

Country Music Hall of Fame

See center Section

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CARTRIDGE TV PAGE 35

HOT 100 PAGE 72

TOP LP'S PAGES 74, 76

Billboard

Canadian Record-Radio Battle Royal(ly) Looms

By RITCHIE YORKE

TORONTO — A record industry-versus-broadcasters battle, which could have significant repercussions in the U.S., is looming in Canada over payment of additional music performance royalties to record companies.

An organization of 29 record companies, Sound Recording Licenses (SRL) Ltd., has applied to the Copyright Appeal Board for the payment of about \$6

million additional performance fees annually by broadcasters.

SRL consists of major record companies (such as Capitol and Columbia) and French Canadian independents. It does not include any English language Canadian independent labels. The majors are apparently acting on behalf of the English independents.

The president of SRL is

[\(Continued on page 60\)](#)

NARM Called Hypocrites as Dealers' Assn. Returns Fire

By PAUL ACKERMAN

NEW YORK—The Association of Record Dealers (ARD), comprising 42 retailers from the metropolitan area and five outlying members, as well as a number of manufacturers and

distributors who are associate members, released a statement to Billboard in answer to the NARM statement published last week. The NARM statement expressed concern that a number of key manufacturers were considering a one-price policy to all buyers. The statement also said that such a drastic change raised questions of possible antitrust violations. The ARD statement, prepared by president Mickey Gensler and aides, follows:

"It is quite hypocritical of NARM to use such words as antitrust and monopoly. It was NARM members, with the very

[\(Continued on page 3\)](#)

Show Biz Control To Holiday Inns

By BILL WILLIAMS

NASHVILLE—Holiday Inns, Inc., has bought controlling interest in Show Biz, Inc., producer of musical shows for television and radio syndication.

Under the agreement, Show Biz will give to Holiday Inn

[\(Continued on page 8\)](#)

Bootleg Suit Hits Texas Co.

NEW YORK — The publisher principals of the Harry Fox Agency have sued Music City Distributing Inc. of Houston for what the agency said were infringements of more than 70 copyrighted musical works utilized in the manufacture of the bootleg recordings known as Stereo 8. Music City is alleged to be one of the large centers of distribution for the bootleg recordings. In addition,

Music City operates a retail store in Phoenix under the name Triangle Tape City.

Also party to the action are various other retailers in Houston. The Gibson Discount Center chain and the Houston Black Light Poster Distributing Co. a head shop located in a warehouse in Houston. Also named as defendants are Applebaum & Co., Inc. and

[\(Continued on page 78\)](#)

Storz Follows FCC Rule— Demands Lyric With Disk

By CLAUDE HALL

NEW YORK — Several Top 40 radio stations, including the entire Storz broadcasting chain, began putting the strong arm on the record industry last week, demanding that printed lyrics accompany records.

Scott Burton, program director of WDGY in Minneapolis, said that he would require lyrics this week with every record "because it is now a company policy." Storz stations also affected by the policy include

KXOX in St. Louis, KOMA in Oklahoma City, WTIK in New Orleans (one of the key record breakout cities in the nation, Billboard, March 27); WQAM in Miami, and WHB in Kansas City. Dale Weber, general manager of WDGY, sent a letter a few days ago to all local record promotion people about the new requirements.

In Dayton, Jerry Kaye, vice president and operations manager of WING, has also notified record distributors that, because of the recent Federal Communications Commission ruling requiring licensees to review all

records prior to airplay for possible drug-oriented lyrics, that the station require lyric sheets with all product.

"So far, most record people don't think it'll be a problem," he said. Kaye is keeping a lyric file and said he already has about 100 songs in it, mostly on new material that "hasn't broken anywhere yet."

None of the radio stations, as yet, have banned any new records since the FCC ruling; however, Kaye at WING did pull six oldies from his file "that I wasn't really sure about."

[\(Continued on page 41\)](#)

Dolby System Vs. Disk Noise

By RICHARD ROBSON

LONDON — Dolby Laboratories, whose B-type "stretching" circuit has revolutionized the sound quality of cassette, is developing a noise reduction system for records. Although the

[\(Continued on page 8\)](#)

Flying Dutchman Shifts to Atlantic on Its Distribution

By MIKE GROSS

NEW YORK—Atlantic Records is taking over the distribution of Flying Dutchman Rec-

ords. The deal goes into effect immediately. Flying Dutchman specializes in jazz, pop and spoken word.

Atlantic will take over the inventories of Flying Dutchman's present distribution chain. The transition is expected to take place within the next few weeks. There are approximately 50 LP's in the Flying Dutchman complex, which includes the BluesTime and Amsterdam labels.

According to Bob Thiele, [\(Continued on page 78\)](#)

Strong Programming Stations Weather Dark Sales Storm

NEW YORK—January sales threw a shiver into most radio stations in the nation, but as a rule those stations with strong music programming continued to fare well or to bounce back strong. The advertising dollar was there, but not as deep in many markets as in past years. Jim Hilliard, general manager and vice president of WIBC in Indianapolis, said: "It was the fringe stations in the markets who got murdered."

George Duncan, head of FM stations and some of the AM

This is a report on the state of the radio industry as seen by some of the nation's key radio men. Commenting are George Anderson, general manager of WGAN, Portland; John Dietz, general manager of WABX-FM, Detroit; George Duncan president of Metro-media Stereo; Jim Hilliard, general manager of WIBC and WNAP-FM, Indianapolis; George Koehler, division general manager of Triangle Broadcasting; Gene Nelson, station manager and program director, WCLS, Baton Rouge, La.; and Lew Witz, station manager, WCFL, Chicago.

operations of Metro-media, pointed out that those stations which had high ratings of young adults did all right, as well as those with large

[\(Continued on page 40\)](#)

Campbell Hosts AFRTS Shows

By ELIOT TIEGEL

LOS ANGELES — Armed Forces Radio launches a new contemporary music show hosted by Tom Campbell this week, utilizing guest disk jockeys capturing musical activities and trends in their cities.

[\(Continued on page 8\)](#)

(Advertisement)

cheapa-cheapa productions presents
Real Live John Sebastian

on Reprise Records (where it belongs)



the envelope, please.

On Oscar night, April 15, you'll be hearing a lot of Henry Mancini. First there's his new single, "**Whistling Away the Dark**," #74-0454, a Best Song nominee. Then there's "Darling Lili," up for Best Song Score. Hank wrote both the song and the score with Johnny Mercer. Next, "Sunflower," which has earned Mancini a nomination for Best Dramatic Score. And, of course, everybody knows Henry Mancini has the hit version of "Theme from Love Story." His album of the same name (LSP-4466, P8S-1660, PK-1660) includes all these instrumentals. Oscar night could well be Mancini night.

RCA
Records
and Tapes

Survey on the Top LP Chart Is Speeded Up

NEW YORK—Billboard's Music Popularity Chart Department (MPC) has expanded its speedy, accurate and in-depth methodology to the Top LP chart.

The methodology, which incorporates that used so successfully in accurately researching the top sellers for the Hot 100 chart, offers many advantages to both the dealer and the manufacturer. The first of these is that, by changing the contact method from mail to phone, accuracy and consistency of the report are increased. Also important, is the fact that the survey each week, thus resulting in an in-depth, thorough and complete breakdown of retail sales activity in these specific areas.

By direct contact, too, the system receives the pertinent data

without loss of time through more direct means. This guarantees 75 complete surveys every week, giving results of the latest sales activity within only one week of Billboard's publication date.

In addition, for those manufacturers who want to watch the sales action of a particular album, special reports are available at a minimal cost. This provides a helpful tool to the manufacturer who wants to know in what specific area his album promotion is weak.

Pre-prints of singles and albums are also available at separate cost to all Billboard subscribers. These give survey results a few days in advance of Billboard's publication date.

Chicago Dealers Assn May Form One-Stop to Members

CHICAGO—The first proposed organization of small record dealers here in over 20 years is assessing its economic clout, which could be as much as \$1.25 million at wholesale a year. The Independent Record Dealers Association (IRDA) might also form its own one-stop to supply what it hopes will be over 250 member stores.

However, before there is any approach to solving retailers' problems, IRDA must organize. The meeting March 23 was sparsely attended, although store owners from wide parts of the city were present, the only thing settled was the decision to hold another meeting April 6, when officers will be elected.

IRDA coordinator Frank Sparks won general agreement on one point: small dealers are not receiving a fair return on their investment. Many reported making 19 cents and less on singles. Most saw promises that IRDA could go beyond establishing a stable

FTC to Back ITA on Goals

WASHINGTON—The Federal Trade Commission (FTC) has promised its fullest support to the International Tape Association (ITA) in its efforts to upgrade and police the tape industry.

The assurance was given to ITA's executive director, Larry Finley, and its legal counsel, Warren Troob at a series of discussions held here with Thomas Egan, assistant director of the FTC's Bureau of Consumer Protection, and Ernest Barnes, assistant director of the FTC's Bureau of Competition. The meetings were arranged by the President's Office of Consumer Affairs at Finley's request.

