The Bayou/Chestnut Mare



*G 30127

A specially priced 2-record set.

TOM RUSH
 including:
 Child's Song/Wild Child/Old Man's Song/Drop Down Mama/Colors Of The Sun



*CS 9972

JOHNNY WINTER AND
 INCLUDING:
 ROCK AND ROLL, HOOCHIE KOO/NO TIME TO LIVE/AINT THAT A KINDNESS/PRODIGAL SON/LOOK UP



*C 30221

Laura Nyro
New York Tendrils



*KCS 9737

The Firesign Theatre
 Don't Crush That Dwarf, Hand Me The Pliers



*C 30102

TAJ MAHAL/GIANT STEP
 including:
 Take A Giant Step/Give Your Woman What She Wants/You're Gonna Need Somebody On Your Bond/Keep Your Hands Off Her/Six Days On The Road



*GP 18

A specially priced 2-record set.

Pacific Gas & Electric
Are You Ready
 including:
 Are You Ready?/When A Man Loves A Woman/Love, Love, Love, Love/Spagollee/Mother, Why Do You Cry?



*CS 1017

Marrying Maiden
It's A Beautiful Day
 including:
 The Dolphins/Soapstone Mountain/Good Lovin'/Do You Remember The Sun?/Essence Of Now



*CS 1058

MILES DAVIS AT FILLMORE
 INCLUDING:
 WEDNESDAY MILES/THURSDAY MILES/FRIDAY MILES/SATURDAY MILES



*G 30038

A specially priced 2-record set.

LEONARD COHEN SONGS FROM A ROOM
 INCLUDING:
 BIRD ON THE WIRE/A BUNCH OF LONESOME HEROS/YOU KNOW WHO I AM/LADY MIDNIGHT/SEEMS SO LONG AGO, NANCY



*CS 9767

Don Ellis At Fillmore
 including:
 Hey Jude/Pussy Wiggle Stomp/The Magic Bus Ate My Doughnut/Rock Odyssey/The Blues



G 30243

A specially priced 2-record set.

THE FLOCK/DINOSAUR SWAMPS
 including:
 Big Bird/Lighthouse/Green Slice/Herrschmeyer's Island/Crabfoot



*C 30007

AL KOOPER Easy Does It
 including:
 Love Theme From "The Landlord"/Buckskin Boy/Brand New Day/I Got A Woman/Easy Does It



*G 30031

A specially priced 2-record set.

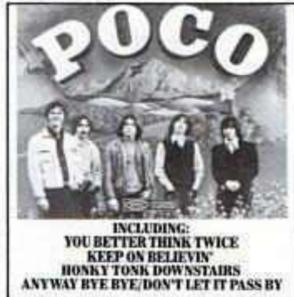
we wouldn't be number one.



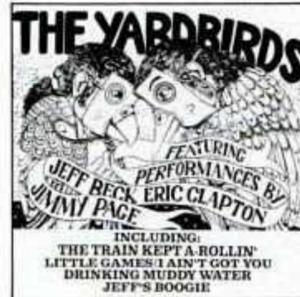
*KE 30325



*E 30125

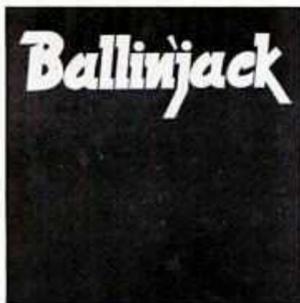


*BN 26522



*EG 30135
A specially priced 2-record set.

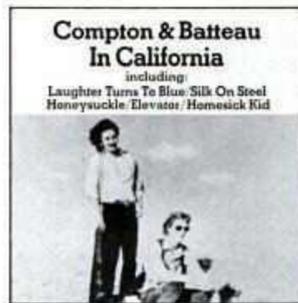
New artists that'll keep us in our place.



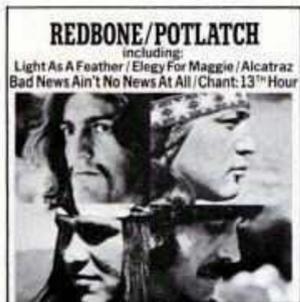
Ballin' Jack C 30344
Ballin' Jack presents their own exciting brand of brass-rock in this debut album.



DREAMS C 30225
"By the second selection of the set, the audience had absolutely no cool left to blow. They were screaming, jumping, eating out of Dreams' hand."—*Rock Magazine*



Compton & Batteau C 30039
John Compton, acoustic guitar, and Robin Batteau, violin, have recorded one of the prettiest albums of the year.



REDBONE/POTLATCH E 30109
The second volume from the group Ed Leimbacher of *Rolling Stone* described as having a "primitive, hypnotic, beautiful backwoods sound."



ENTRANCE E. Winter BN 26503
"This album is unique. Its intricacies—orchestral, structural—make most of the month's crop of records sound as bland as bubblegum."—*Jazz & Pop*



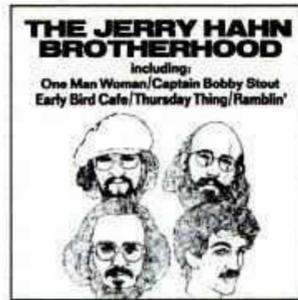
Mashmakhan E 30235
Their new Epic album shows how Mashmakhan got to be one of the biggest groups in Canada. It includes their American hit, "As The Years Go By."



***New York Rock C 30033**
"On this album, the group concentrates on combining various genres of pop music, rock, soul, blues and jazz. They are overwhelmingly successful."—*Zygoté*



John Cale CS 1037
"I believe that it is destined to become one of the most important albums of the past few years."—Ed Ward, *Rolling Stone*



Jerry Hahn CS 1044
"... the whole album is fabulous and you're an idiot if you don't run out and buy it right now."—*Jazz & Pop*

On Columbia and Epic Records



San Francisco Revisited

-A State Of Flux

By **GEORGE KNEMEYER**

The sound wove through the second floor of the Fillmore West and down the stairs to greet a group of long-haired youths. With the exception of the musicians on stage (Miles Davis and his latest group) and the site itself, it could have been 1965 and not 1970.

It's been a little more than five years since the first dance-concert was held by the Family Dog at the Longshoreman's Hall. In one way San Francisco 1970 doesn't differ from San Francisco 1965 (the freedom is still there), and in other ways the changes that have gone down are radical. And changes are still occurring.

Both the old Avalon and Fillmore ballroom are closed. In their places now are the Fillmore West (the old Carousel) and Winterland, a large building noted for ice shows and in recent years rock concerts. About 18 miles north of the Fillmore, Pepperland, yet another ballroom, is operating.

A battle is shaping up for the dollars of the concertgoers. Bill Graham, the much-maligned man who has done more for San Francisco than any other person, is battling his former helper, Paul Baratta, now promoting concerts at Winterland. Pepperland, in suburban San Rafael, is hoping to avoid the conflict by appealing to the people in outlying areas.

"I broke with Bill (Graham) because of a growing disenchantment. We just went our separate ways," says Baratta. "Winterland was going to waste, and the owner called me and said they were going to do rock shows and wanted to know if I was interested in helping them. I had been thinking of going into the theater, but this intrigued me. Rock concerts can be theater too."

Baratta doesn't speak bitterly of Graham, although he does think the Fillmore West head was foolish not to have taken Winterland. Graham had a lease on the building for first options on rock shows, but finally let this expire, paving the way for weekly shows at Winterland.

"Winterland has a good chance of succeeding," says Baratta. "In fact, both the ballrooms can succeed if they just promote shows when they are available."

Graham is noncommittal on whether both the Fillmore and Winterland can succeed, but draws an analogy between operating ballroom and running a butcher shop. "If one butcher shop does good business, but another opens up across the street, there won't be twice as much business. They will split the business. With two ballrooms, an act can be offered \$5,000 by me and then \$6,000 by someone else. The act then comes back and says 'Gee, Bill, we want to play for you. Just offer us \$7,000.' Pretty soon the price is \$10,000 and the person who gets the act goes out of business."

"This isn't to say that competition is not healthy," Graham continued. Using the butcher shop analysis again, Graham said that if a store is charging outrageous prices and a new store opens with fair prices across the street, the first store will have to bring its prices down to compete.

Pepperland is taking the attitude that what happens in San Francisco will not affect them. "This was the opportune time to open," states Nat Shind, who along with Bill Blatt, operates Pepperland. "The people in Marin County (site of the ballroom) do not want to go into the city to see rock concerts. We think we have a different audience from the San Francisco ballrooms." Pepperland itself is different. It is designed like a submarine and employs a quadrophonic sound system.

If the ballroom situation is in a state of flux now, the entire scene is going through changes. Despite all the talent that has come out of the Bay area, very few record companies have opened offices here. Tom Fogerty of Creedence Clearwater Revival, the biggest group to come from the city, thinks that is an advantage. "They crushed the scene with their money," Fogerty says of the record companies. "They ruined what existed here but things still grow here in the future because they didn't open offices. It's better that the companies didn't settle here."

Bob Todd, A&R man for Mercury Record Corp. in Los Angeles, says the reason San Francisco hasn't developed as a record center "is because it is so close to

Los Angeles. When San Francisco exploded, there weren't that many available studios and backup musicians. All the television exposure was in Los Angeles too."

Only one record company exists in the Bay area, Fantasy Records, a small label whose claims to fame is Creedence. President of the company Saul Weitz says he wants to keep the company small. "We can talk to an artist and move fast. He comes in here and doesn't have to wait for a call to New York. Another thing is that in a larger company, the hierarchy jealously protects their domain, such as the engineers that don't talk to anyone else." Fantasy is preparing to move into a new building in November, but the staff won't be doubled, just a few more technicians. They are trying to keep a family feeling.

Ed Denson, manager of Country Joe McDonald and the reformed Big Brother and the Holding Company, thinks that violence has played an important role in the changing scene. "Since 1967, there have been bombings and riots and an emphasis on violence. At the first Be-In in 1966 the violence was there, but was just ignored. At Altamont, the emphasis wasn't on the fact 300,000 got together with minimal trouble, but that someone was murdered."

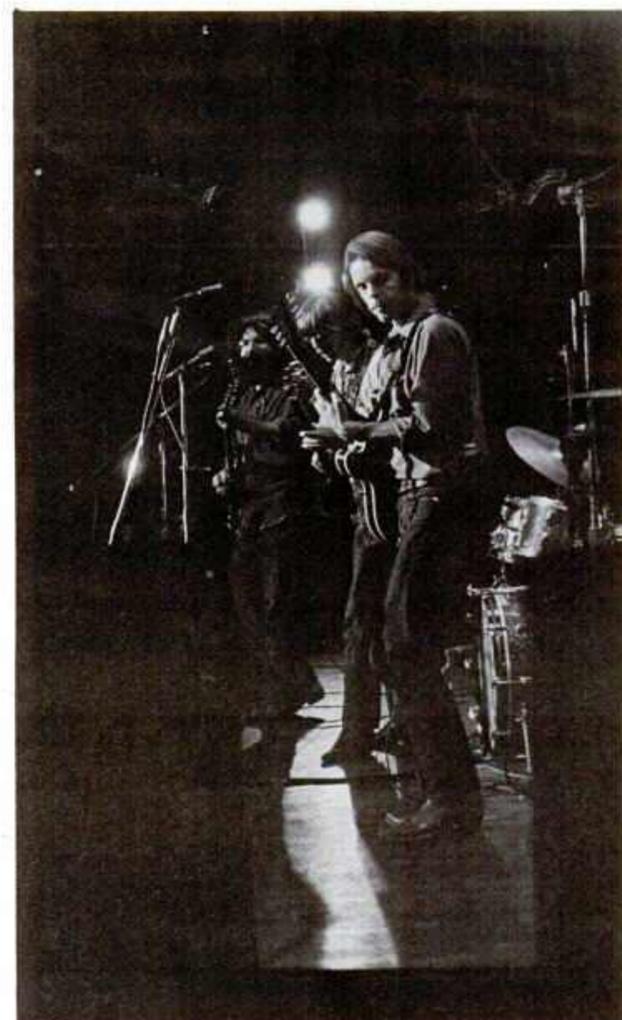
The Be-In was called one of the first gatherings of the San Francisco tribes by Ralph Gleason, then columnist for the local Chronicle and now vice president of Fantasy Records. Gleason has lived in Bay area for 24 years—years which he calls "a gas."

"San Francisco is what the rest of the U.S. ought to be," Gleason says. "I think that in San Francisco a structure has evolved which is a superior apparatus for the exposure of new talent than anywhere else in the country. There are a number of clubs peripheral to central San Francisco which regularly run audition nights. A band can come to the city and be heard in the clubs which allows an audience to grow and gives the record companies a chance to hear the band."

(Continued on page R-8)



JEFFERSON AIRPLANE—seminal San Francisco sound



GRATEFUL DEAD—still closely identified with the Baytown boom

**IN 1970
WE
BROUGHT
YOU
SUGARLOAF.
NOW IT'S
"PUT UP
OR
SHUT UP"
TIME.**



When we released "Green-Eyed Lady" there were some people who laughed at us. "Come on," they said, without even the courtesy to laugh up their sleeves where we couldn't hear, "what chance does an unknown group from Denver... Denver!... have towards Top Forty-dom?"

Well, some small amount of time has passed, and now those doubters are telling us how they knew all along what an obvious hit we had in "Green-Eyed Lady."

"Now," people are asking us "what are you going to do next?" Here's our answer. Sugarloaf's second album promises to be even more of a triumph than the first one, which has a comfortable position on the charts.

Sugarloaf

In addition, we've got a new group, one which we think has as much potential as Sugarloaf. Those who have seen the new group seem to agree with us, and can hardly wait for the release of their first album. The name of the group is Sweet Pain. If you haven't heard them yet, just be a bit patient. You will, soon.

In 1971 you can look forward to more great things from Sugarloaf. And we'll be bringing you Sweet Pain, besides.



**SWEET
PAIN**



Sugarloaf and Sweet Pain are produced by Frank Slay for Frank Slay and Dennis Ganim's Chicory Productions. Their albums, singles and tapes are brought to you by Liberty/UA, Inc.



Liberty/UA, Inc.
Entertainment from
Transamerica Corporation

An awesome problem:

You are the sound man for a rock group. And within a moderate budget you must provide high-level reinforcement of both instruments and vocals. But this is no ordinary rock band. In addition to the usual guitar-bass-drums, the group has a second drummer plus trumpet, trombone, and french horn.

There's more. You must also be able to cleanly reproduce english horn, clarinet, bass trumpet, saxophone, oboe, and flute. Because this rock group also plays the classics: Bach, Lully, Debussy.

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San Francisco Revisited —A State of Flux

Continued from page R-6

"A band with a good tape can get exposure on KSAN or KMPX (two local progressive FM's), it can get written about in the underground press, the Chronicle and Examiner. You can get on a bulletin board in a sense if you have something that is going to go," he continued.

Among the clubs available to groups are the Lion's Share, the Matrix, the End of the Beginning, the New Orleans House, Mandrakes, the New Monk, and a couple of coffeehouses. There is also a Tuesday night audition at the Fillmore West.

Gleason feels that one of the most overlooked aspects of the San Francisco scene is the fact that urban renewal hadn't destroyed old buildings, so that ballrooms and clubs still existed.

"The physical elements were present in Los Angeles, Chicago, but not in Boston and New York. I mean the old ballrooms, clubs, the possibility of communicating to the youth-hippie-university audience quickly and in an open way." Gleason points out. "What has happened in San Francisco hasn't happened in any other city. I don't think it could happen elsewhere. The Bay area has a peculiar homogenous nature and the radio is open."

The groups themselves have a certain loyalty to the city. When asked if he would live or work elsewhere, John Fogerty of Creedence answered blunt "no's" to both questions. The rest of the group reflects his thoughts. "Recording out of the city means being on the road, which is work in itself," Stu Cook says, "we like to be close to home so you can go home at the end of the day."

John Fogerty thinks that the scene could start all over, "if good groups came along again. The first wave of bands had years to develop. Finally when the public eye was thrust on it, it was all ready. Now I don't think it is ready as much. There aren't groups laying around here that have been together five years."

"The groups are being discovered here, but they don't necessarily have to live here," adds Tom Fogerty. "A group from the Midwest can come out and play third on the bill at the Fillmore and if they're good—bam—everybody talks about them."

Unlike Gleason, who says a San Francisco band can get heard quicker by a record company, John says that it means nothing to be a San Francisco band, "except for the early groups. It never became a heavy thing with us."

The audiences in San Francisco have come under fire recently by the same groups who have played in the city as being a bad audience. Some groups who have said the audiences just sit and stare, showing little enthusiasm.

"I think the audiences here think they are more selective," states John of CCR. "They think they reject bad stuff quicker now, but certain groups can come in and snow people for a while."

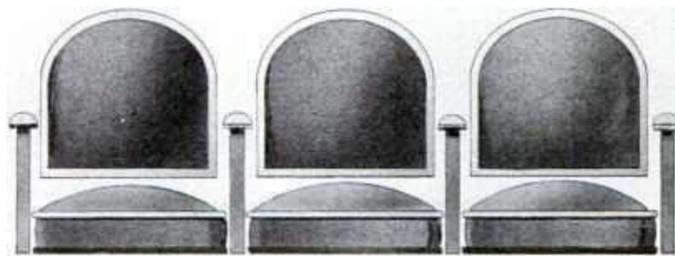
"The audience reads more about groups now than they did before," said Tom. "They used to go to the Fillmore and judge for themselves. Now they read about a group and it has the audience won or lost before it walks on stage."

Doug Clifford says simply "The Fillmore is not a select high class audience by any means." Stu adds: "They haven't learned as much as they should have for the talent they have."

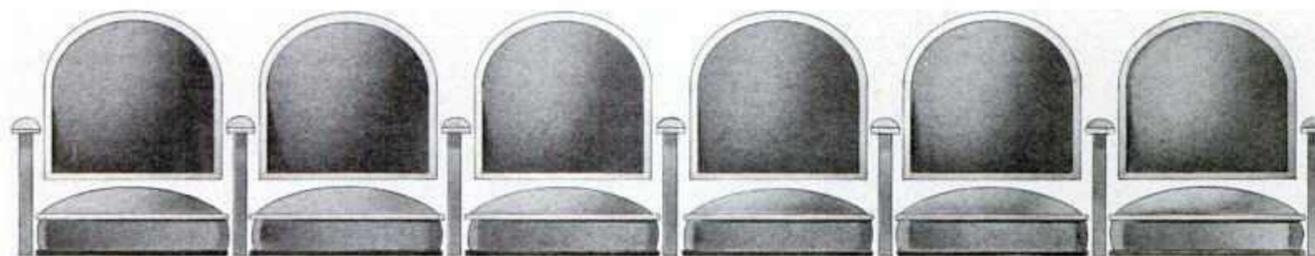
Denson offers another reason why the enthusiastic audiences of 1966 and 1967 are gone. "The audiences that were at the early rock shows are now going to the small clubs. It began with a Paul Butterfield or Muddy Waters coming in and this was a striking event. Now it has got to be grind with several big acts here at once. The audiences have just gotten passive."

Gleason concurs basically with Denson, adding, "The audience at the Fillmore have changed from the so-called family to a more diverse type group. The thing has to change. The tribute to the whole thing is that the music being turned out is still good."

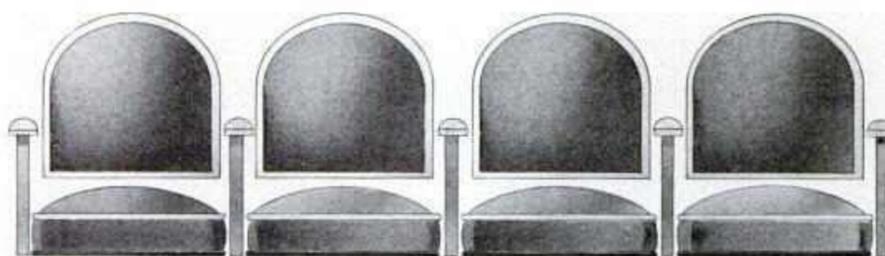
The San Francisco scene is in a state of flux right now, as is much of the record industry. The audiences are lifeless, the ballrooms are battling, and no San Francisco group has made it big since Santa burst on the national scene last year. The calm in the city seems to be waiting for another storm. Some scenes die very quickly when a calm sets in, but when you're five steps ahead of everyone else, you can sit back and wait without worry for the storm. And chances are, it will happen again.



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Los Angeles: Plastic Authenticity

Los Angeles is probably the only city in the U.S., possibly the world, which could spawn such diverse groups as the Beach Boys, the Doors, and the Mothers of Invention. The Beach Boys wrote about "California Girls," Jim Morrison of the Doors wrote of the bloody red sun of fantastic L.A., while Frank Zappa of the Mothers wrote about the plastic people who roam Sunset Strip at night. And all were right in what they wrote.

The city has been called plastic, and not too many people here will disagree. In fact, L.A. was one of the first, probably the first, plastic city. In that sense, according to Dave Axelrod, independent producer, "Los Angeles was the first of the plastic cities and so it is authentic. Everything has become plastic. Plasticity has become real. The city always was ridiculous. Now it is authentic because every city is following it. It's a leader. Right now, L.A. is the 'hippest' environment in the country."

Next to San Francisco, Los Angeles is the hub of young rock musicians. They come from all over the country to make it, although very few do. It isn't just the idea of the record companies being here. Sometimes it is the glamor of Hollywood and the motion picture industry that lures them.

"The reason I settled in Los Angeles was that I wanted to be a movie star," according to Eric Burdon, leader of War and enjoying a huge comeback. "I was in Hollywood when I realized I was being screwed by nearly everyone. I had a house here and not England, so it was kind of an accident that I settled here. When I first saw L.A. I consciously flipped out, though."

"L.A. offers studios, engineers, and one is both in the city and country if you have a big enough backyard," Burdon continued.

Another group that migrated to L.A. is Bush, originally from Canada. "There is a lot more going here than in Canada. There is a lack of everything in Canada," says Don Troiano, guitarist for the group. "The bad thing is that groups get lazy because the air makes you lethargic," says Roy Kenner of the group. "Groups come here partly because a lot of the record industry is here, also there is an aura of the freak out."

The record industry within recent years has become firmly entrenched in the city. Labels based here include Warner Brothers/Reprise, Uni, Liberty, Capitol, Blue Thumb, MGM, A&M and Vault among the more well known. Almost every other company based either in New York or Chicago has an office in Los Angeles. The consensus of industry people here is that it is a necessity to have an office here.

The hype image of the industry seems to be an extension of the whole plastic image of Los Angeles, but at least one record company executive thinks the bad hype is on the way out.

"I see an end to the con days in the record industry," states Don Graham, vice president of Blue Thumb Records. "If you want to become involved in the record industry, you damn well better be honest. You better be valid or you won't make it."

While rock music sells more to the American public than any other type of music, Mike Curb, president of MGM Records, says it is difficult to make money from rock. "The groups ask too high a price to sign and then they either break up or die. The groups play the game of big advances. They come in with a tape and ask for huge advances. \$100,000 is nothing for a group to ask for. They don't understand the business side of music."

If an act has trouble signing with a major, there are several smaller companies here. Among the more famous is Vault Records, who originally had the Chambers Brothers. Jack Lewerke, president of Vault, thinks a small label sometimes has an advantage.

"An unknown act will go to a major company, but will probably get lost there. At Vault, groups know who to call for assistance. With a big record company, you have to worry whether the group will get thrown together with everything else and ignored by the major," according to Lewerke.

But some of the majors don't have it too bad. Stan Cornyn, vice president of merchandising for Warner Bros./Reprise, says the company is besieged with groups contacting it. "Our posture is artist oriented, and I think people, the artists, know this," he pointed out. "We try to make sense to an act. Sometimes we have to turn him down, but we try to treat everyone as people. In

the age of hype, we try to be dulcet. Apparently this is working, since some of the groups are saying nice things about the company."

The places that a group can get exposure in Los Angeles are limited, which means the chances of getting heard by a record company are sometimes slim. Places showcasing rock music partially include the Ash Grove, Greek Theatre, the Troubadour and the Whisky-a-Go-Go.

The Whisky is the most famous, starting in 1963 with an unknown singer called Johnny Rivers. He became a smash and the Whisky was on its way. Eventually the Whisky, formerly all adult, opened to the young people, and its success is bigger than ever.

The owner of the Whisky is Elmer Valentine, who has probably seen more groups go from poverty to success than anyone else. For examples, his house bands have been the Doors, Iron Butterfly, Buffalo Springfield and Chicago. "I love my work and it keeps getting better," says Valentine. "The big thrill is seeing a group in rags one day and in a Rolls-Royce tomorrow. It's great to see the success happen to these groups and know it would happen."

"Of all the pop stars, Jimi Hendrix was the nicest guy," Valentine continued. "We tried to book him after Monterey in 1967, but price was too high. But one day he announced he was coming to jam with Sam and Dave and we had one of the biggest houses yet."

"The Whisky means something, which is why we get big groups to play for a small fee," he pointed out. "While Chicago was commanding a big fee last winter, the group played here for scale because they remembered the exposure the club gave them. The groups remember what is done for them."

Other clubs will open soon, including Thee Club, which closed about two months ago, but is trying again, and the Bitter End West. One reason advanced why club and ballrooms haven't succeeded here is that there are concerts in larger auditoriums available.

One of the biggest promoters of concerts in the area is Concerts Associates, headed by Steve Wolff and Jim Reismiller. They promote shows in the L.A. Forum, the Santa Monica Civic Center, Anaheim Convention Center, and several other places.

"We don't like to do a show unless it is a good show," said Wolff. "We use UCLA athletes for our security force at concerts. The reason we do this is that the kids are used to fighting police. But a 16-year-old calling a 19-year-old a pig just doesn't work."

"There is room for more promoters in this city," Reismiller thinks. "There are five or six in New York and they do all right."

One promoter who just moved in and is planning his schedule is Cy Arden of National Entertainment Corp. He is opening in Los Angeles "as a matter of necessity."



CHAMBERS BROTHERS—started out on the Vault label, "no chance of getting lost," says president Jack Lewerke.

He has been promoting concerts for some time in Dallas and the surrounding area, but decided to broaden the company's horizon. "We came here because of the public relation and just general contacts one can make here that have benefits beyond Los Angeles," Arden said.

Several of the management firms are located here, among them Lennie Stogel who says the best thing he did was to move to California. "In the past couple of years everything has come here," Stogel said. "There is much more freedom here than in New York."

Stogel is interested in the possibilities that television offers rock music. He is currently negotiating a deal for one of the acts he handles to host a TV show. "With television and movies here, the percentage is greater that a group can get exposure to more people than anywhere else."

While television is on everyone's mind, Micky Kapp, vice president of a&r for Capitol Records, the oldest Los Angeles company, thinks movies are a more viable medium for rock than television. "TV has one small speaker so the audio is not too good. Second, the commercial time might not be sold. Could the Band attract enough people willing to buy a Buick so that Buick would be interested in sponsoring the program? TV makes everything small so that some of the impact of the music and the performers are lost. A closeup on a movie screen is more effective than a TV closeup," he pointed out.

But TV or movies is usually the last problems that managers have to worry about. The main concern of Pat Colechio, manager of the Association, is touring. "We move 14 people and 2½ tons of equipment around," he stated. The Association, brought together in L.A. and still out of here, never tours for less than two weeks. "With that much equipment, just weekend dates aren't worth it."

Gabriel Mekler, head of Lizard Productions and formerly producer for Steppenwolf and Three Dog Night, says that tours can be unbearable for groups. "A group is overworked to death when they are successful and it is sometimes hard for a 19-year-old to realize that he doesn't know as much as he thinks he does."

"To see a group make it on stage is the biggest thrill," according to Dee Anthony, manager of Joe Cocker and Traffic. "The financial remuneration comes if you work at it, but seeing a group make it night after night is really what counts."

Los Angeles is indeed a gathering for people from all segments of industry, and a little of the madness here affects everyone. "Another reason why the groups come here is that the top men in the industry are here and the decisions are made here," said Les Brown Jr., a producer with Hobbit Records. "Most of the musicians who comes here come to find other people to play music with."

The madness is especially reflected in some of the publicity and press agents here. They have their own organization, HYPE, which stands for Hollywood Youths Promotion Entertainment. "We'll recommend a group that isn't ours if we like them," said Bob Gibson of Gershman & Gibson. "It's a very informal thing. We just rock and roll and do our thing."

Although there is a certain madness in L.A., it seems to have matured in the past few years. "This city is definitely more mature than when I came here four years ago," said Ely Bird of Liberty Records. Another person from Liberty, Bill Roberts, points out that an L.A.-based company can have an edge on signing groups from this area. "I think the fact Canned Heat was based in L.A., and we were too, helped us sign them," Roberts said.

Roberts also said that Los Angeles is one of the hardest places to break a record by a new group. "It is hard to get them accepted on a programming level. On some records by local groups we have to get out of the city to get exposure for the record."

It's tough to break a record here; it's tough to break a group here. And yet the groups keep coming. As one person remarked, "It is easier not to starve in warm Los Angeles than in cold New York."

The mystique of the groups who have made it big from here (Beach Boys, Doors, Byrds, Association), continues to draw more groups here, each looking for that pot of gold records at the end of that "far out" rainbow on Sunset Strip.

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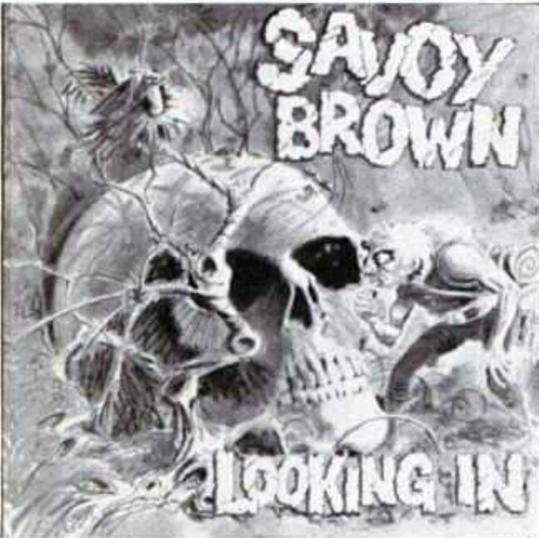
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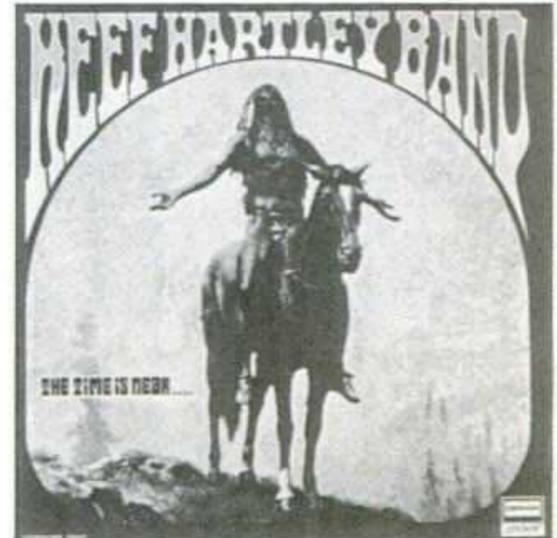


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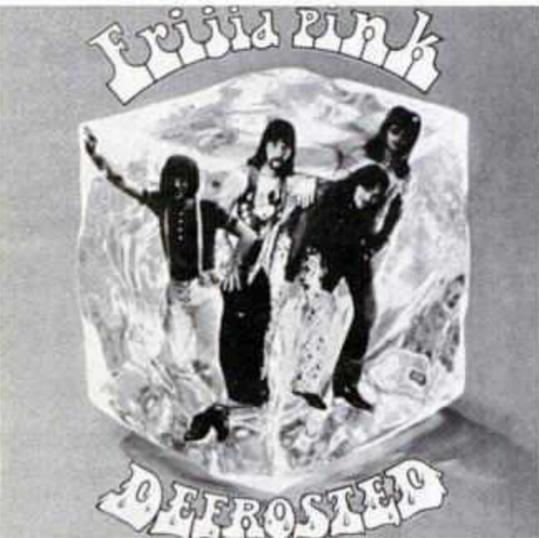


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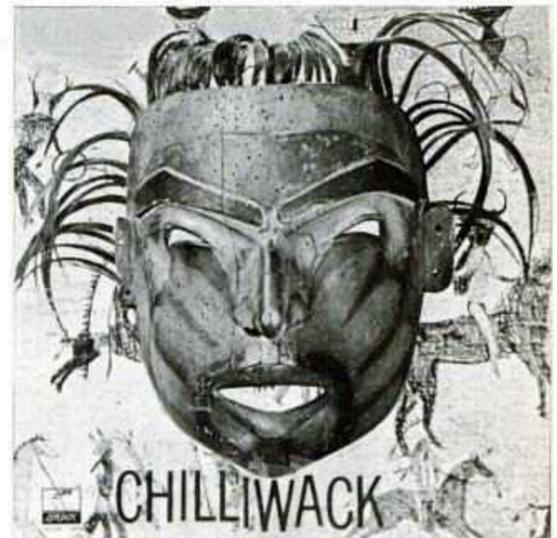


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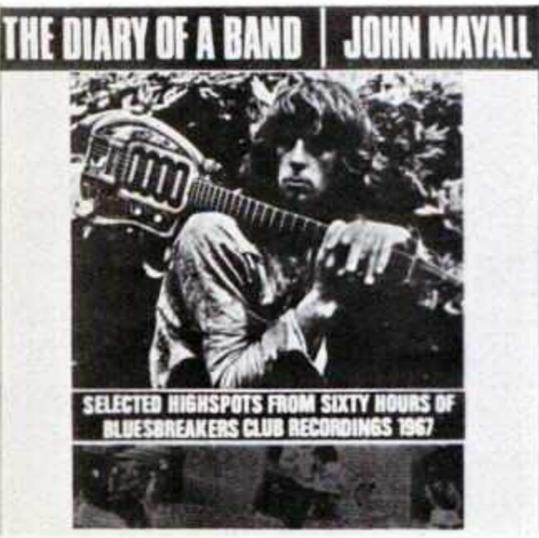


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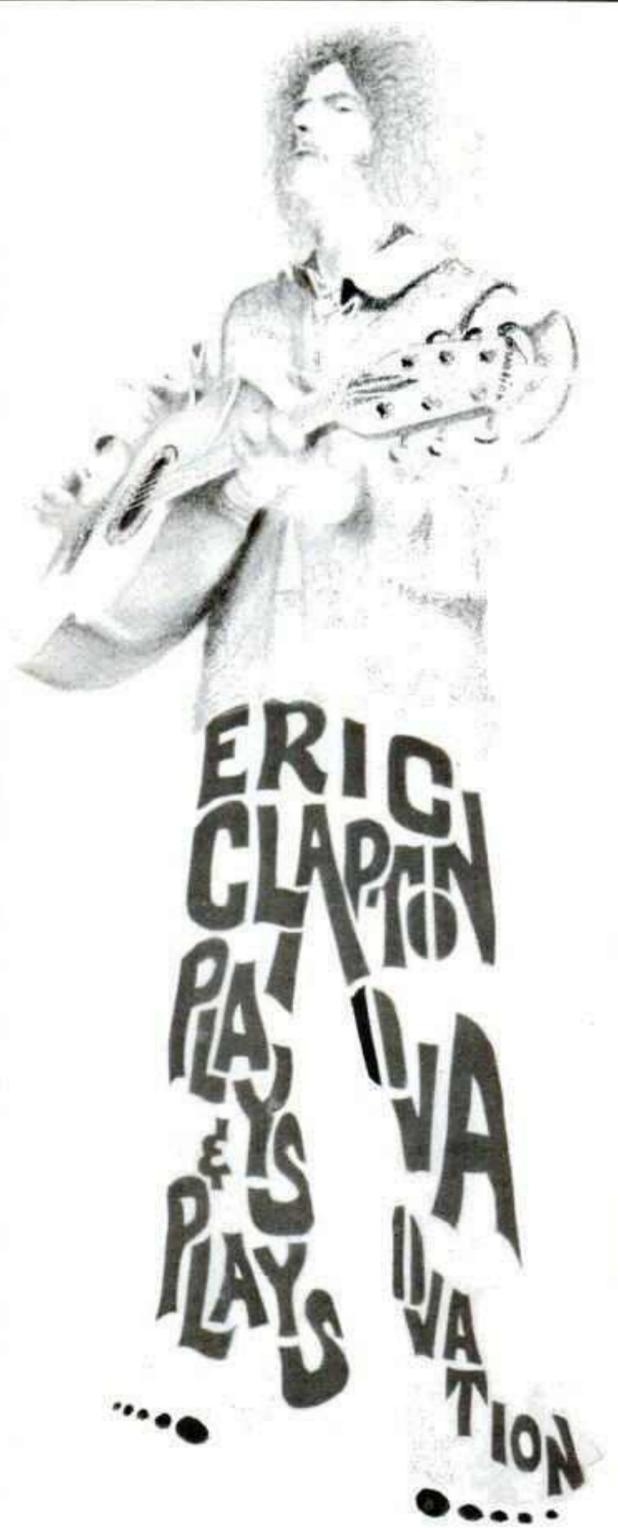


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Midwest Report

Ho Hum Attitude

The Midwest continues to make noise in the record industry, despite a ho-hum attitude by most record companies. Many rock houses have sprung up recently and several Midwest groups are making it on the charts.

Only one major record company is located in the Midwest, Mercury Record Corp. Detroit once housed Motown Records, but it has packed and moved to Los Angeles. Chess Records, once a major force in Chicago, has moved most of its staff to the East Coast, keeping a minimal office functioning in the Windy City. Several small labels, such as Curtom and Dakar, are in Chicago, but the thrust for these labels is soul and not rock music.

Logically, there is no reason for record companies to shy away from Chicago, although logic has never been a strong suit of people who run the record labels. For marketing albums, there is no stronger place to be. As Irwin Steinberg, president of Mercury, once said: "In Chicago, you are within 700 miles of reaching 75 percent of the record buying public." That talent is here cannot be denied, witnessed by Chicago, Flock, Illinois Speed Press, Mason Proffit, and from Detroit comes SRC, Bob Seger and Third Power and Minneapolis has Litter, Crow and White Lightning. All the above named groups have strong local followings, much akin to the early days of the San Francisco rock scene.

The sad part is that a rock group almost must go to one of the coasts to get attention of a record company. This was the case of Chicago and the Illinois Speed Press. Most of the other groups have stayed almost exclusively in the Midwest and either have no recording contract or a record or two out that bombed except in the Midwest.

The rock ballrooms in the Midwest give limited exposure to local acts, but their main concern is getting top draw acts to get the kids in, and this has also created problems. Sometimes, the groups just won't play much in the Midwest.

"The overall problem is that the club circuit is established," said Charles Gottlieb, one of the operators of the Scene, a 1,500-capacity ballroom in Milwaukee, soon to expand to 2,300. "You can't get on the circuit and because of that, you can't get a good price for groups. The agents of the groups hit for concert prices in clubs, and we just can't pay the concert price. Except for Chicago and Detroit, the Midwest is just a stopover for most groups."

Gottlieb, who has been involved in the Midwest rock scene for several years, continues: "The Midwest kids are starved for music. The festivals in the Midwest have drawn well considering the talent lineups. Practically no big names. But there is so much talent here. Hell, Steve Miller and Mother Earth both came from this area."

Bob Rudnick, a deejay for WEAW-FM in Evanston, a Chicago suburb, points up another problem: "There just isn't anywhere for local groups to play. Scott Doneen at the Aragon (in Chicago) did a good job of booking one or two local acts each show, but this was just one night. There were free concerts in Lincoln Park sponsored by the Yippies early in the summer, but this was stopped by the city government after the riot at the Sly and the Family Stone concert. It was funny about that. We had no trouble at

the Lincoln Park concerts, and drew about 7,000 to 10,000 per concert. The trouble came at a city-sponsored event."

The only place a local group can play now is Alice's Revisited. Beavers and Lally's, two clubs that offered both small national acts and local groups, are both closed temporarily, with no date set for re-opening. Some clubs along Rush St. offer a chance for local groups, but the groups must know the Top 40 and can perform very little original material, sometimes by order of club owners.

The Aragon is operating sporadically, after a summer of varying success. The Aragon has also been the victim of Chicago politics.

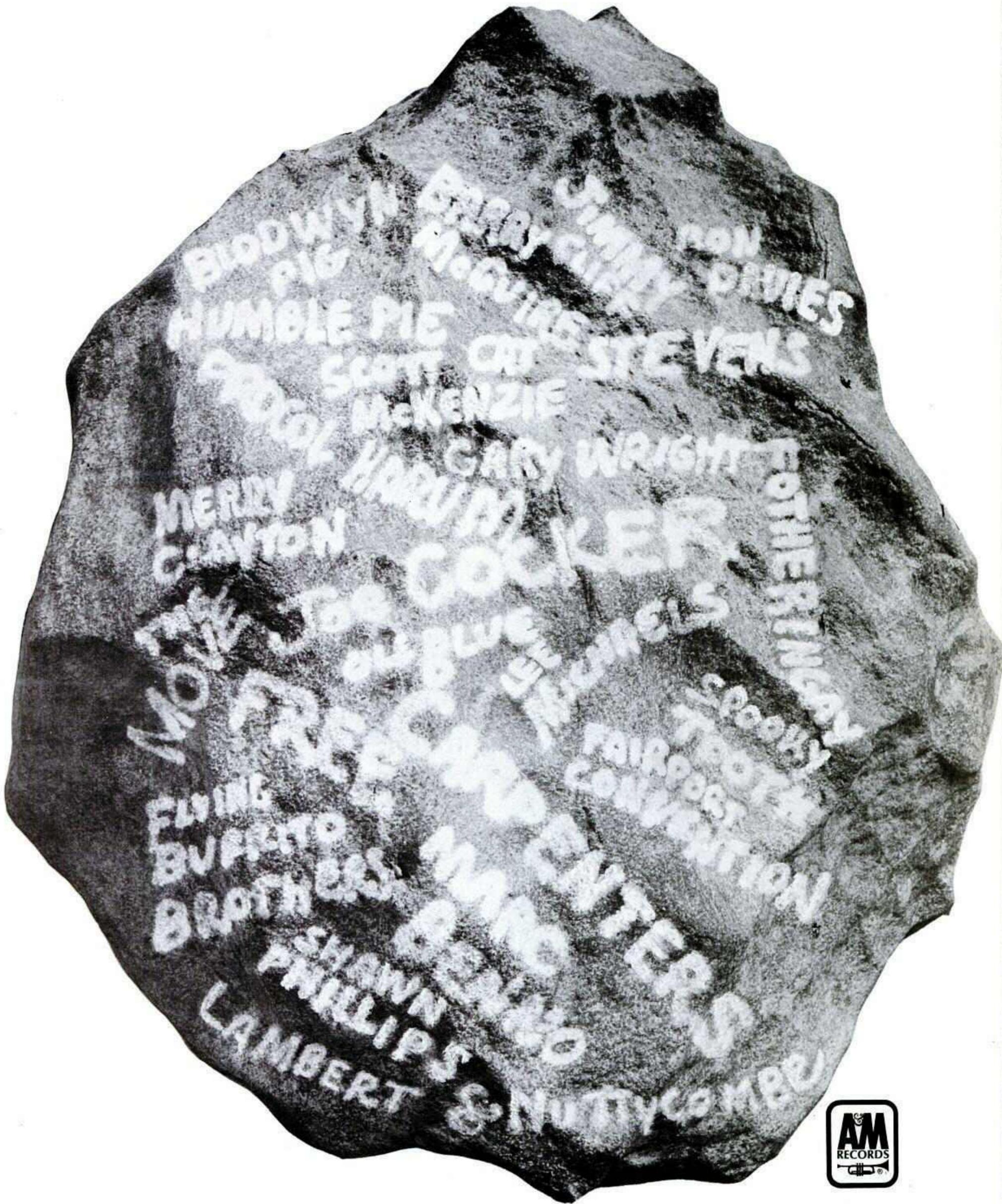
In contrast to the harassment in Chicago, Middle Earth in Indianapolis has experienced no trouble from the city fathers, according to Jim McSweeney, owner of the place. "Knowing that towns have run other places out of business I was a little worried. But we took steps and approached the city and police. We said that the Middle Earth wasn't going to harbor a disease. We were serving a need and it wasn't a front for a dope pushing service. We have had great relations with the city so far. A ballroom is a place where the culture is reinforced and the administrations usually do not like this."

Minneapolis has the Depot, which runs concerts intermittently with name acts. The Depot is hurt somewhat by a policy allowing liquor to be served, thus stopping anyone under 21 from entering. Other clubs employing local talent include the Prison, Barn and New City Opera House. Detroit has the Eastown and Palladium for rock concerts, plus some small clubs. Detroit has been the center of activity in the Midwest for a while, spawning national groups such as Grand Funk, MC5 and the Stooges.

The other major cities in the Midwest, such as St. Louis and Kansas City, hold periodic rock concerts, but have no weekly shows such as at the Scene and Middle Earth.



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Disasters-Peace, It's Wonderful

There have been many disasters in the Canadian rock scene (the lack of a scene being the major disaster for many years) but few could rival the ill-fated Toronto Peace Festival.

Announced earlier this year by John and Yoko Lennon, the Peace Festival was to have been the biggest people event in history. Through some of its proceeds, there was to have been a new country, a lot of anti-war propaganda and the most significant youth-initiated changes in history.

It gathered headlines internationally, and even Prime Minister Trudeau was involved.

It was the first time that the Lennons—probably the most politically-oriented of all rock artists—had come into direct contact with the decision makers and they were tremendously excited about likely repercussions.

I personally spent five weeks travelling 52,000 miles to tell the world more about the project. There was going to be an enormous vote for peace, with an anticipated return of 20-million votes which would be handed to the United Nations.

There would be Telstar linkups with Festival coverage, and the world of youth would observe a peace day larger than any of us could even imagine.

It looked pretty good.

But that was before John and Yoko dropped out and the provincial police dropped in. Karma Productions, which was to have organized the Peace Festival, went under to the tune of about \$200,000. John Brower, the main power behind the project, dropped out of sight for a while until he returned with the much smaller, but still acceptable Utrawberry Fields Festival.

On the way down, the Toronto Peace Festival brought to light more unsavory incidents. There was incredible police repression and rumors of political scandals.

It was clear that powerful forces were at work to prevent the Peace Festival from becoming a reality.

When it finally sank, a few of us wondered if it had contributed in some small way to the breakup of the Beatles.

The Toronto Peace Festival, planned to totally obliterate Woodstock, was in the end nothing but a dismal disaster.

Canada's Rock Radio— An American Satellite

One shudders to think what other forms of Canadian media would be like if they followed the lead of radio stations in this country.

If it wasn't for the fact that Canadian radio station call letters start with C and not W or K, you could easily imagine you were still in the U.S. when first tuning into local radio stations.

There is so little imagination or native intuition at work in Canada radio that a newcomer is positively amazed.

With the exception of the occasional new Canadian hit, local stations follow the same playlists as their counterparts in Boston, Houston or Los Angeles.

If ever there was a mail strike and phone breakout, Canadian program directors would be like a pilot without an aircraft. They follow U.S. trade charts, tipsters and programming consultants religiously, as though any form of individuality might spell instant rating dives.

There are a few exceptions. CKOC in Hamilton has demonstrated much innovation in its programming. But Hamilton is a secondary market, and major market stations don't listen to secondary market results unless there is U.S. action to boot.

Following the American trend, several FM rock stations have crept onto the scene. They, too, are U.S. satellites. There is far too little valid discussion, and far too much imitation.

Even when an occasional global hit does start from Canada (witness "A Song of Joy," by Miguel Rios) some Canadian stations practice a form of desperate asochism. CHUM in Toronto, for example, wouldn't play "A Song of Joy" when first released because of no U.S. action. When its competitors made the record a hit and this success spread into the States, CHUM still refused to admit it had made an honest mistake.

This may sound trifling, but it is indicative of how everything must receive the U.S. stamp of approval before it can be presented to the Canadian public.

It follows that as in the U.S., Canadian Top 40 stations sound dreary and detached from the mainstream of contemporary rock music. They seem deter-

MAPLE LEAF ROCK

By RITCHIE YORKE

mined to hold on to an era which has all but passed, embracing it like a mother of a missing child.

Hard rock albums like Led Zeppelin II, regardless of staggering local sales, are considered unsuitable for AM play. The only tracks that get played on a new Crosby, Stills, Nash & Young album are the ones that have been released as singles.

The one small difference between U.S. and Canadian radio is the Maple Leaf System. But with the increasing trend toward a Canadian sound on the U.S. charts, you can virtually hear the same records on U.S. radio as MLS selections.

Formed as a master plan to (a) expose Canadian talent with (b) great image building before the Canadian Radio-Television Commission which was just about to announce legislation for enforced Canadian content, the MLS has definitely contributed to the growth of a domestic music scene, but only by default.

Several major market stations have announced plans to combine rock albums and singles on the AM airwaves, but nothing significant has taken place. Although stations such as CKFH in Toronto and CJVN in Vancouver are playing heavy album cuts (thus attracting the over 18 audience) they continue to program the likes of Bobby Sherman and the Monkees, thus losing all but the under 18's.

Because no U.S. chart or tip sheet separates first and second generation rock singles, AM Top 40 stations play them all. And until some U.S. station comes up with a workable AM album-single format, Canada will stay the same.

All Take, No Give

Just 18 months ago, Toronto had a flourishing concert scene. Each weekend, the Rock Pile would present a big-name act, and the Electric Circus wouldn't be far behind.

Now there's nothing. Not for the big names, and not for the struggling young local groups. The only scene is the occasional one-nighter.

The downfall of Toronto as a key stopover on any North American tour came about for much the same reasons behind the current sag in the one-nighter scene across the continent.

The Rock Pile started with everything going for it. Groups were not only going out for reasonable prices, but they were keen to work. The exposure made it worthwhile to appear for next to nothing if need be.

Take Led Zeppelin, which went on to become one of the leading concert attractions in the world. The group first played the Rock Pile for \$1,250 for two shows. Next time around, the price was \$7,500.

That was the night the Rock Pile closed. With percentages, Zepp walked away with an excess of \$10,000. The place was packed for two shows, but its capacity was a meager 2,000 jammed in like earthworms.

With two sold out shows, the Rock Pile still couldn't cover its costs. So it closed, and Canada's most valuable medium of exposure for non-Top 40 group was gone.

It had lasted for a year, and gave God knows how many progressive groups a chance to reach the young album buying audience.

The Electric Circus was a similar story, yet slightly more predictable. While the Rock Pile had been almost identical to the Fillmore East (without the seats), the Electric Circus was an architectural bowl of spaghetti.

Following on the success of the New York Electric Circus, the owners thought they'd be a cinch to score fast bucks in Toronto.

They sunk at least \$200,000 into an elaborate McLuhanesque discotheque. But the Circus never made it with the kids. It was too plastic. At first, the talent was merely local bands, hardly known outside Toronto and sometimes not even known locally.

Then with the Rock Pile cutting a big hole in revenues, the Circus started bringing in bigger U.S. names. But even with headliners like Creedence, the Circus stayed up against the wall.

With mammoth debts to try and overcome, new management took over earlier in the year. They struggled for a few months but the Circus never got on its feet. Finally it fell.

Its atmosphere—super hip and ultra far out—never quite made it with the kids, and the older crowd didn't turn onto it either because booze wasn't available on the premises.

The Hawk's Nest—a small downtown club with an 800 capacity—tried to pick up the slack, but it was soon crucified by accelerating artist prices.

In many ways, the Toronto scene was destroyed by U.S. agents who squeezed out all they could, with no thought for the morrow. The inevitable result of all take and no give came to the usual finale—the whole thing fell apart.

Vancouver is little better, and Montreal worse. The big names still come in for one-nighters, but nothing regular is happening.

It's been a particularly bad summer for Canadian groups. Work has been scarce, there has been a lot of bad checks and even when bands do get paid, it isn't much.

You'd have to be an eternal optimist to expect Toronto to return to its rock concert hey-days of a couple of years ago.

Yet the kids are still out there. They're still buying records (more than ever). They're still listening to radio and buying newspapers with good rock critics. They still roll out in large numbers to the occasional concert. They all say there's nothing to do anymore.

A Bootlegger Speaks

The ex-bootlegger was talking about how he and his friends launched the entire bootlegging phenomenon of the past few months with Bob Dylan's "Great White Wonder" album.

"We were just a bunch of street people who liked rock a helluva lot. We used to go to each other's pads and listen to tapes of all sorts of things.

"I guess I'd heard the Dylan tape at a dozen different places before someone had a flash about releasing them."

But it wasn't really the profit motive that initiated their move into making the Dylan tapes available to the public.

According to our friendly ex-bootlegger (who shall remain nameless for numerous reasons), they knew that Columbia had no plans to issue the Dylan tape and they felt that there was an obligation to music fans to make them available.

"We went to see a lawyer to find out if there was any way to get the tapes onto the market. He looked into the copyright laws and found a loophole. You could legally release any tapes as long as the artist's name was not on the record, and as long as they weren't previously released masters. It was a big flaw in the copyright laws, which has since been changed.

"There was nothing illegal about it. When it did become illegal, we all dropped out."

It was intriguing to find out that the original bootleggers were not foisting their product on dealers at inflated prices.

Just the opposite.

"We intended the albums to be really cheap. We sold them to stores for between \$1.30 and \$1.40 apiece, but they pushed the counter prices way up. That's where the profit was being made.

"Our lawyer advised us to set up bank accounts for artist royalties, which we did. We weren't out to deprive the artist of his livelihood.

"Nor did we do any heavy business trips. We were incredibly naive. We had a couple of people in Europe getting the product around, but there were no big deals going down.

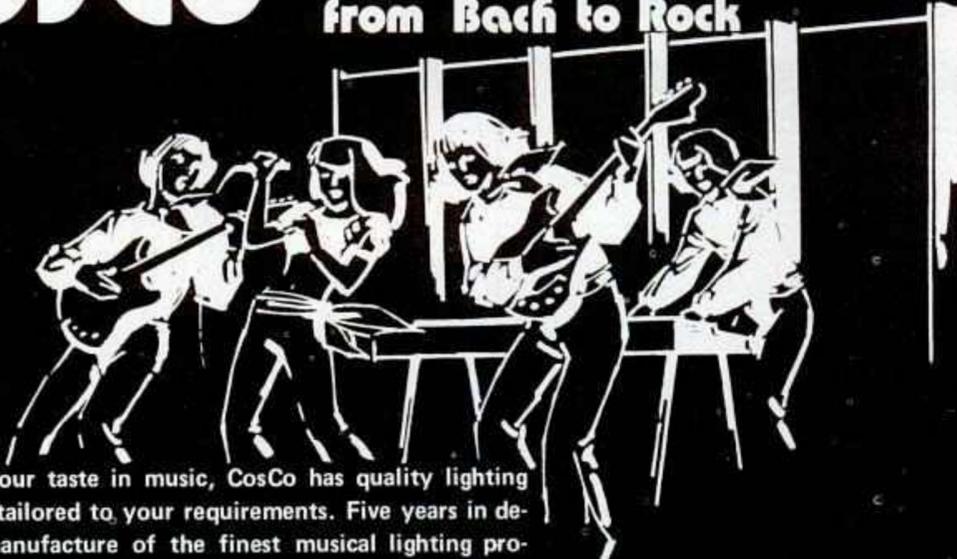
(Continued on page R-18)



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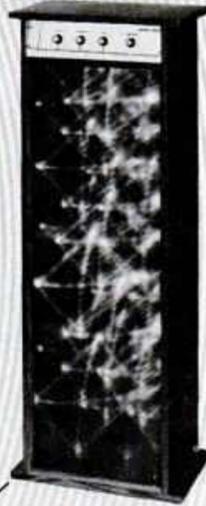
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A Bootlegger Speaks

Continued from page R-16

"These cats were into it just to get the stuff out into the market. We weren't into putting anything out. We wanted only quality.

"For example, when we put together the 'Liver Than You'll Ever Be' set with the Rolling Stones, we flew all around the country taping their performances with a 2-track Sony tape recorder."

That album sold about 250,000 copies, but only 100,000 were distributed by our man. The rest were by cover versions of the bootleg album.

"A lot of people got rich on bootlegging, and they weren't into quality at all. They'd go in and buy one of our albums for \$2.98, then tape it and bring out their own record. Quality? They couldn't care less about it."

Other product which came out of this original concern included a couple of other Dylan albums and a Jethro Tull release. They didn't touch the Beatles' "Let It Be" LP.

"By then it was illegal and we just dropped out. We were left with 70,000 albums, which meant none of us made any money out of the deal in the end. We'd been following Billboard for news on the new copyright laws, and when they were passed, so did we.

"Everyone thought we were really shrewd. The funny thing is that before we were just flogging the L.A. Free Press on street corners, and that's what we've gone back to.

"A lot of other cats have got into bootlegging since. You'd be amazed who. Some of the best-known people in the music industry. It's incredible.

"But, as I said, we weren't into it the way they are. We were so naive you wouldn't believe it.

"At first, we were giving stores 90 days credit on our product. We were just a bunch of long-haired kids who wanted to have a record company.

"The people who are doing it now are taking a big risk, and they aren't into it for the music."

Seeing they made no money in the long run, I wondered if there had been any satisfaction in launching the bootlegging racket.

"Hell, yes, our big trip was to be able to fly into New York from the West Coast and see our product in the stores there. That was really far out. We really got off on that."

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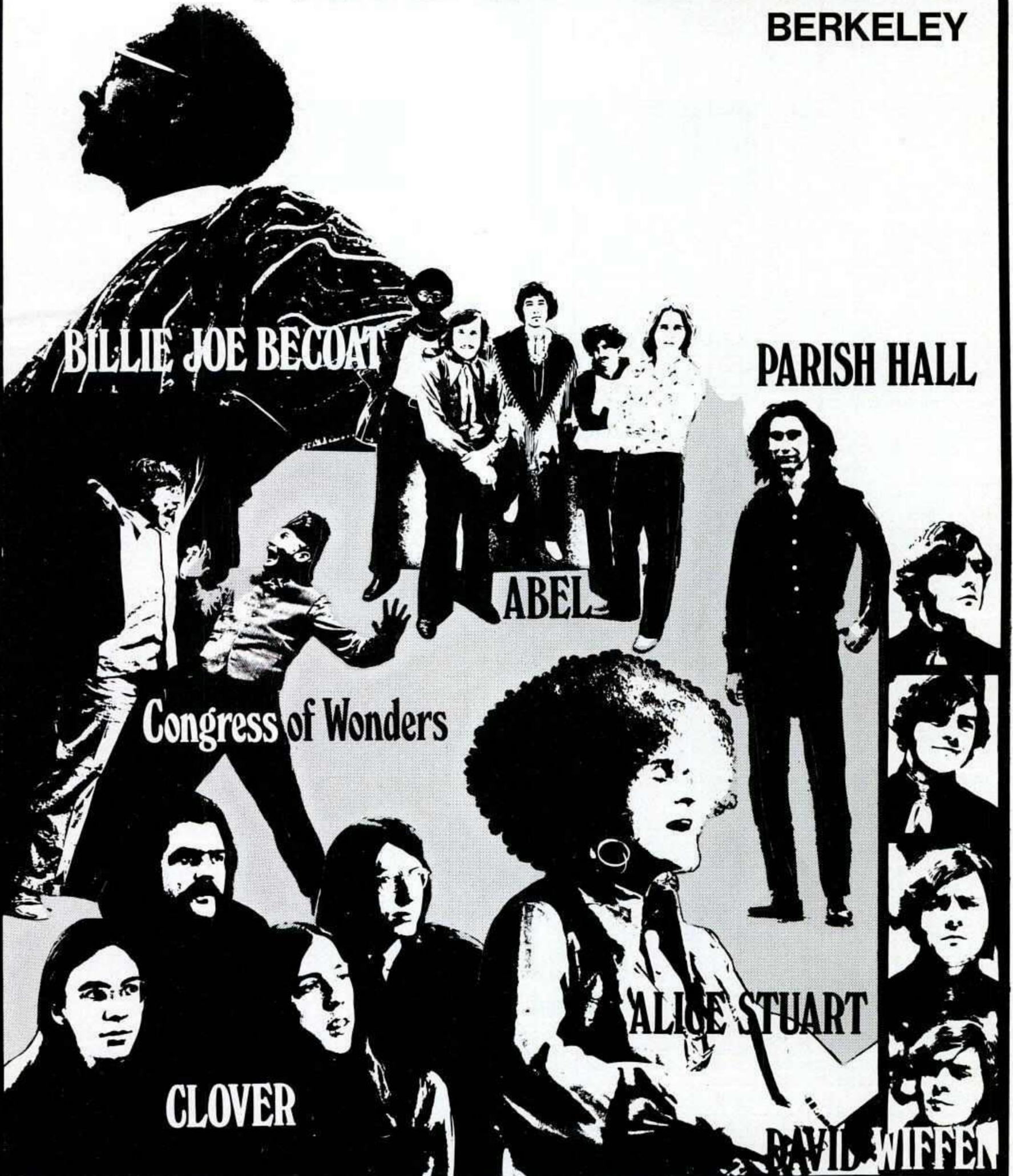
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JEAN-LUC GODARD, center, built whole sequences around the Rolling Stones in his film, "Sympathy For The Devil."



MICK JAGGER—in the recording session featured in "Sympathy For The Devil."

FILMROCK

By PETER L. KAUFF

There has been a good deal of rhetoric concerning the use of rock music in films.

The major film companies have become aware that their audience consists mainly of people 25 years or younger; and while the film theaters were empty, the rock palaces of the country were doing capacity business. Putting two and two together, the movie maker decided that perhaps there is something to pop music after all. A feverous search was begun for young composers or the contemporary rock artists to score films whether their style of music fit or not. Upon hearing what the young composer had supplied him with, the film producer turned the music over to the more standard screen composer for adaptation into the film. He generally orchestrates or adapts out everything that makes "rock and roll" music rock and roll.

There is a basic lack of understanding on the part of the film community as to what rock music is and why people enjoy listening to it. Rock music cannot be served to its audience in any form, and the public has very definite ideas of how and under what conditions they like their music played. So when people didn't flock to the theater or did not up and buy these warmed-over soundtrack albums, Mr. Producer started saying why there is nothing to this rock and roll!

We're going to go back to Alfred Newman.

For rock to be used properly in films, the filmmaker, as well as the composer, must have a respect for the integrity of rock music as an art form and communicating medium in its own right and realize that this music cannot necessarily be translated into background music for action; in fact it may be very undesirable to do so. It is important in deciding what type of

music is "right" for a film to make sure that whatever it is the music is in keeping with who your characters are, with what your film is about, and what the style and tempo of the movie is. Rock and roll is not a cure-all; it doesn't transform a film automatically into instant hip.

The method in which film are scored should be reexamined; the type of music which should be used should be dictated by the content of the film, not by some predecided merchandising plan.

It also should be borne in mind by both the composer and the filmmaker that contemporary music does not necessarily mean rock and roll. "Bonnie and Clyde" was scored in contemporary style even though the music was not considered rock and roll. "The Graduate" is another example of the use of middle of the road music and it certainly had wide appeal.

The primary development in film scoring which will make rock music possible for films centers around the shift in emphasis of why and how music should be used. In the past, the song began at the opening credits and ended at the closing credits, getting louder and softer as the action dictated. The only time music with lyrics was ever used was either when a song was being sung by somebody in a cocktail lounge or in the case of Gene Kelly and Judy Garland when they were singing it themselves.

This was basically the only way lyric music was ever employed. Films like "The Graduate" and "Easy Rider" have indicated a new and valid method in which songs with lyrics instead of scoring can be employed. It is no longer necessary for anybody to be pictured singing whatever the song is. The audience does not require it. And while the subject matter of the

song may have nothing to do with the action, the mood evoked by the music is the same as that which is being evoked cinematically.

Dennis Hopper, in choosing the music for "Easy Rider," borrowed from many rock musicians in order to get the kind of music that Captain America would be hearing, the way he would be hearing it. It wasn't necessary to have anybody playing it, it wasn't necessary to have it coming from a jukebox or radio. The music was in Captain America's head as it was in the audience's head. There is no doubt that it worked. The soundtrack was a million seller and the music was certainly one of the best things in the film.

In thinking about the future, rock music in films, it is curious to note that the "musical" which was probably the most popular form of film in the 30's and 40's has, with some very few exceptions, completely disappeared from the film theaters of the world. It seems that while music, record sales, and interest in music is at an all-time high, this form of film has been completely neglected.

There is some experimenting being done in an effort to marry rock and roll or contemporary music with films in order to create this new type of musical. In some ways, "Easy Rider" fits this description. Certainly "Woodstock" can be called a record set to film. Being able to watch both the music industry and the film industry search for a viable formula, it is interesting to note that each one is searching separately. Perhaps if there were more cooperation between these two medias, rock films would come about.

Peter L. Kauff is president of Cannon Music and vice president of the Cannon Group, Inc. He was formerly vice president at Premiere Talent.

MADISON AVE. - MUSICWISE

By BOB GLASSENBERG

Contemporary music, which encompasses as wide a spectrum of emotions as any music form, was well entrenched in our society before Madison Avenue began using it in commercials, according to David Lucas, head of David Lucas Associates, Inc., which until recently specialized in producing commercials.

"It took about 15 years for the people who were raised on rock 'n' roll to grow up and become product customers," said Lucas. "The Madison Avenue regime could not see or realize there was an adult cult that also liked rock music but had the same consumer tastes as those people who did not catch on to the new thing. Madison Avenue felt that anyone who matured, automatically adopted most of the 'adult' standards and automatically grew out of their like for rock 'n' roll." In fact, Lucas feels that in order to reach today's 30-

year-old market, advertising needs rock 'n' roll, a broad terms, and its subdivisions.

Lucas considers himself very lucky because he was able to see the need for contemporary music in advertising and also because he was able to fill a void between the advertising world and the consumer.

Lucas grew up with jazz and popular music, yet he also became rock-oriented. This gave him an inside influence of a wider range of music.

"One of the main reasons for rock's tardiness in the advertising field was that the professional musicians who usually made the soundtracks for commercials were not fully aware of rock music. The amateurs in terms of advertising were rock musicians who had full command of the genre but not of the advertising media and could not relate fully to the commercial gig.

"They did not really understand film or advertising but had a good feeling for the music.

"The two had to come together," recalled Lucas. "Those were the hectic days and days of frustration. The producer of the commercial knew or thought he knew what he wanted but the musicians felt other things were needed and did not really understand the commercial concept."

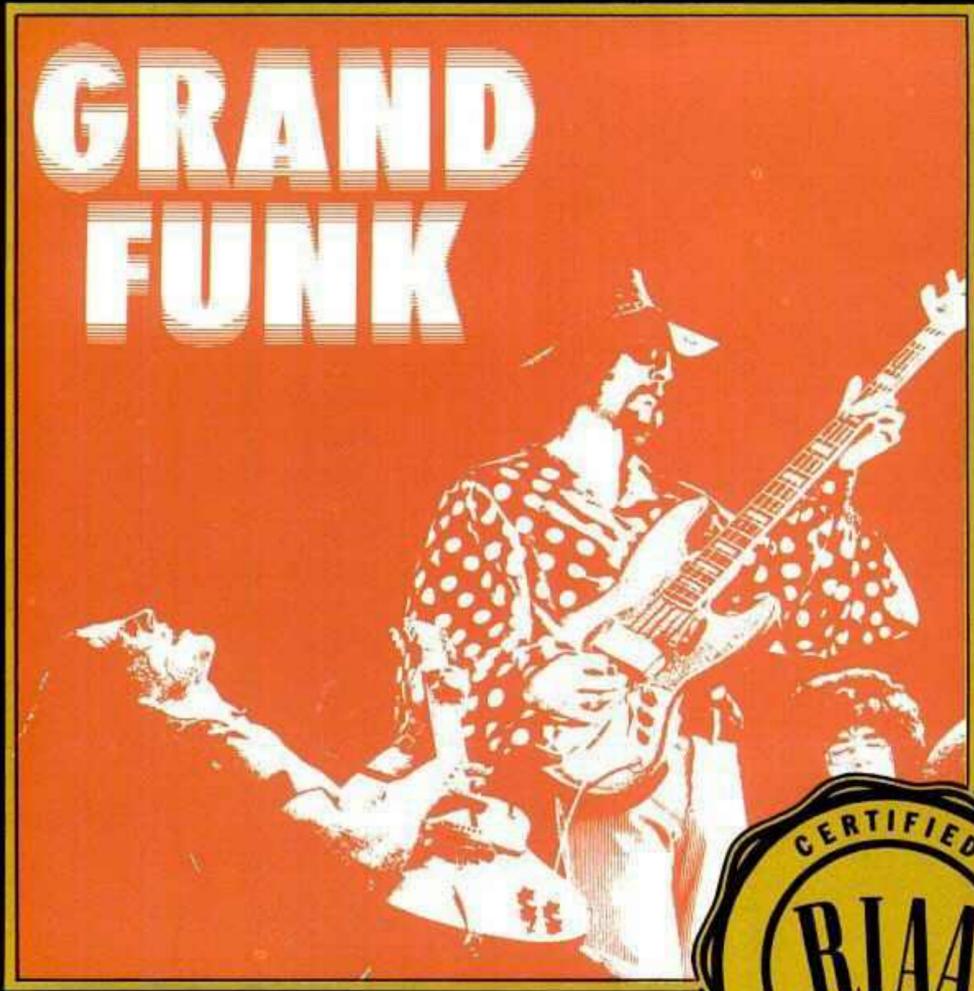
Mad. Av. Turnaround

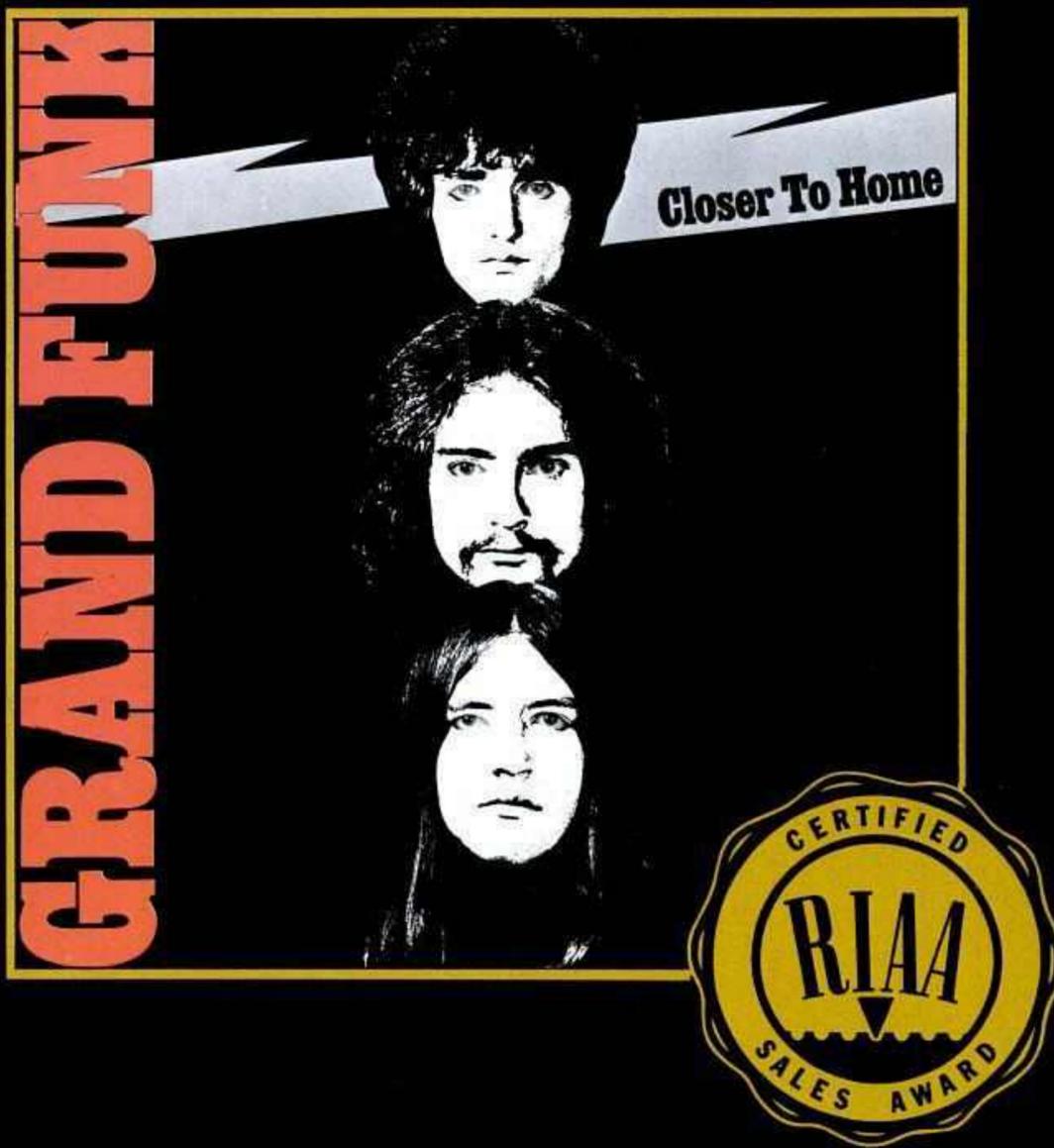
Soon the people who understood the concept from both ends surfaced. "There was a complete Madison Avenue turnaround," Lucas said. "Youth appeared very quickly on the scene and advertising production work went to the art directors and writers who carried their concepts through to the end. The producers, at the

(Continued on page R-32)

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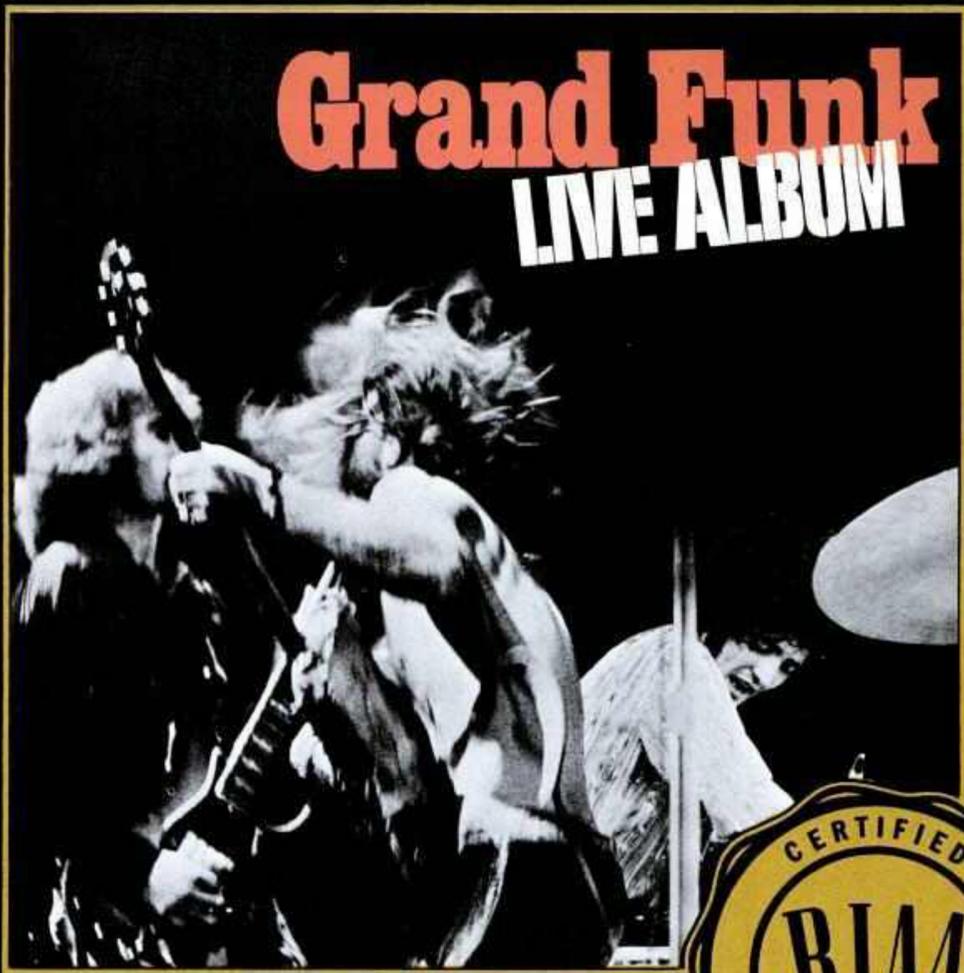


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How The Music Industry Can Combat Drug Abuse

By DAVID E. SMITH, M.D.

Music—particularly popular music—tends to be a reflection of the times and what's going on. It's very questionable what comes first: does rock music influence drug taking or do people that are already participating in the use of drugs like to listen to music. With more traditional psycho-active drugs such as alcohol, it is well known that people get into recreational or festive moods and like to listen to music. It increases their enjoyment.

To say that contemporary music is causative of the current wave of drug abuse, I think is very questionable judgement. It seems questionable when there are more obvious targets individuals in the advertising industry have as their expressed objective to get individuals to use psycho-active drugs. For example, in advertising in the alcohol and tobacco field, they use a variety of techniques of abstract peep group pressures such as the Marlboro Man and the Virginia Slim Girl, etc., to try to induce people to take particular drugs for secondary social gain. It seems to me much more reasonable for the Vice President to have attacked a dominant culture drug advertising. I think the reason that he avoided this was because of political reasons. He attacked rock lyrics because this is politically safe territory.

I think also the current trend in censorship of rock lyrics and attempts to censor the underground station has potentially very dangerous ramifications.

For example political protest could be censored and stifled in this way whereas the traditional conservative political opinion which comes out over the same radio and musical media is not censored. The Vice President talks about censoring rock lyrics but says nothing about censoring political and drug viewpoints expressed in country music, for example, which present an exactly opposite and more traditional viewpoint.

I think more importantly it would be advisable to focus on the positive things that the music industry has done in resolving the drug problem.

For example the Haight-Ashbury medical clinic, which has treated over 50,000 drug users in three and a half years of operation without any city, state or federal aid, has received regular support from the music industry through benefits and other sources. The Monterey Pop Festival gave \$5,000 to the Haight-Ashbury clinic. Bill Graham at critical intervals over the last three years has held benefits to solve crucial financial problems. Bill Graham, Creedence Clearwater, and KSAN recently co-sponsored "H-Week" with the Haight-Ashbury Clinic, which dramatized the growing heroin epidemic in the San Francisco area it dramatically influenced legislation, not only gaining financial support for the Haight-Ashbury Clinic in acquainting potential users of the dangers of heroin but also helping to generate support for other programs it was influential for example in influencing the board of supervisors to appropriate money for methadone maintenance clinics, etc.

In the early days of the Haight-Ashbury Clinic 1967, Janis Joplin, who has been attacked by the administration of being representative of the heavy drug involvement of the industry as a whole, was the principal singer with Big Brother and the Holding Company at three critical benefits in support of the Haight-Ashbury clinic.

I think a much more positive attitude on the part of the administration would be, rather than to attack the music industry and the youth culture, to encourage it to facilitate the positive use of the media. One of the outstanding examples here is Tom Campbell and his "Youth Line" on KYA where he regularly opens up lines of communication and has a question-answer rap with youth in the entire Bay Area and attempts to give them a vehicle for expression.

I think that rock music is a means of expression for young people. It's a way of, in many cases, constructively channeling their energies and letting off steam, so to speak. I think that the main reason the administration has attacked the negative aspects in this industry rather than supported the positive aspects is that it is safe territory.

One of the mounting problems in the whole U.S. is the growing use of drugs in industry—from executives on down the line to assembly line workers. But if an executive in a trucking industry, for example, becomes an alcoholic or an assembly line worker or truck driver gets strung out on diet pills, the administration does not call for a censorship of the trucking industry.

It does not call for curtailment of the massive overproduction of amphetamines via legitimate business. I consider the current attack on the youth culture and rock lyrics as not being an expression of concern over the tremendous problem of drug abuse nor a positive proposal for regulations of the problem of drug

abuse, but rather being surely a political tactic, playing on the hysteria of the dominant culture in this area.

Song Relationships

Drug using youth likes rock music—non drug using youth likes non rock music. There is no causal relationship between the two, but rock music is the current popular form of music for young people. Certainly the patients that we saw in the clinic liked rock music but I've had opportunity to lecture and consult all over the country. I've found that youth in general has a great attraction for this current musical form whether they use drugs or not. Just like in the 1950's they liked rock 'n' roll music. In the 1940's they liked the popular music of that era.

I think the major thing the music industry could do to combat drug abuse is to try to generate support for local community based drug treatment programs, particularly those that involve youth. The negative pronouncements by the administration have tended to compromise community support for those agencies, such as the Haight-Ashbury clinic that attempt to involve youth in the treatment process. The philosophy of the Haight-Ashbury clinic is to provide an alternative for drug use for the young person, to make him part of the solution rather than part of the problem.

The music industry could develop support for community based agencies making the community aware of their importance and also help develop benefits and financial support to get them over the financial crisis that they always seem to come into. For example a tape benefit at a particular time may save an entire program. You may be waiting for a long term public grant but getting short term seed money can get the program started or save a program during a particular financial crisis and if it survives. Then it can get in line for longer term support. It's hard to keep qualified staff in the drug area. This is why this financial crisis situation can be very beneficial.

In addition I think that the media can play a very powerful role in communicating with youth. For example recently there has been a dramatic orientation among the alienated youth towards amphetamines, speed & other drugs of obvious potential such as heroin and have noted that certain rock stations such as KSAN have come out against these drugs. There are rock songs that put down drugs of higher abuse potential. I think that they should be encouraged to do this as much as possible.

I think their primary roles would be in the areas of youth education and developing community and financial support for youth oriented community based drug programs.

Pro Drug Songs

Any drug pattern of the complex interaction between chemical personality and social factors. There is no question that certain songs may tend to glamorize the use of a particular illegal drug just as certain songs about alcohol such as "One For My Baby" and all those songs.

This positive effect relates primarily to drugs of lower abuse potential such as marijuana. Certainly the administration has great concern about marijuana, but actually the drug has a much lower abuse potential than the drugs such as amphetamines, barbituates and heroin which the songs come out against. I don't feel that the rock lyrics which, without question in certain cases, may glamorize the effects of marijuana, warrant the invocation of political censorship. If you do accept political censorship (which it may come to) then I would demand that songs dealing with alcohol be censored. Alcoholism is a far bigger drug problem than marijuana. There are seven million alcoholics in the country and 80 million people that use the drug. If the administration is going to censor songs that are pro-marijuana then I would demand that you censor songs that are also pro-alcohol.

Without a balanced approach what you are going to do is further facilitate the generation gap and demonstrate the hypocrisy of such a political approach where the dominant culture takes its social drug and whitewashes it and then takes a politically safe target such as marijuana and blasts it.

A critical point: A person doesn't become an alcoholic because he hears a pro-alcohol song. He hears the same pro-alcohol songs as does the social drinker or the non alcohol user and whether he becomes a drug abuser or not is not determined by the music he listens to but primarily by personality characteristics.

Editorial note: Dr. Smith is medical director of the Haight-Ashbury medical clinic, consultant on drug abuse at the San Francisco general hospital, assistant clinical professor of Toxicology at the San Francisco medical center, University of California, and lecturer in criminology at the University of California, Berkeley. He also edits the Journal of Psychedelic Drugs.

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Listen to the Music—Do It Now

By HARRY RICHARDSON

Jimi Hendrix, Janis Joplin, Brian Jones and Allen Wilson of Canned Heat are dead. Each of them represented thousands of kids who died unnoticed outside of a small circle of friends. A lot of energy, a lot of love and a lot of leadership went with them. We needed those four people and we needed the thousands who went before them. There's something happening Mr. Jones and which way it goes depends on the people. Dig it—what's happening now needs every freak in this country. For every person strung out or dead, subtract from the number of people available. I know you have heard enough about dope, but listen to the music and read the following article.

Three children, an off-white shaggy dog and a dozen and some odd long-haired freaks in a converted night club filled with desks, typewriters, filing cabinets and assorted odds and ends of pure trash comprise the headquarters of the Do It Now Foundation in Hollywood. These are people from the street who have become tired of seeing the mind pollution and body rot caused by the abuse of hard dope and they know a hell of a lot more about the street than the people who just drive by and look at it.

The Do It Now Foundation know's what's happening in this country and knows that rock music is the last uncensored method of reaching the people—that rock musicians have become by default the only reliable sources of drug information.

Do It Now tells it like it is with a little help from their friends. Their friends include the people on a collection of music called "First Vibration." "First Vibration" is a stereo LP with the following cuts: "Nowhere Man"—The Beatles, "Sunshine Superman"—Donovan, "Somebody to Love"—Jefferson Airplane, "Amphetamine Annie"—Canned Heat, "The Pusher"—Hoyt Axton, "Artificial Energy"—The Byrds, "Red House"—Jimi Hendrix, "Flying on the Ground Is Wrong"—Buffalo Springfield, "Dhun"—Ravi Shankar, "Progress Suite Movement #3"—Chad and Jeremy, "The Long Road"—Genesis, "When I Was Young"—Eric Burdon and the Animals, "Roses Gone"—Peanut Butter Conspiracy, "Dancer"—Things To Come.

How did this bunch of freaks put together 14 different cuts from nine competing record companies?

They knocked on the door of RCA and said: "Grace Slick sent me. She wants to donate 'Somebody to Love' so that kids all over the country will know what the Jefferson Airplane thinks about speed and speed freaks."

After a year and a half of this, "First Vibration" was ready to press. Something that couldn't be done had been done. The recording industry was co-operating within itself for not motive or profit except the safety of kids across the country. The message—speed really, really does kill people. It has killed rock musicians, broken up groups and hit home hard in the gut of the San Francisco scene.

Haight Street was becoming Hate Street—speed was there—the scene was collapsing. And it spread from San Francisco to every large city and then to the small towns.

Behind the beat of the songs on "First Vibration" is a message that warns about speed. It is one thing to read about the well researched and substantiated side-effects of amphetamines, it is another to hear Bob (The Bear) Hite, lead singer of Canned Heat, give the sickening description of "Amphetamine Annie":

"But Annie kept on speeding, her health was getting poor. Saw things at the window, she heard things at the door. Her mind was like a grinding-mill, her lips were cracked and sore. Her skin was turning yellow, I just couldn't take it no more."

Annie's visions at the window are typical of the paranoid ideation that develops in the Speed Freak. Delusions of reference ("Are they talking about me?") and persecution ("They're out to get me") make him suspicious, headstrong and blind.

"He's as blind as he can be, Just sees what he wants to see. Nowhere Man, can you see me at all?"
—The Beatles, "Nowhere Man"

In later stages the speed-user becomes self-righteous, convinced that he knows what's happening and everyone else is mixed up:

"Do you think it's really the truth that you see? I've got my doubts, it's happened to me."
—The Byrds, "Artificial Energy"

Eventually, his obstinacy leads to obnoxiousness and the loss of friends:

"Tears are running, running down your breast. And your friends treat you like a guest."

—Jefferson Airplane, "Somebody to Love"

One of the best cuts is by an unknown group, Genesis, who wrote "The Long Road" especially for this album. Under the cross-phasing and feed-back, they paint a dismal picture of the rapid deterioration of the speed freak:

"He had the heart, the eye of an eagle. His hands were quick and his mind as well. Now he just quivers and clings to his needle. He's on the wrong road, the long road to hell."

Speed is a long road, and the natural thing is to stay on it until you come to the end, which is death. Death is an uncomfortable thing to talk about, much less sing about, but rock poets like Hoyt Axton confront it directly: "I seen a lot of people with tombstones in their eyes. If they don't get the hard stuff, you know they're gonna die." (The Pusher) Or, as Canned Heat sing about Amphetamine Annie: "She wouldn't hear my warnin', Lord, she wouldn't hear what I said. Now she's in the graveyard and she's awfully dead."

"Artificial Energy," by Roger McGuinn of the Byrds, is perhaps the most provocative song in the collection. It starts by describing the speed addict as he shoots up: "Sitting all alone now, I take my ticket to ride. Just a matter of time now, 'til I'll be up in the sky. Comin' up on me now, I'm king for a night." But the

compulsion and exaltation of the rush are soon colored by the death theme: "Artificial Energy is messing up my mind. I've got a strange feeling I'm going to die before my time."

The song ends with a surprising bring-down, a reminder that paranoid thoughts—such as trusting no one and feeling watched and threatened by the most unlikely people—can easily produce insane, frightening behavior. "I'm comin' down off amphetamine," says the speeder at the end of his trip. "And I'm in jail 'cause I killed the queen."

One treat in the album is Hoyt Axton singing his songs, "The Pusher"—this is the only recording available. When Axton sings "God damn the Pusher" he expresses the hostility and frustration that every dope addict must feel toward the peddler who keeps him alive:

"If I were the President of this land I'd declare total war on the Pusher-man. I'd cut him if he stands and I'd shoot him if he runs, I'd kill him with my razor and my Bible and my gun."

In another verse of "The Pusher" Axton asserts that marijuana should not be classed with opium, heroin or speed. To drug users, speed is so clearly different from marijuana, gives such a different "head," that suppliers of these drugs are seen as totally different characters, with different names:

"You know the dealer is a man with love-grass in his hand, But the Pusher is a monster and not a natural man. The Dealer take a nickel-give you lots of fine dreams, But the Pusher take your body and leave your mind to scream."

For the last year, rock music radio stations have been giving a lot of public service time to the collection of opinions recorded by musicians for the Do It Now Foundation. Most of these short statements are the personal opinions of people like Frank Zappa who says, "... Speed rots your mind, rots your heart, rots your liver, rots your kidneys. In short, it makes you just like your mother and father." Or Grace Slick who says, "One pill makes you larger, one pill makes you small, but if you shoot speed you won't be here at all because you'll be dead, baby."

These statements are available to any radio station and a second series of statements concerning heroin and barbituates will be coming out soon. The "First Vibration" LP contains only music, no rapping. Tim Leary, Allen Ginsberg, Mrs. Aldous Huxley, Dr. Hippocrates, Ray Bradbury and cartoonist Art Crumb are a few of the people who have joined the growing ranks of the underground people bad-mouthing hard dope. Hard dope includes amphetamines, barbiturates, opiates, narcotics and the "sniffing spectrum" of petroleum related products.

It's all there if you listen. It's in the music; it's in the air. Next time you hear people doing it in the road, think about reds and smack and speed.

Editor's note: "First Vibration" is only available by mail from the Do It Now Foundation, P.O. Box 3573, Hollywood, California 90028. It costs \$3.00 and it's a good trip. These people can give you the straight information about dope; they don't sell out.

ROCK & ROLL



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THE REVITALIZATION OF AMERICAN MUSIC- ROCK

By PAUL ACKERMAN

It is to the everlasting credit of the independent record labels of the late 1940's and early and middle 1950's that they set the groundwork for the development of rock. These labels were mostly in the rhythm and blues field and produced records for the Negro market. From an administrative and structural point of view, these labels were generally examples of owner-management—in the case of each label a very few men attended to all tasks—signing artists, producing records, handling promotion, lining up indie distributors. Inasmuch as r&b song material was not generally available from the well-known Broadway publishers, these labels also set up their own publishing wings—such a publishing operation being regarded in early years as nothing more than a “drop” or repository for the copyrights. Often, the copyrights came from the artists already signed to the label, inasmuch as blues artists, like country artists, traditionally are folk-oriented and do considerable writing.

Examples of such labels were Atlantic, whose key personnel included, in addition to Ahmet and Nesuhi Ertegun and Jerry Wexler, Herb Abramson; Chess Records in Chicago, headed by the brothers Leonard and Phil Chess, a spate of West Coast labels including the Bihari Brother's Modern, Lew Chudd's Imperial, Art Rupe's Specialty, Leo and Eddie Mesner's Aladdin, Leon Rene's Exclusive; Excello in Nashville, Savoy in Newark, King in Cincinnati and many others around the country.

Regarded as a “specialty field,” records on such labels were expected to sell only in the blues field; in fact, when an r&b record—or for that matter a country record (also a specialty field), had pop overtones it was regarded as likely to bomb. Such a record was termed a “hybrid.”

But a new era was at hand, and the barriers separating the musical categories were to be largely erased. There was various socio-music reasons for the onset of the new day. They included:

1) Improved communications: Increased travel and radio broadcasting were giving the broad pop market some familiarity with rhythm and blues, which heretofore had been a self-contained cultural entity. Deejay Alan Freed was a giant factor.

2) Population migrations: Southerners, black and white, during the war years moved into large northern industrial areas to work in defense plants; they brought with them their love of Southern rural blues. Urban blues was also reaching beyond its normal black market and reaching the pop audience. These population migrations were also stepped up by developments in agricultural and mining, which motivated many Southerners to seek residence in large industrial cities.

Meanwhile, in the world of pop music, a subtle change was taking place: The band business, once the most glamorous facet of the pop music field, had already virtually collapsed. Tastes were changing and there was a shift in interest from the band to the vocalist. In addition, the band business had become uneconomic and “risk” money was not so readily available for a field no longer lush.

Jazz, too, had entered a culturally important phase—the bop era, with such prophets as Charlie Parker, Thelonious Monk, Dizzy Gillespie and Charley Christian. But while bop had its fanatical devotees and was

a major contribution on a musico-cultural level, it did not sustain itself as musical fare for the mass market.

Thus, a vacuum existed in the pop field. This was quickly filled by the exciting music of the Negro. Records like Willie Mabon's “I Don't Know,” Chuck Berry's “Maybelline,” Little Richard's “Long Tall Sally,” Ruth Brown's “Mama,” and dozens of other records by Fats Domino, the Clovers, the Drifters, Clyde McPhatter (once the Drifters' lead singer), Billy Ward's Dominoes, spilled over into the pop field.

The dam was broken and the pop music field was thrown into virtual chaos. The new wave was fought by the entire pop establishment, including critics, a&r men, so-called professional songwriters and publishers. They regarded the new music as repetitious and cheap; but they were powerless to stop its expansion because the chief arbiter was the youngster with a dollar in his pocket and he knew what he wanted. And what he wanted was definitely not the “big ballad” done by a traditional artist to the syrupy accompaniment of strings.

The time was now ripe for another major development in the history of rock: White artists, seeing the success of r&b in the pop field, began to cover r&b tunes—for instance Perry Como cut “Ko-Ko-Mo,” Tennessee Ernie Ford cut “I Don't Know” and even country artists began to cover r&b as manifested by such sides as Ernest Tubb's version of Chuck Berry's “Thirty Days.”

A corollary development to the above also occurred: Black artists, having a taste of the broader pop market, sought to become more pop.

Thus, a hybrid, rock 'n' roll, was born. Often, such records were inferior to the pure product; and purists such as Ahmet Ertegun were well aware of this and regarded it with some sadness. But they realized that this pollenization brought an incomparably rich vein into the pop field.

The final clincher to the early development of rock came about as a result of the vision and talent of Sam Phillips of Memphis, founder of Sun Records.



SAM PHILLIPS, left, radically changed the music scene via his Sun label in Memphis, with Johnny Cash and Carl Perkins, who both recorded for the label years ago.

Phillips had become interested in Negro blues. He opened a studio and recorded such key artists as Muddy Waters, whose masters he turned over to Chess. He also recorded B.B. King, and he turned out a smash, “Rocket 88” by Jackie Brenston.

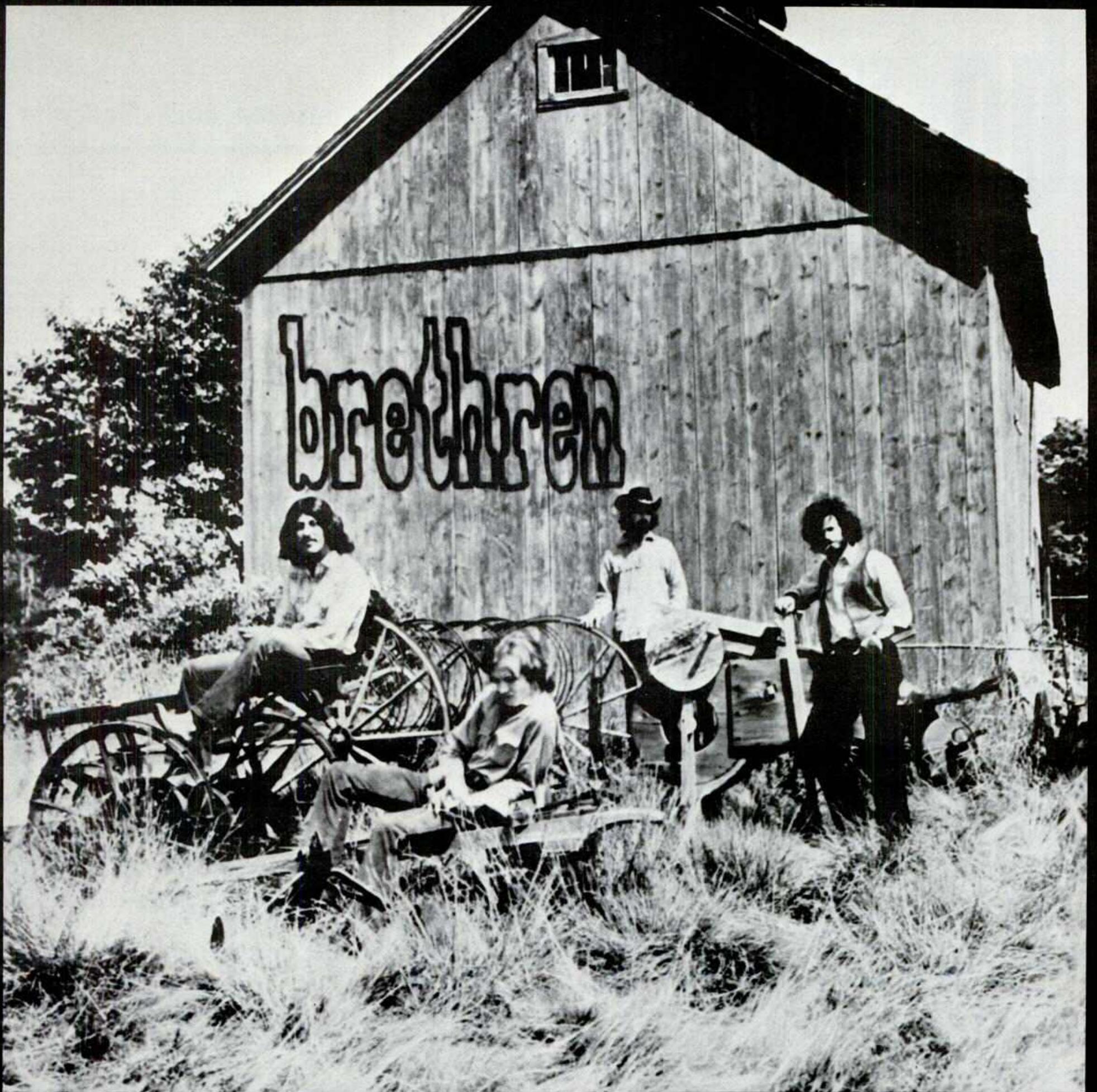
Fully aware that many white Southern artists dug the blues, Phillips expanded his roster to include white vocalists. In the course of a relatively short span of years he discovered Elvis Presley, Jerry Lee Lewis, Johnny Cash, Carl Perkins, Roy Orbison, Charlie Rich, as well as releasing such instrumentals as Bill Justis' “Raunchy.” Phillips accomplished this prior to the currency of the term “blue-eyed soul”; and through this accomplishment he radically changed the entire music scene. For his artists “tied it all together,” infusing the pop market with elements of blues, country and gospel. Presley, who was acquired by RCA Victor in 1955, quickly became known as the “greatest rocker of them all.” His great early disks on Sun were gut blues, such as “Mystery Train,” “Lawdy Miss Clawdy”—sides which reflected the influences of Arthur (Big Boy) Crudup.

The Sun artists also were vital in bringing the country influence into the rock 'n' roll field, for everyone of the aforementioned vocalists were steeped in the country tradition. Presley's first hit, in fact, was Bill Monroe's “Blue Moon of Kentucky,” originally a hit for the father of bluegrass. Similarly, Jerry Lee Lewis coupled his Sun rocker smashes, such as “Great Balls of Fire” with such country classics as “You Win Again.”

Just as the invasion of Negro blues was fought by the pop field, the success of the great Sun artists was resented not only by the pop field but also by a large segment of the country field. The reason was simple: These artists, notably Presley, were scoring on all the charts—pop, r&b and country. On the latter chart these artists, notably Presley, were displacing artists associated with “Grand Ole Opry.” And Presley did not come up through traditional “Opry” channels. The irritation reached a high point one day when Billboard was asked to delete Presley from the country chart, “because this is only nigger music.”

Much encouragement was provided to the field of rock 'n' roll by Broadcast Music Inc. Organized in 1940 by the broadcasters who wished to set up their own music licensing organization BMI was faced with the necessity of creating a pool of music. It found fertile areas which had been neglected heretofore—namely, r&b and country. Today, of course, BMI has gone into all music areas, but it maintains its leadership in these root areas.

Such is the background of Rock. The British Years and other manifestations represent a later era and a later development. The early years saw the introduction of the basic American music forms to the mass market. And the fact that the new music survived massive opposition was a tribute to the validity of the material. It was also a tribute to indie record labels who, although never representing more than approximately 15 percent of the industry's total dollar volume, proved to be great innovators. They brought many advances to the industry, including the stereo record (introduced by Audio Fidelity's Sid Frey)—but perhaps their chief contribution was the revitalization of American music, and much of the pop music of the world, with rock 'n' roll.



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Madison Ave.—Musicwise

Continued from page R-20

agency, who knew the good film and sound producers, were phased out. This left the writers and art directors vulnerable because they did not know who the best people were to produce the films or the sound. There was a void between the agency and production house, affecting the professionalism of the entire process."

The change in the nation's economy within the last 18 months has also affected the transition of contemporary rock in commercials.

"The recession really hit advertising, which is insecure in the first place," Lucas said. "It greatly increased the mass insecurity problem within the profession. It effected the commercials which in turn effected the quantity and quality of production which affected the film and music producers."

At this time there is much sifting in advertising and in music for the advertising business. We are left with the most talented or the fastest talking people. As long as the fast talkers and the talented people do not mix, there will be two main types of commercials:

The commercial with integrity which may or may not work; and the commercial with vitality which may or may not work. It is still hit or miss with more rules to follow.

"Hopefully there is less nonsense," said Lucas. "There will be less time and money wasted now. This is a time when we cannot afford to waste money. There should be less ego trips and more trust as we all try to ascend to a higher level of understanding ourselves and each other," Lucas added. "There will, of course, always be glass bottles and hula hoops."

Commercials can make the commercial consumer type music group happen. Commercials, can sell anything, from sleeping aids to alcohol with which to take the pill, to anti-drug conditioning, which cannot work when the other things mentioned do work. We must remember that we deal with a consumer consciousness rather than the collective cosmic consciousness.

Lucas sees slight differences between commercials with music on television and those with music on radio. Music has a primary role when there is not a picture, as in radio spots, or other voice in the commercial or part of the commercial. Its secondary role occurs when there is a lyric involved with the melody. The third role of music is as a background to support the announcer or film emotion. If the music stands out in this case, it defeats the purpose of the commercial or scene. Exceptions to this rule are things like the old Winston commercials where the jingle was the catch phrase. There are many such instances. It's something like the jingles radio stations use to identify themselves. It is made to stick in the mind of the listener. In radio, music must create the vision, if there are no words involved.

The Writing Challenge

Now, everyone wants to participate in commercials, because of the money involved. Consequently, jazz artists "sell out" so they won't starve, and rock musicians are looking to see where a buck can be made in commercials. Because of the insecurity of Madison Avenue, some groups have become famous or at least semi-famous. Most musicians like the exposure and the re-use payments. There are others, such as Chico Hamilton, who considers it a challenge to write a piece of music 10, 20, 30, or 60 seconds long that is explanatory and vivid, fitting in with the context of the idea being sold.

Lucas has been a singer, musician, composer and record promotion man. He finally decided to settle in New York, taking a job with his cousin, Dan Elliot, who also runs an advertising production house. It was from Elliot that he learned film and advertising technique before setting out on his own and helping to introduce Madison Avenue to the youth and rock-oriented commercial. Recently, Lucas has expanded into feature film and documentary film scoring, as well as artist production with Polydor Record artist Charlie Brown.

In the prediction department, Lucas said, "Rock will get better and wider in scope, hopefully. Right now, the music is suffering a small recession just as the nation feels. Perhaps it will go wherever the executives who use demographics to find out what color underwear a young person likes, will take it. I hope the music, as well as the advertising, gets more . . . honest."

a new album

JOHN MAYALL



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Bass Guitar



Harvey Mandel
Lead Guitar

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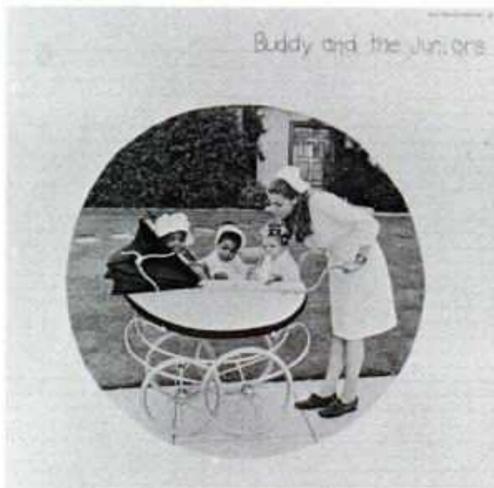
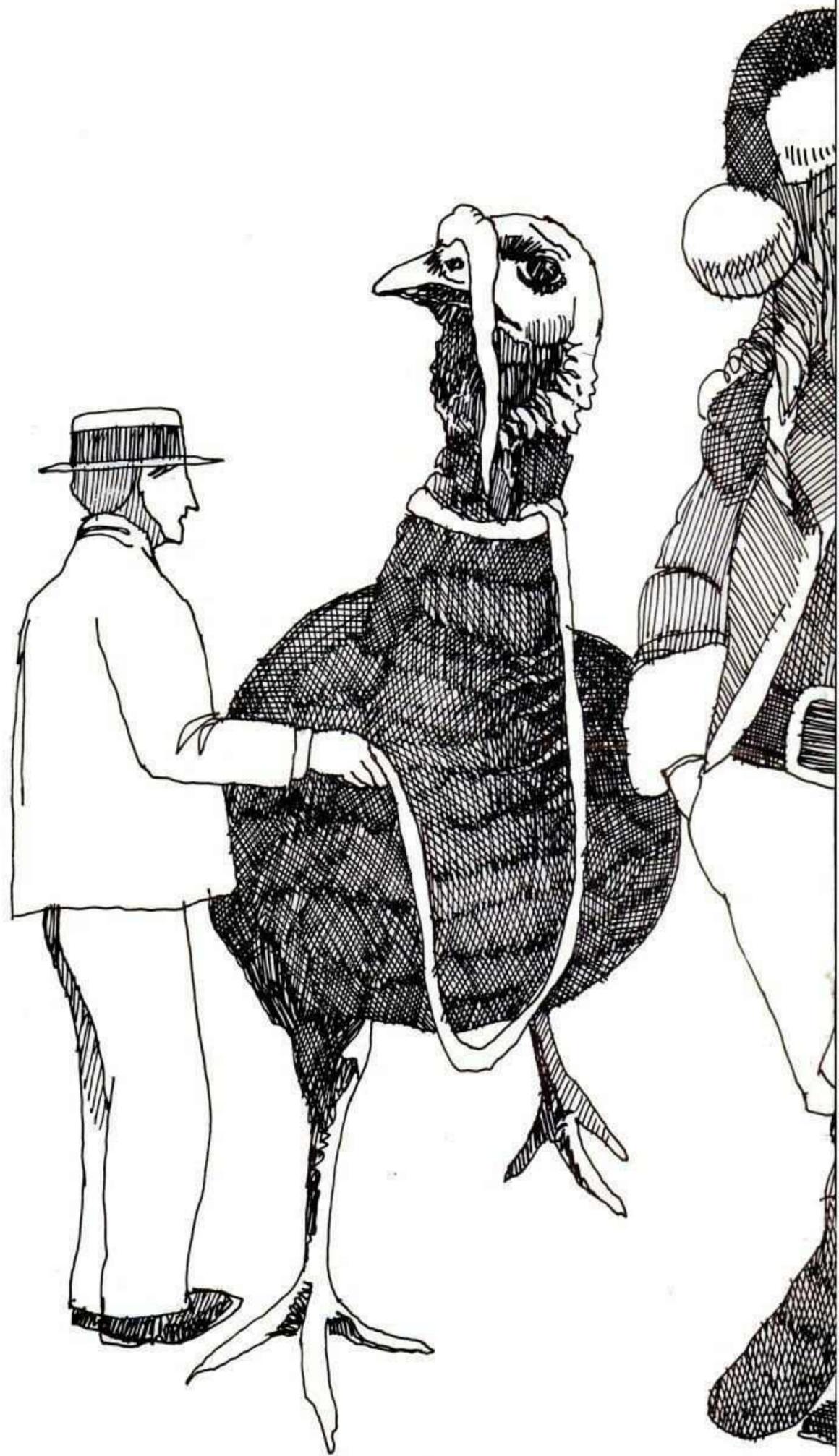
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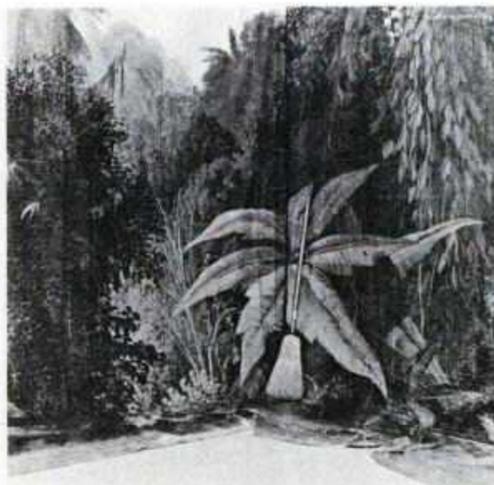
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...Keep On Rolling

By GEORGE KNEMEYER

It used to be that come hell or hit records, a group would stick together. Now, to paraphrase an old sports adage, "You can't tell one group from another without the liner notes." This literal game of musical chairs began in the mid-1960's and is currently in non-stop progress. The most prevalent place of this upheaval (with name stars) is in England, where it is not uncommon for one group to break up with the members forming two or three other groups.

Three groups were responsible for much of the shuffling that started it all: John Mayall's Bluesbreakers, the Graham Bond Organisation and the Yardbirds. And perhaps not so coincidentally these groups had a more lasting influence on music worldwide than any others except the Beatles and Rolling Stones.

The influence of Mayall, Bond and the Yardbirds are readily seen by just looking at the people who performed as members of the groups: Ginger Baker, Jeff Beck, Jack Bruce, Eric Clapton, Aynsley Dunbar, Peter Green, Jimmy Page and Mick Taylor. The list goes on and the musicians employed in these three groups never ceases to amaze.

The three groups all had their starts in small British clubs. It is fortunate that some of the music laid down by the groups during this period of rapid change from 1963 through the present has been recorded (both live and in the studio) so the styles of the musicians and the quality of the groups can be seen.

The original Yardbirds of 1963 featured Keith Relf on vocals and harmonica, Eric Clapton on lead guitar, Chris Dreya on rhythm guitar, Paul Samwell-Smith on bass, and Jim McCarty on drums.

The Bluesbreakers' first records featured Mayall on vocals, harmonica, keyboards and guitar, Roger Dean on guitar, John McVie on bass and Hughie Flint on drums. Nigel Stanger, a member of the group for one month, was featured on four cuts of the first British LP, "Mayall Plays Mayall," recorded live at the now-defunct Klooks Kleek club Dec. 7, 1964.

Some of the first recordings of Grahame Bond's group were released in the United States by Warner Bros. Records. Entitled "Solid Bond," the LP featured

Bond on organ, Jack Bruce on bass, Ginger Baker on drums and John McLaughlin on guitar for three cuts recorded live at Klooks Kleek. The rest of the double-LP features work by Bond recorded in 1966 with Dick Heckstall-Smith and Jon Hiseman, who will be discussed later.

The Yardbirds' first recording, strangely enough, did not feature Keith Relf on vocals. The album was recorded in autumn of 1963 at the Crawdaddy Club in Richmond, Surrey. It featured blues harpist Sonny Boy Williamson II (Rice Miller) and it was more or



CREAM WAS named because that was how each member felt about the other's musical contribution to the group. The three-man British group, left to right, Ginger Baker, Jack Bruce and Eric Clapton, made many successful tours, playing in basic blues patterns with much improvisation. They featured what had to be one of the loudest sound systems for their time in rock history using no less than 12 speakers at each engagement. Bruce has since joined the Tony Williams Lifetime and settled into a jazzier vein, while Baker remains fairly inactive after a stint with Blind Faith & Airforce. Clapton still is one of the most prolific musicians around, playing with the Plastic Ono Band for a while, being one of Bonnie and Delaney's Friends, and now touring with his own Derek and the Dominoes. He recently went back to Criteria studios in Miami to record an album with Junior Wells, Buddy Miles and Buddy Guy, reverting to his blues roots where he feels most comfortable.

less a jam session. The LP has recently been re-released by Mercury Records and is of historical value if nothing else.

The first "solo" LP by the group was in 1964, entitled "Five Live Yardbirds," recorded at the Marquee Club, London. Although recorded in monaural on poor equipment (by today's standards), the album is one of the most exciting ever recorded. Several critics have hailed it as the best recorded material by the group. The LP contains old Chuck Berry, Howlin' Wolf and Eddie Boyd tunes. Four of the LP cuts are available in the U.S. as side two of the "Rave Up" album.

As the Yardbirds moved closer to rock from their r&b roots, dissension hit the group. Eric Clapton became dissatisfied, wanting to still play the blues. He cut several studio numbers (available on the "For Your Love" LP) and then left the group, saying he didn't like the group's turn to "commerciality." When Eric left, an unknown guitarist joined the group. Jeff Beck soon made his presence felt in the group's many hit singles, however.

Clapton soon joined Mayall, replacing Jeff Kribs, who was with the Bluesbreakers only two months. Although with Mayall only 16 months, Clapton recorded quite profusely. Nearly 20 songs of his work with the Bluesbreakers are available, 12 on Mayall's first American LP. Also appearing on some of the cut is Johnny Almond, who officially joined the group in 1969. Other songs are available on anthology albums on London and Immediate Records.

Clapton eventually moved to the much revered Cream, but before he left, Mayall cut one concert with Jack Bruce on bass. One single was released, "Stormy Monday," which is available in the U.S. as part of the "Looking Back" LP.

Bruce had come to Mayall from the Bond Organisation, where he worked for about four years. Also in the group when Bruce split was Ginger Baker on drums and Dick Heckstall-Smith on sax. The group cut two albums, neither released in America. They are "The Sound of '65" and "There's a Bond Between Us." The

(Continued on page R-40)

The Continuing adventures of Polydor in the land of ROCK

As our story opens, we find **JOHN MAYALL** sitting by the river fishing for more new ideas with a guitar string. **ELLIOTT RANDALL**, waiting to cross the river finds all boats in use. So he walks across. Further upstream **MANFRED MANN** reads up on the use of brass in Rock. He gets to Chapter Three, chuckles and disappears. **JAKE HOLMES**, meditating in his tree house, considers turning sadness into music and whips out an album to that effect. At the local bird sanctuary, Melodious Maggie Bell proceeds to **STONE THE CROWS** with her magical birdseed and in the Spanish Moss section of the forest, **SABICAS AND JOE BECK** delight a crowd of admirers with still another Rock Encounter. **GENYA RAVAN** suggests that **TEN WHEEL DRIVE** take us to **CAT MOTHER'S** house where **AREA CODE 615** introduces us to some down-home **COUNTRY FUNK** and vice-versa. **THE TONY WILLIAMS LIFETIME** comes drumming in through an open window with **THE WILD THING** in hot pursuit aboard a fire-breathing unicycle. **VICTOR BRADY** steeldrums and rocks in the attic and **HAYSTACKS BALBOA** goes slightly berserk in the basement. "This is a pretty strange house," someone says. "No doubt about it," exclaims **JOHN MURTAUGH**, stepping out of a nearby light socket, "But, you ain't heard nothin' yet." **ODETTA** appears through a trapdoor in the ceiling and proceeds to sing the blues, the blacks, the whites and the Stones. Meanwhile, on the veranda, **DAVE VAN RONK** gargles with gravel and laughingly tunes a musical chair. We hit the road once more and are swept along in a **STEEPLECHASE** with everyone riding electrical dreams over musical hedges. Later that same minute, **JAKE AND THE FAMILY JEWELS** pass by riding upon their Tennessee Stud and towing an oxcart filled with **THE AMBOY DUKES**. They all wave to **ANDY PRATT** and **CHRIS FARLOWE** who are having a truth contest under a flowering juniper. **P.J. COLT** swings past on a clinging vine and says they both win. **MISSISSIPPI RAIN** begins to fall so we split back to the halls of Polydor. "That was some trip," a voice says, "I'm sure glad we had the recorders with us."



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JOHN MAYALL was and continues to be the focal point for the best of the English musicians. His Blues Breakers featured such artists as Eric Clapton, Jack Bruce, John McVie, Duster Bennett, Mick Taylor, Larry Taylor and Harvey Mandell. Mayall continues to be the center of groups which continually disband and from which many musicians have gone on to become superstars in their own right.



ERIC CLAPTON, Steve Winwood, Ginger Baker and Rick Grech, left to right, all came from other groups to form Blind Faith, put out one album, make one U.S. tour and disband. To most people the group was an extension of the Cream, adding Winwood for balance on organ and for his ability as a writer, after Winwood left Traffic. Grech was added from Family, mainly because the group needed a bassist and everyone knew Grech would fill the bill. Clapton and Baker had worked together in Cream and Blind Faith was to be the Super Group, according to first reports. Winwood calmed the group down to a sound that was slightly lower than Cream on the decibel scale, but Blind Faith once again proved to be dogma, even though each member is a fine musician in his own right.

Yardbirds, Mayall, Cream, Bond, Beck, Zeppelin, Faith . . . Keep on Rolling

Continued from page R-36

songs were basically British r&b, although one number "Traintime," eventually became a Cream standard.

During the summer of 1965, Bond was playing several of the major jazz festivals in Europe and developing quite a reputation. His festival appearances were filmed and shown on the U.S. television show "Shindig." Bond also introduced to the world the mello-tron (now employed heavily by the Moody Blues).

Also in 1965, the Yardbirds were becoming a major group in Britain and enjoying limited success in the U.S. The group with Beck had several singles which were highlighted by the then-incredible sounds of Beck's guitar. His use of the instrument would be called "psychedelic" in a few years.

John Mayall was continuing to come up with unknown people who eventually achieved stardom. After Bruce left the group, John McVie returned. Bruce joined Manfred Mann for a short period. Clapton was replaced by Peter Green, who is heard on Mayall's "Hard Road" LP. Also heard on the LP is Aynsley Dunbar, who replaced Hughie Flint on drums. Flint joined Savoy Brown for a short time.

Dunbar split in March of 1967 to join Jeff Beck in his new group and later formed the Aynsley Dunbar Retaliation. He was replaced by Mick Fleetwood, who appeared on only one English single during his three months with the group.

Toward the autumn of 1966, the Yardbirds were experiencing some growing pains. Paul Samwell-Smith, the bass player, decided he wanted to go into producing so he left the group. He was replaced by Jimmy Page. The group did a short sequence in the Michaelo Antonioni movie, "Blow Up," which featured the Yardbirds doing "Stroll On," a reworking of an earlier number, "The Train Kept a Rollin'."

Beck left the group in early 1967 to form his own group. Page took over lead guitar chores. This group did only one more album and disbanded by early 1968.

By this time Eric Clapton and Jack Bruce had gotten together with Ginger Baker, from the Grahame Bond Organisation, to form Cream. As Bruce said: "We met at Ginger's place, set up equipment in one of the rooms and jammed for two hours on 'Spoonful.' After that we thought we could be a pretty good group."

Cream cut an LP in the fall of 1966 and Atco sat on the record about six months before releasing it in the

U.S. With the release, however, Cream was established. The trio came to the U.S. and proceeded to impress quite a few people. Marty Balin of the Jefferson Airplane said: "Until the San Francisco groups saw Cream, we didn't think anyone could touch the music that was coming out of the city. After hearing them, we were worried."

By summer of 1967, Peter Green decided to leave Mayall and form his own group, Fleetwood Mac. He took with him another Bluesbreaker, Mick Fleetwood. Mayall was then faced with the task of putting together almost an entirely new group for an LP. His flair for finding good unknown talent again shown through as he picked 18-year-old Mick Taylor for guitar, Keef Hartley for drums, and for the first time, added a horn section officially to the group. Tapped were Chris Mercer and Rip Kant on saxophones. His next LP, "Crusade," became the first Mayall album to reach the Top LP charts in Billboard, rising to 136. Mayall also cut a solo album at that time, on which he played all the instruments except drums.

Following "Crusade," McVie left to become bassist in Fleetwood Mac and replaced by Paul Williams and then Keith Tillman. Kant also left in August of 1967 to become a member of the Vagrants. He was replaced by Dick Heckstall-Smith, gleaned from Bond's group.

This aggregation stuck together for two live albums recorded late in 1967, initially just released in England. In addition to music, interspersed were comments by Mayall, interviews with group members, and a hilarious version of the British national anthem. Volume I of "Diary of a Band" was released last year in the U.S. while Volume II is only available in England. The material for the albums was taken from 60 hours of live recordings made on a two-track machine with a tape speed of 3¾ inches per second. By contrast, most live recordings now are done on 8-track machines with the tape speed at either 15 or 30 i.p.s.

The early April of 1968, Keef Hartley quit and was replaced by Jon Hiseman, another Bond alumnus. Hartley formed his own group eventually. For Mayall's next album, Henry Lothar was featured on cornet and violin and Tony Reeves on bass. Reeves had replaced Andy Frazer, who eventually became a member of Free. After "Bare Wire," Lothar joined the Keef Hartley Band.

Early 1968 also saw the rise of Cream to the top and the last breath of the Yardbirds. Cream's "Disraeli Gears" album sold over one million copies and a single, "Sunshine of Your Love," became a hit twice in

six months. The group played sellout concerts which paved the way for their double-LP, "Wheels of Fire," featuring one record with live recordings of the group. It was an instant million seller, and Eric Clapton then announced that Cream was splitting. The group's final concert in November was filmed for BBC television and later released in this country.

During Cream's existence, Bruce recorded an album with guitarist John McLaughlin, who had played with him in the Grahame Bond Organisation. Bruce, who gained a reputation as the loudest (and perhaps best) bass player while with Cream, used only an acoustic bass. The LP was never released, however.

By this time Jimmy Page had scrapped his idea for a group billed as the New Yardbirds featuring Jimmy Page, and formed a group with the self-conflicting title of Led Zeppelin. Its first LP was released in February of 1969 and was an instant smash. The group eventually outsold the Yardbirds, having three two-million-selling LP's and one-million-selling single. Zeppelin commands around \$60,000 for each personal appearance.

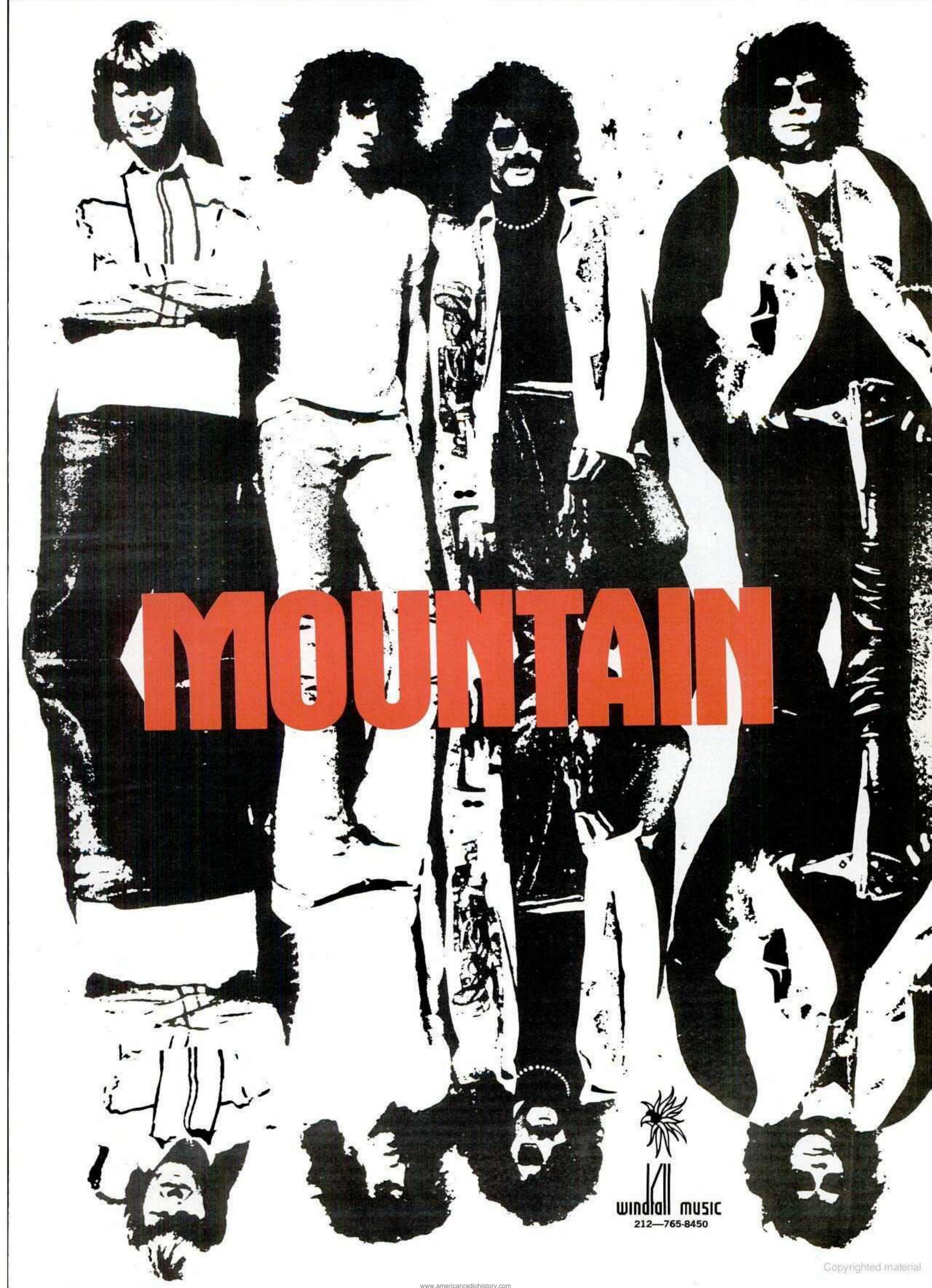
In August 1968, Mayall abandoned his group and moved to Laurel Canyon in Southern California. He stayed there a few months and recorded an LP ("Blues From Laurel Canyon") of his experiences. Working with him were Mick Taylor, Stephen Thompson on bass and Collin Allen on drums. Allen later formed Stone the Crows.

The remnants of the old Bluesbreakers, Jon Hiseman, Dick Heckstall-Smith and Tony Reeves formed Colosseum and Chris Mercer joined Wynder K. Frog and later Juicy Lucy.

By early 1969, the Jeff Beck Group was ready to go the way of Cream. Concerts were being canceled; Beck had fired the original drummer, Micky Waller, and hired Tony Newman; Ron Wood, the bassist, was fired and rehired almost monthly; and there was just an overall tense feeling in the group. Of his days with Beck, Wood says: "It's all so foggy. It's like a dream." Wood also pointed out that in the beginning of the group, he was playing guitar and Dave Amberg was on bass.

By mid-1969, it was all over for the group. Nicky Hopkins, who joined the group after first LP, quit and the other soon followed. Stewart and Wood are now part of the Small Faces with Stewart also doing solo work for Mercury. Beck tried to form a group with

(Continued on page R-42)



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LED ZEPPELIN broke into the record industry in 1969 with their first LP, "Led Zeppelin." The motivator in the group, in fact the musician primarily responsible for the group's formation, was Jimmy Page, right, ex-Yardbird looking for that old acid sound with an English twist. The formula worked as Zeppelin continues to receive gold LP's as soon as a new album is released.



THE JEFF BECK group featured many now famous musicians including Rod Stewart and Nicky Hopkins. Beck was the guitarist who replaced Clapton in the original Yardbirds.

Yardbirds, Mayall, Cream, Bond, Beck, Zeppelin, Faith . . . Keep on Rolling

Continued from page R-40

two members of the Vanilla Fudge, but this fell through following an auto accident involving Beck. Later this year Beck was still searching for sidemen—even recording in Motown's studios with Motown musicians.

That same period saw three groups rise from dredges of other groups. Blind Faith featured Eric Clapton, Ginger Baker, Steve Winwood of Traffic and Rick Grech of Family. Mayall got together a group without drums ("Each instrument is its own rhythm," he said) with Stephen Thompson, Jon Marks on acoustic guitar and Johnny Almond on reed instruments. Keith Relf and Jim McCarty of the Yardbirds started Renaissance with Keith's sister Jane, John Hawken on piano from the Moody Blues and Louis Cennano on bass. It had a classical sound much removed from the Yardbirds.

Blind Faith became the biggest and shortest lived of the groups. One record, one tour and a split. The members made a million dollars however.

Mayall's drumless group was his most successful. His "Turning Point" LP, recorded live after the group had been together only four weeks, has stayed on the

Billboard charts for one year through early September. Early in 1970 he added hornman Duster Bennett and bassist Alex Dmochowski to the group. In August of 1970 he re-formed yet another group with ex-Canned Heaters Harvey Mandel on guitar and Larry Taylor on bass plus Don (Sugar Cane) Harris on violin.

Mick Taylor, with Mayall for two years, left in June of 1969 and was asked by Mick Jagger to join the Rolling Stones, replacing Brian Jones. Taylor accepted and became an instant star. Jones died one month later.

After Blind Faith split, Clapton joined Delaney and Bonnie and Friends, who had toured with Blind Faith. Winwood, Baker and Grech helped form Ginger Baker's Air Force, also including Chris Wood, another ex-Trafficite, and the man who gave Baker his first big break, Grahame Bond. The group recorded a double-LP, did several gigs in England and the continent, and then fell apart, although it still exists in limited form.

Winwood decided to do a solo LP and got another ex member of Traffic, Jim Capaldi, to help with the drumming. Wood came by during some of the sessions

and eventually Traffic was officially re-formed minus only Dave Mason. Mason had split in 1968 and joined Delaney and Bonnie for a few tours. He recorded a solo album and helped Clapton form a group titled Derek and the Dominos. Clapton also released a solo LP in the summer of 1970.

After his solo LP in mid-1969, Jack Bruce formed a group known simply as Jack Bruce and Friends. It featured Larry Coryell (formerly with jazz great Gary Burton) on guitar, Mike Mandel on organ, and Mitch Mitchell (of Jimi Hendrix fame) on drums. The group lasted for one tour, and Bruce joined John McLaughlin in the Tony Williams Lifetime in June of this year.

Even now as you read this, some well-known group is breaking up or very close to it. Recent events make this a likelihood. Groups, after becoming successful, tend to be a hit and miss affair, with the music of variable quality (witness the Beach Boys). Moving around keeps the musicians alert and ready to play their best at all times. After all, nobody likes to be shown up, even if it is for only one album.



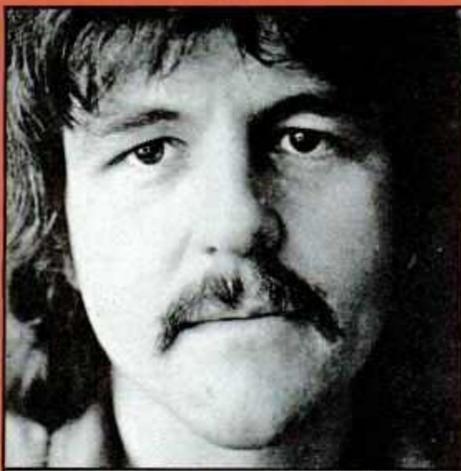
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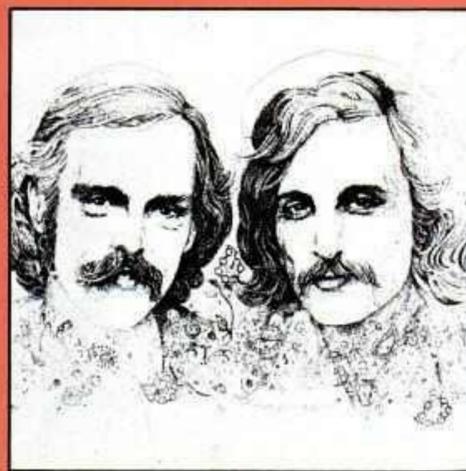
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RIDE ON - Biff Rose - BDS-5069. I'd like to hear the telephone ringing. I'd like to make a record sing-sing. I guess I'm just a Hollywood ding-a-ling doin' my do-your-own-thing thing.



GET INTO SOMETHING - The Isley Brothers - TNS-3006. Ronnie, Rudolph and O'Kelly (yeah, O'Kelly) Isley get into their thing again. Contains "Girls Will Be Girls", "Keep On Doin'", "Bless Your Heart." With that big beautiful band behind them. Get into something - the Isley way.



TARKIO - Brewer & Shipley - KSBS-2024. The music's gotten a little freer, a little more country, Nick Gravenites as the producer and a lineup of musicians that includes Jerry Garcia of The Dead, Danny Cox and Mark Naftalin. "Tarkio Road is a mother."



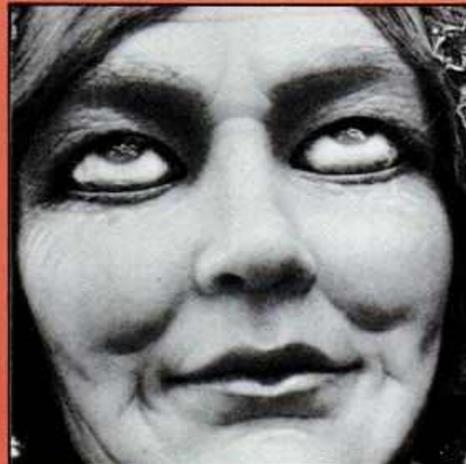
SOMEBODY'S BEEN SLEEPING IN MY BED - 100 Proof - HA-704. "Somebody's Been Sleeping" woke everybody up. It's in this Hot Wax album from Detroit. Under the supervision of Eddie Holland. Aged in soul - of course!



ONE KISS LEADS TO ANOTHER - Hackamore Brick - KSBS-2025. Great Scott, it's unadulterated sound! With all the exuberance of Hackamore Brick. Produced by Richard Robinson, which isn't saying as much as the first sentence did.



OH HAPPY DAY - The Edwin Hawkins Singers - BDS-5070. Buddah's Xmas present. Also in case you wore out your first copy, here are The Edwin Hawkins Singers at their raw, pure best. With Dorothy Morrison. Amen!



A MOOG MASS - Caldara - KSBG-2020. "Stabat Mater" is a Moog Mass. Or maybe it's church rock. Or maybe theatre rock. Or maybe rock opera. So straight it's freaky. Or so freaky that it's straight. And when was the last time you had a talk with The Man Upstairs?



ONCE UPON A TIME - The Skyliners - KSBS-2026. Incredible voice of Jimmy Beaumont leads the Skyliners back to the bigtime. Produced by The Jaggerz. Rap, rap, rap and roll revival.



BRAND NEW DAY - Dorothy Morrison - BDS-5067. The quality she lent to the Edwin Hawkins Singers' "Oh Happy Day" comes pouring out in this album. Produced by the man who brought Van Morrison and John Cale to prominence, Lew Merenstein. An incredible album!



STEP BY STEP BY STEP - The Stairsteps - BDS-5068. This album has been put together step by step by step including their very best hits, "World of Fantasy," "Ooh Baby, Baby," "Don't Waste Your Time," and their million selling "O-O-H, Child." It's a musical history of the Stairsteps. Ooh, ooh.



ANTHEM - BDS-5071. An upstate hard-rock trio comes to the city and shows that good things come in threes. Produced by Stan Vincent, who knows how.



BROOKLYN BRIDGE - BDS-5065. Johnny Maestro and associates continue to expand the bridge to new musical horizons. Cuts like "Down By The River," "Night in White Satin" and their new single "Day is Done" will show you what we mean.



NATURAL PEELINGS - Airtio - BDS-21-SK. Goes back to his South American roots. A heady, wild, mixture of sounds, scratches, burrs, purrs and throbbing rhythm. The masterful Sivuca joins in the wild party.



TJADER-ADE - Cal Tjader - BDS-19-SK. "Tjader-Ade" will give you a lift through both sides of this album. Not a moment of let down. Specially formulated and prepared from the best cuts of his Skye works.



WATCH WHAT HAPPENS - Lena Horne & Gabor Szabo - BDS-18-SK. Huge excitement with the album, first planned by Skye...a getting together of the world's foremost Gallican guitar player and The Lena Horne, an American original. It came off sensationally...now available only through Buddah Records.



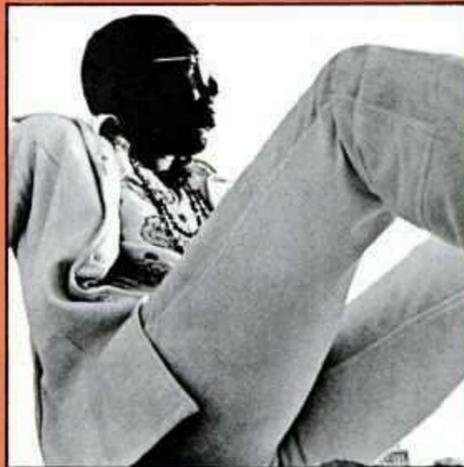
BLOWIN' SOME OLD SMOKE - Gabor Szabo - BDS-20-SK. Jazz?? Jazz music?! music! MUSIC!!! A collection of Gabor Szabo's most emotional tracks from his fabulous Skye recordings... blow some new smoke while Gabor Szabo picks at your mind as he "blows some old smoke."



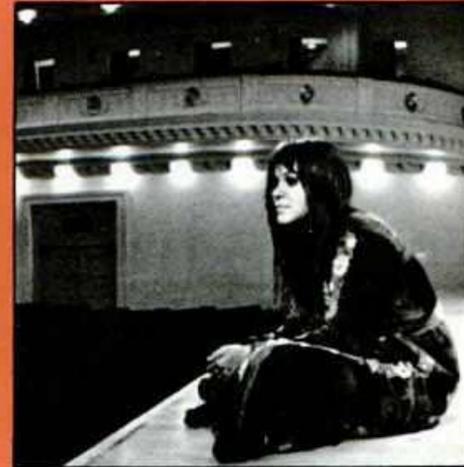
INSIDE BERT SOMMER - ELS-3600. Bert Sommer was in Hair and at Woodstock. This album includes his single "We're All Playing in the Same Band". Get inside Bert Sommer - it will feel so good. Smile!



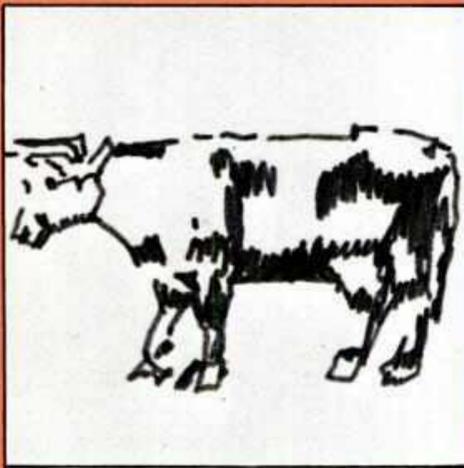
CANDLES IN THE RAIN - MELANIE - BDS-5060. We won't insult you by writing anything about this album - you already know.



CURTIS - Curtis Mayfield - CRS-8005. We quote Cashbox: "And now his first release as a solo artist." "One of the most important albums of the year". "All eight tracks are Mayfield-penned...Curtis may become a musical landmark". What more can we say?



LEFTOVER WINE -- MELANIE - BDS-5066. ON STAGE, naked, alone for the world to see - as millions have seen her at Woodstock, Powder Ridge, and concerts throughout the world.



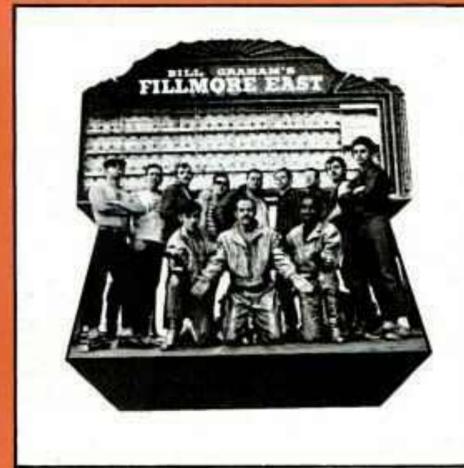
SAFE AS MILK - Captain Beefheart & His Magic Band - BDS-5063. Back by popular demand! (Rolling Stone called it "one of the forgotten classics of rock and roll history". Includes such all-time favorites as "Yellow Brick Road" (Remember?) "Sure 'Nuff 'N Yes I Do" and others.



PRISCILLA GYPSY QUEEN - Priscilla - SXBS-7002. Now you understand the "sex" in "Sussex". A sexy, sultry voice. Powerful lyrics, most of which Priscilla wrote herself. She lives with her husband Booker T. Jones, on Lana Turner's old ranch.



DO WHAT YOU WANT TO - Willie Bobo and the Bo Gents - SXBS-7003. Willie Bobo is a real pro, and it shows on every cut. Some have a strong Latin flavor, others are rather cool jazz. Musicians: Jimmy Smith, Reggie Andrews, Victor Pantoja, Ron Starr, Barry Zweig, Steve Huffsteter & Ernie McDaniel.



ROCK & ROLL IS HERE TO STAY! - Sha Na Na - KSBS-2010. Dust off your white bucks and your black tapered trousers. Rock 'n Roll is here to stay, with voices you thought were buried in the past. Oh, baby, you know what I like! Dig them in the Woodstock movie!



EVOLUTION - Dennis Coffey and the Detroit Guitar Band - SXBS-7004. Dennis Coffey has something really unusual here: the ultimate evolution of the guitar. Hard to believe that some of the sounds are made without the help of a Moog.

Merry Christmas, charts!

(These new and nearly new Buddah releases are our Christmas present to the charts.)



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JOHN SEBASTIAN SONG BOOK VOL. 1 - The Lovin' Spoonful - KSBS 2011. Remember the good old days? When Captain Beefheart, The Innocence, The Trade Winds, The Sopwith Camel and the Lovin' Spoonful were all on Kama Sutra together? Sigh... This album features John Sebastian at his lovin' best.



MORE HAPPY DAYS - Edwin Hawkins Singers - BDS-5064. The Edwin Hawkins Singers perform for you with the rich texture of their sound that has made them the world's top gospel group.



CHECK OUT YOUR MIND - The Impressions - CRS-8006. We quote Cashbox: "Coming off the singles chart with "Check Out Your Mind," the Impressions are headed right back on with their current LP..." "Destined to be one of their biggest yet." Curtis Mayfield wrote and produced the album.



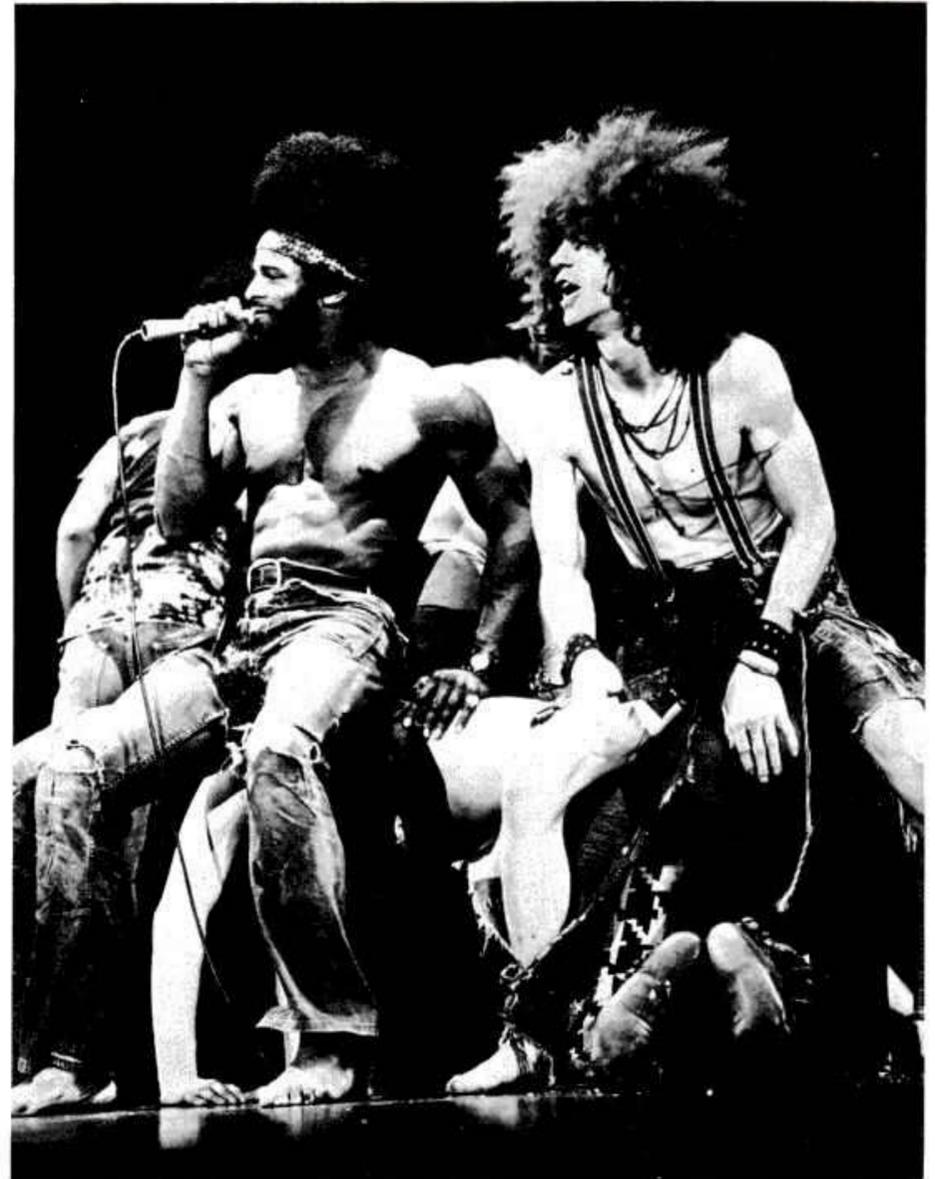
NEEDS - Brewer and Shipley - KSBS-2016. This is a natural sounding album. It sounds as if Brewer and Shipley are doing what they like to do. Musicians: Bloomfield - Naftalin - Kamin - Kahn - Huberman - Jones - Olson - "Red" Rhodes - Green - Andion. Produced by Gravy.



FLAMINGO - Flamin' Groovies - KSBS-2021. Swinging sounds by a group that's really hep to the jive. Some numbers are definitely Jitterbug music, others are in the cheek-to-cheek category. An album to listen to while you're polishing up the old Model T. Get it and bop.



LOS ANGELES cast of "Hair"—"A watered down version of what's really going on," says Creedence's John Fogerty.



"'HAIR' IS not for kids," says John Fogerty. "It's the exploitation I object to. . . ."

Creedence's Fogerty: "HAIR" Is Not Where It's At...

"The Broadway musical 'Hair' is such a watered down version of what is really going on that I can't get behind it at all," exclaims John Fogerty, the lead voice and driving force behind the Creedence Clearwater Revival.

Contacted in his San Francisco office, Fogerty had just awaked after an all night recording session. He took exception to "Hair" which rose to critical acclaim the world over and now has 22 companies performing the nude scene musical in New York, Los Angeles, Las Vegas, Cincinnati and in 13 foreign countries. A production in Rome, Italy, opened in September and the Japanese company reopens in November.

"Hair" is reaching a mass audience and that's the most that I can say for it," Fogerty says. "It is bringing rock music to a lot of people who wouldn't listen before. There are so many things in the way of motives as to why the show was written. It's a Broadway production. It's not for kids." It was written by Broadway writers for a Broadway show, the same as 'My Fair Lady.'

Fogerty, who has never seen "Hair," admits to being somewhat bias against Broadway musicals.

There are too many gimmicks in Broadway musicals. Somebody sings a line, then a chorus comes out and repeats the line several times. Most of the songs in "Bye Bye Birdie" and "Hair" weren't legitimate rock songs, but Broadway songs.

"Hair" has given us an aura of youth, the music and attributes of the young, meaning hair and clothing and maybe some of the philosophy that the younger generation has nowadays. But I had the impression that here is a bunch of people who are saying, "Here is where it's at" and I don't buy that. I don't like shows that try to

jam a feeling down my throat without giving me enough credit for having enough intelligence to realize that all it is is one man's opinion.

"A person who is actually in rock 'n' roll would see 'Hair' differently. In writing that show we would have been more concerned with seeing that it was a real rock show. 'Hair' has the same thing the matter with it that 'Bye Bye Birdie' had wrong; people who really aren't in rock 'n' roll music writing rock songs," lamented the author of 5 albums and 10 single hits. "There are very few profound thinkers under 30 writing philosophical songs. I wouldn't attempt to write like that. I don't think I speak for 50 or 60 million people.

"I hope that there are more rock shows on Broadway," the Fantasy Record artist continues. "Rock shows on Broadway can only get better. Competition makes people strive for more quality. You can't really expect the first show or two to be perfect.

"What really turned me off about 'Hair' was the exploitation of the show on topics that didn't have anything to do with the musical. You could see some guy on TV saying, 'I'm from the cast of 'Hair' and I use this face product or I drink that brand of soft drink.' It was the exploitation that made me not want to see the show. The same thing is true of the movie 'Easy Rider.' All of the commercials that have nothing to do with the play really turn me off."

Fogerty is concerned about an honest message in today's songs, which don't insult the listener's intelligence. He feels the main message in today's songs is frustration at the way things are right now. Part of the music he writes shows frustration, and he doesn't know what to do about it. He feels it has gotten to the point where it has all been said.

"I want to take a different slant on things. I think a lot of rational people are beginning to see that things are wrong. Basically, rock is for the young people. Most adults in my mother's day and today think all rock sounds alike. I really don't care if the 30-to-40-year-old adults like the music," exclaimed the 25-year-old.

The young composer liked the music of the '50's. He felt it was honest and basic with none of the pseudo-sophistication involvement prevalent in present-day music. Fogerty feels we are in an era of trying to involve music mechanically, which to some degree may have damaged the quality.

"Today there is talk and more talk, but nothing is being done. I liken that to just more rain. Even I don't have the answers, but at least I realize that one of the problems is too much talk and not anything being done about it.

"I realize that my songs are successful and I feel like I'm in a weird paradox. Maybe someday I'll feel the weight of that responsibility and do something about the legitimate theater, but certain conditions would have to be met first. I really would have to think that I had something to say and that it couldn't be done better any other way. The entire show would have to be not only something that I believed in, but all of it would have to be believable. Above all the show wouldn't be exploited. That is what detracted from 'Hair.' The show did open a form of communication, but it ended there. The over commercialization ruined any other good points the show may have had. If I took on the responsibility of a Broadway show, I'd want it to be honest."

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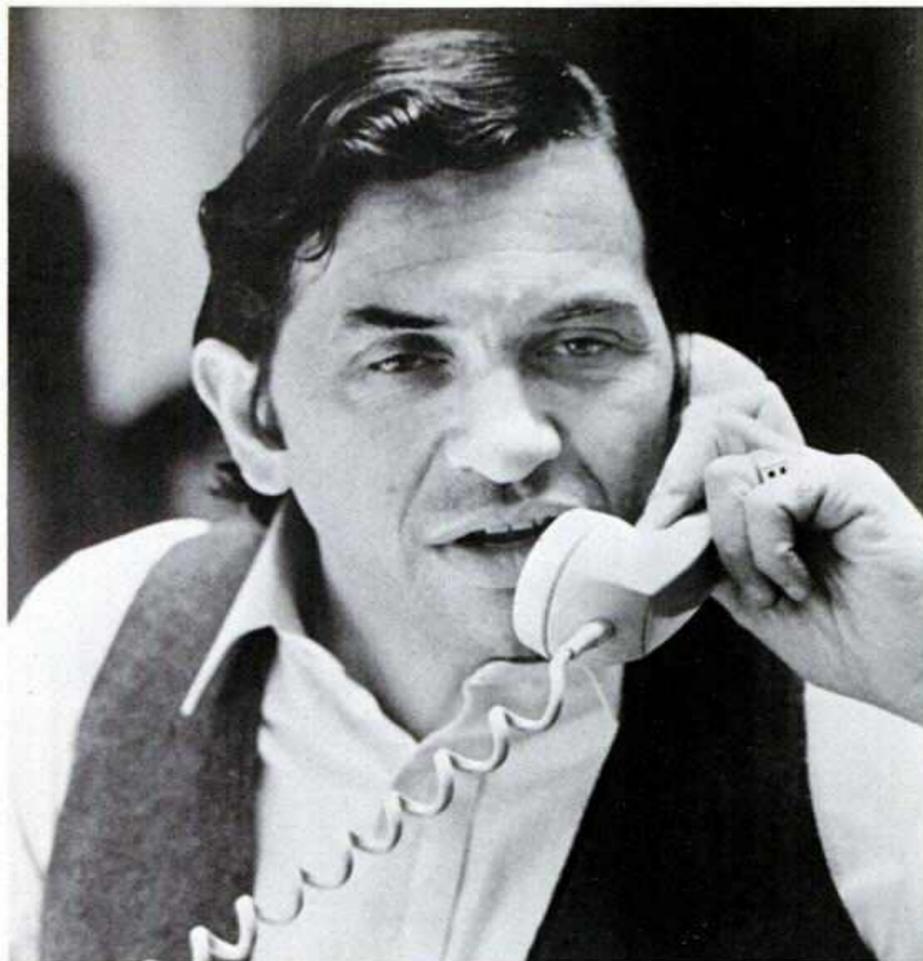
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BILL GRAHAM—backing away from the Fillmores

Pop Heros As Con Artists

By LAURA DENI

Bill Graham, the 39-year-old terse, voluble modern-day Sol Hurok of rock music, has decided to get out of pop music presentations. Graham, operator and owner of the Fillmores in San Francisco and New York, was founder of modern rock music staging, and provided critical exposure for new and established acts.

Today Graham says: "Rock doesn't hold for me what it did a few years ago." With those words Graham will slowly back away from the Fillmores and into the world of producing movies, TV specials, and theatrical works.

Graham feels the big prices asked by the superstars are killing the business. He was the first promoter to forecast trouble before Woodstock. He grumbled that the "thing rising in the Catskills, staffed by the cream of the underground tech crop," most of them Fillmore proteges, was to be "the Frankenstein that would destroy either him or rock or both."

"When a group asks \$5,000 for a concert," he argues, "you can charge \$3 or \$4 for a ticket, but when it demands \$40,000 guaranteed and insists on \$35,000 up front, you have no choice but to raise the ticket prices. Then the damned ticket buyers get mad at me! I've been called a filthy capitalist pig!" Graham explodes. "But then, it's easier to attack me than it is to attack their damn — — — idols."

"The mass public is stupid. They should stay away from festivals when they charge \$10 a ticket. Their goddamned heros have raised the prices, not the promoters. It's unfair to everyone. Neither the promoters nor the group should make that much money. Everyone is on the gravy train, but no one will admit it and that's dishonest. Those damned super heros are nothing but con artists. The guy walks out wearing nine tons of beads, sings his nine hits, waves the peace sign, gets into his limousine, has his driver take him to his helicopter which flies him to his chartered jet. He's a con artist, nothing but a goddamned money machine and the people go for it. Now, that's not right." Graham is a man in the middle.

He is the archetypal rock businessman. He knows that nothing lasts in this country unless it pays for itself, a truism that escapes a good number of the people he sells tickets to. He is far from becalmed. With his right hand, he is fighting off the real or imagined interference with the police and the scorn of the regular music establishment, people who think rock music

is depraved or possibly illegal. With his left, he caters to a group of insolent neophyte consumers who are periodically encouraged by radicals to liberate one of Graham's theaters and fall upon the promoter himself with a kind of affectionate ferocity. Graham does many benefits and runs ads condemning the Vietnam war and repression. But, he believes in counting the tickets.

The monetary cutting edge at present for all promoters is a 6 percent top for an evening of rock music. Anything over 6 doesn't go down well, although youth is nothing if not versatile. At New York's Fillmore East, tickets for a series of Crosby, Stills, Nash and Young concerts in June sold out hours after they went on sale at \$6.50, a buck higher than Fillmore's usual rate. Hippie scalpers were getting \$25 a ticket.

Life Span

"I realize that the life span of a star is short and that they want to get all they can while they can. I sympathize with them on that point. But, in the past five years the average price of booking an act has risen 500 percent. The price of tickets over the same period of time has only gone up 20 percent.

"The tragedy is that what has happened to rock is that it has gone the way of all business. It's like the first hoola hoop. The original guy had to conform to not necessarily better competition, but just competition. Competing not for better acts or a higher level of music but competing just in a survival way.

"Even the great acts who once played to 2,000, 5,000 or 10,000 people now demand to play to 20,000. To get the acts to perform for you you either have to raise your prices or hold the concert in some huge place like Madison Square Garden. As far as I'm concerned, that Garden should be used to film 'Ben Hur.' The guy in the 49th row there really can't see or hear."

Graham first established Fillmore West and then opened the Eastern location. Through the years Graham has provided a launching pad for super stars and a second career for established musicians. Graham is keenly aware of his own sense of value and the powerful influence he has over the music industry. The one thing Graham respects is a talented musician. But, he treats his paying public with the condescending attitude of a father shoving a flavored vitamin down a child's throat.

"I listen to a lot of records and I look at the

charts," Graham explains. "I have a good working relationship with musicians. I have great respect for them. I book acts because they are good and hopefully they will draw. I don't give the public what it wants, but what I think it wants."

Through Tuesday night auditions three new groups are given exposure in the club which is a second home for musicians, booking agents and recording executives. The price for admission is \$1. Open jam sessions are held for any musicians who happen to be in the neighborhood. Graham has brought to stardom groups like Rig, Beautiful Day, Santana and Aum through these auditions. Graham works on a one-night deal for which the artists are paid scale. Unlike some promoters Graham has no contracts for fledgling acts. If Graham feels the act has strong potential and the group is without any management, Graham might work with the artists to further their career through his Millard Agency.

Whether they ask for it or not Graham exposes his public to other than rock music and in doing so has given a second career to a number of talented musicians. "Young people should be exposed to good music," Graham insists. "Rock is only 10 years old. Jazz has been around since time began. Jazz is used in all rock. Take B.B. King, half of all guitar players have copied his style for years, but no one ever heard of him. You can't just give a kid a great musician. They wouldn't know a great musician if they heard him. First you let the kids see their rock group. Then you put on people like B.B. Rock isn't everything, you know. It's like making the kid eat meat before getting the ice cream. I'm trying to raise their level of music appreciation, communication and respect. It's like the kid who is always asking for chop meat. Okay you give him the chop meat, but you also make him eat the corn, too. Pretty soon the kid likes the corn better than the chop meat."

With Graham leaving the rock scene for the television-movie scene, he will wield more power than ever before. Millions of people are glued to the "vast wasteland" nightly. Graham will be offering to new and established musical talent a far wider exposure in a shorter period of time than could ever be afforded in two nightclubs. For the viewing public, Graham will cram down their throats, in a most pleasant way, not only the hard rock groups but talented musicians. The result could make the name Bill Graham a household word.

STEVE AKIN



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FLAMIN' GROOVIES—started out being sold in the alternative marketplace

Rock Music—Consider the Alternative

By RICHARD ROBINSON

During the past year an alternative music business has arisen across the country which many young musicians, producers, and managers believe will eventually prove a major threat to the existing record industry. While the move toward the bootlegging of name artists by revolutionary elements of the rock culture was the initial indication of a total dissatisfaction with the record industry, the most important aspect of this new alternative system is the decision of many groups to record and release their own records on their own labels rather than deal with established record companies and lines of distribution.

Under such highly original labels as Snazz, Sundance, Saturn Research and Real, musicians who believe that the sole purpose of a record is to make their music available to as many people as possible have begun to record their own music and distribute it. Many of these efforts are singles and 10-inch EP's and a number of the bands who were early pioneers in this field have since gone on to record with major labels. But from the trailblazing attempts of groups like Country Joe and the Fish have come a number of groups who believe that the young people who live by the music will eventually rise to support these revolutionary independents who want nothing to do with the machinations of the record industry.

"That's the problem with making records, there's an industry you have to deal with, an industry that doesn't really understand the music or care about it except in placing a dollar and cents value on particular pieces of plastic . . ." is the most common complaint among many of the young musicians who have had dealings with record companies.

The Flamin' Groovies, a San Francisco band who have recorded albums for both Epic and Kama Sutra, began their recording career with "Sneakers," a 10-inch EP which has sold more copies than either of their subsequent albums while giving the record buyer a relatively inexpensive record. "Sneakers" was more than an introductory gesture," says Danny Mihm, drummer for the group. "We made our music available to the people in San Francisco in a direct, uncomplicated fashion."

More recently, Up, a Detroit-based band of the Youth International Party, have released a first single on their Sundance label. On red plastic and packaged in a sturdy cardboard folder, the Up single has proved an inspiration to many young musicians across the country. "Hey people, this is rock and roll, this is the People's music, this is what gives us life and power!" writes prisoner of war John Sinclair on the liner.

Detroit Central

"Detroit has become the center for the revolutionary record labels," says rock critic Lenny Kaye who has written a number of major pieces on the Motor City. "I think the reason for this is that probably the Detroit bands are the most uncompromising and consequently the hardest to control in the nation today. Eventually I believe this will lead to the creation of a whole new breed of self-dependent groups, each capable of dealing directly with the people who are interested in their

music, and each answering to no one but themselves."

Other signs of Detroit leading the group-label phenomenon are Jeep Holland's A2 Records, a label which released singles by many of the local Detroit groups before they achieved national prominence including The Rationals and The MC5, and Palladium Records which recently released a first album by a hard-driving rock and roll group called Brownsville Station.

Rock is not the only area where musicians are attempting to find direct, non-capitalistic methods of reaching the listeners. Sun Ra has been making his own records on his Saturn Research label and a number of other black and jazz figures have begun to do the same.

In a recent issue of Jazz and Pop magazine, John Sinclair outlined the political and philosophical rationale for this move away from the record industry by saying, "Self determination is not what's happening on the pop scene, except in the most harmless sense—harmless to the controllers, that is, not to the people who are managed by it."

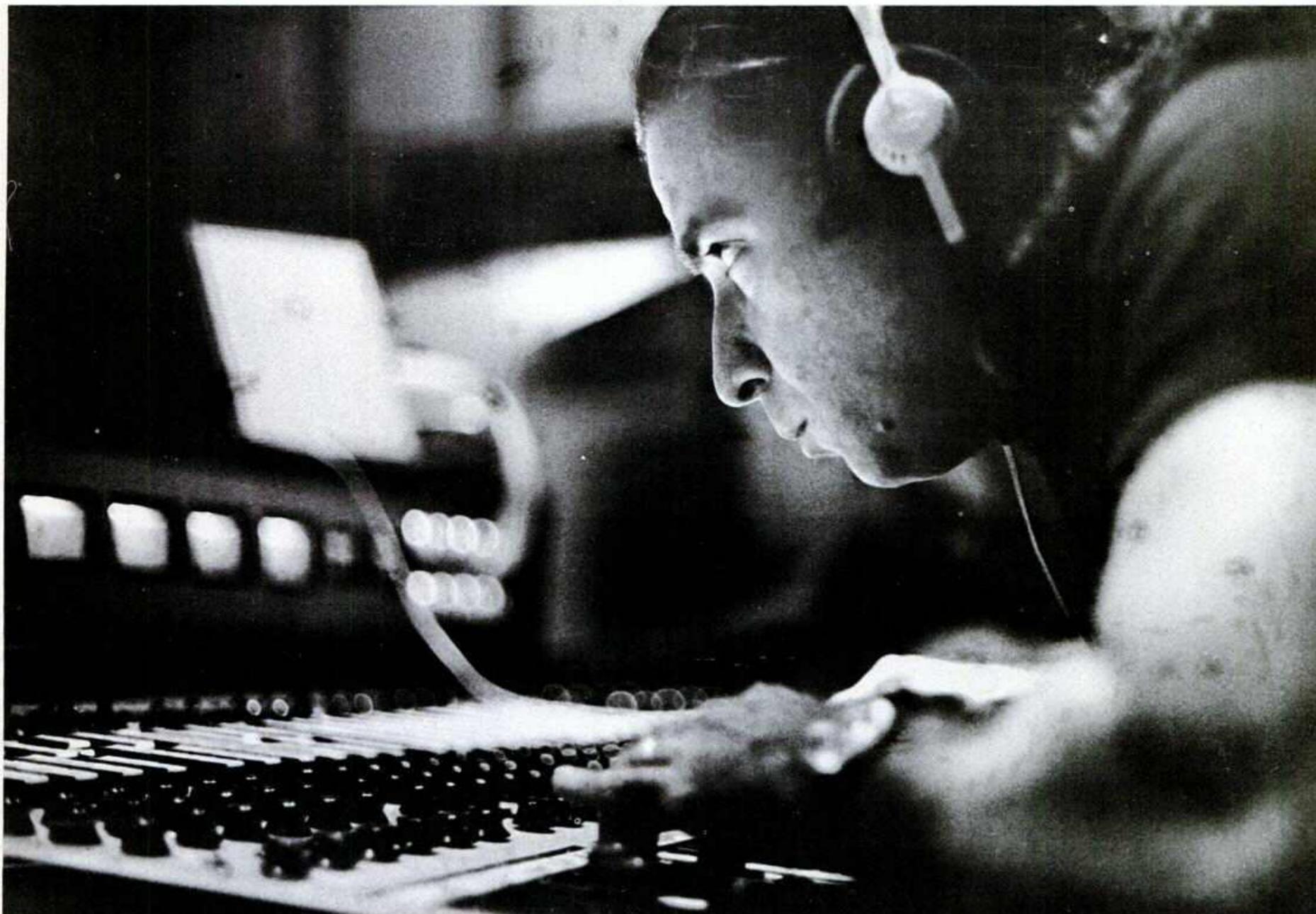
Mystery Men

Opinions vary as to the major reasons why groups are choosing to record and release their own records, but the reasons cannot simply be written off as revolutionary spirit. Many of the young people involved with rock music believe that the present systems of promotion and distribution exploit both the artists and the audience involved without providing any benefits. This has led to the phenomenon of bootlegging by mystery men such as The Rubber Dubber who makes sure that his double album bootlegs of groups such as Crosby, Stills, Nash & Young and Jimi Hendrix are sold for less than the price of a concert ticket to these artists performances.

The actual mechanical aspects of the distribution and promotion of these independently done records varies. Many groups such as Soup have turned to the rock and underground publications to advertise their records by mail. Others sell records at concerts and at local head shops in their area. Some groups are involving themselves in distribution deals with musically valid record companies such as Flying Dutchman. As for promotion, FM rock stations are only too happy to play the music of the people. In other words, rock radio is as available to these revolutionary groups as it is to the major record labels.

What this will mean to the record industry in the future is difficult to forecast. As artist-musicians become more involved in the business of making music rather than the business of super-stardom, the consciousness may change enough so that the new music of the 1970's just won't be available from the majors.

There is a major difference between music and the music industry. That is what the music industry seems to forget and which the young musicians are just beginning to discover. You don't need a record company to make music. But a record company needs you to make a profit. One can only echo the words of John Sinclair, former manager of the MC5 and now in Marquette Prison, " . . . Long Live Rock and Roll. May it change us forever!"



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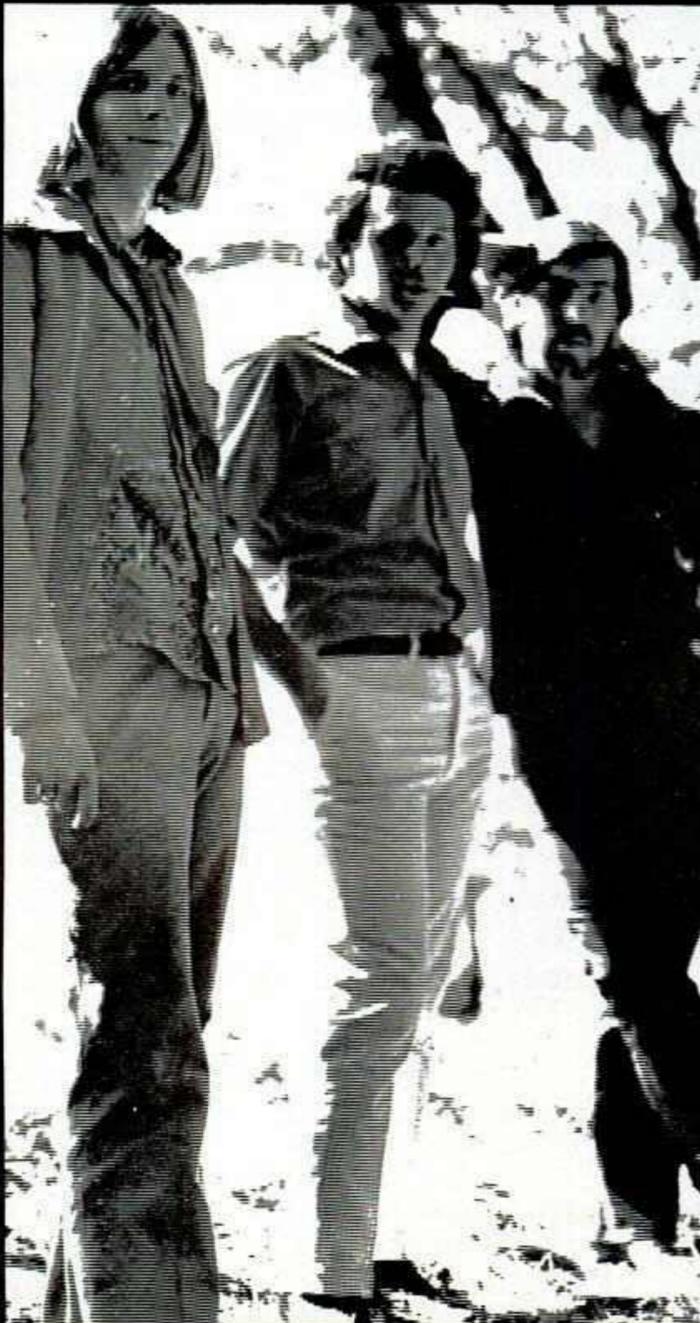


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WHATEVER HAPPENED TO THAT LOVE GENERATION

By MARGE PETTYJOHN
and JAYNE FERGUSON

Following the Texas International Pop Festival on Labor Day weekend, *Billboard Magazine* printed an editorial applauding "the strength and power" of pop music festivals in serving youth. "Despite some financial difficulties and gawking townspeople," it pointed out, "the net winners were the youth, a youth brought together by the spell of music."

Now, it appears that if the recent events in Texas are any indication of a rising trend, rock music—in the form of public concerts and/or festivals—may be fighting for its survival. And, in this case, survival isn't a commodity that is doled out to the fittest.

Bill Graham, owner of the Fillmore East and West auditoriums, has run into the problem which many promoters today face: an immensely popular group is in town for one show during a 30-day tour that hits 29 cities. He can either put the group in a huge concert hall, sell out and possibly invite violence with the massive crowds, or rent a smaller place, sell out and risk outside violent activity brought on by people who could not get tickets. Naturally, the decision is tough for any promoter. This problem of violence is not only brought on by large crowds, but by those who cannot afford to see the act. Why should one stay home and let the others (who can pay the exorbitant \$6 or so to see an act that will stay on one hour) enjoy something that he has an equal right to see? This happens, then the kid gets mad. Violence occurs.

During a recent Sly and the Family Stone concert held in Dallas, persons who couldn't get tickets (the show was a complete sellout with posters indicating such at the box office) threw bricks and bottles through Memorial Auditorium's plate glass windows, resulting in \$3,000 worth of damages. This incident and others like it are naturally prompting a city council to consider or pass ordinances banning rock concerts.

Could it be that what may cause the demise of concerts and festivals began peacefully in the summer of 1967 with the first festival at Monterey? And Wood-

stock won't happen again. As one Dallas concert-goer observed, "It's getting to be a far cry from the peace and harmony of the Woodstock festival." Is it probable that that kind of peace and harmony is no longer possible? Who's to blame?

Why don't promoters lower their ticket prices so everyone can get a fair share of entertainment? Many people fail to realize that it is the groups who ask over \$12,000 fee plus 60 percent of the gate that make the promoter charge outrageous prices.

Bill Graham will vouch for that.

Consider income versus expenses: insurance, money that must be put up for possible damages, auditorium rental fees, police, ticket printing and distributing costs, advertising expenses and, of course, the group's fee. (For their Dallas show, Sly and the Family Stone earned \$27,000; the promoter got less than \$10,000. According to National Entertainment Corp. president Cy Arden, Sly had a \$15,000 guarantee plus 60 percent of the gross over \$30,000; auditorium rent was \$4,000; police, \$1,000; ushering, \$500; sound system, \$650—all of which come out the gross ticket sales.)

Total blame cannot go to either the promoters or the kids who attend concerts and/or festivals. Bill Graham, in an open letter ad in the June 27 issue of *Billboard*, remarked: "The cost of talent, along with the existing political strife, has crippled the concert and ballroom business to such an extent that a great number of locations have either filed bankruptcy or closed for the summer months." He went on to urge managers or agents to "not only be aware of the situation at hand but must do everything in your power to insure against the death of the visible and audible rock scene."

The agents, groups and managers who organize tours book shows nightly.

Why isn't it possible to go on tour and play a town for two nights at a medium-sized arena rather than try to cram everyone who wants to see the group into a hall for one night? Certainly, it stretches tours

out so they are long and tiring, but maybe if the band wouldn't go gallivanting the-night away with groupies and other hangers-on, they might be fit to do a show the next night without being exhausted. And who says bands have to hit 29 cities in 30 days? If bands stayed longer in town, agents and managers would have to make the tours shorter so the group wouldn't be on the road 364 days out of the year. If the act went on a month-long tour hitting big cities for two nights each, rested a month, recorded a month or two and then went out on the road again, it would still bring in the money. It takes longer, sure, but if they are part of the "love generation" won't these people do something to help prevent violence? Is it too much of a hassle to try to save people from getting hurt?

As for the cops, it may be hard to believe that they are a necessary accompaniment to concerts and/or festivals, unless you consider what 10,000 people (and more) are capable of doing en masse. They *are* paid for protection of the majority, the teeming masses of rock enthusiasts, not to mention the small minority, the group or groups who come to entertain, not to have their clothes ripped off or their bodies maimed by overzealous fans (it has happened, brothers).

Dismissing the news media (the daily locals) who, after all, do need a little sensationalism (what's so newsworthy about a peaceful gathering?) and as a result have stamped a stigma on festivals and concerts that will be hard to erase. Truth may be stranger than fiction, but oftentimes in this case, the publicity is stranger than both of them.

What ever happened to the "love generation"? Who or what causes people to become unduly irate because the tickets are all sold out? Or when fans, overcome by excitement, storm the stage? Or to spit at the nearest cop just for the hell of it? Or the people who still haven't learned to keep their trips at home? It's not one damn thing after another, it's the same damn thing over and over.

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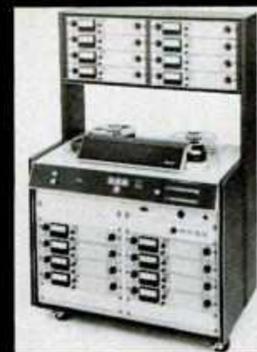
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The debut of 16-channel live concert recording: Ampex MM-1000 at Carnegie Hall.

Hardware of Future Rock

By RADCLIFFE JOE

With the advent of rock there also emerged on the music scene a number of innovative aids that have gone a long way toward complementing the "new" music and are destined, inevitably, to play a major role in its perpetuation.

In the forefront of these musical ministrants are electronic synthesizers, magnetic tape in its various configurations, the exciting syndrome of quadrasonic sound, and the newer than new medium of cartridge TV.

To date, prerecorded tape cartridges and cassettes have, with the possible exception of their disk counterpart, done more to ensure the longevity of rock than any other available format.

The tremendous potential of magnetic tape cartridges as a carrier of prerecorded music was discovered and developed by Earl Muntz, who, with the clairvoyance that propelled him into the industry spotlight, introduced prerecorded four track tapes to the automobile, and in so doing triggered a whole new dimension in audio entertainment.

The subsequent arrival of the 8-track cartridge did much to enhance this early innovation, but it was the cassette, a development of the Philips Corp. of Holland, that gave an additional thrust to the new markets tape was forging for the music industry.

Almost overnight young America discovered it could take the freaked out sounds of Blood, Sweat and Tears, Led Zeppelin or Joe Cocker with it wherever it went . . . and so was born the concept of portable rock.

As an entity unto itself, the prerecorded audio tape medium could continue to play a major role in immortalizing progressive sounds, but the innovative cycle never ends and the creative minds that shape the future of the industry are once more involved in the development of new techniques designed to bring the total sound experience to the listener.

A new breakthrough in this direction was achieved with the evolution of the four-channel or quadrasonic sound concept, and the exciting field of home oriented cartridge TV.

With both concepts already a reality, industry experts foresee a further and certainly more meaningful extension of the applicability of today's music.

In some areas, industry pessimists are asking the question, "Will cartridge TV and the concert hall ambience of quadrasonic sound lure youthful audiences away from their favorite live rock concerts?"

Most impartial analysts feel the answer is "No!" Quadrasonic sound may bring the musical ambience of the concert hall to the living room, while cartridge TV may supply the visual effects of the entertainer in action. However, neither medium is capable of providing the feeling of total involvement a rock fan gets through his physical participation in a Fillmore concert or a Woodstock-type festival.

However, youthful consumers see the advent of both quadrasonic sound and cartridge TV as a natural and indeed exciting extension to the rock concert.

The consensus of a cross-section of young music lovers is that the new developments will get overwhelming support from idolizers of the rock sounds, desirous of preserving the memories of their concert experiences and immortalizing the images of their idols in action.

They envision almost instant success for cartridge TV packages featuring memorable concerts by deceased superstars like Janis Joplin and Jimi Hendrix.

The fact that the market potential of rock programming for cartridge TV and quadrasonic sound will be fully exploited is already fully apparent from the growing number of software companies which are gearing their operations for the expected demand.

The RCA Corp. has already developed a compatible Quad 8 cartridge playable on both standard 8-track players and special four-channel players developed by Motorola Systems. In addition most other record companies, including Mercury, Liberty/UA and Vanguard are known to be quietly stockpiling a quadrasonic catalog for consumer use.

Radio stations in various parts of the country are also becoming involved with this new medium. And several stations in the New York, Boston, Los Angeles area have already teamed up to bring their listeners experimental programs in this format.

Cartridge TV programmers are also heavily involved with the development of rock programming for what is expected to be a billion-dollar market in a few short years.