Following their discussions with the FTC, Finley and Troob held further talks with Virginia Knauer, President Nixon's special assistant of Consumer Affairs, and her deputy, Mrs. Elizabeth Hanford. These discussions also centered around ITA's relationship with the consumer.

For More Late News
See Page 78

Melody Sales, Vault Shuttered By Nat'l Tape

LOS ANGELES — National Tape Distributors has closed its San Francisco distributorship, Melody Sales and its local record company, Vault.

Jack Lewerke, president of Vault for seven years, has been transferred to National Tape's Torrance office where he will head the firm's two distributorships, California Records and Hitsville. Lewerke will take over the responsibility handled by Ralph Kaffel who leaves shortly to become a vice president with Fantasy in San Francisco.

Lewerke is looking for a distribution tieup for Vault acts such as the We Five, Morning Pugh and Charles Owens. Vault also owns masters from the defunct Autumn label, which include performances by Grace Slick and the Great Society and Sly Stewart. There are also four albums by the Chambers Brothers.

Melody Sales, operated by Al Bramy and Tony Valerio, was a pure distributorship which tried to get into racking. Its lines are being divided between H.R. Basford and Eric-Mainland.

NARM Called Hypocrites as Dealers' Assn. Returns Fire

• *Continued from page 1*

manufacturers they are fighting, that initiated actions to circumvent the fair trade practice rules drawn up some years ago. NARM's biggest talking point at their conventions has been the enormous growth that they have made. They also point out that they control 70 percent of the record business. Wouldn't this be termed monopolistic? They have wheeled and dealt with special prices, terms, deliveries, advertising and promotional considerations, over and above the legal cost-savings discounts. They have become so powerful that in some cases they own distributors, one-stops, manufacturers, publishers and other retail and wholesale operations. Most of the them buy at wholesale and sell at retail with the blessing of the manufacturers and distributors. How can any regular business compete with this unfair competition? NARM has become nothing but a giant com-

puter with little knowledge of the record business. Records cannot be merchandised like oranges or housewares. Records have an individuality in each and every location, depending on location, personnel and economic area. The mistake the rackjobbers make is that they fail to realize this and that is why they must return so much product. That also seems to be the justification for the current round of price increases.

• *Continued on page 78*

Kalstar Distrib Of Alshire Is Set

NEW YORK — Stan Drayson's Kalstar Enterprises will handle distribution for Alshire International, in addition to his other labels. Meantime, Kalstar has moved to a new location at 43-11 11th St., Long Island City. The phone numbers are 937-1743 and 937-1907.

'Arthur Smith Show' Plans A Drive to Go Nationwide

NEW YORK — "The Arthur Smith Show," now syndicated in 16 markets in the Deep South, is launching a campaign to go nationwide. Producer-star Arthur Smith unveiled the project here on March 24 before more than 80 executives of leading advertising and advertising representative firms.

Smith, known for his hit recording of "Guitar Boogie," has built an entertainment empire in Charlotte. He just switched his show to WSOC-TV in Charlotte and has signed George Hamilton IV of RCA Records to be a regular on the show, which will also be appearing on other Cox Broadcasting stations such as WSB-TV in Atlanta.

The Arthur Smith Studios produce not only records (James Brown did many of his hits there), but a five-minute radio show star-

ring Johnny Cash, plus other similar radio shows. Smith writes and produces the Cash show himself. One of his 8-track studios features Scully equipment, the other 8-track studio features Ampex equipment. Hank Poole is chief engineer. Smith also operates Four Forty Plus Records, distributed by Monument Records. He is a songwriter and publisher as well.

Performing in the live show here for potential advertisers were Hamilton doing "Abilene," Smith performing "Guitar Boogie," Gene Pacer singing "Proud Mary," Dick & Jackie Schuyler singing "Rose Garden," Ralph Smith cutting up on "Mountain Dew" with Arthur Smith switching to fiddle for a while, Don Ange on the piano with "I Wanna Go Bummin' Around," Maggi Griffin singing "Bill Bailey," and the whole cast winding up with "Amazing Grace" led by Hamilton.

MGM Expansion in Word, Comedy; Kids' Step-Up

LOS ANGELES—MGM is increasing its comedy and spoken word activities as well as creating new children's albums, with Mike Viner, director of special projects in charge. He has just returned from London where he signed Michael Caine to interpret "The Prophet," Elizabeth Taylor and Richard Burton are also slated to perform on the album.

Viner is talking to Ravi Shankar about creating the background music for the LP.

Viner has also mapped LP's by newly signed Peter Sellers, Sandy Barron and Jim Bailey. Bailey is a female impersonator. His LP will showcase his ability to re-create the voices of such personalities as Barbra Streisand, Peggy Lee, Judy Garland and Phyllis Diller.

Viner is also working with Billy Graham on an LP of rock spirituals with the Mike Curb Congregation.

Viner has a children's LP featuring Astronauts Don Easley, Wally Shira and Walt Cunningham, "True Adventures in Space." The LP tells what it's like to be an Astronaut. The package culminates with NASA tapes of the Apollo 7 flight, which preceded the historic walk on the moon flight. Viner and Easley worked on the script.

Viner is also preparing an Art Buchwald LP using tapes of lectures the humorist has given plus excerpts from several radio shows he has guested.

Signed by Viner are Gary Owens and Mel Blanc to create "Captain History," which will be a humorous children's history lesson.

In the planning stage is an LP designed to help retarded children read. It will be narrated by Mrs. Ethel Kennedy. Another LP teams Bob Hope with the Mike Curb Congregation. Hope will read works on America. Randy Sparks, who has just joined the label, contributed one tune to that package, "Light All the Candles."

Capitalizing on the success of "Sesame Street," MGM will have its own package featuring two former actors on the show, "Jim and Joe on Sesame Street."

MGM plans to push its Leo the Lion series during the fall leading into the Christmas selling season as a backup to this new material.

Gortikov Vs. 1-Price Idea

LOS ANGELES—Stan Gortikov, Capitol's president, has come out in opposition to a one-price policy to rack jobbers, one stops and retailers. He also affirms the recent hike from \$4.98 to \$5.98.

Capitol is not among those record companies considering a one-price policy, Gortikov said. "Capitol strongly feels that its present practice of step-pricing for different functional classifications of its customers should be maintained. This varied discount structure is currently most responsive to the needs of our customers and the commercial objectives of this company."

Customer reaction to Capitol's LP rise has generally been enthusiastic, and the move is seen as a needed step in responding to the cost and profit requirements of all levels of distribution," the executive said.

LONDON HIKES WHOLESALE \$\$

NEW YORK—London Records is raising its prices at the wholesale level. No change is contemplated in the suggested list price, which is to remain at 98 cents for singles and \$4.98 and \$5.98 for albums.

The price rise at the wholesale level amounts to approximately 3 percent, and will become effective Thursday (1).

Ghana Soul & Gospel Fest Track for Atlantic Release

LOS ANGELES—A film depicting a 15-hour soul and gospel festival held in Ghana in early March will be released by Cimerama in mid-summer, with a soundtrack album to be issued by Atlantic Records.

The film, "Soul on Soul," will feature several top soul, rock and jazz acts from the U.S. and their reactions to their week's stay in Ghana.

"Soul on Soul," produced by Dick Bock of Aura Productions and directed by Denis Sanders, will feature such acts as Santana, Ike & Tina Turner, Wilson Pickett, Roberta Flack, Les McCann and Eddie Harris, the Staple Singers and the Voices of East Harlem. Six of the top African groups also performed at the day-long festival in Accra, Ghana, which drew about 100,000. The festival was held March 6, the Independence Day of Ghana.

"The crew shot about 100,000 feet of film, and we are screening it and getting the sound synchronized with the visual portions," said Bock.

The film, Bock said, would show the festival action as well as the artists touring the country seeing various people. "This will show the cultural interchange be-

tween the people of two nations," Bock said.

A plane was chartered to take the artists, the recording crews, and the equipment. Tom Dowd, vice president of engineering for Atlantic, supervised the recording of the festival performances.

Diana Ross to Play Billie

NEW YORK—Diana Ross will star as Billie Holiday in a film based upon "Lady Sings the Blues," the late blues singer's autobiography. "Lady" will mark Miss Ross' first motion picture role and will also mark the entry of Motown Productions, the production arm of the Motown entertainment and recording complex, into the motion picture business.

The film will be a Motown-Weston-Furie Production, produced by Jay Weston and directed by Sidney Furie. Berry Gordy, president of Motown, will be executive producer. The film is budgeted at \$5,500,000.