In addition to those catalogs being created by manufacturers of the various systems as an important adjunct to their product, there is a growing number of companies devoted exclusively to the software end of the industry.

These include several underground organizations including Video Freaks, the Global Village and the Broadside Free Press of Boston whose employees, working mainly with hand-held Sony video cameras, are following most of the rock groups, taping their concerts, and either storing them for future use in cartridge TV formats; showing them to closed circuit television audiences, as in the case of Global Village; or offering them on reels for play on reel-to-reel video machines, as the Broadside Free Press is doing.

At least two of the major contenders in the cartridge TV video race—Ampex Instavision, and Avco Cartrivision—are also offering integrated record systems, and optional cameras with their systems. These innovations are expected to offer additional incentives to the market, and turn consumers on to the virtually limitless potential of cartridge TV.

THE GREAT ROCK CONCERT CONTROVERSY

By LAURA DENI

Las Vegas, with its flashing spirals of buzzing color and taunting entertainment palaces, has caught the imagination of rock concert promoters. There has been a giant entertainment void for the under 21 age group. Local teens generally can afford a \$10 ticket to a concert. In spite of a 10 p.m. curfew, due to a 24-hour working shift, local youths have less parental supervision than in other cities.

The result has been teen-agers with pockets full of money and nothing to do.

Amid this setting, the "great rock concert controversy" caused a furor in this desert funspot this summer as city officials have staunchly opposed the development of rock concerts proposed by both local and outside promoters. The result of the imbroglio between the rock proponents and the "elders" among the political fraternity, has been a series of ordinances which observers feel will now make it possible for teen-agers to enjoy rock concert settings.

Initially in an attempt to fill the entertainment gap for kids, local radio stations KENO, KLUC and KVOV started sponsoring teen concerts. KENO got the ball rolling by sponsoring concerts which featured Everyday Hudson, Terrocotta, Stilroc, St. Clair and Steel Wool. Held in Dusty's Playland, a converted bowling alley, WENO imported talent from Los Angeles as well as using acts currently appearing in the strip lounges and hotel skyrooms.

KLUC radio teamed with promoter Dick Kanellis and Tarus Productions to offer local teens Led Zeppelin and Jethro Tull. Cy Newman, general manager of soul station KVOV brought in James Brown and Steppenwolf.

Things began looking up for the entertainment-starved teens when Janis Joplin, B.B. King, Country Joe and the Fish, the Youngbloods and Illinois Speed Press were signed for an outdoor concert July 16 at Cashman Field. Gary Maseef, the talent buyer, anticipated 30,000 attending the six-hour concert in 105 degree heat at \$7.50 per ticket.

Cashman Field has parking facilities for 1,000 cars. On the busiest night of the annual Helldorado festivities 8,000 people have managed to squeeze into Cashman Field, which is adjacent to the Elks Club and across the street from a mortuary. Outdoor toilets are located on either side of the field.

Promoted by GANA Productions, the talent budget

for the Joplin concert was \$29,000 with an extra \$12,000 for promotion and pre-production.

Hot on the heels of GANA Productions, the Friedman brothers of Peacerock Productions in Ohio expressed interest in staging a rock festival in Las Vegas with a half-million-dollar talent budget.

The "Great Rock Concert Controversy" erupted like an electronic blast. The rumpus began when the city commissioners took emergency action July 1 to halt the Joplin concert. The city fathers feared that California publicity would result in thousands of "undesirables" coming into Las Vegas, which would present a law enforcement problem for the 300 local city police.

Hal Miller, former operator of the Teenbeat Club for six years, predicted the rock concert would "draw a lot of people in here to sell narcotics." Miller labelled the rock concert "a big promotion for somebody to make a quick buck."

It was pointed out that Janis Joplin has a following among the Hell's Angels crowd. Promoter Jay Sarno offered to post a \$100,000 bond to protect private property in the community in conjunction with the festival.

Hotel and gambling operators in the downtown Casino Center vehemently opposed the Joplin concert. The question arose as to whether the same objections would have been made had the concertgoers been over 21 and able to patronize the gambling facilities offered by the city casinos.

Joining a national movement to down rock festivals, the city attorney's office read into the record statistics of deaths, assaults, robberies and narcotic arrests made in other cities during similar rock festivals.

District Attorney George Franklin staunchly opposed the rock festival. Four days later he reversed his opinion. Attorney for the rock enthusiasts publicly declared that "Franklin was on their list." The youth, soon to be of voting age, would be encouraged to vote against Franklin.

The city passed an ordinance so general that all outdoor music, even traditional symphony park concerts, were restricted.

Local lovers of rock music, with some justification, rose up in verbal arms to protest the adamant ordinance. Local youth converged upon city hall and in rebellion held a rock concert on the University of Nevada at Las Vegas campus. The campus lawn was covered with students and youth enjoying the music

of five different groups, including John Steling, Copywright 2000, Uprising, Who's the Father and Odyssey. All performed without charge. The concert, sponsored by the Legal Defense Office, was free but donations were collected to defray \$20 in expenses. By the end of the concert \$60 had been collected. The remaining profit was given to the free breakfast program for children sponsored by the Clark County Neighborhood Council.

Bob Jasper, president of the Young People for Justice Committee, spearheaded a drive to amend the restrictive ordinance.

On Aug. 5 Deputy City Attorney Ian Ross drafted a new amendment to the controversial ordinance. Ross explained that the amendment loosened restriction on local rock concerts where less than 8,000 persons were expected to attend, but tightened restrictions on larger rock concerts.

Jasper expressed satisfaction with the new amendment. "It is a good compromise," said Jasper, adding, "it is strict but we will accept it and be happy we got what we got."

The ordinance divides outdoor rock festivals into three categories: (1) up to 2,000 spectators; (2) 2,000 to 8,000, and over 8,000. The City License and Revenue Director and City Managers are given the authority to issue a license in the first two categories without a public hearing and without approval of the City Commission if certain specifications are met. They include: tickets must be sold exclusively in Clark County; no advertising outside of Clark County; the rock concert be held on a single calendar day for not longer than a 12-hour period and that it not take place between the hours of midnight and 6:00 a.m. and that certain health and safety provisions are met.

For events of 2,000 and under, a bond of not more than \$10,000 is required, for 2,000 to 8,000 it requires a bond of "more than \$50,000."

Applications for events of under 2,000 are made 10 days before the event and issued within four days; for 2,000 to 8,000 the application is made 15 days prior and issued within six days.

The city ordinance amendment tightens restrictions for events of over 8,000 providing for a bond not less than \$100,000. The City Commissioners will have to approve any concerts of over 8,000 while city sponsored or co-sponsored outdoor festivals are excluded from the ordinance.

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Talking About My Generation

By MARGE PETTYJOHN

"The long-hair girls and boys—many in scraggly beards—marched through the countryside with banners and placards, their voices raised in songs of love and peace. They had set out to do with love something their elders had not been able to do with force and violence."

This is how one paper once described the Children's Crusade in the early 13th Century. And however relevant it may or may not seem, that's the way it is today. (So what else is new?)

So you aren't concerned about music in the past, just what's happening now, today. But how can you go about projecting on the future without reflecting on the past? How can you deliberate on rock music without getting involved?

What might happen in the future to rock is naturally a subject of considerable importance—and discussion—to a great many people who have attempted to map out the future for rock. Predicting the future, however, seems as arduous a task as explaining exactly *what* rock is. Strictly a means of expression, it is an individual thing, with people on both ends sending and receiving.

Our generation is the first (with the exception of black people) to have grown up with music in our ears. The older generation, of course, frowned upon rock 'n' roll as a cacophony of distorted noises and clearly associated it with juvenile delinquency.

In the beginning, rock 'n' roll music became interesting and enjoyable for its own sake. It was simple, not covering a wide gamut of styles and emotions, but it was unpretentious, vigorous and compelling. Nobody had to tell you to get up and dance to it.

A lot of the music's popularity probably stemmed from the fact that the young audience refused to accept what was offered to (and expected of) them, which had been the lot of the audiences of the '30's, '40's and early '50's. The younger generation insisted on defining—and boldly sticking to—its own tastes.

Now, folks, blues, rock 'n' roll, acid rock and even bubblegum music are all powerfully absorbed into the mainstream of what we consider modern music, rock

today. But is rock music—as some have declared—retreating? Is it going back to its beginnings, its roots, and picking up the pieces? No, it's called progress.

Once it was referred to as "the rock revolution." But a revolution, by strict definition, is a sudden, radical or complete change. Or the overthrow or renunciation of a set of standard theories, rules or practices. But it is also progress. By comparison, an evolution is a process of change in a particular direction or the process by which, through a series of steps, something attains its distinctive character. In other words, growth. Art itself is intrinsically evolutionary.

As always, the search for something new, for fresh extensions, in rock music is a continuing process, for no art form remains constant nor does it necessarily revert to past forms or patterns.

It is almost ironic to presume that rock has run its complete cycle. How can it, as long as it remains with us, as part of our lives? Rock music, unlike many other types of music, is in itself the essence of change. That is its mode of survival.

"Forms and rhythms in music are never changed without producing changes in the most important political forms and ways," said Plato. And it's lucky for us that bad-mouthing can't kill. The counter-revolts against rock music are as strenuously pursued today as they were in 1955 when radio stations broke records on the air and organizations like Houston's Juvenile Delinquency and Crime Commission banned some 50 songs a week.

It's still a hang-up, you know. Like the quip, "It's a sure sign that someone has been thinking about you when you find a tack in your chair." The tack, in this case, is still sitting in the chair of youth.

Two examples. The blasts against "drug connotations" in "our" songs. We'll defend our end, but who will defend the older generation? Or the one before that, before the moon-spoon-June-croon craze—specifically, the blues when, in the years right after World War I, "the habit" was very widespread (and not very legal) and references to it showed up in many of the

most popular blues songs. And certain lines alluding to narcotics could also be cited in popular songs of the period by Irving Berlin, Cole Porter and others. And, of course, the wonderful Johnston-Coslow tune "Lotus Blossom" was originally entitled "Marihuana."

People are usually down on what they're not up on, and the fact that today's young people are the biggest and wisest generation of Americans. They're better educated, they have more energy, more dedication, more will power, more spirit and determination than any generation before them. The 12 million young people, 21 to 24, who constitute the newest generation of voters represent roughly 10 percent of the American electorate, reported *Look Magazine* in 1968, adding, "Freed of economic anxiety, stuffed with knowledge, urged on to more social awareness, they've responded to America's era of rapid mass communication." This, then, is the real "youth power," yet the older generation never bats an eye over lifting sociological motivational forces from today's energetic youth, picking up everything it can, from avant-garde art to fashion.

Where are we at? Back to the subject, sort of. So what motivates rock music? Why is it so easy to pass it off as abominable, as a malicious force corrupting youth? Why is it hard to get into?

The key is involvement. Too many are concerned with the debate over whether the music is serious, whether today's songwriters are dealing in poetry, verse, statements, propaganda, manifestoes, pretensions or just plain old song lyrics. Too concerned to get involved. Sure rock is serious business. But it's also involvement—with the world, but on our own terms.

Rock, like its blues root, is, first and foremost, feeling. It's truth. It's problems. But try, for once, listening to the music, not the categories. Too many have wanted more to find out what it's trying to say instead of just listening, forgetting that the way to understand is to listen. And the more you listen the more it begins to fit together.

So rock music will go on doing what comes naturally. Don't follow leaders.

Theodore Bikel
came flying out of his folk-ethnic cocoon and
landed feet first in the Pepsi Generation
in his opener at the Troubadour...And he did it with great
style, intensity and meaning. It was a triumph of talent...

— *Los Angeles Times*

"Multi-talented Theodore Bikel opened at the Troubadour... and the audience is still cheering."
— *The Hollywood Reporter*

"Theodore Bikel was welcomed by a full house of enthusiastic followers as he turned to contemporary songs ranging from Beatles products to Donovan and Jacques Brel. Bikel has instant rapport with audience, builds his act carefully and with taste."
— *Daily Variety*

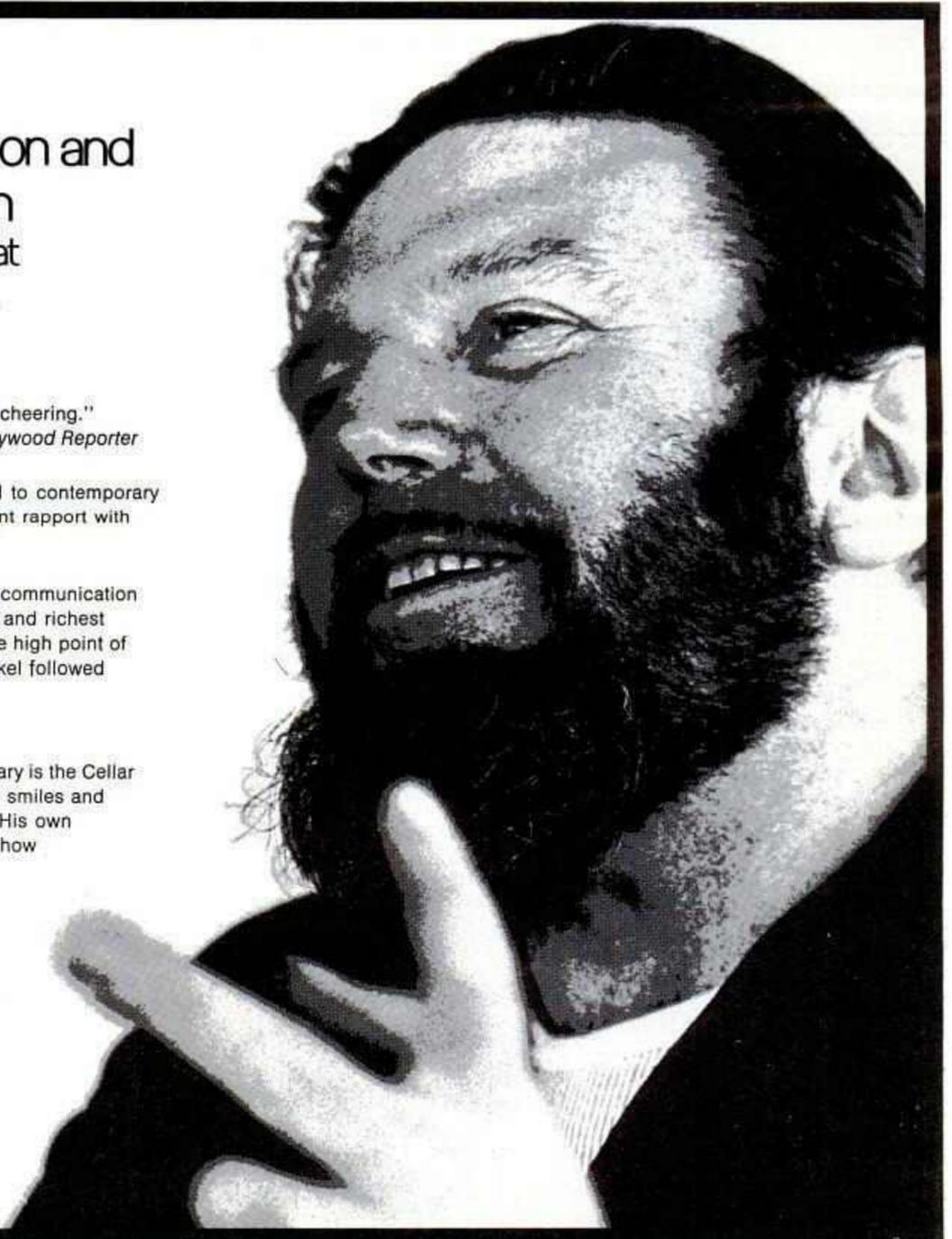
"Bikel may speak softly, and sing gently, yet there is always profound strength in the communication... All of the singer's interpretations are excellent and he has perhaps the strongest and richest voice of anyone working in the genre. It is hard for a Brel fan like me to decide on the high point of the evening. No—it's clear: Peter Yarrow's 'The Great Mandella' was the top. But Bikel followed this with an expression of hope, Jacques Brel's 'If We Only Had Love.'"
— *Los Angeles Herald-Examiner*

"The Vienna-born performer is making one of his rare visits this week and the beneficiary is the Cellar Door... From the moment he squats down on a stool in front of the audience, nods, smiles and begins plucking his acoustical guitar, Bikel's magnetism is at work—effortlessly... His own guitar work is delicate and polished as is the cohesive trio behind him. This week's show becomes one of the year's best."
— *Washington, D.C. Evening Star*

"Following James Taylor is no easy job no matter who you are. Theo Bikel manages to meet the challenge and emerge a decided winner. His approach is warm... He presents the best of contemporary music in a manner only termed rewarding... Theodore Bikel's presence amounts to an occasion. He will keep the premises in a state of thrall thru Saturday. By the way, it's "A New Day" on the Reprise label for Theo. A knockout."
— *Washington, D.C. Daily News*

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THEODORE BIKEL



jazzrockjazz—the transition

By BOB GLASSENBERG

One of the standard lines for musicians today is: "I just play music, I don't try to classify it." Jazz is rock and rock is jazz. That is simple enough—and true enough. In fact, the musician's favorite phrase becomes more applicable every day. There are few weeks that pass when at least one album comes out from an established group or name that does not feature improvisational phrasing. This is what used to be known as jazz, or bop, according to whom one is listening. Actually, many musicians today, especially those who are into what is considered more sophisticated music without the standard lyric lines, have been greatly influenced by the traditions of jazz. And many jazz musicians have taken to electric instruments—probably an influence of what is called rock.

Rahsaan Roland Kirk, a reed man who has invented many wind instruments, once said, "Those rock musicians are stealing my licks and calling it original." On the other side of the fence, drummer Chico Hamilton admits that, "There is no new music. We (musicians) have been influenced all our lives by listening to music. We have digested it and perhaps turned it around or inside out and given it our own interpretation as individuals. But the music, the lines, the licks aren't new, only the interpretation is new."

The fact is that there are many crossover musicians in the music of today. Pharoah Sanders calls his rhythmic music music of Africa and of the spirit. Santana uses the music of Africa and Latin America and sells LP's on the pop charts. Manfred Mann does the same with Chapter Three. This is primarily improvisational music. At least it seems to sound improvisational, but jazz musicians who have seen Mann's group perform, or any group of this type perform, question his understanding of the music. "Anyone can pick up a saxophone and get a freaky sound out of it," says Eddie Harris, one of the first improvisational musicians to use an electric saxophone, "But if they do not have the background, do they really know what they are playing?"

One musician who has enjoyed popularity of sorts on both sides of the fence is King Curtis, who has played saxophone with major jazz artists and has his own Memphis sound with the Kingpins. He also uses amplification on his instrument but claims not to be influenced by rock, although Memphis and Nashville were dark horses in the rock genre while Curtis was helping to develop the Memphis sound along with people like Jr. Walker and the All Stars and Booker T. and the MG's.

Wes Montgomery was a jazz guitarist who recorded pop tunes and became famous, something which generally excludes one from the jazz fraternity. Pick up one of Wes' albums and more than likely there will be at least one pop tune included. "A Day in the Life" by the Beatles is probably the most remembered cuts that Montgomery recorded.

The argument here is that Curtis, Walker, and Montgomery are soul men. The fact is that they all began with jazz. The influence can be heard. A more relevant question is where did Bill Haley and the Comets come from? It is generally accepted now that early rock and roll musicians, including Elvis, got their licks from black musicians, blues men or otherwise.

There was once a piano player around Chicago named Ramsey Lewis. His trio consisted of Eldee Young on bass, Red Holt on drums, and Lewis. A very popular jazz group among the audiences at Chicago's Sutherland Lounge, Mister Kelly's, London House, and Club Di Lisa, as well as more obscure places throughout the city. These three musicians had a distinctive jazz background. No doubt about that. But they sold very few albums in those days. So Lewis went to a more popular style with LP's like "In Crowd," "Mother Nature's Son," and "Wade in the Water." He also made a few singles with relative success. Young and Holt split from Lewis to form their own trio. The reasons are still not clear, but the feeling was that Lewis wanted a large portion of the income from the new sound, and also that Holt and Young did not want to be that commercial. Later, came Young Holt Unlimited and "Soulful Strut." They have remained on the fringes of pop and rock ever since. Both groups had better years after their transition, but their music is not "heavy enough" in most cases to sell to a rock audience.

Perhaps the most successful LP from a jazz musician is "Memphis Underground," by Herbie Mann. The LP has been on the charts for 76 weeks. Actually, Mann has opened the door for other jazz artists, making jazz arrangements for tunes such as "The Battle Hymn of the Republic" and "Hold On I'm Comin'." Although neither of these tunes is strict rock, Mann has drawn the rock crowd by using an improvisational type of arrangement and instrumentation. This is important when one considers the general close-mindedness of today's Fillmore audience.

Miles Davis played the Fillmores and sold more "Bitches Brew" LP's than any of his other, more understandable albums. He has also incorporated white musicians into his group. And yes, they understand jazz, all music, for they all have a rich background in music—and they have all suffered in one way or another—something that is an unwritten prerequisite for a jazz musician. So now Miles is a pop star, really billed as "the Prince of Darkness," but he plays the same type of music whether at the Fillmore or at a jazz club in Harlem—he does not compromise on the musical level, but has been accused of compromise in his group's personnel and his dress, although Davis has always dressed in the styles of the day and to suit his own comfort. Now he is having a sound system built for his trumpet—not to distort it, rather to display it, in all the splendor of its day-glo colors.

Davis' recent group included two electric pianos, a percussionist, a bass player who also plays cello and Fender bass, and a white saxophonist who took the place of Wayne Shorter, who was preceded by Hank Mobley, the latter two being strictly jazz musicians but having a full understanding of music, as most jazz musicians feel they have.

Tony Williams used to be Davis' drummer. He now has Lifetime, a group composed of Larry Young, Jack Bruce from Cream, and Jahn McLaughlin, a jazz guitarist whose spacey sound has made him popular among rock enthusiasts. Williams also uses Chick Corea, a pianist, at times on his LP's. Corea is a jazz pianist who is strictly an improvisational musician with a total awareness of music. He lives music, as most real musicians do, and he understands the rock audience and what they want in the way of improvisation. Perhaps this is the reason that both Davis and Williams respect him and use him.

Al Kooper started another sound in the rock field. A sound which has grown into a monster due to Blood, Sweat & Tears, an extension of the old Blues Project. Blood, Sweat & Tears is big band rock, according to the classifications of the critics. What this means on the surface is that there are arrangements made for a group of musicians who use electric instruments and brass as an integral, if not total, part of their style. BS & T is certainly well integrated and has tight arrangements. They have bred, most indirectly, Chicago, Flock, and Illustration, all of which use the big band formula of full music with good arrangements. Perhaps one of these groups is more rock-oriented than another, but they all have the same roots despite their talk about having no jazz background at all.

And Buddy Rich is still around. So is Dizzy Gilles-



MILES AND CLIVE DAVIS brought new energy into jazz and rock when Clive persuaded Miles to play the Fillmores East and West. Miles played regular jazz club sets. Even if the Fillmore audiences did not understand Davis' music, his latest LP, "Bitches Brew," has sold more than any other Miles Davis product during a specific time period. His quintet recorded in the studio throughout the summer of 1970 and a single was even contemplated.

pie, who once played with Charlie Parker, and now uses a funk-type back-up. One of the fathers of bop has become a brother of rock improvisation.

At the Monterey Pop Festival in 1966, there was a group led by John Handy, a saxophonist who was perhaps the first group leader to use an electric violinist. There was also a guitarist in the group named Jerry Hahn. Handy's group received much recognition from the Monterey audience. Now, four years later, Jerry Hahn has the Brotherhood, a jazz group that reaches rock audiences.

Life Force

Another guitarist who has recently adjusted to rock is Larry Coryell, who got his first breaks with Chico Hamilton and Gary Burton. The albums Coryell has done cannot be called rock, but represent an in-between, a common ground reaching back to the blues but slightly more refined. This is not the Mississippi John Hurt blues, nor the blues of jazz guitarist Kenny Burrell. It is a music too new and different to be classified in an old category and too transitional to be understood in a rock category. It is a life force music, often reflecting the chaos of the '60s and the new decade ahead. A group of such life force artists includes Coryell, McLaughlin, Williams, the Soft Machine, Nice, Jerry Hahn, and perhaps even Pharoah Sanders, Eric Kloss, Albert Ayler, Sun Ra, who has been into the life force for quite a while, McCoy Tyner, and probably hundreds of other musicians who are unknown but play the way they feel and live to play.

Don Ellis has been around for quite a while with a big band. When he made "Electric Bath," Ellis became a rock artist of sorts. He had experience of a big band and of electric augmentation. The LP was superb as a large ensemble assimilated into the vein of electricity and chants. The beat was stronger than any other big band, but the arrangements were just as tight. This too was an artist in transition, an artist who remains in much of what is left of the underground, but an artist who has made his transition and is now waiting for his audience to catch up.

"That is really the problem today," said one jazz musician. "Sure we steal and they steal. They gave us electricity and we gave them improvisation. As soon as the audience begins to open their minds and view things objectively, there will be only music and non-music. The Sir Douglas Quintet plays music and so does McCoy Tyner. Why doesn't McCoy get recognition? He is not listened to. He is not heard on the famous 'underground radio' where artists are supposed to be exposed and where there is only good music and no classifications. He is a jazz musician and most rockers won't, I mean refuse, to understand jazz from a jazz musician. They do understand the big rock bands and the Nice and all of that, which is really a lesser by-product of major forms of music. I'll never understand the close mindedness of the record buying public. And they will never see that they have closed minds."

Then problem of selling an LP is great. As one independent producer put it, "Many record company executives do not understand what they are buying. They package it as rock because they know rock sells and jazz does not. They want the money and most musicians do too, whether or not they admit to this fact. So rock is the route to travel these days. I blame everyone who packages and sells an album and I blame myself for not standing up and saying 'Listen to it a while. Try to be objective and take your head away from the facts and figures. What counts is the music.'"

The producer also said that the public does not make a record. They are told by way of radio and advertising what is hip to listen to. "The audience loves to be sheep. They follow the leader who is really following some paid-off disk jockey or some over-egoed self-declared leader of the fad pack. How many times can someone listen to a faddy rock LP that's No. 1 on the charts before the listener can sing the song, complete with every change, by memory. Let them try it with John Coltrane. A rock record is made to become obsolete quickly, but Bird lives."

And as Bird, Trane and Hendrix and scores of other improvisational musicians live on, rock rolls along, asking the jazz musician to repeat that last phrase once more so rock can take it, repeat it millions of times, and sell it to the all-powerful consumer.

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ROCK SYNTHESIS

By PETER J. SHEFFIELD

That Muddy Waters can cut an LP ("Electric Mud") without modifying his style in the least, and have it come out apparently sounding as hip and current as almost anything around, tells us something significant about the modernity of much of today's Rock scene. The addition of electronic "fuzz" to his guitar sufficed to "modernize" Waters' sound to the point where it is indistinguishable from most "modern" Rock music. Waters knows his way around the blues better than most, though, so in fact he has an edge. But the point is that the only important musical difference between the majority of today's Rock and 20-year-old blues is "fuzz."

One group whose publicity has made much of its "synthesis" of Jazz and Rock is Blood, Sweat & Tears. The method of this "synthesis" is most clearly demonstrated in BS&T's recent rendition of Traffic's "Forty-Thousand Headmen," wherein Rock is "integrated" not only with Jazz, but also with 20th Century European music as well. The method employed is the alternating quotation of Thelonious Monk's "I Mean You" and the sixth of Bela Bartok's "Fifteen Hungarian Peasant Songs" (the Ballad). Thus, from borrowing stale riffs from 1950's big band "neo-swing," BS&T have advanced to wholesale appropriation of material from other musical spheres.

Interpolation as a technique has considerable merit, when done with taste and/or intelligence and/or humor (e.g. Parker or Rollins in Jazz, and Ives in "serious" music), and, most important, with restraint. It is this last which is most lacking in BS&T's use of this device. Presumably they obtained permission from the copyright holders of these pieces before borrowing them.

The occurrence in rock of borrowed material runs along a continuum from brief allusion through creative modification to outright appropriation. In the first category are Clapton's interpolations (e.g. his metrically shifted "Blue Moon" in "Sunshine of Your Love"), the Beatle's amalgamation of "In the Mood," "Green-sleeves," "La Marseillaise," "She Loves You," at the close of "All You Need Is Love," which also includes an approximation of Schoenberg's *sprechstimme*.

In the second category are any blues performance, or any original interpretation of another's tune.

Either in the second category or in the third, depending on your evaluation of the taste/intelligence/humor/restraint present, as well as on the musical justification and sense, are the BS&T case already cited, the Doors making "All Day and All of the Night" by the Kinks into "Hello, I Love You," the Nice using Brubeck's "Blue Rondo a la Turk" for their "Rondo 69" as well as their incessant Bach quotations, Procol Harum's use in "A Whiter Shade of Pale" of ———.

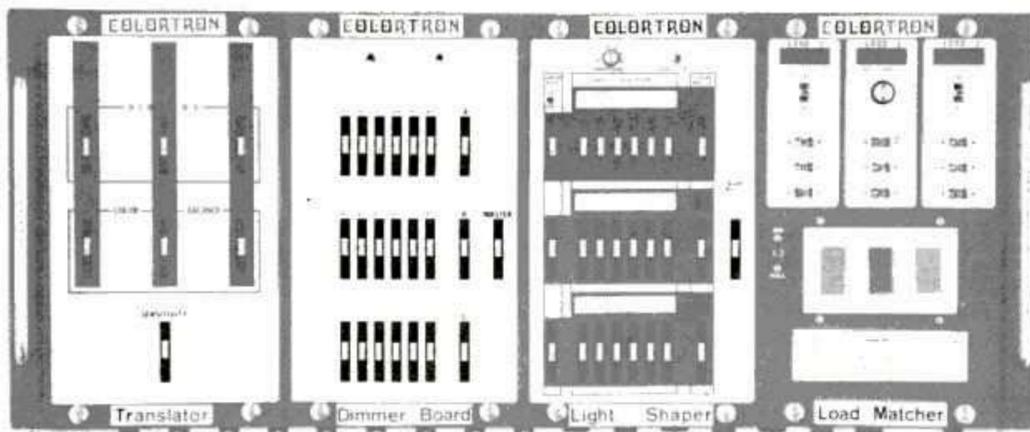
A true synthesis of Rock and Jazz, if it is ever to be achieved, will come through the efforts of groups working along the lines of the Grateful Dead or the Mothers of Invention (who, in fact, don't stop at jazz, but don't copy, either). The trick is to make the idiom your own and work from inside it, rather than copy riffs and phrases. Certainly, inserting whole compositions into a Rock tune is *not* the way, and I suppose we owe BS&T a debt of gratitude for showing us that fact, unmistakably.

Innovation in Rock has been an infrequent thing, at best, the result of the efforts of a very small number of artists.

It is found in such instances as the Beatles' "Sgt. Pepper" album influencing the scene in a multitude of ways—the electronic approach, the montage, the true suite; Hendrix and his fuzz, although his virtuosity, like Bird's, is beyond imitation; a general tendency to view less suspiciously such "dangerous" techniques as polytonality (the Stones' "Satisfaction"), heterophony ("Tomorrow Never Knows" by the Beatles); polyrhythms (Jethro Tull, the Beatles again), unusual metric structures (the Beatles' "Good Day Sunshine"), retrograded passages (the flutes at the end of the Beatles' "Strawberry Field Forever," incidentally my own personal favorite among Rock compositions), double canon (the Beach Boys' "God Only Knows"),—as may be seen, the most frequent and successful innovators are the Beatles, and it is my feeling, arrived at I suppose as a result of viewing the commercial success of a group like Blood, Sweat & Tears, that the Beatles' enormous popularity is in no way a function of their intrepid charting of new (to Rock) territory.

Summing up, there is still plenty of room in Rock for innovation, and for a more widespread adoption of the innovations which have already taken place. On the other hand, Rock has had more than enough of appropriation in the manner of BS&T, a highly educated (musically speaking) group of young men who certainly should know better than to confuse appropriation with innovation or synthesis.

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Something Must Happen

There is an upheaval in the country's economy and probably due to this, the music of the country is wandering aimlessly and going nowhere. This is Frank Barsalona's analysis of rock now. "Something must happen," said the head of Premier Talent Agency, "The soft sound is a viable force but I don't think it will overtake hard rock. As is usually the case, the new twist is here now, somewhere. We have to look for it and find it and let it happen."

Frank Barsalona runs a small yet highly successful agency. He books almost every English act that tours the U.S. and Canada. "When I quit GAC, after the first Beatles tour, I had seen the potential for English groups in this country. At that time, almost any English group that appeared was almost automatically big. It was the American groups that had to hustle. Now I think both the British and American groups operate on the same level. Now both are either good or bad, it doesn't matter where a group comes from."

The reason for Barsalona's success as he sees it is that he understands the problems faced by a British or American group on tour, and can sort them out and take care of them before they happen. "The British groups are only allowed to play in this country slightly less than six months out of one year. Consequently we have to book them in perhaps 26 or 27 markets for a one month tour. An American group can cover the same ground in four months. We went to England to establish ourselves because we knew that we would be on the same footing as the larger agencies." At the moment, Barsalona not only handles the best acts from England, but also Grand Funk Railroad and Mountain. He also used to be the agency for Blood, Sweat and Tears.

"Rock now is big business," said Barsalona. "Some people in the business want to get what they can from a performer and get out. That is what I think happened to Blind Faith and Ginger Baker's Air Force. This only hurts the people involved, from the performer to the agency and everyone in between. With Blind Faith the money made them play in big places, they really had no choice. This is incongruous with the fact that four musicians could really play music. The big halls are not set up for music however, so quality was sacrificed for money. Now many groups carry their own equipment. This is of course very expensive but I think the musicians don't want to play a big place unless everyone can hear them well. 10 Years After will be in Madison Square Garden soon. Their sound system transportation will run around \$10,000. They are also bringing a large screen for projection purposes (a la Bill Graham). This runs into money but they insist that their audience must be fully satisfied and they feel that this is what it takes." It is obvious that the groups, although they charge high prices, are really not making that much money after they pay expenses.

Sure, prices have risen drastically, but so has the cost of performing," Barsalona said. "Let's be fair about this. I, as an agent, have a lot longer to run in this business than even the best of today's musicians. Tastes constantly change in music. Add this to the fact that most of these musicians have taken a few years of hard knocks before being recognized. The money they make now is very little when one considers the amount of time over which it must last."

But still Barsalona feels that a group can be overpriced. "This really hurts a group. In fact, it usually destroys them. I try to guide my groups and get the best price I can. Whatever they deserve. If they want more than I think they are worth, I try to reason with them. If they will not relent, I try to get the price they want. I really have no solution for the problem. If the audiences feel they are paying too much, then they should not go. If enough people stay away from the concerts, perhaps the agents and managers will get the message. But disrupting a concert or crashing the gates is not the answer. There are usually enough people who want to see the concert and are willing to pay. Why should 200 people decide that the 8,000 people inside a concert hall are getting ripped off, when the people inside are having a good time and really feel the ticket price was worth it?"

Barsalona also mentioned a major difference between American and English groups. By nature of the fact that an English group's time is limited in the U.S. performing in a secondary market is quite hard, especially on the first tour. "There are about 15 major markets in the U.S. and probably three in Canada. If we hit all of these on the first tour, we are in good shape. On the second time around, the secondary markets come into play. No matter what, we try to place a group according to record sales, of their LP, air play on local radio stations, and calls from people in that particular market requesting prices on the group. These are obvious but important factors."

Barsalona said that who you know in the business is very important. "We were handling Cocker for Chris

Blackwell. Then he offered us Traffic. Then Free. We got first pick because we were already handling one of his acts. The fact that we rarely turn down on act from someone who has already given us an act."

"In the past, the days of real Top 40," said Barsalona, "the single and LP were more important than the live performance of a group. Now the performance of the group dictates the sales of the group's record, so it is more important for us as agents to see how the group performs live. I always try to catch a live performance before we make a contract. Also, I always try to talk to the group before they begin a tour. We get along well too, since I am not as old as some people believe."

Barsalona has heard some interesting facts about the youth in England and feels that this possibly applies to youth in the U.S. as well. "I am told that the 10-13 year olds in the U.K. are rebelling against their older brothers. They have a skin head and long hair phase over there now much like the old mods and rockers thing. The young people want their own identity. They aren't really appreciative of the 26-year-old lead singer. In the States I think this is one of the reasons for the popularity of a Grand Funk Railroad. They have been put down repeatedly by the underground press but the younger kids are not letting the press tell them what to like. The audiences seems very happy with them, so I don't really think the kids really bother to follow the underground's suggestions anymore."

Barsalona had a few comments on Bill Graham, owner of the Fillmores and one of the first rock promoters. "He is probably the finest promotion man in the business. He brought a sense of professionalism into the promotion business. Prior to Bill, the music scene was not concerned with stage presence. It was 40 minutes and off. No light shows, no good sound system. Graham made other promoters compete with him, greatly raising the professional standards of that end of the business. The Fillmore was the first to try for that professional touch. He is fun to deal with but no one will get rich by booking groups with him. The fact is that groups want to play the Fillmore because of the audience and because of the professional surroundings he has brought there."

Barsalona sees no threat to live entertainment from the video cassette industry. "When television first came out, people were scared that the live entertainment field

was dead. As it turns out, the TV personalities went into the clubs. It was healthy for the live entertainment business. After the novelty of the idea wears off, I think the same thing, essentially, will happen between cassettes and live performances. Seeing an act on TV or in the movies enhances the desire to see them live.

"Big agencies are too big and departmentalized," said Barsalona. "That is how they get hurt. If I was at a big agency and wanted a TV date for a group, I would have to go to another department. At Premier, I do it all myself, or someone next door does it. Nothing gets lost and there is less energy wasted." This is the secret of success as far as Barsalona is concerned. He has worked hard to keep his agency small and at the same time does the most for his artists.

Barsalona tries to get good talent in front of an audience, build them up, keep them going for as long as he can. "We used to get laughed at for the names of the groups and all of that," he said. "But as soon as the money started to come in no one laughed in our faces or the group's faces anymore. It was an educational process for the bigger and perhaps older agencies.

"Is showbusiness only a contribution or is it a business that takes people away from the ugliness of everyday life and entertains them?" was Barsalona's answer to the question of the white blues group's contribution to society and the alleged "rip-offs" these groups have done on the lesser known, purer blues men of previous eras. "This business of you have to be black to play the blues is nonsense. B.B. King says that if it weren't for white rock groups giving credit to the black man, he never would have made it. I agree. If a group does the music well and a form of music that should be brought out does come out then that is good. Exploitation? I have never heard a young person complain about the prices his dealer is giving him for a weed that grows wild or for any other drug. I wonder where the exploitation is coming from. They only complain about a creative force that is the musician's, not theirs. If they feel they are getting exploited, let them not buy the seats for the concert. If they want to hear it for free, let them turn on a radio. Let them boycott the show. But let them respect the people inside the theater who have paid to see the show and enjoy themselves. Their argument is only good when food, clothing and housing are free.

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BLOOD, SWEAT AND TEARS—
"Child Is Father to the Man"—"2"



JIMI HENDRIX—
"Are You Experienced"



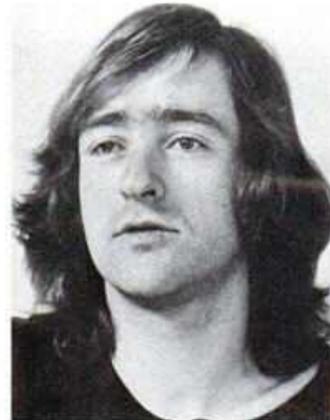
GRAND FUNK RAILROAD—"Closer to Home"



LOVIN' SPOONFUL—
"Hums of the Lovin' Spoonful"



THE BAND—"Music From Big Pink"



DAVE MASON—
"Alone Together"



ALBERT KING—
"Live Wire/Blues Power"

ROCK

JEFFERSON AIRPLANE, "Surrealistic Pillow" (RCA)
JEFFERSON AIRPLANE, "After Bathing at Baxter's" (RCA)
THE BAND, "Music From Big Pink" (Capitol)
THE BAND (Capitol)
BEATLES, Collected Works (Capitol, Apple)
BLOOD, SWEAT & TEARS, "Child Is Father to the Man" (Columbia)
BLOOD, SWEAT & TEARS, "2" (Columbia)
ERIC BURDON & THE ANIMALS, "Best of" (MGM)
ERIC BURDON & THE ANIMALS, "Love Is" (MGM)
BYRDS, "Greatest Hits" (Columbia)
BYRDS, "Sweetheart of the Rodeo" (Columbia)
BEACH BOYS, "Good Vibrations" (Capitol)
BEE GEES, "Odessa" (Atco)
BUFFALO SPRINGFIELD, "Retrospective" (Atco)
CHAD STUART & JEREMY CLYDE, "Of Cabbages and Kings" (Columbia)
CHICAGO, "Chicago Transit Authority" (Columbia)
JOE COCKER, "Mad Dogs & Englishmen" (A&M)
CANNED HEAT, "Boogie With Canned Heat" (Liberty)
CREAM, "Wheels of Fire" (Atco)
CREAM, "Best of" (Atco)
CREEDENCE CLEARWATER REVIVAL, "Cosmo's Factory" (Fantasy)
CREEDENCE CLEARWATER REVIVAL (Fantasy)
CROSBY, STILLS & NASH (Atlantic)
CROSBY, STILLS, NASH & YOUNG, "Deja Vu" (Atlantic)
DELANEY & BONNIE, "To Delaney From Bonnie" (Atco)
DEEP PURPLE, "Shades of Deep Purple" (Tetragrammaton)

BOB DYLAN, "Collected Works" (Columbia)
JULIE DRISCOLL/BRIAN AUGER & THE TRINITY, "Streetnoise" (Atco)
EASY RIDER, "Soundtrack" (Dunhill)
COUNTRY JOE & THE FISH, "Greatest Hits" (Vanguard)
GRATEFUL DEAD, "Live/Dead" (Warner Bros.)
GRATEFUL DEAD, "Workingman's Dead" (Warner Bros.)
ISAAC HAYES, "Hot Buttered Soul" (Enterprise)
IRON BUTTERFLY, "In-a-Gadda-Da-Vida" (Atco)
DR. JOHN THE NIGHTTRIPPER, "Gris-Gris" (Atco)
JIMI HENDRIX, "Are You Experienced?" (Reprise)
JIMI HENDRIX, "Smash Hits" (Reprise)
JANIS JOPLIN/BIG BROTHER & THE HOLDING COMPANY, "Cheap Thrills" (Columbia)
LOVIN' SPOONFUL, "Humms of the Lovin' Spoonful" (Kama Sutra)
DAVE MASON, "Alone Together" (Blue Thumb)
VAN MORRISON, "Astral Weeks" (Warner Bros.)
VAN MORRISON, "Moondance" (Warner Bros.)
PAUL McCARTNEY, "McCartney" (Apple)
MOODY BLUES, "In Search of the Lost Chord" (Deram)
SANTANA, "Santana Abraxas" (Columbia)
JOHN B. SEBASTIAN (Reprise)
HAIR, "Original Soundtrack" (RCA)
GRAND FUNK RAILROAD, "Closer to Home" (Capitol)
STEVE MILLER, "Children of the Future" (Capitol)
ROLLING STONES, Collected Works (London)
STEPPENWOLF, "Monster" (Dunhill)
QUICKSILVER MESSENGER SERVICE, "Happy Trials" (Capitol)

TRAFFIC, "Mr. Fantasy" (United Artists)
TRAFFIC, "Best of" (United Artists)
TEN YEARS AFTER, "Sssh" (Deram)
JESSE WINCHESTER (Ampex)
THE WHO, "Live at Leeds" (Decca)
THE WHO, "Tommy" (Decca)
JOHNNY WINTER, "Second Winter" (Columbia)
NEIL YOUNG, "Everybody Knows This Is Nowhere" (Reprise)
YOUNGBLOODS (RCA)
***WOODSTOCK**, Soundtrack (Cotillion)
SIMON & GARFUNKEL, "Bookends" (Columbia)
THE DOORS (Elektra)
PROFUL HAREM, "A Whiter Shade of Pale" (Deram)
PROFUL HAREM, "A Salty Dog" (A&M)
LOVE, "Forever Changes" (Elektra)
LOVE, "Da Capo" (Elektra)
MIKE BLOOMFIELD/AL KOOPER/STEVE STILLS, "Super Session" (Columbia)
LED ZEPPELIN, "I" (Atlantic)
JETHRO TULL, "Stand Up" (Reprise)
JOHN MAYALL/"BLUES BREAKERS"/ERIC CLAPTON, (London)
JOHN MAYALL, "Bare Wires" (London)
FRANK ZAPPA, "Burnt Weenie Sandwich" (Bizarre)
THREE DOG NIGHT, "It Ain't Easy" (Dunhill)
RASCALS, "Greatest Hits" (Atlantic)
LEE MICHAELS, "Recital" (A&M)
LOVIN' SPOONFUL, "Best of" (Kama Sutra)
PAUL BUTTERFIELD BLUES BAND, "East-West" (Elektra)
VELVET UNDERGROUND (MGM)
JOHN MAYALL, "Turning Point" (Polydor)
JESUS CHRIST, "Superstar" (Decca)

*No Longer



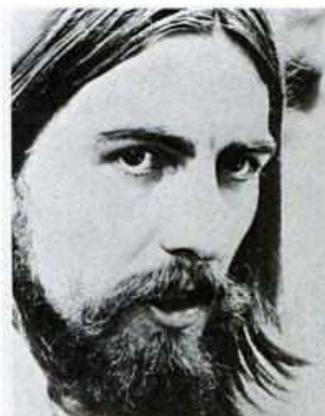
HERBIE MANN—
"Memphis Underground"



SANTANA—"Santana Abraxas"



ERIC CLAPTON—
Cream's "Wheels of Fire"
(seen here with Mylon)



THE BEATLES—"Collected Works"



LOVE—"Da Capo"



BUFFALO SPRINGFIELD—"Retrospective"



BEACH BOYS—"Good Vibrations"



RICHIE HAVENS—
"Mixed Bag"



INCREDIBLE STRING BAND—
"Hangman's Beautiful Daughter"



CREEDENCE CLEARWATER REVIVAL—
"Cosmo's Factory"

FOLK IN ROCK

- RICHIE HAVENS**, "Mixed Bag" (Verve/Forecast)
- RICHIE HAVENS**, "Something Else Again" (Verve/Forecast)
- RICHIE HAVENS**, "Electric Havens" (Douglas)
- INCREDIBLE STRING BAND**, "5000 Layers of the Onion" (Elektra)
- INCREDIBLE STRING BAND**, "Hangman's Beautiful Daughter" (Elektra)
- JUDY COLLINS**, "Who Knows Where the Time Goes" (Elektra)
- TIM HARDIN**, "No. 3, Live in Concert" (Verve)
- BILLIE JOE BECOAT**, "Reflections From a Cracked Mirror" (Fantasy)
- PETER, PAUL & MARY**, "Album 1700" (Warner Bros.)
- JONI MITCHELL**, "Clouds" (Reprise)
- JONI MITCHELL**, "Ladies of the Canyon" (Reprise)
- BUFFY STE. MARIE**, "I'm Gonna Be a Country Girl Again" (Vanguard)
- JESSE COLIN YOUNG/YOUNGBLOODS**, "Two Trips" (Mercury)
- JERRY JEFF WALKER**, "Mr. Bojangles" (Atco)
- JAMES TAYLOR** (Apple)
- JAMES TAYLOR**, "Sweet Baby James" (Warner Bros.)

- DONOVAN**, "Donovan P. Leitch" (Janus)
- DONOVAN**, "Sunshine Superman" (Epic)
- DONOVAN**, "Hurdy Gurdy Man" (Epic)
- TOM RUSH**, "Circle Game" (Elektra)
- JOAN BAEZ**, "The First Ten Years" (Vanguard)
- JOAN BAEZ**, "One Step at a Time" (Vanguard)
- LAURA NYRO**, "Eli & the Thirteenth Confession" (Columbia)
- MELANIE**, "Born to Be" (Buddah)
- VAN DYKE PARKS**, "Song Cycle" (Warner Bros.)
- PHIL OCHS**, "Greatest Hits" (A&M)
- PHIL OCHS**, "Rehearsals for Retirement" (A&M)
- JIM KWESKIN JUG BAND**, "Best of" (Vanguard)
- BOB LIND**, "Don't Be Concerned" (World Pacific)
- STONE PONEYS & FRIENDS**, "Vols. 1-3" (Capitol)
- JOHN D. LOUDERMILK**, "The Open Mind of" (RCA)
- ARL GUTHRIE**, "Alice's Restaurant" (Reprise)
- JOHNNY CASH**, "Greatest Hits, Vol. 1 & 2" (Columbia)

SOUL IN ROCK

- SLY & THE FAMILY STONE**, "Stand" (Epic)
- SLY & THE FAMILY STONE**, "Greatest Hits" (Epic)
- TEMPTATIONS**, "Greatest Hits—Vol. 1 & 2" (Gordy)
- JACKSON FIVE**, "Third Album" (Motown)
- MARVIN GAYE**, "In the Groove" (Tamla)

- ARETHA FRANKLIN**, "Greatest Hits" (Atlantic)
- ARETHA FRANKLIN**, "Spirit in the Dark" (Atlantic)
- ISAAC HAYES**, "The Isaac Hayes Movement" (Enterprise)
- EDWIN HAWKINS SINGERS**, "Let Us Go Into the House of the Lord" (Pavilion)
- DIANA ROSS/SUPREMES**, "Greatest Hits, Vols. 1-3" (Motown)
- ALBERT KING**, "Live Wire/Blues Power" (Stax)
- JAMES BROWN**, "Say It Loud, I'm Black and I'm Proud" (King)
- CHUCK BERRY**, "Greatest Hits" (Chess)
- BOOKER T. & THE M.G.'s**, "Hip-Hug" (Stax)
- BOOKER T. & THE M.G.'s**, "Up-Tight" (Stax)
- RAY CHARLES**, "In Person" (Atlantic)
- B.B. KING**, "Live at the Regal" (ABC)
- B.B. KING**, "Live & Well" (Bluesway)
- OTIS REDDING**, "Otis Blue" (Volt)
- OTIS REDDING**, "Live in Europe" (Volt)
- STAX/VOLT REVUE**, "Live in London," Vol. 1 (Stax)
- CURTIS MAYFIELD**, "Curtis" (Curton)
- MILES DAVIS**, "Bitches Brew" (Columbia)
- MILES DAVIS**, "In a Silent Way" (Columbia)
- ROBERTA FLACK**, "First Take" (Atlantic)
- GLADYS KNIGHT & THE PIPS**, "Greatest Hits" (Soul)



CHANGING THE image. Paul Revere and the Raiders, seen on a Smothers Brothers television show.



PAUL REVERE and the Raiders are now merely the Raiders, featuring Mark Lindsay, seen here with Scorpio of the underground radio station, WGLD-FM, Chicago.

ROCK-EGO TRIPS

By JAYNE FERGUSON

Rock music has always had its school of hard knocks. In the '50s, composers of easygoing music said the rock styles of Elvis, Chuck Berry and Johnny Ray would never last. Through the 60's we evolved through many changes: pure rock associated with the Beatles, rhythm and blues (with definite roots coming from pure blues artists like Muddy Waters, Sonny Boy Williamson, and Howlin' Wolf) brought to prominence by the Rolling Stones, "teenybop" music evolving with Freddy and the Dreamers, Billy J. Kramer and the Dakotas and the continuance of folk music with Peter, Paul and Mary.

The critics of the '60s pinned down the music of the day. They named the variations of rock, i.e., folk-rock, bubblegum, psychedelic, and most recently, heavy. Groups came and went, sometimes leaving their mark with the "hip, young generation," while most of them hit the top 40 charts and quietly slipped back into obscurity. The leaders—the Beatles, Rolling Stones, Bob Dylan, the Jimi Hendrix Experience, Cream and the Who—progressed and evolved to such stages that in the latter '60s, people stopped tagging new LP's, songs and styles. Critics started listening to the music instead of deftly trying to show their readers what the deep, hidden messages were. Critics called Three Dog Night heavy without really thinking about the tag. Led Zeppelin brings "Oh wow, man, what a groovy trip they're in" from our freak listeners of the day without really thinking what they're saying.

Are you as into music as you were, say in 1966, '67, or even '68?

Are you still digging the sounds or again are we waiting for another Beatles to come along? The so-called good artists are continually selling albums even though they seldom have top 40 hits.

Bill Graham, renowned leader of music concerts today says that "rock 'n' roll stars are suffering from a disease that is called 'too much too soon.' They tend to work on creating an image with their followers instead of improving their craft." The Beatles were caught up in this bag until they decided to do what they felt like with their music and appearance. "Sergeant Pepper"

came along and suddenly there was a drastic change in the music industry in the U.S.

Neat suits were left behind when bands went out on tour. Musicians appeared in public and acted as they felt. Images were suddenly a thing of the past, although unfortunately for some groups, images were not easily shaken. The Who were at one time known for their mod styles direct from the heart of Carnaby Street.

It could be said that Bob Dylan did some introspective thinking during his 18-month seclusion in his Woodstock home and evolved out of his "angry young man" image into one that is most evident on his "Nashville Skyline" and "Self Portrait" albums.

Al Kooper, a drifter among musical circles, founded and left groups as fast as he started them. Organizer of Blood, Sweat and Tears, he decided after one album that his place was not among the members of a group, but as a sole musician who could claim full credit for his work of writing, singing, and producing his efforts.

Although images are a thing of the past, ego trips have brought many groups down the road of destruction. The musical ability and greatness of Cream was overshadowed by its members feuding about who would be considered leader, who would walk out on the stage first, and who would be considered the innovator of their music. Their fights finally led to a break-up with two members teaming up to form Blind Faith and again breaking up to go separate ways.

Petty jealousies over whose name would be star billed occurred in many American groups as well as English. The now defunct Buffalo Springfield met its death in about the same manner as did Cream. Steve Stills wrote the majority of the material for the group and brought in Richie Furay as lead singer for the Springfield. However, Stills possibly believed that since he was writing the songs, he should sing them. With such friction between Furay and Stills, and the other members of the group that sided with either musician, it was evident that the Buffalo Springfield would never last as a band. As the year 1968 came to an end, so did the Springfield.

Mark Lindsay, long-time featured singer of Paul

Revere and the Raiders decided in late 1969 to not only start trying to change the group's image, but also shorten the name of the band to just Raiders. He said that "there is no longer a need for ego trips," referring to his title of "Featuring Mark Lindsay" that was tagged onto albums, concert billings and television shows throughout the past three years.

1970 has come along and it probably isn't wrong in saying that many of the rock critics are at a loss predicting where music is at, or even heading. Many writers are grasping for labels that are no longer pertinent, or even fit for today's music. The young people are no longer hung up on top 40 radio music programming. This, however, is not to say the kids are no longer listening or feel influenced by the music played. Groups into their own music know that it will be bought whether Joe so-and-so plays it on his radio station or not.

James Taylor recently emerged into the public eye after an unsuccessful recording bout with Apple records. Although he is now being played on some top 40 stations with "Fire and Rain," he received his public acclaim by word-of-mouth. His first album was a bomb, according to record sales, and usually when this occurs, one is hesitant to buy a next effort. Taylor broke this exception with "Sweet Baby James."

Led Zeppelin could also be cited as a band that found success without the help of top 40 radio. True, progressive rock stations play their work incessantly and some commercial stations give them airplay, but the group didn't receive gold records for Led Zeppelin and Led Zeppelin II because of airplay.

There are many artists that are regional successes such as Tom Rush, Poco, Livingston Taylor and Tim Buckley who solely rely on concert dates and word-of-mouth to promote themselves for album sales and popularity.

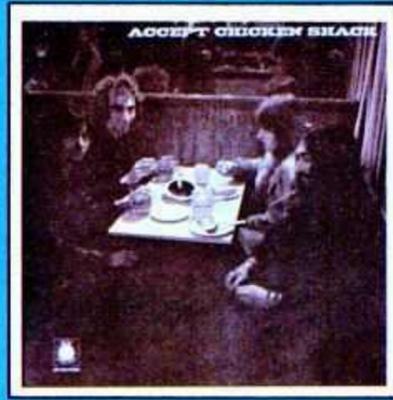
Although images, ego trips (deflated, inflated or otherwise) are not always the main problem with break-ups concerning bands, it certainly is one of the more prominent problems.

Growing up and breaking up is hard to do.

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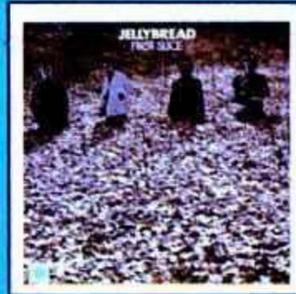
CHICKEN SHACK
4809



BLUES JAM IN CHICAGO 2
4805



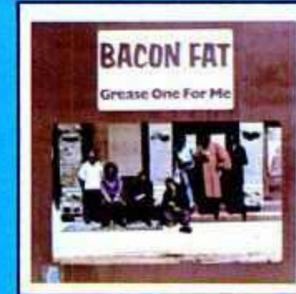
JUSTA DUSTER
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JELLYBREAD
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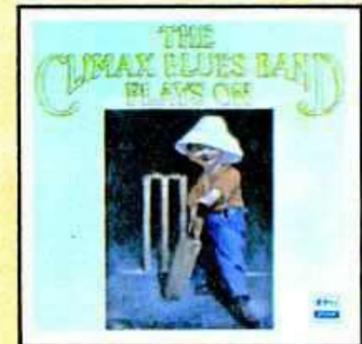
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Hanna-Barbera Sets Return to Records

LOS ANGELES — Hanna-Barbera is returning to records. The film production company meets with the board of directors of Taft Broadcasting (its parent company) Tuesday (10) to present a plan for developing a record label.

Hanna-Barbera has been out of the record field for four years. It had a three-year run

under Don Bohanan's direction, primarily releasing children's albums and some leased rock masters.

The new record company will differ in a number of ways from the old one, said president Joe Barbera. First, the company will not be named Hanna-Barbera Records, the original name, because the company now feels its film name is too representative of children's merchandise. The brunt of HB Records LP's was material taken from its TV series.

The name will have a more contemporary flair and the emphasis will be on contemporary music first and foremost and then children's projects. "We will start first with pop singles and then albums and then move back into the children's area," Barbera said.

He is interviewing candidates for head of the label. That individual will have to build a staff.

Hanna-Barbera's animation wing has been working with Don Kirshner on "The Globetrotters" series and David Mook on the "Banana Splits" show of several seasons ago.

MGM Builds Studio Complex

LOS ANGELES—MGM has built a three studio complex, with one room geared for quad-asonic recordings. The building on Fairfax Ave., has been used by Don Costa to record the theme from "Ryan's Daughter," an MGM film using Maurice Jarre's score. The facility is the first built and owned by MGM outside its studio lot in Culver City.

Polydor Gets Spring, Event Distrib Rights

NEW YORK—Polydor Records has acquired worldwide distribution rights to the Spring and Event labels. Both labels are owned by Julie and Roy Rifkind.

With Spring's recent signing of Joe Simon, Polydor has strengthened its position in the soul field. Event is a pop-oriented label whose roster includes the Buchanan Bros. and Horatio. Spring also recently signed Ray Godfrey. Both Simon and Godfrey were signed as writers as well as artists. John Richburg, a Nashville disk jockey, is Simon's producer.

Both the Spring and Event labels are using such independent producers as Cashman, Pistilli & West, Bobby Feldman, John Lombardo and Jerry Gross, Joe Simon and Ray Godfrey.

The distribution pact with Polydor will also include Gaucho Music (BMI) and Sandbox Music (ASCAP) with regard to international publishing rights.

Ampex Entering Into Tape Agreements with MGM

NEW YORK—Ampex Corp. has denied entering into a tape duplicating and marketing agreement with Metro-Goldwyn-Mayer, Inc.

In a statement issued Friday (6), Ampex announced: "... contrary to the article appearing on page 14 of the Nov. 7, 1970 edition of Billboard, the tape duplicating and marketing agreement between Ampex and MGM has not been renewed."

However, in Los Angeles, MGM has produced a signed

Radio Servicing Cut by Lib/UA

NEW YORK — Liberty/UA Records has cut back on servicing records to radio stations and will be servicing only certain key stations in many markets. In one region, it was learned, 50 Top 40 stations, 50 country stations and 25 each easy listening and soul music stations only will be served with free promotion records. If a record shows promise of becoming a hit, then the policy will be to reservice it to all stations, including the smaller stations.

For More Late News See Page 62

AUTO STEREO UP AT APAA

CHICAGO — Automotive stereo sound equipment exhibits account for over 10 percent of the Automotive Parts & Accessories Association (APAA) booths this year, up significantly from 1969, according to executive director Julian G. Morris. APAA, which is holding its second convention here at the International Amphitheater Nov. 9-11, covers a \$10.6 billion industry.

Morris said: "Not only do we have 123 booths devoted to auto stereo products, the booths per manufacturer growth is equally significant — some of them are our top-budgeted exhibits." Over 30 auto tape equipment-oriented exhibitors are among the 600 manufacturers using 1,000 booths. The show expects to attract 11,000 buyers.

Ampex to Distribute Motown in Canada

NEW YORK—Ampex Music of Canada and Motown Records have signed a long-term agreement giving Ampex rights to the manufacture and distribution of the entire Motown catalog in Canada.

The pact gives Ampex of Canada access to Motown's nine labels including Gordy, Tamla, Rare Earth, Weed and Chisa. During this month, Ampex will release more than 30 albums from the Motown label in Canada. They will first be available in various tape configurations followed later by disk versions. Initial artists will include Diana Ross, Stevie Wonder's "Signed, Sealed, Delivered"; Jackson 5, the Temptations, Rare Earth, and the Supremes.

Joe Pariselli, national marketing manager of Ampex Music of Canada, said new releases will be distributed simultaneously on disk and tape once production is established.

In a special promotion designed to boost the Motown product on the Canadian market, Ampex has named November "Motown Month." Special merchandising plans include in-store window banners featuring

Kennedy Single Bows Cream

LOS ANGELES — Singer/composer Ray Kennedy will launch Al Bennett's Cream label with the single, "She's a Lady" and "Bring Back the Old Memories." Dallas Smith, a former Liberty producer, now in independent production, brought Kennedy to Cream.

Kennedy's single will be followed by "Chain of Love," single featuring Clark and Marilyn Burroughs. The two disks will be released within the next few weeks, then will be followed by Kennedy's album.

The company will use independent distributors and has already signed with London of Canada for that area. Licensees have yet to be assigned internationally, although the company leans toward working with one firm for the world.

In the tape area, a duplicator/marketer will be utilized for the first several years. None has yet been signed. The intention is to concentrate on a small roster

of artists and build promotion and marketing around these names. Bennett has hired Lou Stewart as his sales and promotion manager; Pam Sklaar as artist relations head; Si Zucker as legal and financial director and his son Wayne to coordinate a&r activities.

Wayne will produce dates and

GRAMMY MAY GO LIVE TV

LOS ANGELES — The National Academy of Recording Arts and Sciences is planning to televise next year's Grammy Awards live. CoBurt Corp. has been given the assignment to create a 90-minute live TV special of the affair. Producers Pierre Cossette and Burt Sugarman have been active in producing music specials for national television.

NARM Aims Legal Fight Vs. Pirates

NEW YORK—The National Association of Record Merchandisers has pressed its war on tape bootleggers, and a special group of attorneys in the music industry will meet Monday (9) in Washington to map strategy. These attorneys will meet tomorrow (10) with a full committee to report on possible legislative maneuvers.

A special meeting of NARM executives was called with leading record company representatives here Nov. 2 by Jules Malamud, executive director of NARM in the face of what he called "epidemic" bootlegging problems plaguing the industry. Jim Schwartz of NARM, head of Schwartz Brothers distributing, estimated bootleggers are

stealing \$100 million a year from the record industry. Malamud said bootleggers were cutting into 25 percent of the cartridge industry and 10 percent of the entire record industry. Malamud presented a receipt for \$73.48 for 18 cartridges—all allegedly bootleg—that he bought at a store in Delaware. The problem is that more and more legit firms are dealing in these cartridges, he said. One cartridge, obviously bootlegged, had a label which read on the edge: "All rights, permissions have been paid. Copy of this cartridge or contents is prohibited."

NARM will spearhead a campaign against these bootleggers, "and invite the full cooperation of the rest of the industry." It was pointed out that the Recording Industry Association of America will sit in on all meetings.

Named to a new Record & Tape Industry Legislative Com- (Continued on page 62)

N. Ertegun to Head Kinney Intl Dept

NEW YORK—A newly created Kinney Record label's international department will be headed by Nesuhi Ertegun as director of international operations, with Phil Rose as managing director for the department.

The international department will represent the Warner Bros.-Reprise, Elektra-Nonesuch, and Atlantic-Atco-Cotillion labels, and will be run as a separate department.

Ertegun, with Atlantic since 1955, has been in charge of Atlantic's international department for many years, joining the company as director of albums in 1955. He also supervised the introduction and marketing of Atlantic's tape product and is well known as a producer.

Rose has been manager of the Warner Bros.-Reprise international department for the past five years, joining from Canada's Compo Co., where he was sales manager.

RCA Track On 'Hamlet'

NEW YORK—RCA Records will release the soundtrack of "Hamlet," the NBC-TV special starring Richard Chamberlain. The TV special, which will be aired Tuesday (17), also features Michael Redgrave, Margaret Leighton, Richard Johnson and John Gielgud.

The deal for the soundtrack was made with Chamberlain-Le Maire Productions. George Le Maire is the producer of the special which will inaugurate the 20th anniversary season of the Hallmark Hall of Fame.

RCA will back the special Red Seal release with a heavy advertising-promotion-publicity campaign including network TV spots during the special itself.

London Keys New Artists to Singles

NEW YORK—The London family of labels is gearing for a new push into the singles market with eight new acts and three solo artists from Germany, England and Memphis. Walt Maguire, the company's pop a&r chief, wrapped up the deals for the new artists on his recent overseas junket.

In the line-up are a new duo, Baskin and Copperfield; a group, Sky Pony, both produced through England's Rama Productions; Men, another new group managed and produced by Starlite Artists' Peter Walsh in London; the group, Current Kraze, produced by Roger Greenaway and Roger Cook, already assigned to the Deram label; and another group, Quartet, produced by Neil Slaven.

From Germany come two groups and a solo artist. These include Asterix, Les Humpries Singers and Alfie Kahn. Also from England is the group, Walrus produced by David Hitchcock, and the group, Caravan produced by Terry King, former manager-producer of the Fortunes.

Also from England is girl singer Billie Davis.

Representing Memphis will be a new group called Iota. The group will be released on the Mock label, a subsidiary of Hi Records which is distributed by London.

London will kick off its new artists with a heavy promotional and merchandising campaign including a push by its regional staffers across the country.

Chappell to Be Administrator And Selling Agent for Tobey

NEW YORK — Chappell & Co. has signed an exclusive agreement with Tobey Music Corp. to act as administrator and sole selling agent. Tobey is owned and operated by Harry

and Henry Tobias and the estate of Charles Tobias.

Henry and Harry Tobias will both be actively engaged in Tobey. Henry Tobias is launching his association with Chappell via a Coast-to-Coast promotion trip for Anita Bryant's "In God We Trust" on Columbia. He will also be introducing a new album on the Capitol label entitled "A Selection of Best Song Hits by the Tobias Brothers" which includes cuts by Frank

(Continued on page 62)

Simon & Schuster to Merge Into Kinney

NEW YORK — Kinney National Service and Simon & Schuster have reached an agreement in principle to merge the New York publishing house into Kinney, in a tax-free transaction.

Each holder of 100 shares of Simon & Schuster common stock would receive two shares of Kinney Series D stock and 13.6 shares of common stock. Simon & Schuster has outstanding 3,545,105 shares of common and Class B stock, the Class B stock being exchangeable for Simon & Schuster common stock on a share-for-share basis.

Poets' Single Takes a Hard View of Drugs

NEW YORK—Few anti-hard drug songs communicate with the impact of "O.D." single a realistic dramatization of a heroin overdose recorded by the Last Poets for Douglas Records, distributed by Pickwick International. A black street group who pit ghetto poetry against Afro rhythms, the Last Poets have won acclaim throughout the "underground" for their artistic integrity and no-nonsense tactics with issues affecting the black community. Their first album for Douglas, titled "The Last Poets," is currently a best seller on the pop, soul and jazz charts. Excerpts from the lyrics to "O.D.," on which Mercury artist Buddy Miles plays organ, suggests why:

"I'm high!
I'm blind!
I'm wasted!
If I could only come down!
There i go, there i go
thereigo . . .
He slipped off into a nod
As the sounds became odd
And he could no longer
hear Train or Bird
He could only hear the loud
unspoken word
Get back! You're black!
No! But i'm beautiful, he
said
And then he suddenly
realized he was dead
And he was being lowered
into the ground
And his family and friends
were standing round
With their heads hanging
to the ground
Crying and carrying on
Cause their beautiful son
was gone
No! i'm not dead, his mind
said, don't bury me
Cause I didn't i didn't i
didn't i didn't i didn't
And then he realized . . .
O.D. . . . O.D. . . . O.D.

Words and music by Alafia Pudim, Douglas Music Corp. (BMI).



THE UNITED Jewish Appeal Music division broke both fund raising and attendance records at the dinner held to honor Atlantic Records president Ahmet Ertegun at the New York Hilton, Nov. 1. The event raised \$175,000 and attracted 1,100. Left to right, Bernie Block, Dome Distributing and UJA chairman, Ertegun, Al Levine, Music Man Corp. and UJA chairman, and Senator Jacob K. Javits who spoke at the dinner.

Barnaby's Roster Is Widened; Anka Pens

LOS ANGELES — Barnaby Records is broadening its roster. The two-year-old label has signed Paul Anka, Claudine Longet plus such new acts as Peyton Hogue and Jimmy Buffett.

The Andy Williams - Alan Bernard-owned company will get Anka to write songs for his own recording dates. Bernard noted that a more mature image for Anka will be built into his

first LP planned for release by February.

Anka formerly recorded for RCA, CBS distributes the Barnaby product, so the vocalist's work will now be going through CBS' pipeline. Part of the reason for Barnaby's new movement is Bernard's participation. Besides being the singer's manager he is now making production deals for the label and giving it some guidance.

Bernard brought Ray Stevens to the label and just concluded a deal with Monument for the purchase of all of the singer's early recordings.

Stevens' "Unreal" album is part of a three-title release now being shipped. The other two products are "We've Only Just Begun," by Claudine Longet and "The Crickets," new renditions of the group's hits by the original members of the band.

In Ken Berry, the television actor, Bernard feels he has a potential pop vocalist. "We've sold 10,000 copies of his first album and nobody knows he records yet," Bernard said.

The label has just released two jazz titles from the Candid *(Continued on page 62)*

Epic Extends Wynette Push

NEW YORK—Epic Records has extended Tammy Wynette month to include November, because the success of their intense merchandising campaign for the artist, that was launched in October.

Consequently, Epic will release a new single, "Wonders You Perform," which was previously available as a special bonus record in Miss Wynette's "Inspiration" package. The theme of the extended campaign is "Tammy Wynette, the First Lady," the title of her new LP. In addition to the new release and the special "Inspiration" package, her albums, "Greatest Hits," "Divorce," "Stand by Your Man" and "The Ways to Love a Man" are being spotlighted.

Crow's 'King' To Get Foreign Simulrelease

LOS ANGELES — Amaret Records' best-selling single, "King of Rock and Roll," by Crow, receives simultaneous release from the label's licensees on Monday (14). The simultaneous release by all countries—a rarity in foreign markets—follows the rapid acceptance of the single in the U.S. market, according to Kenny Myers, label president.

Myers said that several countries, including Quality Records of Canada, would also be releasing "Midnight Sunshine," by Dave Antrill, another Amaret artist, at the same time.

Along with the simultaneous release, Amaret has also completed negotiations and renewed foreign agreements with EMI (England), Odeon (Argentina and Chile), Palacio de la Musica (Uruguay), Musik Vertrieb (Switzerland) and Teldec (Austria and Germany).

Worldwide release plans for Crow's new LP, being readied by Dunwich Productions (Chicago) on Dec. 1 are also being completed. Material in the LP, with the exception of the current single, will all be original.

Westbound Pub Exec Named

NEW YORK — Bridgeport Music, Inc., the publishing wing of Westbound Records, will be administered through Equant Music, Inc., the publishing division of Janus Records. Dorothy Schwartz has been named copyright and publishing manager, responsible for administration of Bridgeport. The Bridgeport catalog includes compositions from the Funkadelic albums as well as the current single "God, Love and Rock & Roll," by Teegarden & Van Winkle.

M'media Adds Wrapper to Sherman's Yule Album

NEW YORK — Metromedia Records which, along with Craig Braun Advertising, has developed yet another innovative concept for merchandising its new Bobby Sherman Christmas album.

The LP of Yuletide songs is packaged in eye-catching Christmas wrappers for immediate gift giving. According to Thomas Noonan, vice-president and general manager of Metromedia, the package concept, developed by Craig Braun, is in keeping with his company's plans to stay in the forefront of the industry's merchandising trends.

He added that the Christmas pack idea was specially designed to save the consumer the hassle of gift-wrapping the LP during the rush of the holiday season.

Metromedia has already shipped more than a quarter of a million of the new LPs in their bright holiday garb, and is planning a major marketing and merchandising program to give it additional thrust.

According to Noonan, the

Deutch to Coast For UA Meetings With Its Reps

NEW YORK — Murray Deutch, executive vice-president and general manager of United Artists Music Group, heads for the West Coast Monday (9) to join the firm's president, Mike Stewart, for a week-long series of meetings with the company's top management from around the world.

Representatives from the Group's offices in England, France, Germany, Japan and Mexico will be attending to discuss United Artists films, previewing forthcoming motion picture scores and scores and songs, evaluating the firm's new music publishing acquisitions and current activity on material now in release.

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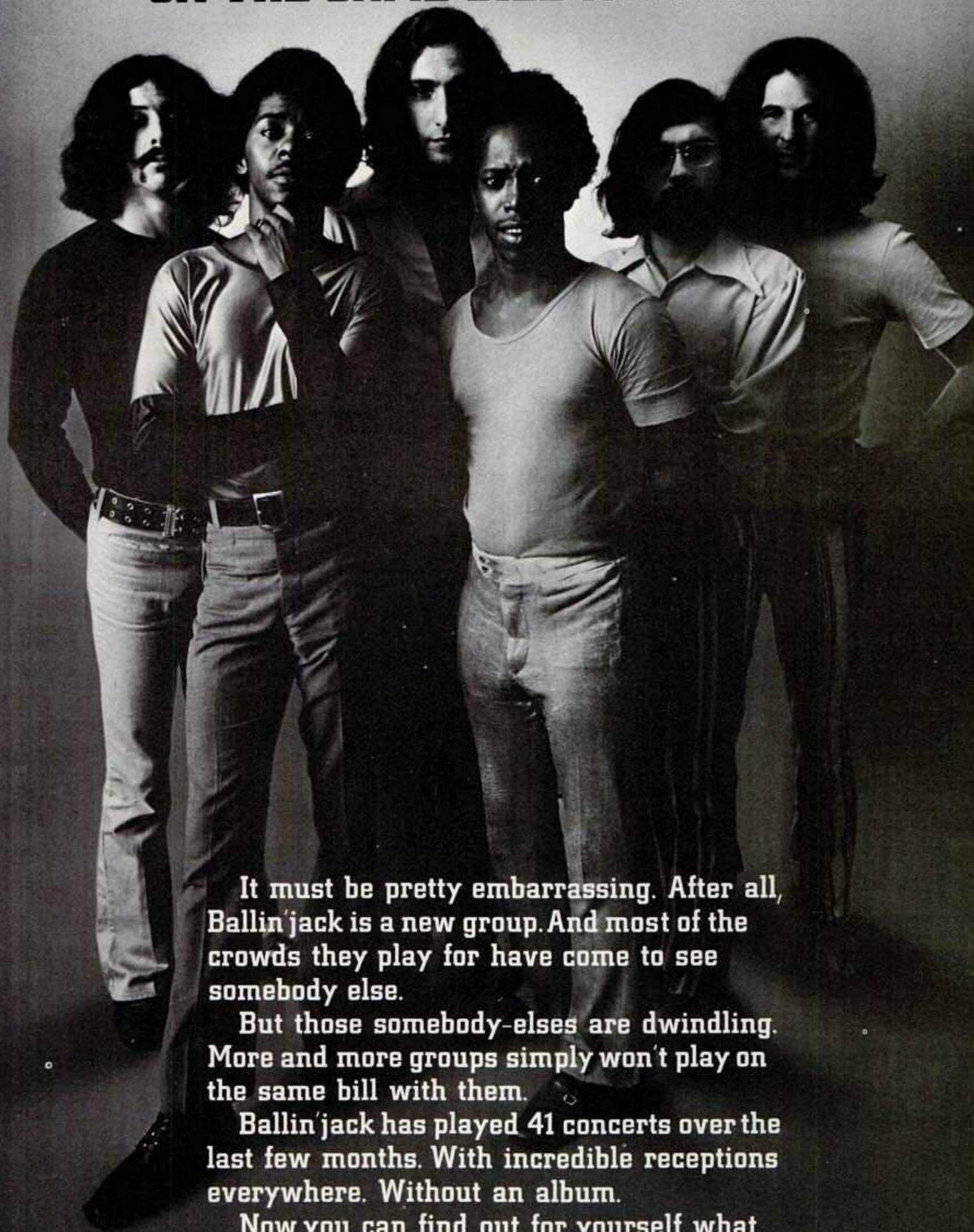
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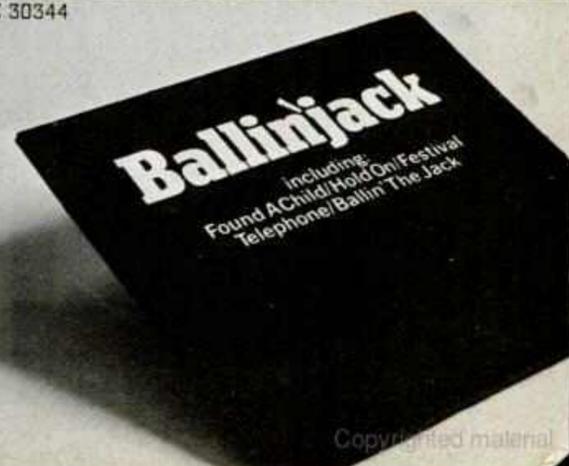
Now you can find out for yourself what scares those supergroups. The Ballin'jack album is here.

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Subscription rates payable in advance. One year, \$30 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$50 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. Copyright 1970 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Record Retailer, Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



Vol. 82 No. 46

Orion Goes Into Pop Music Field

LOS ANGELES—Orion Records, which formerly has concentrated on classical material, is expanding to pop with a single and album, "Bridging the Gap," the first of a series that fuses classical and pop elements.

The initial album alternates selections from Bach's "Well-Tempered Clavier," played by harpsichordist Malcolm Hamilton and the Classicats, a jazz group, with saxophone, double bass, electric guitar, clarinet, drums and trumpet. Orion, Giveon Cornfield, director, next will issue "Rococoroe," a rock album of that period. Cornfield plans to issue product with pop orientation of other classical material, including renaissance, classical, romantic and opera. The initial album alternates bands of the same music played by Hamilton and the Classicats.

Segovia Set Gets Big Decca Push

NEW YORK—Decca Records is supplying heavy merchandising support to a deluxe, double-fold package, being released this week, by veteran guitarist Andres Segovia. The Gold Label set, "The Guitar and I," includes biographical reminiscences of Segovia's early years.

The text was written and spoken by the guitarist as the disk's narrative side carries Segovia into his mid-teens and includes basic guitar exercises by him. The second side has 12 studies by Coste, Sor and Giuliani, all recorded for the first time.

Giant Drive On Phase 4

NEW YORK—London Records is launching one of its biggest advertising campaigns on its London phase 4 stereo line. The drive is geared to the adult buyer and employs the phrase, "Is this how you listen to music in your house?" It shows a man with fingers stuck in his ears to block out rock sounds.

The campaign is running in a broad section of consumer media. The drive is scheduled to last five months.

Intl Mgt Into New Expansion

LOS ANGELES — International Management Combine continues its expansion into the film industry with the signing of British composer Kenny Young. IMC will represent Young in deals for film scores and themes. IMC's co-owners Bill Loeb and Lenny Poncher will handle Young as a film scorer and singer. Young's recent hit was "Arizona."

Young joins IMC's roster of composer/performers, Al DeLory, Neely Plumb, Bob Moline and Artie Butler. The company was formed originally to represent performers. Over the past year it has been representing record producers and songwriters. Plumb heads a secondary company, Soundtrack Productions, which creates film music LP's for record companies.

Executive Turntable

Music executive turntable Nov 6 am 11:40
Nesuhi Ertegun named director of international operations, Kinney Record labels. Phil Rose named managing director for the department. (See separate story.)



ERTEGUN



ROSE



BROWN



ORLEANS

Arnie Orleans promoted to vice president, marketing, Chess Records. He joined the company as national sales manager and is director of marketing. He was previously Midwest divisional manager, Mercury Records. . . . Michael C. Berns named to the newly created post of West Coast underground promotion representative, MCA Records Distributing Corp. He was formerly with Kapp Records. . . . Scott F. Ross named head of Elektra's West Coast sales division. He was formerly sales manager, Western division, A&M Records.



BERNS

Randy Brown appointed regional promotion manager, Western region, Epic and Columbia Custom labels. Formerly with Decca, Brown joined the company as North Western regional manager.

John Mahan named West Coast professional manager, Vogue, T. B. Harms and Von Tilzer Music. He was previously head of RCA's publishing operation on the West Coast. . . . Ira Bloom named operations manager, classical division, Polydor Inc. He was previously operations manager, audio products, Decca Records. . . . Peter Young named West Coast product manager, Ampex Stereo Tapes (AST). He is Western regional sales manager with the company. Replacing Young in this position is Gary Raasch, who is tape specialist for AST. . . . Joey Michaels, formerly promotion manager, London Records, will handle advertising for the Ron Rothman-Bob Scarnati Records Spectacular chain of stores, N.Y. . . . William J. Matheson named district sales manager covering Michigan, Indiana, Kentucky for Ampex consumer equipment division.

Rudolph G. Kroupa, general manager, home entertainment products division, North American Philips Corp., elected vice president, New York Chapter, National Association of Service Managers.

Dave Pell has left Liberty/UA where he has been the a&r administrator. . . . Ted McQuiston joins the Fillmore Corp. in San Francisco as national promotion director. He was formerly with Chatton Distributors in promotion. . . . Christine Brooks named publicity director for the Fillmore Corp. and its subsidiaries. . . . Fred DeMann has left National General Records as general manager.

Irving Deutch joins Wally Roker Music in Los Angeles as executive vice president in charge of administration. . . . Steve Stone named general professional manager for Beechwood and Capitol Music Corporations. He was previously West Coast professional manager for Central Songs, a firm owned by Capitol Industries. . . . Neil Dillard named manager for Capitol product released through Electrola Records in Germany. He was formerly in Capitol's international merchandising department.

Polydor Gears Program To the Now Generation

NEW YORK—Polydor Records is putting together a promotion staff and an operational outline geared directly to the now generation. Noel Love, the label's director of national promotion, has set up the following guidelines for his staff to get some of that youth market action.

- A promotion man has to be more completely knowledgeable about his market and areas and that takes more than just a quicky approach. He has to go to stores making sure that placement of product is right, as well as in-store displays and PA systems.

- He must see each distributor to be sure that the goods aren't just standing in the middle of the floor awaiting shipment.

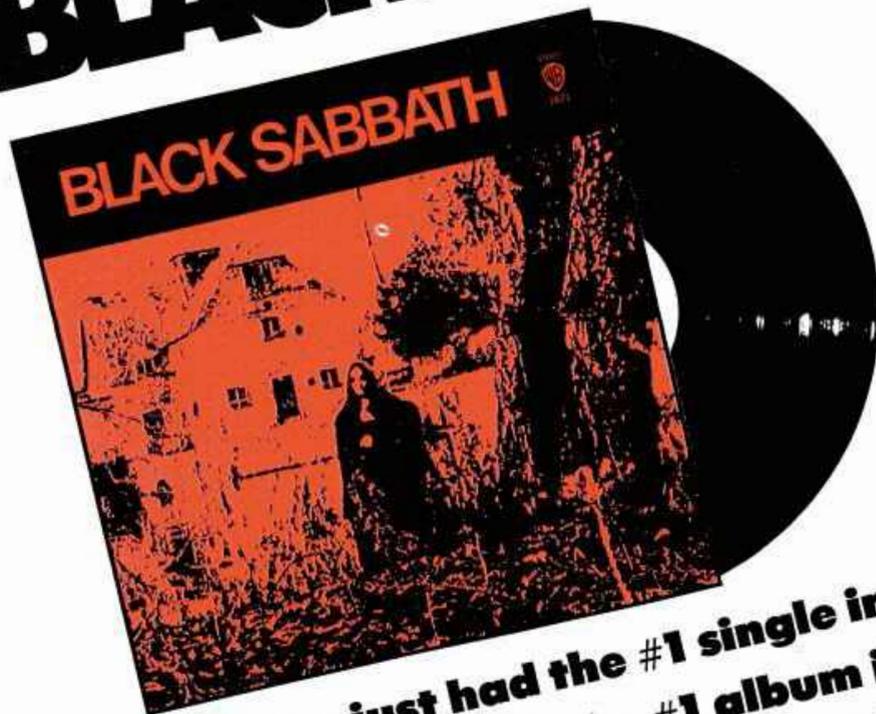
- He has to check the rack-jobbers individually to be sure that the trades are getting ac-

curate accountings of sales action to secure the listings, as well as the normal monitoring of stations reportedly playing Polydor records.

"Tried and true theories are no longer the only way to market records, but instead, are incorporated along with innovative ideas from a bright, dynamic and especially young staff of field men," Love said. Love is assisted by Dave Chackler, age 25, who as national singles manager functions as a mobile buffer among distributors, stations and regional men.

Working with them are: Rich Tamburo, for the Philadelphia area; Jerry Goodman, for the Southern market; Gil Bogos, regional West Coast manager; Bud Hayden, for the San Francisco area; Mike Papale, for the Midwest area; Steve Borkum, for the New York area, and Chester Simmons, as national r&b director.

**How come
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They've just had the #1 album in England.
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Your freaky-looking customers knew that
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**This deliberately provocative ad sponsored by Warner Bros.
Records, Ampex (which distributes their tapes) and
the fastest-selling new act in England.
All of whom love you anyway.**

WS 1871

Blue Thumb Planning A Product Step-Up

LOS ANGELES—Blue Thumb is expanding its artists roster. This year, the label released nine albums and six singles. "Our ultimate goal is 18 albums a year," said Bob Krasnow, Blue Thumb's president. "We must increase our product releases in order to maintain consistent levels of sales and promotion."

Blue Thumb at present has five acts under contract: Love, Dave Mason, Joao Donato, Southwind and Szabo.

Label vice president Don Graham is on a two-week trip with general manager Sal Licata to visit Capitol executives in major Eastern markets to explain the label's new five-LP release, the first through Capitol's distribution setup.

These LP's are by Szabo, Love, Donato, the trio of Buddy Guy, Junior Wells and Junior Mance and a sampler called "All Day Thumb Sucker."

Map City Execs On Jays Best

NEW YORK — Map City Records executives Eddie Levine and Harry Finfer are on the road to preview an album from Map City's new group the Blue Jays, for distributors and radio programmers. The executives will stop in Philadelphia, Hartford, Providence, Boston, Chicago, Detroit, St. Louis, Buffalo, Dallas, Houston, New Orleans, and cities on the West Coast. The Blue Jays recently opened a club in Providence, R.I. Their record is due for release Friday (20).

'Free the People' Picking Up Steam in Record Coverage

NEW YORK — "Free the People," song written by Barbara Keith, is beginning to pick up disk coverage. The song rolled into national prominence via Delaney & Bonnie's single on Atco. The duo also included it in their latest LP, "To Bonnie From Delaney."

The song was also recorded by Barbra Streisand for her next Columbia album which will feature "the best of today's new songwriters." Miss Keith recently

Graham says the trip is to establish contact in the field with Capitol's sales and promotion personnel. Graham will work with promotion people; Licata with sales executives. Graham will also visit radio stations with the new product and information about the label's plans for its expanded artist roster. Krasnow has been meeting with several established acts about joining the company.

Capitol's newly formed independent labels department is working on the Blue Thumb albums as part of its responsibility to develop sales, promotion and merchandising plans for the outside labels it distributes and manufacturers.

Wallichs Co. Reports Loss

LOS ANGELES — Wallichs Music & Entertainment Co. reported at its first annual stockholders meeting that the company's net was a loss of \$203,726 or 17 cents a share for the fiscal year ended May 31. The income was \$8,349,694.

Clyde Wallichs, president of the retail, firm indicated that the company will show a profit for the month of October. The company cut losses in September to half of what they were for the same month last year. The company was formed in May 1970 by a merger of the Music & Entertainment Co. of Arizona and Wallichs Music City. The company operates 11 retail stores in Southern California and Arizona.

ly recorded the song for A&M Records, and an album featuring "Free the People" is also in preparation by Miss Keith.

Big 3 Music is now embarked on a campaign designed to further develop Miss Keith's copyrights.

Miss Keith's recent appearance at Fillmore East was followed with appearances on Canadian television with Ian & Sylvia as well as local TV guest shots in the U.S. A series of college concerts is also planned.

Record Plant In \$250,000 Expansion Plan

NEW YORK — The East Coast Record Plant, headed by Chris Stone, is on a \$250,000 expansion program which will provide its studios with closed circuit television, 16 and 35mm projection capability, and full quadraphonic sound for recording and mixing. They will also be able to stabilize sound equipment compatibility in all three studios.

Studios A and B will be acoustically redesigned under the direction of Tom Hidley of the Record Plant's research and development department. After completion of the program, Studio A will accommodate 48 musicians and will be equipped with a new Spectrasonics custom console. There will be a full complement of MCI-RP tape machines through 24 tracks. There will also be capabilities of complete isolation on individual recording tracks during live recordings.

Two of the three studios will be operating during reconstruction.

'Love Story' Track Getting Big Promotion by Paramount

NEW YORK—A major promotional effort is being run by Paramount Records on the soundtrack of the forthcoming film, "Love Story," which has music by Francis Lai. Albums by Billy Vaughn and Frank Pourcel will both feature the theme from "Love Story" as their title songs.

A complete set of selling aids will be serviced to distributors and key racks, including buttons, streamers, mounted covers, divider cards, ad layouts, stills

Bally's Earnings Are Up 41 Percent

CHICAGO—Bally Manufacturing Corp., during the first nine months of 1971, has exceeded total earnings for the 12 months of last year. Net income after taxes rose 41 percent to \$2,001,311 from the \$1,416,414 recorded for the first nine months of last year. The total sales for the nine months ended Sept. 30 were \$24,094,631, and 18 percent increase over last year. Bally reported earnings per common share of 77 cents, compared with 60 cents per share for the first nine months of 1969.

from the film, a special issue of Paramount's "Instant Replay" newsletter, and graphics. Also, enclosed will be a series of contests and tie-ins for local use plus copies of the best-selling book the film is based on.

Paramount will support the merchandising package with consumer and trade advertising, radio spots and saturation of the college market. Previews for key record and radio personnel throughout the country also will be set up as part of cross-promotions between record distributors and film exhibitors. A single version of the theme from the soundtrack album and tapes of the soundtrack and Vaughn LP's also is slated.

CBS Acquires Ohio Builders

NEW YORK—CBS has acquired a 49 percent interest in the Klingbeil Co., developers and managers of residential communities based in Columbus.

Under the terms of the agreement, CBS paid \$5 million to Klingbeil for new and treasury shares equivalent to a 24.5 percent interest and \$5 million to present Klingbeil shareholders for a 24.5 percent interest. CBS also has an option to acquire the balance of the Klingbeil stock in 1975.

Market Quotations

As of Closing, Thursday, November 5, 1970

NAME	1970		Week's Vol. in 100's	Week's High		Week's Low		Net Change
	High	Low		High	Low	Close	Change	
Admiral	147 1/2	6 1/2	99	8 1/2	7 3/4	7 3/4	- 1/4	
ABC	39 1/4	19 5/8	541	23 5/8	22 3/8	23 3/8	- 3/8	
Amer. Auto. Vending	11	5 1/8	24	6 3/8	5 7/8	6	- 1/4	
Ampex	48 1/2	12 1/2	646	17 3/8	16 1/4	17	- 3/8	
Automatic Radio	27 1/2	5 1/4	187	9 5/8	8 7/8	9 1/8	- 1/2	
ARA	118	76 1/8	101	115	111 1/2	114	+ 3	
Avnet	13 3/4	6 3/8	338	7 3/4	7	7 3/8	+ 1/4	
Capitol Ind.	53 1/2	14 1/2	146	17	16	16 5/8	+ 3/8	
CBS	49 7/8	24 1/2	610	28 3/4	28	28 5/8	+ 1/2	
Certron	18 1/4	6	247	6 7/8	6	6	- 3/4	
Columbia Pictures	31 1/2	8 5/8	552	11 7/8	10 3/4	11 1/8	+ 1/4	
Craig Corp.	15 1/8	4 3/8	86	6 1/4	5 3/4	6	- 1/2	
Creative Management	14 3/4	4 1/2	88	14 1/8	12 1/2	12 1/2	- 3/8	
Disney, Walt	158	89 7/8	639	127 3/4	118	126	+ 6	
EMI	7 7/8	3 3/4	176	4 1/8	3 7/8	3 7/8	Unch.	
General Electric	86 7/8	9 1/2	1697	89	85 1/2	86 7/8	+ 1	
Gulf & Western	20 3/4	9 1/2	492	16 3/4	15 3/8	16 1/2	+ 3/8	
Hammond Corp.	16 3/8	7 1/4	159	8 7/8	8 1/4	8 3/4	+ 1/2	
Handleman	47 3/8	19 3/4	298	30 3/8	29 1/2	30	+ 5/8	
Harvey Group	12 3/4	3	15	5 1/4	5	5 1/8	Unch.	
ITT	60 1/8	30 1/2	1637	43 1/2	41 3/4	41 3/4	- 1 1/2	
Interstate United	15 3/4	4 3/4	136	8 1/2	7 7/8	8 3/8	+ 3/8	
Kinney Services	36	20 7/8	930	28 3/8	27 3/4	28 3/8	Unch.	
Mackie	19	8	43	9 1/4	8 7/8	8 7/8	- 1/4	
MCA	25 3/4	12 1/8	217	22 3/4	20 3/4	21 3/8	+ 1	
MGM	29 1/8	12 1/8	95	15 1/4	14 1/4	14 1/2	- 1/4	
Metromedia	21	9 3/4	218	16 7/8	15 3/4	16 7/8	+ 3/4	
3M	114 3/4	71	640	89 7/8	88 1/4	89 7/8	+ 1 3/4	
Motorola	70 7/8	31	297	50 1/2	46 7/8	50 1/2	+ 2 7/8	
No. Amer. Philips	54 3/4	18	113	21 7/8	21 1/8	21 7/8	+ 1/8	
Pickwick International	54 3/4	12	59	35 1/2	33 3/8	35 1/4	+ 1/4	
RCA	34 3/4	12	1454	24 1/2	22 5/8	23 3/8	+ 7/8	
Servmat	31 3/4	12	161	23 3/4	22 3/4	22 3/4	Unch.	
Superscope	40 5/8	8	140	14 5/8	13 1/4	14 1/2	+ 1	
Telex	25 7/8	9 1/8	18023	25	21 1/2	21 7/8	- 3/8	
Tenna Corp.	20 3/4	3 7/8	263	9 7/8	8 1/4	9	+ 1/2	
Transamerica	26 3/4	11 3/8	1560	13 3/8	12 1/8	12 3/4	+ 1/8	
Transcontinental	24 1/2	4 1/2	496	7 1/4	6 5/8	6 3/4	- 1/8	
Triangle	17 1/4	10 3/8	17	14 1/2	14	14 1/4	Unch.	
20th Century-Fox	20 1/2	6	365	9 1/4	8 1/8	8 3/8	- 1/8	
Vendo	17 1/8	10	52	12 3/8	12	12	- 1/8	
Viewlex	25 3/8	5	545	10 3/8	9 1/8	9 1/2	+ 3/8	
Wurlitzer	17	7 7/8	20	8 1/2	8 1/4	8 1/4	Unch.	
Zenith	37 3/4	22 1/4	438	32 3/8	31 3/4	32	+ 1/4	

As of Closing, Thursday, November 5, 1970

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

*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.

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Say You Saw It in Billboard

"Sublime"

RECORDING OF SPECIAL MERIT

ROBERTA FLACK: *Chapter Two*. Roberta Flack (vocals and piano); instrumental accompaniment, Donny Hathaway and Eumir Deodato arr. Reverend Lee; *Do What You Gotta Do*; *Just Like a Woman*; *Let It Be Me*; and four others. ATLANTIC SD 1569 \$5.98.

Performance: Majestic mother lode
Recording: Excellent

I've never seen her. But it doesn't matter, because I have a fantasy image of her: an angelic, shining, pure, gentle, black madonna of the keyboard. She sits at her piano and her head is bent, Afro graciously nodding to the wizardry of her fingers. How does she do it? She makes the keys spill out all those graceful notes while her easy-flowing voice rises over, under, and above, begging the melody, just a little, to follow her, instead of the other way around. Every now and then she seems to let go of her voice entirely and her fingers tickle the song along. Who could possibly live up to this day-dream image of mine? Roberta Flack could and does.

But don't be fooled by this mental portrait. Roberta is no slip of a violet-shy lady offering her talent up to one and all just for easy listening. There is a small price to pay and it isn't the price of the beer, or the record, or an admission fee. The fee is the total attention Miss Flack demands while she's performing. You hear it even over the recordings... the moxie of a modern woman demanding equal time for both her music and her rights, female and black. Listen to *Reverend Lee*, the opening song on this, her second album. The song is an amusing, slightly snarky slam at Southern Baptist morals, but instead of Roberta just throwing it our way to be digested as a quick snack, she keeps one of her majestically controlling paws on the song, so we are forced to behave like ladies and gentlemen even in the presence of a little prurient humor. Listen to the reserve she displays as she sings Jim Webb's *Do What You Gotta Do* lyrics... "Go on, go do what you gotta do... Come on back and see me when you can... oh yeah"—a woman smart enough to know when to give out rope and when to pull it back again. And then the very feminine plea of Dylan's *Just Like a Woman*, which she suspends for six sublime minutes. All the while a subtle string section augments the sound and the percussion clips away like a sleepy surrey winding its way home on a moonlit night.

And so it goes with this album, each song swelling to a crescendo and then melting away to become a cherished musical memory. Roberta Flack is so good I can even sit still when she sings that most constipated of songs, *The Impossible Dream*. Another strain is the "message" song *Business as Usual*, which closes the set. But Roberta Flack injects even the mundane with energy and beauty. She names her price and demands to be heard. Pay the lady and listen carefully. Even her *schmaltz* and her scoldings are thrilling.

R.R.

Rex Reed Reviews Roberta

Reprinted from Stereo Review
November 1970



On Atlantic Records & Tapes
(Tapes Distributed by Ampex)



Curb Stirring Rhubarb

• Continued from page 1

racks should get behind the campaign and not stock albums by drug-advocating groups. Regarding Curb's remarks on doped-up acts, Barry said that he has faced some of the same hassles and is of a mind not to accept dates with acts under the influence.

Mike Maitland, head of MCA's record division, feels every company has to run their business the way they see fit. "If I am totally aware that something harmful was being put into a lyric, I'd try to stop it. Most of the time we don't know when we are being put on and that can go for the hippest label. In many cases, people are running around trying to find something negative in the lyrics. If an act is whacked out, I wouldn't be involved with them. Economically, it's a stupid move to get involved with those kinds of groups. They are undependable."

Jay Lasker, president of ABC Dunhill Records, said: "We don't want to be a party to anybody advocates the use of drugs. If ords. We are not going to sign an act or put out a record that advocates the use of drugs. If a performer uses drugs in his private life, that's his own business. The only way we would be concerned was if we were a party to advocating drug usage."

Friesen Comment

At A&M, vice president Gil Friesen said: "One can scarcely

help getting the impression that it was more on the basis of commercial rather than moral stature that he (Curb) selected those artists involved. Witness that Eric Burdon, who has been known to openly advocate taking drugs, has not been affected by Curb's sudden passion for morality. We feel that his referring to the recent deaths of Jimi Hendrix, Al Wilson and Janis Joplin, while making this move, represents a patently reprehensible attempt to exploit these tragedies."

In New York, Columbia Records president Clive Davis called Curb's action "irresponsible" and a "grandstand play," adding: "They're doing the record industry a terrible disservice."

Gordon McLendon, president of the McLendon Stations, took exception to Davis' remarks.

Refutes Davis

"It is not surprising that Clive Davis attacked MGM's releasing of the rock acts," McLendon said in Dallas. "In a recent address in Las Vegas (before a broadcasting - record industry group), Davis vociferously pointed out that his company will continue to produce and market to the general public records containing any lyrics that are conducive to creativity. He commented that he will accept even a vulgar four letter word in any song if his artist is of the opinion that the word is pertinent to the poetic message in the song. One might suspect that the importance of drug

messages and vulgarity to Columbia varies with the profitability or non-profitability of same.

"Mike Curb and MGM's decision is bold and unprecedented. MGM is the first major record company to take a giant step in joining broadcasters who have steadfastly refused to air drug-oriented songs."

Among executives who chose not to be named, the impression was that Curb's action was a smoke bomb to unload non-selling acts. Eighteen acts were dropped from the roster, Curb revealed last week.

Al Bennett, the former president of Liberty/UA now setting up his own Cream label, feels that it is incumbent on a record company to watch the lyric content of songs which could tend to influence a youngster to use drugs. "You can't generalize; you have to look at each lyric. I don't believe, with some exceptions, that rock artists have contributed to the use of drugs. Kids who go to rock festivals and smoke pot were smoking pot before the festivals began."

If a stoned act came to his company, Bennett would make a "business judgment" as to whether he would sign them rather than a moral one.

Personal manager Alan Bernard said: "I don't really agree with taking acts off a label because they're stoned. If an act shows up and performs and there aren't any problems and they don't inflict their philosophy, then that's their thing. I don't approve of an act advocating hard drugs, but I disagree with Curb's policy, which is a form of censorship."

Hanna-Barbera films has taken an anti-drug stand by producing a feature film, "The Drug Scene" for theatrical release and four slide films on drug abuse.

CHICAGO — "I don't think we (record companies) have the right to decide what is moral," according to Irwin H. Steinberg, president of Mercury Record Corp. "The public should decide what is good and bad. We shouldn't really question whether or not a person uses drugs in his private life. It is similar to the question of a long-haired football player. If it doesn't stand in the way of doing his job, why object?" Steinberg added that Mercury has no plans to follow suit with MGM and dump artists who are into drugs.

Music Minus 1 Studios Opened

NEW YORK — Music Minus One has its own recording studios ready for operation. The facilities include 4-track, 2-track and monaural Scully and Ampex tape machines; Dolby units, a quad-8 track console; a variable frequency oscillator; natural and electronic echo chambers, and the latest microphones. The air-conditioned studio, designed for sel-sync multi-track recording, has a Hammond X-77 organ, a Baldwin grand piano, and a complete set of Slingerland and Rogers drums, bass and guitar amps. The studio also has a 4-channel Bose playback system.

The studio is located at 43 West 61st St.

Melodiya Invites CEC Aide—Seen Cultural Breakthrough

• Continued from page 1

CEC's 1971 annual music industry tour of Eastern Europe.

The invitation was extended to Woram by V. Pakhomov, general director of Melodiya, and his chief engineer, A. Archinov, during a recent visit to the U.S.

Woram, who sees the offer as a major breakthrough in East-West cultural relations, is hoping to get together a full group of American musicians for the trip. This, he feels, would not only give the American artists an opportunity to record a complete album in a Russian studio, while getting a close insight into Eastern European recording techniques; but would also expose the Russians to Western musical trends.

Woram also disclosed that at the Russians' request he will host another synthesizer demonstration during his 1971 visit. This time a mini-Moog machine will be used. During the CEC's 1969 visit to the Soviet Union, the RCA recording engineer demonstrated the workings of a portable Moog machine to Russian engineers. The new offer stems from their interest in the workings of that unit.

Meanwhile, the CEC is offering a special \$150 discount to early registrants for the trip.

Chi NARAS Sets Seminars

CHICAGO—A series of workshop seminars have been scheduled as part of monthly meetings of the Chicago chapter of the National Academy of Recording Arts and Sciences (NARAS), according to chapter President Paul Roewade. These seminars will feature new electronic musical instruments, techniques on quadrasonic recording and playback, recording and mixing techniques for films, and other topics.

Guest talent at upcoming meetings will include Hollywood composers Earle Hagen and Fred Karlin and engineers Phil Ramone, president of A&R Recording in New York, and Jim Cunningham of 8-Track Recording in Chicago.

The chapter's first meeting includes the unveiling of Ludwig Industries modulon vibe, with featured artist/performer Gary Burton.

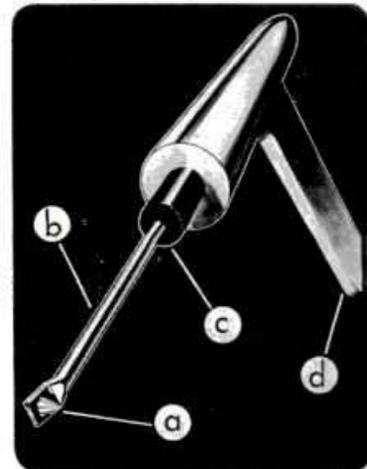
London Ties LP Push to 10 Years' Date at Garden

NEW YORK—London Records is preparing a promotional campaign in connection with the concert appearance Friday (13) in Madison Square Garden of 10 Years After. London has bought radio time on AM and FM stations in the New York area, and has advertised in local papers.

The company is reprinting in a flyer a photograph of the group culled from their recent album, "Cricklewood Green," and is distributing the photograph in local stores. Cover mini-glossies of the same LP are also being rushed to stores in the Northeast. The push will center in New York, since the Garden concert will be the group's only metropolitan area concert of the season.

According to Woram, the round trip cost, hotel and other expenses inclusive will go to \$1,168 after March 30, 1971. However, for registrants applying before Jan. 15, 1971, the old cost of \$1,068 will be applicable along with an early-bird registration discount of \$50.

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Say You Saw It in Billboard

BEST SELLER

BLACK SABBATH

British Quartet Takes off with Debut Album



Black Sabbath is a lot of things — British and the best selling new rock group on Warner Bros. Records, for starters. A couple of things they aren't though, and we and they insist that no one lump them in with witches, warlocks, werewolves or other black magic by-products.

"Black Sabbath," the group's first LP, has already earned the

group extensive followings on both coasts with its eminently massive sound. The quartet has followed this impressive introduction with an album — "Paranoid" — which jumped to the top of the British charts and which is scheduled for momentary release here by Warner Bros. Records (and tapes, distributed by Ampex.)

the black man's burdon is HEAVY

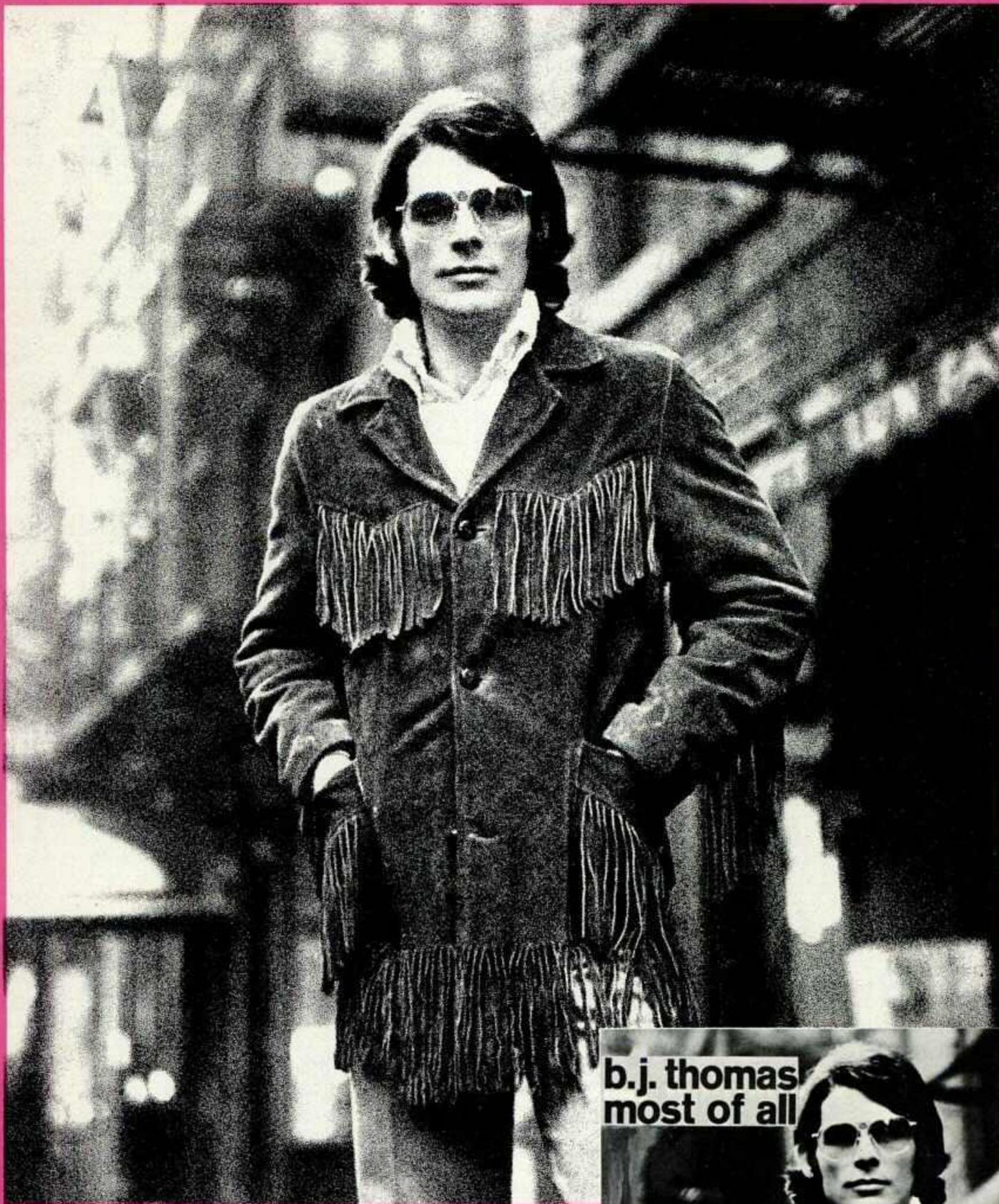
B.J. Thomas

"MOST OF ALL"

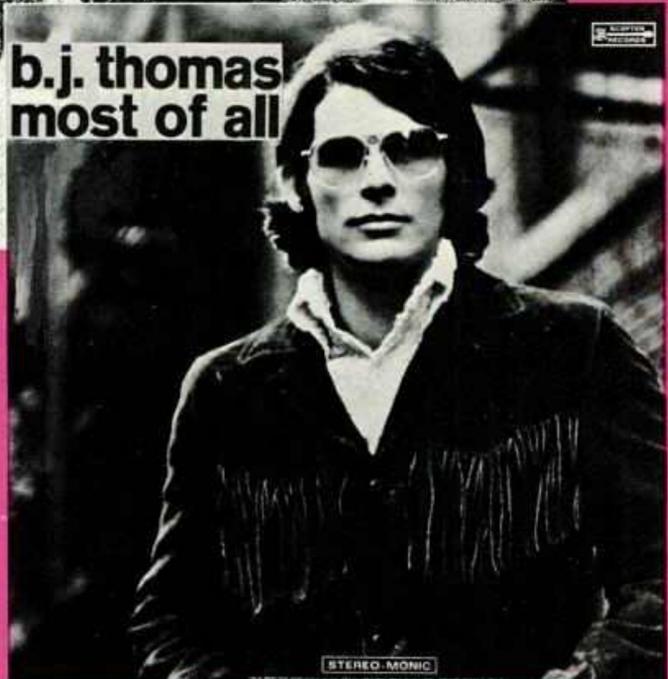
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Auto Equipment Sales Seen Growing With Trade's Thrust

By RADCLIFFE JOE

NEW YORK — There is a continuing industry thrust which will give automotive tape equipment added sales impetus in 1971, and through the new decade.

Tape equipment manufacturers are seeing the decision by Chrysler and General Motors to offer cassette units as optional equipment in their 1971 models as a major breakthrough for this configuration, and many have already taken steps to capitalize on this.

Ampex, for instance, will be pushing its line of automotive cassette units at the APAA Show which opens in Chicago, Monday (9). The company's three regular models featuring player only, recorder/player and player with FM radio will be on display, along with a prototype model of a fourth unit.

A spokesman for Ampex Consumer Products Division said that although 8-track machines are still favored over cassette, his company has high hopes for the eventual success of the cassette configuration in cars.

He pointed out that new features, like the Dolby sound reduction system, have helped to give the cassette a much-needed shot-in-the-arm. He disclosed that the cassette configuration as an automotive system is gaining in popularity among older people with larger cars.

He was hard-pressed to explain this unusual trend, but suggested that it might be middle America's way of dis-associating itself from the young rock-oriented set, with whom 8-track machines have been identified.

Although Ampex sees a greatly improved future for the cassette as an automotive system, the company does not think it will surpass its 8-track counterpart in popularity. "Eventually neither one will be an out and out winner," the spokesman observed.

With this in mind the company refuses to over-rule the possibility of an Ampex 8-track automotive unit sometime in the foreseeable future.

There is also a distinct possibility of an Ampex four channel automotive cassette machine. Blueprints for such a unit are currently on the company's drawing-boards, but production costs at this point of the configuration's development is a major consideration.

Selectron International will also be pushing automotive cassette units at the APAA show. Among them will be an automatic reversible cassette and combination Aiwa 8-track model.

Selectron, which also manufactures the Milovac line, is working on four channel units in both automotive and home versions.

With 16 players in the Milovac line and 22 under the Aiwa brand name, the company has one of the largest catalogs in the business. In addition to the combination cassette-8-track machine which will be unveiled at the show, there will be an Aiwa car cassette unit with record feature.

Within recent times there has been growing industry emphasis on miniaturization of car play-

ers. In its efforts to stay in the forefront of industry trends, Selectron is offering two Milovac mini-8 players at a \$49.94

list price. Other new units which will be shown at the APAA show will include a Milovac (Continued on page 14)



AUTO STEREO buffs who want to record their own 8-track cartridges represent a growing segment of the market, according to Lear Jet which has several players with record feature. This is the Model H-350 which lists for \$189.95. The deluxe unit permits recording in four pairs of tracks for 2-channel stereo or in 8 tracks for monaural recordings. It also has a fast forward tape in indexing control.



AUTO players now move from the car into the home such as this Lear Jet Model A-55. The unit mounts and locks under the dash or over the transmission hump and has a speaker enclosure for home use. The basic unit lists for \$69.95.

Lib/UA to Release 4-Channel Product for Yule; System Praised

LOS ANGELES — Liberty/UA, which will release four channel/8-track product in time for Christmas, expects the new system will provide additional impetus to tape sales.

Charley Bratnober, new head of Lib/UA's tape department, said, "We expect a good holiday buying season in conventional prerecorded cassette and stereo-8 product, but our new Quad-8 catalog will bring an additional sales lift."

Bratnober will exploit the company's new quadrasonic repertoire (six titles), and is making plans to market another six titles in January.

Promotions already under way will continue, with a major effort being made to promote Liberty/UA's new sleeve-type cassette box, the Eez-Ette. The cassette can be slipped out of the polystyrene box with one hand.

Although Bratnober doesn't see a mass market for quadrasonic just yet, he feels that

"software has to be available when hardware producers market machines."

"It's simply a matter of time before 4-channel becomes acceptable on a mass scale," he said. "We don't want to be laggards in that field when it finally sells on a mass merchandising level."

Ampex Consumer Approval

CHICAGO — A consumer-oriented tape recorder program cannot be measured in terms of "one-time" offers or pressure as with push through dealer programs, according to Ampex's E. Peter Larmer. Moreover, unlike dealer oriented efforts, the consumer approach must be accepted by dealer and consumer alike.

Larmer, Ampex consumer equipment division general manager, outlines six areas his firm is pushing: helping the consumer overcome confusion with

Certron Revamping Marketing, Product

LOS ANGELES—Certron is reorganizing its marketing and manufacturing operations.

Ralph Cornuelle, marketing vice president, has divided the marketing division into three departments: product management, sales and marketing services. All departments report to newly appointed Richard Parsons, marketing director.

Product management, directed by Bob McClure (audio) and Mark Roadarmel (computer), will be involved in product development, merchandising, promotion and advertising. Sales will be guided by Mike Rutter, general sales manager of Certron's Anaheim, Calif., operation which accounts for about 60 percent of the company's sales. Linda Wright, former corporate controller of Certron, has been named director of sales and marketing administration and will head marketing services.

Parsons said the reason for the reorganization is basic. "Competitive factors are so strong (in our industry) that we had to define and redefine our marketing strategy. It's time to behave like a big company, and that means changes in philosophy, marketing procedures, product emphasis, etc."

Part of Certron's program, according to Parsons, is to improve the company's image in the audio field.

"We had been competing in blank tape as a 'low-end' price-conscious company," Parsons said. "That's changing. We're developing a new image and will compete in the 'high-end' marketplace."

To this end, Certron will develop its own product brand name in blank cassettes in the medium to high-end product areas. To do this, Parsons feels a marketing, promotion and advertising campaign will be launched on Certron's brand products. Certron also will continue its private labeling work.

"We have to build and enhance our name," he said. "We've become aware of image and brand identification. Our goal is to broaden our blank cassette line and aim at the high-end market."

Line Broadened

The line will be broadened in blank cassettes, 8-track cartridges and reel-to-reel, with special emphasis in cassette. Marketing thrusts also will be directed in audio plastics to OEM's custom duplicating and educational blank tape. In two months, Certron will offer a complete line of educational blank tape products.

The blank cassette line will be in four marketing areas: promotional, private label, deluxe and standard.

"We want to maintain our business in the low-price market, but our chief thrust will be in the medium to high-price range," Parsons said.

In the international market, Certron recently opened a warehousing/sales operation in Lugano, Switzerland, called Certron International, S.A., and it continues to assemble cassettes in Mexicali, Mexico.

As part of its program to "turn its reputation around" in the audio field, Certron recently announced it was custom duplicating product for two companies, Motown and the Shelby Singleton Corp.

It is custom duplicating 8-track and cassette for Singleton, while duplicating 8-track for Motown.

DGG Double LP Cassette

NEW YORK — Deutsche Grammophon, in a continuing effort to program complete classical works on one side of a cassette, has begun production of a series of double LP cassette packages.

Initial product in this format includes "Virtuoso Flute Concertos," "Russian Impressions," "Russian Ballet," a cassette of David Igor Oistrakh performing "Bruch, Beethoven and Bach," and another of "Peer Gynt," "Carmen," and "Coq d'Or Suites."

The two LP cassette concept offers more than 40 minutes of programming per side with an almost negligible effect on the sound reproduction, it is claimed.

Hailing the new cassette as a big breakthrough in classical programming, Lloyd Gellason of D.G.G. said it would eventually lead to the programming of longer works on fewer cassettes. This will provide consumers with fewer side changes and breaks between movements.

DGG has launched a major merchandising program to introduce the new cassettes. List price of the new items is \$10.95, and shipment begins this month.

In addition to the new twin LP cassettes, DGG is also offering 12 regular cassettes as part of its November release.

GYPSY BAND 1* BREAKS LOOSE!

**Band 1, Side 1, to be exact.
Of the group's steadily chart-climbing
debut album by the same name.*



M2D 1031

The break-away band is
“Gypsy Queen, Part 1” MMS 202
b/w “Dead and Gone.”

It's wild.



Merchandising Quad-8 Requires 2-Level Planning: Motorola Exec

CHICAGO — Merchandising 4-channel tape systems presents a paradox, in the opinion of C.J. (Red) Gentry, product manager, Motorola Automotive Products. The product will be youth-oriented but it will be premium-priced. Thus manufacturers have a greater obligation to provide retailers with more promotional tools.

"I'm certainly ready to accept more responsibility because I think the concept has to be heard by the consumer.

This means we're going to have to provide mock-ups of automobiles, special demonstration rooms, special speaker hook-ups—whatever—so that dealers can actually demonstrate the difference."

Gentry also believes that the tape retailer must take a little extra time to qualify the customer. "In other words, take a few seconds to find out if the person digs the rock groups or really likes something in the easy listening line. Then you

have an edge when you move to the demonstration."

At home recovering from a broken leg, Gentry says he has at least had some opportunity to collect his thoughts about 4-channel and prototype car units Motorola will introduce at the Automotive Parts & Accessories Association (APAA) show.

In terms of in-store merchandising, he sees 4-channel equated to the problems of vibrasonic several years ago. "It was just impossible to demonstrate reverberators in the store—they had to be heard in the actual surroundings of the car.

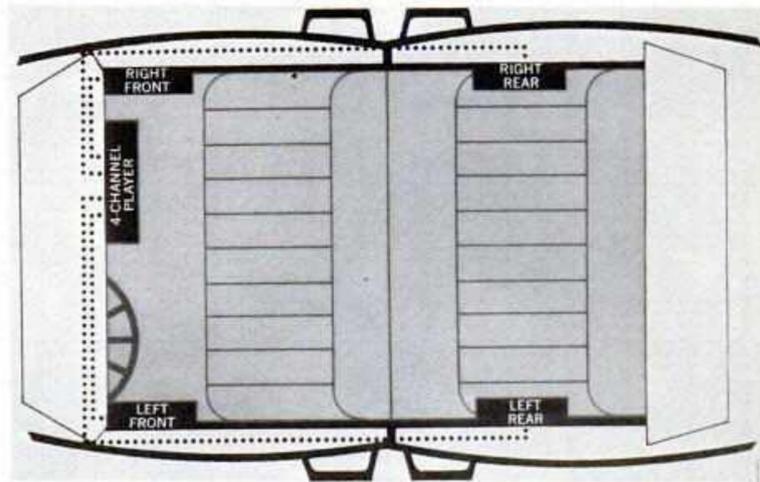
"This will be the ideal way of selling 4-channel," he said, leading into still another paradox: few dealers are equipped to take the customer outside to hear 4-channel in a car.

"I know that personally, I find 4-channel just as dynamic as stereo was in the beginning but it's very hard for me to convey this kind of excitement in words. I don't want to do it with words. But if a demonstration situation can position the customer so that he hears the richness of sound and the depth of sound then the words we use will mean something."

The one thing Gentry is certain about is the marketing direction of 4-channel—youth.

"Since I have a house full of kids, I certainly appreciate the fact that they want sound wherever they go and they are mo-

(Continued on page 18)



PROPER PLACEMENT of speakers for Quad-8 in car.

Tarr Advises on How to Sell Quad-8

NEW YORK—Demonstration is the most important factor in selling Quad-8, and the key to a convincing demonstration—and for that matter, to authentic reproduction of 4-channel 8-track CARtridges—is assured by the proper placement of the four speakers. So said Irwin Tarr, RCA vice president, planning.

The car provides the ideal sound chamber, Tarr said, by eliminating the problems created by furniture placement, and differences in room size. The simplest method of demonstrating Quad-8 is in an automobile, he said. If this isn't possible at the dealer level, Tarr said, the use of a standard vertical listening booth with speakers in the four corners would suffice. He said RCA has designed a model listening booth for demonstrating its home model.

Tarr cautioned car installers against using the rear package shelf in two-door cars for placing the two rear speakers. Convenience of installation there tends to prompt speaker placement in that area of two-door automobiles. However, this leads

to distortion of sound. Tarr said the sound bounces off the adjacent hard glass of the rear window and tends to overpower the sound balance.

Tarr suggested that the two speakers be placed on the opposite sides of each door and that the distance between the two speakers in each door is sufficient to provide perceptible sound separation. In a four-door car, the speakers should be placed in each door. Tarr said that the rear seat will not block the sound from the speakers and thereby not interfere with well-balanced four-channel reproduction.

Tarr stressed the fact that the spectacular sound created by Quad-8 in the car is the best sales clincher.

The after-market side of the automotive field will prove to be the major launching pad for Quad-8, Tarr said. Four-channel sound is not expected to be featured as an OEM (factory-installed) feature in the 1971 car models, and after-market outlets have the field to themselves, he said.

Sales Growing With Trade's Thrust

• *Continued from page 12*

cassette unit for the car which lists at \$74.95.

Jerold Peterson, marketing director of Selectron feels that cassettes and mini-8 units represent an answer to the prevalent theft problem. He sees more glove compartment installation, and a trend towards the lock-mount and combination car-home unit.

Mini-8

Lear Jet will be pushing the mini-8 concept at the show. Top of the line will be the company's 4" x 6" unit which was introduced at the recent National Premium Show in Chicago.

Lear Jet's, Mike Sieler agrees that mini-8 units are ideal for glove compartment installation, and for compact cars.

Despite the trend towards miniaturization, Lear Jet's Model A 55 which serves as both a car and home unit is still one of the company's most popular catalog numbers. This unit which lists for \$69.95 fits under the dash or on the transmission hump.

Other units in the Lear automotive line include the deluxe Model A-250 which features AM/FM multiplex radio with signal seeking operation, as well as fast forward and cartridge eject. List price is \$225.

The firm also has a 4-channel machine that features fast forward tape controls and four separate volume controls.

Panasonic hopes to catch the eye of APAA visitors with a low-priced mini-8 player that lists at \$49.99, and a cassette player, Model CX-121 specially designed for either in-dash or hang-on mounting. This unit lists for \$79.99.

Other top-of-the-line units include an automotive 8-track stereo player with hide-away controls and eject button. This Model CX-830 lists for \$89.99. There is also an 8-track player with FM radio in which the cartridge fits all the way into the unit and is removed by an eject button. This unit, Model CQ-909, features a repeat button. List price is \$119.99.

Consumer Approval

• *Continued from page 12*

building strong dealer relationships.

Up to \$79.10 worth of recorded or blank cassettes and a \$32.80 list cassette caddy representing more than a 50 percent savings are being offered as in-store merchandising bonuses with the purchase of any of the company's many cassette units.

**when answering ads . . .
Say You Saw It in
Billboard**

**the black man's
burden is
HEAVY**

NOW, THIS OUTSTANDING SEMINAR ON CASSETTE TAPE

"COMMUNICATING: MARKETING'S BIGGEST HANG-UP"

- When you talk, who listens?
- When you write, who reads?
- When you need action, who moves?



BOB TOWNSEND
Best-Selling author, former board chairman of Avis Rent A Car, former senior V.P. of American Express, and Dun & Bradstreet Director. He'll shake you out of your complacency, rattle a few cages and give you a few second thoughts on how effective your marketing communications really are.



BILL GOVE
was such a great salesman for 3M that he quit selling and is devoting his time to telling others his formulas for success. What he doesn't know about communicating... and motivating salesmen... isn't worth knowing.



RAY CONSIDINE
is a sales training expert. Communicating... its methods, its results... are his bag. He'll demonstrate four techniques used to get people to "really" listen.



TYLER MACDONALD
heads up one of the West's major ad agencies, Ayer, Jorgenson, MacDonald, Communicating, in every form, is his business. A noted marketing strategist, Tyler heads an organization which helps market the products and services of over 40 major companies.



**FREE BEAUTIFUL
12 POCKET
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Yes, this beautiful, protective holder for your cassettes. Yours at no additional charge with any cassette order.

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(\$30.00 per set of four
one hour tapes each)

Check enclosed
please bill my company

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Company _____

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Make checks payable to
Audio Information Corporation
2040 North Towne Avenue
Pomona, California 91767

8-TRACK STEREO CARTRIDGES FOR THE PRICE OF RECORDS



There are over 10,000,000 tape cartridge players in the U. S. But up until now, people had to pay around \$7 for cartridges. Which tempted them to make do with as few as possible.

So Vocation is introducing cartridges that list for \$3.98. That's a price the public is used to. They've bought billions of records at it. Vocation cartridges feature Peggy Lee, Sammy



VOCALION
RECORDS AND TAPES
A PRODUCT OF MCA, INC.

Davis, Jr., Steve & Eydie, Buddy Holly, The Ames Brothers (featuring Ed Ames), Lawrence Welk, The Mills Brothers, Earl Grant, Pete Fountain, Jo Stafford, The Ray Charles Singers, Skitch Henderson, Jack Jones and many others. At \$3.98, you won't have to push these cartridges. All you have to do is ask for our new counter display. And then try to keep it filled.

Quad: The System Which Spans All Product Gaps

By BRUCE WEBER

LOS ANGELES—The consumer can now choose from a wide variety of tape cartridge equipment, the latest being 4-channel 8-track.

Quadrasonic cuts across all product categories and configurations. It is invading the home in open reel and quad-8, and in the auto in quad-8 cartridge form.

Cassettes are said to be on the way, too, most likely in a compatible configuration that will allow the same cassette to provide either stereo or quad form, depending on what playback equipment is used.

Many believe the tape recorder industry will experience a landmark year when the consumer ultimately accepts 4-channel sound. Some, like producers of high fidelity equipment, seem to be accepting the idea that 4-channel sound will be a commercial reality in the not too distant future.

The configuration breakdown: The RCA-Motorola 4-channel, 8-track system has supplied 8-track with a promotional shot-in-the-arm in its continuing battle with cassette.

Other manufacturers have quickly followed the lead of RCA (with two home units) and

Motorola (with an auto model) in the quad race. Four-channel 8-track is either available or soon will be from Telex, Automatic Radio, Muntz Stereo Corp., Cartapes, Toyo and Lear Jet, which will market a home unit with AM-FM stereo radio at about \$250.

RCA plans to have two 4-channel 8-track units in its home product line, including a promotional model with two external

speakers and two internal speakers at \$199.95, and a step-up version with four external speakers at under \$250.

But a 4-channel deck, be it cartridge or cassette, won't deliver the desired results without two separate stereo amplifiers (or a 4-channel amplifier) and four separate but equal speaker systems.

Some sound aware consumers
(Continued on page 62)

Auto Stereo 8 Rides High in '70: AR Exec

MELROSE, Mass.—Automotive stereo-8 players gained worldwide acceptance during 1970 more than at any other period since their introduction, according to Walter P. Semonoff, president of Automatic Radio International.

"This," he said, "is indicated by the growing demand for product at both consumer and dealer levels.

"The consumer's thirst for a better and more sophisticated tape player product tells us that the cartridge and cassette systems of entertainment are being given precedence over the normal car radio."

Semonoff based this trend on several factors including the over-abundance of commercials used on radio. He also pointed out that reproduction qualities of a car radio are inferior to those of stereo 8 players. "Also," he added, "the consumer quickly learns that he can use the same cartridge entertainment in his home, thereby getting double value and enjoyment for his investment."

Comparing consumer acceptance of automotive stereo 8 players with that of their cassette counterparts, the Automatic Radio executive said the automotive 8-track player still leads in sales and popularity around the world.

He disclosed that car cassette

AR to 2-Step Distrib

• Continued from page 1

car stereo models and one home unit. The suggested list prices range from \$59.95 to \$140.95. According to Lyle, the company will start appointing Artisan-50 distributors immediately after the Chicago unveiling.

According to Lyle, Artisan-50 will be offered to dealers at a 30 percent discount, retailers a 42 percent markup. The new line will feature an 8-track playback unit with recording capability listing at \$139.95.

The Titan line, primarily automotive, will offer 10 models with suggested list prices from \$59.95 to \$139.95. AR-Automatic Radio line will offer 10 models including its Quad-AR-Matic 4-channel playback. Special feature of the latter is a lock-in bracket which secures the unit in the car to prevent theft while allowing the consumer to play Quad-8 cartridges in his home with the use of a power supply adaptor (\$32.95 list). Of course, four speakers will be needed for home use.

systems, although gaining in popularity, are not expected to equal 8-track cartridge units for many years.

His reasons include the superior reproduction quality of stereo-8, and the continuous loop concept utilized in 8-track cartridges which negates the need to flip the cartridge in order to play the second side. Also, service requirements of 8-track players are negligible compared to those of the cassette, he said.

Semonoff cited aggressive marketing and merchandising campaigns for 8-track players as having played an important role in the worldwide acceptance of this configuration.

He added, "Contrary to the normal sales pattern of car radios, automotive 8-track players can be purchased and installed at almost any department store, hi-fi and record shop, gasoline stations, camera stores, furniture and appliance stores and even street markets."

Semonoff continued, "Car stereos today are designed for quick and easy installation by the purchaser, with no special know-how or tools required. This enhances the 'over-the-counter sales concept.'"

Telex to Market 3 Quad-8 Units

By EARL PAIGE

MINNEAPOLIS—Telex will market three Quad-8 players and two consoles with Quad-8 features early in 1971.

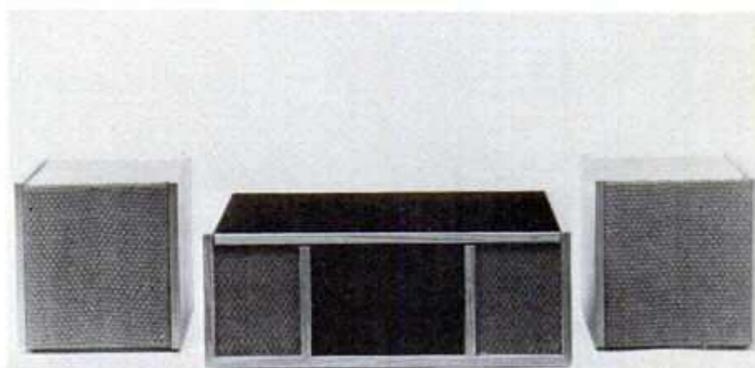
The first player will be a playback only, compatible unit to retail for about \$199.95. It will have four speakers. There will be a deck version of this player with a suggested list price of \$99.95.

The third model will sell for about \$349.95 and be equipped to play and record both conventional 8-track cartridges and Quad-8 cartridges.

In the Waters-Conley line, the firm will introduce two console models in the \$40-\$500 range that will include Quad-8 along with tuners and turntables. This line under the Telex-Phonola division has been combined under the consumer products division here.

In open-reel equipment, Telex will have a Model 230 unit priced at \$550 and an open-reel deck model to sell at \$249.95.

Buoyed by Telex's success with 8-track record feature machines, the firm believes there will be two markets for Quad-8 units: play only and record/play.



MUSIC MATES, a new concept in home and car stereo units, will be introduced at the APAA Show in Chicago. The Music Mates is a mobile stereo unit, either 8-track player or cassette recorder/player that can be used in the car as well. Three models include the Futura (pictured), with a walnut case and storage space for 12 8-track cartridges or 24 cassettes; the Contemporary, with a walnut cube-shaped unit with matching speakers, and Danish Modern, with walnut speakers and designer grille cloth. The Music Mates will retail beginning at \$99.50 with an 8-track player included; with other music sources, prices range to \$159.95. Each system includes a lock-mount for auto use into which the player slides and locks. The home units feature a built-in power converter that changes 110 volts AC to 12 volts DC, adapt the stereo unit for household power.

Gibbs Will Bow Auto Quad Synthesizer; Lists at \$39.95

CHICAGO — Gibbs Special Products Corp. will introduce an automotive, quadrasonic synthesizer that lists for \$39.95 at the APAA Show. The unit is a system which provides simulated quadrasonic sound while utilizing two-channel stereo programming.

The Quad Synthesizer which will be available in both home and automotive versions, attaches to existing two-channel stereo units and regenerates sounds from two additional channels, thus providing a four-channel sound effect.

According to Herbert L. Gefvert, sales manager for Gibbs' Hammond line of mobile sound products, the new unit is designed to effectively overcome the problems the advent of four-channel sound poses to the industry.

He continued, "Existing stereo music libraries do not become obsolete, and two channel stereo equipment now in use would be used with the Quad Synthesizer."

The Gibbs automotive four-channel synthesizer will list for \$39.95 complete with speakers, while the home unit will sell for \$149.95.

In explaining the technology of the system, Gefvert said music information on the two basic channels of the stereo system goes through the two front speakers, while the two additional speakers, located at the rear of the automobile or room are wired directly to the synthesizer. Through this system music from the right channel is regenerated and fed to the right rear speaker, with music for the left rear speaker undergoing a similar process.

Gefvert stressed that while the regeneration process does slightly delay sound from the rear speakers, it is not merely reverberated sound. "The total effect," he said, "is the same that one would have in a concert hall, or any large room in which live music is being performed."

Fox Agency Presses Piracy War in Suit

• Continued from page 1

Seven Music Corp., East Publications, Inc., Jac Music Co., Inc., Blackwood Music, Inc., Cotillion Music, Inc., Al Gallico Music Corp., Damila Music, Inc., Fat Zach Music, Inc., U.S. Songs, Inc. and Gideon Music, Inc.

The defendants are Matty Bal-laro, The Cellar Boutique, Inc., Tape Center, Ltd., Ramona A. Cortese, Music City Distributing Corp., Executive Advertising, Inc., Muntz House of Stereo, J.H. Hargreaves, L. Hass Co., Inc., Glen Kruse, Charles Sherry, B&L Enterprises, Kenneth Frank Schatra and Gene Alan Pekar.

Ables and Clark, attorneys for the plaintiffs, stated that among the copyrighted works are "Green River," "Down on the Corner," "Bad Moon Rising," "Fortunate Son," "Who'll Stop the Rain," "I Believe," "Folsom Prison Blues," "Lucretia Macevil," "Spinning Wheel," "In the Midnight House," "The House of the Rising Sun," "I've Gotta Be Me" and "They Long to Be Close to You."

With the filing of the complaint, plaintiffs requested—and were granted—an immediate restraining order. They also asked for a prompt hearing on their application for a preliminary injunction pending final determination of the action.

Al Berman, managing director of the Harry Fox Agency, in an affidavit in support of plaintiffs' request for immediate relief, said:

"Recent information brought
(Continued on page 62)

shown either. "I've had to do a lot of editing of tapes before I could come up with a suitable demo tape for our machines." But he is very optimistic about the enthusiasm shown by such people as Enoch Light.

"Quadrasonic presents the composers and producers with a whole new concept. This is why I'm so excited about quadrasonic. I've heard a quadrasonic tape of Blood, Sweat & Tears and the sound just comes on like a ton of bricks."

It is Molloy's view that much more attention must be paid to creating quadrasonic recordings than was so in the early days of stereophonic 2-channel.

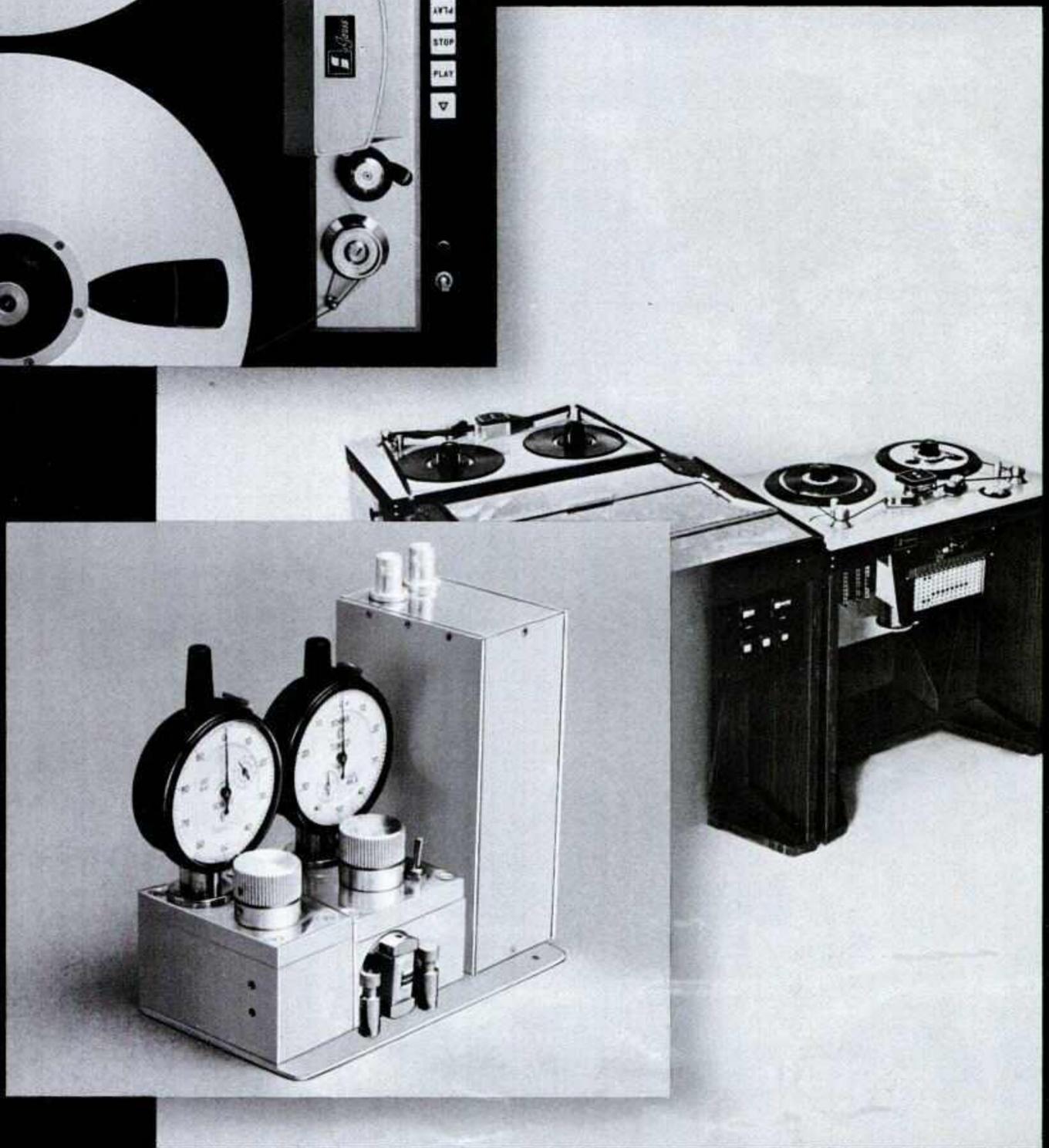
"The re-creation of the so-called concert hall sound is fine for that small percentage of people who appreciate the subtleties, but the big market potential is for the people who are interested in music a la rock.

A Market

"We know there's a market out there that wants the most sophisticated in sound reproduction geared to contemporary music. This is why we set up a
(Continued on page 20)

Quad Records Deal

LOS ANGELES—Quad Records has concluded a deal with Ranwood Records for "Frozen Sunshine," by Rick McCellan, a single originally recorded and released by Ranwood a year ago. Quad, which has signed McCellan to an exclusive recording contract, will remaster the record and release it later this month.



PLAY-CHECKERS FOR GAUSS FIDELITY



Gauss Electrophysics
An MCA Tech. Division
11822 W. Olympic Blvd.
Los Angeles, California 90064
(213) 478-0261

Tape duplication fidelity was just a buzz word until the Gauss 1200 Series made the scene. Gauss' Model 1250 Reproducer offers strict quality control verification of tapes duplicated in either 1/7" or 1/4" widths. It permits examination of the tape in *real time*.

Gauss' Model 1270 permits visual functional measurement of the tape duplicator throughout the duplicating process, thus permitting examination of the tape *at duplicator speed*. As play-checkers, they're necessary *all the time*.

They're quality standards *set* by Gauss.

Merchandising Quad-8 Requires 2-Level Planning: Motorola Exec

• Continued from page 14

bility conscious. These two things go together and are what really makes 4-channel such a natural for the people from 17 to 30 and up to 33."

He points out that perhaps young people don't need to listen to sound as much as they need environment. "It isn't that they actually listen to these portable radios and phonographs but that's it's more just part of their life-style. But they must have sound."

Different Unit

Motorola will be delivering this sound in a new 1971 Chevrolet at the show—a different automobile and a different player than seen previously in many other Motorola demonstrations (most recently at the National Premiums Show here where RCA Special Products borrowed a Motorola-equipped vehicle).

Turning to the question of merchandising the units in cars, Gentry is of the opinion that the ideal installation for 4-channel needn't necessarily be four-door.

"I think the two-door automobile with two more speakers

mounted in the rear deck area above the seats really makes for an ideal installation. I like two, very good quality 6-in. by 9-in. speakers in the rear deck. There is great resonance there."

As with many auto stereo experts, Gentry sees a gradual transition to 4-channel on the part of the consumer who is already into 8-track installations. He doesn't think the 4-channel concept should be sold at the expense of 8-track, either.

"I would hate to see retailers sell against 8-track. It's much better to sell the customer sound right now—right when he's in the store. He should be walked up the product line at \$49.95, \$69.95, \$99.95 and then shown the very top of the line—4-channel.

"We all want the deluxe business and 4-channel will represent this. But we want the other business we have now, too. We shouldn't put the consumer in the frame of mind so that he feels he must wait until he can afford 4-channel."

Gentry agrees that selling against 8-track could send the consumer out of the store to become someone that could discourage friends from buying 8-track, let alone, quadrasonic sound.

"I think there will always be a basic 8-track business just as there is still an AM radio business, an AM/FM radio business and an AM/multiplex business. The \$49.94 8-track player is

going to be around for a long time."

He also feels that because of the basic compatibility of 4-channel it will not detract from such innovations as automatic cartridge changers or 8-track record feature. As for the latter, he sees this new feature as basically aimed at the home tape recorder user.

"In my own limited surveys as I travel around the country, I've found very few consumers who think about recording cartridges in the car. In fact, consumers seem most excited about the features we've already been offering—such as channel indicator lights.

He claims that generally consumers have very little conception of what features will cost. "I asked some kids in Los Angeles what they thought about automatic cartridge changers and they indicated that the feature was probably worth \$10 or \$15."

As for the cost of 4-channel equipment, Gentry hopes he can bring in units at 25 percent premium over comparable 8-track machines. "It will be difficult and I'm afraid it might be more than 25 percent.

"I see 4-channel as definitely a deluxe piece of merchandise for the present time. The prices will level off. But the retailer must approach it from the standpoint of determining how much sound the customer wants and how much money he is willing to pay."

Certron Says It Expects Loss in 4th Quarter

LOS ANGELES—The soft economy is pinching Certron, manufacturer of blank tape and duplicator. It said it expects a net loss of about \$500,000 in the fiscal fourth quarter ending Oct. 31.

The company said the loss is "due to significant adjustments of inventories and slowness of business in all of its activities."

Certron manufactures audio magnetic tape products, including plastics, and duplicates pre-recorded tapes for itself and others.)

For the nine-month period, ended July 31, Certron reported operating earnings of \$877,034, or 32 cents a share, compared with \$894,907, or 37 cents a share, in the year earlier period. For the fiscal year ended Oct. 31, 1969, the company earned \$1.4 million, or 56 cents a share on sales of \$17.1 million.

In an effort to enhance its position in both audio and computer tape, and eventually to springboard into videotape, Certron acquired substantially all of

the operating assets related to computer tape of MAC Panel Co., a division of Adams-Millis Corp., High Point, N.C., in exchange for 125,000 shares of Certron common. (Billboard, Sept. 12, 1970.)

Non-relating (to magnetic tape) assets of MAC Panel, are not included in the sale agreement.

BELAIR BOWS MINI 8 PUSH

LOS ANGELES—Belair is introducing two automotive displays for its recently introduced mini 8-track auto line.

One display, model BA 103, exhibits models 259, a 4 and 8-track compatible; model 277, an 8-track with AM-FM radio; and model 284, an 8-track with FM radio. A second display, model BA 101, is a portamount for displays and sales of model 261, a straight 8-track.

Tape Happenings

More than 100 sales representatives will participate in a Tahitian tour Jan. 16-23, sponsored by Gibbs Special Products Corp. . . . The New York Mets hosted the Telex Communications Division at the end of the season. Telex also

announced the model RP-84, a professional record and playback preamplifier and the addition of the 235CM-1 cassette duplicating master transport. The system is compatible with the entire Telex 235-1 duplicating system.



ADVERTISING IN
BUSINESS PAPERS
MEANS BUSINESS



Small Faces 'First Step' is a big one.

In England, they're known simply as Faces. Here in the U.S., they've kept the name near and dear to them from "Itchycoo Park" days and that round *Ogden's Nut Gone Flake* album on Immediate.

Although the name is the same, changes have been major.

Small Faces are on Warner Bros. now.

Steve Marriot, once lead singer/songwriter, has departed — and is now plugging in his amps with Humble Pie.

Of the original Faces, Ian McLagen (organ), Ronny Lane (bass), and

Kenny Jones (drums) are still on hand — and to our ears better than ever. Joining them, and more than filling the Marriot gap, are slide guitarist Ronny Wood and vocalist extraordinaire Rod Stewart (the one with the feather boa).

The new, improved Small Faces released their first album earlier this year. Called **The First Step**, it has been described by various members of the hipper press as "tight and high powered," "filled with the unexpected," "beautifully executed," "a classic rock album," "a brilliant maiden effort," "instru-

mentally flawless," "colossal, killer and great."

Which is a lot of superlatives.

But the reason for our clever headline.

Right now, Faces Rod, Ron, Ian, Ronny and Kenny are in the midst of their second cross-country tour, making a lot of friends and inspiring a whole new bunch of high-powered adjectives about their brand of rock and roll.

But we'll spare you those.

Instead, we'll use this space to suggest that you try to see Small Faces when they come your way. We sus-

pect you'll be surprised, delighted, and quite possibly inspired to run out and buy the album.

If they don't get to your town, try the album anyway.

The way we see it, any all-man band with a feather boa has just got to be good.

Small Faces can be heard on Warner Bros. album WS 1851



and on Warner Bros. tapes distributed by Ampex.



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Cartridge TV

EVR's 1st Unit to Equitable Life Co.

By RADCLIFFE JOE

NEW YORK — The CBS Electronic Video Recording Division which promised release of its first EVR units to the cartridge TV market by early November has kept that promise and has delivered first product to the Equitable Life Assurance Society.

Presentation of the first units was made jointly by CBS and Motorola, Inc., at special ceremonies held at Equitable Life headquarters here Nov. 4.

Present at the press conference and cocktail party were top officials of the three companies including Dr. Frank Stanton, CBS president; Elmer H. Wavering, vice chairman and chief operating officer of Motorola, Inc.; Robert E. Brockway, president CBS/EVR; Lloidy Singer, Motorola's vice president and director of its Education and Training Products Division; J. Henry Smith, president of Equitable Life; Thomas F. Hatcher, director of Equitable's Learning Systems Division.

A special plaque to commemorate the occasion was presented to Smith by Wavering.

The units will be placed in Equitable's 170 sales offices throughout the nation and will initially be used for special instructional and motivational courses for the company's 8,000-man sales force. "Later," said Hatcher, "we expect our entire

staff of more than 20,000 people to benefit from the system."

Motorola is expected to deliver an estimated 200 Teleplayers to Equitable by the year-end; while CBS is committed to processing 400 cartridges from programs prepared in Equitable's own studios.

Meanwhile, Brockway has reiterated his company's confidence in the future of existing Hollywood film inventories through EVR distribution. In a special statement on CBS stand on the processing and marketing of product from major film studios, he said, "We will cooperate heavily with the major studios in the marketing of their product on EVR cartridges.

"Our inquiries," he added, "have convinced us that hundreds of millions of dollars in new revenues will be derived from the best of the backlogs. This will come from audiences that have never seen these films, and from those who will want to see them again, under conditions and convenience factors never before available."

The EVR chief executive said his company will not write off the billion-dollar investment in motion picture negatives as a source for prime prerecorded video programs, and predicted that theatre lobbies would eventually be used as depots for rental of earlier films by stars

whose first-run hits are showing in those theatres.

Brockway continued, "We do not disagree with the RCA plan to produce new product especially for the new medium, as CBS is doing a considerable amount of work of its own in this direction; but the product in the can has inestimable value for specialized communities."

Gold Key Into Videocassettes

LOS ANGELES — Recently formed Gold Key Entertainment will enter the videocassette field with feature films for use in hospitals.

The plan is to send the films into patients' rooms via the hospital's master antenna systems. Each hospital would have a master video cartridge player. Harold Goldman is president of the new company, which plans to use Technicolor's new Vidtronics electronic process in the manufacture of feature films.

Kusisto Sees Quad-8 Opening New Horizons in Aesthetics

• Continued from page 1

the expiration of their contracts may shop around for a label they think has the correct philosophy towards quad 8.

"I have been receiving telephone calls from such people as Enoch Light and Henry Mancini. I think artists are going to be much more involved in how they sound in this new medium."

Kusisto is also discovering that industry experts heretofore not too enchanted with 8-track cartridges or cassettes are becoming curious about quad-8. "One of the two largest producers of hi fi components and a company that never was excited about 8-track is now talking with me about quadrasonic," he said.

The Motorola pioneer in 8-track also believes that the premium price level on quad-8 players "will gradually ease." He feels that quad-8's increased price will not inhibit the growth of such extra 8-track features as record capability or automatic changers.

"Quadrasonic will actually perpetuate 8-track and reinforce it. We're not talking about 'backward compatibility' in quad-8. What we have is 'forward compatibility.' We cannot compare the advent of quad-8 with the advent of stereo."

It is Kusisto's view that the advent of stereophonic came at a time when the consumer had valuable collections of monaural recordings. "Some were irreplaceable and represented more than just an investment in money.

"The consumer not yet ready for quad-8 and the slightly higher price of both hardware and software, can continue purchasing 8-track cartridges with the confidence that they will play on quad-8 equipment. This is the big difference."

Other Differences

Other differences noted in-

Munves and Usher on Quad-8

• Continued from page 1

so thrilling it will work wonders on the recordings of choral pieces and operas." Usher feels that Quad-8 will be an interesting and challenging new outlet for rock because it adds another dimension of sound. He admits, though, that everything is not suitable for Quad-8 but when applied to special projects that require lots of instrumentation, the overdubbing and multiple tracking "will make the heavens fall out."

Both Munves and Usher agree that they'll be concentrating on musical works that need space in their Quad-8 programming because it re-creates the spatiality of a live performance. And as far as actual recording goes, they're both beginning to lay out programs for their artists on how best to achieve proper sound balances for Quad-8 interpretation.

"There are lots of sounds that barely get heard in stereo," said Usher, "so Quad-8 now gives us the chance to get it to all hang together." Munves added, "There's an enormous difference between the sound of stereo and the sound of Quad-8 so even the classical 'warhorses'

will sound fresh and different in the Quad-8 form."

Usher believes that Quad-8 today is where stereo was in 1955, so that once again it's a new ballgame for producers and performers. "The stereo era is over," said Munves, "but Quad-8 presents a new sound explosion that will bring the youth market our way and ring up a healthy sales pattern."

Muntz Bows Quad Units

LOS ANGELES — Muntz Stereo Corp. is introducing two quadrasonic 8-track units, including one for the home and the other for the auto, at the Automotive Parts & Accessories Show, opening in Chicago.

Both are in prototype stages, according to Don Slack, executive vice president of Muntz, but can be produced in 90 days.

The quad-8 auto unit will retail for around \$129.95, while the home model will be \$299.95. Both are compatible with existing 8-track cartridges.

To demonstrate its units, (Continued on page 62)

Williams' Co. Views CTV From Afar

By ELIOT TIEGEL

LOS ANGELES—Alan Bernard, Andy Williams' manager, business representative for Williams' Barnaby Productions and co-owner with the singer in Barnaby Records, knows he will get into cartridge TV but doesn't want to tape product now. The home market is several years away, Bernard feels, and he thinks it is foolish to be thinking about taping musical programs to be sold several years later when the machinery is available to the consumer.

Artists who sign with Barnaby Records give the label their consent to be represented in home cartridge TV, so that Barnaby Productions, the TV company which produces Williams' weekly NBC TV series, has the nucleus of names with which to get involved in TV cartridges. These acts include newly signed Paul Anka, Claudine Longet and Ray Stevens. There are several other new names who have joined the roster.

"It's very possible that we will be recording music acts and selling their cartridges like records," Barnaby said.

Williams himself is under contract to NBC for one more year. After that, Bernard can't say. Ken Barry, a new singer on Barnaby, is under contract to CBS-TV through the "Mayberry

RFD" series, so he is not immediately available for cartridges.

Bernard, a veteran TV producer through the Williams show, feels cartridge TV is one form of pay TV. "We knew there would be a fourth network or pay TV, and obviously this is the way pay TV is going."

Bernard feels there are too many people "spinning their wheels" now in getting into production of material for the new electronic baby.

He and Williams have all the videotapes of all the Williams NBC shows. "But will anyone want to sit down two years from now and see an Andy Williams or Dean Martin or Glen Campbell show?"

Through Williams' association with professional golfers (the singer sponsors an open in San Diego), Bernard and Williams have been thinking about a series of golf instruction films. "But you just don't know how things will cost out," Bernard said. "Who can say whether paying \$12,000 for a golf pro is worth it?"

Right now the "trick" is to "tie things up," the manager feels. "The guys who are going to do the best are tying up movies, dirty movies, any kind of movie."

include such factors as the way homeowners and builders see quadrasonic. When Kusisto was in England recently addressing RCA licensees he said an Australian mentioned that home builders there will begin considering installations designed for quad-8.

"He said that living rooms and other areas of new homes could be expressly designed for quadrasonic speakers enclosed in the walls. This seemed to him like an attractive idea and one that could help close the sales of homes."

On the subject of quadrasonic in the home, Kusisto takes sharp issue with the view that quad-8 can only be enjoyed if the listener is strategically positioned between the four separate sound sources. He moved quickly to his own player and enveloped his office in sound.

He noted that when Enoch Light demonstrated quad-8 recently he deliberately had only 60 chairs in the middle of a room for an anticipated crowd of 150 people. "Enoch made the point that you can certainly appreciate quadrasonic from any place in a room."

"What is music but an emotional experience?" Kusisto asked. "Quadrasonic only intensifies that experience. It will definitely appeal to the youth market because it offers total immersion in sound. But the appeal of quad-8 goes far beyond the youth market."

He said that quadrasonic promises for the first time a means of delivering 360 degree sound. "Imagine a singing troubadour walking around your dinner table—this can be re-created through 4-channel reproduction but certainly never through 2-channel stereo."

The various philosophies of recording engineers will be severely tested as companies begin producing quadrasonic software, he said.

"The philosophy of using

microphones on each side of an orchestra or combo and obtaining a reflection of sound from the back of the concert hall really seems like a primitive one when you envision quadrasonic techniques."

As for the availability of quad-8 software, Kusisto said he is certainly not discouraged by the relatively small amount now available or by the fact that major labels such as Columbia and Capitol have as yet to release material.

"After all, the hardware isn't available yet," he says. He does foresee a flood of material from catalogs due to the fact that recording companies have long been using 8-track equipment in studios. But he expects a lot of entirely new quadrasonic material and additionally expects the \$1 increase in quad-8 software to "level out."

Telex Quad-8 Units

• Continued from page 16

demonstration at the Los Angeles Hi Fi show and exposed quadrasonic to the full traffic flow of the event. Young and old showed that they can appreciate quadrasonic.

Molloy pointed out that quadrasonic sound comes at a time in history when several generations of consumers have already been exposed to stereophonic music. "This is another big difference not always considered when we think of quadrasonic in terms of the evolution from monaural to stereo."

"The Quad-8 machines are compatible—the consumer is not going to be hurt this time," he said. "The way we are advancing in tape equipment I wouldn't be surprised that we will be offering John Q. Public 5-, 6- and even 8-channel equipment in the next five years. Certainly we have seen this kind of advancement in recording studio technology."



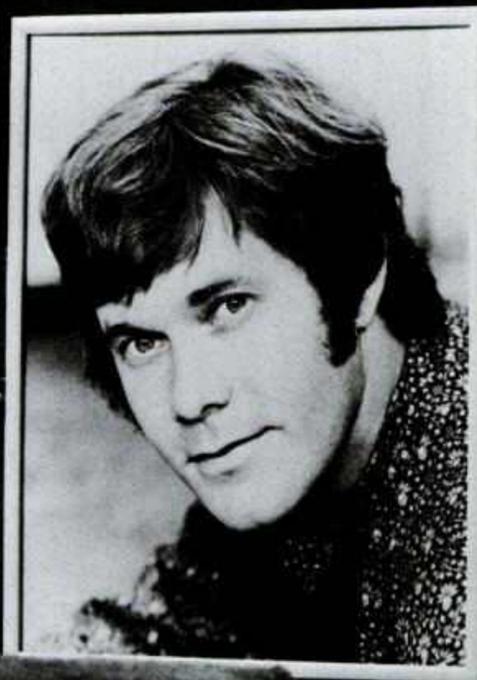
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TWO VERY BIG MOVES!

Edubusiness Publishes Study on CTV Mart

NEW YORK—Edubusiness—a bi-weekly management newsletter devoted to developments in the education and training markets—will publish a study later this month on the developing cartridge TV market.

The document was researched and written by editors of Edubusiness, and examines im-

portant aspects of the equipment, software and prospective markets of the industry.

Data for the production was culled from interviews with equipment manufacturers, software producers and cassette users; and according to an Edubusiness spokesman, the firm's staff has developed a

wide-ranging assessment of the video cassette's future in education, business and communications, and home entertainment.

One section of the new study is devoted to a detailed comparison of the playback systems now available or under de-

velopment. Another section provides a company by company report on software producers and distributors.

The report also examines the comparative costs of duplicating software for each playback system; comments on the growth

potential of each segment of the videocassette market, and the role of secondary suppliers in equipment selection and program production.

The study will also trace the routes open to software producers who want to enter the expanding videocassette market, and will explore the legal implications of that market. Cost of the study is \$250 per copy.

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8-TRACK

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN III Atlantic TP 7201	4
2	2	ABRAXAS Santana, Columbia CA 30130	5
3	11	CLOSE TO YOU Carpenters, A&M 81 4271	5
4	5	JACKSON 5 THIRD ALBUM Motown M 8-1718	7
5	3	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 88402 (Ampex)	16
6	4	SWEET BABY JAMES James Taylor, Warner Bros. 8WM 1843	11
7	6	GET YER YA-YA'S OUT Rolling Stones, London LEM 72176	5
8	8	CHICAGO Columbia 18 80 0858	38
9	7	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T85 NN	22
10	13	TOMMY Who, Decca 62500	16
11	12	A QUESTION OF BALANCE Moody Blues, Threshold 24803 (Ampex)	8
12	9	MAD DOGS & ENGLISHMEN Joe Cocker, A&M 81 6002	11
13	14	CLOSER TO HOME Grand Funk Railroad, Capitol 8xt 471	19
14	10	AFTER THE GOLD RUSH Neil Young, Reprise BRM 6383	5
15	17	TEMPTATIONS' GREATEST HITS, VOL. II Gordy G8-1954	2
16	—	SHARE THE LAND Guess Who, RCA P85-1590	1
17	—	SEX MACHINE James Brown, King 8032-1115 (GRT)	1
18	—	LIVE AT LEEDS Who, Decca 6-9175	17
19	19	SUGARLOAF Liberty 9091	2
20	20	JOHN BARLEYCORN MUST DIE Traffic, United Artists U 8216	14

CASSETTE

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	LED ZEPPELIN III Atlantic CS 7201	4
2	7	CLOSE TO YOU Carpenters, A&M CS 4271	5
3	4	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 58402 (Ampex)	15
4	1	ABRAXAS Santana, Columbia CT 30130	5
5	6	JACKSON 5 THIRD ALBUM Motown M 75718	7
6	3	SWEET BABY JAMES James Taylor, Warner Bros. CWX 1843	5
7	5	GET YER YA-YA'S OUT Rolling Stones, London M 57176	4
8	8	CHICAGO Columbia 1610 0858	34
9	9	WOODSTOCK Soundtrack, Cotillion 3-500 & Ampex T55 NN	22
10	12	TOMMY Who, Decca 7-32500	14
11	13	CLOSER TO HOME Grand Funk Railroad, Capitol 4xt 471	19
12	14	MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002	10
13	11	A QUESTION OF BALANCE Moody Blues, Threshold 24603 (Ampex)	7
14	10	AFTER THE GOLD RUSH Neil Young, Reprise 56383 (Ampex)	4
15	15	NEIL DIAMOND GOLD Uni 73-084	4

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**JETHRO TULL,
McKENDREE SPRING**
Carnegie Hall, New York

From the hordes of rock's revolutionaries, prophets and terribly sensitive poets there arises just one mad vaudevillian: Ian Anderson, maestro of Jethro Tull (Reprise). The evening of Nov. 4, Carnegie Hall was full of eyes full of Ian Anderson, who riveted all attention upon himself (occasionally upstaging the music) even in the rare moments when he was not doing something outrageous. Looking like a carnival magician gone wild, Anderson used his extraordinary magnetism and unique theatrics to add interest to the program, particularly to his strange, non-melodic flute solos which could not have come off so well without the visual impact. The rest of the group were in fine form, too. Musically, John Evan's keyboard work was too excellent to be overshadowed. But the sizzling stops when Ian Anderson walks offstage, and it's all high-tension thunderbolts the instant he's back.

Opening the performance were Decca's McKendree Spring, who would be a pleasant and forgettable trio without electric violin player Mike Dreyfuss. The volume and piercing intensity of the violin parts tyrannized the whole group, and Dreyfuss' overlong solo, a look at America, was a cacophonous bit of boredom in imitation of Hendrix's "Star Spangled Banner." The concert was a benefit on behalf of the Phoenix House, an organization that gives help to drug addicts. **NANCY ERLICH**

**LEE MICHAELS
CACTUS
JUICY LUCY**

Fillmore East, New York

Lee Michaels, playing grand piano, was strong in the Oct. 30 first of four weekend Fillmore East shows. Michaels with drummer Joe Larsen as his only support musician, still came through as one of today's best composer-performers, although not as heavy in sound as previously.

Cactus proved the heavy highlight of the evening. Standing out was the combined work of Rusty Day on vocals and harmonica and Jim McCarthy on guitar, both formerly with the Detroit Wheels, and Tim Bogert, one of the best rock bass guitarists, and drummer Carmine Appice, both formerly with the Vanilla Fudge. "Parchman Farm" was a good and deserved encore for the Atco Records quartet.

Juicy Lucy, a British sextet who also records for Atco, opened with some good musicianship, although more individuality would help. Variety also would have aided Michaels, who ranged far in delivering his A&M material, even including "Hearty Hi" from the third of his four albums. While, not as sharp as he could be, Michaels still showed he had it. **FRED KIRBY**

MAUDS

Beavers, Chicago

The Mauds, a local group with several regional hits a few years ago, used to be a semi-soul group. The group still has the soul, but the music has moved from the narrow confines of soul and are now playing rock in all its forms.

Vocalist Jimmy Rodgers explodes on nearly every number, from the gospel-tinged "Satisfied" to the group's reworking of the fine Goffin-King number, "Man Without a Dream," the Mauds current single for RCA Records. Marv Jones plays some fine licks on guitar, while Marc Koplan on drums keeps the group moving. John Hardy keeps a steady pace on bass, while John Christy plays organ that is both flowing and driving at once. The lyrics, for the most part, are meaningful without

trying to be pretentious or significant. This is a band that will impress. **GEORGE KNEMEYER**

BUD SHANK QUARTET

*Pilgrimage Theatre,
Los Angeles*

Shank's brand of melodic, beautifully lyric jazz drew a full house to this outdoor theater Nov. 1, including scores of long-haired youths.

The altoist stayed close to identifiable melodies, but the improvisation was first rate. The songs included "Watch What Happens," "Here Comes That Rainy Day," "Willow Weep for Me," "Lover Man," "Bye Bye Blackbird."

Shank alternated on alto and flute, generating softly flowing sounds, and which moved his associates Vic Feldman on piano; Chuck DeMonico on bass and Johnny Garren on drums to meaningful solo performances.

Garren's drumming was marvelously clean, inventive and a delightful asset. DeMonico's humor came out on "Blackbird" when he twisted notes and Feldman's strong blues feeling was apparent in his two-fisted runs on several selections. **ELIOT TIEGEL**

THREE DEGREES

Copacabana, New York

The Three Degrees is a close-knit, well-coordinated feminine trio.

The Roulette Records group also possesses a sense of humor which literally destroyed opening night audiences at Jules Podell's Copacabana when they opened Oct. 29.

The repertoire which gave the members an opportunity to work individually and together included "Band of Gold," "Didn't We," "Big Spender," a number of tunes from their album, "Maybe" on the Roulette label, and a rib-tickling, tongue-in-cheek collage of tunes culled from the songbooks of groups like the Supremes, the Lennon Sisters and the McGuire Sisters.

Sharing the stage with the Three Degrees was Liberty/UA comedy act Pat Cooper. Cooper draws laughter with his rather bland narratives of everyday happenings. **RADCLIFFE JOE**

**JOHN DENVER,
JO MAMA**

Troubadour, Los Angeles

Denver is a folk troubador in the truest sense of the term.

Denver, an RCA artist, works primarily with 12-string acoustic guitar and receives a subtle backing from Dick Kniss on amplified bass (the fourth member of Peter, Paul and Mary when they are working) and Mike Taylor on un-amplified guitar. Denver works appealingly through his own songs "Leavin' On a Jet Plane" and "For Baby" and then lends a distinctive interpretation to such titles as "Going to Carolina," "The Night They Drove Ole Dixie Down," and "Amsterdam."

Jo Mama, a quintet which has been working together nine months, includes such impressive musicians as guitarist Danny Cooch and lead vocalist Abigale Hanes. Miss Hanes has a tender voice which should be showcased more. The band's volume is up too high too much of the time. Their material is primarily from their new Atlantic LP and it is short, delightfully melodic and simply uncomplicated. Cooch and organist Ralph Schuckett add vocal depth at times to Miss Hanes who knows not to shout everything to make her point. Drummer Joel Bishop O'Brian's bright stick work plays off nicely against Cooch's tasteful single note distorted lines. **ELIOT TIEGEL**

ODETTA

Bitter End, New York

Odetta was better than ever in her opening Nov. 4 at Paul

(Continued on page 25)

Leveling Off of Stars' Salaries in Clubs Is Seen by Sands' Entratter

By LAURA DENI

LAS VEGAS—Salaries which stars can command have reached the zenith, believes Jack Entratter, show producer for the Sands. "They will level off and in some cases be reduced," he said.

"When the International and Caesars Palace came upon the scene they needed talent. To attract entertainers, enormous salaries had to be offered. Caesars is owned by Lums and now Hilton is in charge of the International. When the new own-

ers look at the figures, they'll discover they don't balance. Some of the hotels have really been stung. Just how often can you book Elvis Presley? You must have names that will consistently fill a showroom. Some of the superstars aren't worth half of what they are getting."

Entratter feels there is a lot of exaggeration about salaries. He mentioned press agents who get into the act and "publicize figures that aren't even close to the truth."

The operation of the Sands entertainment program hasn't changed since the Hughes Organization took over. Entratter books the acts identically as when he was an owner of the hotel. He gives his bosses a financial report, but otherwise handles the showroom as he wishes.

Entratter denies that Caesars "raided" the Sands to the degree of published reports. "Sinatra went over there, but on an entirely different type of contract. I wouldn't predict whether he'd ever play here again. He's an unpredictable man. Dean Martin left for the Riviera because he bought part of the hotel. The only act we lost was Steve Lawrence and Eydie Gorme. Sammy Davis Jr. plays here next month."

Entratter calls his showroom a supper club, not a show room, which allows the entertainer to work in a more intimate

environment. Entratter favors singers who do songs he can understand. He rarely books rock groups and doesn't like volume at ear shattering levels.

"The future of the Strip looks good because our economy is tied to the rest of the country. Stars will still earn more in Las Vegas than in other parts of the country, but salaries aren't going to increase. Next year, after some of the hotels have gone over their books and discovered they're losing money, you can look for cuts in entertainment salaries."

Miss Ronstadt Opens Tour

BOSTON—Linda Ronstadt, Capitol Records artist, opened her East Coast personal appearance tour at Paul's Mall, Nov. 2. She is appearing here through Sunday (8). Other stops include the Main Point, Bryn Mawr, Pa., Tuesday (10) and Wednesday (11); and the Academy of Music, New York, Friday (13) and Saturday (14). At the New York date she will be featured with Tim Buckley and Van Morrison in a show promoted by Rock Magazine. An ABC-TV "Dick Cavett Show" appearance, Friday (13) also is set.

May Blitz in First U.S. Tour

DETROIT—May Blitz, a British group being released on Paramount Records in the U.S., opened its first U.S. tour at the Eastown Theater, Nov. 6-7. Their debut album has hit the British charts on the Vertigo label.

Among the other U.S. dates already lined up are Dewey's, Madison, Wis., Friday (13) and Saturday (14); Magical Mystery Tour Coliseum, Norfolk, Va., Friday (20) and Saturday (21); Philadelphia, Nov. 22; Howard Stein's Capitol Theater, Port Chester, N.Y., Dec. 4-5; Goddard College, Plainfield, Vt., Dec. 9; Indianapolis' Middle Earth, Dec. 11; Chicago's Syndrome, Dec. 12; and the Palladium, Birmingham, Mich., Dec. 18-19.

Ashford & Simpson to Add Performing to Pen Effort

NEW YORK—Nick Ashford and Valerie Simpson, exclusive writers for Jobete Music Co. (publishing arm of Motown Records) and producers for Motown, will be breaking in new ground shortly as artists in their own right. In the works is Miss Simpson's debut as an artist with a single first, to be followed by an album. Ashford also plans to become an artist with an album.

Meantime, they're producing an album by Diana Ross for Motown. They've produced her last several hits, including: "Ain't No Mountain High Enough," "Reach Out and Touch" (Miss Ross' first single as a solo artist and her first solo album).

They've also co-produced the recently released "The Magnificent Seven" with the Supremes and the Four Tops. They produced four songs on the album: "River Deep, Mountain High," "Reach Out and Touch" (which they also wrote), "Ain't Nothing Like the Real Thing," (which

they also wrote) and "Stone Soul Picnic."

They're able to retain artistic control by producing everything they write. They are also background singers on every record they produce because, they say, "in this way we can obtain the quality we want musically."

Their debuts as solo artists will mark their return to performing. They began their careers in show business as a singing team.

Sheraton Cuts Hawaiian Acts

HONOLULU—The Sheraton Hotels is discontinuing Hawaiian entertainment in its Monarch Room in the Royal Hawaiian Hotel.

Instead, the room will feature a "big name" policy comparable to the Las Vegas and Lake Tahoe circuit, starting next January.

Martin Denny has been hired as music and entertainment director. He'll coordinate the bookings at the Royal Hawaiian, and also at the new Sheraton-Waikiki set to open next July.

Kay Starr will launch the policy in the Monarch Room, appearing Jan. 14 through 24. Most bookings will be for two and three weeks.

Others: Roberta Sherwood, Jan. 26 through Feb. 7; Ray Anthony, Feb. 9 through Feb. 28.

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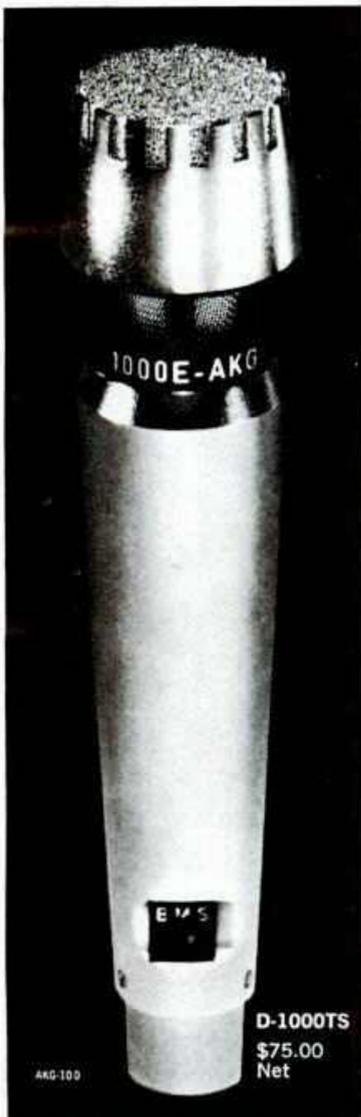
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Hawaii Is Caught In a Club Slump

By WAYNE HARADA

HONOLULU — They're singing "Blues in the Night" out Waikiki way, because business is way, way down.

"It's bad," one club spokesman said of the slack in wining-and-dining spending. "The worst slump since Statehood," said another. The situation is dismal—at least until the Christmas holiday, when more tourists will be in Waikiki.

Here's the situation:

- Several clubs are up for sale—including Gene's Port of Paradise, which opened less than three months ago within the Waikiki Biltmore complex. It was to have been Sterling Mossman's "home."

- A few clubs already have changed hands—like the New Frontier, a country room; and the Jade East Lounge, a discotheque-bar.

- More clubs are opening—The Departure is a new dance room in the Ala Moana Hotel, the Kahili Bar reopened its doors within the Princess Kaiulani complex, another discotheque is on the drawing boards at Denny's in Waikiki.

- One chain, Spencecliff, is toying with the possibility of shutting down two operations, the Waikiki Beef 'n' Grog, and the Merry Monarch, on week nights—and open only on weekends.

- Hotels are trying to beef up entertainment slates to lure more local residents to the clubs—and are succeeding, in certain instances.

- Even the Don Ho show is playing to less-than-full houses at the Cinerama Reef Towers Hotel where localites can take advantage of a \$3 savings by presenting the voting receipt from the State's primary election.

Duke Kahanamoku's has been successful in getting the Hawaiians in to see John Rowles, a part-Maori singer.

The Outrigger Hotel's trying to maintain momentum with a series of solid bookings. The Surfers and Sonny Charles were recent co-headliners, followed by Beverlee & Sidro With the Sneakers and the Surfers. Mike Hickey, who buys talent for the room, also is set to open Dick Jensen Oct. 27, and plans to book the Reycards and Jimmy Darren in November. Then the Society of Seven, the "resident" group in the room, return for the holiday season.

"All of us in Waikiki are beginning to realize that we have to turn to the local people for support year-round," said Hickey. And that means we've got to keep our prices stable. Erratic entertainment charges are never effective."

From The Music Capitals of the World

DOMESTIC

NEW YORK

United Artists' Traffic, A&M's Cat Stevens and San Francisco's Hammer play Bill Graham's Fillmore East, Wednesday (18) and Thursday (19). . . . ABC/Dunhill's Thelma Houston plays New York's "Soul" TV show, Wednesday (11), and the "Mike Douglas Show," Thursday (12). She also will appear at the Image Awards portion of the NAACP Banquet at Los Angeles' Ambassador Hotel, Sunday (15) and at P.J.'s, Los Angeles, Nov. 19-29. . . . The Doodletown Pipers perform in a Christmas Day concert at the King's Inn & Golf Club, Freeport, Bahamas. . . . Polydor's Odetta gives a concert at Mohawk Valley (N.Y.) Community College, Thursday (12).