CATV Issue May Stall Copyright

WASHINGTON — Revision of this country's creaking 1909 copyright law will again be stalled for "months or years," if the FCC continues ruling unilaterally on cable TV regulation, said Assistant Register of Copyrights Barbara Ringer at recent lengthy FCC hearings on CATV here. She predicted continuing impasse over CATV unless the Federal Communications Commission acts jointly with congressional copyright committees to produce a fair and stable compromise of the controversial issue that has held up the revision bill for five years.

Top-level spokesmen for the deadlocked industries — broadcasters, copyright owners and CATV systems—were on stage at the FCC's new-style panel hearings during the first two weeks of the March 11 through 26 proceedings.

Music and programming industry representatives at the March 18 copyright session included, for the music licensors, ASCAP counsel Herman Finkelstein and BMI's Edward Cramer (see separate story); for the feature and TV film producers, Louis Nizer, David Horowitz of Columbia Pictures Industries, and James E. Denning of MCA. Ossie Davis spoke for the Equal Opportunities Committee of the Academy of Radio and TV artists.

Miss Ringer's indictment of the FCC's zigzags on CATV policy was made "without equivocation." In her analysis of the past five-year delay in enactment of the copyright revision, she put only part of the blame on industry standoffs over the CATV provisions. She laid most of the blame

squarely on the failure of government leadership to settle the issue—particularly the FCC's role.

The Assistant Register said the commission's successive tries at CATV regulations have shifted the bargaining balance between

the broadcasters and the copyright owners on one side and the cable TV systems on the other. With every shift, the industry stalemate deepened, delaying copyright action by Congress.

(Continued on page 78)

BMI Renews Pitch On CATV Payment

NEW YORK—BMI (Broadcast Music, Inc.) has made a new pitch for payment by users of CATV. Speaking before the FCC (Federal Communications Commission) hearing on March 23, Edward M. Cramer, president of BMI, declared that BMI has always held that the public interest is best served only when the creator of a work is properly compensated. "This," he said, "was particularly true as to new uses which tap new sources of revenue."

He also noted that "BMI knows of no social need or justification for permitting the retransmission of purely aural distant signals without the consent of the copyright proprietors whose musical works are utilized."

"Without additional compensation, unlimited access to distant radio programs would discourage CATV systems from originating musical progress. This would reduce the income from radio of the music director and would deprive the creator of new income. Uncontrolled radio retransmission by CATV would also hurt BMI's income.

"BMI," he said, "could success-

fully negotiate fair voluntary agreements with CATV operators," and that "it was premature to talk about rates for musical performance by statute or by governmental tribunal."

Cramer said that BMI reiterates its offer to submit the issues involved to binding arbitration if independent negotiations didn't work out.

Cramer also stated that BMI is ready to agree that CATV systems could utilize the music licensed by BMI without prior negotiation, provided that this constitutes an agreement later to arbitrate the payments for such usage. In conclusion, he suggested that "the first step to clear the way for negotiation would be for the CATV operators to realize that music licensing should be treated separately from the general pattern which is inapplicable to the transmission of music."

AFM, Admen In Accord

NEW YORK—The American Federation of Musicians (AFM) and the National Advertising Association and the American Association of Advertising Agencies have reached a contract agreement on commercial spots. Hal Davis, AFM president said that the provisions call for a 10 percent pay increase and for payment for use of commercials in foreign countries.

The contract also recognizes that employers cannot use the spots produced for anything other than free TV and radio broadcasting without the consent of the AFM. The pact is retroactive to March 1, and expires April 10, 1973.

Klein Fined In Tax Case

NEW YORK—Allen B. Klein, head of ABKCO Industries, was fined \$15,000 for failing to file quarterly federal tax returns showing withholding for his employees. The fine was handed down March 22 in New York Federal Court. Klein filed an appeal the same day in the Southern District Court of New York in an effort to reverse the court's findings.

The charges against Klein referred to 1966, when he failed to file reports on \$8,000 in withholding taxes.

ESP-Disk' Uses Burns in Sampler

NEW YORK—ESP-Disk' Records will include a track from "Randy Burns and the Sky Dog Band," the artists' first for Mercury, on a forthcoming sampler album. Burns has recorded four albums for ESP-Disk', the last, "Songs for an Uncertain Lady," will be issued in early spring.

Barry Siedel produced the "Sky Dog" album for Mercury and was instrumental in helping Bernard Stollman, ESP-Disk' president, gain permission to use the Mercury tape to help promote the artist.

Studio Track

The RKO Studios facilities, New York City, are run by Fred Weinberg, Alan Manger, Bernie Fox and Donald Manns. Studio J operates with a fully integrated magnetic film audio system which Manger claims is quieter than using standard audio tapes and a Dolby. "The amount of tracks is infinite with 35mm tape and the necessary machines," said Manger. "We record all the tracks on our film machines and mix them down to a pick up recorder which is interlocked with the machines. The interlocking enables us to fully synchronize the forward or reverse. We can back up and correct a mistake on any track and still retain the sounds on the other tracks. We can correct anything on the master without editing and without affecting the rest of the mix."

They use a three-channel mix down for their mastering. "The fact that 35mm tape means that the machines we use have a larger head and combined with the thicker coating on the film, we can get more level recordings. There is less hiss, if any, and a better signal-to-noise ratio," added Manger.

Manger also pointed out that there is no need for frequency equalization on the top end as there is on the standard tape. This makes the high frequencies truer.

Fred Weinberg has recently joined the Studio J staff and is an expert in the tape field, both as an engineer and producer. The studio has recently acquired a new 16-track board which has been integrated into the film audio complex. Weinberg plans to take advertising accounts and fully process the entire sound and audio end of an advertisement. "With the advent of video and tape cartridge, this system will eventually come in very handy," Weinberg said.

"Now the only tape we really have to contend with around here is red tape," quipped Manger.

group which was named by Snowbird Anne Murray.

We can thank Fedco Audio Experience for the soundtrack to the new Joe Cocker movie, "Mad Dogs and Englishmen." It was done in March, 1970, when Cocker was at Fillmore East. The taping, headed by engineer Fred Ehrhardt, used 27 microphones to cover Cocker's musical menagerie melodiously manipulating on the Fillmore stage. Eddie Kramer, the electric lady-man himself, produced both the film soundtrack and the A&M album.

Bearsville Sound in Woodstock is currently playing host to Capitol Records group, The Band. They started marathon five-day-a-week sessions in mid-February and have booked the studio until mid-April. This marks the first time that the group has used the sophisticated facilities of a real studio. Their previous LP's were all recorded in informal settings, such as basements of big pink houses. As usual, they are using no outside producers for this new LP.

ZBS Media, which has been primarily a radio production house up until now, has Pat Sky in the studio. Sky is being produced by Alex Bennett, a radio man who has telephones growing out of both ears. Actually, Bennett is a likely bet as a producer. He has a full studio knowledge and besides, he probably likes the setting of the studio. It is located about 30 miles from Albany, N.Y., on an estate. The new Pat Sky LP will be called "Songs to Offend Everyone." ZBS also plans to make their studio and marketing know how available to Abbey Hoffman and that noted self-acclaimed Dylanologist A. J. Webberman.

Cleveland Recording is working with Damnation this week for the group's new album on UA Records. . . . Comedian Timmie Rogers has just completed a few recording dates at Sound Exchange Studios.

A new custom recording studio has opened up at 189 Delaware Street, Woodbury, N.J. They offer multi-track recording for masters and also cassette recording and duplicating. The studio is headed by engineer Felix Meyers, who hopes to utilize the complex to record local groups and singles with a complete service to the finished product, for demo tapes.

Another new studio in New York City is Coordinated Sound Systems headed by Steve Jarliski and Art Polhemus.



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JOHN BRADLEY, right, studio manager of Ultra-Sonic Recording Studio's new complex, demonstrates the use of the new 16-track console to a few of the 800 guests who attended the opening party. The new complex is located in Hempstead, N.Y.

"C'MON." THERE'S NO GETTING AWAY FROM POCO'S NEW SINGLE.

"C'mon." It's getting Top 40 airplay in every major market across the country. It's getting FM airplay in a lot of the same places.

And with all that frequency, it's on all of the singles charts. With stars, bullets and everything else that goes along with a hit.

But that's no surprise. "C'mon" is a live single from Poco's very live album, "Deliverin'."

The album is now over the 250,000 mark in just ten weeks.



It's currently going at 20,000 albums a week.

And as you might have suspected, it's near the top of the charts with all the

appropriate symbols. Of course, the single should push it even higher.

So for your own sake, keep the single and album nearby.

"C'mon." 5-10714 Poco's single from their album, "Deliverin'." On Epic Records



*Also available on tape.

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FLOYD GLINERT, vice president of Shorewood Packaging, presents a Richard Linder lithograph to Ed Kushins, right, national sales manager of Scepter Records. Kushins won the lithograph at the recent NARM convention in Los Angeles.

Loretta Lynn in Johnson Wax Pitch

NEW YORK — Loretta Lynn, Decca Records artist, has become a spokeswoman for the Johnson Wax product, Glo-Coat, on a saturation television campaign throughout key North Central, Southeast, South and Southwest markets.

The campaign, which will run for 21 consecutive weeks, features Miss Lynn and her twin daughters in their house in Hurricane Mills, Tenn.

Mangold-Bertos Back in Action

CHARLOTTE, N.C.—The Mangold-Bertos Corp., distributor and one-stop, is an operation again in its original office and warehouse facilities, 2212 W. Morehead St. Fire forced the firm to take up temporary quarters for several months.

The claim, including building inventory loss, amounted to \$260,000, according to co-owner Phil Goldberg. The fire, started by a faulty light fixture, razed half the building, allowing alterations in the basic structure when rebuilt and remodeled.

Although only one business day was lost as a result of the fire and subsequent moving, Goldberg said that the situation created by the fire no longer exists. Mangold-Bertos distributes the following record companies: Motown, London, MGM, GRT, Jubilee, Cotillion and Bell.

Radio Electric Opens 8th Unit

PHILADELPHIA—Radio Electric Service Co. of Pennsylvania, which already operates seven Resco Stores in the area, has opened its eighth branch for retail sales of high fidelity-stereo equipment. The new store, opening in the Cherry Hill (N.J.) Mall, will carry full lines of brand components as well as television, radio, tape recorders and electronic parts for all equipment.

Sid Love, general manager for the Resco chain, also announced that James Frye has been named manager of the new store.

Manoogian Opens Detroit Distrib

NEW YORK — Harry (Mann) Manoogian has opened a distributorship in Detroit to be known as Ami Distributors. He'll start operation with the Audio Fidelity, Fiesta, and Golden lines, among others.

Manoogian, who's known as "Babe" to the disk trade in the Detroit area, had been a salesman with Arc Distributors for the past 14 years. Ami Distributors will be located at 17337 Lahser Rd., Detroit.

Executive Turntable

David Kershenbaum named head of RCA Records' Chicago a&r operation. He was formerly president of an independent production company, specializing in radio and television commercials between Peoria and Dallas. As a singer he recorded for Sidewalk Productions, Tower, Capitol and Dell Records. Frank Dileo appointed national singles promotion manager, RCA, replacing Larry Douglas who has resigned. Dileo joined RCA as manager, national album promotion. He was formerly with Columbia and Epic.



Kershenbaum



Dileo



Miller



Goyak

Sidney Miller Jr. named director of national promotion, Capitol Records. He joined the company as executive vice president and general manager of the Fame label and most recently was producer in the a&r department. Pete Goyak, formerly Capitol's field coordinator, national sales, named assistant national sales manager. He joined Capitol in 1948.

Chris Crist appointed West Coast regional promotion manager, Polydor Inc. He was most recently division promotion manager, Capitol Records. . . . Bill Groves named national album coordinator, Stax Records. He was formerly with RCA Records.

Bob Moore Merlis named press representative Warner Bros.-Reprise Records, based in New York.

Howard Rosen, formerly working on underground and college promotion, joins Sire/Blue Horizon as national promotion manager. Harold Kleiner appointed to the newly created position of production and publicity manager, Sire/Blue Horizon. He was formerly with ITCC. Lily Aparicio, formerly with New Dawn Management, named administrative assistant to the company's managing director, Seymour Stein. David Wilkes named general-professional manager, Bleu Disque/Doralfo publishing group. He is a former manager of the Bitter End cafe before entering publishing and personal management.

Richard Halem named staff agent, ATI (American Talent International Ltd.) . . . Neal Whitton joins Morton D. Wax Associates public relations/promotion office, New York. . . . Wayne Fogle named promotion manager Mangold-Bertos Corp., Charlotte, N.C., replacing Mike Lawing.

Jerry Waugh joins Audio Magnetics as project engineer on video products and manager of chemical development. He was formerly with RCA as a chemical engineer on its videotape project and with BASE for seven months in its videotape research and development department and as a production manager on cassette and computer tapes. . . . Len Chapman joins Nix Nox Productions in Los Angeles as director of sales and promotion. He was previously with Liberty/UA.

Larry Ray and Bill Szymczyk have left ABC/Dunhill to move to Denver and form "Z" Mfg. Co. for record production and talent bookings and Tumbleweed Records. They have become partners with Fred Arthur in his 16-track studio and will be recording artists there. Szymczyk was a producer with ABC company two years. Ray was general manager for one year. Before that he was with Elektra's Coast office for three.

Audio-Video Communications has appointed five to its management staff: Warren Gray, executive vice president; Richard Myers Jr., formerly director of product planning at Paramount Records, has been named marketing director; Joseph Harris, formerly with TRW Systems, has been appointed operations manager; Robert Weitzman, formerly with Laventhol, Krekstein, Horwath & Horwath, has been named controller; and Susan Keyser has been appointed sales administrator.

Jeff Cheen named American a&r director for Jimmy Miller Productions. Cheen will also act as Coast label manager for Gregar Records, owned by George Grief and Sid Garris who manage Miller.

Anthony Cangemi joins Bell & Howell as marketing services vice president for consumer products. He was formerly a vice president at the Dodge-Delano ad agency.

From Canada,



With Love.



Specialist Gives Up The Business Ghost

CHICAGO—K. O. Asher's 25-year career as a specialty record distributor in this city is proof that there is a place in the record-tape industry for product that seldom sells in box quantities. Asher, a wholesaler of obscure classical music, spoken word and ethnic labels, is dedicated to filling orders for one or two of an item. Some dealers have complained because he charges a 50-cent handling fee, but he notes that this is what he charged in 1946. Moreover, he wonders in this age of mass merchandiser-gear distribution, how dealers can expect wholesalers to peruse catalogs and ferret out hard-to-find recordings. The fact is, few do. The inability to fill special orders is resulting in an annual loss of over \$30 million in U.S. record-tape retail sales alone, according to a special Billboard survey (Nov. 28, 1970). Asher, 65, is probably one of the oldest of a patient breed of collector-conscious distributors. Because of failing eyesight resulting from an old injury, he is closing his doors this month, thus ending, many industry people here believe, an era for the many labels he represents and the more than 2,500 retailers he serves.

Classical recordings sales have been especially hurt by the industry's headlong rush to deal mainly in fast-selling pop merchandise, the German-born former metallurgist claims. "There are no impulse listings in the catalogs. Only the larger classical labels are represented." He said the industry's fast pace, lack of catalog listings and record clubs make it difficult for the conscientious dealer to attract serious record collectors.

Asher originally sold the first unbreakable 78 r.p.m. records for Simmel-Meservey, a Chicago firm offering children's records. Grossing only \$1,000 a year and too poor to ride the 5-cent public transportation, he walked the streets searching for radio-appliance dealers. "I had to beat those recordings over the edge of the counter," he said in a still distinguishable accent, "because the dealers wouldn't believe they were unbreakable."

As a distributor working from his garage on Hyde Park Blvd., Asher's first labels were Jewel and

Co-Art. Then Concert Hall Society owners Sam and Dave Josefowitz invited Asher to New York City. He told the two label owners to call his former boss if they needed a business reference.

"My former boss told them I didn't have any money but that they would never lose a penny with me," Asher recounted. Labels such as Haydn Society and Cetra-Soria—many just forming and many still with Asher today—were quickly added. Traveling the Midwest in a battered Dodge five days a week and padding and shipping his orders on Saturday and Sunday, Asher finally expanded to a warehouse at 5232 So. Dorchester.

On one trip to Madison, Wis. he spotted a poster announcing the appearance of Tossy Spivakosky, when the later famous violinist was barely known. "I went right back to Chicago and returned with all the Spivakosky recordings I had. I placed them on consignment all over Madison and finally sold 200 copies." These were vinyl 78 r.p.m. recordings.

Asher's description of the "battle of the record speeds" in 1948-49 makes the current conflict over tape and cartridge television configurations seem almost mild. "It was absurd to think of putting classical works on 45 r.p.m.," he said. While Columbia pushed its long-play concept and RCA Victor touted 45's, Asher entreated his labels to go with 33½. "In the

(Continued on page 78)

Gayles' Firm Launches Drive

NEW YORK—Juggernaut Inc., a publishing and production firm headed by veteran record men Juggy Gayles and Neil Galligan, has launched a drive to sign new artists and acquire record masters from producers coast-to-coast and in Canada.

The firm has signed Hutch Davie, a producer-writer-arranger noted for "Green Door" by Jim Lowe and the string of Santo & Johnny hits, plus Gary Illingworth, writer-producer-arranger. Gayles and Galligan will also manage acts.

Campbell Host of Radio Shows

• Continued from page 1

The 55-minute program, "Tom Campbell Stateside," is called an "experiment" by John Brown, head of Armed Forces Radio and Television Service because, for the first time, shows will be pressed into disks and air-mailed overseas for broadcast one week after taping. Normally, shows created at the government's broadcasting center

here take upwards of six weeks to get into the field.