Columbia's New York Rock Ensemble opens a four-day engagement at Ungano's, Nov. 26. . . . Capitol's Cynara and Columbia's

Miles Davis perform at Philadelphia's Electric Factory, Sunday (15). . . . Poppy's Dick Gregory does an "Ed Sullivan Show," Sunday (15). November 1 lecture dates include St. Fidelis College, Herman, Pa. (16); St. Edward the Confessor Church, Syosset, L.I., N.Y. (17); University of Pittsburgh (18); California (Pa.) State College (19); and Edinboro (Pa.) State College (20). . . . Polydor's Jake & the Family Jewels play City College of New York, Friday (13).

The Third Rail opens a two-month stand at Downbeat, Friday (13). . . . Decca's Carmen Cavalario opens a three-week stand at Atlanta's Regency Hyatt House, Thursday (19) following five-week tour of Japan. . . . RCA's Eddy Arnold tapes a "Kraft Music Hall" the week of Nov. 21 for Christmas showing. . . . Polydor's Ron Ayers is at Slug's Wednesday (18) and Tuesday (10) through Sunday (15). . . . Atlantic's Junior Mance opens a one-week "Jazz Workshop" in Boston Monday (9). . . . Garry Sherman will conduct his new "Viet Nam Cantata" in a program of his music, Nov. 22 at Town Hall.

Capitol's Tony Dalli gives a Carnegie Hall concert, Nov. 23. . . . Motown's Supremes will appear on a "Festival at Ford's" NBC-TV special, which will air Nov. 26. Also appearing will be Pearl Bailey, Capitol's Tennessee Ernie Ford, Capitol's Bobby Gentry, Burl Ives, RCA's Henry Mancini and Scepter's Dionne Warwick. The show is being taped Wednesday (18) at Ford's Theater, Washington. . . . Hagashash of Israel gives a concert at the new Regency Irvington Hotel, Lakewood, N.J., Nov. 28. . . . Lounge Records is releasing the Soul Persuasion's first disk, "Play It Cool" and "Hey World." East Coast At-

(Continued on page 25)



GARY USHER, left, division vice-president of rock music at RCA Records, and Dick Moreland, third from left, manager of rock music on the West Coast for RCA, meet RCA's newly signed the Sky, in Detroit. The group was independently produced by Jimmy Miller. Between Usher and Moreland is John Coury and to the right of Moreland are Doug Feiger and Robby Stawinsky.

Phoenix House to Raise \$\$ Via Series of Live Concerts

NEW YORK — Phoenix House will promote a series of live concerts as a means of raising money. All proceeds will go to combatting drug-abuse, according to Richard Simon, new director of entertainment for Phoenix House. Simon previously was a vice president of MBA Music, one of the nation's leading production firms of music for radio-TV commercials; he was also active in producing records for MBA Music.

First concert produced by Phoenix House featured Jethro Tull at Carnegie Hall Nov. 4. Shortly after that, Phoenix House will produce shows every other Sunday at Fillmore East. The Fillmore East is donating use of the auditorium and, in addition, the Pablo Light Show will donate its services. Simon is now seeking artists to contribute time and effort to the project. The sole aim is to reach the kids and warn them against the dangers of drug-abuse. Last August, Phoenix House promoted a festival at Hart Island, New York, which

drew several thousand people; another drug-free festival is slated for next summer. Phoenix House operates a series of centers around New York to cure addicts.

Losers Club in Memphis Opens

MEMPHIS — The Losers Club, which has an operation in Dallas, has opened its first Memphis club and expects to open 15 more franchises.

The club, which opened with the Coasters, will follow with Sami Jo, a Batesville, Ark., singer. Other acts scheduled include Little Richard, Fats Domino, the Sherrills, Timi Yuro, Louie Prima and Salt & Pepper.

Denver, Atlanta and Houston are other cities expected to have a Losers Club in the next few months.

The club is being managed by Dee Herrera and Ricky Taylor.

Moody Blues in A 10-Day Tour

PALO ALTO, Calif. — The Moody Blues' first stop in a 10-day pre-Christmas U.S. tour will be at Stanford University here, Dec. 3. Other December dates for the Threshold Records artists are San Diego International Sports Arena (4), Kansas City Municipal Auditorium (5), Dallas Municipal Auditorium (6), Austin Municipal Auditorium (7), Oklahoma City (8), Sam Houston Coliseum, Houston (9), Arizona Coliseum, Phoenix (10), Denver Coliseum (11), Los Angeles Forum (12), and Carnegie Hall, two shows (14).

'LOLITA' SET AS MUSICAL

NEW YORK — Alan Jay Lerner (lyrics) and John Barry (music) are teaming for a musical adaptation of "Lolita." The musical is scheduled to be presented on Broadway later this season by Norman Twain.

Lerner was last represented on Broadway with "Coco," while Barry will be making his Broadway debut.



GEORGE HARRISON, right, listens to playback of his latest Apple album, "All Things Must Pass," with producer Phil Spector, center, and Pete Bennett, of Abkco.

Talent In Action

• Continued from page 23

Colby's Bitter End. Possessing one of the best of folk-pop voices, Odetta is in a class by herself in clubs. Now backed by a good instrumental quartet, Odetta did several numbers from her new Polydor album, all excellent.

"Take Me to the Pilot" by Elton John and Bernie Taupin was a strong moving number as members of her ensemble joined in the chorus. "Give a Damn" was tellingly performed, while her own "Hit or Miss," also in the album, was striking. The audience joined in her closing, "This Land Is Your Land." Odetta's full voice and meaningful interpretations are a distinctive pleasure.

POTLIQUOR

Village Gate, New York

Potliquinor came on hard and fast as they opened their set at the Village Gate Nov. 2. Basically, a hard rock group, they play tinges of the Bayou country on every song. Opening with "To Ball By," the four-man's group's organist, vocalist, percussionist, and harmonica player, George Ratzlaff, expanded his organ to the good rhythms of drummer Jerry Amoroso and bassist Guy Schaeffer. Lead guitarist Les Wallace added complementary licks throughout the set.

The group sang three songs from their new Janus LP: "Riverboat," "Down the River Boogie," and "Driftin'." They also played a version of "Old Man River," culled from their album, which featured many musical and vocal changes, underlining their stylistically unique approach to happy time music. The musicians complement each other with their instruments and are a good, energetic new group on the pop scene.

BOB GLASSENBERG

BILLY ECKSTINE

Century Plaza, Los Angeles

Billy Eckstine combines a root feeling for jazz with the beauty of today's lyrical power and the combination creates contemporary concepts of music.

The singer's off-beat, behind the beat, interpretation of "MacArthur Park" proved the artistic highlight of his show in the Hong Kong Bar. Supported by Charlie Persip on drums, his 22-year associate Bobby Tucker on piano/organ and Al McKibbin on bass, Eckstine maintained a flash, bang-up pace on the Jimmy Webb song, never floundering as his associates strode straight ahead with their own quick paced efforts. Eckstine

Canned Heat Opens Rock Theater Nov. 5

GLENDALE, Calif.—Canned Heat will open this city's first rock theater, Grand Old Flag, Thursday (5). Working on the bill will be Jerico and Earth's Disciples. The Room, a former movie house, has 3,000 seats, and is being leased by Jim Colby and Bud Palmer. The Thomas Edison Co. and Single Wing Turquoise Bird have been hired to alternately handle light shows. The showroom is located at 1018 E. Colorado Blvd.

Garner to Tour Europe in 1971

LONDON — Erroll Garner will make a European concert tour in April-May, 1971, probably visiting the U.K., Germany, France, Spain, Italy, Scandinavia, Switzerland, Portugal and Belgium.

Garner's first album release in more than two years has been released in the U.S. and Canada on Mercury.

remains a leading stylist, an expert in using his resonant voice in a way that captures his audience's complete attention.

ELIOT TIEGEL

FANNY

Whisky A Go Go, Los Angeles

This is a gutsy, hard driving all-girl rock band. They have chosen to work on one level of emotionalism: screamingly intense. They avoid any of the softness and charm which comes from love songs or sensual ballads.

But they do communicate in a hard, explosive fashion and in that sense, they are a fine band, perhaps the most together and professional girl rock band to emerge in this city.

The group was formerly called Wild Honey and now that it is on Reprise, it sports its new name, and apparently a following among single girls, who turned out in force for the opening Nov. 2.

Lead guitarist June Millington and her sister, bassist Jean, plus Nicole Barclay on keyboard, are the three main voices, with drummer Alice deBuhr pounding out bombastic patterns rather than joining in the harmonizing.

ELIOT TIEGEL

JAYE P. MORGAN

Fairmont-Roosevelt Blue Room, New Orleans

Jaye P. Morgan, in her first nightclub appearance here in 10 years is a surprise of major proportions. Miss Morgan's career has been reactivated by a series of "Tonight" television show appearances which have established her as something of a wit. Her act is now heavily seasoned with humor of the Phyllis Diller-Tottie Fields self-put-down school of comedy. A blues-flavored "Everybody's Talkin'" is her first selection.

A nicely understated "Look of Love" segued into "Watch What Happens," with her high point coming with a pulsating "Don't Leave Me, Baby." "Happiness is Just a Thing Called Joe" was notable for some remarkably pure, sweet notes the singer conjured forth. She wrapped things up by pulling out all the stops on "Let it Be," and "Listen to the Music."

Miss Morgan has everything she needs to make it very big again in records.

DAVID CUTHBERT

OLIVER, NOLAN

Troubadour, Los Angeles

This was a dual debut in this room for both acts. Oliver missed artistically; Nolan succeeded.

Oliver's new image of the folk singer working clubs which cater to young minds, was marred by his sloppy guitar work and failure to stay in key on several of his songs. The last time he played in Los Angeles he worked the Century Plaza with a full orchestra for support. On the Troubadour's stage Nov. 3 Oliver's voice was naked and dressed only by his own acoustic work plus that of a second acoustic guitar played by Chris Brooks. Oliver recently signed with Liberty/UA.

Without the large backing which marked his records, Oliver's voice sounds forced at times. When he sings softly, as he did on Elton John's "My Gift Is My Song," he did fine. When he sang "Windmills of Your Mind," his pitch wavered and faltered. "Jean" and "Starshine" were crowd favorites, but "Walkin' Down the Line" was too fast. "The Greater Manhattan Love Song" proved a comedy relief while "Lodi" was a good romp.

Nolan is a new singer who used theatrics to advantage. He is a dramatic singer, shaking, weaving and bobbing while he sings, his face exploding with expressions. His voice is a pleasing combination of softness and funkiness and Paul Humphrey's sextet (congas/timbales, two guitars, organs, drums, bass) supply the drive.

ELIOT TIEGEL

From the Music Capitols Of the World

DOMESTIC

• Continued from page 24

tractions of Jersey City is handling the group's bookings.

FRED KIRBY

PHOENIX

The Swingle Singers concertized at Arizona State University's Grady Gammage Auditorium Nov. 6. . . . The Salute to Glenn Miller Show, featuring Tex Beneke and his orchestra, will take place in the Sun Bowl on Nov. 22. . . . Soviet violinist Viktor Tretyakov plays a special concert at Grady Gammage Nov. 20. . . . Frankie Randall will follow Joe Williams into the Colony Steak House late in November. . . . JD's reopened under new management with local rock acts. . . . The Janacek Quartet highlighted the Phoenix Chamber Music Society's program at the Kerr Studio, Scottsdale, Nov. 6-7. . . . The Don Lampe Trio is in for an indefinite stay at the Arizona Biltmore. . . . Al Fike's modern minstrel show is headlined at the French Quarter of the Safari Hotel, Scottsdale, through Nov. 28.

Confusion in the local radio ranks: former WMCA, New York, Gary Stevens is a new Valley of the Sun resident and will serve as station manager for KRIZ-radio upon FCC approval of Doubleday's purchase of the station from the previous owners. KRUX-radio has a new young disk spinner, Gary Stevens, too. The former, however, plans no return to platter-playing. . . . The hardest working record man in the Southwest: ARC Inc.'s Ron Johnson, who doubles as promotion man and salesman in handling the distribution of some 150 labels—from ABC and A & M to White Whale and Whiz. . . . Willie Harris Jr. is general manager for KIFN-radio, affiliated with the Amigo Spanish Group. . . . Johnny Johnson, program director for KOOL-radio, also does the 4-6 p.m. disk stint. PHIL STRASSBERG

CHICAGO

The Syndrome is preparing for its third week of operation, headlining with Warner Bros. Small Faces, featuring Mercury's Rod Stewart, Fillmore's Elvin Bishop Group, Soup and Haystacks Balboa Friday (13). On Nov. 6 they had United Artists' Traffic, Vanguard's Siegal-Schwall Blues Band, Atlantic's Mott the Hoople and Conqueror Worm. The Syndrome opening show in October drew 7,500, headlined by Grank Funk Railroad. . . . 22nd Century Productions has "An Evening With Dick Biondi" slated Friday (13). The show will feature Chuck Berry, Bo Diddley, Gary (U.S.) Bonds and John Lee Hooker. 22nd Century recently had Shelter's Leon Russell and Warner Bros.' Turley Richards in for a concert. . . . Triangle Productions recently had Philip's Four Seasons for a downtown concert. Philip's Paul Mauriat also slated for a November concert downtown. . . . Central Standard Time is now appearing at the Rush Up.

The Rush Over is closed for remodeling. . . . A press party was recently held to unveil "A Pause in the Disaster," a Cotillion Records LP written and produced by the Conception Corporation, whose members, Murphy Dunne, Howard R. Cohen, Ira Miller and Jeff Begun, all from Chicago. . . . The Hull House held a benefit for charity Sunday (8) which featured Seigel-Schwall, RCA's Mauds, the McLan-Forest Stage Group and Stu Ramsey. The Mauds also appeared at Beavers recently. . . . Mercury's Second Coming recently appeared at the Chicago Circle Campus. . . . Prestige's Gene Ammons and Illinois Jacquet recently played at the North Park Hotel. . . . Warner Bros' Glenn Yarbrough gave a concert at Elmhurst College in su-

(Continued on page 46)

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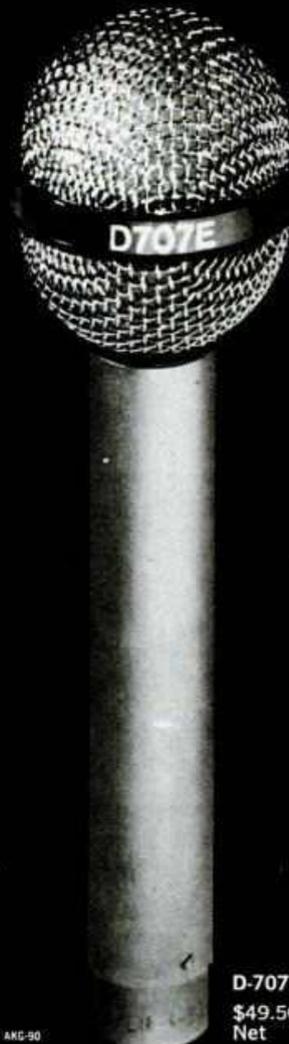
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Radio-TV programming

WBBQ Makes Key Changes in Programming—'Flashbacks' Used

By CLAUDE HALL

AUGUSTA, Ga. — WBBQ, considered one of the most important radio stations in the nation record industry for breaking new records, has made some important programming changes. Under the new policy of the radio station, a record from the top 20 on the playlist will be followed by a new record, then by another top 20 record. The air personality on duty will then play a chart record which might be a record leveling off in popularity in the market or one not climbing the playlist very fast. After that, a "flashback" record will be played.

The former policy of the Top 40 radio station, programmed by Harley Drew, largely hinged on what many radio people call

a "salt and pepper" theory. A record by a white artist or pop-sounding in nature from the top of the playlist was followed by a record by a black artist from the top of the list, then a white artist from near the bottom of the list was followed by a soul artist from the bottom of the list. The ratio of white and black was loosely maintained. Music director Mike Randell pointed out that the station was not abandoning any black listeners it might have; but as a rule, no two black artists would be programmed back-to-back.

Randell, who started in radio at WDXY in Sumter, S.C., working under Dick Reus, then music director of that station, said that WBBQ now plays 40-

to-45 records. Its pattern of five categories allows all of the records on its playlist to get repeated about every three-and-a-half hours.

Flashbacks, or oldies, are very important in adult time periods. Randell, who started on the station in the all-night slot a little less than six years ago but now does the housewife show, said that he might go as far back as "Jailhouse Rock" by Elvis Presley on his show, but that Buddy Carr, who does the morning show would probably go no further back than 1964 in his flashback records. In afternoon drive, the air personality on duty—Harley Drew—stays pretty current in his records and his oldies are "encores" (records that just dropped off the chart) under the theory that kids are home from school and listening. At 5:30 p.m., however, Drew may reach back for an older record occasionally under the theory that adults are getting off work and either heading home or just getting home. Regarding using oldies as a programming tool, Randell said that recently on a ratings survey, the station came up weak in the 11-noon period and installed a "golden hour," which helped immensely in bringing back strength in listeners.

Randell, after working a year at WDXY, went to Augusta to work at WFNL, but joined WBBQ shortly thereafter, working the all-night show three-weeks before moving into the morning show for three-and-a-half years. He said that

(Continued on page 29)



ART PAGE, left, air personality at WEXT, West Hartford, Conn., receives an award for most popular country disk jockey in Connecticut. In center is his wife, giving him the award is Dick Curless, country artist.

WKTC Sheds Country For 'Inspirational'

By RUTH CASTLEBERRY

CHARLOTTE, N.C.—WKTC has abandoned country music in favor of a "contemporary-inspirational" format which combines religious "talk" programs with inspirational music, according to Bill Hicks, station program director.

"Our purpose is to give folks something in this area they can listen to without objecting to the lyrics," explained Hicks.

When WKTC was a country music station, it programmed some religious broadcasts and music. "The calls from listeners thanking us for the religious programming led us to believe we were headed in the right direction," Hicks continued.

The station, on the air from sunrise to sunset seven days a week, averaged 200 calls and

35 pieces of mail a day the first two weeks as a "contemporary-inspirational" outlet, and all favorable, according to Hicks.

"The format encompasses something for every taste," Hicks said.

Inspirational music is programmed from 6 to 8:45 a.m. followed by a block of religious broadcasts, including "Back to the Bible," "Bright Spot Hour," and the "Jewish Voice Broadcast," from 8:45 a.m. till 1:15 p.m. The block of religious programming is broken twice, at 10:45 a.m. and 12:15 p.m., with 15-minute segments of inspirational music. Then from 1:15 p.m. until signoff inspirational music is broadcast.

Hicks programs his music on a ratio basis of the three types he categorizes as: contemporary, "young folks doing young sounds" (he cited Cliff Richard as an example); "the gutsey quartet sound"; and hymns by artists like George Beverly Shea and Tennessee Ernie Ford. Hicks programs three contemporary, two of the heavy quartet sounds and one hymn, in that order.

The reaction so far is favorable. "Some listeners don't like all the music but are pleased that we're offering something," said Hicks. "And the young people are surprised at the young modern sound they hear when they tune in."

"We have tried to follow the successful pattern of many stations who have done this throughout the country already. It's sort of like changing to a

(Continued on page 29)

WJR-FM to 'Gold' Play

DETROIT — WJR-FM, 24-hour stereo operation here, will launch the Solid Gold Rock & Roll programming developed by Drake-Chenault Enterprises about Jan. 1. The syndicated programming service is based on the live programming theories of WOR-FM in New York.

Dick Booth has been named operations manager of the station. The format shift hinges on CKLW continuing on its present track toward being a "Canadian" station rather than programming for the Windsor-Detroit market.

Petry Exec: Stations Adverse to Change

NEW YORK — The major problem with advising most stations about their programming "is that most radio stations don't like to change," said Bill Steese, vice president of sales and pro-

motion at Edward Petry & Co., a national advertising representative firm. Petry, because better programming equates to stronger ratings and thus a more-attractive lure for advertising buys, is vitally interested in the programming of all the radio stations it represents. Steese, over the years, has advised many radio stations on programming, but confesses that many of them also never followed the advice. "However, the last two stations certainly did . . ." and with good results.

KSO in Des Moines, for example, put on an evening request show at Steese's bidding. Glenn Bell, the general manager, told him that he had the office girls and all of the deejays not on the air handling the telephone calls and all of them finally staggered out of the office at 10 p.m. totally exhausted, Steese said. "And this was a radio station who'd never had an audience reaction like that before."

Petry offers programming advice strictly as a service to its stations. In the case of KSO, Steese found that the station was a "modified contemporary" station that also played easy listening records and oldies. "But the oldies were hits like 'Unicorn' by the Irish Rovers . . . the deejays were counteracting the effect of Top 40 hits with oldies of an easy listening nature that just didn't blend in. Then the station also added country records because they felt country music was popular.

(Continued on page 29)

WEXI-FM Swings To MOR Format

CHICAGO — WEXI-FM, in Arlington Heights, has changed its format from Top 40 to middle of the road to try and gain an audience in the 24-50-year-old bracket, according to Bob Norland, program director.

The station is calling the format change a switch to "clean air." The music will be basically instrumental versions of contemporary songs. Norland also said it was an attempt to break away from suggestive lyrics in certain popular songs.

Oldies Are Foundation for Format of WGOE in Va.

RICHMOND, Va. — Oldies, not necessarily hit oldies either, provide the foundation for the format of WGOE, an easy listening station here. Program director Bill Cox said the format consists of 50 percent oldies, including some "though they were never No. 1 on any chart . . . just as long as they were well-

known or performed by a well-known artist."

This way, he said, listeners hear a lot of the middle-of-the-road tunes that they grew up on "that the rockers won't play because the songs are considered too slow for their programming."

WGOE had been a Top 40 station, but began the transition to an easy listening format some months back. Air personalities include Wayne Keyser, Vic Hines, and John Stevens. Cox does the morning drive show on the 5,000-watt daytime station.

Among the records being played by WGOE are "Flowers for My Pillow" by the Neon Philharmonic and "No Escape" done by a local group called the East Winds, but Cox said WGOE was also instrumental in breaking "I'll Paint You a Song" by Mac Davis and "The Song From MASH" by M.A.S.H.

The only problems arising in the format change, Cox said, was that "we found most music stores and one-stops in Richmond cater only to rock music. If a song isn't on the Top 40 charts, they don't stock it. We have requests from our listeners for such singles as the 'Wherefore and Why' by Johnny Mathis . . . they can't buy them . . . I don't know whether this is the fault of the distributor or the stores themselves."

WIXZ Shifts Its Airplay

PITTSBURGH — After extensive research into the market, WIXZ here switched to a "Solid Rocking Gold" format Sunday (1), according to Norman Wain, president of Westchester Corp., which owns the 5,000-watt station. The format will consist mostly of oldies, with the major-selling 20 records weaved in.

Deejay talk will be cut to absolute minimum; there will be only four commercial interruptions an hour and only a total of 12 commercials during an hour. Wain said WIXZ program director, Chuck Dunaway, had researched the new format in depth and, in addition, an outside research firm had been hired to study the market before this new format. This format alteration leaves KQV as the major exposure medium of new records in the market.

WGAR Push On Deejay

CLEVELAND — WGAR, easy listening station here, has bought a half-hour on channel 5, local television station here, to broadcast a show focusing on promoting the station's morning air personality—Don Imus. The show will be broadcast at 11:30 p.m. Saturday (14). Herman Spero, producer of the syndicated "Upbeat" TV series, will produce the special. Artists appearing on the show will include Gene Chandler and Jay and the Americans. Imus will host. The show was the idea of WGAR general manager Jack Thayer and falls during a ratings survey period.



RICK ELY, left, of ABC-TV's new series "The Young Rebels," talks with Larry Kane, after Ely made his debut as a recording artist for RCA Records on Kane's television show seen on KTRK-TV, Houston. The Kane show will soon be in syndication.

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Rob Wayne has gone to WGH, Norfolk, from WIXZ, Pittsburgh. . . . **Dave Williams** is now doing weekends on KROY in Sacramento; he'd been on KOBO, Yuba City, Calif. . . . **Chuck Williams** is being swung out of CKLW in Detroit to WRKO in Boston by the Drake-Chenault consulting firm. . . . The lineup at KEYN in Wichita, Kan., now goes: **Greg Dean** 6-9 a.m., **Alan McKay** 9-noon, **J. Robert Dark** noon-3 p.m., **Dave Biondi** 3-7 p.m., **Andy Barber** 7-midnight, **Tevis Mike** all night, and **Dan Merrit, Carl Jackson, Kent Charles, Steve Karry,** and **Trey Palm** on weekends. Barber takes requests on his show. Top request hit in October was "Closer to Home" by Grand Funk Railroad; the show averages 565 calls a night, using four phone lines.

Chris Chandler at KBOX in Dallas reports that "I'm So Lonesome I Could Cry," Linda Plowman on Ambertone Records is a sleeper giant and could score in both country and pop fields. . . . **Tommy Smith**, after a short recess after leaving WWWW-FM in Detroit, is now with WKLR in Toledo.

From **Jon Bruce**: "Just thought I'd let you know I've moved from KFXM, San Bernardino, Calif., where I was music director and 9-noon air personality for three years, to country-formatted KWOW in the San Gabriel Valley area of Los Angeles. I'd also like to know what happened to **Phil Knight** and **Charlie Walters** who were with KFXM when I was there. Does anyone know where **Bob Dayton** is, who left KRLA last week. In my opinion, he's the best personality on the air. Here's an observation you may care to comment on: While in San Bernardino, a million-plus market, I was earning \$122 a week with six years' experience for a 46-hour week on a No. 1 station! I read this week that one can start in Grand Island, Neb., for as much as \$135 a week." And how about the fact that some medium market program directors earn as much as the program director of WLS in Chicago?

KDKA celebrated its Golden Anniversary Nov. 2; attending the ceremonies in Pittsburgh was Harold W. Arlin, the world's first full-time radio announcer. In honor of the anniversary, the station buried a capsule to be dug up in the year 2000 containing six hours of tapes of radio's greatest moments.

WJRZ, Hackensack, had a fire; destroyed most of its library of records. Not a big loss, really, because Pacific and Southern will change the station, which now features country music, to a "salt and pepper" format. Last FCC meeting brought a tie vote (the swinging vote to approve the purchase of the station by Pacific and Southern was out sick), but approval is expected next month and a few weeks after that the station will probably

KNLT-FM to Accent 18-45

LAKE TAHOE, Calif. — KNLT-FM went on the air here Nov. 3 with a music format targeted at listeners 18-45, according to general manager Deno Kannes. The 24-hour station will preview new albums on the midnight-6 a.m. segment and, said Kannes, "since the world's finest entertainment is featured by the casinos in this area and all-night shows prevail in the casinos, we feel that our all-night show will be well received. The station will serve the Lake Tahoe and Reno area, plus some 19 ski resorts in the area.

change formats, leaving New York, world's largest radio market, without a country music station.

Dave Brin has been named production director and deejay for WLS-FM, Chicago. . . . **Norm N. Nite**, WGAR, Cleveland, dropped by last week; he was in town taping for interviews for his oldie-aimed show. . . . **Bill Thompson** has joined KLAC in Los Angeles as a relief personality; he's the announcer on "The Glen Campbell Goodtime Hour" CBS-TV network show and was formerly operations and program manager of KGBS in Los Angeles. He now also operates the management firm of Beautiful People Co. and the film-TV production firm of Bojangles Enterprises.

Billboard's Las Vegas correspondent, **Laura Deni**, reports that blues singer **Joe Williams** is hosting a two-hour show five days a week on KVOV, the local soul station. Williams who lives in Las Vegas, plays "pleasant sounds, music that isn't harsh but harmonizing. Jazz is really improvisation on the part of the artist. A feeling makes it sound soulful."

Williams doesn't play anything on his show which he hasn't listened to, pulling the show together one hour before airtime which starts at 1 p.m.

Williams plays Buddy Rich, Norman Luboff, Blood, Sweat and Tears and Perry Como's "Father of Girls." He finds jazz ingredients in all these artists. His show is developed apart from the station's playlist.

Since he plays requests, he airs cuts from his new Blue Note LP, "Worth Waiting For" which will be followed by an LP cut live at the Tropicana.

A disk jockey for two months (and a local resident for three years), the biggest problem facing Williams is when he gets calls to travel. Then another staffer handles the show. On a recent tour in late October he played dates in Chicago, Toronto and Phoenix. He has been on his own nine years, gaining prominence as an explosive blues shouter with the Count Basie Band.

Ken Ball, program director of WKOC-FM at Olivet Nazarene College, Kankakee, Ill. 60901, is interested in securing public service programs and announcements; guarantees airplay. . . . **Chad Chester** reports in from WGIG in Brunswick, Ga. The station mixes pop and country sounds. He'd been at WPTW in Piqua, Ohio. . . . **Thomas W. Mathis**, general manager of WTLC-FM, Indianapolis, writes: "With the direction and programming of music what it must be these days, I feel it's high time an updating in name or designation is warranted. It is my opinion, the position of music director should be abolished and replaced with a name much more descriptive of the true activity involved. Therefore, **Spider Harrison**, until now known as music director, will be called music researcher. Except for extremely large operations hung up in tradition, a so-called record librarian would also seem to be obsolete. The application of record programming on any radio station must be as scientific as a chemical formula or algebra equation. Any lesser technical degree of direction would be purely suicidal for a station to follow. The person at each station, responsible for music programming, must depend on technical research rather than personal taste or the "feeling in his bones." This is our main line of merchandise and must be as carefully selected and presented as Macy's and Gimbels would choose their merchandise. This does not necessarily mean a shorter, tighter playlist, unless that is warranted

for a given station; if so, let it be. Any station hoping to hold on to its audience and revenue must make all decisions based on fact and not emotion.

Jim Harper, program/music director of WKMF in Flint, Mich., recommends "I Wouldn't Have You Any Other Way" by George Morgan on Stop Records; says "Fifteen Years Ago" by Conway Twitty on Decca is biggest happening record in the market. . . . Manager **Don Barrett** and air personality **Tom Clay** are out of WWWW-FM in Detroit. I personally consider Clay one of the nation's super personalities; I guess he just needs the right kind of home.

Steve Clark has left WCBS-FM, New York, the latest in what seemed to be a general exodus—five air personalities that I know of in less than a year. . . . **Kris Kay** has joined WLEE in Richmond, Va., from WKIX in Raleigh, N.C., and the staff now goes: **Harvey Hudson, Terry Jordan, Kris Kay, Randy Scott, Dick Reus, Shane,** and **Jim Barton**, with **Bill James** taking charge during the weekends. Program director **Dick Reus** says: "Am very impressed with some of the product on the market today. . . . the **Turtles** are making a strong return with their "Me About You" that is getting good play here on WLEE. "Maggie" by Redbone is one of our top-requested night play records after being exposed earlier through the LP route. By the way, we are into about a dozen albums in our 8-midnight slot here on WLEE and continue to be amazed at the overwhelming response. We run a very tight ship—chart 20 singles, play three full-time extras and about 10 limited play extras—and have found the album material gives us a good strong balance at night by adding one or two cuts per hour into our regular format rotation.

Bob Collins was promoted to program director at WRIT in Milwaukee; **George Wilson**, former program director, is looking around. . . . **Possun Riley**, music director at WKRC in Cincinnati, wonders why no distributor in town will own up to being the Motown Records distributor; looks as if the nation's 18th radio market doesn't have a Motown Records distributor and WKRC has to ask for records from Detroit. . . . Down at WWUN in Jackson, Miss., there have been some changes. **Don Smith** is the program director; **Bob Marshall** has joined the station from WRIT and WMIL in Milwaukee; **Bill Morgan** has just come in from Atlanta; **Charlie McCoy** came from WKDA in Nashville; and the rest of the staff consists of **Don Simon** and **Jesse James**, who'd been with the Top 40 station. Weekend men include **Scott Love, Wayne Edwards,** and **Eddie Rabbit**. Smith, incidentally, worked with **Sip Broussard** back in the old WKGK, Knoxville, days.

Wayne Johnson, music director of KCRG, First St. & First Ave. S.W., Cedar Rapids, Iowa 52404, needs Top 40 singles and albums and assures heavy airplay. KCRG is a 5,000-watt operation. How about you record men helping him out. . . . Did I mention that **Steve Clark** has left WCBS-FM, New York? . . . **Jim Walker**, air personality at WOWL in Florence, Ala. 35632, needs Top 40 and progressive rock singles and albums. Florence, incidentally, is the Muscle Shoals area station and Jim reports that **Dee Dee Warwick** has just recorded "Cold Night in Georgia" down there and he figures it'll be a giant hit. . . . **Russ Thompson** needs work; call (304) 429-2781. Married, one child; professional.

The Bill Gavin meeting is Nov. 20-22 at the Century Plaza Hotel in Los Angeles. I'll be getting in

(Continued on page 30)

Campus News

By **BOB GLASSENBERG**

Alan Di Noble of Motown Records called last week for my list of campus radio stations. He wants to begin supplying every campus station he can with Motown and Rare Earth product. Send him a letter with a description of the station and ask him for service. Alan Di Noble, Motown Records, 2457 Woodward Ave., Detroit, Mich. Phone (313) 965-9250. Be sure to write him on station letterhead and please do not be greedy. It really is not worth blowing record service for everyone else by ordering hundreds of records.

Perry Cooper, promotion manager for Empire State Record Sales Corp., New York, is having a small get-together at his house Saturday (14). Radio people from the area are invited. There will be no record companies represented, no free records and no hype. The session is to discuss, with trade paper people, what can be done about record service and the theft of records from campus stations by some station personnel. The over-all aim of the project is to foster communications between New York area stations and to discuss problems common to all campus radio. Call Perry at Empire State Records Sales Corp., (212) 361-2700.

KSFO, a good music station in San Francisco, will give college students in the area a chance to play records in conjunction with KSFO staff members. The program will be aired for one hour weekly on Sundays through April 25.

Mike Franklyn of Concept Productions will make available on an unlimited basis, "voiced" jingle packages for college stations only. They will be personalized to the promotion patterns of each individual station with a reasonable price tag on the jingles. Demonstration tapes and a general price list of the packages are available free. Write to Franklyn at Concept Productions, Box 103, Summit Lake, Wis. 54485.

Happy second birthday to WOCR, State University of New York, Oswego.

Did you know there are 7,377,000 students enrolled in public and nonpublic institutions of higher education. That's quite a listening and record buying audience.

The poor pressing quality of some records, and radio censorship dominated much of the discussion at the college radio broadcasters conference in Chicago, Oct. 31, sponsored by Janis Schneider Associates (Promotions Etc.), an independent record promotion company.

Representatives from approximately 30 colleges, mostly from the Midwest, attended, along with representatives from six record companies: RCA, Epic, ABC, Bell, A&M and Capitol. The labels introduced some product aimed at the college audience. There were also representatives from several stations, including Lee Morgan of WMAQ, Lucky Cordell of WVON, Jim Stagg and Paul Christie of WCFL, and Morgan Tell of WGLA. The disk jockeys discussed the differences in formats and different approaches college stations could use for college deejays to gain needed experience.

Campus Dates

The Band, Capitol Records artists, will appear at Indiana University, Bloomington, Saturday (14). The **Butterfield Blues Band**, recording for Elektra Records, performs at the University of Virginia, Charlottesville, Friday (13), and the University of Richmond, Richmond, Va., Saturday (14).

Seatrain, A&M recording artists, appear at New Mexico State University, Las Cruces, Saturday (14). **Happy & Artie Traum**, Capitol Recording artists, appear with **Tom Rush** who records for Columbia, at Boston College, Boston, Mass., Friday (13). **James Cotton Blues Band**, Verve Recording artists, appears at Hobart College, Geneva, N.Y., Saturday (14). At Alma College, Alma, Mich., **Gordon Lightfoot**, Reprise Records artist, will perform Sunday (15).

David Buskin, Capitol Records' artist, appears at the University of Minnesota, Morris, Thursday (12), and Moorhead State College, Moorhead, Minn., Monday (16). **Charlie Byrd**, Columbia recording artist, appears at the University of Maryland, College Park, Tuesday (10); Cantonsville College, Baltimore, Md., Wednesday (11); Washington & Lee University, Lexington, Va., Friday (13), and Somerset Community College, Greenbrook, N.J., Saturday (14).

B.B. King, BluesWay Records artist, appears at Purdue University, Lafayette, Ind., Friday and Saturday (13-14). **Glen Yarbrough**, Warner Bros. Records artist, appears at Central State College, Edmonds, Okla., Thursday (12), and New Mexico State University, Las Cruces, Friday (13).

Rod McKuen, Warner Bros. Records artist, appears at Texas Christian University, Ft. Worth, Tex., Friday (13); the **Temptations**, Gordy recording artists, appear at Louisiana Tech, Ruston, Tuesday (10).

Dave Van Ron, who records for Polydor, appears at Skidmore College, Saratoga Springs, N.Y., Friday (13), and Hamilton College, Clinton, N.Y., Saturday (14). **Chicago**, Columbia recording artists, appear at Central Michigan University, Mt. Pleasant, Thursday (12).

Campus Programming Aids

WAMU, American University, Washington, D.C., **Mick Sussman** reporting: "Somebody's Been Sleeping," 100 Proof, Hot Wax; "The Promised Land," If, Capitol; "So Close," Jake Holmes, Polydor; "After Midnight," Eric Clapton, Atco; "No Matter What," Badfinger, Apple; "Shape I'm In," Fat, RCA; "Nice Folks," (LP, Fifth Ave. Band), Warner Bros.; "Sally Green," (LP, Alan Bown), Alan Bown, Deram. . . . WSUA, State University of New York at Albany;

(Continued on page 29)

RADIO-TV Job Mart

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

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

POSITIONS WANTED

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

Experienced 1st phone with good maintenance record, imagination and most importantly a good air sound is looking for a middle market or larger opening. Currently on the air as night man till midnight in the N. H. coast area with what management calls the best sound they've had at night. But the paycheck doesn't meet the compliments. If you're looking, I'm trying, so let's get together. All replies will be answered. Box 331, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N. Y. 10036.

First phone announcer-salesman, mature, smooth-voiced pro, college degree. Prefer east. Contemporary MOR. Jerry Pirlil, 211 Elk St., Syracuse, N. Y.

Working for professional radio people turns me on. If your staff needs the announcing skills of a hard-working Top 40 jock, then I'm your man. Presently programming a major Northwest rocker, doing afternoon drive. 1st phone, college, single. Will relocate anywhere where opportunity knocks. I'd be happy on a major market all-nighter. I know where I'm headed in radio—my next assignment is to be the most valuable single asset to your staff. I'm ready to prove myself. Box 332, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N. Y. 10036.

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

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

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

POSITIONS OPEN

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

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

Letters To The Editor

'Chosen'

Dear Sir:

Apparently you've been chosen, Claude, as the forum for a questionable attempt at notoriety that has moved from industry rumors, hate mail, behind-the-back falsehoods and obscene phone calls to public rantings.

Usually I don't reply to wild, absurd, vicious allegations and/or mudslinging, however . . . I must be getting used to it. In the three years that I have been in Sacramento there have been many administrations at KXOA. Many have been good. Most have predicted our impending doom . . . that we were on our way out . . . that they would run Dwight Case (our brilliant general manager) out of town. They are gone. Dwight is still General Manager and KROY is still No. 1.

A lot of super-talented guys have worked very hard for KROY's success and it's in their name that I offer the following information in response to the letter from Lund.

We were (and are) indeed No. 1 with a 23 and KXOA and KRAK are tied with a 14. As far as demographics are concerned, I've enclosed a complete Pulse book for Sacramento for any break-out you like (which I only ask that you return when finished).

As for promotion, we were giving away money then (not for the month of June). We are giving away money now. We are always doing something on the air . . . in ratings, or out. To Mr. Lund's statement that they were doing no on-the-air promotion preceding or during the book . . . their ex-advertising agency spent \$25,000 in a three-month period on television, billboards, et al.

Finally . . . as to Lund's "re-
(Continued on page 29)

KBOA-FM Goes Weekday Country

KENNETT, Mo. — KBOA-FM has launched a country music format except on weekends. On weekends the station will simulcast KBOA, an easy listening station. Charles C. Earls, executive vice president of the station, said that much of the gospel music previously aired on KBOA has been shifted to KBOA-FM. The FM station will continue to program news, sports, and community features.

ALAMAC NEW CONSULTANT

NEWPORT BEACH, Calif.—A programming consultant firm, Alamac International, has been launched here by Arnie McClatchey, program director of KEZY in Anaheim, Calif., and Jack Alexander, a music programming consultant. The services offered will include a selection-by-selection on programming for a 24-hour operation and stations will be set up with a complete record library of singles dating back to 1956. Personnel, promotional material, and management consultation will also be provided.

Selling Sounds

By BOB GLASSENBERG

At Fame Recording Studios in Muscle Shoals, Ala., Fame Records has completed a Willie Hightower LP and is overdubbing brass on Candy Staton's new tapes. Diana Trask has completed an album for Bell. MGM had the Osmond Brothers and Len Turner in to cut albums and Liza Minnelli was in for A&M Records.

Dee Dee Warwick was also at Fame to record "Cold Night in Georgia," with Brad Shapiro and Dave Crawford producing. The Allman Brothers have also done a few sessions there lately.

At Criteria Studios in Miami, Tony Joe White is recording for Monument Records. Capitol's Jackie Gleason and his orchestra have booked space with Dick Jones coming in from California to produce the session. George Spear is handling the contracting and assembling of musicians and George Williams arranging.

The Bruce Wescott Trio has taped an album for MGM. It was recorded in a party atmosphere, inviting people to Criteria's studio A to watch him perform. Joe Cocker was in for A&M and Eddie Floyd was recording for Stax.

Charlie Daniels and BSM productions have produced an LP for Vanguard Records with Gary and Randy Scruggs, sons of Earl Scruggs. This LP is contemporary but I'll bet they learned their pickin' from their father.

A.I.R. Studios London Ltd., whose directors include George Martin, John Burgess, Ron Richards and Peter Sullivan have opened new studios in London.

George Harrison, spent a good deal of time in Mediasound Studios last week editing his soon to be released album, "All Things Must Pass." How well he knows.

Last week, I reported the fact that the East Coast Record Plant was hosting the production of a Spiro Agnew comedy LP for GRT Records. Worthy Patterson of Chess called to say that the LP will be released on the Chess Record label, a subsidiary of GRT.

Alice Cooper, Straight/Warner Bros. recording group, was in Chicago's RCA Studios where they completed five cuts for their third LP. Nimbus 9 Productions' Jack Richardson, who also does RCA Records' Guess Who headed the operations. The Cooper LP is planned for December release.

The New York Rock Ensemble, Columbia recording artists, were in the Columbia Studios producing Frontier, a four man rock & roll good times band. Also in Columbia Studios is Catfish, Epic Records' artists.

Brian MacLaine, formerly with Capitol Records is recording with Rock'n Roll Records and Vinnie Fusco. Also with Rock'n Roll Records is Harold Logan, formerly with Capitol. Logan is at Electric Ladyland.

The International Radio and Television Society Radio Commercials Workshop has been rescheduled for Jan. 19, 1971, "to allow sufficient time for agencies and creative people in the industry to plan for attendance," according to Stephen Labunski, managing director of WMCA, New York, and chairman for the event. It was originally scheduled for Oct. 20 of this year. If you wish to register or inquire further call the society at (212) 532-4546, or write them at 420 Lexington Ave., New York, N.Y. 10017.

At Quadrasonic Sound Studios in Nashville, David Ackles is recording a single for Elektra Records with Lonnie Mack and Russ Miller, vice president of Elektra, producing.

Atlantic's Rusty Kershaw is cutting a single under the direction of Ben Keith. Roger Sovine, an artist and producer for Barneby Records, is in for singles sessions.

All sessions were engineered by Quadrasonic's chief engineer Gene Eichelberger.

National Recording Studios hosts Chico Hamilton and his group doing it for Ajax, Wink and Aquarius. Hyman-Garisto producing musical spots for Singer Sewing Machines and Tall & Slim Cigars. Audio Fidelity is recording the Clancey Brothers. John Hill is producing jingles for Sleek Milk and Dare.

Herb Harris is recording background music for a film on the Tulleries Gardens in Paris, France. Jerry Jerome is conducting for the Consolidated Banks. Jack Urbant is producing his tunes for the new musical "Stag Movie."

Dick Lavsky, of the Music House, composed, arranged and produced a series of 12 spots for Boston's State Street Bank, Bank-Americard, in conjunction with Bresnick Advertising. There were 28 musicians used in the spots including a brass and reed section composed of Walter Levinsky, Pepper Adams, Tommy Newsome, Joe Wilder, Joe Newman, and Ernie Royal. The keyboard artist was Roland Hanna and Max Hollander headed up the string section. Agency producer was Ralph Carola.

Eumir Deodato, a composer-arranger from Brazil, has made an agreement with CEMI to score commercials and films. Deodato is a three-time winner of the European Poll as best arranger and conductor in Brazil. His commercial credits include Falstaff Beer, Standard Oil of New Jersey, Bromo Seltzer and Pepsi-Cola. He has arranged and conducted albums for artists such as Frank Sinatra, Roberta Flack, Luis Bonfá, Astrud Gilberto and Wes Montgomery. CEMI has completed three radio spots for Dr. Scholl's Foot

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WE FOUND OUR MAN

We employed Bill D'Antico, formerly Terry Woods of Hartford, Conn.

We also employed Mike Fitzgerald of WKIP, Poughkeepsie, N. Y.

We wish to thank all of you for your response to our Help Wanted Campaign. We hope it will be a long time before we need additional manpower, but keep in touch.

WTRY

Troy, N. Y.

Campus News

• Continued from page 27

"Uncle John's Band," Grateful Dead, Warner Bros.; "Only Love Can Break Your Heart," Neil Young, Reprise; "We Gotta Get You a Woman," Runt, Ampex; "Runnin' Down the Highway," New York Rock Ensemble, Columbia; "Tapestry," (LP), Don Maclean, Mediarts. . . . WNFT, Slippery Rock State College, Slippery Rock, Pa., **Dan Hatfield** reporting: "Fire and Rain," James Taylor, Warner Bros.; "Share the Land," Guess Who, RCA; "Gallows Pole," (LP), Led Zeppelin III, Led Zeppelin, Atlantic.

WRUW-FM, Case Western Reserve University, Cleveland, Ohio, **Steve Rock** reporting: "Woodsmoke and Oranges," (LP), Paul Siebel, Elektra; "Led Zeppelin III," (LP), Led Zeppelin, Atlantic; "USA Union," (LP), John Mayall, Polydor; "Fotheringay," (LP), Fotheringay, A&M. . . . WSRM, University of Wisconsin, Madison, **Bruce Ravid** reporting: "One Man Band," Three Dog Night, Dunhill; "Had Me a Real Good Time," Small Faces, Warner Bros.; "Only Love Can Break Your Heart," Neil Young, Reprise; "It's About Time," (LP), Beach Boys, Sunflower. . . . WFAL, Bowling Green State University, Bowling Green, Ky., **Carl Navarro** reporting: "As Years Go By," Mashmakhan, Epic; "Time Waits for No One," Friends of Distinction, RCA; "He Ain't Heavy, He's My Brother," Neil Diamond, Uni; "I Don't Wanna Cry," Ronnie Dyson, Columbia; "Girl You Make Me So Happy," Possum River, Ovation. . . . WREK-FM, Georgia Tech, Atlanta, **R. Geary Tanner** reporting: "Chunga's Revenge," (LP), Frank Zappa, Bizarre; "The Climax Chicago Blues Band Plays On," (LP), Climax Chicago Blues Band, Sire; "Hammer," (LP), Hammer, San Francisco; "BC No. 5 The Original Blue Cheer," Blue Cheer, Philips; "Stoned in Saigon," (LP), Fresh Today, Fresh, RCA; "Ivar Avenue Reunion," (LP), Ivar Avenue Reunion, RCA; "Looking In," (LP), Savoy Brown, Parrot.

WITR, Rochester Institute of Technology, Rochester, N.Y., **Stephen Appelbaum** reporting: "Untitled," (LP), Byrds, Columbia; "Abraxas," (LP), Santana, Columbia; "Mad Dogs and Englishmen," (LP), Joe Cocker and Friends, A&M; "Sweet Baby James," (LP), James Taylor, Warner Bros. . . . WOCR, State University of New York, Osewego, **John Long** reporting: "Fire and Rain," James Taylor, Warner Bros.; "Somebody's Been Sleeping," 100 Proof, Hot Wax; "It Don't Matter to Me," Bread, Elektra; "New Morning," (LP), Bob Dylan, Columbia; "Stoned Love," Supremes, Motown; "Running Down the Highway," New York Rock Ensemble, Columbia. . . . WWUH, University of Hartford, West Hartford, Conn., **Charlie Horowitz** reporting: "Accolade," (LP), Accolade, Capitol; "Elton John," (LP), Elton John, Uni; "Lie Back and Enjoy It," (LP), Juicy Lucy, Atco; "Climax Chicago Blues Band Plays On," (LP), Climax Chicago Blues Band, Sire; "Feel It," (LP), Elvin Bishop Group, Fillmore.

KSMU, Southern Methodist University, Dallas, Tex., **Steve Rhea** reporting: "Elton John," (LP), Elton John, Uni; "Brinsley Schwarz," (LP), Brinsley Schwarz, Capitol; "Uncle Charlie and His Dog Teddy," (LP), Nitty Gritty Dirt Band, Liberty; "No Dice," (LP), Badfinger, Apple; "Soapstone Mountain," It's a Beautiful Day, Columbia. . . . WFPO, Florida Presbyterian College, St. Petersburg, **Joe Burnham** reporting: "Led Zeppelin III," (LP), Led Zeppelin, Atlantic; "Get Yer Ya-Ya's Out," (LP), Rolling Stones, London; "Devotion," (LP), John McLaughlin, Douglas; "Idlewild South," (LP), Allman Brothers, Atco (Capricorn); "Tapestry," (LP), Don McLean, Mediarts; "Maverick Child," (LP), David Rea, Capitol.

WKUL, Waynesburg College, Waynesburg, Pa.: "We've Only Just Begun," Carpenters, A&M; "I Think I Love You," Partridge Family, Bell; "Je T'Aime Ma Non Plus," Birkin and Gainsbourg, Fontana; "Do What You Wanna Do," Five Flights Up, Hot Wax; "Super Bad Parts 1 & 2," James Brown, King. . . . WLPI, Louisiana Tech, Ruston, **Bob Wertz** reporting: "Stoned Love," Supremes, Motown; "He Ain't Heavy, He's My Brother," Neil Diamond, Uni; "King of Rock and Roll," Crow, Amaret; "Abraxas," (LP), Santana, Columbia; "Close to You," (LP), Carpenters, A&M; "Whatever," (LP), Friends of Distinction, RCA. . . . WMOT-FM, Middle Tennessee University, Murfreesboro, Tenn., **Robert Mather** reporting: "Elton John," (LP), Elton John, Uni; "Hollywood Dream," (LP), Thunderclap Newman, Track; "Gypsy," (LP), Gypsy, Metromedia; "Part of What You Hear," Timber, Kapp; "Tapestry," (LP), Don McLean, Mediarts; "James Taylor," (LP), Apple; "U.S. Apple Corps," (LP), U.S. Apple Corps, SSS International; "Valley to Pray," Arlo Guthrie, Reprise; "Up on the Roof," Laura Nyro, Columbia; "Me About You," The Turtles, White Whale; "Smile," Bert Sommer, Eleuthra.

WMMR, University of Minnesota, Minneapolis, **Michael Wild** reporting: "Share the Land," (LP), Guess Who, RCA; "Take to the Mountains," Country Coalition, ABC; "The Jucier," The Sweet, Paramount. . . . WNIU, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Substitute," Who, Decca; "Jerusalem," Herb Alpert, A&M; "He Ain't Heavy, He's My Brother," Neil Diamond, Uni; "Stoned Love," Supremes, Motown. . . . KRC, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Down to the Wire," Yellow Hand, Capitol; "It Doesn't Matter Anymore," Michael Allen, MGM; "We Rockin'," Moose and the Pelicans, Vanguard; "You Gave Me Reason to Believe," Vic Dana, Columbia. . . . WPGU, University of Illinois, Champaign, **Rick Sallinger** reporting: "Let's Work Together," Canned Heat, Liberty; "Stop! I Don't Wanna Hear It Anymore," (LP, R.P.M.), Melanie, Buddah. . . . WLUC, Loyola University, Mundelein College, Chicago, Ill., **Walter Paas** reporting: "You Can Get It If You Really Want," Desmond Dekker, Uni; "Teach Me How to Fly," Rotary Connection, Cadet/Concept; "Rick Sings Nelson," (LP), Rick Nelson, Decca. . . . KUGR, Washington State University, Pullman, **Eric Kiddler** reporting: "Along the Way," Association, Warner Bros.; "Break Your Promise," Blossoms, Bell; "Down to the Wire," Yellow Hand, Capitol.

KPGY, Iowa State University, Ames, **Bob Teig** reporting: "Stoned Cowboy," Fantasy, Liberty; "Paranoid," Black Sabbath,

(Continued on page 31)

WBBQ Makes Key Changes in Programming—'Flashbacks' Used

• Continued from page 26

he thought he could do a housewife show better . . . "and we have a very funny guy now in the morning—Buddy Carr."

WBBQ is a consistent No. 1 in teens and adults in the market. Regarding records, one thing that worries Randell is that sales of singles are off "and yet many radio stations are still programming their whole sound toward sales of singles—a minority audience. I think radio station should be growing more aware of the singles sales problem."

WBBQ, he said, started playing more LP cuts a month back. The station is now playing 15 LP cuts, once a half-hour from 10 p.m. to 5 a.m. In listening to choose which LP cuts to play, Randell said he only spot-checks. "It's very tough to listen to all the albums, especially after listening to singles seriously all day. But you have to listen . . . you owe it to your listeners." He said he tried to

pick the best commercial cut . . . one which would blend in with the sound of the radio station.

As for singles, "we've been very lucky. I have a policy that if I like a record, I put it on the air if I have room on the playlist and nine times out of 10 I'll have room. I get excited still about records and if it knocks me out I want it on the air that day." As a rule, Randell adds about five singles a week to the station's playlist.

Plays Unknowns

"But I believe that if you find a good record by an unknown, you shouldn't be afraid to play it immediately. This station has been No. 1 for a long time—in adults, teens, everything. Even with people over 45 years old, we're No. 1. I've never been hurt by putting on a record that I believed in.

"You don't have to saturate your show with new records, because there's a time and place to test any record," and he

pointed out that a new soul or progressive rock disk would more than likely be tested on the air in the late evening and certainly not during morning drive time.

"But if you have some deejays who'll work with you and somebody to answer the phone, you can find out very quickly whether a record is good or not by asking your listeners."

Randell, in his research on records, works closely with local record shops, even telling them the manufacturer's number on the record which he has added to his playlist. In return, the stores go out of their way to feed him information. "One store which doesn't sell much product, but where kids come in and listen a lot, even tells me what the kids are listening to."

Letters To The Editor

• Continued from page 28

minder" that I was not appointed program director until July, that is totally incorrect. I was program director before, during and after the June book and program director before and during the current October Pulse (and planning on 'after').

While on the subject, it might be worth noting that nearly everyone remembers vice president and general manager Jack Thayer and Don Imus, but no one in town knew any John Lund.

Jack Hammar was program director before Thayer arrived. He was replaced by Les Thomp-

son, who is still there.

Hope this clears the air. I imagine I should be offering sympathy to Bill Shepard at WIXY in Cleveland . . . but, he doesn't need sympathy. He is a professional.

Thank you, Claude, for the opportunity to correct the erroneous statements. Thanks also for the kind words about our music list (It's a heckuva lot of work and it's good to know that it is well received).

Bob Sherwood
Program director
KROY
Sacramento, Calif.

Label Is Launched By WJRZ Deejay

NEW YORK — A new record label—Giro Records — is being launched here by Ron Dini, air personality on WJRZ, local country music station. First single was produced by Vinni Gagliano; Dini sings "What Happened to My Woman." Dini said last week that he hoped to find a national distributor for the record.

Adverse to Change

• Continued from page 26

"My recommendation was to go strictly to the Hot 100 Chart, but play the easy listening records in the time period until 8 a.m., pick up the pace a little after that, but not too hard until 3 p.m. Play everything after 3 p.m. and at 6 p.m. start taking requests."

What Steese did was merely to go into the market for four days and listen to the station and write a 50-60 page report in detail on what the basic problems of the station were, down to and including comments about deejays who needed to improve their style.

Petry, he said, was more or less offering programming advice "in self defense." The stations that program better, reap better sales, he said.

WKTC Drops Country

• Continued from page 26

country music format 10 years ago. It was unheard of then," said Hicks.

Hicks admitted that the format change was a "good move in the Bible Belt." Christian businessmen in Charlotte have supported the station by advertising.

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**BEST NEW RECORD
OF THE WEEK:**

**"IF THERE'S
A HELL BELOW"**

**CURTIS MAYFIELD
(Curtom)**



By ED OCHS

SOUL SLICES: Hottest act in the business? Aretha Franklin. Back again better than ever with her next million seller "Border Song." Aretha will finish what others only started. Another quality duet by Aretha and Jerry Wexler, who's more creative than any artist he's ever produced. . . . Joe Simon, all through at Monument, has signed with the Polydor-distributed Spring label where he'll open with "Your Time to Cry." Ray Godfrey and the Boys in the Band, and now Simon, will take the label higher. Polydor has more mileage in Lee Dorsey, the "Yes We Can" man. . . . Valerie Simpson's first solo LP for Motown, produced by Nick Ashford and Quincy Jones, will feature some of Ashford & Simpson's greatest hits, plus some new members. The duo is the braintrust behind Diana Ross. . . . Jimmy & David Ruffin's "Stand By Me" is flipping fast to "Your Love Was Worth Waiting For." Jimmy's hit four in a row in England, now with "It's Wonderful." . . . At the Apollo till Nov. 11: Clarence Carter, The Staple Singers, Unifics, The Sequins and Sad Sam. Looking ahead: Nov. 18-25, Voices of East Harlem; Dec. 9-16 features blues from B.B. King, Bobby Blue Bland, Big Mama Thornton, Junior Parker and the Robert Patterson Singers. . . . David T. Walker, a fine soul guitarist, debuts on Zea with his "Plum Happy" LP and a single, "Love Vibrations." . . . Steve Cropper's got a new label, Trans-Maximus (TMI), to go with his new studio in Memphis. . . . Breakout of the week: Smokey Robinson's "Tears of a Clown." Not as famous but just as furious are O.M. Wright, Flaming Ember, B.B. King, Israel Tolbert, Ronnie Dyson and King Floyd. . . . More blues: "The First Washington Blues Festival," held last week at Howard University, was the first festival in the area to be produced by blacks for the black campus. It also featured some of the hottest blues acts today in Delmark's J.B. Hutto, Arhoolie's Mance Lipscomb and John Jackson, not to mention B.B. King, Howlin' Wolf, Fred McDowell, Junior Wells, currently recording at Criterion Studios for Atlantic, and Arthur (Big Boy) Crudup. . . . Allen Toussaint's first for Scepter-distributed Tiffany label is "Sweet Touch of Love." . . . All-Platinum, coming on strong and soft with the Moments' "All I Have" and the group's new album, has picked up distribution on Donnie Elbert's "Can't Get Over Losing You," Eldridge Cleaver's "Soul on Wax" LP on the More label, and the Malcolm X disk, "Message to the Grass Roots," on Charisma. Bobby LaCour's single has flipped to "Daddy Wants You Home." All-Platinum, all black. . . . Brook Benton comes to the Cellar Door in Washington Nov. 16-21. . . . Picking up steam: Joe Simon, Intruders, Gene Chandler, Al Green, Martha & The Vandellas, Eddie Holman, Chairmen of the Board. . . . James Brown's Christmas single and album to be titled "Hey America." . . . Hot from the Jackson Five's LP, "How Funky Is Your Chicken." . . . Soul Sauce picks and plays: Paul Kelly, "Poor But Proud" (Happy Tiger); Simtec & Wylie, "Everybody's Got a Part to Play" (Mr. Chand); Ramsey Lewis, "Do Whatever Sets You Free" (Cadet); Raeletts, "Bad Water" (Tangerine); Bobby Adams, "Go On Back to Georgia" (Hometown); Quincy Jones, "Bridge Over Troubled Waters" (A&M); King Curtis, "Changes" (Atco); Maceo Parker, "Got to Getcha" (House of Fox); Intriques, "Tuck a Little Love Away" (Yew); Little Eva, "Night After Night" (Spring); Brenda & The Tabulations, "A Child No One Wanted" (Top & Bottom); Mirettes, "Ain't My Stuff Good Enough" (Zea); Exciters, "Life, Love & Peace" (Today); Soul" (Paramount). Also new and chartbound: Duponts, Archie Bell, Betty Everett, Little Milton, Bobby Bland, Little Sister, Freddie Waters, Chi-Lites, Star-Tels, Gloria Taylor, Unemployed, Gladys Knight and Bobby Patterson. . . . New Whatnauts on Stang: "What's Left to Give." And on All-Platinum's Turbo label: "Why Do You Want to Be a Junkie?" by the Universal Messengers. . . . From the Supremes-Four Tops album: "River Deep, Mountain High." Also new hits from Junior Walker and the Originals. . . . Lee Eldrid spreading on Archive with "Leave Me Your Love." . . . "The Leon Thomas Album" is ready from Flying Dutchman. . . . Blue Thumb's Buddy & the Juniors (Wells & Mance) album is hitting FM with "Riffin'." . . . Motown's Tom Schelessinger reads Soul Sauce. Do you? Then let us know about it.

Billboard SPECIAL SURVEY For Week Ending 11/14/70

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	8	25	39	STAND BY ME David & Jimmy Ruffin, Soul 35076 (Progressive/Trio/Atco, BMI)	3
2	2	SUPER BAD (Parts 1 & 2) James Brown, King 6329 (Cried, BMI)	6	26	28	LOSERS WEEPERS Etta James, Cadet 5676 (Heavy, BMI)	6
3	3	ENGINE #9 Wilson Pickett, Atlantic 2765 (Assured, BMI)	7	27	35	WAIT A MINUTE Lost Generation, Brunswick 55441 (Julio-Brian, BMI)	2
4	6	I AM SOMEBODY (Part 2) Johnnie Taylor, Stax 0078 (Groovesville, BMI)	5	28	43	GROOVE ME King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI)	6
5	5	5-10-15-20 (25-30 Years of Love) Presidents, Sussex 207 (McCoy/Interior, BMI)	8	29	30	THE BEST YEARS OF MY LIFE Eddie Floyd, Stax 0077 (East/Memphis, BMI)	5
6	11	HEAVEN HELP US ALL Stevie Wonder, Tamla 54200 (Stein & Van Stock, ASCAP)	4	30	31	IF YOU WERE MINE Ray Charles, ABC/TRC 11271 (Tangerine, BMI)	6
7	8	PART TIME LOVE Anne Peebles, HI 2178 (Cireca/Escort, BMI)	9	31	33	MAKE IT EASY ON YOURSELF Dionne Warwick, Scepter 12294 (Famous, ASCAP)	5
8	14	THE TEARS OF A CLOWN Smokey Robinson & The Miracles, Tamla 54199 (Jobete, BMI)	4	32	47	THAT'S THE WAY I WANT OUR LOVE 3 Joe Simon, Sound Stage 7 2667 (Cape Ann/Jabee, BMI)	3
9	4	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	12	33	—	STONED LOVE Supremes, Motown 1172 (Jobete, BMI)	1
10	9	UNGENA ZA ULIMWENGU (Unite the World)/HUM A SONG AND DANCE ALONG Temptations, Gordy 7102 (Jobete, BMI)	6	34	16	FUNKY MAN Kool & the Gang, De-Lite 534 (Stephanye/Delightful, BMI)	9
11	7	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	11	35	38	LEAD ME ON Gwen McCrae, Columbia 4-45214 (Lion, BMI)	2
12	12	LET ME BACK IN Tyronne Davis, Dakar 621 (Julio-Brian, BMI)	7	36	34	I NEED HELP (I Can't Do It Alone) Bobby Byrd, King 6323 (Cried, BMI)	9
13	10	DEEPER & DEEPER Freda Payne, Invictus 9080 (Gold Forever, BMI)	8	37	—	SIMPLY CALL IT LOVE Gene Chandler, Mercury 73121 (Cachand, BMI)	1
14	17	ACE OF SPADES O.V. Wright, Back Beat 615 (Don, BMI)	6	38	44	I CAN'T GET NEXT TO YOU Al Green, HI 2182 (Jobete, BMI)	2
15	23	I'M NOT MY BROTHER'S KEEPER Flaming Ember, Hot Wax 7006 (Gold Forever, BMI)	3	39	42	I CAN'T GET OVER LOSING YOU Donny Elbert, Bullet 101 (Lawton/Couey, BMI)	2
16	15	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax 7004 (Gold Forever, BMI)	12	40	40	YOUNG HEARTS GET LONELY, TOO New Young Hearts, ZEA 50001 (Three & Three-Lenoir Music, BMI)	2
17	22	BIG LEG WOMAN (With a Short, Short Mini Skirt) Israel Tolbert, Warren 106 (Carwar, BMI)	4	41	19	LOVE UPRISING Otis Leaville, Dakar 620 (Julio-Brian, BMI)	11
18	13	EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7417 (Warner- Tamerlane, BMI)	12	42	37	TIME WAITS FOR NO ONE Friends of Distinction, RCA 74-0385 (Kirshner, BMI)	5
19	18	I DO TAKE YOU Three Degrees, Roulette 7088 (Planetary/Make, ASCAP)	10	43	—	I GOTTA LET YOU GO Martha Reeves & the Vandellas, Gordy 7103 (Jobete, BMI)	1
20	32	I DON'T WANNA CRY Ronnie Dyson, Columbia 4-45240 (Betalbin, BMI)	3	44	29	HEART ASSOCIATION Emotions, Volt 4045 (Perv's, BMI)	7
21	21	ONE LIGHT, TWO LIGHTS Satisfactions, Lionel 3205 (Tattersall/Lan-tastic, BMI)	6	45	46	THIS WORLD Sweet Inspirations, Atlantic 2750 (Sunbeam, BMI)	4
22	25	THIS IS MY LOVE SONG Intruders, Gamble 4007 (Assorted, BMI)	5	46	—	CATHY CALLED Eddie Holman, ABC 11276 (Damian/ Virtu/Schooglegub, ASCAP)	1
23	24	TO THE OTHER MAN Luther Ingram, KoKo 2106 (Klondike, BMI)	4	47	—	SPECIAL MEMORY Jerry Butler, Mercury 73131 (Butler/Chappell, ASCAP)	1
24	49	CHAINS AND THINGS B.B. King, ABC 11280 (Pamco/Sounds of Lucille, BMI)	2	48	50	YES WE CAN Lee Dorsey, Polydor 14038 (Marsaint, BMI)	2
				49	—	PAY TO THE PIPER Chairmen of the Board, Invictus 9081 (Gold Forever, BMI)	1
				50	—	STEALING MOMENTS FROM ANOTHER WOMAN'S LIFE Glass House, Invictus 9082 (Gold Forever, BMI)	1

Vox Jox

• Continued from page 27

there the afternoon of Nov. 19 and Don Owens, head of reviews for Billboard, will be arriving sometime during that day, too. Hope all of you men in the driving-walking-crawling range can make the meeting. Looks like its going to be a good one. Latest people announced for the panels include Alan Newman, vice president of programming for KSFO, San Francisco; Mike Curb, president of MGM Records; Frank Pollack, program director of KXIV, Phoenix; Robert Mooney, program director of WIND in Chicago and a fond fan of Mexican food (and anybody who likes Mexican food can't be all bad, right Bonne?); Jerry Harms, KABL, San Francisco; Pat Whitley, program direc-

(Continued on page 31)

Selling Sounds

• Continued from page 28

Powder and Air Pillow Insoles. Two of the 60-second spots were sung by Larry Weiss. Steve Jackson, of N.W. Ayer, Chicago, produced the campaign recorded at Aura Recording Studios.

Also finished are three new commercials for Carrier Air Conditioning. Dave Mullaney arranged them and the spots were written by Tom Figenshu and Phil Schulman.

★ ★ ★

The Carpenters, A&M Records artists, have recorded their first commercial. It was done at the RCA studios in Toronto for Morton's Potato Chips. Dick Behrke of Herman Edel Associates wrote both the words and music. The production was supervised by Susan Hamilton. The entire project was supervised by Paul Mullins with Terry Ingram as agency producer for Glenn Advertising of Dallas and Bob Berry as account supervisor.



RAMSEY LEWIS, left, Cadet Records recording artist, has been elected to the board of directors of Provident Hospital, Chicago, the oldest black-owned hospital in the country. With Lewis are Alvin J. Robinson, president of the Provident board, and Potter Palmer III, right, chairman of the board of Globetrotters Communications, Inc.

Campus News

• Continued from page 29

Warner Bros.; "Get Me Down," Zen, Pip; "Holy Man," Diane Colby, Columbia; "Melody," Ides of March, Warner Bros.; "Let It Rain," Eric Clapton, Atco.

WDCV, Dickenson College, Carlisle, Pa., **Hal German** reporting: "Doris Troy" (LP), Doris Troy, Apple; "False Start" (LP), Love, Blue Thumb; "Three Wishes," (LP, Special Songs), Cheryl Dilcher, Ampex; "With a Lotta Help From My Friends," (LP), Junior Mance, Atlantic; "Bloodrock 2," (LP), Bloodrock, Capitol; "Feel It," (LP), Elvin Bishop Group. . . WIUM, Western Illinois University, Macomb, **Mike Scheid** reporting: "See Me Feel Me," Who, Decca; "King of Rock and Roll," Crow, Amaret; "Share the Land," (LP), Guess Who, RCA. . . KSLA, California State at Los Angeles, **Steve Resnick** reporting: "Pay to the Piper," Chairmen of the Board, Invictus; "Scratch My Back," Tony Joe White, Monument; "I. J. Foxx," Norman Greenbaum, Reprise; "Something in You," Manitoba, RCA; "Border Song," Elton John, Uni; "Domino," Van Morrison, Warner Bros.; "Valley to Pray," Arlo Guthrie, Reprise; "Do It," Neil Diamond, Bang. . . WTAS, Hope College, Holland, Mich., **Lee DeYoung** reporting: "Immigrant Song," Led Zeppelin, Atlantic; "Does Anybody Really Know What Time It Is?" Chicago, Columbia; "Timothy," Buoy, Scepter; "Black Magic Woman"/"Gypsy Queen," Santana, Columbia; "Led Zeppelin III," (LP), Led Zeppelin, Atlantic; "Untitled," (LP), Byrds, Columbia; "Livingston Taylor," (LP), Livingston Taylor, Atco; "Don't Give Up Easily," (LP), He Ain't Heavy, He's My Brother), Hollies, Epic.

WRBB, Northeastern University, Boston, Mass., **Donna Halper** reporting: "Josephus," (LP), Josephus, Mainstream; "Black Drops," (LP), Charlie Earland, Prestige; "Any Woman Blues," (LP), Bessie Smith, Columbia; "Idlewild South," (LP), Allman Brothers Band, Atco. . . WLVR, Lehigh University, Bethlehem, Pa., **Jim Cameron** reporting: "Washington County," (LP), Arlo Guthrie, Reprise; "Kiln House," Fleetwood Mac, Reprise; "Through the Eyes of Love," (LP), Frost, Vanguard; "Rock Festival," (LP), Youngbloods, Raconon, (Warner Bros.); "Gypsy Queen," (LP), Priscilla Coolidge, Sussex (Buddah); "Baby Batter," Harvey Mandell, Janus. . . WTCC, Springfield Technical Community College, Springfield, Mass., **Bill Caldwell** reporting: "Handwriting on the Wall," Novelty Poison Ring; "Whose Garden Was This?" Tom Paxton, Elektra; "Carolina in My Mind," James Taylor, Apple; "Valley to Pray," Arlo Guthrie, Reprise; "Tears of a Clown," Smokey Robinson and the Miracles, Tamla.

WGVU, University of Dubuque, Dubuque, Iowa, **Doug Towne** reporting: "Stoned Love," Supremes, Motown; "After Midnight," Eric Clapton, Atco; "Sweetheart," Engelbert Humperdinck, Parrot; "Changes (Part I)," King Curtis & the Kingpins, Atco; "If You Look Into My Eyes," Proud As Punch, Stax; "Take Me to the Mountains," Country Coalition, ABC. . . KTSC, Southern Colorado State College, Pueblo, **Jack Jennings** reporting: "Dr. Dunbar's Prescription," (LP), Aynsley Dunbar Retaliation, Blue Thumb; "Yardbirds," (LP), Yardbirds, Epic; "No Dice," (LP), Badfinger, Apple; "False Start," (LP), Love, Blue Thumb; "Gonna Have a Good Time," Easybeats, UA; "Train Kept Rollin'," (LP), Yardbirds, Epic; "Funky Music," Kanyon, Mercury; "Valley to Pray," Arlo Guthrie, Reprise; "The Box," Kendrew Lascelles, Mediarts. . . WSCB, Buffalo State University, Buffalo, N.Y., **Clayt Pasternack** reporting: "Green-Eyed Lady," Sugarloaf, Liberty; "Gypsy Woman," Brian Hyland, Uni; "I Don't Wanna Cry," Ronnie Dyson, Columbia; "Time to Kill," Band, Capitol; "Only Love Can Break Your Heart," Neil Young, Reprise; "Sugarloaf," (LP), Liberty; "Looking In," (LP), Savoy Brown, Parrot.

WKUL, Waynesburg College, Waynesburg, Pa., "Lola," Kings, Reprise; "God, Love and Rock & Roll," Teagarden & Van Winkle, Westbound; "Super Band (Parts 1 & 2)," James Brown, King; "Gravy Globetrotters, RCA; "Do What You Wanna Do," Five Flights Up, T.A. (Bell); "Let's Worth Together," Canned Heat, Liberty. . . WCPR, Stevens Institute of Technology, Hoboken, N.J., **Ron Harris** reporting: "Does Anybody Really Know What Time It Is?" Chicago, Columbia; "Midnight Tango," Steve Miller Band, Capitol; "Carolina in My Mind," James Taylor, Apple; "Black Magic Woman" (LP, Abraxas), Santana, Columbia.

BEST SELLING Soul LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	THIRD ALBUM 7 Jackson 5, Motown MS 718	7	26	27	BLACK TALK 24 Charles Earland, Prestige PR 7758	24
2	5	CURTIS 6 Curtis Mayfield, Curtom CRS 8005	6	27	33	I'M MY BROTHER'S KEEPER 5 Jimmy & David Ruffin, Soul SS 728	5
3	3	STILL WATERS RUN DEEP 33 Four Tops, Motown MS 704	33	28	28	GREEN IS BEAUTIFUL 11 Grant Green, Blue Note BST 84342	11
4	2	TEMPTATIONS' GREATEST HITS, VOL. 2 7 Gordy GS 954	7	29	26	THE MAGNIFICENT 7 3 Supremes/Four Tops, Motown MS 717	3
5	9	SPIRIT IN THE DARK 9 Aretha Franklin, Atlantic SD 8265	9	30	29	PATCHES 7 Clarence Carter, Atlantic SD 8267	7
6	6	ABRAXAS 5 Santana, Columbia KC 30130	5	31	31	STAND 81 Sly & the Family Stone, Epic BN 26456	81
7	4	THE ISAAC HAYES MOVEMENT 31 Enterprise ENS 1010	31	32	24	MAD DOGS & ENGLISHMEN 9 Joe Cocker, A&M SP 6002	9
8	8	SIGNED, SEALED, DELIVERED 11 Stevie Wonder, Tamla TS 304	11	33	15	OTIS REDDING/JIMI HENDRIX EXPERIENCE 7 Reprise MS 2029	7
9	10	CHAPTER TWO 11 Roberta Flack, Atlantic SD 1569	11	34	38	HAPPY & IN LOVE 16 Gloria Lynn, Canyon 7709	16
10	7	SEX MACHINE 7 James Brown, King KS 7-1115	7	35	39	LIVE AT LONDON'S TALK OF THE TOWN 13 Temptations, Gordy GS 953	13
11	12	DIANA ROSS 18 Motown MS 711	18	36	—	THEM CHANGES 4 Ramsey Lewis, Cadet LPS 844	4
12	14	THE LAST POETS 21 Douglas 3	21	37	48	THE GENE CHANDLER SITUATION 5 Mercury SR 61304	5
13	13	COSMO'S FACTORY 13 Creedence Clearwater Revival, Fantasy B402	13	38	45	FREE YOUR MIND 2 Funkadelic, Westbound WB 2001	2
14	11	ECOLOGY 18 Rare Earth, Rare Earth RS 514	18	39	35	EXPRESS YOURSELF 20 Watts 103rd Street Rhythm Band, Warner Bros. WS 1864	20
15	16	BAND OF GYPSYS 26 Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	26	40	34	BITCHES BREW 27 Miles Davis, Columbia GP 26	27
16	18	GULA MATARI 12 Quincy Jones, A&M SP 3030	12	41	44	LED ZEPPELIN III 2 Atlantic SD 7201	2
17	32	INDIANOLA MISSISSIPPI SEEDS 4 B.B. King, ABC ABCS 713	4	42	22	ABC 24 Jackson 5, Motown MS 709	24
18	19	DIDN'T I (Blow Your Mind This Time) 15 Delfonics, Philly Groove PG 1153	15	43	—	BURNING 1 Esther Phillips, Atlantic SD 1565	1
19	20	WILSON PICKETT IN PHILADELPHIA 9 Atlantic SD 8270	9	44	40	RIGHT ON BE FREE 4 Voices of East Harlem, Elektra EKS 74080	4
20	21	NEW WAYS BUT LOVE STAYS 3 Supremes, Motown MS 720	3	45	—	EAT OUT MORE OFTEN 8 Rudy Ray Moore, Kent KST 001	8
21	23	CHANGING TIMES 4 Four Tops, Motown MS 721	4	46	41	A GASS 6 Jr. Walker & the All Stars, Soul SS 726	6
22	17	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? 10 Ronnie Dyson, Columbia CS 30223	10	47	47	ONLY FOR THE LONELY 5 Mavis Staples, Volt VOS 6010	5
23	25	SUPER HITS 3 Marvin Gaye, Tamla TS 300	3	48	50	SECOND TIME AROUND 2 Spinners, V.I.P. VS 405	2
24	46	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES 2 Jazz Crusaders, Chisa CS 804	2	49	49	THIS PUSSY BELONGS TO ME 2 Rudy Ray Moore, Kent KST 002	2
25	30	POCKETFUL OF MIRACLES 3 Smokey Robinson & the Miracles, Tamla TS 306	3	50	—	RETURN OF THE MARVELETTES 1 Tamla, TS 305	1

Vox Jox

• Continued from page 30

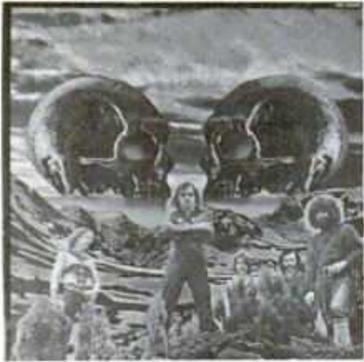
tor of WWDC, Washington; **Dave Klahr**, WFIL-FM, Philadelphia; and **Gary Owens**, KMPC, Los Angeles. And, by the way, FCC commissioner **Nicholas Johnson** is going to submit to a question and answer session and that should be a fiery scene.

★ ★ ★
Andy Barber of KEYN, Wichita, Kan., writes: "I would like you to please print this letter in Vox Jox so that **Don Imus** will understand that I'm trying to communicate with him. I've sent a letter and made a phone call to him but Don Imus has ignored **Andy Barber**. Imus has so quickly forgotten old friends with him at Don Martin's in Hollywood. Andy Barber only wanted to congratulate him on his success. Thanks for your attention on this, Claude; Don Imus will surely respond now!"

LEROY LITTLE, seated, Atlantic Records promotion man, listens to Isaac Hayes deliver a state of the soul message, at a banquet in Memphis which recently honored Little as man of the year, man of tomorrow. The dinner, sponsored by Concerned Members of the Music Industry, featured tough, honest speeches about the role of blacks in the industry, answering the evening's theme of "Ain't It Black Enough" with a resounding "No."

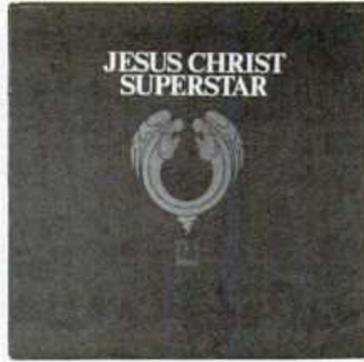
Billboard Album Reviews

NOVEMBER 14, 1970



POP
STEPPENWOLF 7—
ABC/Dunhill DSX 50090 (S)

A no-nonsense rock outfit who can do it every time out, Steppenwolf continues to surpass the competition with its seventh album and their best yet. John Kay & Co. are together as never before, and without frills get down to the business of jamming and creating the funky groove Steppenwolf is famous for. Spare, rugged, hungry arrangements bring out the gruffiest of "Fat Jack," "Renegade" and "Who Needs Ya." A dark beauty.



POP
VARIOUS ARTISTS—
JESUS CHRIST—SUPERSTAR.
Decca DXSA 7206 (S)

This brilliant musical portrayal of the last seven days in the life of Jesus is destined to become one of the most talked about and provocative albums on the pop scene. It is basically an opera, according to individual connotation, featuring musicians from some of Britain's well-known groups, as well as an 85-piece orchestra and the strings of the City of London.



POP
MARVIN GAYE—
SUPER HITS.
Tamla TS 300 (S)

Here's an album that lives up to its title, from Gaye's incredible version of "I Heard It Through the Grapevine" to "Can I Get a Witness," "Hitch Hike" and "Chained." Million sellers abound in this album and Gaye mixes them up with his distinctive sound. His easy voice speaks for a big hunk of soul history, as Jobete writers Norman Whitfield, H-D-H, Smokey Robinson and Gaye himself contribute the classics.



POP
TONY BENNETT'S
"SOMETHING"—
Columbia C 30280 (S)

Bennett's beautifully languid singing makes this one of his best albums in some time. While previous singles "Something" and "Coco" will attract customers and radio programmers, his interpretation of Bacharach and David's "Make It Easy On Yourself," and Jobim's "Wave" should be studied by any serious student of pop singing.



POP
HENRY MANCINI—
Mancini Country.
RCA Victor LSP-4307 (S)

Henry Mancini blends the sounds of Hollywood and Nashville on some of the country world's most recent hits and emerges with an unusually attractive instrumental package. Songs like "Almost Persuaded," "Release Me," "I Can't Stop Loving You" and "Make the World Go Away" take on new luster with Mancini's Hollywood touch and Nashville shadings.



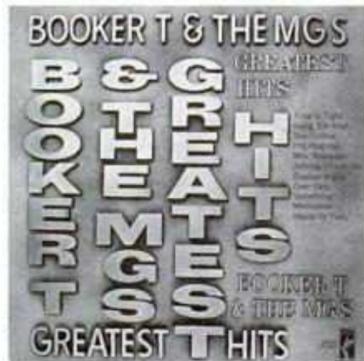
POP
JOHNNY TAYLOR'S
GREATEST HITS—
Stax STS-2032 (S)

Johnny Taylor, the Stax recording artist of such chart-riding favorites as, "Steal Away," "Who's Making Love" and "I Want to Testify," has put together on this album the tunes that catapulted him into musical prominence. Taylor is a fine artist credible, dynamic and musical, and his many fans will welcome this production.



POP
RUFFIN BROTHERS—
I Am My Brother's Keeper.
Soul SS 728 (S)

Brother Jimmy is in England what David Ruffin was to the Temptations when "Ain't Too Proud to Beg" and the like were the scourge of the pop and soul charts. Together, they are the first and last word in dynamic soul, as two of the most exciting and untapped rip-it-up voices in the business double the power of "He Ain't Heavy," "Stand By Me," "Lo and Behold." These boys can get to the truth.



POP
BOOKER T & THE MGS—
Greatest Hits.
Stax STS-2033 (S)

Group's biggest hits under one cover spells top sales and a big chart winner . . . pop and soul! Included are such singles giants as "Time Is Tight," "Hang 'Em High," "Soul Limbo," "Hip Hug Her," "Mrs. Robinson," and the recent chart item, "Something." A heavy package for programming and sales.



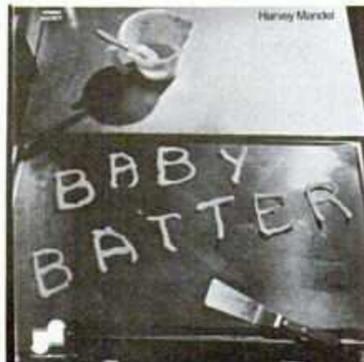
POP
BADFINGER—
No Dice.
Apple ST 3367 (S)

Badfinger carries on the rhythm-happy tradition of the early Beatles, rocking to the big beat without hang-ups or pretensions of profundity. Pete Ham and Joey Molland write most of the group's original material, but songs, as well as the Liverpool-type voices, cover the Beatles like a Zoro. The catch is they're good, and prove it nicely on "No Matter What," "Better Days," "Without You" and "I Can't Take It."



POP
BIG BROTHER &
THE HOLDING CO.—
Be a Brother.
Columbia C 30222 (S)

Nick Gravenites and San Andrew share the vocal chores and lead Big Brother through the blues and rock genre. There are messages in many of the songs including "Joseph's Coat," and the title song "Be a Brother," and a good personality descriptions of universal characters in "Mr. Natural" and "Funkie Jim."



POP
HARVEY MANDEL—
Baby Batter.
Janus JLS-3017 (S)

This LP is very strongly jazz-oriented, but the jazz structures break down (or perhaps build upon) progressive rock concepts with musical touches of blues and rock. "El Stinger" is good, as is "One Way Street." "Morton Grove MaMa" and "Hank the Ripper" are blues-based.



POP
LOVE—
False Start.
Blue Thumb BTS 8822 (S)

Love has come up with a powerful album that should prove one of their biggest in some time. Their solid driving treatments of Flying, "Keep On Shining" and "Love Is Coming" are standouts in this collection and should win much favor with programmers and bring them straight to the best selling charts.



POP
THE KLOWNS—
RCA Victor LSP-4438 (S)

Backed by a full promotional campaign that includes a TV special, the Klowns come on strong with this debut LP, and they should make their mark on the charts in a very short time. Along with their initial single "Lady Love," the collection includes topnotch performances of "Yellow Sunglasses," "Honey Bunny Day" and "A Whole Lotta Love." Good vocal blend and smooth easy beat material make this a winner.



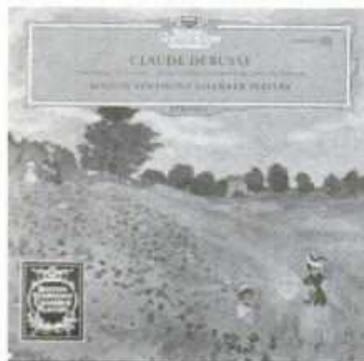
POP
GOLDEN EARRING—
Dwarf.
PDLP 2000 (SLZ)

One of the strongest groups in Holland, the Golden Earring makes a powerful move to the label. The best cut is "I'm Going to Send My Pigeons to the Sky," but nearly all of the cuts are strong. "The Wall of Dolls" keys on the LP cover, but perhaps "This Is the Time of the Year" and "Big Three Blue Sea" are better musically. A very excellent album, due for strong sales.



CLASSICAL
IVES: THREE PLACES IN NEW
ENGLAND/SUN-TREADER—
Boston Symphony (Thomas).
DGG 2530 048 (S)

Thomas makes an impressive conducting disk debut which should be the beginning of huge record sales for him and DGG. He wisely chooses contemporary music by Ives and Carl Ruggles, for his leading is resourceful, forceful and colorful in approach as well. The opening selection is full of the bright fall color which accompanies New England this time of year.



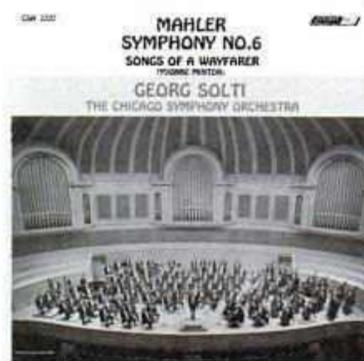
CLASSICAL
DEBUSSY: NOCTURNES
NOS. 1-3/RAVEL: DAPHNIS
ET CHLOE/PAVANE—
New England Conservatory
Chorus/Boston Symphony
(Abbado).
DGG 2530 038 (S)

Led by Joseph Silverstein's excellent work on violin, this LP contains some supreme musicianship, both collectively and individually. Debussy's melodic touches and contrasting color get delicate treatment, especially in the finale.



CLASSICAL
BEETHOVEN: TRIPLE
CONCERTO IN C—
Oistrakh/Rostropovich/
Richter/Berlin/Philharmonic
(Karajan).
Angel S-36727 (S)

Here's a quartet of talent which will be hard to match on other LP's. The wonderful part of it all is that the principals do not steal or wander over each other's lines. Most of the credit should go to Karajan, for he's good-humored and forceful, and steers them along the right path.



CLASSICAL
MAHLER: SYMPHONY NO. 6/
SONGS OF A WAYFARER—
Minton/Chicago Symphony
(Solti).
London CSA-2227 (S)

Two striking albums, the first for the Chicago Symphony with London, mark Georg Solti's assumption of the music directorship. Continuing his Mahler cycle, Solti offers the "Symphony No. 6," a recording of special note, and the "Symphony No. 5" (CSA-2228).



CLASSICAL
DEBUSSY: 3 SONATAS—SYRINX—
Boston Symphony Chamber
Players.
DGG 2530 049 (S)

Abbado's masterful conducting on both sides of this LP, perfectly captures both works. The Debussy nocturnes are done with the taste of a Frank Lloyd Wright as he shapes and coaxes and builds the work. The Ravel piece, "Daphne et Chloe," is performed in the original, without voices, and it enhances the work.

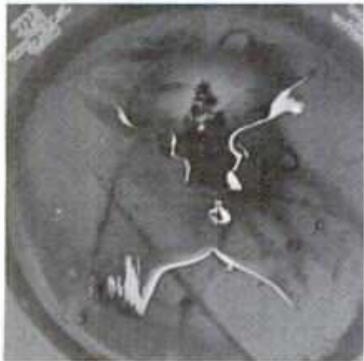


JAZZ
GABOR SZABO—
Magical Connection.
Blue Thumb BTS 8823

Guitarist Szabo has always had his eye out for the wider market, while retaining his jazz integrity, and here he takes material from Steve Stills, John Sebastian and Bacharach-David and gets his own thing together with it. Some strings are added to the essentially guitar-led small group and the result is somewhat tasty, particularly on Charles Lloyd's "Sombbrero Sam."

Billboard Album Reviews

NOVEMBER 14, 1970



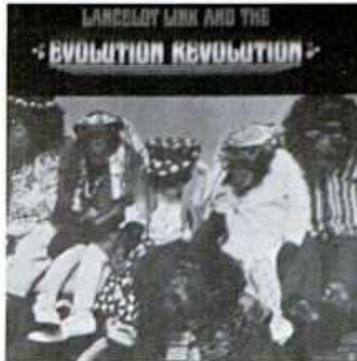
POP
FIVE MAN ELECTRICAL BAND—
Good-Byes and Butterflies.
MGM SE-4725 (S)

Here is a bright, new group on the contemporary scene. Lead vocalist/guitarist Les Emmerson wrote all the songs, and they are tune images of his life style and experiences. The LP deserves heavy radio exposure and among the best cuts are "Signs," "Man With a Horse and Wagon," "All Is Right" and "Butterfly."



POP
TONY KOSINEC—
Bad Girl Songs.
Columbia C 30277 (S)

Tony Kosinec, latest discovery of Columbia Records, may well develop into one of the most distinctive new voices on the pop music scene. He is talented and diversified entertainer with the capacity to hold the listener's attention. His refreshing appeal should auger well for his musical future, with this well-produced Peter Asher package.



POP
LANCELOT LINK & THE
EVOLUTION REVOLUTION—
ABC ABCS-715 (S)

"Bubble Gum" is back with a lot of strength and Lancelot Link and the Evolution Revolution make it even more powerful. They have a good vocal sound and plenty of easy beat material with "Sha-La Love You" and "Yummy Love" the stand-outs. With the steady TV exposure, the LP is sure to prove a solid sales item and make its mark on the charts.



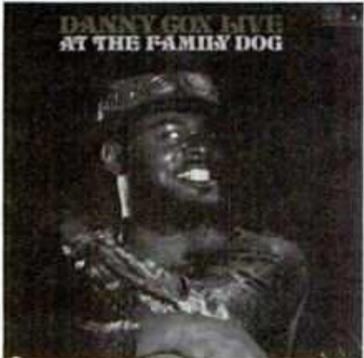
POP
MONTY ALEXANDER—
Taste of Freedom.
MGM SE-4736 (S)

This LP has strong flavors of jazz, but the beauty of the music should give it wide acceptance in the pop music field, especially on easy listening stations. Best cut by Monty Alexander is "Big Yellow Taxi," a persuasive instrumental. "Let It Be" and "Taste of Freedom" are also strong cuts.



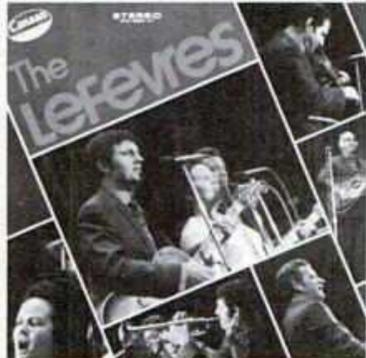
COUNTRY
IT'S TIME FOR NORMA JEAN—
RCA Victor LSP-4446 (S)

This is must merchandise for country dealers and must programming for country deejays. Norma Jean is distinctive in her vocals and truly country in style. "Same Old Story, Same Old Lie," "The Midnight Cowboy" and "Ever Since We Said I Do," are examples of the product.



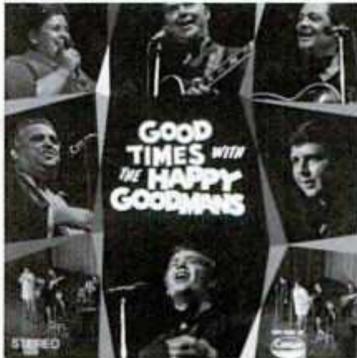
SOUL
DANNY COX LIVE AT
THE FAMILY DOG—
Sunflower SUN 5002 (S)

There's a lot of "soul" in Danny Cox but it is also the kind of sound to get the pop market on his side. Recorded live at The Family Dog, a West Coast club, the disk is paced with excitement and brings added punch to "Universal Soldier," "Aquarius/Let the Sun Shine In," "Hang Down Blues" and "Jelly, Jelly." Gary Usher's production savvy gives it added spark.



GOSPEL
THE LEFEVRES—
Canaan CAS-9684-LP (S)

A fine gospel package, loaded with excellent performances and outstanding song material. "I'm One of His Own," "Broken Pieces" and "He'll Understand" are typical.



GOSPEL
GOOD TIMES WITH
THE HAPPY GOODMAN—
Canaan CAS-9682-LP (S)

The Happy Goodmans, one of the great gospel groups, live up to their reputation with this package. "I'm Living in Canaan Now," "Born to Die," "He Set Me Free" are included. Great performances.



GOSPEL
THE LEWIS FAMILY SING
IN GOSPEL COUNTRY—
Canaan CAS-9676-LP (S)

This LP, tinged with bluegrass sounds, is absolutely one of the best gospel albums of the year. "Joshua" features beautiful vocal harmonizing, while "There's a Light Guiding Me" and "He's Passing This Way" reveal strong instrumental work. "Sunday Christian" is one of those tunes that could last forever, especially if picked up in the country field.



CHRISTMAS
VARIOUS ARTISTS—
The Season's Best.
Columbia C 30124 (S)

Here's an LP that will brighten any dealer's Yule sales. Andy Williams, Streisand, Conniff Singers, Tony Bennett, Johnny Cash and Kostelanetz and his orchestra are examples of the all-star line-up giving out with Christmas spirit. A holiday message for all and a fine gift.



CHRISTMAS
MERRY CHRISTMAS FROM
THE BRADY BUNCH—
Paramount PAS 5026 (S)

With the success of their TV show assured, the Brady Bunch makes their recording debut with a first rate collection of Christmas carols and songs. Their bright and appealing performances of "Jingle Bells," "Santa Claus Is Comin' to Town" and "Rudolph, the Red-Nosed Reindeer" are complemented by warm readings of "The Little Drummer Boy," "Silent Night" and "The First Noel." Should prove a solid sales item for this holiday season.



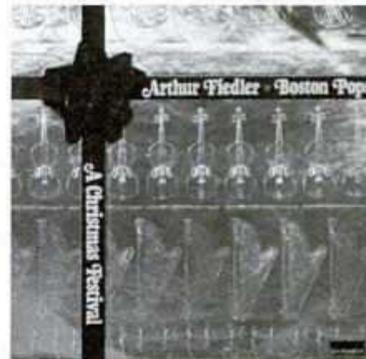
CHRISTMAS
TAMMY WYNETTE—
Christmas With Tammy.
Epic E 30343 (S)

In the country music field, Tammy Wynette can't miss and this LP, which features not only some traditional tunes such as "Silent Night" and "White Christmas" also hits the mark with solid fresher tunes such as "(Merry Christmas) We Must Be Having One" and "One Happy Christmas"—both very country and potential hit singles for the season.



CHRISTMAS
CHRISTMAS WITH DANNY DAVIS
AND THE NASHVILLE BRASS—
RCA Victor LSP-4377 (S)

The Nashville Brass' interpretation of Christmas standards is brisk and bouncy. Danny Davis' horn leads the way with a zest for the season and its song material. The songs have been done many times before, but it's like a first-time treat in the hands of Davis and his Nashville Brass.



CHRISTMAS
ARTHUR FIEDLER/
BOSTON POPS—
A Christmas Festival.
Polydor 24-5004 (S)

Arthur Fiedler and the Boston Pops go together like Santa and Christmas, and with this light, joyful comparison in mind, maestro Fiedler takes the reins of the Pops as they evoke a symphonic celebration of Christmas. Leroy Anderson's arrangements of Yuletide favorites, spotlighting "A Christmas Festival," "Shepherd's Pastorale," "Waltz of the Flowers" and "White Christmas," are classic delights.



CHRISTMAS
ROGER WAGNER CHORALE—
Great Choral Music of Christmas.
Capitol STBB-488 (S)

These superb performances, 20 in all, in a special low-priced, two-record set, is an exceptional buy, and a must for holiday programming. As mentioned in the liner notes, the program encompasses the magnificence, the fun and the reverence that is Christmas... from "Hark the Herald Angels Sing," to "Jingle Bells," to "He Is Born."



CHRISTMAS
VARIOUS ARTISTS—
Peace on Earth.
Capitol STBB-585 (S)

This double LP set which is specially priced brings best wishes from the Lettermen, the Beach Boys, Glen Campbell, Ella Fitzgerald, Nat Cole, Frank Sinatra, Guy Lombardo, Ernie Ford, Al Martino, Fred Waring, Roger Wagner Chorale, Wayne Newton, Sandler & Young, Sonny James and Eddie Dunstede for good listening pleasure. With such Yule favorites as "The First Noel," "Little Drummer Boy," "Silent Night" and "Joy to the World," this LP will surely be a favorite.



CHRISTMAS
WAYNE NEWTON—
Merry Christmas to You.
Capitol STBB-487 (S)

Wayne Newton will be a strong contender in this year's Christmas sweepstakes with this deluxe holiday offering. The package contains 20 seasonal songs ranging from the traditional "O Holy Night" to the swinging "Jingle Bell Rock." Newton handles them all with the proper spirit.



CHRISTMAS
LONDON SOUND 70 ORCH.
& CHORUS—
The Sounds of Christmas.
Decca DEB 7-7 (S)

The London Sound 70 Orchestra and Chorus has developed a tasteful blend of vocal and orchestra arrangements for many of the beautiful songs of Christmas. In this three-LP album of 30 songs, some old, some new, a delightful ambience is created as the ensemble goes through a repertoire of deeply nostalgic tunes like, "I'll Be Home for Christmas," "Silver Bells" and "White Christmas."



CHRISTMAS
HOLLYWOOD BOWL
SYMPHONY—
Great Orchestral Music
of Christmas.
Capitol STBB-489 (S)

This two LP package offers rich orchestral performances by the Hollywood Bowl Symphony. Carmen Dragon conducts one disk with such treasures as "O Tannenbaum," "The First Noel," "Joy to the World" and "O Holy Night." The other LP, with Alfred Newman conducting, is replete with riches, such as "A Mighty Fortress Is Our God" and "Hallelujah" from Handel's "Messiah."



CHRISTMAS
THE ELISABETH SCHWARZKOPF
CHRISTMAS ALBUM—
Angel S-36750 (S)

This remarkable voice is just the right peg for Yule product. For Schwarzkopf's talented soprano fits perfectly here as she gives out with "Stille Nacht" (original version), "The First Noel," "I Saw Three Ships" and "Von Himmel Hoch," among others. Her voice is really "angelic."

Album Reviews

SPECIAL MERIT PICKS

POPULAR

IKE & TINA TURNER—Get It Together. Pompeii SD 6006LP (S)

Ike & Tina Turner, swinging as hard and soulful as ever, really get down to musical business on "Beauty Is Just Skin Deep," a cut packed with excitement. And the instrumental "Funky Mule" deserves heavy airplay on both soul and top 40 stations. A very good album.

BILLY PRESTON—Encouraging Words. Apple ST 3370 (S)

Billy Preston's back with some encouraging words; namely, that George Harrison co-produced this one, as well as wrote three numbers from the energetic singer-organist. Preston's got that church feeling, and gospel backgrounds ring out behind his jazzy, soulful and high revival treatments of the Beatles' "I Got a Feeling," "Right Now" and "Little Girl." Preston is a complete musician with a classy concept of gospel-rock.

KING BISCUIT BOY WITH CROWBAR—Official Music. Paramount PAS 5030 (S)

Their contemporary adaptations of traditional blues has made King Biscuit Boy & Crowbar favorites in their native Canada. Led by Richard "King Biscuit Boy" Newell's singing and harmonica playing they demonstrate their musical expertise on "Don't Go Further," "Hoy Hoy Hoy," "Key to the Highway," "Shout Bama Lama," and Newell's own "Biscuit Boogie."

BILLY ECKSTINE—Stormy. Enterprise ENS-1013 (S)

Billy Eckstine makes his debut on Enterprise and a fine collection it is. He turns in smooth performances of "My Cherie Amour," "I Wanna Be Your Baby" and "Stormy," and his many fans should make this an important addition to their collections. He especially stands out in a beautiful medley including "Just a Little Lovin' (Early in the Morning)" and "What the World Needs Now Is Love."

CATS—45 Lives. Rare Earth RS 521 (S)

Coming from musically fashionable Holland, the Cats employ tight and melodic harmony which has brought them great success in Europe with such songs as "Marian" and "Magical Mystery Morning." Both are included in their debut LP along with "Times Were When" and "Somewhere Up There," all with top 40 possibilities in the U.S.

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

VARIOUS ARTISTS—Gold Soul. Stax STS-2031 (S)

Some of Stax/Volt's most successful soul (and pop) singles are combined into one LP aptly called "Gold Soul." Among the memorable songs and performers: Johnnie Taylor's "Who's Making Love," Isaac Hayes' "By the Time I Get to Phoenix," Booker T & the MG's "Soul Limbo," Rufus Thomas' "Do the Funky Chicken," and Eddie Floyd's "I've Never Found a Girl."

VELVET UNDERGROUND—MGM GAS 131 (S)

The Velvet Underground's three albums on MGM's Verve label are the source for this sampler of the group's "greatest hits" like "White Light White Heart," "Jesus," "Here She Comes Now" and "Heroin." For anyone who missed them the first time out, here's Andy Warhol, Lou Reed, John Cale, Sterling Morrison, Maureen Tucker and the incredible Nico, as the group rocks in their one-of-a-kind circus of sound.

VARIOUS ARTISTS—Undercurrent/Music From the Underground. Epic E 30236 (S)

"Beck's Bolero" by Jeff Beck and "The Hawk" by Catfish, the later featuring some subtle musical structures, are the two most outstanding cuts on this variety LP, but Donovan's "Atlantis," a heavily exposed on radio cut, is a born sales draw, as is "Dance to the Music" by Sly & the Family Stone. Poco's "You Better Think Twice" is a good, solid rock tune.

MAURY MUEHLEISEN—Gingerbread. Capitol ST-644 (S)

Muehleisen's songs are especially poetic and his gentle tenor and the stylish soft rock backing are ideal complements to his love songs: "Free to Love You," "That's What I Like" and "Love Is Just a Passing Thing." "Eddie" and "Mister Bainbridge" are poignant narratives.

POOR BOYS—Ain't Nothin' in Our Pockets But Love. Rare Earth RS 519 (S)

A combination of good pop harmony on vocals with a rich instrumental background gives this LP good airplay potential. The lyrics are often more meaningful than their setting describing mythical voyages as in "Place Called Love," and calling for freedom in "Do What You Wanna Do." The three way mixture of voices, often esoteric lyrics and music blend together well for the Poor Boys. This new Rare Earth group could do well on the charts, especially if a single were released.

GOODNESS & MERCY—MGM SE-4730 (S)

Goodness and Mercy is cast in the same mould that created groups like "Blood, Sweat & Tears" and "Chicago." Using trombones, trumpets and saxophones to advantage, the group has developed a powerful brass section; and with Dave Talisman offering a coherent and cohesive vocal collage, the end result makes for very interesting listening. Tunes include "Peddler Sam," "Dirty Annie" and "Thousand Pound Woman."

VARIOUS ARTISTS—Core of Rock, Vol. 2. MGM SE-4718 (S)

MGM's 2nd volume of this series featuring Eric Burdon and the Animals' "Don't Bring Me Down" and "See See Rider," Richie Havens' "Handsome Johnny," Tommy Edwards' "It's All in the Game," and the Blues Projects' "You Can't Catch Me," all important parts of rock music's history.

KEEF HARTLEY BAND—The Time Is Near. Deram DES 18047 (S)

The Keef Hartley Band is one of the better British rock, blues and jazz outfits, yet they haven't received the recognition of the flashier slashing electric groups. Part of the reason is the group's devotion to their recordings, and evolution of style that now features ex-Mayall drummer Hartley, Miller Anderson's vocals, guitars and writing. Dave Caswell's horn work adds to the title excursion, "Change" and "You Can't

Take It With You." This could be the one to lift them higher.

POWER OF ZEUS—The Gospel According to Zeus. Rare Earth RS 516 (S)

Undoubtedly, this group is going to build to bigger and better things; they know what it's all about. Best cuts here include "Hard Working Man" and "I Lost My Love." The LP was produced by Russ and Ralph Tarrana.

BARCLAY JAMES HARVEST—Sire SES 97026 (S)

The lyrics reflect a perception of dreams and spiritual consciousness and the vocals add to the reflection. The album is basically soft in style and harmony with strong music in places for emphasis and contrast. "Good Love Child" has a strong beat and moves rapidly as compared to songs such as "Mother Dear," "When the World Was Woken" and "The Sun Will Never Shine." This four-man group is relatively free of classification, playing good music with feeling.

SUGARCANE HARRIS—Epic E 30027 (S)

Blues violin is not heard often but Sugar Harris has plans to change all that. The album is a novelty in one respect but is a good musical offering of funk and blues with good arrangements. "Take It All Off," "Funk and Wagner" and "You Could've Had Me Baby," are good samples of Harris' style and sincerity.

MAURICE CHEVALIER—You Brought a New Kind of Love to Me. Monmouth-Evergreen MES/7028 (S)

Maurice Chevalier is one of the great entertainers of the world and this collection of his motion picture songs is an important, as well as entertaining addition the show business memorabilia. Among the songs are "Louise," "Mimi," "My Ideal" and, of course, "You Brought a New Kind of Love to Me."

THE VISIT FROM BOB SMITH—Kent KST-551 (S)

This double record set offers a little bit of everything from Bob Smith and friends. Most of the tunes are filled well with instrumentals with Larry Chapman offering good expression with his violin. The entire feeling evoked by the LP is one of contemplation. Some of the better tunes include "Ocean Song," "The Path Does Have Forks" and "Can You Jump Rope."

JAZZ

BOB CROSSBY & THE BOB CATS—Mardi Gras Parade. Monmouth-Evergreen MES/7026 (S)

A further release from the Crosby small group that appeared at New York's Rainbow Grill. With Yank Lawson, trumpet, and Eddie Miller, tenor sax, this is a hot melodic jazz group that confines itself to familiar items in the jazz lexicon, apart from a Yank Lawson feature, "Smile." Solid crisp mainstream-Dixieland jazz.

CLASSICAL

HANDEL: MESSIAH—Various Artists/English Chamber Orch. (Somary). Vanguard Cardinal VCS-10090/1/2 (S)

This Vanguard recording of Handel's timeless and most inspirational Messiah features the English Chamber Orchestra with Johannes Somary conducting. Creatively arranged and produced, the three-record set features Justino Diaz, bass; Alexander Young, tenor; Yvonne Minton, contralto, and Margaret Price, soprano.

TAVERNER: The Whale—Reynolds/Herincx/Lidell/Taverner/London Sinfonietta & Chorus (Atherton). Apple SMAS 3369 (S)

An important addition to recordings of contemporary composers, "The Whale" won Taverner 1st place at UNESCO's 1968 International Rostrum of Composers, and this is the 1st commercial recording of his fantasy, loosely based on the Bible's Jonah and the Whale.

SOUL

DORIS TROY—Apple ST 3371 (S)

Doris Troy, like Billy Preston, seems to have more control over her disks than she had in the U.S., as this soulful lady produced her own LP, enjoying full contemporary rock and blues accompaniment plus material by George Harrison, Jackie Lomax, Steve Stills, Klaus Vorman, all with whom she collaborates. The blues are

(Continued on page 40)

More Album
Reviews on

Pages 32, 33 & 40

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	30
2	1	BITCHES BREW Miles Davis, Columbia GP 26	28
3	3	CHAPTER TWO Roberta Flack, Atlantic SD 1569	10
4	5	BLACK TALK Charles Earland, Prestige PR 7758	19
5	6	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	70
6	4	GULA MATARI Quincy Jones, A&M SP 3030	14
7	7	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	49
8	9	THEM CHANGES Ramsey Lewis, Cadet LP 844	3
9	—	DEAF, DUMB, BLIND Pharoah Sanders, Impulse AS-9199	1
10	13	WALKING IN SPACE Quincy Jones, A&M SP 3023	52
11	11	DON ELLIS AT FILLMORE Columbia G 30243	2
12	10	BLACK FOX Freddie Robinson, World Pacific Jazz ST 20162	4
13	—	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS-713	1
14	8	THEM CHANGES Buddy Miles, Mercury SR 61280	10
15	20	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	33
16	16	EVERYTHING I PLAY IS FUNKY Lou Donaldson, Blue Note BST 84337	10
17	19	TRANSITION John Coltrane, Impulse AS 9195	5
18	12	LAST POETS Douglas 3	9
19	14	OLD SOCKS, NEW SHOES... NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	10
20	17	BURNING Esther Phillips, Atlantic SD 1565	3

Billboard SPECIAL SURVEY For Week Ending 11/14/70

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

VARIOUS ARTISTS—Songs of the Humpback Whale. Capitol ST-620 (S)

ANITA KERR SINGERS—A Tribute to Simon & Garfunkel. Happy Tiger HT-1016 (S)

THE CLIMAX BLUES BAND PLAYS ON—Sire SES 97023 (S)

LOS NATION—Paradise Lost. Rare Earth RS 518 (S)

GENE KRUPA—MGM GAS 132 (S)

PRETTY THINGS—Parachute. Rare Earth RS 515 (S)

ARTHUR PRYSOCK—MGM GAS 134 (S)

WILLIE BOBO—Spanish Grease. MGM/Latino LAT 10,007 (S)

FOUNTAINHEAD—GWP ST-2028 (S)

CHERYL DILCHER—Special Songs. Ampex A-10109 (S)

RITCHIE VALENS—MGM GAS 117 (M)

RAY NOBLE/AL BOWLLY—Volume e. Monmouth-Evergreen MES/7027 (S)

SYBIL LEEK'S ASTROLOGICAL DELINEATIONS—Tonka TLP 715 (S)

COUNTRY ★★★★★

Flatt & Scruggs—Breaking Out. Columbia C 30347 (S)

DON GIBSON—MGM GAS 138 (S)

BEN COLDER—MGM GAS 139 (S)

STRINGBEAN—Me & My Ole Crow (Got a Good Thing Goin'). Nugget NRLP-102 (S)

CLASSICAL ★★★★★

MENDELSSOHN: QUARTETS, OP. 12 & 13—LaSalle Quartet. DGG 2530 053 (S)

SCHUBERT: SONATAS, OP. 42, 120—Lilli Kraus. Vanguard Cardinal VCS-10074 (S)

GERSHWIN: CONCERTO IN F/MacDOWELL: CONCERTO NO. 2—Sizdon/London Philharmonic (Downes). DGG 2530 055 (S)

BACH: WORKS FOR CEMBALO—Karl Richter. DGG 2530 035 (S)

WERT: MUSIC FROM THE COURT OF MANTUA—Jaye Consort/Academia Monteverdiana Consort/Ambrosiana Singers (Stevens). Vanguard Cardinal VCS-10083 (S)

LOW PRICE CLASSICAL ★★★★★

BACH: CANTATAS NOS. 36 & 64—Various Artists/Westphalian Choir (Ehmann). Vanguard Everyman SRV-251 SD (S)

BOCCHERINI: QUINTET FOR GUITAR & STRINGS/HAYDN: QUARTET FOR GUITAR, VIOLIN, VIOLA & CELLO—Scheit/Vienna Konzerthaus Quartet. Vanguard Everyman SRV-295 SD (S)

SOUNDTRACK ★★★★★

SOUNDTRACK—Gas-s-s. Air A-1038 (S)

JAZZ ★★★★★

STAN GETZ/LAURINDO ALMEIDA—MGM/Latino LAT 10,009 (S)

THE OTHER SIDE OF JIMMY SMITH—MGM SE-4709 (S)

BING CROSSBY/LOUIS ARMSTRONG—Bing and Satchmo. MGM GAS 137 (S)

BLUES ★★★★★

VARIOUS ARTISTS—C.J.'s Roots of Chicago Blues. Blue Flame BLP-101 (M)

GOSPEL ★★★★★

BLUE RIDGE QUARTET—Rise and Shine. Canaan CAS-9685-LP (S)

CATHEDRAL QUARTET—A Little Bit of Everything. Canaan CAS-9688-LP (S)

FOUR GALILEANS—Make It happen. Canaan CAS-9683-LP (S)

THE MANY MOODS OF THE FLORIDA BOYS—Canaan CAS-9680-LP (S)

RELIGIOUS ★★★★★

NOW FAITH SINGERS—Expressions of Reverence in Contemporary Sound. Murbo MCS 6017 (S)

JESTER HAIRSTON CONCERT—Murbo MCS 6016 (S)

COMEDY ★★★★★

WENDY BAGWELL—This, That and the Other. Canaan CAS-9679-LP (S)

VARIOUS ARTISTS—Chicago. Duo DS-1600 (S)

SPOKEN WORD ★★★★★

BLACK VOICES—On the Street in Watts. Ala ALA 1970 (S)

INTERNATIONAL ★★★★★

WALTER WANDERLY TRIO—Cheganca. MGM/Latino LAT 10,010 (S)

MIGUELITO VALDES—Inolvidables. MGM/Latino LAT 10,005 (S)

CAL TJADER & EDDIE PALMIERI—El Sonido Nuevo. MGM/Latino LAT 10,008 (S)

PATATO & TOTICO—MGM/Latino LAT 10,006 (S)

LOW PRICE INTERNATIONAL ★★★★★

VARIOUS ARTISTS—In the Shadow of the Mountain/Bulgarian Folk Music. Nonesuch H-72038 (S)

the black man's
burden is
HEAVY

Coin Machine World

Jukebox Operator Pushes For 35c Pool, Tourney

By BENN OLLMAN

LAKE GENEVA, Wis. — For over six months, jukebox operator Kenneth (Red) Seaver here has been pricing pool tables at one play for 35 cents instead of 25 cents as part of an overall effort to obtain realistic returns in an inflationary period. Now, he wants to push further and hopes that a pool table tournament will help launch 35-cent pool in the area. Such a proposed tournament

would involve perhaps six or seven operators in a 100-mile radius of northeastern Illinois and southeastern Wisconsin, 128 locations and top prize money of \$5,000, he hopes. The tournament is being pushed by Empire Distributors which scheduled a planning meeting Nov. 7.

While many pool table tournaments were scheduled largely to combat location ownership of

(Continued on page 36)

See 10,000 at NAMA Show

CHICAGO — Nearly 10,000 people from the vending and food industry were expected at the 1970 convention and exhibit of the National Automatic Merchandising Association (NAMA) here which began November 7 and runs through Tuesday (10) at the International Amphitheatre and at the Conrad Hilton Hotel.

There will be about 170 exhibitors at the convention on display during the afternoon hours

(Continued on page 36)

Label Aims Adult 45s Directly at Jukeboxes

NEW YORK — Musicanza Records' Al Rubin believes that adult consumers have relinquished their rights to the single recording with the result that 45s are now a youth-dominated product in stores. Therefore, in order to push an adult single over what he calls the "marketing generation gap" the product must be aimed directly at jukeboxes—the "real mainstay of singles."

Rubin, president of the new

Forest Hills based label, claims that Johnny Desmond's "Red, Red Roses" is breaking in isolated markets because jukebox operators are buying it from one-stops and radio stations are "getting the word."

"We just shipped 1,000 to Davidson's One Stop in Omaha where Joe Quartoroli is pushing it—KFAB in Omaha is playing it five times a day," Rubin claims. Rubin says the record is being aired on WPXE in Stark, Fla.; WMDE in Greensboro, N.C., and in other smaller markets.

"But Johnny Halonka of Beta Dist. in New York is also selling the record without much airplay at all."

Rubin says Desmond is an artist adults remember and that the song, arranged by Richard Rome and produced by Bob Yorey, is a "natural for jukeboxes."

He says: "I hate to put it this way, but the song just naturally appeals to any woman who has ever thought about divorce—it's just the very thing you expect to hear in a tavern or lounge."

The strong "jukebox flavor" of the song and Rubin's philosophy that jukeboxes are the "mainstay of single records" led to the label's concentration on one-stops. But 1,868 country radio stations were also serviced

(Continued on page 37)

International Jukebox Programming Survey

Billboard correspondents in various countries have been conducting a survey of the jukebox market. The following survey is the first of a series.

ENGLAND

BY JOE BRONKHORST

LONDON—Mention jukeboxes to the average record company executive in Great Britain and he will move away and turn up his nose, as if you have just opened up a case of bad eggs. And their bosses, the manufacturers themselves, not only do not want to know; they are rude in their ignorance.

Consider the facts. There are approximately 50,000 jukeboxes and coin-operated music systems in daily operation in Britain. Most of these are 200-selection models.

So, at any one time there will be around five million records "stocked" in the country's jukeboxes, apart from a large number constantly in the pipeline. Virtually all are singles, so this large total represents a considerable percentage of total output of singles.

Those jukebox records are being turned over constantly. On an average, five new records are inserted every two weeks by the collector or by the owner, according to how the box is operated. This would add up to 120 new records per jukebox per year, or a total sale to jukeboxes of six million records per year, which at 78 cents a record adds up to over \$4,680,000.

An average popular record in the charts will be played a dozen or more times a day on a jukebox and will be heard each time by a varying number of people, 30 on average, or 18 million people per day. It's better than a daily Radio One plug (and lots of other records of various sorts will be plugged to an average cross-section of the populace as well). Popularity meters on the boxes keep records of these plugs.

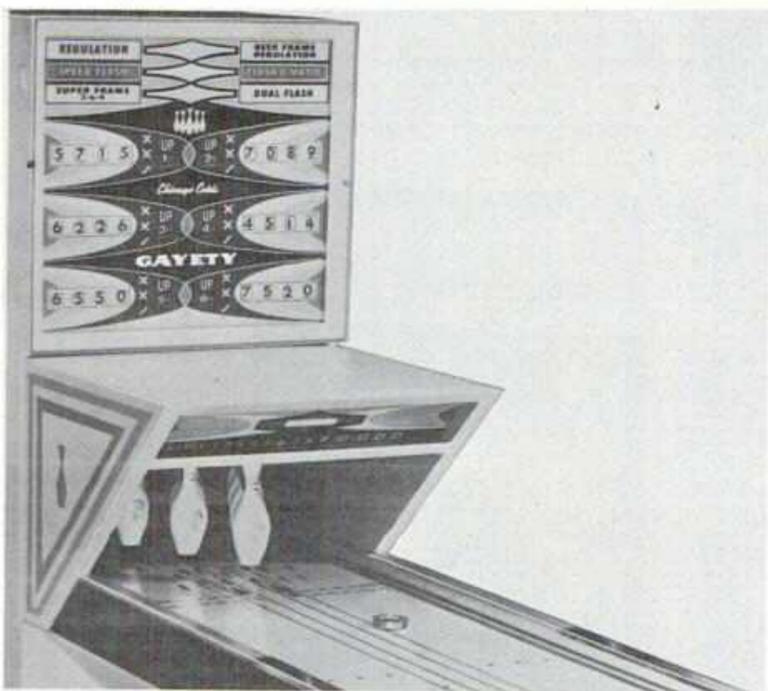
There are no national channels through which jukeboxes are programmed and supplied. At least a dozen different arrangements are in being.

The matter is complicated a bit by the ways in which jukeboxes are owned and operated. By far the largest number are owned by operating companies and are either rented at so much per week or are installed on a percentage basis. But there are many locations where the jukebox is owned by the site owner, the tenant or (in the case of pubs) the brewery.

Some of the operators or owners buy their records from manu-

(Continued on page 37)

New Equipment



Chicago Coin—6-Player Puck Bowler

The new Gayety puck bowler features speed flash in which the flashing lights travel twice as fast and strikes and spares score as indicated by flashing lights on playfield. A strike in super frames three, six and nine gives player a bonus score. The eye appealing cabinet comes with walnut Formica sides. The stainless steel coin entry plate is replaced by durable Formica. The play is faster with no waiting to shoot second shot. The average game time is less than one minute. Gayety also has a regulation beer frame light which comes on during the game. It also has a larger money collector with triple coin stainless steel entry plate on front door. It comes set for 15-cent and two for a quarter play, but can be adjusted. Gayety is 8 feet 10 inches long.

Programmer: 'Wait on Hits & Move Fast'

By EARL PAIGE

HUDSON FALLS, N.Y.— Unlike a lot of jukebox programmers, John Powers doesn't jump on new records immediately and he gives them ample time to "mature" on the boxes. But each Tuesday when he does decide what to buy, he's in such a hurry that he has a one-stop fly the order into nearby Albany.

A programmer with the H.C. Knoblauch & Sons firm for 21 years, Powers is also unusual in that programming jukeboxes is a full-time task, although he does operate a retail record shop where many of the records removed from the route are sold to the public.

He says he has tried various one-stops in the area and as far away as Boston, but finally hit upon buying from a mobile one-stop driver, Vince Talbot. Talbot is one of the far-flung drivers for Mobile One-Stop Service, Pittsburgh.

When asked about the criticism some jukebox programmers have concerning mobile service—many claim that often the drivers are out of hot product—Powers said he doesn't depend on Talbot's stock.

"I phone in my order every Tuesday and it's shipped by plane into Albany." He said Talbot, who lives in nearby Schenectady, picks up the order and delivers it here.

Powers thinks that Talbot

(Continued on page 37)

New Equipment



Seeburg—160 Selection Phonograph

A new curved speaker grill area highlights the new Seeburg Musical Bandshell. The arc is fashioned after the Hollywood Bowl. Behind the arc two matched exponential horns. In the chamber near the floor, two 12-inch woofers deliver a rich bass tone. The play panel highlights the upper portion of the Bandshell. The 10-button digital selector, first introduced last year by Seeburg, again is present. A lighted three digit "now playing" panel flashes numbers as the mechanisms scans the records. The Bandshell also features an exclusive all coin accumulator, meaning it accepts any combination of nickels, dimes, quarters and half dollars which lets the customer use three nickels and a dime to get quarter play, and so forth. It also contains the Microlog circuitry, introduced last year, which replaced a complicated electromechanical assortment of relays, resistors and switches. The Bandshell incorporates a fully transistorized 80-watt stereo amplifier with a record equalization switch which compensates for the difference in recording level of U.S. and European Records.

Logan Dist. Moves

CHICAGO — Logan Distributing Inc., which long ago

outgrew its building at 1850 W. Division here, has moved into new quarters at 4333 N. Ravenswood. A large, fully paved parking lot is adjacent to the facility.

NOVEMBER 14, 1970, BILLBOARD

Operators Plan Wis.-Ill. Tourney

• *Continued from page 35*

equipment, this one is thought to be the first to help establish new merchandising-pricing structure. U.S. Billiards' Len Schnel-

ler will supervise and Robert Vihon, who teamed with Schneller on several successful tourneys, is also being tapped to help.

Seaver, owner of Central Vending Service, says about 80 percent of his pool tables are set at 35-cent play and that since going this route receipts are 20 to 25 percent higher—in some cases 40 percent more. Pool tables represent 10 percent of his equipment. He says 75 percent of his jukeboxes are priced at two for a quarter play.

Seaver has gone further. He says that labor is the biggest chunk of the operator's inflationary costs. He adopted a \$10,000 bonus incentive plan last year based on the ability of his route people to get locations to accept higher prices on jukeboxes and other machines.

Of the price increase on pool tables, he says: "All the dimes in those coin containers are plus revenue. By going to 35 cents

responding with 1967—since then costs have just outpaced profit increases."

Seaver hopes his competitors will see the benefit of 35-cent pool and hopes the tourney can generate enthusiasm all around. Hopefully, it would involve four teams or a total of 30 players per location. The location would put up \$60 to be matched by another \$60 from the operator to go toward prize money.

If the tourney idea jells, it will probably be held in early 1971.

Empire's Murphy Gordon points out that 35-cent pool can theoretically increase revenue as much as \$20 a week. On a 50/50 commission basis, this means that an operator would earn \$520 more yearly—"or enough to put a new pool table in a spot every year."

Schneller has even wanted to go to 50-cent pool games and introduced such a concept a year ago.

See 10,000 at NAMA Show

• *Continued from page 35*

each day in Donovan Hall of the Amphitheater. All convention program sessions are scheduled for the morning hours at the Conrad Hilton.

There are several speeches on tap for Monday and Tuesday. A "management game" providing audience participation on the topic of pricing and profit planning, will head off the Monday morning events. Set for 9:30 a.m., the discussion will be led

by Thomas C. Funk of Madison Concessions, Inc. of Anderson, Ind., and chairman of the NAMA Accounting and Statistics Committee.

Later Monday morning, the Organization Program Dynamics, Inc. of Columbia Mo., will present "Pricing Yourself Into the Market," which will include results of a NAMA survey on reactions to pennying. Following that, will be the keynote address *(Continued on page 38)*

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Coinmen In The News

PHOENIX

The hardest working record man in the Southwest: ARC Inc.'s Ron Johnson, who doubles as promotion man—salesman in handling distribution of some 150 labels—from ABC and A&M to White Whale and Whiz. . . Willie *(Continued on page 37)*

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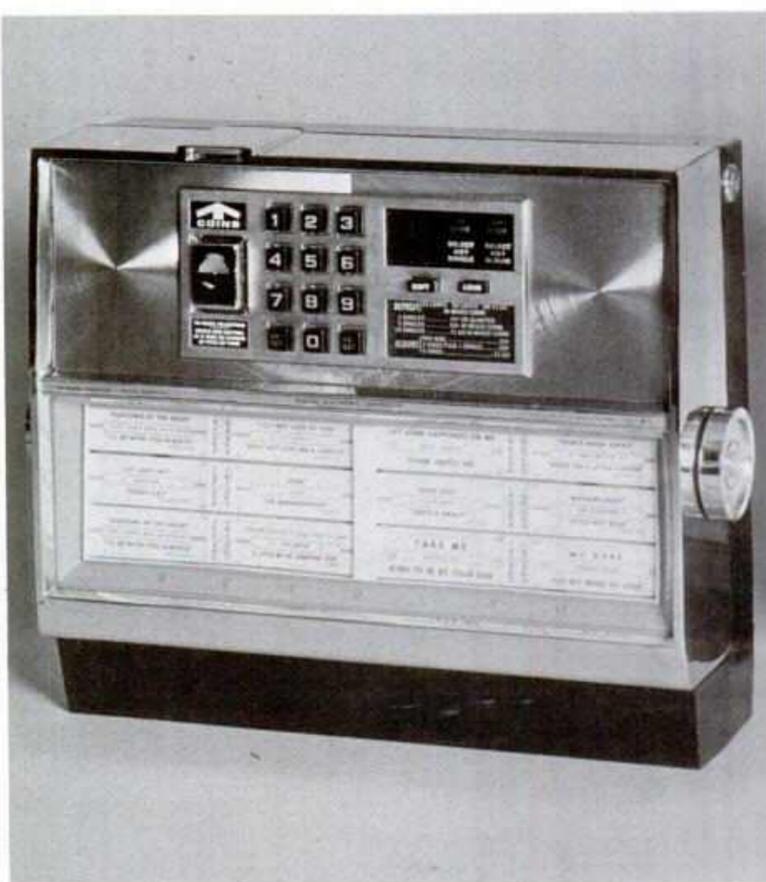
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New Equipment



Seeburg—Stereo Digital Console

The consolette is available in two models: the DEC-1 with chrome finish (pictured) and the DEC-2 in antique bronze. The unit is only 5 1/4 inches deep, taking up a minimum of wall space. Consolette incorporates a full fidelity speaker system. The Consolette carries the Microlog circuitry which is interchangeable with the pak on the main console. It also offers the customer a chance to mix any amount of coins. Service of the consolette is done from the front end.



Williams—Single Player Flipper Game

This new William's Straight Flush is adjustable for three or five ball play and is recommended for two-for-a-quarter play. The operator can adjust the machine for the replay feature, add-a-ball or novelty play. There is also three ways to score extra balls for continuing playfield action. There is also a special feature for high scores. Straight Flush also has optional single, double or triple chutes, individual lift-out coin trays and an instruction manual and spare parts supplement.

Jukebox Mainstay of Adult Product

• Continued from page 35

and Rubin thinks he can generate retail action on the record.

Other factors considered included the dual easy-listening and country appeal of the recording, which led Rubin to consider that the over-25 adults who are still buying singles are buying easy-listening and country product.

"If the present older generation could have gone out several years back and bought singles we would still have an adult singles market. The singles product started to change and adults relinquished their rights—it's part of the so-called generation gap."

Rubin, who headed up Magic Records in the early 1950s and who has been until now involved as a composer, thinks adults could still be a factor in singles.

"It's obvious adults have \$10 to spend on a show, which often features the same kind of music found on the singles racks. Unless adults can start finding their kind of music on singles it will just disappear as a product with adult appeal."

As for getting any kind of exposure for adult type product on radio today, Rubin says: "It's like trying to chop down the Empire State building. You have to get a record played five times

a day on a major station to penetrate any large market."

The way to do this is to have a product promotion man believe in and then to work it re-

'Patient' Programmer Rushes Once He Picks Jukebox Hits

• Continued from page 35

has a rather challenging job in that the driver must often get up at 4 a.m. or 5 a.m. and must travel as far as the Canadian border. "He stays out overnight some days," Powers said.

Power says he doesn't get too excited about hits breaking in the outside right column of Billboard's "Hot 100" but that he really concentrates on the middle column from numbers 34-67. "This is where I watch for the star performers."

The business paper charts form the basis for much of his programming decisions, but he also depends upon request radio play and his own experience.

"The main radio station for me is WTRR in Schenectady but really can't depend on it for rock."

Because of the distances between locations, Powers said his firm changes records on its jukeboxes every 28 days. A side

benefit of this longer cycle is that "it gives a record a chance to do something," he said. Once records are removed from the jukeboxes, Powers disposes of them in the store at a quarter, five for a quarter and finally 10 for \$1.50. After this a New York company buys all that are left.

As for Little LP's, Powers has just about given up. "We handle them as request items and price them at 25 cents per play—just like two singles." The firm has been pricing jukebox play at two for a quarter for about a year and a half.

Coinmen In The News

• Continued from page 36

Harris Jr. is new general manager for KIFN-radio, affiliated with the Amigo Spanish Group. . . Johnny Johnson, program director for KOOL-radio, now doing the 4-6 p.m. disk stint.

International Programming

• Continued from page 35

facturers; some from one-stop suppliers set up for the purpose; some from wholesalers, and some from their local record shops. Some use all of these sources.

Inevitably, the prices paid for the records are as varied as the methods of purchasing used, and range from a "special" price from certain manufacturers to full retail price from some retailers . . . and they may or may not involve 5 per cent returns or some other such arrangement.

And one jukebox manufacturer (who is also a big operator) even produces his own range of extended plays (E.P.s) in order to vary the programming and vary the pricing arrangement per play (which is usually 6 cents for one track or five for 24 cents, but this can vary also from area to area).

Programming is as difficult for jukebox operators as the problem of dead stock is for retailers. No two sites are exactly alike in their needs. Apart from the fact that jukeboxes are popular in clubs, coffee bars, transport cafes, bingo halls and many other locations, as well as in pubs, they attract a surprisingly wide strata of customers.

Kids use them most of all and the top pops are featured to a greater or lesser degree on all jukeboxes. But some locations get most of their plays on sophisticated records. Others are programmed partly on jazz, some feature light classics (hence the continuing need in certain cases for E.P.s.), and some demand Italian, Reggae, Greek and other minority specialities.

Operators can be as off the mark on programming as anyone. Some of them pay no heed to individual sites. In some cases they even leave it to a secretary or receptionist to do the bulk ordering and do not trouble to train their collectors to note site preferences.

There isn't a lot of money to be made from jukeboxes by local retailers this way, but it can be a useful arrangement on a small scale.

Properly programmed boxes can help increase the money-box take, particularly in teen-age locations. Figures produced for a small snack bar show that, during a three-month period when a jukebox was installed, the average weekly number of customers was 1,500 and the total weekly takings \$372. But in the three months after the jukebox was removed, customers dropped to 450 and the takings to \$218. The full set of figures show that the sale of bottles of soft drinks dropped from 264 to 48, while the sale of snacks went up from 200 to 275. It may be deduced from this that the teenagers moved away, while the more stolid customers increased in number.

Jukeboxes cost \$1,200 and upwards but may earn anything from \$24 to \$120 or more per week. They are complex, powerful and sensitive in their output. Many of them are wired for stereo and many operators would welcome increased availability of stereo singles.

A music license is required for a jukebox location and the Phonograph Operators' Association works persuasively with local authorities—even through the courts—on behalf of operators.

The Musicians' Union is also inclined to oppose jukeboxes because they may take musicians out of jobs in pubs and clubs. This is countered, to some extent by the paying of an annual fee in "mechanicals" (gramophone company royalties) and another annual fee to the Performing Right Society. Most of Britain's jukeboxes are of American manufacture, with some British and the remainder from Europe.



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**See 10,000 at
NAMA Show**

• Continued from page 36

by Charles C. Baun, security analyst of Loeb, Rhoades & Co., New York, entitled "Naked in the Market," a look at how the financial community views the vending business.

The keynote address at approximately 11 a.m. Tuesday morning, will feature Douglas Greenwald, chief economist of McGraw-Hill Publications Co., in New York entitled "How's Business in the Next 12 Months."

Exhibit hours Monday will be 12:30 to 5 p.m. and Tuesday from 12:30 to 4 p.m. According to NAMA, sales through vending machines are expected to top \$6 billion for the first time this year.

What's Playing?

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

Chicago; Soul Location

Warren Brown,
operator,
Billy McLain,
programmer,
Eastern Music



Current releases:

"I Can't Get Next to You," Hall Green, Hi 2182;
"Heaven Help Us All," Stevie Wonder, Tamla 54200;
"Engine #9," Wilson Pickett, Atlantic 2765.

Houston; Country Location

George Bruner,
operator,
Appollo Vending



Current releases:

"How I Love Them Old Songs," Carl Smith, Columbia 4-45225;
"Coal Miner's Daughter," Loretta Lynn, Decca 32749;
"Good Year for the Roses," George Jones, Musicor 1425.

Houston; Soul Location

Robert
Matranga,
operator,
Matranga
Music, Inc.



Current releases:

"Groove Me," King Floyd, Chimneyville 435;
"Chains and Things," B.B. King, ABC 11280;
"Part Time Love," Ann Peebles, Hi 2178.

Houston; Teen Location

Mrs. Novice
Bruner,
operator,
Appollo Vending



Current releases:

"Lucretia Mac Evil," Blood, Sweat and Tears, Columbia 4-45235;
"El Condor Pasa," Simon and Garfunkel, Columbia 4-45237;
"Stoned Love," Supremes, Motown 1172;
"I Think I Love You," Partridge Family, Bell 910.

Hudson Falls, N.Y.; Teen Location

John Powers,
programmer,
H.C. Knoblauch
& Sons



Current releases:

"Green-Eyed Lady," Sugarloaf, Liberty 56183;
"I'll Be There," Jackson Five, Motown 1171;
"It Don't Matter to Me," Bread, Electra 45701;
"See Me, Feel Me," Who, Decca 732729.

Milwaukee; Adult Location

Clarence Smith,
operator,
Bob Karius,
programmer,
Milwaukee
Amusement Co.



Current releases:

"Candida," Dawn, Bell 903;
"Love at First Sight," 101 Strings, AS 4508;
"For the Good Times," Ray Price, Columbia 4-45178.

Rochester, Ind.; Country Location

George Pollock,
operator,
Buddy Pollock,
programmer,
Pollock Music
Co.



Current releases:

"Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211;
"I Can't Believe That You've Stopped Loving Me," Charley Pride, RCA Victor 47-9902;
"Coal Miner's Daughter," Loretta Lynn, Decca 32749.

Rochester, Ind.; Teen Location

Mary Pollack,
operator,
Buddy Pollock,
programmer,
Pollock Music
Co.



Current releases:

"Cracklin' Rosie," Neil Diamond, Uni 55230;
"Candida," Dawn, Bell 903;
"Fire and Rain," James Taylor, Warner Brothers 7423.

Sterling, Ill.; Young Adult Location

George
Woolridge,
operator,
Glenn Whitmer,
programmer,
Blackhawk
Music Co.



Current releases:

"You Don't Have to Say You Love Me," Elvis Presley, RCA Victor 47-9916;
"Stoned Love," Supremes, Motown 1172;
"Hey Girl," Lettermen, Capitol 2938.

Webster, Mass.; Adult Location

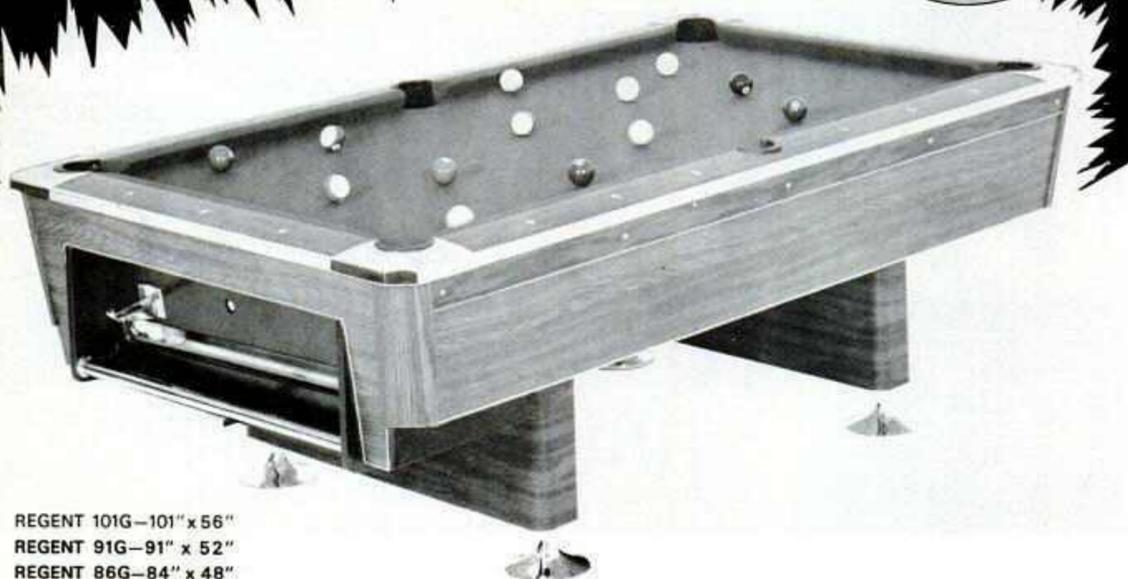
Mary Jean
Dugas,
programmer,
Dugas Music
Corp.



Current releases:

"Between Winston-Salem and Nashville, Tenn.," Mills Brothers, Paramount 0046;
"Montego Bay," Bobby Bloom, MCM/LGR 157;
"Green-Eyed Lady," Sugarloaf, Liberty 56183.
Oldies:
"Raindrops Keep Falling on My Head," B.J. Thomas;
"Impossible Dream," Jim Nabors.

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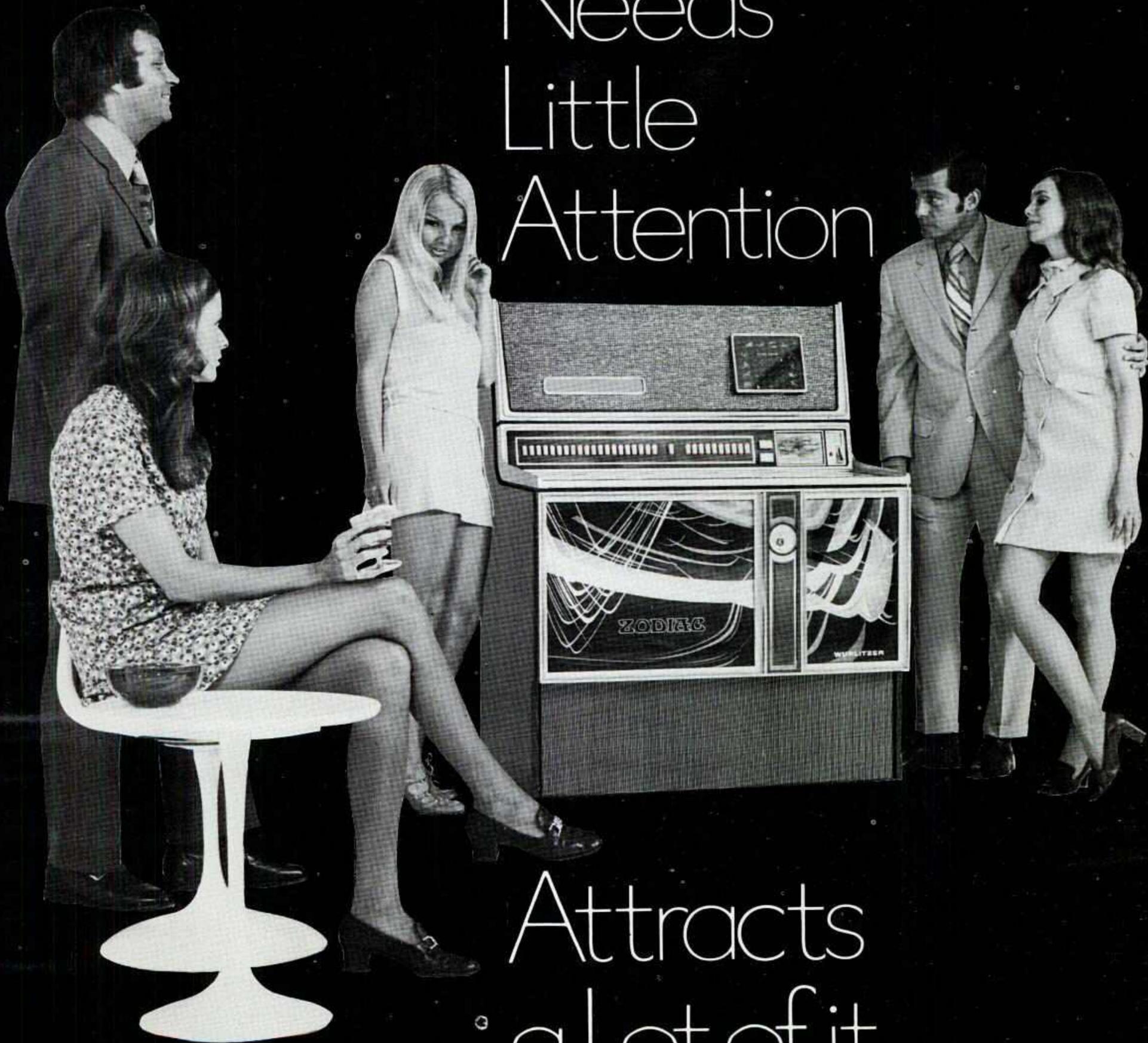
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102. LEAD ME ON.....Gwen McRae, Columbia 4-45214
103. I CAN'T GET NEXT TO YOU.....Al Green, Hi 2182 (London)
104. BORDER SONG.....Aretha Franklin, Atlantic 2772
105. ME ABOUT YOU.....Turtles, White Whale 364
106. I CAN'T BE MYSELF/SIDEWALKS OF CHICAGO.....Merle Haggard, Capitol 2891
107. MR. BOJANGLES.....Nitty Gritty Dirt Band, Liberty 56197
108. WORKING TOGETHER.....Ike & Tina Turner, Liberty 56207
109. SPECIAL MEMORY.....Jerry Butler, Mercury 73131
110. TO THE OTHER MAN.....Luther Ingram, Ko Ko 2106 (Stax/Volt)
111. ENDLESSLY.....Sonny James, Capitol 2914
112. ALL I HAVE.....Moments, Stang 5017 (All Platinum)
113. WHEN THE PARTY'S OVER.....Robert John, A&M 1210
114. LUCY.....Crabby Appleton, Elektra 45702
115. TEN LB. NOTE.....Steel River, Evolution 101 (Stereo Dimension)
116. CHERYL MOANA MARIE.....John Rowles, Kapp 2102
117. PARANOID.....Black Sabbath, Warner Bros. 7437
118. FROM THE VERY START.....Children, Ode '70 66005 (A&M)
119. SWEET SWEETHEART.....Bobby Vee, Liberty 56208
120. MAMA MAMA.....James Anderson, Cotillion 20140 (Atlantic/Atco)
121. HELP ME FIND A WAY.....Little Anthony & the Imperials, United Artists 50720
122. WHERE HAVE ALL OUR HEROES GONE.....Bill Anderson, Decca 32744
123. I CAN'T GET OVER LOSING YOU.....Donny Elbert, Rare Bullet 101 (All Platinum)
124. YOUNG HEARTS GET LONELY TOO.....New Young Hearts, Zea 50001
125. STEALING MOMENTS FROM ANOTHER WOMAN'S LIFE.....Glass House, Invictus 9082 (Capitol)
126. ROSE GARDEN.....Lynn Anderson, Columbia 4-45252
127. BRUSH A LITTLE SUNSHINE.....Tommy Roe, ABC 11273

ACTION Records

Singles

- ★ NATIONAL BREAKOUTS
- BLACK MAGIC WOMAN . . . Santana, Columbia 4-45270 (Murbo, BMI)
- ★ REGIONAL BREAKOUTS
- HELP ME FIND A WAY (To Say I Love You) . . . Little Anthony & the Imperials, United Artists 50720 (Assorted, BMI) (Philadelphia)
- MAMA MAMA . . . James Anderson, Cotillion 20140 (Crazy Cajun/Foy Lee, BMI) (New Orleans)
- FOR A FRIEND . . . Bugaloos, Capitol 2946 (Beechwood, BMI) (Dallas)

Albums

- ★ NATIONAL BREAKOUTS
- BOB DYLAN . . . New Morning, Columbia KC 30290
- JOHNNY CASH SHOW . . . Columbia KC 30100
- TOM JONES . . . I (Who Have Nothing), Parrot XPAS 71039
- BUDDY MILES . . . We Got to Live Together, Mercury SR 61313
- ANDY WILLIAMS SHOW . . . Columbia KC 30105
- ★ ACTION ALBUMS
- BADFINGER . . . No Dice, Apple ST 3367
- ELVIS PRESLEY . . . Almost in Love, RCA Camden CAS 2440
- ESTHER PHILLIPS . . . Burnin', Atlantic SD 1565
- FRANK CHACKSFIELD . . . Plays Simon & Garfunkel & Jim Webb, London Phase 4 SP 44151
- REUBEN WILSON . . . Blue Mode, Blue Note BST 84343
- STEPHENWOLF 7 . . . ABC/Dunhill DXS 50090
- DAMNATION OF ADAM BLESSING . . . The Second Damnation, United Artists UAS 6773
- FRANK ZAPPA . . . Chunga's Revenge, Bizarre/Reprise MS 2030
- DICK GREGORY'S FRANKENSTEIN . . . Poppy 60,004
- DENNIS COFFEY & THE DETROIT GUITAR BAND . . . Evolution, Sussex SXBS 7004 (Buddah)
- MITCH MILLER . . . 32 All-Time Great Sing-Along Selections, Columbia G 30250
- BUDDY FITE . . . Changes, Cyclone CY 4110

SPECIAL MERIT PICKS

• Continued from page 34

CHRISTMAS

first-rate, so are the back-up musicians, and Miss Troy rises to the occasion on "Give Me Back My Dynamite," "Games People Play" and "Jacob's Ladder." A top sleeper.

NANCY DUPREE—Ghetto Reality. Asch AH 820 (M)
Nancy Dupree's "Ghetto Reality" and Ella Jenkins' "A Long Time" are two LP's on the Asch label that speak for, to and about blacks, and provide new and more valid educational tools that deal proudly and honestly with black reality. On "Ghetto Reality," Rochester school children sing of "James Brown," "Docta King" and "Bag Snatchin'," while Ella Jenkins adapts musical history into spirituals, work songs, blues and songs of freedom. A compassionate, constructive addition to black liberation.

GOSPEL

WENDY BAGWELL & THE SUNLITERS—Talk About the Good Times. Canaan CAS-9678-LP (S)
"The Dream" is the best cut on this LP by Wendy Bagwell and the Sunliters, but the message-packed tune of "Give Me Your Hand" is also right in the groove. "Talk About the Good Times" is strong, too. A very well done, meaningful LP.

FRED ASTAIRE—Santa Claus Is Comin' to Town. MGM SE 4732 (S)
The soundtrack of the upcoming television special is a treat for the children this season. Based on the song "Santa Clause Is Comin' to Town," the songs and narration by Fred Astaire are complemented by fine performances by Mickey Rooney and Keenan Wynn and the full cast. New songs "Be Prepared to Pay" and "Put One Foot in Front of the Other" are standouts.

JIMMY DURANTE — Frosty the Snowman. MGM SE-4733 (S)
Jimmy Durante and a fine cast including Billy De Wolfe and Jackie Vernon bring the story of "Frosty" to life in this soundtrack of the TV special. The narration and music should re-create the holiday fun for children and prove a good sales item during the season.

MIREILLE MATHIEU'S CHRISTMAS—Capitol ST-490 (S)
The Gallic thrush has come up with one of the most beautiful of the newer Christmas albums, and it has much appeal even for those who do not understand French. Her sensitive treatments of "Silent Night" and "White Christmas" are perfect and she also offers a delightful "Jingle Bells."

Billboard New Album Releases

FOR NOVEMBER

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturers' November release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.

ARTIST - Title - LABEL & Number

A
ROY ACUFF—Time (Hickory) LPS 156
REX ALLEN JR.—Today's Generation (SSS International) SSS 1
LYNN ANDERSON—I'm Alright (Chart) CHS 1037
LOUIS ARMSTRONG (Audio Fidelity) AFSD 6241
LEON ASHLEY, The Best of (Ashley) AYS 54001
ASHTON, GARDNER & DYKE (Capitol) ST 563
ASSEMBLED MULTITUDE (Atlantic) SD 8262
ANCIENT GREASE—Women & Children First (Mercury) SR 61305
ACCOLADE (Capitol) ST 597
BUDDY ALAN—A Whole Lot of Somethin' (Capitol) ST 592
LOUIS ARMSTRONG ORCH.—Back in N.Y. Vol. 1 (1935) (Decca) DL 79248
THE ARCHIES, The Best of (Kinsner) KES 109
NICK ANTHONY—High Voltage (Amarant) ST 5008
ALL DAY THUMB SUCKER (Blue Thumb) BT5 2000
THE ARCHIES—Songs from Sesame Street (Pickwick) SPC 3241
B
BLUES MAGOOS—Gulf Coast Bound (ABC) ABCS 710
SAVOY BROWN—Lookin' In (Parrot) PAS 71042
BYRDS (Columbia) G 30127
THEODORE BIKEL—Song of Songs and Other Bible Prophecies (Legacy) LEG 118
BLUEGRASS BLACKJACKS—Blackjack's Country (Pine Tree) PTSLP 502
BROTH (Mercury) SR 61298
DONALD BYRD—Electric Byrd (Blue Note) BST 84349
BRAINBOX (Capitol) ST 596
BOBBY BARE—You and Me Against the World/Wake Me Up Early in the Morning (Decca) DL 75246
ART BLAKELY & THE JAZZ MESSENGERS—Roots & Herbs (Blue Note) BST 84347
ELVIN BISHOP GROUP—Feel It! (Fillmore) Z 30239
BLOODROCK 2 (Capitol) ST 491
EDWARD BEAR—Eclipse (Capitol) ST 580
JAIME BROCKETT 2 (Capitol) SKAO 601
BUGALOOS (Capitol) SW 621
MARC BENNO (A&M) SP 4273
BROTHERS UNLIMITED—Who's for the Young (Capitol) ST 600
TIM BUCKLEY—Starsailor (Straight/Warner Bros.) WS 1881
BUDDY & THE JUNIORS (Blue Thumb) BT5 20
BROWNSVILLE STATION (Warner Bros.) WS 1888
BILLIE BUBBLES—Rubber Duckie (Design) SDLP 323
BERTHINA—Una Nueva Voz (Miami) MP 6001
C
MAURICE CHEVALIER—You Brought a New Kind of Love to Me (Evergreen) MES 7028
BOB CROSBY & THE BOB CATS—Mardi Gras Parade (Evergreen) MES 7026
CALIFORNIA RAMBLERS 1925-1927—Miss Annabelle Lee (Biograph) BLP 12020
CALIFORNIA RAMBLERS, Hallelujah! Here Come the (Biograph) BLP 12021
JOHNNY CASH—The Rough Cut King of Country Music (Sun) SUN 122
MAMA CASS—Mama's Big Ones (Dunhill) DS 50093
GENE CHANDLER, Situation (Mercury) SR 61304
CLIFTON CHENIER—Clifton's Cajun Blues (Prophesy) PR 5 1004
CHILLWACK (Parrot) PAS 71040
RUTH COPELAND—Self Portrait (Invictus) ST 7303
MARY FRANCES CROSBY/PAUL WINCHELL—Goldilocks (Disneyland) ST 3998 (M) STER 3998 (S)
MERRY CLAYTON—Gimme Shelter (Ode 70) SP 77001
JOHN COLTRANE, The Best of (Impulse) AS 9200-2
CARP (Epic) E 30212
COUNTRY RAMBLERS Sing Cattle Call and Other Songs Made Famous by Eddy Arnold (RCA Camden) CAS 2442
FLOYD CRAMER—Class of '70 (RCA Victor) LSP 4437
NOEL COWARD Album (Columbia) MG 30088
CHUCK WAGON GANG—Going Home for Christmas (Columbia) G 30263
THE JOHNNY CASH Show (Columbia) KC 30100
RY COOPER (Reprise) RS 6402
JUDY COLLINS (Elektra) EKS 75010
CRICKETERS—Sesame Street (Design) SDLP 319
LUJAN CARDILLO—Tangos (Miami) MDC 1262
D
DALLAS COUNTRY (Enterprise) ENS 1011
JOHNNY DODDS-TOMMY LADNIER 1923-28 (Biograph) BLP 12024
PHIL DRISCOLL—Blowin' a New Mind (Word) WST 8497 LP
AMON DUUL (Prophesy) PRS 1003
ROY DRUSKY—All My Hard Times (Mercury) SR 61306
RANDY DENISON'S COLLAGE (Mega) M 31-1001

ARTIST - Title - LABEL & Number

THOMAS DOUGLAS—Sweet Land of Liberty (Freeway) TDA 1
DUNN & McCASHEN (Capitol) ST 565
REV. W. LEO DANIELS—It's Coming Up Again (Peacock) PLP 168
JIMMY DEAN/DOTTIE WEST—Country Boy and Country Girl (RCA Victor) LSP 4434
PAUL DAVIS, A Little Bit of (Bang) BLP5 223
RONNIE DOVE—Greatest All-Time Hits (Cartron) CS 7011
DECEMBER'S CHILDREN (Mainstream) S/6128
PAUL DESMOND—Bridge Over Troubled Water (A&M) SP 3032
LEO DAN (Miami) EPC 998
ROBERTO DARVIN (Miami) EPC 1024
E
CHARLIE EARLAND—Black Drops (Prestige) 7815
CONNIE EATON & DAVID FEEL—Hit the Road Jack (Chart) CHS 1034
ERNE & EMILIO—Caceres (Audiophile) AP 101
THE EXOTIC GUITARS Play Exotic Country Music (Ramwood) R 8080
EKSEPTION—Beggar Julia's Timetrip (Philips) PHS 600-348
ED EVANKO (Decca) DL 75238
RICK ELY (RCA Victor) LSP 4443
F
FLEETWOOD MAC—Kiln House (Reprise) RS 6408
EILEEN FULTON—The Same Old World (Pan) PA 1100
TOMMY GARRETT, 50 Guitars of—50 Guitars for Midnight Lovers (Liberty) LSS 14047
LORD FOODOOS—Calypso Carnival (Legacy) LEG 116
FERRIS WHEEL (Uni) 73093
FOUR TOPS—Changing Times (Motown) MS 721
LESTER FLATT & EARL SCRUGGS, The Golden Hits of (Nashville) NLP 2087
FREAKY BILLY—The Wheelie King (Nocturne) NRS 906
FUNKADELIC—Free Your Mind (Westbound) WB 2001
PINK FLOYD—Atom Heart Mother (Harvest) SKAO 382
CHRIS FARLOWE & THE HILL—From Here to Mama Rosa (Polydor) 24-4041
BUDDY FITE—Changes (Cyclone) CY 4110
TENNESSEE ERNIE FORD Christmas Special (Capitol) STBB 485
FARQUAHR (Elektra) EKS 74083
G
DIZZY GILLESPIE—Soules Out (GWP) ST 2023
BOBBY GOLDSBORO—We Gotta Start Lovin' (United Artists) UAS 6777
JUDY GRIND—One Step On (United Artists) UAS 6774
THE GALATIAN SINGERS—Live in New York (King) KS G3/1109
ERROLL GARNER—Feeling Is Believing (Mercury) SR 61308
GATOR CREEK (Mercury) SR 61311
GRATEFUL DEAD—Vintage Dead (Sunflower) SUN 5001
GRASS ROOTS—More Golden Grass (Dunhill) DS 50087
GRACIOUS! (Capitol) ST 602
ARLO GUTHRIE—Washington County (Reprise) RS 6411
ROBERT GOULET—I Wish You Love (Columbia) G 30011
KEN GRIFFIN—Memories (Harmony) H 30273
MICHAEL GIBBS (Deram) DES 18048
DICK GREGORY'S Frankenstein (Poppy) PYS 60,004
JACKIE GLEASON—White Christmas (Pickwick) SPC 1008
H
HERB HALL QUARTET—Old Tyme Modern (Biograph) BLP 3003
KAYE HART—Yesterday & Today (Metromedia) MD 1033
HARD MEAT—Through a Window (Warner Bros.) WS 1879
LOS HISPANOS—The Sound of Today (Musicor) MS 6052
HARLEM CHRISTIAN TABERNACLE CHURCH CHOIR—Anthology of Black Gospel Music (Legacy) LEG 114
HILLEL & AVIVA—Songs of the Israeli Pioneers (Legacy) LEG 112
HEARTS OF STONE—Stop the World—We Wanna Get On (VIP) VS 404
RON HUDSON (Maya) 1137
TOM T. HALL—One Hundred Children (Mercury) SR 61307
HOLLYWOOD GUITARS—Rock Classics (MTA) MTS 5019
FERLIN HUSKY—Your Sweet Love Lifted Me (Capitol) ST 591
JAKE HOLMES—So Close, So Very Far To Go (Polydor) 24-4034
FREDDIE HART—California Grapevine (Capitol) ST 593
MERLE HAGGARD'S STRANGERS, Getting to Know (Capitol) ST 590
MERLE HAGGARD—A Tribute to the Best Damn Fiddle Player in the World (Capitol) ST 638
DENNY HALL—Listen! Listen! Listen! Denny Hall "Alive" at Corona Woman's Penitentiary (Capitol) ST 647
MIKE HURST—Home (Capitol) ST 619
HUMPBACK WHALE, Songs of the (Capitol) ST 620
GEORGE HAMILTON IV—Down Home in the Country (RCA Victor) LSP 4435
EDWARDS HAND—Stranded (RCA Victor) LSP 4452

ARTIST - Title - LABEL & Number

HAMMER (Atlantic) SD 203
HOLLYWOOD BOWL SYMPHONY—Great Orchestral Music of Christmas (Capitol) STBB 489
AL HIRT, This is (RCA Victor) VPS 6025
I
INTRUDERS—When We Get Married (Gamble) LPSG 5008
J
TOMMY JAMES (Roulette) SR 42051
JANEY & DENNIS (Reprise) RS 6414
JAMES P. JOHNSON 1917-21 (Biograph) BLP 1003Q
ANTHONY ARMSTRONG JONES—Sugar in the Flowers (Chart) CHS 1036
JAZZ GIANTS (Biograph) BLP 3002
THAD JONES/MEL LEWIS—Consummation (Blue Note) BST 84346
MIKE JONCAS—Singing in the Light (WLSM) FR 1952 SM
JAZZ WAVE, LTD.—On Tour (Blue Note) BST 89905
JUDAS JUMP—Scorch (Capitol) SKAO 645
WAYLON JENNINGS—Singer of Sad Songs (RCA Victor) LSP 4418
JOSEFUS (Mainstream) S/6127
ANTONIO CARLOS JOBIM—Tide (A&M) SP 3031
LAS JILGUERILLAS (Miami) EPC 1026
K
JOHN KASANDRA—Color Me Human (Respect) TAS 2602
B.B. KING—Indianola Mississippi Seeds (ABC) ABCS 713
PAUL KELLY—Stealing in the Name of the Lord (Happy Tiger) HT 1015
KLOWNS (RCA Victor) LSP 4438
L
GORDON LIGHTFOOT, The Best of (United Artists) UAS 6754
LAWANDA LINDSEY—We'll Sing in the Sunshine (Chart) CHS 1035
MARIE (QUEENIE) LYONS—Soul Fever (DeLuxe) DLP 12001
LIMELITERS—Their First Historic Album (Legacy) LEG 113
LITTLE COUNTRY TRIO—Almost Home (Melody) MSLP 22
THE LIVELY ONES (Word) WST 8518 LP
LIVING STRINGS—A Song of Joy and Other Favorites (RCA Camden) CAS 2441
HANK LOCKLIN—Candy Kisses (RCA Camden) CAS 2447
LOS 3 DIAMANTES—Para Nosotros (RCA Victor) MKS 1869
LUCECITA—Lucecita in Mexico (RCA Victor) FSP 260
LULU—To Love Somebody (Harmony) H 30249
MISS PEGGY LEE (Harmony) H 30024
LOTTE LENYA Album (Columbia) MG 30087
LINCOLN ST. EXIT—Drive It! (Mainstream) S/6126
DAVID LANNAN—Street Singer (Atlantic) SD 202
LANCLOUT LINK & THE EVOLUTION REVOLUTION (Dunhill) ABCS 715
M
MANTOVANI In Concert (London) PS 578
DON McLEAN—Tapestry (Mercury) 41-4
JELLY ROLL MORTON 1924-26 (Biograph) BLP 1004Q
MUSIC ASYLUM—Commit Thyself (United Artists) UAS 6776
WILLIE MITCHELL—Robbin's Nest (Hi) SHL 32058
MONTEREY STRING ENSEMBLE—Lovers Concertos (London) PS 580
ED McCURDY—Bawdy Ballads of Shakespeare's Time (Legacy) LEG 111
BOB MASSIE—The Old Tunes That Live Forever (Sunrise) SLP 100
THE MARVELETTES, The Return of (Tamla) TS 305
DAVE MAJOR & THE MINORS—Someone New (BC) BC3 310
MIGHTY CLOUDS OF HARMONY—Nobody But You (King) KS G3/1107
MYSTIC MOODS ORCH.—Mexican Trip (Philips) PHS 600-250
MYSTIC MOODS ORCH.—English Muffins (Philips) PHS 600-349
MYSTIC MOODS ORCH.—One Stormy Night (Philips) PHS 600-205
MYSTIC MOODS ORCH.—Nighttide (Philips) PHS 600-213
MYSTIC MOODS ORCH.—More Than Music (Philips) HS 600-231
MYSTIC MOODS ORCH.—Mystic Moods of Love (Philips) PHS 600-260
MYSTIC MOODS ORCH.—Emotions (Philips) PHS 600-277
MYSTIC MOODS ORCH.—Extensions (Philips) PHS 600-301
MYSTIC MOODS ORCH.—Love Token (Philips) PHS 600-321
MYSTIC MOODS ORCH.—Stormy Weekend (Philips) HS 600-342
JOHN MAYALL—USA Union (Polydor) 24-4022
DOROTHY MORRISON—Brand New Day (Buddah) BDS 5067
MATTHEWS' SOUTHERN COMFORT—Second Spring (Decca) DL 75242
MIGHTY CLOUDS OF JOY—God Bless America (Peacock) PLP 170
MIREILLE MATHIEU—Olympia (Capitol) ST 495
JACKIE McLEAN—Demon's Dance (Blue Note) BST 84345
MAURY MUEHLEISEN—Gingerbread (Capitol) ST 644
JIMMY McGRUFF—Soul Sugar (Capitol) ST 616
PERCY MAYFIELD—Weakness Is a Thing Called Man (RCA Victor) LSP 4444
HENRY MANCINI, HIS ORCH. & CHORUS—Mancini Country (RCA Victor) LSP 4307

ARTIST - Title - LABEL & Number

SCOTT MCKENZIE—Stained Glass Morning (Ode 70) SP 77007
MITCH MILLER—34 All-Time Great Sing Along Selections (Columbia) G 30250
LIZA MINNELLI—New Feelin' (A&M) SP 4272
MIREILLE MATHIEU'S Christmas (Capitol) ST 490
N
RAY NOBLE/AL BOWLLY VOL. III (Evergreen) MES 7027
RICK NELSON—Rick Sings Nelson (Decca) DL 75236
NEW DEAL STRING BAND—Blue Grass (Sire) SES 97024
NITTY GRITTY DIRT BAND—Uncle Charlie & His Dog Teddy (Liberty) LST 7642
LEO NESTOR—Sons of the Morning (WLSM) FR 1953
VICTOR NRADY—Brown Rain (Polydor) 24-4036
WAYNE NEWTON—How I Got This Way (Capitol) ST 617
NEW CHRISTY MINSTRELS—You Need Someone To Love (Gregar) GG 102
NORMA JEAN, It's Time for (RCA Victor) LSP 4446
THE NEW BIRTH (RCA Victor) LSP 4450
NEW HEAVENLY BLUE—Educated Homegrown (RCA Victor) LSP 4439
WILLIE NELSON—Columbus Stockade Blues & Other Country Favorites (RCA Camden) CAS 2444
NILSSON—The Point (RCA Victor) LSP 4417
NASHVILLE FIDDLES—All Wrapped Up in Cash (Cartron) CS 7006
NOAH (RCA Victor) LSP 4432
WAYNE NEWTON—Merry Christmas to You (Capitol) STBB 487
O
ORIGINALS—Naturally Together (Soul) SS 729
OAK RIDGE BOYS—A Higher Power (Nashville) NLP 2086
BUCK OWENS' BAKERSFIELD BRASS (Capitol) ST 568
O'NEIL TWINS—The Ambassadors of Gospel (Peacock) PLP 152
BUCK OWENS & HIS BUCKAROOS—I Wouldn't Live in New York City (Capitol) ST 628
BUCK OWENS & HIS BUCKAROOS—A Merry "Hee Haw" Christmas (Capitol) STBB 486
P
THE PARTRIDGE FAMILY Album (Bell) BELL 6050
FRIJID PINK—Defrosted (Parrot) PAS 71041
POTLIQUOR—First Taste (Janus) JLS 3002
DOLLY PARTON, The Best of (RCA Victor) LSP 4449
THE POP MACHINE—The Long and Winding Road (Design) SDLP 322
R
RARE BIRD—As Your Mind Flies By (ABC) ABCS 716
DAVID REA—Maverick Child (Capitol) SKAO 548
REDBONE—Potlatch (Epic) E 30109
JEANNIE C. RILEY—The Generation Gap (Plantation) PLP 11
TOMMY ROE—We Can Make Music (ABC) ABCS 714
ROCK ISLAND (Project 3) PR 40055D
KENNY ROGERS & THE FIRST EDITION—Tell It All Brother (Reprise) RS 6412
ROLLING STONES—Get Yer Ya-Ya's Out! (London) NPS 5
BILLY JOE ROYAL & JOE SOUTH—You're the Reason (Nashville) NLP 2092
SMOKEY ROBINSON & THE MIRACLES—A Pocket Full of Miracles (Tamla) TS 306
REVELATION (Mercury) SR 61301
WALTER RAIM CONCEPT—Endless Possibilities (MTA) MTS 5020
IRENE REID—The World Needs What I Need (Polydor) 24-4040
ROY ROGERS, The Country Side of (Capitol) ST 594
THE MURRAY ROMAN BLUES BAND (RCA Victor) LSP 4441
PAUL REVERE & THE RAIDERS Featuring Mark Lindsay (Harmony) H 30089
S
SANTANA—Abraxas (Columbia) KC 30130
SEALS & CROFTS—Down Home (TA) TA 5004
THE SECOND DAMNATION (United Artists) UAS 6773
SHORBS—Pop Inspirations (Praise) LPS 3060
SKILLET & LEROY—Big Dead Dick (Laff) LAFF A 144
BESSIE SMITH—Any Woman's Blues (Columbia) G 30126
SAMMI SMITH—He's Everywhere (Mega) MS1 1000
SOUNDTRACK—Angel Unchained (Ari) A 1037
SOUNDTRACK—R.P.M. (Bell) BELL 1203
MARVIS STAPLES—Only for the Lonely (Volt) VOS 6010
RINGO STARR—Beaucoups of Blues (Apple) SMA5 3368
JIMMY STURR ORCH.—The Big Band Polka Sound (Star) LP 502
SABICAS—Flamenco Fiesta (Legacy) LEG 115
SEAFARER'S CHORUS—Salty Seafaring Shanties (Legacy) LEG 117
SUPREMES—New Ways But Love Stays (Motown) MS 720
SUPREMES/FOUR TOPS—The Magnificent 7 (Motown) MS 717
LARRY SPARKS & THE LONESOME RAMBLERS—Ramblin' Guitar (Pine Tree) PTSLP 500

New Album Releases

• Continued

ARTIST - Title - LABEL & Number

GORDON STAPLES & THE STRING THING—String Out (Motown) MS 722
SPINNERS—2nd Time Around (Vip) VS 405
BOB SMITH, The Visit From (Kent) KST 551
BRINSLEY SCHWARZ (Capitol) ST 589
JERRY SMITH—Drivin' Home—Steppin' Out (Decca) DL 75241
PHAROAH SANDERS—Summun Bukmun Umyun (Impulse) AS 9199
HORACE SILVER QUINTET—That Healin' Feelin' (Blue Note) BST 84352
SOUNDTRACK—The Bird With the Crystal Plumage (Capitol) ST 642
SOUNDTRACK—His Wife's Habit (Capitol) ST 641
SOUNDTRACK—Cromwell (Capitol) ST 640
THE STONEMAN—California Blues (RCA Victor) LSP 4431
GEORGE BEVERLY SHEA—I Am Not Alone (RCA Camden) CAS 2445
THE SHEPHERD'S CHILDREN'S CHORUS—Songs from The Motion Picture "Pufnstuf" & Other Children's Favorites (RCA Camden) CAS 1122
SYLVIA SYMS—Love Lady (Stanyan) SR 10001
SWEET APPLE (Columbia) C 30038
SOUNDTRACK—Watermelon Man (Beverly Hills) BHS 26
SOUNDTRACK—Song of Norway (ABC) ABC5 OC 14
SOUNDTRACK—The Baby Maker (Ode70) SP 77002
SKY (RCA Victor) LSP 4457
SOFT MACHINE—Third (Columbia) G 30339
STRINGBEAN—Me & My Ole Crow (Got a Good Thing Goin') (Nugget) NRP 102
SOUNDTRACK—Lovers and Other Strangers (ABC) ABC5 OC 15
SWEETWATER—Just For You (Reprise) RS 6417
SLY & THE FAMILY STONES—Greatest Hits (Epic) KE 30325
STONEHAIR—Sounds Like Woodstock (Design) SDLP 320
SYMPHONIC STRINGS & VOICES—A Song of Joy (Design) SDLP 321
SANTA'S HELPERS—All I Want For Christmas Is My Two Front Teeth (Design) SDLPX 30
SANDRO (Miami) EPCM 003

T

TAMALPAIS EXCHANGE (Atlantic) SD 8263
BILLY TAYLOR—OK Billy! (Bell) BELL 6049
ARTIE KORNFIELD TREE—A Time to Remember (Dunhill) DS 50092
TUTTI'S TROMBONES (Vista) STER 4048
TUTTI'S TRUMPETS (Vista) STER 4047
TRILOGY—I'm Beginning to Feel It (Mercury) SR 61310
HANK THOMPSON Salutes Oklahoma (Dot) LP 25971
HAPPY & ARTIE TRAUM (Capitol) ST 586
SONNY TIL Returns (RCA Victor) LSP 4451
TOWER OF POWER—Easy Bay Grease (Atlantic) SD 204

U

U.S. APPLE CORPS (SSS International) SSS 12
UNITED SONS OF AMERICA—Greetings From the U.S. of A. (Mercury) SR 61312

V

VARIOUS ARTISTS—36 Great Motion Picture Themes and Original Soundtracks V. 3 (United Artists) UXS 72
VARIOUS ARTISTS—Country Giants (Mercury) SRM 2 606
VARIOUS ARTISTS—The Lawrence, Mass. Textile Strike (Viewpoints of American Labor) F 617

ARTIST - Title - LABEL & Number

VARIOUS ARTISTS—Walt Disney Presents the Story of Robin Hood (Disneyland) ST 3993 (M), STER 3993 (S)
VARIOUS ARTISTS—Power Blues (London) PS 579
VARIOUS ARTISTS—Rubber Duckie and other Songs From Sesame Street (Disneyland) DQ 1334
VARIOUS ARTISTS—Parlor Piano 1917-27 (Biograph) BLP 1001Q
VOICES OF EAST HARLEM—Right on Be Free (Elektra) EKS 74080
VARIOUS ARTISTS—Folk Festival (Legacy) LEG 110
VARIOUS ARTISTS—Chartbusters—Vol. 1 (Motown) MS 707
VARIOUS ARTISTS—Chartbusters—Vol. 2 (Motown) MS 715
VARIOUS ARTISTS—Making Believe (Nashville) MLP 2090
VARIOUS ARTISTS—The Revealing Book of Life Vol. 2 (Songbird) SBLP 220
PEDRO VARGAS—Enamorado (RCA Victor) MKS 1875
FERNANDO VALADES—Algo Mas De Valades (RCA Victor) MKS 1873
VARIOUS ARTISTS—The Season's Best (Columbia) C 30124
VARIOUS ARTISTS—The Greatest Hits Album (Columbia) MG 30074
VARIOUS ARTISTS—Super Rock (Columbia) G 30121
VARIOUS ARTISTS—Fill Your Head With Jazz/25 All-Time Giants of Jazz (Columbia) G 30217
VARIOUS ARTISTS—Big Bands' Greatest Hits (Columbia) G 30009
VICTORIA—Secret of the Bloom (Atlantic) SD 201
VARIOUS ARTISTS—Music for the Balinese Shadow Play (Nonesuch) H 72037
VARIOUS ARTISTS—In the Shadow of the Mountain/Bulgarian Folk Music (Nonesuch) H 72038
VARIOUS ARTISTS—Songs of the Humpback Whale (Capitol) ST 620
VARIOUS ARTISTS—Peace on Earth (Capitol) STBB 585

W

THOMAS "FATS" WALLER 1923-24 (Biograph) BLP 1002Q
DOTTIE WEST—Forever Yours (RCA Victor) LSP 4433
WILD BUTTER (United Artists) UAS 6766
BOBBY WOMACK—The Womack "Live" (Liberty) LST 7645
TAMMY WYNETTE—The First Lady (Epic) E 30213
DAVE WOOLUM & PARIS DECKER/LAUREL COUNTY PARTNERS—Let's Sing the Old Time Hymns (Pine Tree) PTLSP 501
WIZARDS OF KANSAS (Mercury) AR 61309
PATRICK MOODY WILLIAMS—Carry On (Mercury) AR 7100-003
WILLIAMS BROTHERS—Christmas Album (Bernaby) Z 30095
JOE WILLIAMS—Worth Waiting For (Blue Note) BST 84355
PORTER WAGONER—Skid Row Joe (RCA Victor) LSP 4386
JERRY WILLIAMS GROUP—Down Home Boy (Columbia) C 30279
THE ANDY WILLIAMS Show (Columbia) KC 30105
LAWRENCE WELK'S Champagne Strings (Ranwood) RLP 8079
ROGER WAGNER CHORALE—Great Choral Music of Christmas (Capitol) STBB 488

Y

YESTERDAY'S CHILDREN (Map City) MAP 3012
YOUNGBLOODS—Rock Festival (Warner Bros/Racoon) WS 1878
DAVID YANTIS—Free Me! (WLSM) FR 2013 SM
HENRY YOUNGMAN—The Best of the Worst (Cerron) CS 7009

Z

LED ZEPPELIN III (Atlantic) SD 7201
FRANK ZAPPA—Chunga's Revenge (Bizarre-Reprise) MS 2030