So the five shows Campbell taped last Monday evening are the first to be programmed by AFRTS' 351 stations within the short span of time from origination to air time.

Kaiser-Century, a local area pressing company which has the contract this year, is pressing 161 disks of each program for the 161 originating stations in the AFRTS worldwide network. (The other stations are satellite operations.)

AFRTS officials will know within a short time whether it is possible to tape the shows Monday night, have them picked up on Tuesday, dubbed onto disks, then airmailed all over the world so that they arrive as a five-day package for the following week.

The 20 records played are culled from Billboard's Hot 100 list, with Campbell using what he calls a "free-form" system of selecting the material in no specific order other than not stringing songs together of a similar nature.

Campbell comes here every Monday after completing his 2-6 p.m. stint on KLOK in San Jose, and tapes five shows. He included guest disk jockeys as another means of communicating with the overseas military listener. AFRTS esti-

mates a potential worldwide listenership of more than 200 million.

Calls DJ's
Campbell is calling disk jockeys in major and small markets to tape their comments. He has set Dan West of KIMN, Denver (who speaks on the first show); Marcello Tafoya, KTGN, Austin; Mike Harvey, WFUN, Miami; Rob Sherwood, KDWB, Minneapolis; Mike Morgan, KTGR, Columbia, Mo.; Perry St. John, KSO, Des Moines; Bob Sherwood, KROY, Sacramento and Herb Kent, WVON, Chicago.

"I plan to use two disk jockeys per show once we get into the series," Campbell said during the taping. That will involve 520 disk jockeys. Campbell is interested in hearing from broadcasters who would like to cut a tape on what's musically happening in their cities. Air personalities can call him collect to set up a taping time at his home number, 415-334-0000.

Campbell plans to get into requests from listeners and start using album cuts. "I refuse to edit anything," he said. "If I do something wrong, it's in the show, which makes it like a live program."

Using the Billboard survey allows the program to reflect the musical tastes of the country. Campbell points out. And, by speeding the shows to the stations, listeners are able to feel a bit closer to what's happening at home.

Creative Sound Puts Title, Time On DJ Singles

LOS ANGELES — Creative Sound has begun printing song titles and time in large letters on disk jockey single copies.

The label also offers time on the instrumental before the vocal starts, out-time and length of the fade. If a vocal starts immediately, an arrow points straight up, and if it ends abruptly, the arrow points down.

First single utilizing these programming features is "God Leads a Sheltered Life," by the Armageddon Experience. The single was mailed to 1,500 pop stations by Paul Linder, Creative Sound's marketing service manager, who devised the large type label copy based on his own experiences as a disk jockey in not being able to read credit information on disks.

In a note accompanying the single, Linder asks broadcasters if they've ever worked a combo, cued a record, received a phone call and forgotten what the next single on the turntable would be? "You tried looking over your shoulder but the label copy was microscopically small so you had to fake it," Linder wrote.

ASCAP Board Incumbent Writer Members Re-elected

NEW YORK—All the incumbent writer members of board of directors of the American Society of Composers, Authors and Publishers were re-elected to serve for the two-year term commencing April 1, 1971. Ernest R. Farmer

of Shawnee Press, Inc., is the only new publisher member elected. He will replace Frank H. Connor of Carl Fischer, Inc.

The writer members elected in the popular-production field are Stanley Adams, Harold Arlen, Henry Mancini, Richard Rodgers, Arthur Schwartz, Ned Washington, Cy Coleman, Arthur Hamilton and Gerald Marks.

The writer members elected in the standard field are Morton Gould, Samuel Barber and Meter Menin.

Popular-production publisher members elected are Salvatore Chiantia, Edwin H. Morris, Jacques R. Chabrier, Leon J. Bretler, Larry Shayne, Wesley H. Rose, Ed Silvers, William P. Gallagher, and Alan L. Shulman.

The standard publisher directors elected are Rudolph Taubert, Adolph Vogel and Ernest R. Farmer.

Show Biz to Holiday Inns

• Continued from page 1

1,968 shares of stock in its company, or 80 percent of the Show Biz shares outstanding. Holiday Inns will give to Show Biz \$1 million in stock.

The announcement was made jointly by Kemmons Wilson, chairman of the board of HII, and W.S. (Bill) Graham, chairman of the board of Show Biz.

The transaction will bring about no management changes at Show Biz. Graham remains as chief executive officer and chairman, and Mrs. Jane Dowden continues as president of the corporation. "Show Biz will operate just as it has," Wilson said. "The only change we foresee is in their expansion of projects."

Show Biz produces musical shows for TV and radio syndication. These include "The Porter Wagoner Show," "The Wilburn Brothers Show," "Del Reeves' Country Carnival," "Jim Ed Brown's Country Place" and "Gospel Singing Jubilee."

The music publishing wings of Show Biz has been responsible for 23 record releases during the past 12 months, and its song "Morning," written by Graham, reached the top 10 in the country charts.

Show Biz radio shows are heard daily on 267 stations throughout the United States. It also has a motion picture release, distributed through American International Pictures. Signed to the Show Biz record label are artists such as Jamey Ryan, George Owens, Chase Webster and Blake Emmons.

On the international scene, Show Biz produces for television stations in Japan, Germany and England.

New projects this year include the first all-Nashville talent show at Madison Square Garden on June 4, expansion of the music division internationally, and various documentaries. A new national radio show also is planned.

One of the most recent properties added by Show Biz is a series of four Jerry Lee Lewis specials produced in cooperation with Holiday Inns, Inc. This project led to the new deal arrangement.

Ownership in Show Biz will be held jointly by Graham, Mrs. Dowden, Neika Brewer, Elise Stewart, and Holiday Inns. The new board of directors include Wilson, William Walton, Lem Clymber, Miss Stewart, Graham and Mrs. Dowden.

Dolby System vs. Noise

• Continued from page 1

new circuit will probably not be ready for marketing for another 18 months, experimental work has already started at Dolby's South London headquarters.

The company claims the new system, to be known as the Dolby "C," will minimize all hiss and "rumble" from disks and will even make scratches virtually inaudible. However, the "C" system will be radically different from the "B" circuit as noise reduction on records means working in both high and low frequencies as opposed to the tape system which is HF only. This means the "C" system will have to be two-band.

Use of the "B" system increases the price of good quality cassette decks by around \$48 but it is not yet known how a Dolby circuit would affect the price of a record player.

Iowan Allen, sales manager for the Laboratories, said "Having established the principle of noise reduction, it's logical for us to apply it to other storage and transmission media for sound. The results of our tests with records have been very encouraging so far and there is no reason why... we can't do for record what we have already done for cassette."

Dolby will market the new system on a licensing basis, offering it to hardware manufacturers for a royalty on every Dolbyized player made.

NEW YORK—Meanwhile, Dolby has demonstrated the feasibility of applying its B-Type noise reduction system, currently used in the manufacture of cassette software and equipment, to FM broadcasting, to tradesters and newsmen here. The presentation followed weeks of test broadcasts here, in London and Chicago.

According to Dolby officials, FM reception improvement with the Dolby system is equivalent to an increase of transmitter power of five to 20 times, depending on the strength of the signal at the listener's location.

Dolby also plans to work with British Decca on the production of special programs for Dolbyized FM radio, using Decca's Dolby masters. The move is designed to upgrade programming material currently available for FM use.

To further improve the quality of FM reception to the listener, Dolby has licensed about 12 major manufacturers throughout Europe, Japan and the U.S., to manufacture FM tuners and receivers incorporating the Dolby B System.

Radio-Television Programming.

(Another good reason for subscribing to the #1 magazine of the international music-record-tape industry!)

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Picture Brightens as GRT Is Given New Financing

SAN FRANCISCO — GRT Corp. gained a reprieve from its financial commitment Thursday (25) by receiving additional working capital.

The company received a combined interest credit line and private placement of subordinated debt of \$1 million and an additional \$1 million as needed, said Alan J. Bayley, president of GRT.

GRT operated unprofitably during six months ended Dec. 31, 1970. The \$3.9 million loss includes a \$1 million loss from operations, a \$1.4 million of increased reserves and a write-down of deferred assets and extraordinary charges of \$1.5 million.

To pull itself from a critical cash flow condition, GRT insti-

Buddah Push On LP Product

NEW YORK—Buddah Records has shipped eight artist posters, six streamers, and four browser box dividers to all distributors to back up the label's current LP product. Milt Sincoff, director of creative merchandising, whipped up 17" x 22" posters on Curtis Mayfield, Melanie, Brewer & Shipley, Stairsteps, Biff Rose, the Albino Gorilla, Impressions, and the Isley Brothers.

The streamers are for window displays, but the posters are designed to be used for promotion by dealers as well as by radio stations.

gated a major cost pruning program, including:

—Reduced corporate overhead costs by more than \$2 million.