ARTIST - Title - LABEL & Number

BEETHOVEN: VARIATIONS—Glenn Gould (Columbia) M 30080
BEETHOVEN: MISSA SOLEMNIS—Various Artists/Philadelphia Orch. (Ormandy) (Columbia) M2 30083
BERNSTEIN CONDUCTS BEETHOVEN OVERTURES—New York Philharmonic (Columbia) M 30079
BIZET: CARMEN—Bumbry/Vickers/Various Artists/Paris Opera Orch. (Fruhbeck de Burgos) (Angel) SCL 3767
STANLEY BLACK & THE LONDON FESTIVAL ORCH.—Spain, Vol. 2 (London Phase 4) SP 44149
BACH: PORTRAIT OF THE COMPOSER—Various Artists (Angel) SCB 3769
BEL CANTO ARIAS FROM ITALIAN OPERA—Schreier/Berlin Chamber Orch. (Koch) (Telefunken) SLT 43116
BACH: SINFONIA FROM THE CONCERTO IN D MAJOR—Harnoncourt/Schaeflein/Concentus Musicus (Harnoncourt) (Das Alte Werk) SAWT 9557
BEETHOVEN: EMPEROR CONCERTO—Schnabel/Chicago Symphony (Stock) (RCA Victor) VIC 1511
BARTOK: IMPROVISATIONS, OP 20/DANCE SUITE—Gabor Gabos (Hungaroton) SLPX 11337
BARTOK: SONATA/9 LITTLE PIANO PIECES/OUT OF DOORS/PETITE SUITE—Erzsebet Tusa (Hungaroton) SLPX 11338
BARTOK: SUITE NO. 2/HUNGARIAN, RUMANIAN TRANSYLVANIAN PIECES—Budapest Symphony (Erdelyi) (Hungaroton) SLPX 11355
BACH/SCARLATTI/CHOPIN—Sandor Falvan (Qualiton) SLPX 11429
BARTOK: 44 DUOS FOR TWO VIOLINS/7 PIECES FROM MIKROSMOS—Various Artists (Hungaroton) SLPX 11320
BARTOK: CONCERTO FOR TWO PIANOS & PERCUSSION—Various Artists/Budapest Symphony (Sandor) (Hungaroton) SLPX 11398
BEETHOVEN: SONATAS NOS. 14, 27, 32—Mihaly Bacher (Qualiton) SLPX 11414

C

PABLO CASALS—Various Artists (Columbia) M5 30069
CHARISMA: BEASTS AND FIENDS (Roulette) SR 42054
RICHARD CHAMBERLAIN AS Hamlet (RCA Red Seal) VDM 119 2
COPLAND: BILLY THE KID SUITE—Philadelphia Orch. (Ormandy) (RCA Red Seal) LSC 3184
CAGED AND CHAINED—Seale/Various Artists (Cerron) CS 2-2001
THE COPLAND ALBUM—New York Philharmonic (Bernstein) (Columbia) MG 30071
FRANK CHACKSFIELD—Chacksfield Plays Simon & Garfunkel & Jim Webb (London Phase 4) SP 44151
CHOPIN: FOUR BALLADES—Philippe Entremont (Columbia) M 30076
CARTER: STRING QUARTETS NOS. 1 & 2—Composers Quartet (Nonesuch) H 71249
CHOIR OF SALISBURY CATHEDRAL: ENGLISH CHURCH MUSIC OF THE 17th & 18th CENTURIES—Stalman/Lloyd/Choir of Salisbury (Dearley) (Argo) ZRG 5247

D

DEBUSSY: JEUX-POEME DANSE/SIX EPIGRAPHES ANTIQUES—L'Orch. de la Suisse Romande (Ansermet) (Everest) 3285
DEBUSSY: PELLEAS ET MELISANDE—Shirley/Soederstroem/Various Artists/Royal Opera, Covent Garden, Orch. (Boulez) (Columbia) M3 30119
DODGE: EARTH'S MAGNETIC FIELD—Various Artists (Nonesuch) H 71250
DURKO ZSOLT—Various Artists/Hungarian String Quartet/Chorus & Orch. of Hungarian Radio & TV (Hungaroton) SLPX 11363

E

ENCORE DORATI—Minneapolis Symphony/London Symphony (Mercury) SR 90526

F

JOHN FIELD: CONCERTO NO. 1—Felicia Blumental (RCA Victor) VICS 1533
ARTHUR FIEDLER/BOSTON POPS—Fabulous Broadway (Polydor) 24-5003
ARTHUR FIEDLER/BOSTON POPS—A Christmas Festival (Polydor) 24-5004
THE FIGHT GAME: A RADIO BALLAD—Ewan MacColl/Peggy Seeger/Various Artists (Argo) RG 539

G

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

H

JOSEF HOFMANN (RCA Victor) VIC 1550
HILL/ROSE/WHITE/LAKE: THE FOUR ELEMENTS—London Gabrieli Brass Ensemble (DGG) 2530 032
HODIER: ANNA LIVIA PLURABELLE—Various Artists (Hodier) (Philips) PHS 900-255
HUS DESFORGES: SONATAS NOS. 2 & 3/ MUNTZ-BERGER: SONATAS NOS. 4, 5, 6—Mezo/Dome (Hungaroton) SLPX 11413

K

KAGEL: LUDWIG VAN—Various Artists (DGG) 2530 014

L

LAYTON: STUDIES/SPIES: VIOPACEM, IMPROMPTU/WHITTENBERG: QUARTET—Various Artists (CRI) CRI SD 257
JOSEF LHEVINNE MASTER OF THE ROMANTIC PIANO (RCA Victor) VIC 1544
LANDOWSKA AT THE PIANO: MOZART & HAYDN (RCA Victor) VIC 1535
LONDON SOUND 70 ORCH. & CHORUS—The Sounds of Christmas (Decca) DEB 7-7
ELSABETH LUTYENS: AND SUDDENLY IT'S

ARTIST - Title - LABEL & Number

EVENING—Manning/Handt/BBC Symphony Orch. (Handt/Carewe) (Argo) ZRG 638
KARL LOEWE: NINE BALLADS—Theo Adams/R. Duncket (Telefunken) SLT 43-108

M

MUSIC BY BLACK COMPOSERS—Natalie Hinderas (Decca) DC 7102-3
MY FAVORITE ENCORES—Van Cliburn (RCA Red Seal) LSC 3185
MOZART: PIANO CONCERTOS NOS. 2 & 9—Anda/Salzburger Mozarteum Camerata Academica (Anda) (DGG) 139 453
MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION/BERLIOZ: ROMAN CARNIVAL OVERTURE—Cincinnati Symphony (Kunzel) (Decca) DL 610178
MUSSORGSKY: BORIS GODUNOV—Various Artists/Belgrade National Opera Orch. (Baranovich) (Richmond) RS 63020
MOZART/STRAUSS—Sills/London Philharmonic (Ceccate) (ABC/Audio Treasury) ABC ATS 20004
NORMON TABERNACLE CHOIR/PHILADELPHIA BRASS ENSEMBLE & PERCUSSION/RICHARD CONDIE—Joy to the World (Columbia) M 30077
MAHLER: SYMPHONY NO. 5 IN C MINOR 4 SONGS FROM "DES KNABEN WUNDERHORN"—Chicago Symphony Orch. (Solti) (London) CSA 2228
MAHLER: SYMPHONY NO. 6 IN A MINOR: SONGS OF A WAYFARER—Chicago Symphony Orch. (Solti) (London) CSA 2227
MEYERBEER: LES HUGUENOTS—Sutherland/Arroyo/New Philharmonia (Bonyng) (London) OSA 1437
MOZART: COMPLETE ORGAN WORKS/TWO CHURCH SONATAS—Harnoncourt/Pfeiffer (Das Alte Werk) SAWT 9555
MOZART: TRIO K 498/QUARTETS, K. 370 & 285—Various Artists (Qualiton) SLPX 11422

O

OPERATIC RECITAL—Karola Agay (Qualiton) SLPX 11432

P

PONCHIELLI: LA GIOCONDA—Cerquetti/Del Monaco/Various Artists/Maggio Musicale Fiorentino (Gavazzeni) (Richmond) RS 63518
PRAETORIUS: POLYCHORAL CHRISTMASS MUSIC—Westphalian Choral Ensemble (Ehmann) (Nonesuch) H 71242
PURCELL: SACRED MUSIC AT THE ENGLISH COURT—Rogers/van Egmond/Choir of King's College (Willcocks) (Das Alte Werk) SAWT 9558

R

RACHMANINOV: RHAPSODY ON A THEME OF PAGANINI/DOHNANYI: VARIATIONS ON A NURSERY THEME—Katchen/London Philharmonic (Boult) (Everest) 3280
RAVEL: DAPHNIS ET CHLOE—L'Orch. de la Suisse Romande (Ansermet) (Everest) 3278
RAVEL: BOLERO/LA VALSE/HONEGGER: PACIFIC 231/DUKAS: SORCHERER'S APPRENTICE—Paris Conservatory Orch. (Ansermet) (Everest) 3283
ROSSINI-RESPIGHI: LA BOUTIQUE FANTASQUE—London Symphony (Ansermet) (Everest) 3281
RAVEL: PORTRAIT OF THE COMPOSER—Various Artists (Angel) SCB 3768
RACHMANINOFF PLAYS CHOPIN (RCA Victor) VIC 1534
RACHMANINOFF PRELUDES—Alexis Weissenberg (RCA Red Seal) LSC 7069/1/2

S

SYMPHONIES OF VAUGHN WILLIAMS—Andre Previn/London Symphony Chorus & Orch. (RCA Red Seal) LSC 3170
SCRIABIN: PIANO WORKS—Hilde Somer. (Mercury) SR 90525
STRAUSS: ALSO SPRACH ZARATHUSTRA—Royal Philharmonic (Lewis) (London Phase 4) SP 21053
SCHUBERT: PORTRAIT OF THE COMPOSER—Various Artists (Angel) SCB 3770
SCARLATTI GUITAR RECITAL—Antonio Carlos Barbosa-Lime (ABC/Audio Treasury) ABC-ATS 20005
THE ELISABETH SCHWARZKOPF Christmas Album (Angel) 5 36750
SAINT-SAENS/TALEFFERRE/GINASTERA—Zabaleta/Orch. ORTF Paris (Martinon) (DGG) 2530 008
SIBELIUS: SYMPHONY NO. 2—Berlin Philharmonic (Kamu) (DGG) 2530 021
JOAN SUTHERLAND—French Opera Gala (London) OSA 1286
SCHUBERT: SCHWANGENESANG—Max van Egmond/Irwin Gage (Telefunken) SAT 22 509

T

TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET—Los Angeles Philharmonic (Mehta) (London) CS 6670
THORNE: LIEBESROCK/ANDERSON: CHAMBER SYMPHONY/BROZEN: IN MEMORIAM—Royal Philharmonic (Dixon) (CRI) CRI SD 258
TRIUMPHS OF ORIANA—Purcell Consort of Voices, London Cornet & Sackbut Ensemble (Burgess) (Argo) ZRG 643
TCHAIKOVSKY: SERENADE IN C/CAPRICCIO ITALIEN—Hungarian State Orch. (Nemeth) (Hungaroton) SLPX 11465

W

WAGNER: GOETTERDAEMERUNG—Dernesch/Brioth/Various Artists/Berlin Philharmonic (Karajan) (DGG) 00/2716 001
WEBER: PIANO SONATAS NOS. 2 & 3—Diono Giani (DGG) 2530 026
WAGNER: THE FLYING DUTCHMAN—Uhde/Varnay/Weber/Bayreuth Festival Orch. (Keilberth) (Richmond) RS 63519

Y

YOUNG CARUSO—Enrico Caruso (Seraphim) 60146

New Classical Releases

ARTIST - Title - LABEL & Number

A
THE AMERICAN FAMILY ALBUM OF FAVORITE CHRISTMAS MUSIC—Arthur Fiedler/Boston Pops/The Robert Shaw Chorale (RCA Red Seal) VCS 7060

B
BEETHOVEN: THE COMPLETE STRING QUARTETS & THE GROSSE FUGE—The Guarneri Quartet (RCA Red Seal) VCS 11-100
BEETHOVEN: THE FIVE PIANO CONCERTOS—Artur Schnabel/Boston Symphony Orch. (Leinsdorf) (RCA Red Seal) VCS 6417
BEETHOVEN: CONCERTO IN D OP. 61/SONATA NO. 9 IN A, OP. 47/ROMANCE IN G, OP. 40/ROMANCE IN F, OP. 50—Heifetz/NBC Symphony Orch. (Toscanini)/Heifetz/Smith RCA Symphony Orch. (Steinberg) (RCA Red Seal) VCM 7067
BEETHOVEN: SONATA NO. 21, IN C OP. 53/SONATA NO. 30 IN E, OP. 109/ANDANTE FAVORI IN F OP. 57—Jacob Lateiner (RCA Red Seal) LSC 3173
BEETHOVEN: THE SIX EARLY QUARTETS—The Guarneri Quartet (RCA Red Seal) VCS 6195
BEETHOVEN: THE NINE SYMPHONIES—Boston Symphony (Leinsdorf) (RCA Red Seal) VCS 6903
BEETHOVEN: THE 32 PIANO SONATAS—Wilhelm Backhaus (London) CSP 2
BEETHOVEN: SYMPHONY NO. 3—Concertgebouw Orch. Amsterdam (Jochum) (Philips) 839 779
BEETHOVEN EDITION 1970—Various Artists (DGG) no number
THE BLACK COMPOSER IN AMERICA—Oakland Youth Orch. (Hughes) (Decca) DC 7107

ARTIST - Title - LABEL & Number

BAX/WALTON/ELGAR: CORONATION MARCHES (Everest) 3277
BARBER: MEDEA BALLETT SUITE—New Symphony Orch. of London (Barber) (Everest) 3282
BLOCH: SCHELOMO/A VOICE IN THE WILDERNESS—Neisova/London Philharmonic (Bloch/Ansermet) (Everest) 3284
BRAHMS: PIANO CONCERTO NO. 2—Backhaus/Vienna Philharmonic (Schuricht) (Everest) 3279
BEETHOVEN: PIANO SONATAS VOL. 3 (Philips) PHS 4-914
BEETHOVEN: SYMPHONY NO. 6—Concertgebouw Orch. Amsterdam (Jochum) (Philips) 839 782 LY
BORDIN: PRINCE IGOR—Various Artists/Belgrade National Opera Orch. (Danon) (Richmond) SR5 64506
BRUCKNER: SYMPHONY NO. 8—Concertgebouw Orch. Amsterdam (Haitink) (Philips) 6700 020
BERIO: SEQUENZA VI—Julliard Ensemble/London Symphony Orch. (Berio) (RCA Red Seal) LSC 3168
THE BACH ALBUM—Philadelphia Orch. (Ormandy) (Columbia) MG 30072
BEETHOVEN: THE NINE SYMPHONIES—Columbia Symphony (Walter) (Odyssey) Y7 30051
BEETHOVEN: APPASSIONATA/WALDSTEIN SONATAS—Gary Graffman (Columbia) M 30078
BEETHOVEN: SYMPHONY NO. 5/CALM SEA AND PROSPEROUS VOYAGE—John Alldis Choir/New Philharmonia Orch. (Boulez) (Columbia) M 30085
BEETHOVEN: THE CREATURES OF PROMETHEUS—Cleveland Orch. (Lane) (Columbia) M 30082

CMA Presentation At NARM Meet

NASHVILLE—The Country Music Association has accepted the invitation of the executive board of the National Association of Record Merchandisers to make a presentation to NARM membership in Los Angeles March 1.

The presentation, which will include a top country act, will feature an audio-visual presentation, primarily on film.

A special committee has been established by the CMA Board of Directors to coordinate the show. Chaired by Bill Farr of Columbia and Bill Williams of Billboard, the committee consists of Jack Geldbart, Wade Pepper, Frank Jones, Jim Schwartz, Bill Hudson and Hubert Long.

Geldbart and Schwartz, both of whom have been presidents of NARM and officers or directors of CMA, are responsible for the invitation, giving country music an opportunity to demonstrate before the merchandisers.

Wilson Exits Wilhelm for VP Post With Atlas Artist

NASHVILLE—Smiley Wilson, president of the Wilhelm Talent Agency for nearly a decade, has resigned to accept the vice-presidency of the Atlas Artist Bureau.

"Haze Jones and I have been



TY MEREDITH goes over a contract with J. Hal Smith for future work on the Renfro Valley show.

friends for many years," Wilson said, "and working together we can do some big things."

Wilson said he planned to leave Wilhelm prior to the recent convention here, but held up until it was concluded.

Doyle Wilburn, co-owner of the agency, announced that Jack Brumley has been assigned director of talent for Wilhelm, and will be responsible for booking all of the artists, including Loretta Lynn and the Wilburn Brothers.

Brumley, son of the famous gospel songwriter, was formerly associated with Omac Artist Corp. in Bakersfield, Calif., where he booked such artists as Merle Haggard, Bonnie Owens, Wynn Stewart and others.

The Osborne Brothers, who had been with the Wilhelm Agency, did not renew their contract there, but signed instead with Atlas.

Beer Spots In Nashville

NASHVILLE—National commercials for Miller Beer were produced here last week, produced at Jack Clement Studios by Billy Davis. The coordinator for the sessions was Gayle Hill, of G. Hill & Company.

Davis, the New York-based music director for McCann-Erickson, has long favored Nashville for doing his commercials, both radio and TV.

The jingle features Nashville musicians with Bergen White, Plantation artist, scoring the arrangements for this special session. Entertainer Johnny Mack from Atlanta was featured in the vocal spot.

Davis now has been in Nashville three times this year to produce national commercials for various clients within the McCann-Erickson structure.

Singleton Buys Canadian Disks

NASHVILLE — The Shelby Singleton Corp. has purchased two Canadian masters. In a deal with George L. Keane, vice president and managing director of Quality Records, and the label's George R. Struth, assistant managing director, SSS International Records will release "I Believe in Sunshine" featuring the Madrigal, produced by Greg Hambleton, and Sun Records will release a single immediately by a group called Houston. The two groups appeared on Tuesday Records in Canada. The deal is for three years on both groups.

Word Album Is a Scorcher

WACO, Tex.—A narrative album, with no musical background and related in country style on a religious label is one of the "hottest" LP's on the market.

Recorded live at the Atlanta City Auditorium, the album is a series of stories told by gospel singer Wendy Bagwell, titled, "This That and the Other."

The Word album has received incredible amounts of air play considering the fact that the average length of each story is eight minutes. One of the stories,

"Here Come the Rattlesnakes," is now being edited to five minutes and will be released as a single.

The stories are told in humorous style but relate to actual incidents in the life of Bagwell and his group on Canaan Records, a subsidiary of Word.

Marvin Norcross, vice president of the firm, said distributors have ordered the LP faster than anything ever produced before, and quoted some outlets as saying the album was outselling anything on the pop market.

Kentucky Honors Travis

MADISONVILLE, Ky.—Merle Travis Day was observed here and throughout the Commonwealth of Kentucky as Gov. Louie Nunn proclaimed the day in honor of the long-time writer-musician.

The celebration, centered here, included a parade through the city, and was climaxed by a show and party in the evening. Among those honoring Travis, a native son, were officials of the city and Mrs. Jo Walker, execu-

tive of the Country Music Association.

Mrs. Walker read a proclamation from Gov. Nunn, in which Travis was cited for having brought pride and fame to Kentucky.

The show, sponsored by the Firemen and Policemen's Association, was highlighted by a performance of Travis accompanying himself on the guitar to some of his compositions. They included "Sixteen Tons," "Smoke, Smoke, Smoke That Cigarette," and "Nine Pound Hammer." His wife Betty, joined him on stage for several numbers.

Travis writes the "Ride That Train" segment for the Johnny Cash Show.

'Jamboree' For BCMA

WHEELING, W. Va.—A special "Jamboree U-S-A" show was held here in midweek, for the first time in history, on behalf of a group of 152 members of the British Country Music Association.

Taking part in the show were Doc Williams, Freddy Carr, Slim Lehart, Kenny Biggs, Skinney Clark and George Adams, Jimmy Stephens, Crazy Elmer, Ronie Barth, Stone Mountain Boys, Patti Powell, Bob Gallion, Kenny Roberts and Jo Ann and Gus Thomas.

Preceding the show, Wheeling's Mayor Rogers presented the key to the city to Mike Storey, director of the British CMA. Included in the visiting group were many trade people, disk jockeys, employees of European record companies, entertainers and country music promoters.

A cocktail party for the visiting group was hosted by WWVA.

Callender-Kaplan, A Marketing & Promo Co., Set Up

MEMPHIS — Callender-Kaplan Associates, a new record promotion and marketing firm, has been formed here by Bernie Kaplan, formerly a promotion man for Crewe Records operating out of New Orleans, and Randy Callender, previously program director of soul-formatted WYLD in New Orleans.

Kaplan said that he'd sent out letters to record companies, rackjobbers, and jukeboxes operators announcing the formation of the new firm. "We'll offer more than just a delivery service to area radio stations," Kaplan said. "In fact, we'll give clients a complete followthrough on product, checking to make sure it's in the retail stores."

Nashville Scene

Dottie West has been set to do a guest appearance on the "Glen Campbell Show." Taping will take place Nov. 22, and the air date is Jan. 3. . . . Columbia's Stonewall Jackson and his band cut a live LP last Friday on stage at the "Opry" House. The performance followed the regular Friday night show, with the audience staying on. Frank Jones produced the album. . . . Earl Owens has formed a new ASCAP publishing company, Earl-E Music. Bobby Mahon has been signed as a writer-composer and assistant to Owens. . . . Buddy Lee has been cited by the Air-Force for his work in recruiting. . . . Ray Griff and Dave Dudley have joined the roster at Buddy Lee Attractions. . . . Mike Hoyer and Stan Gunn of Sugar Hill Records played to a record crowd at the Longhorn in Sioux Falls, Iowa, near Cedar Rapids.

Cajun Doug Kershaw is cutting an album at Woodland Sound Studios. Buddy Killen produces for Warner Bros. . . . Pee Wee King has been on tour since the Nashville convention, hitting all points in New England and Canada. His show includes Redd Stewart and the Collins Sisters, with Larry Good and his Kansas

Reeves 'Reflects Country's Gain'

NASHVILLE — The growth of country music generally this past year is reflected in the success of one of its artists, according to the Top Billing agency.

Del Reeves has gained on every front and opened new avenues. The United Artist performer has placed five records in the Top Ten of the Billboard charts, has increased the number of his personal appearances by more than 45 percent, and his gross income from traveling engagements is up by 51.4 percent over 1969.

Mrs. Delores Smiley, head of Top Billing, said the Del Reeves Country Carnival package was one of the instruments which helped him considerably on the fair circuit.

"Fairs are almost entirely a new field for him," she said, and "I think Del has just begun to move in this direction."

In addition to his syndication, Reeves made scores of national television appearances. For the first time he made product endorsement alliances.

City Band. They were joined by Helen and Billy Scott from the "Midwestern Hayride" on 12 one-nights for the Ward Beam Agency. . . . The "Johnny Cash Show" plays the big-three Eastern cities in weeks ahead—Boston, Baltimore and New York. The shows are set for the Boston Gardens, the Baltimore Coliseum and Madison Square Garden. . . . Gary Lynn, disk jockey from WMTS, Murfreesboro, has been signed to an exclusive contract with Jim Reeves Enterprises. General manager Clarence Selman says Gary will represent the various catalogs of the publishing complex. He'll also host the Music Row Show from Nashville, replacing departing Charlie Monk. . . . Bill Anderson spends most of the second half of this month in New England and Canada. . . . Buck Owens has received two gold record awards from Norway, the only artist ever so honored other than the late Jim Reeves. . . . WWVA in Wheeling has run its own pole to determine the number one male and female country artists. The winners are Connie Smith and the Blue Ridge Quartet.

A third show at 5:00 p.m. has been set for Merle Haggard's appearance on "Jamboree U.S.A." next Saturday (14). Two shows were scheduled for nighttime performances but due to the overwhelming demand for tickets a third show was arranged. . . . Jeannie C. Riley, set to embark on a tour of Germany and England, has begun a fall schedule of personal appearances. She is also doing another "Ed Sullivan Show." The Plantation artist has several other network appearances. . . . Atlanta James is a new signee with Mega. His first release is a contemporary country single. . . . Jack Blanchard and Misty Morgan have cut a new album which will be out right away on Wayside. . . . Loretta Lynn and Doyle Wilburn have bought lifetime memberships in the Nashville Song Writer's Association. . . . November 7 was Webb Pierce Day in England, and Radio Bristol broadcast an all-day salute. There was a complete lineup of Webb Pierce songs programmed throughout the day, and special interviews with the artist. Radio Bristol reportedly serves some eight million listeners in the southwest area of Great Britain. . . . Danrite's Irene Danner has been signed to make guest appearances with Billy Gray and his band, and will be featured with the act at Panther Hall, Ft. Worth, next week.

Station WIXC in Fayetteville, Tenn., goes on the air in the next couple of weeks and needs

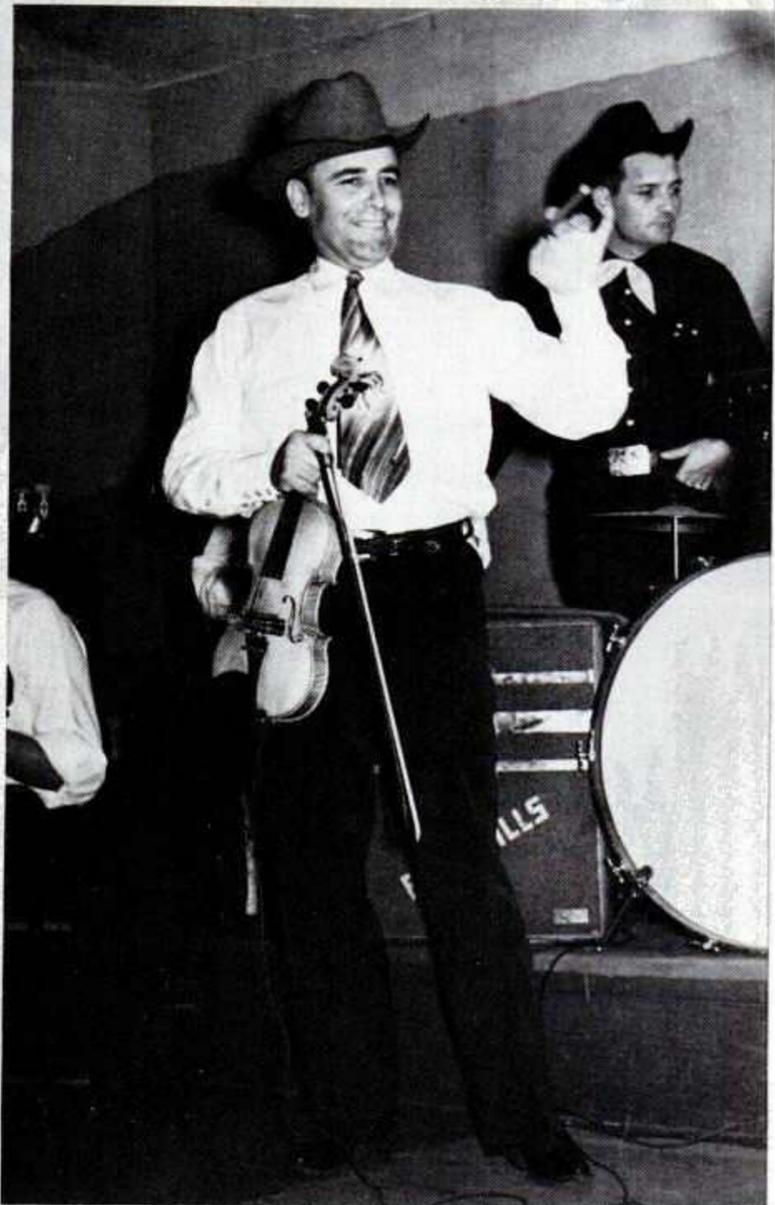
(Continued on page 46)



Next Year's Winner?



**A Tribute to the Best Damn
Fiddle Player in the World,**



(or my salute to Bob Wills)



**Merle Haggard and
the Strangers**

ST-638

Featuring members of the original Texas Playboys

We think so



Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 11/14/70

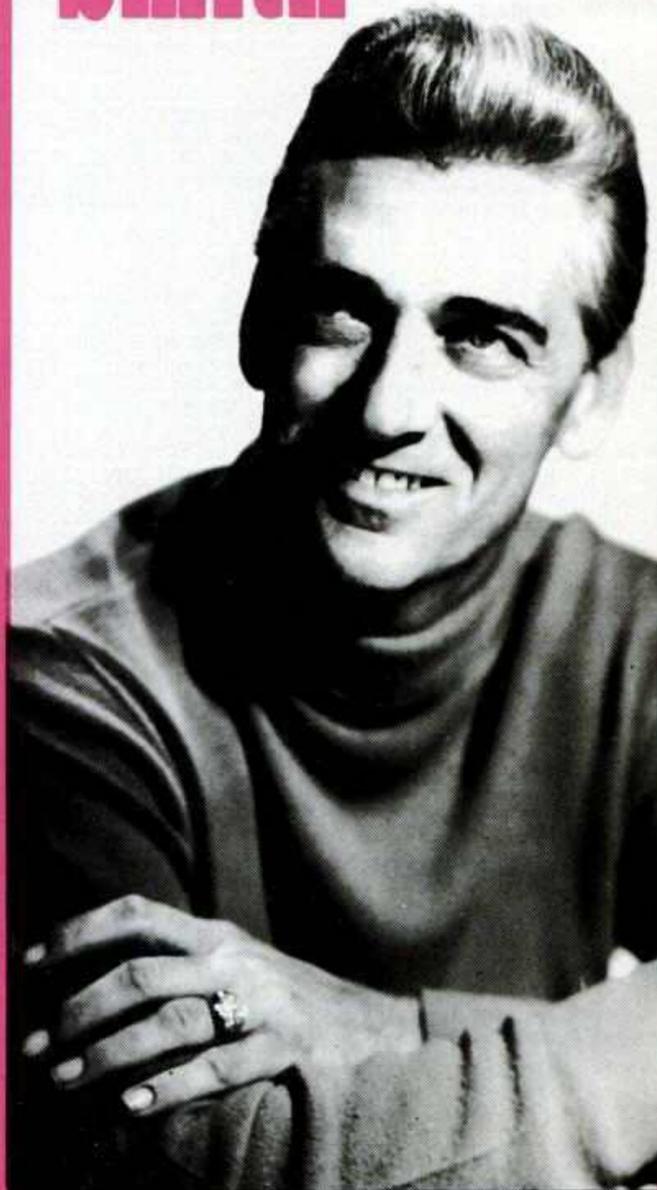
★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest, BMI)	8
2	3	15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC)	6
3	7	ENDLESSLY Sonny James, Capitol 2914 (Vogue, BMI)	5
4	4	I CAN'T BE MYSELF/ SIDEWALKS OF CHICAGO Merle Haggard, Capitol 2891 (Blue Book, BMI/Tree, BMI)	6
5	10	GOIN' STEADY Faron Young, Mercury 73112 (Central Songs, BMI)	6
6	2	RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI)	10
7	9	AFTER CLOSING TIME David Houston & Barbara Mandrell, Epic 5-10656 (Algee, BMI)	7
8	6	THANK GOD AND GREYHOUND Roy Clark, Dot 17355 (Window, BMI)	8
9	8	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	9
10	18	WHERE HAVE ALL OUR HEROES GONE Bill Anderson, Decca 32744 (Stallion, BMI)	4
11	5	SUNDAY MORNING COMING DOWN Johnny Cash, Columbia 4-45211 (Combine, BMI)	11
12	11	THE TAKER Waylon Jennings, RCA Victor 47-9885 (Combine, BMI)	12
13	37	COAL MINER'S DAUGHTER Loretta Lynn, Decca 32749 (Sure-Fire, BMI)	3
14	15	SO SAD (To Watch Good Love Go Bad) Hank Williams Jr. & Lois Johnson, MGM 14164 (Acuff-Rose, BMI)	7
15	14	ALL MY HARD TIMES Roy Drusky, Mercury 73111 (Lowery, BMI)	9
16	34	SHE GOES WALKING THROUGH MY MIND Billy Walker, MGM 14173 (Forrest Hills, BMI)	4
17	12	JOLIE GIRL Marty Robbins, Columbia 4-45215 (Beijo, BMI)	10
18	13	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury 73099 (DeCapo/Varia/Chimneyville, BMI)	13
19	17	IT'S A BEAUTIFUL DAY Wynn Stewart, Capitol 2888 (Return, BMI)	10
20	20	HOW I LOVE THEM OLD SONGS Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI)	7
21	19	LIVE FOR THE GOOD TIMES Warner Mack, Decca 32725 (Stallion, BMI)	10
22	24	RIGHT BACK LOVIN' YOU Del Reeves, United Artists 50714 (Passkey, BMI)	7
23	29	I CRIED (The Blue Right Out of My Eyes) Crystal Gayle, Decca 32721 (Sure-Fire, BMI)	9
24	53	AMOS MOSES/THE PREACHER AND THE BEAR Jerry Reed, RCA Victor 47-9904 (Vector, BMI)	4
25	44	MORNING Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI)	4
26	39	PATCHES Ray Griff, Royal American 19 (Gold Forever, BMI)	7
27	27	YOU'VE GOT YOUR TROUBLES (I've Got Mine) Jack Blanchard & Misty Morgan, Wayside 015 (Mills, BMI)	8
28	28	LOUISIANA MAN Connie Smith, RCA Victor 47-9887 (Acuff-Rose, BMI)	10
29	22	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol 2871 (Blue Book, BMI)	12
30	23	WAKE ME UP IN THE MORNING Bobby Lord, Decca 32718 (Contention, SESAC)	13
31	42	TOO LONELY, TOO LONG Mel Tillis, Kapp 2103 (Sawgrass, BMI)	5
32	40	I WAKE UP IN HEAVEN David Rogers, Columbia 4-45226 (Window, BMI)	5
33	48	I WOULDN'T LIVE IN NEW YORK CITY (If They Gave Me the Whole Dang Town) Buck Owens and the Buckaroos, Capitol 2947 (Blue Book, BMI)	2
34	41	SOMETHING TO BRAG ABOUT Charlie Louvin & Melba Montgomery, Capitol 2915 (Tree, BMI)	4
35	21	WONDERS OF THE WINE David Houston, Epic 5-10643 (Algee, BMI)	15
36	54	GONE GIRL Tompall & Glaser Brothers, MGM 14169 (Jack, BMI)	4
37	38	SOMEWAY Don Gibson, Hickory 1579 (Acuff-Rose, BMI)	6
38	16	ANGELS DON'T LIE Jim Reeves, RCA Victor 47-9880 (Acclaim, BMI)	14
39	68	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	2
40	26	SNOWBIRD Anne Murray, Capitol 2738 (Beechwood, BMI)	17
41	45	JIM JOHNSON Porter Wagoner, RCA Victor 47-9895 (Owepar, BMI)	8
42	35	SOUTH/DON'T WE ALL HAVE THE RIGHT Roger Miller, Mercury 73102 (Pix Rus, ASCAP/Tree, BMI)	12
43	50	I'M ALRIGHT Lynn Anderson, Chart 5098 (Stallion, BMI)	3
44	31	HOW I GOT TO MEMPHIS Bobby Bare, Mercury 73097 (Newkeys, BMI)	15
45	30	BACK WHERE IT'S AT George Hamilton IV, RCA Victor 47-9886 (Acuff-Rose, BMI)	12
46	43	MONEY CAN'T BUY LOVE Roy Rogers, Capitol 2895 (Cedarwood, BMI)	8
47	25	HE'S EVERYWHERE Sammie Smith, Mega 615-0001 (Two Rivers, ASCAP)	11
48	49	WHISKEY SIX YEARS OLD Norma Jean, RCA Victor 47-9900 (Tree, BMI)	6
49	64	COWBOY CONVENTION Buddy Alan/Don Rich, Capitol 2028 (Peer Int'l, BMI)	2
50	57	NICE 'N' EASY Charlie Rich, Epic 5-10662 (Shaw, ASCAP)	4
51	52	COMMERCIAL AFFECTION Mel Tillis & The Statesiders, MGM 14176 (Cedarwood/Sawgrass, BMI)	2
52	55	FOREVER YOURS Dottie West, RCA Victor 47-9911 (Husky, BMI)	3
53	74	ANOTHER LONELY NIGHT Jean Shepard, Capitol 2941 (Dixie Jane/Twig, BMI)	2
54	56	DIXIE BELLE Stan Hitchcock, GRT 23 (Jack & Bill, ASCAP)	5
55	58	I JUST CAN'T HELP BELIEVING David Frizzell, Columbia 4-45238 (Screen Gems-Columbia, BMI)	3
56	61	EARLY IN THE MORNING Mac Curtis, GRT 26 (Post, ASCAP)	5
57	60	WAXAHACHIE WOMAN John Deer Co., Royal American 21 (Elan, BMI)	6
58	69	IT TAKES TWO Connie Eaton & Dave Peel, Chart 5099 (Jobete, BMI)	2
59	72	MY JOY Johnny Bush, Stop 380 (Window, BMI)	2
60	—	WHAT'S THE USE/SOMETHING UNSEEN Jack Greene, Decca 32755 (Hall Clement, BMI/Tree, BMI)	1
61	63	STEPPIN' OUT Jerry Smith, Decca 32730 (Papa Joe's Music House, ASCAP)	7
62	65	LET ME GO Johnny Duncan, Columbia 4-45227 (Wilderness, BMI)	3
63	—	SUSPICIOUS MINDS Waylon Jennings & Jessi Colter, RCA Victor 47-9920 (Press, BMI)	1
64	75	MARY'S VINYARD Claude King, Columbia 4-45248 (Rose Bridge, BMI)	2
65	67	COME THE MORNING Hank Snow, RCA Victor 47-9907 (Glaser, BMI)	2
66	62	LET'S THINK ABOUT WHERE WE'RE GOING Lawanda Lindsey & Kenny Vernon, Chart 5090 (Yonah, BMI)	9
67	66	IT AIN'T NO BIG THING Tex Williams, Monument 1216 (Central Songs, BMI)	9
68	—	SIMPLE DAYS & SIMPLE WAYS Bobby Lewis, United Artists 50719 (Unart, BMI)	1
69	—	BEER DRINKIN' HONKY TONKIN' BLUES Billy Mize, United Artists 50717 (Acuff-Rose, BMI)	1
70	71	FIRST DAY Jane Morgan, RCA Victor 47-9901 (Stuckey, BMI)	2
71	—	THE SOUL YOU NEVER HAD Jan Howard, Decca 32743 (Stallion, BMI)	1
72	—	WILLY JONES Susan Raye, Capitol 2950 (Blue Book, BMI)	1
73	73	LOOK HOW FAR WE'VE GONE Bill Wilbourn & Kathy Morrison, United Artists 50718 (Passkey, BMI)	3
74	—	THEY'LL NEVER TAKE HER LOVE Johnny Darrell, United Artists 50716 (Rose, BMI)	1
75	—	DAY DRINKIN' Dave Dudley & Tom T. Hall, Mercury 73139 (Newkeys, BMI)	1

How I Love Them Old Songs

COLUMBIA 4-45225

Carl Smith



MOELLER TALENT, INC.
815 16TH AVENUE SOUTH
NASHVILLE, TENNESSEE

Nashville Scene

Continued from page 43

all sorts of help with a country music library. The programming will be 100 percent country, so help is asked for both singles and LP's old and new. . . . The Osborne Brothers, Sonny & Bobby, with Dale Sledd and Ronnie Reno, broke all records in the history of the Black Stallion in Cincinnati. The date was completely sold out and several hundred were turned away. . . . Brian Collins, newly signed Mega artist, has signed an

exclusive contract with the Joe Taylor Artist Agency. . . . Songwriter Paul Montgomery, a brother of Melba Montgomery, has signed a contract with Aguila Music, a division of Famous, and has signed a personal management contract with Bobby Boyd. . . . Tammy Wynette is slated to tape the "Andy Williams Show" now scheduled after the first of the year. Originally scheduled for last week, it had to be postponed because of an emergency appendectomy. This followed by a few weeks the birth of her baby.



HARVEY JOINER takes over the newly created post of comptroller for Show Biz as it continues expansion.

Joiner Joins Show Biz Co.

NASHVILLE—Harvey Joiner has been named comptroller of Show Biz, Inc., a newly created post in the rapidly expanding organization. The announcement was made by W.S. Graham, chairman of the entertainment firm.

Joiner has, until now, been a member of Touche Ross, a national firm of certified public accountants. At Show Biz he assumes responsibility for the financial direction of a complex of companies under the parent company including the television production and sales division, the music publishing and record divisions, and the talent management operation.

original tunes "Monday Morning" and "There Beside You"; folk-pop writer/singer Jan Read; Jeff Serlick coming out with a soul version of the country hit "Mama Call Me Home"; and pop singer Ric Castle coming out with "Children in the Street," produced in N.Y., being handled by Trip.

Tropical Recording Studios moving to larger facilities and is acquiring its own pressing plant. New location is 7521 N.W. 22 Court, Miami. Tropical's "Human Race" now touring in South America.

Diplomat Hotel just released the entertainment lineup for the winter season with Dionne Warwick and Lonnie Shorr kicking off the season Dec. 26 through Jan. 2. Booking dates also have been set for Joey Heatherton, Engelbert Humperdinck, "The Joey Bishop Show," Robert Goulet, Joan Rivers and Petula Clark.

Dawn moved into the Hump Show Lounge at the Marco Polo with the Melting Pot and Peach. Grass Roots appeared at Barry College. Country Joe and the Fish played a Pirate's World (Dania, Fla.) date.

GWP Records just released new Fountainhead album taped at Criteria Recording Studios, produced by Columbia's Teo Macero, arranged by Mike Lewis and engineered by Mack Emerman.

Singer Lee Barry returned to the Fontainebleau's Club Gigi.

Pop-jazz group The Bruce Wescott Trio (MGM) taped an LP in a party-like atmosphere at Criteria with president-owner Mack Emerman handling the engineering.

Jazzman Ira Sullivan at the Rancher Lounge.

Columbia group Blood, Sweat and Tears into Miami Beach Convention Hall, Nov. 28.

CINCINNATI

The Four Saints, popular over the years in the Ohio sector, are reported breaking up for keeps. Their current farewell tour brings them to Taft Theater here for a single performance Nov. 28, with Bob Braun, WLW-T personality, serving as guest emcee. . . . The controversial musical, "Hair," moves into the Shubert Theater Nov. 23 for a four-week stand, and in January returns to the area for three days (14-16) at Memorial Hall, Dayton, Ohio. . . . Hindu sitar specialist Chaudhuri set for a one-nighter at Wilson Auditorium

(Continued on page 47)

From The Music Capitals of the World

DOMESTIC

Continued from page 25

urban Evanston recently. . . . Bobby McClure has just released "Never Let You Get Away," on newly formed Chicago-based label, Sedgwick Record.

GEORGE KNEMEYER

LOS ANGELES

Dave Axelrod has been commissioned by the Oakland Symphony Orchestra Assn. to create a work for the orchestra and its youth choir. The composer will conduct the work at the initial spring concert.

Kris Kristofferson will play the lead in the film "Dealer" which traces several days in the life of a pop star who gets involved in selling marijuana. He will also write the score for the film which will be released by Columbia.

Sweet Nana Music has been formed by Jimmy Miller and George Greif and Sid Garris. . . . KMET disk jockey B. Mitch Reed has been named music consultant for "The Years of Rock" film being produced by Dick Clark for Warner Bros. release. . . . Mustache Music has been formed by Al Schmitt and Steve Douglas, executives in Pentagram Records.

Drummer Paul Humphrey goes solo on the Lizard LP "Paul Humphrey and the Cool Aid Chemists." A single, "Cook Aid" will precede the LP. . . . UA Latino is releasing LP's by Brazil's Nelson Ned and Martinha. . . . The Unusual We will perform at the Major League Baseball convention Dec. 1 at the Biltmore. . . . Leon Russell's new Shelter single is "Home Sweet Home." . . . Delaney Bramlett is producing Pacific Gas & Electric's next Columbia single, "Now Is the Time to Make Your Peace." The group's next LP will feature songs done at the Lexington drug rehabilitation center in Kentucky.

Beethoven's 200th birthday will be celebrated with a 12-hour musical salute at the Music Center on Dec. 16. . . . Bobby Scott will sing the title song from "Cactus in the Snow" which was written by Joe Parnello and Alan Braunstein. . . . Casey Anderson is touring universities in Roumania and Yugosla-

via under the auspices of the State Dept. He is performing country, folk and blues songs.

Paul Williams will write the theme for the Cooper-Finkel Company's half-hour TV series, "Dr. Dan." The company will also develop properties for Williams as an actor. . . . Elaine Hill of the local "Hair" cast has joined a new group, the Coming Age. . . . Oliver's first single for Liberty/UA is "Light the Way." . . . Lainie Kazan will quest on a pilot TV show being shot in Australia with host Tommy Leonetti.

Linda Ronstadt will sing the title song in the ABC movie of the week feature, "Maybe I'll Come Home in the Spring." . . . Hugh Masekela has formed a seven-piece band called The Union of South Africa. All its members are self-exiles from that country. The band will debut on Chisa Records next year. . . . Don Nix's debut LP on Shelter, "In God We Trust," is slated for release Monday (16). . . . Dick Clark and Harold Goldman will participate in the filming of a series of concerts for showing in small communities where performers rarely play. Clark will promote the shows, Goldman's Gold-Key Entertainment firm will film the action.

ELIOT TIEGEL

MIAMI

Criteria Recording Studios is stepping up production this month, with Atlantic artists Lulu, Tony Joe White, Doctor John and Jim Dickinson in town for taping sessions. Jackie Gleason (Capitol) due in mid-November for an LP. Mitch Miller and Tom Dowd (Atlantic v.p.) mixing a tape Miller produced. "Dedication" a new local group was at Criteria for a session this week.

Hyperbolic Recording Studios has signed country singer and writer Lois Pickett to Hit Records International. Recent sessions at the Lauderdale facilities include master sessions with Hill, Coventry and Foxx.

Trip Universal Records has been signing up a lot of local talent: singer/actor Robert Sevio, first releases "The Bones"; Carol Conway, writer/singer, releasing

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 11/14/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	16
2	2	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	17
3	5	HELLO DARLIN' Conway Twitty, Decca DL 75209	21
4	4	GOODTIME ALBUM Glen Campbell, Capitol SW 493	7
5	6	SNOWBIRD Anne Murray, Capitol 579	7
6	7	THE FIRST LADY Tammy Wynette, Epic E 30213	4
7	3	FOR THE GOOD TIMES Ray Price, Columbia C 30160	11
8	8	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	11
9	9	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	11
10	10	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	14
11	12	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	55
12	14	THE WORLD OF JOHNNY CASH Columbia GP 29	24
13	15	BEST OF JERRY LEE LEWIS Smash SR5 67131	29
14	11	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	25
15	13	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	6
16	16	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	43
17	19	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	63
18	17	WONDERS OF THE WINE David Houston, Epic BN 30108	10
19	18	I NEVER ONCE STOPPED LOVING YOU Connie Smith, RCA Victor LSP 4394	8
20	—	THE JOHNNY CASH SHOW Columbia KC 30100	1
21	21	REMOVING THE SHADOW Hank Williams Jr. & Lois Johnson, MGM SE 4721	5
22	20	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	17
23	24	TAMMY'S TOUCH Tammy Wynette, Epic BN 26459	26
24	36	BEST OF GEORGE JONES Musicor MS 3191	4
25	25	NO LOVE AT ALL Lynn Anderson, Columbia C 30099	9
26	32	DOWN HOMERS Danny Davis & the Nashville Brass, RCA Victor LSP 4424	2
27	22	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol ST 558	5
28	29	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	20
29	27	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	39
30	28	COUNTRY FAIR Various Artists, Capitol SW 562	5
31	31	YOUR SWEET LOVE LIFTED ME Ferlin Husky, Capitol ST 591	3
32	23	A TRIP IN THE COUNTRY Roger Miller, Mercury SR 61297	5
33	30	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. I Elvis Presley, RCA Victor LPM 6401	12
34	37	GENERATION GAP Jeannie C. Riley, Plantation PLP-11	4
35	38	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4391	10
36	33	THE KANSAS CITY SONG Buck Owens, Capitol ST 476	16
37	—	BREAKING OUT Flatt & Scruggs, Columbia C 30347	1
38	34	ONE NIGHT STAND Susan Raye, Capitol ST 543	3
39	39	I'M ALRIGHT Lynn Anderson, Chart CHS 1037	4
40	42	FOREVER YOURS Dottie West, RCA Victor LSP 4433	3
41	41	WORLD OF TAMMY WYNETTE Epic BN 503	23
42	26	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	19
43	45	THIS IS EDDY ARNOLD RCA Victor VSP-6032	2
44	—	GETTING TO KNOW MERLE HAGGARD'S STRANGERS The Strangers, Capitol ST 590	1
45	43	WORLD OF RAY PRICE Columbia GP 28	19

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Classical Music

Meggs Sees Classical Future as Bright & Co. Sales Nearing 10 Mil

• Continued from page 1

annual classical sales by the mid-1970's.

Meggs said, "All the talk about a depression in the classical market just doesn't suit the facts—at least not in our shop. . . . We sell more classical recordings today than ever before in history: what kind of depression is that!

"I realize that right now many of our competitors are cutting back on releases, dropping artists, and even cheapening releases in an attempt to cater to the so-called 'hip' buyer — in other words, trying to pass off classics as a branch of contemporary pop, which it isn't. Obviously, we welcome such activities: they leave a bigger slice of the pie for us. Frankly, our principal competition today comes from overseas, not from the domestic companies."

Meggs explained, "Each title we release is expected to turn a profit: we're not in the classical business as a philanthropy. . . . We have just had our biggest classical year ever, producing well over three million classical

disks. Our current objective—which I now think we'll achieve—is to reach the \$10 million mark in classical sales (records and tapes, including export) by the mid-1970's."

He pointed to additions to Angel's artist roster and release plans, including Bellini's "Il Pirata" with soprano Montserrat Caballe, now an exclusive Angel artist. Plans for conductor Herbert von Karajan include the last six symphonies of Mozart and Wagner's "Die Meistersinger." Borrowed services of conductor Pierre Boulez and violinist Pinchas Zukerman and sharing agreements for the Cleveland Orchestra and Chicago Symphony also were cited. Also cited was the agreement with Melodiya, the Soviet re-

ording company, and the successful U.S. releases on Melodiya/Angel. Success with tapes and the low-price Seraphim line also were listed.

"I've been amused by the statements issued recently by our domestic competitors to the effect that they intend to 'regain traditional positions for leadership' in classics, principally through various repackaging schemes! Hogwash. Classics, like every other facet of the record business, is essentially a business of what's new; and since, for the most part, the repertoire is not new, the artists must be. Thus, the thrust to Capitol's approach is simply to put on the market the work of the finest classical artists performing today in all parts of the world, including the USSR."

Meggs, last week, went to London to participate in the planning of major EMI-Angel recording projects well into 1975. On his way back, he'll stop in Chicago, where Wednesday (11), Angel will record Dvorak's "Cello Concerto" with soloist Jacqueline du Pre and the Chicago Symphony under Daniel Barenboim. Later this year, he will visit Moscow.

He summed up: "Maybe I'm crazy, but in many respects the future for classical recordings looks far brighter than the past."

Francois, 46, Dies Of a Heart Attack

PARIS — Pianist Samson Francois, 46, died of a heart attack here, Oct. 23. Francois, whose last U.S. appearance was in Carnegie Hall in 1961, was engaged in a recording project of all of Debussy's piano works at the time of his death. His disks have been issued on Angel, Seraphim and Capitol in the U.S.



ROSALYN TURECK, seated at piano, joins host William F. Buckley Jr. in his "Firing Line" TV Show, currently in national syndication.

Met Auditions to Soprano

NEW YORK—Jeannine Altmeyer, 22-year-old soprano from La Habra, Calif., won first place in the Metropolitan Opera National Council's Regional Auditions National Finals at the Met, Nov. 1. In addition to the \$2,000 Frederick K. Weyerhaeuser Award, Miss Altmeyer received a Met contract, announced by Rudolf Bing, the company's general manager.

Second place, the \$2,000 Gramma Fisher Foundation Award, went to bass Philip Booth, 28, of Arlington, Va. Booth also received a \$1,000 award and contract with the Kansas City Lyric Theater. All nine finalists, who sang two arias each, received scholarship awards.

Miss Altmeyer's winning arias were "Sola, perduta ab-

bandonata" from Puccini's "Manon Lescaut" and "Leise, leise, fromme Weise" from Weber's "Der Freischuetz." Booth's winning selections were "Gremin's aria" from Tchaikovsky's "Eugene Onegin," which he sang in Russian, and "In diesen heil'gen Hallen" from Mozart's "Die Zauberfloete." More than 1,000 contestants participated in earlier elimination rounds in 57 districts and 16 regions.



JOAN SUTHERLAND participates in a record autographing session at the Fifth Avenue Store of E.J. Korvette with David Rothfeld, right, Korvette's divisional merchandise manager of home entertainment, and Abe Goldstein, store manager. The Australian soprano signed an estimated 1,000 of her London Records albums at the two-hour session.

Forzano, Italian Librettist, Dies

ROME — Giovacchino Forzano whose writing career included librettos for Puccini and plays co-authored with Benito Mussolini, died here Oct. 28 after a short illness. He was 86.

Among his librettos were "Gianni Schicchi" and "Suor Angelica" for Puccini, "Il Piccolo Marat" and "Lodoletta" for Mascagni, and "La Reginetta della Rose" and "La Candidate" for Leoncavallo.

THOMAS CONDUCTING BOW GETS BIG DGG DRIVE

NEW YORK—Deutsche Grammophon Records will run a pre-holiday advertising and promotion campaign on Michael Tilson Thomas in line with his conducting debut on record. Thomas, the 25-year-old assistant conductor of the Boston Symphony, conducts that orchestra on a coupling of Ives' "Three Places in New England" and Ruggles' "Sun-Treader" which is among DGG's initial release by the Boston.

The advertising campaign will include consumer and underground press and one-minute radio spots. Programs ads also are slated for his appearances with the Boston and Nov. 22-24 with the Buffalo Philharmonic. Posters for dealers and easel jackets are part of the promotions. Thomas also performs as pianist with the Boston Symphony Chamber Players in their first DGG disk.

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International News Reports

Formation of Tape Organization In U.K. Urged by Hammond Exec

By RICHARD ROBSON

LONDON—A call for the formation of a tape association in the U.K. was made at the Record Retailer Tape Forum by Peter Tozer, special products manager, Europe, for Hammond International. Tozer told delegates that manufacturers and distributors of both hard and software should consider establishing an official organization to represent the growing cassette and cartridge industry.

He said: "There are many areas in which we can work together while still retaining our own individual marketing policies. One particular aspect of the industry where we could all link-up is in our efforts to get the endorsement of the motor trade on tape."

Tozer's plea coincides with a similar proposal from EMI deputy marketing manager Barry Green who has called a meeting of the heads of all the major tape com-

panies for Monday (9) at EMI House "to discuss mutual problems and see if we can work together more closely in future."

Green said: "We are all trying to get tape away in this country and an association could help everybody without destroying the competitive element of the market."

200 Delegates

Nearly 200 delegates attended the one-day seminar at the Hanover Grand, the first of its kind ever held in the U.K. Presented by Record Retailer, Billboard's sister publication, and sponsored by nearly every company involved in the tape industry, it gave dealers the chance to hear first-hand the sort of impact cassette and cartridge sales are having on the music business.

It also provided manufacturers with a unique opportunity to get

together and discuss the mushrooming prerecorded tape market in the U.K.

The forum opened with Philips tape manager Roy Tempest and RCA's Alan Bull explaining the basic differences in the two configurations, cassette and cartridge, and how the systems were developed. This session was followed by talks from Motorola's managing director Robin Bonham Carter and Bertie Eccles, Ampex market planning manager, on the growth of tape in the U.S. and Europe.

Iowan Allen, sales manager for Dolby Laboratories, demonstrated the Dolby "B" type noise reduction circuit which improved the reproduction quality of cassettes, and Radiomobile sales manager Jim Tryon talked about the general availability of hardware.

In an examination of the growth of the market in this country by Barry Green and Precision Tapes general manager Walter Woyda, Green revealed that tape now accounts for 10 percent of EMI Records total turnover.

Innovations

He also disclosed details of two important marketing innovations currently being developed by EMI-Tape Centers which will be similar in concept to the company's Music Centre scheme, and "mini-sleeve" packaging for product.

The sleeve is a development of the recently introduced Precision color packs and has been designed in conjunction with Garrod and Lofthouse. It comprises a 9-in. long, four-color copy of the equivalent record sleeve with special compartments at the back to hold the tape.

This was followed by a general session on the retailing of cassettes and cartridges presented by Musitapes' Philip Ashworth, CBS tape manager James Fleming and Liberty/UA's Richard Jakubowski.

Two dealers, Alan Hill from Stanmore, and John Green from Leicester, then took the stage with John Abbott, deputy record buyer for the W.H. Smith chain, to talk about their experiences in selling tape before the final session of the day, a general discussion between manufacturers and retailers.

German Assn Changes Name

HAMBURG — The Bundesverband de Phonographischen Wirt-schaft, representing 98 percent of the West German record manufacturers, has decided to change its name to Bundesverband Schall-platte, Verein der Verleger von Tontragern (Fed. Association Disk, Union for publishers of sound carriers). The board of directors has been increased in size with the addition of Friedrich Schmidt, manager of Ariola, Munich. The previous board—Dr. L. Veder (EMI/Electrola, Cologne), chairman; Kurt Richter (Teldec, Hamburg), vice - chairman and Richard Busch (DGG, Hamburg).

The Association expressed disappointment with the inflexible attitude of the Minister of Federal Finances on the legal steps taken by West Germany's record industry to institute a 5 percent tax (or half the added value tax which applies to all other publications like books, periodicals and newspapers). The Minister had rejected the record industry's petition at the end of August. But new steps in this direction have been announced by the industry.

Another decision taken concerned the continuing publication of a joint catalog of all West German manufacturers because it was felt that this was the only medium available which gave the record retailer a complete list of all recordings on sale.



BILL HAGAN, ARC Record Club manager, Australia, demonstrates the folding record rack cum table at the company's convention. Alf Watts, general manager, and Bill Smith, managing director, are seated at the table.

Budget LP Mart in France in Test Stage

By MICHAEL WAY

PARIS—The budget LP will not sell in France until the market has been won over to the album in general—which has not happened yet — maintained Philips' commercial director Jacques Caillart. For the market in general, LP sales have not been good in 1970 so far, he added, and major hits, apart from the CBS Simon & Garfunkel album "Bridge Over Troubled Water," were all released in 1969. Chart movement had also been very slow.

The evolution toward the LP is slow—"the retailing industry seems to be afraid of the format"—and French sales are lower than the average for any other major country except Italy, Caillart declared.

Budget albums are a different matter however. The French public "mistrusts records that are too cheap," and the rest of the Latin market reflected this. Philips, however is selling classical budget albums at 10.50 francs (\$1.90), and this line, Cercle Musicale, will top its millionth sale by Christmas, Caillart estimated.

Philips had no reason to change its pop album prices, which stand at \$2.90, \$4.40 and \$5.10, the lowest price range reserved for reissues.

To boost LP sales and public acceptance of the format, Philips has tried a new policy of issuing albums first, with singles coming out later as follow-ups. Although only six weeks old, the experiment is showing promise, with releases by Black Sabbath, Barbara, Michel Sardou, Nana Mouskouri and Johnny Hallyday, Caillart says.

When the LP market becomes "more alive," the industry could move toward the "super budget," Caillart stated, adding, "We must be convinced first that there is a

Dischi Ricordi Adds 2 Labels

MILAN—In line with its new policy of distribution and diversification of production, Dischi Ricordi has added to its Tec and Hand labels two new labels—Rex '70 (producer: Maurizio Corgnati) and Insieme (producer: Bob Lumbroso).

Furthermore, regarding a recently signed agreement with Produttori Associati, Dischi Ricordi will now be handling the distribution of Produttori's foreign catalogs, CanAm and Somerset.

More recently Amaret concluded a licensing agreement with Produttori Associati whose product will also be distributed by Dischi Ricordi.

profit margin and youth will be the principal target in any LP promotion campaign."

The French industry has to overcome a slight pause in the rise in turnover, witnessed this October, as a result of various factors.

Philips' figures showed a 15 percent sales rise for August 1970

(Continued on page 50)

Radio Luxembourg Production Winner

LUXEMBOURG—Radio Luxembourg's second Grand Prix International for record producers was won for France by "Mais Dans La Lumiere" (CBS), sung by Mike Brant and produced by Jean Renard and Gerard Tournier.

Written by Renard, the production also won the French national award. Winners of the three other national prizes were (Britain) "Go North" by Richard Barnes (Philips), produced by Gerry Bron and written by Tony Hazard; (Benelux) "En Frappant Dans Tes Mains" by Monique Melsen (Luxembourg Sound), produced by Felix Schmidt and written by S. Beck and A. Barse; (Germany) "Du Bist Das Leben" by Haide Hansson (Columbia), produced by Eric Offierowski and written by Szenkar-Lego.

Although Brant's disk was a clear winner after voting by a jury of journalists and music business personalities under the chairmanship of MIDEM director Bernard Chevry, there was a tie for second place between three entries.

Recalled, the jury agreed that the voting for the national prizes should count as the deciding factor in choosing the runners-up. Thus, "Go North" with 36 points came second, six points ahead of "En Frappant" with another British disk, "Baby I Won't Let You

Down" by Pickettywich (Pye), produced by John Macleod and written by Les Reed and Geoff Stephens, which scored 25 points, in unofficial fourth place.

Although singing for France, Brant was born in Cyprus and spent most of his youth in Israel where he was discovered by Jean Renard, who has worked as producer for Sylvie Vartan and also records another French singer Regine.

The competition, requiring a \$40,000 outlay by Radio-Tele Luxembourg, was a noticeable improvement on last year's initial efforts, both from an organizational point of view and in terms of the standard of the 12 entries.

Judging was based entirely on recorded versions of the songs, but in the evening all artists appeared at a gala, broadcast live to an estimated 12 million listeners. Additionally the gala was screened live on Tele Luxembourg with recordings to be shown later in eight other European countries.

The winning records will also be given heavy exposure on all Luxembourg services.

As well as the competition itself, awards were also made to artists considered to have been the most popular entertainers on the five services of Radio Luxembourg. These were Joe Dolan (U.K.), Freddy (Germany), Dalida (Luxembourg), Joe Dassin (France) and Shocking Blue (Netherlands).

STIM Reports On Payments

STOCKHOLM—STIM, the performing rights organization in Sweden, has released details of performing rights payments.

The five artists who received the most money, in the popular field, are: Evert Taube, Povel Ramel, Stig Andersson, Goesta Rybrandt and Thore Skogman.

The five most performed composers are Hugo Alfvén, Wilhelm Stenhammar, Wilhelm Peterson-Berger, Lars-Erik Larsson and Hilding Rosenberg. A STIM rule is that "serious" composers should receive four times as much for a one-minute performance on the radio, as popular music composers.

Last year, Radio Sweden paid 6,200,000 Krone in performing rights fees to STIM. About one-fifth of the money relates to Swedish material. Another one-sixth of the money stays in Sweden, and goes to publishers, translators, etc.

German Mfrs. Raise Price of Their Albums

HAMBURG—With the exception of Teldec and Electrola, all the major West German record manufacturers have raised the price of their 19 DM (\$5.17) disk range by 1 DM. It is expected that Teldec and Electrola will follow suit in the spring of next year.

The necessity of raising the price was put down to the growth of international license royalties and the trend toward more expensive sleeves.

Record company executives denied that they would be raising the price of singles—from 5 DM to 5.50 DM (\$1.36 to \$1.50). But the general opinion within the trade, and according to several unofficial statements, that there might be a general 10 percent rise in prices of singles, possibly at some time next year.

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Glancy Starts RCA's Rebuilding Ball Rolling

LONDON—In the first stage of a blueprint for what he describes as the "rebuilding of our creative and marketing organization," RCA's new managing director, Ken Glancy, has appointed Olav Wyper as the company's commercial manager.

Wyper left his post as general manager of a&r at Philips and begins work at RCA Monday (16). His responsibilities will cover a&r and marketing activities and supporting services. Wyper's appointment, after just over one year at Philips, reunites him with Glancy, under whom he worked as marketing manager at CBS. At Philips he played an important role in the formation of the Vertigo progressive label.

One aspect of his new responsibilities as RCA's product chief will be to bring the company more strongly into the contemporary field, an area where it has made noticeably little impact since it went independent of Decca in June last year.

Glancy added that he did not at this stage consider it necessary to contemplate launching a new label for contemporary music. However, he did not discount the possibility of a special series being

developed within the main RCA label.

Turning to pressing and distribution, Glancy said: "The output of our factory in Washington is growing weekly as our people become more experienced with the automatic presses. I see no reason why we should not be able to achieve all the output we need to supply the demand, both domestic and foreign."

Glancy admitted that the automated factory has been "a headache" and that experience had shown that "certain modifications were required."

Fred Marks, managing director of Philips, said that a replacement for Wyper was not immediately contemplated and that the existing team of John Franz, Brian Shepherd and Mike Everett would have expanded responsibilities. Shepherd will be visiting U.S. licensees early in December.

Ireland Picks Euro Entry

DUBLIN — Host country for next year's Eurovision contest, Ireland, picks its own entry on Feb. 28 when Radio Telefis Eireann transmits its seventh National Song Contest, the vehicle for selecting the Eurovision entry.

Ironically, the winner will be competing against Irish-born Clodagh Rodgers who has been chosen to represent the U.K. at next year's event which will be held at Dublin's Gaiety Theater, April 3.

Unlike Britain, RTE will have 10 panels of jurors located throughout the country who will vote on the final eight songs in the TV broadcast. The song getting the most votes then goes forward for Eurovision. Votes are given by radio-phone during the contest in a similar fashion to the Eurovision contest itself.

2 Deejays Exit Helsinki Radio

HELSINKI — The Parliament-controlled Oy Yleisradio Ab has dismissed two of its disk jockeys allegedly for political reasons. They are Paivi Istala, the compere of the program "Ristivetoa," and Ilkka Kortensniemi, compere of "Maun mukaan."

Miss Istala, a freelance disk jockey, had drifted into the middle of a controversy because her program was allegedly partially slanted on domestic and international problems. "Ristivetoa" was dropped at the end of October, after being voted off the air by the Yleisradio Program Council, which operates procedurally like a Parliament. Before the final decision was taken, the minority Socialist wing had staged a walk-out.

According to Eino S. Repo, managing director of Sound Broadcasting, Istala will be inactive only a few months. She will then be given another program on Yleisradio.

Ilkka Kortensniemi, who is also a recording artist, was sacked because he was allegedly an active member of a political party.

The light music section of Oy Yleisradio Ab had also lost one of its most popular disk jockeys in Markku Helismaa, who was named advertising manager with the Finnish branch of Reader's Digest.

Stahl in Japan For Song Fest

STOCKHOLM — Felix Stahl, head of Stockholm's Musikproduktion A.B., visits Japan for the Tokyo International Song Contest run by the Yamaha Foundation for Music Education, Nov. 22.

Stahl is publisher of the song which is representing Sweden in the contest — "Yes — I've Got," written by Sanford Alexander and Lisbeth Stahl. It will be sung by Shirley Ann.

SWEDISH FOLK CIRCUIT CUT

STOCKHOLM—Touring artists on the Swedish Folkpark Organization circuit will have it tougher in 1971—the parks will cut the number of artists by 50 percent. They will be replaced by dance orchestras which appeal more to the under-20 audiences who go to the folkparks.

Last's Concert Tour Extended

HAMBURG—Originally set to cover 28 cities, the first concert tour of West Germany by Bremen bandleader James Last was extended for a further 11 days, mostly extra concerts in cities already played. The tour was a sellout.

The tour was organized by the Swiss concert agent, Egon Biber of Zurich.

In Kiel, Last was presented with three gold disks for combined sales totaling 750,000 for the albums "Non Stop Dancing 9," "Golden Non Stop Dancing 10" and "Kapt'n James Bittet zum Tanz" (Captain James invites you to dance).

To tie in with the tour, sponsored by the leading West German magazine "Stern," Polydor released a three-LP cassette titled "Around the World."



DURING A recent New York visit, Roger Easterby, left, and Des Champ, right, completed negotiations to record U.S. singer Bruce Channel for their Santa Ponsa Productions company. Channel, shown signing the deal, will record a Mitch Murray-Peter Callander composition to be released in the U.K. in January to coincide with his British tour.

Solomon & Peres Planning Reorganization, Expansion

By MICHAEL CLARE

BELFAST — A massive re-organization and expansion plan is slated for Belfast distributors Solomon & Peres when the operation moves from central Belfast to a new location on the city outskirts next year.

Director Mervyn Solomon is launching a new label, M & M, later this month specifically for pop and country material, which will be a stablemate of his successful Emerald label.

New headquarters for the Solomon and Peres complex will be at Mallusk. The company has acquired a two-year-old factory with facilities for further building on the site.

One of the key advantages of the new location is its proximity to Belfast airport. Although outside the city, the building is six miles nearer to the airport, an important factor in speedy distribu-

Finnlevy Album Out on Blues

HELSINKI—Finnlevy, in collaboration with the Finnish Blues Society, has issued a special album spotlighting blues from the 1930's to 40's. The set was compiled from special tapes collected by the Society.

Featured artists are Big Bill Broonzy, Son House, Blind Lemon Jefferson, Bessie Smith, Joe Turner, Leroy Carr and Robert Johnson, among others. The album is being released on the Savel budget label; it's titled, "Maestros of Blues."

Blues artists Memphis Slim, Eddit Boyd, John Littlejohn, have played in Finland recently and Muddy Waters makes one appearance, Nov. 16.

tion of product from the U.K. In addition, the various activities of the S&P organization will now be located in one building.

In addition to disk wholesaling tributor for leading equipment and the allied labels, S&P is disfirming handling various makes of radios, tape equipment and so on. The company also has its own studio and is now entering the tape market. Duplicating facilities for cassettes and 8-track with latest Gauss Electrophysics equipment as well as Dolby noise reduction units will be installed at the new plant.

S&P takes possession of the factory on Jan. 1, when restructuring will start. It is planned to have the wholesale operation in full swing by April.

To ensure a smooth change-over on the wholesaling side, Mervyn Solomon has decided to close his studio between March and September. As a result he is currently stockpiling new album product to ensure a continuous release pattern during these months. However, major selling acts will continue to have new product released and will be recorded at other studios.

The new M & M label debuts Nov. 27 with three singles, with the first album following a few weeks later.

Finland Releases Soundtrack Album

HELSINKI—The first Finnish soundtrack LP to be produced, is released here this month. From the musical, "Narriani Illat," The soundtrack is on the Rytmi label.

The music is written by Markku Suominen, and Kari Kuuva, who both appear in the film which features other Finnish pop artists.

BRITISH DECCA ADVANCE IN EXPORTS IS CITED

LONDON—The advance in sales in the U.S. and Canada of records and tapes was the feature of last year's trading, reported chairman Sir Edward Lewis at the annual meeting of British Decca.

He said that direct exports of records were maintained and that royalties from overseas licensees and subsidiaries reached a record level.

Looking ahead, Sir Edward disclosed that group turnover for the first six months of the current year had increased appreciably over the corresponding period of the previous year. This he attributed to a further improvement in disk sales in North America and a similar increase affecting both records and television in Britain.

Subject to industrial relations and no significant changes in the British or U.S. economies, Sir Edward looked forward to "favorable results for 1970-71, consolidating last year's noteworthy gain."

This involved, as previously reported, an increase in turnover of 26 percent to \$147,120,000, with overseas contributing \$94,800,000, an improvement of \$24,960,000.

Group profit, before tax, amounted to \$12,816,000, an increase of 77 percent, due mainly to a rise of approximately \$7,440,000 in pre-tax profits on the consumer side, most of which came from higher disk sales, particularly in North America.

Taped Music For Book Chain

HAMBURG—Based on a stock figure of \$1 million DM (\$270,000), the Swiss firm Rencontre, via its German affiliate Lesemarkt GmbH, is developing a new sales promotion system of background music in book shops.

Each shop is to be fitted with stereo playback equipment. Records will also be offered for sale. But in the beginning, each Lesemarkt (Readers' Market) will start with 5,000 book and paperback titles and 150 magazines and papers.

Deutsche Vogue, Resone in Deal

COLOGNE — A world sales agreement has been signed between Resone, Cologne, and Deutsche Vogue. According to Deutsche Vogue, the new contract covers the following artists: Ulla Norden, Marc Andre, Eva Pflug, Joe Raphael, Gardy Claus, the End, Niccolai, Der kleine (little Ralph). First LP on the Resone label was the original report of the 1970 World Cup matches in Mexico between Germany and England and Italy and Germany.

Budget LP Mart

• Continued from page 49

compared to August last year; 25 percent for September, but only 10 percent for October.

Cost of living is continuing to climb, the lifting of credit restrictions had caused the public to spend on more durable goods, and the schools are open—this, admittedly, only a temporary seasonal factor.

The Philips company is currently working on a promotion to keep local production at the present rate of 60 percent of total turnover. The company aimed to produce two successful recording artists per quarter, and in 1970, after four months of solid promotion in each case, had raised Michel Sardou and Serge Prisset, two virtual unknowns, to this level, Caillart said.

Philips planned also to boost its artists promotion team and would extend its interests in the independent field, "if they proved their value." Philips already had contracts with two of France's independent companies—Carrere and Fleche. "We want more than just distribution deals — we like to share in the activities of these producers," Caillart commented, noting that currently very few French independents were operating successfully.

Anderson to N.Y.

STOCKHOLM—Stig Anderson, president of Sweden Music AB, Stockholm, will be in New York Wednesday (11) to Saturday (21) to meet publishers whom he represents in Scandinavia and to seek new contacts in the publishing and recording fields. Anderson will be staying at the Warwick Hotel.

Budget Line Into New Mkt Outlets

LONDON—In an expansion of marketing activities, Dave Allwood, general manager of Philip's budget operation, has concluded a deal with Syad Ali for the Keith Prowse Wholesale company to sell the Fontana Special line into supermarket chains and other non-conventional record outlets.

Ali has already taken on about 60,000 Fontana Special albums and it is estimated that by the end of the month, around 100,000 will be available.

Commenting on the deal, Allwood said that he wanted a greater exposure of his product in high traffic areas and that the deal with Ali would enable Fontana Special to reach a wider market.

It was estimated that an initial 300 outlets would be stocking the label by Christmas.

It is understood that the Fontana Special line will be handled at Keith Prowse by Home Entertainments—a company controlled by Syad Ali's Twelvegrade organization—which is responsible for the selling of records into non-conventional record outlets.

Keith Prowse Wholesale will also stock the Fontana Special label in its own retail chain and the line will also be available from the new (Record Centre of London) self-service store, at the company's new offices in London's Edgware Road.

Finnlevy Sets Fire on Smoke

HELSINKI—Finnlevy has released, on its Rytmi label, a special anti-smoking record. It includes a spoken introduction by hypnotist Oliver Hawk.

Canadian News Report

Labels' Indie Production Move Stirs Debate

By RITCHIE YORKE

TORONTO—The smouldering issue of radio station involvement in record production rose to the surface again this week, during a meeting of the Central Canadian Broadcasters Association.

Several radio stations in Canada (CHUM, CKEY, and the industry body—the Canadian Association of Broadcasters) have recently entered the independent production field.

At the CCBA meeting, a Canadian content panel consisting of Early Morning Productions' Al Mair, Louis Applebaum of the performing rights association CAPAC, Lyman Potts of the Canadian Talent Library, and Fred Sheratt, vice president of CHUM Ltd., discussed the issue.

Representing the record industry, Mair—who worked with MCA prior to starting up Early Morning—gave broadcasters details of record production costs and the lack of experienced record personnel.

Pointing out that many radio stations are under the false impression that records can be produced cheaply in Canada, Mair gave some actual figures on spiraling production costs. Mair said that the recent Gordon Lightfoot album, "Sit Down Young Stranger," cost Reprise \$27,000, excluding advances to the artist.

Mair said that the average Ca-

nadian album costs in the vicinity of \$20,000 to produce, which means that at a 12 percent royalty, a sale of more than 30,000 units would be needed just to break even. As Mair detailed, very few Canadian-produced albums exceed a 20,000 unit mark. "There is just no way you can break even on an album in Canada, unless you're a Gordon Lightfoot. You have to get action in other markets," he said.

Mair also revealed what he described as "a frightening lack of experienced people in all facets of the record business in Canada—from producers to sales executives to accountants. A lot of people in the business don't know what they're doing," Mair said, and informed the broadcasters that if they were contemplating an entry into record production, they would have immense difficulty finding suitable administrators.

Mair later voiced many of the concerns of the industry about a possible conflict of interest situation in radio station-owned production companies.

"We all hope that stations are not going to exclude other com-

panies' products from their playlists so that they can further their own interests. It will be all right if stations operate their production companies as competitive operations, but if they turn out to be just side arms making records to play on the station, there could be a lot of bad feeling.

"Obviously, in the signing of new artists, radio stations will have an advantage if they can offer an act guaranteed airplay. Even a Capitol or Columbia can't promise that.

"It is admittedly getting a little frightening, but I think it will sort itself out. In the end, it may need some Government intervention but I'm hopeful that it won't reach that stage."

The recent trend towards radio station-owned production companies has surprised the record industry in Canada. A year ago, radio stations generally were not interested in Canadian talent. Now, due to the CRTC rulings on Canadian content, the same people who have traditionally ignored talent at their doorstep are suddenly inviting the same talent to work with them.

From The Music Capitals of the World

TORONTO

John Driscoll has joined the Ampex promotion team, replacing Marty McInnes. . . . Chris Kearney will have a new single out on MCA in two weeks "Rocking Chair Ride" and "Raggedy Andy, Raggedy Ann." Both are Kearney originals and published by Early Morning. . . . Greg Hambleton reports strong U.S. radio reaction to Steel River's "Ten Pound Note" Canadian hit. . . . Paramount's Neil Reshen said that the King Biscuit Boy's "Official Music" album has broken in San Francisco, Chicago and Boston. . . . Quality is releasing a single, "Ain't Nowhere to Go" by country composer, Ray Griff, who now lives in Nashville. . . . Harriet Wasser is handling North American PR for Gary William Friedman, composer of "The Me Nobody Knows," which opens in Toronto on Nov. 2. Marty Onrot is looking after the Canadian production.

UA's Del Reeves drew large crowds at the Horseshoe Tavern last week. . . . Much excitement building around the first Daffodil album by Christmas, which is scheduled for a mid-November release. The group is from Oshawa. . . . New Cat single from Nimbus 9 is "Funky Sunflower." . . . The Guess Who start their first European tour on Dec. 2, and will visit Britain, Holland, Belgium and Germany. . . . Nimbus' Jack Richardson and Bob Ezrin now cutting an

Pagliari on Maple Leaf

TORONTO — CHUM's Much production of "Give Us One More Chance" by Pagliaro was the only winner in this week's Maple Leaf System call.

Results were: "Bring Back the Sunshine"—Barcelona, 2.6; "Shine Light Shine"—Pepper Tree, 3.9; "A Nice Young Girl From Houston"—Stu Mitchell, 4.6; "Every Single Day"—Fat Chance, 3.9; "Rain-o"—Chilliwick, 5.7; "The Message"—Raphael Exchange, 4.7; "Give Us One More Chance"—Pagliaro, 6.5.

The Pagliaro record will receive two weeks' play on the 15 MLS stations. Any records which receives a cumulative vote in excess of 6.0 is accorded national play.

album with Alice Cooper. . . . Capitol's albums of the month come from two former Ronnie Hawkins bands—The Band and the King Biscuit Boy with Crowbar—the albums are "Stage Fright" and "Official Music."

Paul Sky has left CHLO, St. Thomas, and is now PD at CKSO, Sudbury. . . . Shelby Singleton and Huey P. Meaux were in Toronto last week and attended the MLS press conference. . . . Seeds of Time at the Calgary Apollo Oct. 24. . . . Michael T. Wall, the "singing Newfoundlander," has a new single on the K-Ark label, "If You Want It (Baby) I've Got It." Michael cut the disk while in Nashville recently for an appearance with Ernest Tubb. . . . GRT's Jutta Ney reports the Teegarden and VanWinkle album will be out in three weeks. GRT mounting an unusual promotion campaign on Janus' Pot Liquor album "First Taste." . . . Capitol's David Rea drawing good crowds at the Riverboat. . . . Noah, formerly Tyme and a Half, have their first album released simultaneously in the U.S. and Canada next week. . . . Dunhill's Bush in for a concert at the Broom and Stone, which CKFH broadcast live. . . . The Guess Who make their first Toronto concert appearance in two years at O'Keefe Centre on Nov. 8. . . . Carpenters guested on the Elwood Glover TV show this week. A&M's Liam Mullan threw a reception for the Carpenters to celebrate the million-plus sales in the U.S. on "We've Only Just Begun." . . . Nimbus has signed the Enchanted Forest, a female rock group from New York.

RITCHIE YORKE
(Continued on page 52)

Music Sales To London

TORONTO—All labels in the fold of Canadian Music Sales are to be handled by London Records, as from this week.

This new deal involves the territories of Manitoba, Saskatchewan and Ontario West from Thunder Bay. Product will be shipped from London's Winnipeg branch.

Among Canadian Music Sales' leading country artists are Stompin' Tom Connors, Harry Rusk and Gary Hooper.

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VANCOUVER SETS 16 TRACK

VANCOUVER—Studio 3 revealed it is installing a 16-track sound board in its new facilities.

The board is now being constructed by Tap Suo-Anttila, head engineer of Studio 3.

This will be the first 16-track equipment available on the Canadian west coast. There are now three 16-track studios in Toronto and one in Montreal.

From The Music Capitals of the World

• Continued from page 51

SYDNEY

Ross Barlow, general manager of Phonogram, is in Holland and England on a five-week visit to familiarize himself with overseas management and products. . . . Lainie Kazan begins a season at Sydney's Chevron Hotel; headlines about death threats helped to build her name and draw large crowds. . . . Gus McNeil, professional manager of Castle Belinda, resigned and headed for England to establish his own music publishing company, Cellar Music. . . . Jerry Lee Lewis and the Cufflinks in Australia for a national tour; Lewis doing all the old rock material rather than his current country numbers. . . . Steppenwolf reported to be touring in Australia before Christmas. . . . Still more rumors about a Led Zeppelin tour. . . . 1910 Fruitgum Company tour flopped. . . . Axiom, local group, return from the U.K. for a national tour after signing with Warner Bros. International. . . . Freddy and the Dreamers and the Peddlers are touring Australia. . . . Yellow River tops the charts with two local versions by Autumn and Jigsaw sharing the honors with "Christie." . . . Essex Music manager Barry Kimberley and professional manager John Bromell return from a world trip promoting Australian talent.

DAVID ELFICK

LONDON

No more product is to be released on the Dick James organization Page One label, and in future all the outlet's acts will be handled by the DJM label. DJM director Stephen James said the move was "the first step in streamlining the record operations" of the company, but would not officially confirm that the label was being dropped. However James added that it was the company's intention to eventually release product throughout the world only on DJM and that overseas licensees handling both labels will be able to put out Page One material on DJM if they wish. . . . During his recent visit to the U.S. Mervyn Conn signed a management contract with the Los Angeles based International Management Combine to

Ellington is currently recording an album for release on Dunhill in the U.S. The LP will also feature vocal and musical backing by several well known artists including Sandy Denny, Richard Thompson of Fairport Convention and members of the Mathews Southern Comfort act. Meanwhile, Island Music boss Lionel Conway has assigned Cat Stevens Freshwater Music firm with Arromando in Italy and with Sweden AB for the Scandinavian markets under three-year deals. . . . Ampex is planning to introduce blank cartridges on the market here next month. Known as the 381 Series, the units contain 300 feet of tape giving 64 minutes of playing time. Price of the new cartridge, which will be manufactured at the company's Nivelles, Belgium, plant, has yet to be decided.

Ember boss Jeffrey Kruger, who controls the records of Desmond Dekker for the world with the exception of the U.K., Jamaica and Africa, recently presented the singer with two gold records for world sales of his disks. Kruger, accompanied by Jimmy Henney of Ember are currently in the U.S. to complete plans for the launch of the Ember label in the U.S.

PHILIP PALMER

LENINGRAD

Gavril Vladimirov named executive director of Mosconcert, Moscow concert agency. . . . Nikolai Myasoedov and Vladimir Kokonin named deputy directors of Gosconcert. Prior to their appointments with Gosconcert, Myasoedov was director of Moscow variety theater and Kokonin was with USSR Ministry of culture. . . . Polish gala show, featuring Czerwony Gitary group and Filipinki vocal group drew 5,000 audience each night during their stay in Leningrad Oct. 1-Oct. 5. . . . Groups and artists with concert tours of the USSR in October included Dresdener Philharmonie, conductor Kurt Masur; the Sviatoslav Obretenov choir from Bulgaria; Finnish accordionist Velkio Ahrenainen; violinist Nora Hrumlikova, organist Vladimir Havlik and pianist Dagmar Balogova from Czechoslovakia; Canadian singer Louise Marshall and conductor Otto-Werner Muller; Austrian pianist Paul Badura-Skoda; East German organist Kristian Kallum; Polish singer Zofja Janukowicz; Bulgarian conductor Dobrin Petkov.

Opera singers Octav Enigaresco (Rumania); Todor Kostov (Bulgaria); Krystina Szczepanska and Andrzej Satjuk (Poland) and Breda Kalef (Yugoslavia) appeared in productions in several USSR opera theaters. . . . East Germany's gala show featuring F. Schebel; and M. Prohazka big band from Zagreb, Yugoslavia started their concert tours. . . . USSR Ministry of trade bought 3,000 Polish jukeboxes for installing in newly built restaurants and cafes throughout the country. . . . Mosconcert will present in November a new gala show, "Moscow Nights," featuring singers Janna Gorostchenya, Vitali Markov and Vladimir Samoilenko. . . . Moscow Philharmoniya (classical music concert organization) is preparing five premieres for the 1970/71 concert season: T. Khrennikov's "Concerto for piano and orchestra"; G. Sviridov's "Five Songs of Russia"; "Letter to 30th Century" by D. Kabalevsky; "Fourth Symphony" of G. Toporkov; and Yu. Butzko's new opera "White Nights."

Melodiya released a record of the first performances of Dmitri Shostakovich's "Sonata for Violin and Piano." Featured are David Oistrakh and Svyatoslav Richter. The recording was made at Moscow Conservatoire, May 1969. . . . on a vinyl disk presented a new hit song "Ballad of the Sunny Ra" by popular Leningrad composer Stanislav Pozhakov, sung by O. Ukhvalev. . . . Melodiya's recent classical releases included an album of Emil Gilels, Leonard Kogan and

CBS DRIVE ON HIP MUSIC

FRANKFURT—CBS is releasing a Rock Buster promotion double-album, retailing at 15DM (\$4.08) as part of Progressive Music 71 campaign, featuring the latest in rock, blues and underground. Artists included in the CBS releases are Don Ellis, Miles Davis, Al Kooper, Santana, the Flock, the hitherto unknown Mashmakham, the Gates Gang, Redbone and Atila.

Mstislav Rostropovitch playing trios by Haydn, Schuman and Beethoven. . . . Amateur jazz band festival "Yunost-70" was held in Dnepropetrovsk, (the Ukraine) Oct. 9-11. . . . Chorus of the Kuban Cossacks had concerts in Moscow for the first time. The chorus was formed a year ago.

V.D. YURCHENKOV

DUBLIN

The Release Group, which had a big LP launch recently, has five new singles out, featuring Brian Coll & The Buckaroos, Paddy Hanrahan & The Sahara, Merv Allen & The Clippers, the Pinewoods and Liam Maguire. . . . Maxi, Dick & Twink's new EMI single is Kenny Young's "Tangerines, Tangerines." Bob Barratt produced the disk in London. The "B" side was written for the trio by Tommy Swarbrigg of the Times. . . . Des & Johnny Kelly, who are more involved in the business than the performing side of their Country & Western Productions and Ruby Records nowadays, have an LP out on which they are featured as artists. It includes such titles as "It All Depends on Linda," "Rocks of Bawn" and "Town of Galway." Ruby label manager Jerry Hughes will also have an album out soon. A session man, this is his first solo outing. It features a selection of instrumentals played on guitar. . . . Ruby has done particularly well with Margo's "I'll Forgive and I'll Try to Forget," and report strong interest in the disk from Scottish retailers. . . . Big Tom & The Mainliners, whose "Sunset Years of Life" is on the charts, are negotiating to set up its own record label. At present the group is on Emerald, but its contract expires shortly. . . . The most ambitious stage presentation by an Irish band will take place at the Royal Dublin Society on Nov. 11. The occasion is the Freshmen's "peace concert," which will feature the band performing its new LP, "Peace on Earth" (CBS) in full, backed by the Radio Telefis Eireann Light Orchestra. . . . Also on the show will be the Patersons, the Bunratty Singers and dancers and Terry Wogan.

(Continued on page 53)



FRANK MELL, right, president of May City Records, welcomes Parisian singer, composer, Laurent, who will record in the U.S. for Map City. Joining them in New York to finalize recording plans are Lionel Roc, personal manager and lyricist Luc Aulivier who often collaborates with Laurent, Aulivier and Laurent have formed a production company and will utilize much of their own material in forthcoming sessions for Map City. Laurent won recognition in France for his recording on Disc AZ of his composition, "Queen of Sheba" and has had several subsequent hits in his native country.

35 Tunes to Vie in First Song Festival in Tokyo

TOKYO — Thirty-five songs from 35 countries have been selected from 508 from 41 countries to take part in the first Tokyo International Popular Song Festival, to be held on Nov. 20, the sponsors have announced.

Singers to perform at the Festival, upon recommendation of the composers, include French pop artist Nicoletta Criviera, Italy's Paolo Mengoli (who took part in this year's San Remo Music Festival & Cantagiro, at which he won the top prize).

The organizers said that a total of 508 songs had been received by the deadline, Sept. 30, and that the selections were made from tape recordings. The U.S. has the largest number of entries—289—followed by U.K. (41), France (28), Australia and Roumania (17 each) and Argentina (16).

From among 28 French songs, "Litanies pour en etc," composed by Annegory and Leo Missir (Barclay artistic director), was selected as one of the French representatives at the Festival. Katsuhisa Hattori, one of the jury members who selected the final list of works to be played at the festival, said that the entries received were of a higher quality than those played at the San Remo and Greek festivals.

Hattori added that numerous excellent songs were received from France, England, Roumania, Argentina and Spain. "We had a hard time choosing one song from the many entered by each country. As a result, we had to leave out works by really famous composers," he added.

The 35 countries represented at the Festival (with respective song entries) will be Argentina (No pude Olvidarte), Australia (Falling in Love Again), Belgium (Prends L'Amour), Bolivia (Sin Amor sin Esperanza), Canada (Un Nouveau Jour va se Lever), Chile (Take My Hand), Czechoslovakia (Treasure Island Ostrivy Pokladu), Denmark (I'm Nothing Without You), En-

gland (What a Beautiful World), France (Litanies Pour un Ete), Finland (So Much so Soon), Greece (Give Me Wings), Hungary (Pearls in Her Hair), Hong Kong (No Other One), Israel (I Dream of Naomi), Italy (Mi Piaci do Morire—I Like You Very Much), Mexico (Both Two), New Zealand (Pinocchio), Portugal (Ibde Vais Rio Que eu Canto) and the Philippines (As Long as Forever).

Barclay U.K. Push on Zoo

PARIS — Barclay will launch its first full London promotion with the visit of French contemporary group the Zoo to Ronnie Scott's Club Nov. 11-13.

Barclay is pressing the group's second album for export to London in time for the promotion to be backed jointly by Continental Record Distributors and the Harlequin retail chain. The Zoo appear with jazz artist Charlie Mingus, currently on a European tour, and may also fit in a tour of British university campuses.

Simultaneously the French independent is revamping the Aznavour image through Scandinavian EMI distributors following a programming meeting with Scandinavian executives in Paris. Further, Barclay is promoting a new U.K. signing Junco Partners to be distributed in the U.K. by Philips.

This move is part of the company's U.K. re-implantation policy following the termination of representation of former Barclay distributors Major Minor by EMI last summer. Barclay is now actively searching a new U.K. deal while Continental Record Distributors continue to exploit some product. The contract with Major Minor was due to expire at the end 1972.

Apart from the U.K. market, Barclay has just signed exclusive terms with blues singer Memphis Slim, now a Paris resident, and will release a new album recorded live in London early next year. Meanwhile talks on Elektra and Vanguard catalog representation are continuing and Barclay has just made a deal with the Japanese Alpha producer.

PHILIPS COPIER FOR CASSETTES

HAMBURG—The NV Philips Phonographische Industrie at Baarn, Holland, has developed a quadruple copy machine, with a quick rotation gear suitable for 32 folded norm speed, to keep up with the growing demand for cassettes. The annual production capacity of this machine is said to be up to 15 million titles of average playing time.

If you consider your AUDIENCE Consider THE SOURCE

RSI RECORD SOURCE INTERNATIONAL

Edward Bear Gets Bullish

TORONTO—Capitol's Edward Bear group flew to New York this week for promotional meetings with East Coast executives of U.S. Capitol. The group's second single, "You Can't Deny It" (a No. 1 Canadian record) was released in the U.S. this week. The Bear's second album, "Eclipse" is also to be rushed out immediately in the U.S.

Due to expansion, Canadian Bear Ltd.—the company owned by the group—has moved to larger offices.

The new headquarters, at 31 Prince Arthur Ave., will also house Eeyor Music (the Bear's publishing company), Muscle Music (a recently formed company which provides rock radio and TV commercials) and Ace Arts, a graphics arts company run by Edward Bear organist, Paul Weldon.

Weldon's recent credits include logos for Canadian Bear, Love Productions and Toronto Sound Studios, along with album jackets for Edward Bear, the King Biscuit Boy and Christmas.

Vogue, Canyon Distrib Deal

PARIS — French Independent Vogue has signed a long-term France, Germany, and Benelux distribution contract with the Los Angeles label Canyon.

Vogue president Leon Cabat made the deal with Canyon executive Wally Rocker in New York during his visit to the U.S. Canyon was previously unrepresented in France. Leading catalog names to be promoted are Nina Simone, Jimmy Reed, Doris Duke and Swamp Dogs.

ATTENTION!! RECORD DEALERS

Chanoan highlife at its best. A fabulous new stereo LP by the equally fabulous "African Brothers." A smash hit already in great demand. Express delivery of this exclusive through sole world distributors:

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handle his acts. In the U.S., Conn also placed a number of his acts with U.S. labels. He has also arranged the formation of his own publishing operation. Although discussions with ASCAP have not been finalized for his MC Music company, BMI will represent Mervyn Music.

Pye's progressive Dawn label is planning to release some product from the U.S. Janus label next year. First albums slated for release are by Harvey Mandel, former member of Canned Heat and an album by Pot Liquor. . . . Mike Collier's Mother Mistro firm is representing a new firm, Same Old Songs from the U.K. only. Same Old Songs has been formed by David Apps and through the deal Collier has copyrights on two new albums issued on Famous, by Tear Gas and Hate. . . . Island Music has signed U.S. writer Marc Ellington to a writer's contract for the world outside the U.S. and Canada.

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------|--|
| 1 | 1 | SOOLAIMON | Neil Diamond (MCA); Malcolm (Odeon); Georgette y Jose (Music Hall) |
| 2 | 2 | LA DISTANCIA ES COMO EL VIENTO | Domenico Modugno (RCA)—Relay |
| 3 | 3 | YELLOW RIVER | Bob Christian (Music Hall); Christie (CBS) |
| 4 | 4 | LITTLE GREEN BAG | George Baker Selection (Philips)—Korn |
| 5 | 5 | MAMARRACHO | Los Iracundos (RCA)—Relay |
| 6 | 6 | MAREA CORAJE | Victor Manuel (Philips) |
| 7 | 7 | DUM DUM | Kingston Karachi (RCA) |
| 8 | 8 | THAT SAME OLD FEELING | Pickettywitch (Music Hall) |
| 9 | 9 | NEANDERTHAL MAN | Idle Race (EMI); Vision 70 (Odeon); Hotlegs (Philips) |
| 10 | 10 | TU AMOR MI AMOR | 2da. Civilization (Disc Jockey) |

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

- | This Week | Last Week | SINGLES | |
|-----------|-----------|--------------------------------------|---|
| 1 | 1 | WOODSTOCK | *Matthews Southern Comfort (Uni)—MCPS (Ian Matthews) |
| 2 | 2 | PATCHES | Clarence Carter (Atlantic)—Rick Hall |
| 3 | 5 | BLACK NIGHT | *Deep Purple (Harvest)—Hec (Deep Purple) |
| 4 | 3 | BAND OF GOLD | Freda Payne (Invictus)—Gold Forever (Holland/Dozier Holland) |
| 5 | 15 | WAR | Edwin Staff (Tama-Motown)—Jobete/Carlin—(Norman Whitfield) |
| 6 | 4 | ME AND MY LIFE | *Tremelos (CBS)—Gale (Mike Smith) |
| 7 | 7 | BALL OF CONFUSION | Temptations (Tama-Motown)—Jobete Carlin (Norman Whitfield) |
| 8 | 14 | THE WITCH | *Rattles (Decca)—Transcontinental/Hans Sikorski |
| 9 | 13 | RUBY TUESDAY | Melanie (Buddah)—Mirage (Peter Schekeryk) |
| 10 | 6 | PARANOID | *Black Sabbath (Vertigo)—Essex Intl. (Roger Bain) |
| 11 | 10 | STILL WATER | Four Tops (Tama Motown)—Jobete Carlin/Frank Wilson |
| 12 | 19 | INDIAN RESERVATION | *Don Fardon (Young Blood)—Acuff-Rose (Miki Dalton) |
| 13 | 9 | AIN'T NO MOUNTAIN HIGH ENOUGH | Diana Ross (Tama, Motown)—Jobete/Carlin (Ashford/Simpson) |
| 14 | 11 | CLOSE TO YOU | Carpenters (A&M)—Carlin (Jack Daugherty) |
| 15 | — | VOODOO CHILE | *Jimi Hendrix Experience (Track)—A. Schroeder (Jimi Hendrix) |
| 16 | 18 | IT'S WONDERFUL | Jimmy Ruffin (Tama Motown)—Jobete/Carlin |
| 17 | 16 | GASOLINE ALLEY BRED | *Hollies (Parlophone)—Alto/Ron Richards |
| 18 | 24 | SAN BERNARDINO | *Christie (CBS)—Christabel (Mike Smith) |
| 19 | 12 | YOU CAN GET IT IF YOU REALLY WANT IT | *Desmond Dekker (Trojan)—Island (Kong/Kelly) |
| 20 | 17 | THE TIP OF MY FINGERS | *Des O'Connor (Columbia)—Leeds (Norman Newell) |
| 21 | 20 | NEW WORLD IN THE MORNING | *Roger Whittaker (Columbia)—Tembo (Denis Preston) |
| 22 | 25 | HEAVEN IS HERE | Julie Felix (Rak)—(Mickie Most) |
| 23 | 8 | MONTEGO BAY | Bobby Bloom (Polydor)—UA (Jeff Barry) |
| 24 | 26 | JULIE DO YA LOVE ME | *White Plains (Deran)—Warner Bros.—(Greenaway/Cook) |
| 25 | 41 | THINK ABOUT YOUR CHILDREN | *Mary Hopkin (Apple)—Rak (Mickie Most) |
| 26 | 33 | OUR WORLD | *Blue Mink (Philips)—In Music (Blue Mink) |
| 27 | 27 | SNOWBIRD | Anne Murray (Capitol)—KPM (Brian Ahern) |
| 28 | 21 | BLACK PEARL | *Horace Faith (Troja)—Rondor (Philipswern/Arthey) |
| 29 | 34 | SHADY LADY | Gene Pitney (Stateside)—Love Songs/Bo Genty |
| 30 | 22 | WHICH WAY YOU GOING | (Decca)—Burlington (T. Jacks) |
| 31 | 37 | RIDE A WHITE SWAN | *T. Rex (Fly)—Essex Int'l (Tony Visconti) |
| 32 | 35 | WHOLE LOTTA LOVE | *CCS (Rak)—Warner Bros. (Mickie Most) |
| 33 | 23 | THE WONDER OF YOU | Elvis Presley (RCA) Leeds |
| 34 | 28 | MY WAY | Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa) |
| 35 | — | MORE GOOD OLD ROCK 'N' ROLL | *Dave Clark Five (Columbia)—Various (Dave Clark) |
| 36 | 39 | JIMMY MACK | Martha and Vandellas (Tama-Motown)—Jobete/Carlin (Holland-Dozier) |

- | | | | |
|----|----|--|---|
| 37 | 32 | GET UP I FEEL LIKE BEING A SEX MACHINE | James Brown (Polydor)—Peter Maurice (James Brown) |
| 38 | 31 | STRANGE BAND | *Family (Reprise)—Duke Slodge (Family) |
| 39 | — | IN MY CHAIR | *Status Quo (063)—Valley (John Schroeder) |
| 40 | — | CRACKLIN' ROSIE | Neil Diamond (Uni)—Ardmore & Beechwood (Tom Catalano) |
| 41 | — | GO NORTH | *Richard Barnes (Philips)—Hazzard (Gerry Bron) |
| 42 | 46 | JULIE DO YA LOVE ME | Bobby Sherman (CBS)—Warner Bros. (Jackie Mills) |
| 43 | 30 | GIVE ME JUST A LITTLE MORE TIME | Chairman of the Board (Invictus)—Gold Forever (Staff) |
| 44 | 45 | PRETTY WOMAN | *Juicy Lucy (Vertigo)—Detaway (Gerry Bron) |
| 45 | — | SEAGULL'S NAME WAS NELSON | *Peter E. Bennett (RCA)—Forest Full of Music (Toknam) |
| 46 | 47 | MAMA TOLD ME | (Not to Come)—Three Dog Night (Stateside); 3 Schroder (Richard Podolor) |
| 47 | 43 | SOMETHING | *Shirley Bassey (United Artists)—Harrisons (Harris/Colton) |
| 48 | 36 | MY WAY | Dorothy Squires (President)—Shapiro-Bernstein (Nicky Welsh) |
| 49 | — | IT'S SO EASY | Ardy Williams (CBS)—Valley (Dick Glasser) |
| 50 | — | BABY I WON'T LET YOU DOWN | *Pickettywitch (Pye)—Hushabye/Carlin (John Macleod) |

CANADA

(Courtesy Maple Leaf System)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------------------|------------------------------|
| 1 | 4 | LOLA | Kinks (Pye) |
| 2 | 6 | WE'VE ONLY JUST BEGUN | Carpenters (A&M) |
| 3 | 5 | I'LL BE THERE | Jackson 5 (Tama) |
| 4 | 1 | CRACKLIN' ROSIE | Neil Diamond (Uni) |
| 5 | 2 | GREEN-EYED LADY | Sugarloaf (London) |
| 6 | 3 | ALL RIGHT NOW | Free (Polydor) |
| 7 | — | FIRE AND RAIN | James Taylor (Warner Bros.) |
| 8 | 10 | LOOK WHAT THEY'VE DONE TO MY SONG, MA | New Seekers (Elektra) |
| 9 | — | I THINK I LOVE YOU | Partridge Family (Quality) |
| 10 | 8 | EL CONDOR PASA | Simon & Garfunkel (Columbia) |

ITALY

(Courtesy Discografia Internazionale)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------------|--|
| 1 | 1 | IN THE SUMMERTIME | Mungo Jerry (Pye)—Carre D'As |
| 2 | 4 | SYMPATHY | Rare Bird (Philips)—Melody |
| 3 | 5 | NEANDERTHAL MAN | Hotlegs (Fontana)—Francis Day |
| 4 | 2 | SPRING, SUMMER, WINTER AND FALL | Aphrodite's Child (Mercury)—Alfiere |
| 5 | 3 | YELLOW RIVER | Christie (CBS)—Bixio |
| 6 | 6 | AL BAR SI MUORE | *Gianni Morandi (RCA)—RCA/Amici del Disco/Mimo |
| 7 | 7 | FLY ME TO THE EARTH | Wallace Collection (Parlophone)—Voce del Padrone |
| 8 | 8 | L'APPUNTAMENTO | *Ornella Vanoni (Ariston)—Ariston |
| 9 | 9 | LOOKIN' OUT MY BACK DOOR | Creedence Clearwater Revival (America)—Palace |
| 10 | 12 | MIDNIGHT | George Baker (Joker)—Saar |
| 11 | — | EMOZIONI/ANNA | *Lucio Battisti (Ricordi)—Acqua Azzurra |
| 12 | 10 | INSIEME | *Mina (PDU)—Acqua Azzurra/PDU |
| 13 | — | SOGNO D'AMORE | *Massimo Ranieri (CGD)—Suvini Zerboni |
| 14 | 15 | GROOVIN' WITH MR. BLOE | Mr. Bloe (DJM)—Curci |
| 15 | 13 | CHIRPY CHIRPY CHEEP CHEEP | *Lally Stott (Philips)—Alfiere |
| 16 | 14 | EL CONDOR PASA/CECILIA | Simon & Garfunkel (CBS)—Les Copains |
| 17 | 16 | VAGABONDO | *Nicola di Bari (RCA)—RCA/Acqua Azzurra |
| 18 | 11 | LA LONTANANZA | *Domenico Modugno (RCA)—RCA/Interlancio |
| 19 | 17 | VIVO PER TE | *Dik Dik (Ricordi)—Come il Vento/Ilter |
| 20 | 20 | IL SUO VOLTO IL SUO SORRISO | *Al Bano (Voce del Padrone)—Voce del Padrone/Primo |
| 21 | — | POETAS ANDALUCES | Aguaviva (Carosello)—Curci |
| 22 | — | THE RIVER | Octopus (Penny Farthing)—Voce del Padrone |
| 23 | — | CAPELLI BIONDI/NOTTE NOTTE | *Little Tony (Little)—Tony (Little) |
| 24 | 19 | GROOVIN' WITH MR. BLOE | Cool Heat (Carosello)—Curci |
| 25 | 18 | UN UOMO SENZA TEMPO | *Iva Zanicchi (Ri-Fi)—Esedra |

JAPAN

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|--|
| 1 | 1 | MANDON | Jerry Wallace (Liberty) |
| 2 | 2 | TEGAMI | *Saori Yuki (Express)—All Staff |
| 3 | 3 | KYOTO NO KOI | *Yuko Nagiza (Toshiba)—M.G. |
| 4 | 4 | INOCHI AZUKE MASU | *Keiko Fuji (RCA)—Fuji |
| 5 | 5 | HASHIRE KOTARO | *Salty Sugar (Victor) |
| 6 | 6 | GINZA NO ONNA | *Shinichi Mori (Victor)—Watanabe |
| 7 | 7 | X + Y = LOVE | *Naomi Chiaki (Columbia)—Miyoshi |
| 8 | 8 | UWASA NO ONNA | *Hiroshi Uchiyama & the Cool Five (RCA)—Watanabe |
| 9 | 9 | SHISEIKATSU | *Mari Henmi (Columbia)—Watanabe |
| 10 | 10 | OTOKO TO ONNA NO OHANASHI | *Mimi Hiyoshi (Victor)—Tokyo |
| 11 | 11 | USODEMO IKARA | *Chiyo Okumura (Toshiba)—Watanabe |
| 12 | 12 | QUE C'EST LA C'EST LA | Mary Hopkin (Apple) |
| 13 | 13 | AI WA KIZUTSUKI YASUKU | *Hide & Rosanna (Columbia)—OMC |
| 14 | 14 | MIREN MACHI | *Kenichi Mikawa (Crown)—M.K. |
| 15 | 15 | YELLOW RIVER | Christie (CBS) |
| 16 | 16 | NEVER MARRY A RAILROAD MAN | Shocking Blue (Polydor) |
| 17 | 17 | LET IT BE | Beatles (Apple) |
| 18 | 18 | AI NO KIZUNA | *Ritsuko Abe (King)—Yamato |
| 19 | 19 | LES HOMMES QUE N'EST | Sylvie Vartan (RCA) |
| 20 | 20 | KIBO | *Yoko Kishi (King)—Ishii |

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|-------------------------------|
| 1 | 2 | RIDE CAPTAIN RIDE | Blues Image (Atco) |
| 2 | 3 | MAGICAL MYSTERY MORNING | Cats (Columbia) |
| 3 | 1 | COFFEE TOFFEE SQUARES | *Jade and Pepper (Baal) |
| 4 | 5 | TIGHTER, TIGHTER | Alive & Kicking (Roulette) |
| 5 | 7 | I JUST CAN'T HELP BELIEVING | B. J. Thomas (Scepter) |
| 6 | 4 | LOLA | Kinks (Pye) |
| 7 | 10 | CANDIDA | Dawn (Stateside) |
| 8 | — | SWEETHEART | Engelbert Humperdinck (Decca) |
| 9 | 6 | SUNSHINE | Archie (RCA) |
| 10 | — | CLOSE TO YOU | Carpenters (A&M) |

MEXICO

(Courtesy Radilo Mil)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------|---|
| 1 | 1 | EN NEL VERANO | (In the Summertime)—Mungo Jerry (Gamma) |
| 2 | 2 | Y VOLVERE | Los Angeles Negros (Capitol) |
| 3 | 3 | RIO AMARILLO | (Yellow River)—Christie (Epic) |
| 4 | 4 | SUFRIER | Los Solitarios (Peerless) |
| 5 | 6 | CABANA DE QUESO | (Cottage Cheese)—Crow (Gamma) |
| 6 | 7 | UN VASO DE VINO | Cesar Costa (Capitol) |
| 7 | — | MADMOISELLE NINETTE | Soulful Dynamics (Philips) |
| 8 | 5 | LA BANDA DOMINGUERA | Imelda Miller (RCA) |
| 9 | 9 | YO SE QUE NO ES FELIZ | Leo Dan (CBS) |
| 10 | — | CARINO | Los Babys (Peerless) |

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|--|
| 1 | 1 | LOLA | Kinks (Pye) |
| 2 | — | CRACKLIN' ROSIE | Neil Diamond (MCA) |
| 3 | 2 | CANDIDA | Dawn (Bell) |
| 4 | 3 | SHE WORKS IN A WOMAN'S WAY | Edison Lighthouse (Bell) |
| 5 | 4 | PUFNSTUF | Pufnstuf (MCA) |
| 6 | 6 | MAKE IT WITH YOU | Bread (Elektra) |
| 7 | 8 | IT'S ONLY MAKE BELIEVE | Glen Campbell (Capitol) |
| 8 | 5 | PRETTY GIRL | Hogsnort Rupert's Original Flagon Band (HMV) |
| 9 | 10 | CLOSE TO YOU | Carpenters (A&M) |
| 10 | 7 | PINOCCHIO | Maria Dallas (Viking) |

SINGAPORE

(Courtesy Rediffusion, Singapore)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------|---------------------------------------|
| 1 | 1 | CANDIDA | Dawn (Stateside) |
| 2 | 3 | SWEET INSPIRATION | Johnny Johnson & the Bandwagon (Bell) |
| 3 | 2 | RAINBOW | Marmalade (Decca) |
| 4 | 4 | SNOWBIRD | Anne Murray (Capitol) |
| 5 | 10 | GASOLINE ALLEY BRED | Hollies (Parlophone) |
| 6 | 6 | MR. PRESIDENT | D.B.M. & T. (Fontana) |
| 7 | 7 | MONTEGO BAY | Bobby Bloom (Polydor) |
| 8 | 5 | WAR | Edwin Starr (Gordy) |
| 9 | — | CRACKLIN' ROSIE | Neil Diamond (Universal) |
| 10 | — | BAND OF GOLD | *Anita Sarawak (Columbia) |

SOUTH AFRICA

(Courtesy Springbok Radio, EMI)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------|---|
| 1 | 1 | BURNING BRIDGES | Mike Curb Congregation (MGM)—Essex, Trutone |
| 2 | 3 | MADMOISELLE NINETTE | Mike Holm (Ariola)—MPA, Teal |
| 3 | 2 | LOOKIN' OUT MY BACK DOOR | Creedence Clearwater Revival (Liberty)—MPA, Teal |
| 4 | 5 | BROWN EYES | Chris Andrews (WRC)—Laetrec, Teal |
| 5 | 8 | CHA LA LA I NEED YOU | Shuffles (CBS)—C. Control, GRC (Lion Swaab) |
| 6 | 4 | I (WHO HAVE NOTHING) | Tom Jones (Decca)—S. Bernstein/BIEM, Gallo |
| 7 | 6 | AIN'T LOVE A FUNNY THING | Sam Evans (Parlophone)—Acuff-Rose, EMI |
| 8 | — | CANDIDA | Dawn (Stateside)—Belinda, EMI |
| 9 | — | CRACKLIN' ROSIE | Neil Diamond (PD)—Ardmore & Beechwood, Teal |
| 10 | 7 | POOR LITTLE RICH GIRL | Dickie Loader (Parlophone)—Contemporary Sounds, EMI |

SPAIN

(Courtesy El Musical)

*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|--|
| 1 | 1 | EL CONDOR PASA | Simon & Garfunkel (CBS)—Ediciones Quiroga |
| 2 | 2 | IN THE SUMMERTIME | Mungo Jerry (Hispavox)—Canciones del Mundo |
| 3 | 3 | YELLOW RIVER | Christie (CBS)—Grupo Editorial Armonico |
| 4 | 4 | CORPINO XEITOSO | *Andres do Barro (RCA)—Erika |
| 5 | 5 | N'A VEIRINA DO MAR | *Maria Ostiz (Hispanavox)—Ediciones Hispanavox |
| 6 | 7 | NEVER MARRY A RAILROAD MAN | Shocking Blue (Poplandia-RCA)—Ediciones Sympathy |
| 7 | 8 | LA NAVE DEL OLVIDO | *Henry Stephen (RCA)—America Toda |
| 8 | 6 | CUANDO ME ACARICIAS | *Mari Trini (Hispanavox)—Ediciones Hispanavox |

- | | | | |
|----|----|------------------------|--------------------------------------|
| 9 | 9 | QUIERO ABRAZARTE TANTO | *Victor Manuel (Fontana)—Ediciones |
| 10 | 10 | PEOPLE TALKIN' AROUND | *Los Bravos (Columbia)—Notas Magicas |

SWEDEN

(Courtesy Radio Sweden)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|--|
| 1 | 4 | LED ZEPPELIN III | Led Zeppelin (Atlantic) |
| 2 | 1 | BRIDGE OVER TROUBLED WATER | (LP)—Simon & Garfunkel (CBS)—Sonet |
| 3 | 7 | ABRAXAS | (LP)—Santana (CBS) |
| 4 | 3 | ARE YOU READY | Pacific Gas & Electric (CBS) |
| 5 | 2 | LOOKIN' OUT MY BACK DOOR | Creedence Clearwater Revival (Liberty)—Palace |
| 6 | 6 | LOLA | Kinks (Pye)—Sonora |
| 7 | 5 | COSMO'S FACTORY | (LP)—Creedence Clearwater Revival (Liberty)—Palace |
| 8 | 10 | TILL MIN SYSTEM | Arthur Eriksson (Solist) |
| 9 | — | WAR | Edwin Starr (Tama-Motown)—Reuter & Reuter |
| 10 | — | PARANOID | (LP)—Black Sabbath (Vertigo) |

SWITZERLAND

(Courtesy Radio Switzerland)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------------|---------------------------|
| 1 | 1 | A SONG OF JOY | Miguel Rios (AZ Disc) |
| 2 | 2 | WILD WORLD | Jimmy Cliff (Philips) |
| 3 | 6 | BLACK NIGHT | Deep Purple (Harvest) |
| 4 | 4 | LOLA | Kinks (Pye) |
| 5 | 8 | PARANOID | Black Sabbath (Vertigo) |
| 6 | 5 | NEANDERTHAL MAN | Hotlegs (Fontana) |
| 7 | 3 | IN THE SUMMERTIME | Mungo Jerry (Pye) |
| 8 | 7 | ALL RIGHT NOW | Free (Island) |
| 9 | — | COMME J'AI TOUJOURS ENVIE D'AIMER | Marc Hamilton (Philips) |
| 10 | 10 | EL CONDOR PASA | Simon and Garfunkel (CBS) |

From The Music Capitals of the World

* Continued from page 52

CBS will fly a group of London journalists to Dublin and will hold a press reception following the concert. . . . "Banquet for the World," one of the LP tracks, is the Freshmen's latest single. . . . Polydor Ireland's first locally produced single



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Record Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

HOT 100

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	I'LL BE THERE	Jackson 5 (Hal Davis), Motown 1171
2	2	WE'VE ONLY JUST BEGUN	Carpenters (Jack Daugherty), A&M 1217
3	3	FIRE AND RAIN	James Taylor (Peter Asher), Warner Bros. 7423
4	7	I THINK I LOVE YOU	Partridge Family (Starring Shirley Jones & Featuring David Cassidy) (Wes Farrell), Bell 910
5	5	INDIANA WANTS ME	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
6	4	GREEN-EYED LADY	Sugarloaf (Frank Slay), Liberty 56183
7	13	THE TEARS OF A CLOWN	Smokey Robinson & the Miracles (Henry Cosby & "Smokey"), Tamla 54199 (Motown)
8	12	SOMEBODY'S BEEN SLEEPING	100 Proof Aged in Soul (G. Perry), Hot Wax 7004 (Buddah)
9	18	GYPSY WOMAN	Brian Hyland (Del Shannon), UNI 55240
10	11	IT DON'T MATTER TO ME	Bread (Bread), Elektra 45701
11	17	CRY ME A RIVER	Joe Cocker (Denny Cordell & Leon Russell), A&M 1200
12	6	ALL RIGHT NOW	Free (Free & John Kelly), A&M 1206
13	14	MONTEGO BAY	Bobby Bloom (Jeff Barry), MGM/L&R 157
14	8	CRACKLIN' ROSIE	Neil Diamond (Tom Catalano), Uni 55230
15	19	SUPER BAD (Parts 1 & 2)	James Brown (J. Brown), King 6329
16	10	LOLA	Kinks (Ray Davies), Reprise 0930
17	9	CANDIDA	Dawn (Tokens & Dave Appell), Bell 903
18	15	STILL WATER (Love)	Four Tops (Frank Wilson), Motown 1170
19	23	ENGINE NUMBER 9	Wilson Pickett (Staff), Atlantic 2766
20	36	HEAVEN HELP US ALL	Stevie Wonder (Ron Miller & Tom Baird), Tamla 54200 (Motown)
21	16	IT'S ONLY MAKE BELIEVE	Glen Campbell (Al DeLory), Capitol 2905
22	38	YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP	Elvis Presley, RCA Victor 47-9916
23	21	EXPRESS YOURSELF	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
24	25	STAND BY YOUR MAN	Candi Staton (Rick Hall), Fame 1472 (Capitol)
25	26	SEE ME, FEEL ME	Who (Kit Lambert), Decca 732729
26	28	YELLOW RIVER	Christie (Mike Smith), Epic 5-10626 (Columbia)
27	24	DEEPER & DEEPER	Freda Payne (Holland/Dozier/Holland), Invictus 9080 (Capitol)
28	35	SHARE THE LAND	Guess Who (Nimbus 9 & Jack Richardson), RCA 74-0388
29	27	LOOK WHAT THEY'VE DONE TO MY SONG MA	New Seekers, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 45699
30	42	5-10-15-20 (25-30 Years of Love)	Presidents (Van McCoy), Sussex 207 (Buddah)
31	33	LET'S WORK TOGETHER	Canned Heat (Skip Taylor & Canned Heat), Liberty 56151
32	34	AS THE YEARS GO BY	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
33	20	EL CONDOR PASA	Simon & Garfunkel (Simon, Garfunkel & Roy Halee), Columbia 4-45237

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	30	OUR HOUSE	Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760
35	43	AFTER MIDNIGHT	Eric Clapton (Delaney Bramlett), Atco 6784
36	22	GOD, LOVE AND ROCK & ROLL	Teegarden & Van Winkle (J. Cassidy-Teegarden-Van Winkle), Westbound 170 (Janus)
37	29	LUCRETIA MAC EVIL	Blood, Sweat & Tears (Bobby Colomby & Roy Halee), Columbia 4-45235
38	40	FOR THE GOOD TIMES	Ray Price (Don Law), Columbia 4-45178
39	44	I AM SOMEBODY, PART II	Johnnie Taylor (Don Davis), Stax 0078
40	45	HEED THE CALL	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0953
41	46	ONE LESS BELL TO ANSWER	Fifth Dimension (Bones Howe), Bell 940
42	57	NO MATTER WHAT	Badfinger (Mal Evans), Apple 1822
43	39	UNGENA ZA ULIMWENGU (Unite the World)	Temptations (Norman Whitfield), Gordy 7102 (Motown)
44	47	AND THE GRASS WON'T PAY NO MIND	Mark Lindsay (Jerry Fuller), Columbia 4-45229
45	37	MAKE IT EASY ON YOURSELF	Dionne Warwick (Blue Jac Prod.), Scepter 12294
46	53	PART TIME LOVE	Ann Peebles (Willie Mitchell), HI 2178 (London)
47	48	SWEETHEART	Engelbert Humperdinck (Peter Sullivan), Parrot 40054 (London)
48	61	STONED LOVE	Supremes (Frank Wilson), Motown 1172
49	49	FRESH AIR	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2920
50	72	DOES ANYBODY REALLY KNOW WHAT TIME IT IS?	Chicago (James William Guercio), Columbia 4-45264
51	52	I'M NOT MY BROTHER'S KEEPER	Flaming Ember (William Weatherspoon/Raynard Miner), Hot Wax 7006 (Buddah)
52	54	I DON'T WANNA CRY	Ronnie Dyson (Billy Jackson), Columbia 4-45240
53	58	SO CLOSE	Jake Holmes (Elliot Mazer), Polydor 14041
54	68	HE AIN'T HEAVY... HE'S MY BROTHER	Neil Diamond (Neil Diamond & Tom Catalano), Uni 55264
55	—	BLACK MAGIC WOMAN	Santana (Fred Catero/Santana), Columbia 4-45270
56	66	CHAINS AND THINGS	B. B. King (Bill Szymczyk), ABC 11280
57	59	IF YOU WERE MINE	Ray Charles (Joe Adams), ABC/TRC 11271
58	60	LET ME BACK IN	Tyrone Davis (Willie Henderson), Dakar 621 (Atlantic/Atco)
59	75	BE MY BABY	Andy Kim (Jeff Barry), Steed 729 (Paramount)
60	69	ONLY LOVE CAN BREAK YOUR HEART	Neil Young (Neil Young & David Briggs), Reprise 0958
61	62	TIME WAITS FOR NO ONE	Friends of Distinction (Ray Cork, Jr.), RCA 74-0385
62	63	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Gary Puckett (Richard Perry), Columbia 4-45249
63	67	KING OF ROCK & ROLL	Crow (Bob Monaco), Amaret 125
64	78	DO IT	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 580
65	50	SEEMS LIKE I GOTTA DO WRONG	Whispers (Ron Carson), Soul Clock 1004 (Canyon)
66	55	SOMETHING	Shirley Bassey (Johnny Harris & Tony Colton), United Artists 50698

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	79	IT'S ALL IN YOUR MIND	Clarence Carter (Rick Hall), Atlantic 2774
68	70	EASY RIDER (Let the Wind Pay the Way)	Iron Butterfly (Richard Podolor), Atco 6872
69	71	I NEED HELP (I Can't Do It Alone) Part 1	Bobby Byrd (James Brown), King 6323
70	73	STONEY END	Barbra Streisand (Richard Perry), Columbia 4-45236
71	81	STAND BY ME	David & Jimmy Ruffin (Frank Wilson), Soul 35066 (Motown)
72	83	BIG LEG WOMAN (With a Short, Short Mini Skirt)	Israel Tolbert (C. A. Warren), Warren 106
73	77	YOU BETTER THINK TWICE	Poco (Jim Messina), Epic 5-10636 (Columbia)
74	76	EMPTY PAGES	Traffic (Chris Blackwell & Steve Winwood), United Artists 50692
75	80	I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME	Charley Pride (Jack Clement), RCA Victor 47-9902
76	—	WHO NEEDS YA	Steppenwolf (Richard Podolor), Dunhill 4261
77	—	ACE OF SPADES	O. V. Wright (Willie Mitchell), Back Beat 615
78	—	PAY TO THE PIPER	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9081 (Capitol)
79	85	GROOVE ME	King Floyd (E. Walker), Chimneyville 435 (Atlantic/Atco)
80	82	STONED COWBOY	Fantasy (Bennett & Bennett), Liberty 56190
81	86	FIFTEEN YEARS AGO	Conway Twitty (Owen Bradley), Decca 32742
82	84	CAROLINA IN MY MIND	Crystal Mansion (David White & Crystal Mansion), Colossus 128
83	88	WHERE DID ALL THE GOOD TIMES GO	Dennis Yost & the Classics IV (Buddy Buie), Liberty 56200
84	89	SIMPLY CALL IT LOVE	Gene Chandler (Gene Chandler), Mercury 73121
85	—	DOMINO	Van Morrison (Van Morrison), Warner Bros. 7434
86	87	SUNSET STRIP	Ray Stevens (Ray Stevens), Barnaby 2021 (Columbia)
87	90	GAMES	Redeye (Al Schmitt), Pentagram 204 (Decca)
88	—	THIS IS MY LOVE SONG	Intruders (Gamble-Huff), Gamble 4007
89	92	BURNING BRIDGES	Mike Curb Congregation (Perry Botkin, Jr.), MGM 14151
90	93	THANK GOD AND GREYHOUND	Roy Clark (Joe Allison), Dot 17355
91	91	ALRIGHT IN THE CITY	Dunn & McCasheh (Toxey French), Capitol 2935
92	—	WE GOTTA GET YOU A WOMAN	Runt (Todd Rundgren), Ampex 31001
93	96	THAT'S THE WAY I WANT OUR LOVE	Joe Simon (John R.), Sound Stage 7 2667 (Monument)
94	98	I GOTTA LET YOU GO	Martha Reeves & the Vandellas (Norman Whitfield), Gordy 7103 (Motown)
95	97	AMOS MOSES	Jerry Reed (Chet Atkins), RCA Victor 47-9904
96	100	BEAUCOUPS OF BLUES	Ringo Starr (Pete Drake), Apple 2969 (Capitol)
97	95	SEE THE LIGHT	Flame (Carl Wilson), Brother 3500
98	—	MORNING	Jim Ed Brown (Bob Ferguson), RCA Victor 47-9909
99	—	CAROLINA IN MY MIND	James Taylor (Peter Asher), Apple 1805 (Capitol)
100	—	IT'S IMPOSSIBLE	Perry Como (Ernie Altshuler), RCA 74-0387

HOT 100 A TO Z—(Publisher-Licensor)

Ace of Spades (Don, BMI) 37	Does Anybody Really Know What Time It Is? (Aurelius, BMI) 50	Lucretia Mac Evil (Blackwood/Bay, BMI) 37	Stoned Cowboy (Unart, BMI) 80
After Midnight (Viva, BMI) 35	Domino (Van-Jay/WB, ASCAP) 85	Make It Easy on Yourself (Famous, ASCAP) 45	Stoned Love (Jobete, BMI) 48
All Right Now (Irving, BMI) 12	Easy Rider (Let the Wind Pay the Way) (Marlu, ASCAP) 68	Montego Bay (Unart/Cheezburger, BMI) 13	Stoney End (Tuna Fish, BMI) 70
Alright in the City (Colgems, ASCAP) 91	El Condor Pasa (Charting Cross, BMI) 33	Morning (Show Biz, BMI) 98	Sunset Strip (Ahab, BMI) 86
Amos Moses (Vector, BMI) 95	Empty Pages (Irving, BMI) 74	No Matter What (Apple, ASCAP) 42	Super Bad (Parts I and II) (Cried, BMI) 15
And the Grass Won't Pay No Mind (Stonebridge, ASCAP) 44	Engine Number 9 (Assorted, BMI) 19	One Less Bell to Answer (Blue Seas/Jac, ASCAP) 41	Sweetheart (Cassero, BMI) 47
As the Years Go By (Maknon/Blackwood, BMI) 32	Express Yourself (Warner-Tamerlane, BMI) 23	Only Love Can Break Your Heart (Broken Arrow/Cotillion, BMI) 60	Tears of a Clown, The (Jobete, BMI) 7
Be My Baby (Trio/Mother Bertha, BMI) 59	Fifteen Years Ago (Peach, SESAC) 81	Our House (Giving Room, BMI) 34	Thank God and Greyhound (Window, BMI) 90
Big Leg Woman (With a Short Short Mini Skirt) (Carwar, BMI) 72	For the Good Times (Buckhorn, BMI) 38	Part Time Love (Cireca/Escort, BMI) 46	That's the Way I Want Our Love (Cape Ann/Jabce, BMI) 93
Black Magic Woman (Murbo, BMI) 55	Fire and Rain (Blackwood/Country Road, BMI) 3	Patch It Up (Presley/S.P.R., BMI) 22	This Is My Love Song (Assorted, BMI) 88
Burning Bridges (Hastings, BMI) 89	5-10-15-20 (25-30 Years of Love) (McCoy/Interior, BMI) 30	Pay to the Piper (Gold Forever, BMI) 78	Time Waits for No One (Kirschner, BMI) 61
Candida (Jillbern/Pocketfull of Tunes, BMI) 17	Fresh Air (Quicksilver, BMI) 49	See Me, Feel Me (Track, BMI) 25	Ungena Za Ulimwengu (Unite the World) (Jobete, BMI) 43
Carolina in My Mind (Apple, ASCAP) 82	God, Love and Rock & Roll (Bridgeport, BMI) 36	See the Light (Brother/Fatchap, BMI) 97	We Gotta Get You a Woman (Earmark, BMI) 92
Chains and Things (Pamco/Sounds of Lucille, BMI) 56	Games (Dimensions, BMI) 87	Seems Like I Gotta Do Wrong (Reker, BMI) 65	Where Did All the Good Times Go (Low-Sal, BMI) 83
Cracklin' Rosie (Prophet, ASCAP) 14	Green-Eyed Lady (Claridge, ASCAP) 6	Share the Land (Dunbar/Cirrus/Expressions, BMI) 28	Who Needs Ya (Trousdale, BMI) 76
Cry Me a River (Saunders, ASCAP) 11	Groove Me (Malace/Roffignac, BMI) 79	Simply Call It Love (Cachand, BMI) 84	Yellow River (Norma, BMI) 26
Deeper & Deeper (Gold Forever, BMI) 27	Gypsy Woman (Curton, BMI) 9	So Close (Out of Business, ASCAP) 53	You Better Think Twice (Little Dickens, ASCAP) 73
Do It (Tallyrand, BMI) 64	He Ain't Heavy, He's My Brother (Harrison, ASCAP) 54	Stand By Your Man (Gallice, BMI) 24	You Don't Have to Say You Love Me (Miller, ASCAP) 22
		Still Water (Love) (Jobete, BMI) 18	

Runt*

"WE GOTTA GET YOU A WOMAN"

Single X31001 on Ampex Records

From his stereo album A-10105

These stations have already
joined in to help RUNT

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WBBF	KQRS	WGLD-FM	WGLA
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WDBQ	WLS-FM	WHBQ	WAAM
KWWL	KLZY-FM	KQWB	WPAG
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KQV	WDOL	WLAV	WLAP
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KLIV	WGN	WHOT	WEIM
KUDE	WMPS	WKWK	WSAR
			WLLH

*RUNT is Todd Rundgren.

The same Todd Rundgren who wrote, arranged and performed on "HELLO IT'S ME" by THE NAZZ.

AMPEX

RECORDS

555 MADISON AVENUE/NEW YORK CITY 10022



Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

132

LAST WEEK

120

*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

*MICHAEL NESMITH & THE FIRST NATIONAL BAND—SILVER MOON (3:15)

(Prod. Michael Nesmith) (Writer: Nesmith) (Screen Gems-Columbia, BMI)—The former Monkee member hit the Hot 100 hard and heavy with his initial solo "Joanne." This original country-lypso ballad follow-up offers even more potency for the top of the chart. Flip: "Lady of the Valley" (2:56) (Screen Gems-Columbia, BMI). RCA 74-0399

TOMMY ROE—BRUSH A LITTLE SUNSHINE (2:25)

(Prod. Steve Barri) (Writer: Gelber) (United Artists, ASCAP)—Roe followed his "We Can Make Music" success with a rocker in the bag of his Top 20 winner "Jam Up Jelly Tight" . . . with all that sales and chart potential. Flip (No Information Available). ABC 11281

*TOM JONES—CAN'T STOP LOVING YOU (4:08)

(Prod. Peter Sullivan) (Writers: Bickerton-Waddington) (Felsted, BMI)—Jones follows his three consecutive Top 20 winners "Without Love," "Daughter of Darkness" and "I (Who Have Nothing)" with a powerhouse country flavored ballad with all the sales and chart potency of the past giants. Flip: "Never Give Love Away" (2:15) (Leeds, ASCAP). Parrot 40056

*DAWN—KNOCK THREE TIMES (2:56)

(Prod. Dave Appell & the Tokens) (Writers: Levine-Brown) (Pocketful of Tunes/Jillbern/Saturday, BMI)—Their initial outing "Candida," a million seller, is followed by another infectious rhythm item with more of the same sales and chart potency. Flip: "Home" (2:27) (Tri-Dem, ASCAP). Bell 938

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

GLADYS KNIGHT & THE PIPS—IF I WERE YOUR WOMAN (2:59)

(Prod. Clay McMurray) (Writers: Ware-Sawyer-McMurray) (Jobete, BMI)—Driving blues ballad is a sure-fire follow-up to "You Need Love Like I Do." Loaded with potential for the charts . . . Hot 100 and Soul. Flip: "The Tracks of My Tears" (2:57) (Jobete, BMI). Soul 35078

LED ZEPPELIN—IMMIGRATION SONG (2:25)

(Prod. Jimmy Page) (Writers: Page-Plant) (Superhype, ASCAP)—Culled from their current No. 1 million selling album, group offers a wild and heavy blues rocker loaded with Hot 100 potential. Flip: "Hey, Hey What Can I Do" (Superhype, ASCAP). Atlantic 2777

*ELTON JOHN—YOUR SONG (3:57)

(Prod. Gus Dudgeon) (Writers: John-Taupin) (James, BMI)—That "Border Song" man comes up with another exceptional piece of ballad material, culled from his hot LP, by popular demand. Although the initial entry hit low on the Hot 100, this one has it to hit high and fast! Flip: "Take Me to Your Pilot" (3:43) (James, BMI). Uni 5265

ARCHIE BELL & THE DRELLS—WRAP IT UP (2:40)

(Prod. Dave Crawford & Brad Shapiro) (Writers: Hayes-Porter) (East/Memphis/Pronto, BMI)—It's been a while since their last chart disk, but this funky beat swinger has it to spiral them back up there in short order . . . soul chart as well. Flip: "Deal With Him" (2:40) (Cotillion/Orella, BMI). Atlantic 2768

*SANDPIPERS—FREE TO CARRY ON (2:23)

(Prod. Bob Alcivar) (Writers: Brady-Bobbitt) (Alma/Paeon, ASCAP)—Group ran up the Hot 100 chart for an 18-week period with "Come Saturday Morning." This follow-up folk ballad beauty with a Spanish flavor will prove another big chart winner . . . Hot 100 and Easy Listening. Flip: "He's Got the Whole World in His Hands" (3:05) (Sumex/Mr. Bones, BMI). A&M 1227

*NANCY SINATRA—HOW ARE THINGS IN CALIFORNIA? (2:35)

(Prod. Billy Strange) (Writers: Batista-Levine) (Mills, ASCAP)—Hot commercial rhythm item, with much of the sound and feel of a Mammas and Pappas disk, it has all the ingredients to put her way up the Hot 100 with heavy sales. Strong performance. Flip: "I'm Not a Girl Anymore" (3:00) (BnB, BMI). Reprise 0968

*BILL AND LAURETTA—ANETRA/HITCHCOCK RAILWAY (2:35/2:50)

(Prod. Ronny Light) (Writers: Smith-Dunn-McCashen) (Bird Avenue, BMI—Colgems, ASCAP)—The top winners of the Tea Council talent search last spring debut with two solid commercial sides. First is the folk rhythm number that won the contest. Flip is a fine reading of the Dunn-McCashen rhythm item loaded with potential. RCA 74-9926

SPECIAL MERITS SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

WATER COLOR DAYS—(Writers: O'Dell-Henley) (House of Gold, BMI)—Bobby Goldsboro (2:45) (Prod. Bob Montgomery & Bobby Goldsboro) United Artists 50727/Randy Horan (2:57) (Prod. Ray Rush) TRX 5030—Two equally potent interpretations of this smooth ballad that could bring either or both artists to the best selling Easy Listening and Hot 100 charts.

IT'S A BEAUTIFUL DAY—Soapstone Mountain (2:46) (Prod. Brent Dangerfield) (Writer: LaFlamme) (It's a Beautiful Day/Davlin, ASCAP)—Smooth easy rhythm item that should bring the best selling albums artist to the Hot 100 chart. First-rate performance and production work. Columbia 4-45152

***FRANKIE LAINE—Put Your Hand in the Hand (3:28)** (Prod. Jimmy Bowen & Richard Burns) (Writers: MacLellan) (Beechwood, BMI)—Laine is in top vocal form with an up tempo ballad that has it to bring him to a high spot on the Easy Listening chart and spill right over to the Hot 100. Amos 153

CLYDE McPHATTER—Why Can't We Get Together (2:15) (Prod. Ronnie, Norman & Earl) (Writers: Williams-Stevenson) (Eden, BMI)—McPhatter makes a strong bid for Hot 100 and Soul chart honors with this powerful piece of rhythm ballad material. A sure jukebox bet with much discotheque appeal. Decca 32753

***TOM PAXTON—Whose Garden Was This (2:26)** (Prod. Milton Okun) (Writer: Paxton) (United Artists, ASCAP)—Paxton turns in a beautiful and moving performance of his original ballad that is currently attracting attention via the John Denver version. Elektra 45703

***JANE MORGAN/Jamie Boy (3:25)** (Prod. Eddie Jason) (Writers: Keller-Freed) (Colgems, ASCAP)/The Things of Life (2:50) (Prod. Eddie Jason) (Writers: Shaper-Dabbadie-Sarde) (Arcola, BMI)—Miss Morgan is currently riding on the country charts with her treatment of "First Day," and she now comes up with a two-sided winner for both the Easy Listening and Hot 100 charts. RCA 74-0395

ALLEN REYNOLDS—Didn't He Shine (3:43) (Prod. Rivertown Prod.) (Writers: Reynolds-McDill) (Jack, BMI)—One of the finest pieces of ballad material concerning hope, faith and love to come along, is delivered in a moving Reynolds performance that offers much potential for the charts. Should be heard. Certron 10016

GABOR SZABO—(They Long to Be) Close to You (3:04) (Prod. Tommy LiPuma) (Writers: Bacharach-David) (Blue Seas/JAC/U.S. Songs, ASCAP)—The recent No. 1 hit by the Carpenters gets an exciting instrumental treatment by Szabo and it should prove a strong programming item with sales right behind. Blue Thumb 7118

GYPSY—Gypsy Queen (Part 1) (3:53) (Prod. Enrico Rosenbaum, Jim Walsh & Glen Pace) (Writers: Rosenbaum) (Cold/Sunbeam/Head Band, BMI)—Culled from their current best selling album, this powerful rock cut is a sure bet for top programming and sales. Metromedia 202

TURLEY RICHARDS—Child of Mine (3:08) (Prod. Paul Harris) (Writers: King-Goffin) (Screen Gems-Columbia, BMI)—Richards, who made a dent in the Hot 100 with his "Love Minus Zero" and "I Heard the Voice of Jesus" should make an even greater impact with his moving performance of the Goffin-King rhythm ballad "Child of Mine." Warner Bros. 7443

***ED AMES—Sweet, Sweet Reason (3:45)** (Prod. Jim Fogelsong) (Writers: Evans-Parnes) (September, ASCAP)/The Answer Is (2:42) (Prod. Jim Fogelsong) (Writer: Shelley) (Spiral/Merrison, ASCAP)—Two equally potent sides by Ed Ames that have all the potential to ride high on the middle of the road programming lists and make their mark on the best selling charts. First is a topnotch rhythm ballad while the flip is a ballad gem penned by Gladys Shelley. RCA 74-0398

***RICK ELY—Circle Game (3:13)** (Prod. Tom Catalano) (Writer: Mitchell) (Siquomb, BMI)—The star of TV's "Young Rebel" turns in a smooth performance of the Joni Mitchell rhythm ballad and it has all the earmarks of proving a good airplay and sale item. RCA 74-0389

DEE MULLINS—Remember Bethlehem (3:17) (Prod. Shelby Singleton Jr.) (Writer: Thackery) (Noel Gay, BMI)—Country artist Mullins has come up with a powerful piece of rhythm material with a beautiful faith theme that is right in with today. It should prove a hot programming item with Top 40, Easy Listening and country stations and make its mark on all the charts. The Shelby Singleton production is first-rate. Plantation 68

PETE SEEGER—I Feel Like I'm Fixin' to Die (2:17) (Prod. John Hammond & Mike Kapp) (Writer: McDonald) (Tradition, BMI)—Offbeat and unusual folk item with a controversial lyric could prove a left field smash if exposed. Exceptional performance by Seeger on first-rate material. Columbia 4-45257

LITTLE EVA—Night After Night (2:31) (Prod. John Lombardo & Jerry Gross) (Writer: Lombardo) (Gaucha, BMI)—That "Locomotion" gal of the early sixties makes a strong bid for chart comeback with this solid rocker that she waits for all it's worth. Good material and treatment. Spring 107

ARTIE KORNFIELD TREE—Country Morning on 56th Street (3:09) (Prod. Artie Kornfeld) (Writer: Kornfeld-Rothstein) (Luvlin, BMI)—Culled from the "Time to Remember" LP, this solid rhythm number is a sure bet for programming and sales. Good rhythm material with a performance to match. Dunhill 4259

***BRENT TALBOT—Tomorrow's Man to Be (2:58)** (Prod. Hilary Lipsitz) (Writer: Talbot) (Smeads, BMI)—Composed and performed by Talbot, this beautiful and meaningful ballad is headed straight for the Easy Listening charts with much potential for the Hot 100 also. Decca 32764

RISING SUN—Together Again (2:54) (Prod. Larry Weiss) (Writer: Weiss) (Weiss, ASCAP)—Easy-beat rhythm accompanied by a strong vocal workout makes this a hot contender for airplay and sales, with chart action to follow. Good new group and material. Scepter 12295

GARRETT SCOTT—(Mama) Is Uncle Clayton Jackson Sleeping Here Again Tonight? (3:30) (Prod. Doug McClure & Ted Cooper) (Pocketful of Tunes/Jillbern, BMI)—Unusual and provocative ballad material is given a strong performance by newcomer Scott and it should attract much attention in airplay and sales. Vanguard 35119

ROGER JAMES COOKE—Today I Killed a Man I Didn't Know (3:08) (Prod. John Burgess) (Writers: Greenaway-Cook) (Maribus, BMI)—Powerful ballad material with a message, penned by Greenaway and Cook, should bring the composer to the charts in a hurry. First-rate performance and production work. Paramount 0059

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JOHNNY CASH—BIG RIVER (2:28)

(Cash) (Hi-Lo, BMI)—Cash hits heavy on both labels—Columbia and Sun—and this classic rhythm item will be no exception. Top material and performance. Flip: (No Information Available). Sun 1121

WAYLON JENNINGS—

(Don't Let the Sun Set on You) TULSA (3:05)

(Prod. Ronny Light) (Writer: Thompson) (Barton, BMI)—The much recorded Wayne Carson Thompson rhythm ballad with strong lyric line gets a powerhouse Jennings reading headed right for the top of the chart. A jukebox winner, it has pop appeal as well. Flip: "You'll Look for Me" (2:00) (Baron, BMI). RCA 47-9925

LOUIS JOHNSON—WHEN HE TOUCHES ME (2:34)

(Prod. Jim Vienneau) (Writer: Varge) (Painted Desert, BMI)—Currently riding the Top 20 of the chart via her Hank Williams Jr. duet of "So Sad to Watch a Good Love Go Bad," she has the potential with poignant ballad to go right to the top solo. Fine material and performance. Flip: "When a Woman Stands Alone" (2:45) (Williams, Jr., BMI). MGM 14186

COMPTON BROTHERS—LIVING ON A PRAYER, A HOPE AND A HAND-ME-DOWN (2:20)

(Prod. Henry Hurt) (Writers: Walkins-Hurley) (Tree, BMI)—This strong rhythm ballad is the one to put them back up the charts with the sales impact of their smash "Charlie Brown." This potent material offers jukebox and pop appeal as well. Flip: "Nadine" (2:27) (Arc, BMI). Dot 17362

JOHN WESLEY RYLES—WASH MY SINS IN THE RIVER (2:25)

(Prod. Tommy Allsup) (Writers: Tipton-Allsup-Ryles I) (Motola, ASCAP)—Ryles of "Kay" fame moves over to the GRT label with a powerful gospel-country number loaded with top of the chart potency. Top vocal work and Tommy Allsup production work. Flip: "Your Kind of Man" (2:58) (Hall-Clement, BMI). GRT 33

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

WANDA JACKSON—Fancy Satin Pillows (2:25) (Dixie Jane, BMI). CAPITOL 2986

GLENN BARBER—Yes, Dear, There is a Virginia (2:22) (Acuff-Rose, BMI). HICKORY 1585

CLAUDE KING—Mary's Vineyard (2:57) (Rose Bridge, BMI). COLUMBIA 4-45248

LAMAR MORRIS—You're the Reason I'm Living (2:35) (T.M., BMI). MGM 14187

CARL PERKINS—What Every Little Boy Ought to Know (3:29) (Cedarwood, BMI). COLUMBIA 4-45253

CHAPARRAL BROTHERS—Let Somebody Love You (2:35) (Attache, BMI). CAPITOL 2977

BOB LUMAN—What About the Hurt? (2:42) (Jack & Bill, ASCAP). EPIC 5-10667

BOBBY AUSTIN—When Your Sweet Love Carried On (2:50) (Central Songs, BMI). CAPITOL 2971

JUDY KESTER—The Morning Had to Come (2:41) (Herston/Glad, BMI). MUSICOR 1427

CARL SMITH'S TUNESMITHS—Big Murph (1:46) (Searview, BMI). COLUMBIA 4-45262

TONY DOUGLAS—No Joy in My World (2:05) (Su-Ma/Cochise, BMI). PAULA 1234

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

GLADYS KNIGHT & THE PIPS—IF I WERE YOUR WOMAN (See Pop Pick)

ARCHIE BELL & THE DRELLS—WRAP IT UP (See Pop Pick)

VOICES OF EAST HARLEM—RIGHT ON BE FREE (3:40)

(Prod. Jerr Brandt) (Writer: Griffin) (Really Together, BMI)—With equal potential for both the pop and soul charts this heavy soulful performance on strong rhythm material should hit hard and fast. Flip: "No No No" (3:55). Elektra 45705

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

LOWELL FULSOM—Let's Go Get Stoned (2:20) (Flo Bar/Baby Monica, BMI). KENT 4535

DONNIE, FONNIE & LA VORN—It's a Sweet Love (2:23) (Ray-Wright, BMI). TRUMP 2973

JOHNNY COPELAND AND HIS SOUL AGENTS—Soul Power (Fair Deal, BMI). KENT 4534

CHARLENE & THE SOUL SERENADERS—Love Changes (3:50) (East/Memphis/Landfall, BMI). VOLT 4052

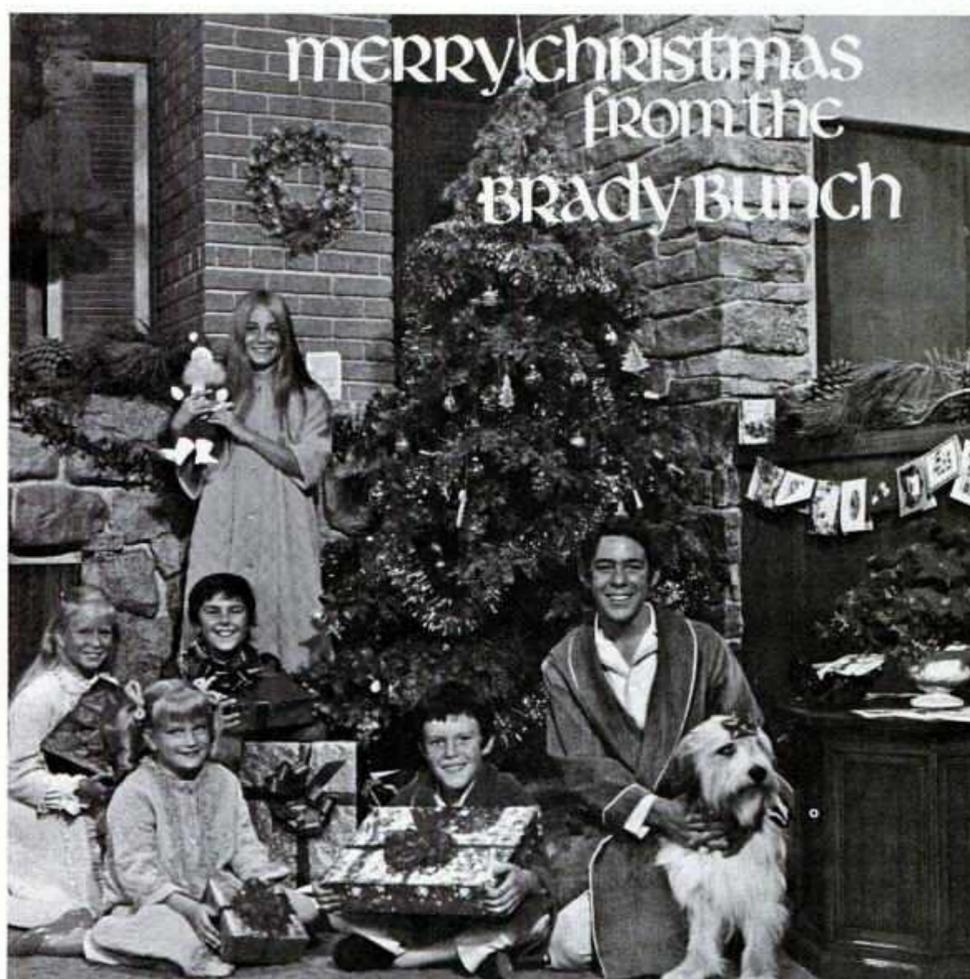
SIMTEC & WYLIE—Everybody's Got a Part to Play (Cachand/Tecbob, BMI). MISTER CHAD 8002

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TOP LP'S

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart	THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart	THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	LED ZEPPELIN III Atlantic SD 7201	4	36	36	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	18	71	73	RINGO STARR Beaucoups of Blues Apple SMA5 3368 (Capitol)	5
2	2	SANTANA Abraxas Columbia KC 30130	6	37	40	ROBERTA FLACK Chapter Two Atlantic SD 1569	12	72	79	SMOKEY ROBINSON & THE MIRACLES 4 Pocketful of Miracles Tamla TS 306 (Motown)	4
3	3	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	36	38	39	JAMES GANG Rides Again ABC ABCS 711	17	73	78	SANTANA Columbia CS 9781	62
4	6	CARPENTERS Close to You A&M SP 4271	9	39	38	RARE EARTH Ecology Rare Earth RS 514 (Motown)	19	74	80	JAMES TAYLOR Apple SKAO 3352 (Capitol)	7
5	4	JACKSON 5 Third Album Motown MS 718	8	40	21	FOUR TOPS Still Waters Run Deep Motown MS 704	32	★	—	TOM JONES I (Who Have Nothing) Parrot XPAS 71039	1
6	5	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	17	41	42	SAVOY BROWN Looking In Parrot PAS 71042 (London)	5	76	62	KING CRIMSON In the Wake of Poseidon Atlantic SD 8266	10
7	7	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	5	42	43	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	40	77	77	CHICAGO TRANSIT AUTHORITY Columbia CP 8	79
8	9	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	24	43	26	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	19	78	68	CANNED HEAT Future Blues Liberty LST 11002	10
9	8	NEIL YOUNG After the Gold Rush Reprise RS 6383	9	44	37	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	31	★	195	PINK FLOYD Atom Heart Mother Harvest SKAO 382 (Capitol)	2
★	48	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	2	45	49	GYPSY Metromedia M2D 1031	6	★	115	SUPREMES New Ways But Love Stays Motown MS 720	4
11	10	MOODY BLUES A Question of Balance Threshold THS 3 (London)	10	46	45	IRON BUTTERFLY Metamorphosis Atco SD 33-339	12	81	69	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	29
12	14	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	19	47	41	ANNE MURRAY Snowbird Capitol ST 579	7	82	85	ERIC CLAPTON Atco SD 33-329	17
13	13	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	11	48	46	DOORS Absolutely Live Elektra EKS 9002	15	★	172	BLOODROCK 2 Capitol ST 491	2
14	11	CHICAGO Columbia KGP 24	40	49	44	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	13	84	71	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	13
15	16	NEIL DIAMOND Gold Uni 73084	13	50	50	BREAD On the Waters Elektra EKS 74076	15	85	66	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	12
★	19	THE PARTRIDGE FAMILY ALBUM Bell 6050	3	★	76	BLACK SABBATH Warner Bros. WS 1871	12	86	86	RAY PRICE For the Good Times Columbia C 30106	10
17	18	GUESS WHO Share the Land RCA Victor LSP 4399	5	52	47	MELANIE Leftover Wine Buddah BDS 5066	8	87	82	STEVE MILLER BAND Number 5 Capitol SKAO 436	17
18	12	WHO Tommy Decca DXSW 7205	61	53	55	NEIL DIAMOND Shilo Bang 221	10	88	83	PAUL McCARTNEY McCartney Apple STA0 3363 (Capitol)	28
19	15	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	8	★	60	ALLMAN BROTHERS BAND Idlewild South Atco SD 33-342	4	★	—	ANDY WILLIAMS SHOW Columbia KC 30105	1
★	25	BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032	4	★	61	BYRDS (Untitled) Columbia G 30127	5	90	92	QUINCY JONES Gula Matari A&M SP 3030	11
21	22	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	7	56	57	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	25	91	99	VENTURES 10th Anniversary Album Liberty LST 39000	6
22	23	JOHN MAYALL U.S.A. Union Polydor 24-4022	4	57	51	THE LAST POETS Douglas 3 (P.I.P.)	22	92	97	YOUNGBLOODS Rock Festival Warner Bros. WS 1878	3
23	17	FREE Fire & Water A&M SP 4268	11	58	56	CLARENCE CARTER Patches Atlantic SD 8267	8	93	84	LED ZEPPELIN II Atlantic SD 8236	54
24	24	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	33	59	52	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	17	94	72	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	13
★	34	ELTON JOHN Uni 73090	7	60	58	BUDDY MILES Them Changes Mercury SR 61280	19	95	94	FIFTH DIMENSION Greatest Hits Soul City SC5 33900 (Liberty/United Artists)	27
★	—	BOB DYLAN New Morning Columbia KC 30290	1	61	53	DIANA ROSS Motown MS 711	19	96	88	DAVE MASON Alone Together Blue Thumb BTS 19 (Capitol)	20
27	27	GLEN CAMPBELL Goodtime Album Capitol SW 493	7	62	64	DELANEY & BONNIE To Bonnie From Delaney Atco SD 33-341	6	97	91	STEPPENWOLF Live Dunhill DS 50075	31
28	29	B. B. KING Indianola Mississippi Seeds ABC ABCS 713	5	63	70	KENNY ROGERS & THE FIRST EDITION 3 Tell It All Brother Reprise RS 6412	3	★	—	BUDDY MILES We Got to Live Together Mercury SR 61313	1
29	30	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STA0 472	29	64	65	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	49	99	89	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	21
30	20	BAND Stage Fright Capitol ST 425	11	65	64	JACKSON 5 ABC Motown MS 709	24	100	100	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	32
31	28	SUGARLOAF Liberty LST 7640	14	66	67	WILSON PICKETT In Philadelphia Atlantic SD 8276	7	101	90	MILES DAVIS Bitches Brew Columbia CP 26	27
32	32	JAMES BROWN Sex Machine King KS 7-1115	10	★	180	ARLO GUTHRIE Washington County Reprise RS 6411	2	102	101	DELFONICS Didn't I (Blow Your Mind This Time?) Philly Groove PG 1153 (Bell)	14
33	33	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	9	68	54	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	18	103	104	LINDA RONSTADT Silk Purse Capitol ST 407	4
34	31	WHO Live at Leeds Decca DL 79175	25	69	59	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	54	104	108	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71033 (London)	19
35	35	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	10	★	—	JOHNNY CASH SHOW Columbia KC 30100	1	105	102	BLOOD, SWEAT & TEARS Columbia CS 9720	94

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THE BELLS

The Bells started their recording career with Polydor in 1969. And their first release, "Moody Manitoba Morning" won two Moffat Awards that year. Their television appearances have included The Jackie Gleason Show and The Merv Griffin Show. And their personal appearances have ranged from New York's Copa to Bermuda's Princess Hotel. This fantastic Canadian group has just released a new single and the reaction to it has been great.

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FLY, LITTLE WHITE DOVE, FLY (PD 2-15016)



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in Canada by Polydor Canada Ltd.

• Continued from page 58

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	74	MICHAEL PARKS	Blue MGM SE 4717	6
107	107	FLEETWOOD MAC	Kiln House Reprise RS 6408	3
108	114	BOB DYLAN	Self-Portrait Columbia C2X 30050	20
109	75	JOHNNY MATHIS	Close to You Columbia CS 1042	6
110	93	LEE MICHAELS	Barrel A&M SP 4249	16
111	98	ORSON WELLES	The Begatting of the President Mediarts 41-2	13
112	113	GARY PUCKETT & THE UNION GAP	Greatest Hits Columbia CS 1042	19
113	95	RONNIE DYSON	(If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	11
114	118	CROSBY/STILLS/NASH	Atlantic SD 8229	73
115	110	BURT BACHARACH/ SOUNDTRACK	Butch Cassidy & the Sundance Kid A&M SP 4227	51
116	112	MERLE HAGGARD & THE STRANGERS	Fightin' Side of Me Capitol ST 451	17
117	117	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	63
118	121	JETHRO TULL	Benefit Reprise RS 6400	28
119	131	LIVINGSTON TAYLOR	Capricorn SD 33-334 (Atlantic/Atco)	15
120	109	FIRESIGN THEATER	Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102	9
121	122	FOUR TOPS	Changing Times Motown MS 721	5
122	123	FOUR TOPS & SUPREMES	The Magnificent Seven Motown MS 717	5
123	126	BEATLES	Abbey Road Apple SD 383 (Capitol)	57
124	124	SEALS & CROFTS	Down Home TA 5004 (Bell)	3
125	133	GUESS WHO	American Woman RCA Victor LSP 4266	40
126	130	PETER, PAUL & MARY	10 Years Together Warner Bros. BS 2552	22
127	119	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	51
128	105	SHIRLEY BASSEY	Is Really Something United Artists UAS 6765	5
129	103	FLOCK	Dinosaur Swamps Columbia C 30007	5
130	137	CHARLEY PRIDE	Best of RCA Victor LSP 4223	55
131	120	GRAND FUNK RAILROAD	Grand Funk Capitol SKAO 406	42
132	136	FUNKADELIC	Free Your Mind Westbound WB 2001 (Janus)	3
133	194	MARVIN GAYE	Super Hits Tama TS 300 (Motown)	2
134	—	BOOKER T. & THE MGs	Greatest Hits Stax STS 2003	1
135	87	ERIC BURDON DECLARES WAR	MGM SE 47171	27
136	139	FLIP WILSON	The Devil Made Me Buy This Dress Little David LD 1000	38
137	153	NEIL DIAMOND	Greatest Hits Bang 219	5

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	132	JOE COCKER!	A&M SP 4224	52
139	150	DONOVAN	Open Road Epic E 30125 (Columbia)	18
140	142	DIONNE WARWICK	I'll Never Fall in Love Again Scepter SPS 581	29
141	147	ORIGINAL CAST	Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	120
142	141	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	62
143	159	TOMMY ROE	We Can Make Music ABC ABCS 714	3
144	—	JAKE HOLMES	So Close, So Very Far to Go Polydor 24-4034	1
145	138	CREEDENCE CLEARWATER REVIVAL	Willy & the Poor Boys Fantasy 8397	49
146	146	MOODY BLUES	On the Threshold of a Dream Deram DES. 18025 (London)	76
147	140	SLY & THE FAMILY STONE	Stand Epic BN 26456 (Columbia)	82
148	148	SOUNDTRACK	R.P.M. Bell 1203	3
149	155	IRON BUTTERFLY	In-a-Gadda-Da-Vida Atco SD 33-250	122
150	81	EDWIN STARR	War & Peace Gordy GS 948 (Motown)	11
151	151	GRATEFUL DEAD	Vintage Dead Sunflower SUN 5001 (MGM)	3
152	96	MELANIE	Candles in the Rain Buddah BDS 5060	28
153	182	DANNY DAVIS & THE NASHVILLE BRASS	Down Homers RCA Victor LSP 4424	3
154	157	MOUNTAIN	Climbing Windfall 4501 (Bell)	36
155	167	CHARLES EARLAND	Black Talk Prestige PR 7758	19
156	145	JONI MITCHELL	Ladies of the Canyon Reprise RS 6376	32
157	128	JIM NABORS	Everything Is Beautiful Columbia C 30129	11
158	158	TAMMY WYNETTE	The First Lady Epic E 30213 (Columbia)	3
159	111	CACTUS	Atco SD 33-340	17
160	143	DEEP PURPLE	In Rock Warner Bros. WS 1877	10
161	169	SOUNDTRACK	2001: A Space Odyssey, Vol. 2 MGM SE 4722	6
162	135	ISAAC HAYES	Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	71
163	144	SOUNDTRACK	Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	63
164	116	MUNGO JERRY	Janus JKS 7000	10
165	160	DEAN MARTIN	My Woman, My Woman, My Wife Reprise RS 6403	10
166	125	CONWAY TWITTY	On a Clear Day You Can See Forever Columbia S 30086	20
167	173	MANTOVANI CONCERT	London SP 578	2
168	174	BOOTS RANDOLPH	Hit Boots '70 Monument SLP 18144	6
169	154	LETTERMEN	Reflections Capitol ST 496	11

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
170	162	HOT TUNA	RCA Victor LSP 4353	18
171	177	BOB SEGER SYSTEM	Mongrel Capitol SKAO 499	3
172	175	JOE SOUTH'S GREATEST HITS	Capitol ST 450	10
173	106	FREDA PAYNE	Band of Gold Invictus ST 3701 (Capitol)	13
174	149	JERRY LEE LEWIS	Live at the International, Las Vegas Mercury SR 61278	6
175	176	FRIJID PINK	Defrosted Parrot PAS 71041 (London)	3
176	127	SOUNDTRACK	Strawberry Statement MGM 2SE 14 ST	17
177	184	RAY CONNIFF	Concert in Stereo/Live at the Sahara/Tahoe Columbia G 30122	5
178	178	IT'S A BEAUTIFUL DAY	Marrying Maiden Columbia CS 1058	20
179	183	FRIENDS OF DISTINCTION	Whatever RCA Victor LSP 4408	3
180	161	ROD STEWART	Gasoline Alley Mercury SR 61264	21
181	181	GRASS ROOTS	More Golden Grass Dunhill DS 50087	4
182	164	THREE DOG NIGHT	Suitable for Framing Dunhill DS 50058	71
183	166	JOHNNY CASH	World of Columbia GP 29	24
184	185	SOUNDTRACK	Paint Your Wagon Paramount PMS 1001	44
185	134	NANCY SINATRA	Nancy's Greatest Hits Reprise RS 6409	7
186	179	JIMI HENDRIX EXPERIENCE	Smash Hits Reprise MS 2025	34
187	168	SERGIO MENDES & BRASIL '66	Greatest Hits A&M SP 4252	20
188	189	WILLIE MITCHELL	Robin's Nest Hi SHL 32058 (London)	2
189	193	DAVID & JIMMY RUFFIN	I Am My Brother's Keeper Soul SS 728 (Motown)	2
190	198	BLUE CHEER	The Original Human Being Philips PHS 600-347 (Mercury)	2
191	190	RICHIE HAVENS	Mixed Bag MGM SE 4698	2
192	192	RAMSEY LEWIS	Them Changes Cadet SLP 844	4
193	—	TONY BENNETT'S "SOMETHING"	Columbia C 30280	1
194	197	MYSTIC MOODS ORCHESTRA	Stormy Weekend Philips PHS 600-342 (Mercury)	14
195	199	THE GENE CHANDLER SITUATION	Mercury SR 61304	3
196	196	RICK NELSON	Rick Sings Nelson Decca DL 75236	2
197	—	VARIOUS ARTISTS	Super Rock Columbia G 30121	1
198	—	ROBERT GOULET	I Wish You Love Columbia G 30011	1
199	—	SPINNERS	Second Time Around VIP VS 405	1
200	—	DONOVAN P. LEITCH	Janus JL28 3022	1

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Fox Agency Presses Piracy War in Suit

• *Continued from page 16*

to my attention revealed that said defendants conduct a bootlegging operation, materially affecting the rights of the plaintiffs; their assignors, the respective authors of the copyrighted musical works; and their licensees, the legitimate phonograph record and tape manufacturers . . . a printed catalog is being distributed in an attempt to solicit purchases of the bootleg tape recordings. The catalog reveals that many of the most popular albums of the day are being manufactured and sold as part of this operation. . . . The tape recordings bear highly sophisticated six-color labels indicating a considerable effort and organization preceded the first offering of these tape recordings for sale to the general public. All circumstances within my knowledge point to the existence of a central manufacturer which is making the recordings available to the numerous distributors."

Plaintiffs have already requested that the court grant them leave to immediately start examinations of the defendants and witnesses, eliminating the prescribed 30-day waiting period. In Berman's affidavit in support of this request he stated: "Each day that said defendants continue their manufacture and sale of the bootleg recordings can only result in further irreparable injury to plaintiffs, their assignors (writers) and licensees (the legitimate manufacturers)."

In response to a query from *Billboard*, Berman stated that this operation appears to be one of the most highly organized illicit operations ever to come to his attention. "On what appears to be an official release date, legitimate operators throughout

the U.S. were besieged with offers by gypsy solicitors to sell huge quantities of as many as 140 different tape recordings reproducing the original recordings of the currently most popular recording artists. In addition to reproducing albums in their entirety, such as Creedence Clearwater Revival's 'Cosmo's Factory' and mixed 'Top Hit' recordings, the bootleggers offer such improbable combinations as 'Creedence Clearwater & 3 Dog Night — Greatest Hits'."

Berman also revealed that the illicit recordings do not contain the name of the manufacturer or any legitimate identification and were being offered for sale at such low prices that not even the most naive dealer could fail to recognize that they were illegally produced.

Berman praised highly the legitimate dealers who immediately contacted him or the Fox attorney, Ables and Clark, with details concerning this operation. Berman added: "I first received notice from the field in the middle of October. The information was immediately turned over to Ables and Clark for action. As a result of a highly concentrated effort of all the resources of the Agency, it was possible to present a substantial number of infringement claims to the Court in the shortest possible period of time. Of course, this is only the beginning. I am certain that these parasites will be inundated with additional infringement claims by other publishers of the Agency as soon as possible. The Agency's publishers intend to continue the program of striking back with infringement suits against everyone, including all distributors and retailers, caught participating in this and any other similar racket."

Cap Calls Schaak A Pirate Retailer

NEW YORK—Capitol Records has charged Schaak Electronics of Minneapolis with selling pirated versions of its pre-recorded tapes.

The suit, brought in Hennepin County, charges the retailer with having violated a Minnesota statute that prohibits the misrepresentation of merchandise offered for sale, and asks for an injunction barring Schaak from further duplicating, advertising

of selling pirated versions of Capitol products.

Capitol is also seeking punitive damages for willful unfair competition, as well as monetary damages based on the unauthorized duplications that the retailer has already sold.

Schaak, which has retail outlets in several Minnesota cities, is reported to have advertised a number of bootlegged tapes, including Capitol's "Grand Funk Railroad," at a \$2.99 list price.

Hilton Hires Miller to Buy Acts for Hotels in U.S.

LAS VEGAS—Hilton Hotels have a new entertainment director and a new outlook. The company has hired Bill Miller, former talent buyer for both the Flamingo and International hotels, to buy talent for Hilton hotels in the United States.

Miller plans booking acts which are relatively new to show business in addition to established names. Among the rooms he will oversee are the Empire Room of the Waldorf-Astoria in New York, plus the Shamrock

in Houston; Palmer House in Chicago and the San Francisco Hilton.

Miller is visiting the company's facilities in Manhattan, then heads to London and Paris on a talent search. Upon his return, he will inspect the showrooms of the other American Hilton hotels. Hilton recently purchased the Flamingo and International, with Miller booking only the Flamingo. Alex Shookey, the International's general manager, is booking that hotel's shows.

EPIC ISSUES 'PIECES' TRACK

NEW YORK—Epic Records will release the soundtrack from the Columbia Picture "Five Easy Pieces," starring Jack Nicholson and featuring Tammy Wynette singing four songs. The soundtrack will be augmented by classical piano selections as well as dialog from the film by Nicholson, Karen Black and Susan Anspach.

Gold Awards

Columbia Records' original cast recording of "Sesame Street" has achieved RIAA gold record certification. The package was produced for Columbia by Thomas Z. Shepard, a&r, Columbia Records, in conjunction with staff members of the Children's Television Workshop.

Paramount Records' original soundtrack album from the film "Paint Your Wagon," was certified by the RIAA as a million-dollar selling LP.

Catalano in MCA Deal

UNIVERSAL CITY, Calif.—MCA Records has signed independent record producer Tom Catalano to a production contract that will call for him to produce artists for Decca, Kapp, and Uni Records, according to Mike Maitland, MCA Records president. The non-exclusive deal is part of search for creative producers, Maitland said, who will have "creative autonomy." Besides producing Neil Diamond, Catalano is already represented with Tim Morgan and Roger Williams, both on Kapp.

New Agent for Tobey

• *Continued from page 4*

Sinatra, Ella Fitzgerald, Nat King Cole, and Lou Rawls.

Henry Tobias will headquarter in the Chappell offices in New York while Harry Tobias will be based in Los Angeles.

Included in the Tobey catalog are such songs as "I Remember Mama," "If I Knew Then," "In God We Trust," "Star of Hope," "If I Had My Life To Live Over," "Moonlight Brings Memories" and the recent British hit, "May I Have the Next Dream With You."

Barnaby's Roster

• *Continued from page 4*

line, which was part of the Cadence operation. Bernard plans additional jazz releases to follow the Otis Spann and Lightnin' Hopkins packages. These artists will include Charlie Mingus, Cecil Taylor, Clark Terry and Don Shirley.

Muntz Quad Unit

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Muntz duplicated a quad sampler produced by Brad Miller of Mobile Fidelity Productions. Slack said Muntz is capable of duplicating quad cartridges at its plant, and is, in fact, looking for custom duplicating work.

NARM Launches Legal War Vs. Bootleggers

• *Continued from page 3*

mittee were Al Bell, Stax/Volt Records; Henry Brief, RIAA; Robert Carp, Capitol Records; Mort Drosnes, Ampex; William Dyczko, RCA Records; Arnold Greenhut, Transcontinental Music Corp.; Jack Grossman, Merco Enterprises; Amos Heilicher, Heilicher Bros. and Pickwick International; Phil Jones, Motown Records; Earl Kintner, NARM general counsel; Morris Levy, Roulette Records; Malamud; Mike Mayer, Atlantic Records; Jerry Moss, A&M Records; Ernest Myers, RIAA; W. Mallory Rintoul, CBS Records; Jim Schwartz, Schwartz Bros.; Joe Smith, Warner Bros. Records; Irwin Steinberg, Mercury Records; and Jim Tiedjens, National Tape Distributors. Carp, Drosnes or Paul Wolsk, Ampex; Dyczko, Kintner, Mayer, Myers, and Rintoul make up the legal sub-committee. Kintner said the 10 a.m. meeting Monday (9) will be to design a legislative program to put a stop to bootlegging. "We don't know yet the type of legislation . . . but will meet Tuesday with the full committee subsequent to suggesting an appropriate bill." He mentioned the possibility of tying in strong anti-bootleg measures into the present copyright bill now in Congress and spoke of the necessity of criminal penalties as well as civil.

The artists bootlegged ranged from Elvis Presley's "On Stage" LP, the Rolling Stones, and Chicago to the Led Zeppelin and a variety pack cartridge featuring the Beatles, Simon & Garfunkel and some 20 other major

acts. Nobody seemed exempt. One cartridge line whose label name seemed to be the word STEREO inside an infinity symbol was titled "Creedence Clearwater Greatest Hits" and one of the tunes, symbolically, was "Bootleg." MÖGUL was the label name of another line and the label read Montreal, Can. was the origination point of the product but Malamud said that, as far as could be determined, it might be a New York bootlegger actually turning out the product.

Grossman pointed out that these bootleg cartridges were selling in the stores for \$2.98 while \$3.70 or more is the cost to us distributors from legit manufacturers."

Malamud added that many of the legit firms now dealing in bootleg product might actually be the victim of an outside source, but he felt that most of the product was being sold directly out of trucks to dealers.

Earl Kintner, NARM general counsel, felt that a federal statute would inhibit a lot of the bootlegging being done today. In the present situation, a manufacturer has to enforce the law, usually by civil suit, in each of the 50 states and many of the violators, closed down in one state, quickly open shop in another. "It all boils down to depending on the judges," he said, adding that he felt many judges were merely "slapping violators on the wrist."

Malamud had earlier pointed out that lawsuits by record companies had helped, but were not the total answer.

Quad: The System Which Spans All Product Gaps

• *Continued from page 16*

are buying the new 4-channel decks to play conventional tapes (cartridge or cassette) through their existing 2-channel stereo machines now, with the idea of going to 4-channel when budgets permit.

In Japan, Matsushita Communication Industrial Co. is introducing a 4-channel, 8-track auto stereo unit at \$95 (Japan only) with two speakers. (It is known, too, that several Japanese companies have been experimenting with the 4-channel format.)

Philips

The cassette concept: North American Philips, which holds the basic patents on the cassette, has been less than enthusiastic about 4-channel sound. Executives at Philips feel there's still work to be done on 2-channel cassettes; that the market isn't ready for 4-channel.

Nevertheless, Philips' attitude hasn't discouraged some licensees from going ahead on their own to see if 4-channel could be put into a cassette.

Both 3M/Wollensak and Ampex have exhibited developmental 4-channel stereo cassette systems. Four-channel in-line equipment from 3M/Wollensak, Telex and Astrocom/Marlux, and the four-channels-in-each-direction unit of Norelco/Philips, utilizing 8-mil tracks, are on the horizon. Lumistor Products also announced plans for the industry's first quad cassette deck.

Norelco/Philips feels 4-channel cassettes must achieve com-

patibility, or playable on all stereo and monaural equipment without loss of any signal information—even ambience channels.

The most obvious way to put four channels on cassettes is to use the four tracks that are there now, but with all four running in the same direction. While this method reduces total playing time to half of what it would be, it provides for quad stereo with no sacrifice in sonic quality. It might not, however, make for full compatibility.

Handleman Deal

• *Continued from page 1*

area. Mainline Cleveland continues as a distributor of product other than records. A spokesman said: "Mainline is still Mainline and continues with RCA, Whirlpool and other major hard goods lines, but we are liquidating our record business and certain of our assets have been acquired by the Handleman company."

Meanwhile, at press time rumors were rife that the Handleman Co. was strengthening its position in the East with the acquisition of Manny Wells' operation, which includes Garden State Records and Interstate Records, headquartered in New Jersey. Wells' accounts include The Singer Sewing Machine stores and the Grandway Division of the Grand Union Co., a large Eastern discount chain.

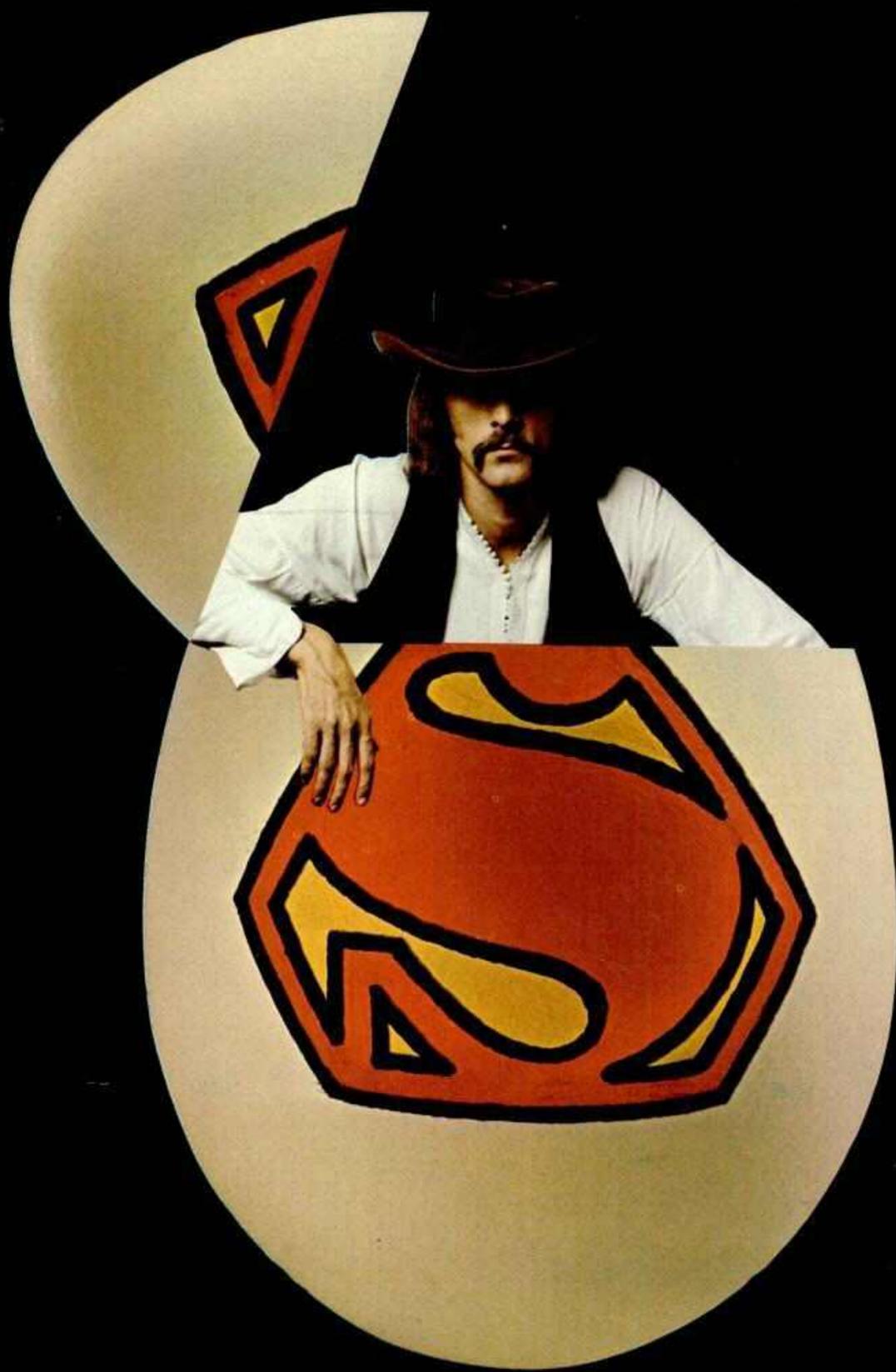


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TOP
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Don Nix has found Shelter.



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