—Reduced overhead costs at the record operation (Chess - GRT Records) by about \$2.5 million.

—Eliminated warehousing and the major part of its Chess Records operation from Chicago.

—Closed its Nashville interests and its GRT Records operation in Los Angeles.

—Consolidate all record operations in New York under the GRT Records Group banner.

—Closed its East Coast duplicating facility, and shifted manufacturing to Sunnyside, Calif., its headquarters.

—Liquidated its retail store in Houston and it's negotiating the sale of its three California retail locations in Santa Monica, Los Altos and Westwood.

—Negotiating sale of its data processing facility, Applied Cybernetics, of Palo Alto, Calif.

—Negotiating sale of Magnetic Media Corp., of Mamaroneck, N.Y., a blank tape manufacturer.

"Substantial reductions and consolidations will enable us to have profitable operations (on a month-to-month basis) by the end of the current fiscal year and in a positive cash flow position also by the end of the fiscal period."

The GRT Slide: An Analysis

By BRUCE WEBER

SAN FRANCISCO — Alan J. Bayley, founder and president of GRT Corp., said in the company's fiscal 1968 annual report, "From the beginning, GRT (nee General Recorded Tape) has been a company designed for growth. We have grown in number of employees, in the size of our physical plant and in the scope and diversity of our product line."

If that was true two and a half years ago, the opposite is fact today. In fact, GRT warned that the first half deficit has placed it in a "critical cash flow condition."

A year ago, GRT (OTC) touched \$25.75 a share then skidded to \$3.50. At present it is about \$4. In addition, it sustained a \$3.9 million net loss in the first half of fiscal 1971.

But 1970 was a forgettable year for tape companies; all took their lumps with GRT. The romance between GRT and securities analysts (and the share-buying public) has cooled for a simple reason: GRT has been untracked by the economy.

The tight money conditions, Bayley said, has been the basic cause of most of GRT's problems. But, he claimed, GRT's problems have eased dramatically, the economy seems to have righted itself, many low-priced stocks are winning new investor favor.

What caused GRT's downfall?

"The tight money conditions last year forced distributors and retailers in the tape and record industry to keep inventories low," Bayley said. "This was a major cause of a flattening, then a downturn, in sales in our formerly rapidly growing industry."

"As we identified this trend," he continued, "we began a cost-cutting program Bayley said, "a major corrective action program" is under way within the company "and that it is being intensified. Company operations "are being drastically restructured, with the objective of putting GRT back in the black at its reduced sales level."

Bayley said, "Although we believe the downturn in our industry transitory, we also believe it prudent to increase our reserves and to make certain other provisions related to operating changes now being made."

"These items, in the aggregate, may approximate \$2.4 million, after the effect of carrying back losses for refund of income taxes paid in prior years and charged to the reserve for deferred Federal income taxes."

He blamed the above factors, together with last year's credit problems of GRT's distributors and retailers, as making abnormal demands on the company's working capital.

Working capital has dropped to "approximately \$2.4 million," placing GRT in default of \$5 million loan agreement it has with an institutional lender (SMC Investment Corp.). The loan agreement requires GRT to maintain working capital of \$4.8 million.

Instead of getting better, however, things are taking an opposite turn. In addition to its working capital woes, GRT has been late in meeting current payments on certain music license contracts and has received notice that it is default on payments of an installment aggregating approximately \$750,000 due on acquisition indebtedness, according to Bayley.

In his six-month report to shareholders, dated Feb. 11, 1971, Bayley said "the company is continuing negotiations with several financial institutions for additional financing."

GRT also is negotiating with its bank (Bank of America in San Francisco) for an extension of its note and with acquisition creditors for a rescheduling of payments of its obligations. GRT has a line of credit with the Bank of America "in the form of demand notes aggregating \$6.5 million," Bayley said.

In capsule form, GRT's financial picture looks like this:

Net earnings
By the end of its June 30, 1970, fiscal year, GRT still could report net earnings of \$1,002,000 or fully diluted 34 cents a share, up from fiscal 1969's \$814,000 and 28 cents diluted. Sales had risen to \$31,148,000 from \$15,299,000.

By mid-1970 the economy and Wall Street were showing signs of recovery. At GRT, however, details of just how tough times had been for the company and the industry were just beginning to surface.

For the Sept. 30 fiscal first quarter GRT reported a net loss of \$220,000, equal to 8 cents a share primary, off from profits of \$357,000 and 12 cents a share primary in the similar year earlier period.

In December, 1970, Bayley announced a program to cut operating overhead by more than 20 percent in the company's second half. Reductions in payroll and other operating expenses totaling more than \$1.1 million were scheduled, savings to put the company "into a profitable position" during its second half at a sales volume 20 percent below the level actually being forecast.

GRT also began getting out of the record business. Its Chess Records Division had nicked corporate earnings by its "disappointing performance."

In February, GRT said preliminary information indicated the company would show a second quarter operating loss of about \$750,000, making sales for the half about 25 percent below the prior year's level.

GRT also would make sizeable write-offs, Bayley said, the exact amount of the operating loss to depend on the accounting classification of the additional write-offs as either operating expenses or extraordinary items. The items being written off "may aggregate approximately \$2.4 million after the effect of carrying back losses for refund of income taxes paid in prior years and charged to the reserve for deferred federal income taxes."

Exactly one year ago GRT was the darling of Western financial analysts, placing first in a respected California Business poll over the stocks selected as likely to be 1970's big winners.

Today, Bayley's six-month report may make for very interesting reading, according to Paul Kiel, leading financial observer.

CBS Planning Electronics Buy

NEW YORK — The Columbia Broadcasting System, Inc., of Emeryville, Calif., and its related companies have agreed in principle to terms by which CBS would acquire the assets of the Pacific Electronics Cos.

Pacific Electronics and its affiliated companies are engaged in the retail sale of high-fidelity component systems and selected accessories. They operate five stores in the San Francisco Bay area and three stores in Los Angeles under the name Pacific Stereo.

The finalization of the deal is subject to the negotiation of a contract and approval of the Board of Directors of CBS and the selling companies.

NBC Enterprises, PIP in Disk Deal

NEW YORK—PIP Records and NBC Enterprises have reached an agreement giving NBC exclusive rights for the production of a disk version of the "Howdy Doody Show." Independent producer Les Harsten signed for NBC Enterprises. He will also produce the record. The album will be titled "It's Howdy Doody Time."

The "Howdy Doody Show," which was the first kiddie network program, ran for 2,300 times and won 11 major TV awards.

PIP's promotion for the new LP will focus on college campuses, where the show is reported to have achieved cult proportions.

Doody producer, Les Harsten, has already firmed a pact with the Columbia Record Club for a special TV promotion package. Ampex Stereo Tapes has the tape rights.

Creative Mgt Sets Net High

NEW YORK — Creative Management Associates, Inc., achieved a record 18 percent increase in net income for 1970 with a 12 cents earning per share increase from 88 cents in 1969 to one dollar in 1970.

Income in 1970 before taxes and amortization of intangibles was \$2,056,000 compared with 1,773,000 for 1969. Net income after tax earnings was \$986,337 in 1970. In 1969, earnings of \$832,787 were recorded. Commission income increased to \$11,310,008, representing a \$202,000 gain over figures for 1969. Client billings rose to \$135 million.

Market Quotations

As of Closing, Thursday, March 25, 1971

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	13 3/4	8	455	12 1/2	11	11 3/4	- 3/4
ABC	37 1/4	25	444	37 1/4	35 3/4	37	+ 1 1/4
Amer. Auto. Vending	10 1/2	6 3/4	44	10	9 1/4	9 3/4	- 1/2
Ampex	23 3/4	16 1/2	1477	22 3/4	21	21 3/4	- 1/4
Automatic Radio	14 1/4	8 1/2	229	13 3/4	12 3/4	12 3/4	- 1 1/4
ARA	136 1/4	117	916	134 1/4	130 1/2	131	- 2 1/4
Aynet	14 3/4	8 1/4	1096	13 3/4	12 3/4	13 1/4	- 1/4
Capitol Ind.	21 7/8	16 5/8	271	20 3/4	18 3/4	18 3/4	- 2
Certron	8 3/4	5 3/4	431	6 7/8	5 7/8	6	- 3/4
CBS	41 3/4	30 1/4	1180	40 3/4	38 1/2	38 3/4	- 1 1/2
Columbia Pictures	17 3/4	11 1/4	1261	17 1/4	14 7/8	15 1/4	- 1 1/2
Craig Corp.	9	5 1/4	447	8 3/4	8	8 1/4	- 3/4
Creative Management	17 3/4	10 7/8	211	17 3/4	15 1/4	15 1/4	- 1 3/4
Disney, Walt	109 3/4	77	1162	102	96 1/2	100 3/4	- 3 3/4
EMI	5 1/4	4	730	4 3/4	4 1/4	4 3/4	+ 1/2
General Electric	112 1/2	93	2496	111 3/4	109 3/4	111 1/4	+ 3/4
Gulf & Western	28 1/2	19	2707	28 1/2	25 1/2	27 3/4	+ 2 1/4
Hammond Corp.	13 3/4	9 1/2	344	13 3/4	11 3/4	12 3/4	- 3/4
Handleman	42 3/4	35 3/4	342	42 1/4	38	40	- 2 1/2
Harvey Group	8 3/4	3 3/4	358	8 3/4	7 3/4	8 3/4	+ 3/4
ITT	61 3/4	49	1620	60 1/4	58	59 1/2	- 3/4
Interstate United	12 3/4	8 3/4	283	12 3/4	12	12 1/2	+ 1/4
Kinney Services	35 1/2	28 1/4	4679	35 1/2	32 1/4	35 1/4	+ 1 3/4
Mackie	14 3/4	10 1/2	135	13 1/2	12	12 3/4	- 1
MCA	29 1/2	21 3/4	147	29 1/2	28 1/2	28 1/2	- 1/2
MGM	25 1/2	15 1/2	243	25	22 1/4	22 1/2	- 2 1/4
Metromedia	28 1/4	17 3/4	384	27 1/4	26 1/4	26 1/2	+ 1/4
3M	115 3/4	95 1/4	715	115 3/4	109 3/4	111 3/4	- 2 3/4
Motorola	74 3/4	51 1/2	676	74 3/4	67 3/4	68 1/2	- 4
No. Amer. Philips	31 3/4	23	144	28 1/4	27	28 1/4	- 3/4
Pickwick International	48 1/4	38	45	48 1/4	47 3/4	47 3/4	+ 3/4
RCA	36 1/4	26	2677	36 1/4	33 1/4	34 1/4	- 2
Servmat	32 1/2	25 1/2	542	30 1/2	28 3/4	29 3/4	- 1
Superscope	32 3/4	19 7/8	244	31 1/4	28 1/4	30 1/2	- 1/4
Tandy Corp.	73 3/4	51	630	73 3/4	70 3/4	71 3/4	- 1/4
Telex	20 1/2	13 3/4	2963	19 3/4	18 1/4	19 3/4	- 1/4
Tenna Corp.	11	8	743	10 3/4	9 3/4	10 1/4	- 1/2
Transamerica	19	15 1/4	2456	17 3/4	16 1/2	17 1/4	- 1/2
Transcontinental	11	6 1/2	1626	10 1/2	9 1/4	10 1/4	+ 1/4
Triangle	22 3/4	16	59	20 1/4	19	19 1/2	- 1/4
20th Century-Fox	14 1/2	8 3/4	1155	13 3/4	12 3/4	13 1/4	- 3/4
Vendo	17 3/4	12 3/4	213	17 3/4	16 1/4	16 3/4	- 1/2
Viewlex	10 3/4	7 3/4	1082	10 3/4	8 3/4	9	- 1
Wurlitzer	14 3/4	10 1/4	70	14 1/4	12 3/4	13 1/4	- 1
Zenith	47 3/4	36 3/4	636	47 3/4	45 1/4	46 1/4	- 1 1/4

As of Closing, Thursday, March 25, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	9	6 1/2	6 1/2	Kirshner Entertain.	6 1/4	5	5
Alltapes Inc.	3 3/4	3 1/2	3 1/2	Koss Electronics	3 3/4	3 3/4	3 3/4
Amer. Prog. Bureau	6	5 1/2	5 1/2	Lin Broadcasting	12	11 1/4	11 3/4
Audiophones Inc.	4	3 3/4	4	Mills Music	14 3/4	14	14
Bally Mfg. Corp.	19 1/4	18	18 1/2	NMC	7 1/4	5 3/4	6 1/4
Data Packaging	8 1/2	7 3/4	7 3/4	National Tape Dist.	5	3 3/4	3 3/4
Fanfare Film	5 3/4	4 3/4	5	Perception Ventures	5	4 1/2	4 1/2
Gates Learjet	6 3/4	5 3/4	6 1/4	Recoton	5 1/4	4 3/4	4 3/4
GRT Corp.	4 3/4	3 1/4	4 3/4	Schwartz Bros.	5 3/4	5 1/4	5 1/4
Goody, Sam	13 1/4	12 3/4	13	Unified Record & Tape	5 3/4	4 3/4	5 3/4

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

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

SALE

U.S. DISTRICT COURT, Southern District N.Y. Underwriters Salvage Co. Official Auctioneer, sells at Public Auction Stereo Tapes, LP Records, Players, Cassette Tapes, Office Equipment & Vehicles. Property of TAPE MERCHANDISING ASSOCIATES, INC. Bankrupt #708532. Sale dates Thursday, April 1, 1971 11:00 A.M., Jarrettsville Road, Forest Hill, Maryland; Monday, April 5, 1971 11:00 A.M. Industrial Complex Bldg. #3, 170 Central Avenue, Farmingdale, L.I. Inspection 9 A.M., sales dates.

For further information contact Levy, Levy & Ruback, attorneys for Trustee, 225 Broadway, New York City, 212-BA7-8383.

ASSORTED POLKA LP'S

25 DIFFERENT FOR \$25.00

Contact: HOUSE OF SOUNDS INC. 10 N. 9th Street Darby, Pa. 19023

Attention: JOHN LA MONTE

Worth waiting for...

Glenn Yarbrough's best selling albums distributed by Warner Bros. Records and that other record company have always consisted of Rod McKuen songs. He's just finished a brand new one entitled "Bend Down and Touch Me." But we couldn't wait for the album to be finished before we released a great new single...*Lonesome Cities* (From the best-selling book "Lonesome Cities") b/w *The Ivy That Clings To The Wall* (From the Academy Award winning "The Prime of Miss Jean Brodie")

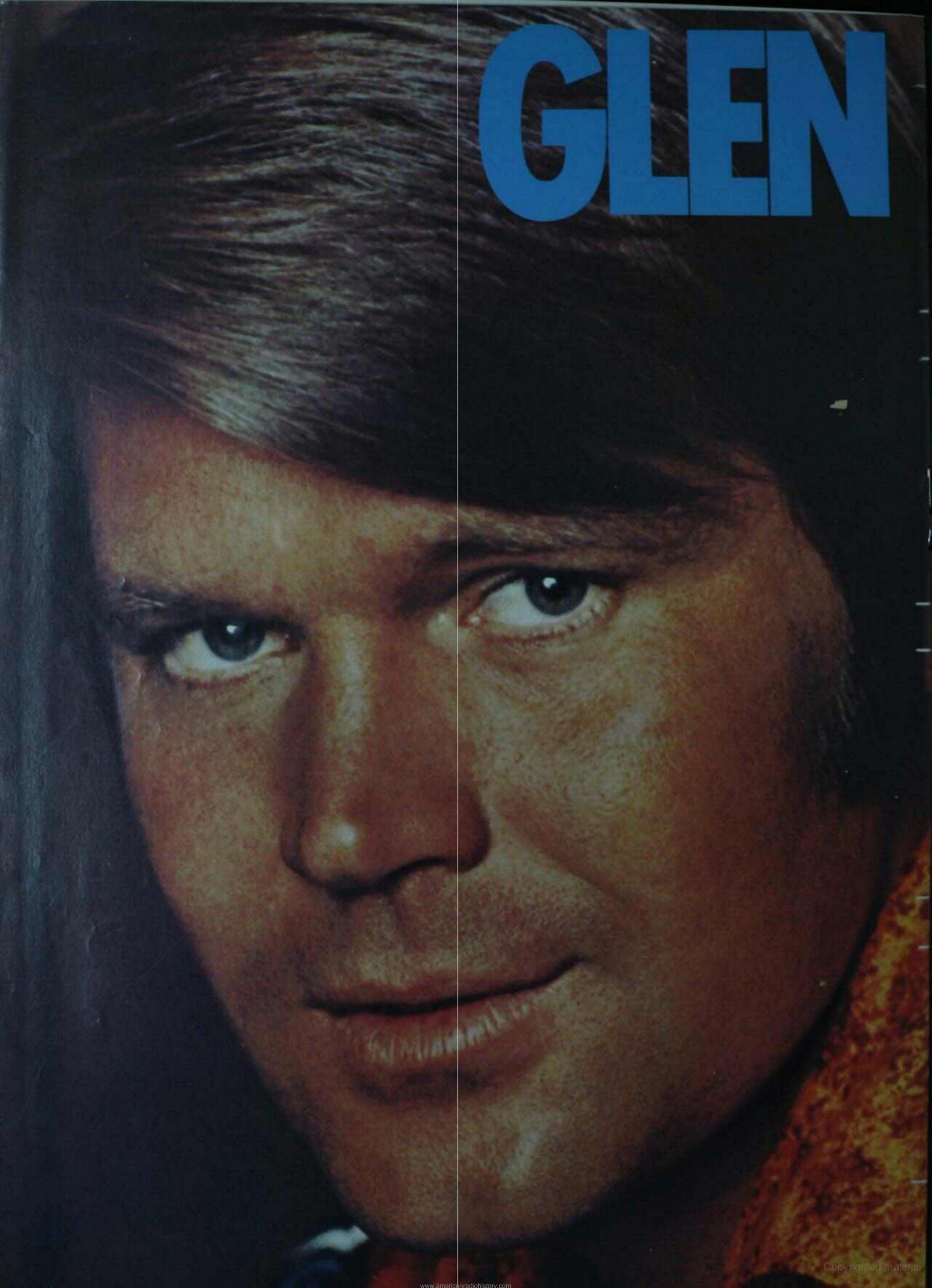


Yarbrough singing Rod McKuen songs
on Warners...where they belong.

Produced by Rod McKuen

Photo by Wayne Massie / Designed by Hy Fujita

GLEN



CAMPBELL'S GREATEST HITS

Gentle on My Mind
I Wanna Live
Wichita Lineman
Try a Little Kindness
Burning Bridges
Galveston
Honey Come Back
Dreams of the Everyday Housewife
Where's the Playground Susie
By the Time I Get to Phoenix

TODAY.



Capitol.
A Capitol Industries Company

New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; BT—8-track cartridge; OR—open reel tape.

POPULAR

ARTIST, Title	Config., Label, No., List Price
A	
AMMONS, GENE The Black Cat	(LP) Prestige PR 10006 \$4.98
ALAN, BUDDY, & RICH, DON We're Real Good Friends	(LP) Capitol ST 769 \$4.98
B	
BLOODROCK Bloodrock 3	(LP) Capitol ST 765 \$4.98
	(BT) BXT 765 \$6.98
	(CA) 4XT 765 \$6.98
BLACK OAK ARKANSAS LP	(LP) Atco SD 33-354 \$4.98
C	
COWSILLS On My Side	(LP) London PS 587 \$4.98
D	
DEE, LENNY Remember Me	(LP) Decca DL 75255 \$4.98
DONALDSON, LOU Pretty Things	(LP) Blue Note BST 84359 \$2.49
F	
FLOATING OPERA LP	(LP) Embryo SD 730 \$5.98

ARTIST, Title	Config., Label, No., List Price
G	
GOLDSBORO, BOBBY Watching Scotty Grow	(LP) United Artists UAS 6777 \$4.98
GREEN, GRANT Alive!	(LP) Blue Note BST 84360 \$2.49
GROUNDHOGS Thank Christ for the Bomb	(LP) Liberty LST 7644 \$4.98
H	
HAGGARD, MERLE Hog	(LP) Capitol ST 735 \$4.98
HOG HEAVEN LP	(LP) Roulette SR 42057 \$4.98
K	
KAYE, SAMMY Theme From "Love Story" & Other Great Hits	(LP) Vocalion VL 73919 \$2.49
KEGLEY, BUFORD Happy Anniversary	(LP) Princess PR 1109 \$3.98
M	
MARTYN, JOHN & BEVERLY The Road to Ruin	(LP) Warner Bros WS 1882 \$4.98
McGRIFF, JIMMY Something to Listen To	(LP) Blue Note BST 84364 \$2.49

ARTIST, Title	Config., Label, No., List Price
M	
MUKHAMMAD, IDRIS Black Rhythm Revolution	(LP) Prestige PR 10005 \$4.98
MURRAY, ANNE LP	(LP) Capitol ST 667 \$4.98
N	
NICE Elegy	(LP) Mercury SR 61324 \$4.98
O	
OSBORNE BROS. LP	(LP) Decca DL 75271 \$4.98
P	
PARTRIDGE FAMILY Up to Date	(LP) Bell 6059 \$4.98
PHILLIPS, SONNY Black on Black	(LP) Prestige PR 10007 \$4.98
R	
ROBIN, ALEN Super Shrink	(LP) Janus JX5 7001 \$4.98
S	
SMITH, CARL, Sings Bluegrass LP	(LP) Columbia C 3054B \$4.98
SOUNDTRACK Vanishing Point	(LP) Amos AAS 8002 \$4.98
STAPLE SINGERS LP	(LP) Stax STS 2034 \$4.98

ARTIST, Title	Config., Label, No., List Price
S	
SAM Hard and Heavy	(LP) Atlantic SD 8271 \$4.98
T	
TAYLOR, JOHNNIE One Step Beyond	(LP) Stax STS 2039 \$4.98
TOE FAT LP	(LP) Rare Earth RS 525 \$4.98
V	
VARIOUS ARTISTS Flashback, Vol. 1	(BT) Capitol BXL 753 \$6.98
	(CA) 4XL 753 \$6.98

ARTIST, Title	Config., Label, No., List Price
V	
VARIOUS ARTISTS Flashback, Vol. 2	(BT) Capitol BXL 754 \$6.98
	(CA) 4XL 754 \$6.98
V	
VARIOUS ARTISTS Flashback, Vol. 3	(BT) Capitol BXL 755 \$6.98
	(CA) 4XL 755 \$6.98
V	
VARIOUS ARTISTS Flashback, Vol. 4	(BT) Capitol BXL 757 \$6.98
	(CA) 4XL 757 \$6.98
W	
WELK, LAWRENCE No. No, Nanette	(LP) Ranwood R 8067 \$4.98

ARTIST, Title	Config., Label, No., List Price
W	
WESS, FRANK Wass to Memphis	(LP) Enterprise ENS 5001 \$4.98
Y	
YOUNG, FARON Step Aside	(LP) Mercury SR 61337 \$4.98

ARTIST, Title	Config., Label, No., List Price
B	
BRAMMS: SYMPHONY NO. 3/ TRAGIC OVERTURE	Concertgebouw Orch., Amsterdam (Haitink) (LP) Philips 6500 155 \$4.98
BRAMMS: GERMAN REQUIEM	Janowitz/Waechter/Vienna Singverein/Berlin Philharmonic (Von Karajan) (CA) DGG 3581 002 \$10.95
BRAMMS: SYMPHONY NO. 2 IN D MAJOR, OP. 73/SYMPHONY NO. 4 IN E MINOR, OP. 98	Berlin Philharmonic/Von Karajan (CA) DGG 3581 005 \$10.95
BEETHOVEN: SONATA NO. 2 IN C MINOR, OP. 13 PATHETIQUE/SONATA NO. 14 IN C SHARP MINOR, OP. 27 NO. 2 MOONLIGHT/SONATA NO. 21 IN C MAJOR, OP. 53 WALDSTEIN/SONATA NO. 23 IN F MINOR, OP. 57 APPASSIONATA	Wilhelm Kempff, Piano (CA) DGG 3581 007 \$10.95
BACH: ORGAN WORKS	Helmut Walcha, Organ (LP) Archives 2722 002 (8 LP's) \$55.84

CLASSICAL

COMPOSER, Title, Artist	Config., Label, No., List Price
B	
BEETHOVEN: ATCHDUKE TRIO	Casals/Vegh/Horszowski (LP) Turnabout TV-3 34411 \$2.98
BEETHOVEN: SYMPHONY NO. 6	Vienna Philharmonic (Furtwaengler) (LP) Turnabout TV 4408 \$2.98
BEETHOVEN: SYMPHONY NO. 2/LEONORE II OVERTURE—Concertgebouw Orch., Amsterdam (Jochum)	(LP) Philips 6500 088 \$4.98
BELLINI: IL PIRATA—Cabella/Various Artists/RAI Orch. Rome (Gavazzeni)	(LP) Angel SCL 3772 \$5.98

COMPOSER, Title, Artist	Config., Label, No., List Price
C	
CABALLE, MONTSEERAT SINGS FRENCH OPERA ARIAS	Faust/Mireille/Romeo & Juliet/Les Huguenots/Louis/Carmen/Thais (CA) DGG 3300 105 \$6.98
CARTER, ELLIOTT: SONATA FOR FLUTE, OBOE, CELLO & HARP/CHORD; IVES, CHARLES: LARGO FOR VIOLIN, CLARINET & PIANO; PORTER, QUINCY: QUINTET FOR OBOE, 2 VIOLINS, VIOLA & CELLO	Boston Symphony Players (LP) DGG 2530 104 \$6.98
D	
DEUTKOM, CHRISTINA SINGS BELLINI, ROSSINI, VERDI	(LP) Philips 6500 096 \$4.98
E	
ENGLISH GUITAR MUSIC	Cutting/Batchelar/Robinson/Dowland/Camidge/Quarte/McCabe/Musgrave/Siegfried Behrend, guitar/Takashi Ochi, 2nd guitar (CA) DGG 3300 103 \$6.98
H	
HOLST: THE PLANETS	Boston Symphony/William Steinberg (LP) DGG 2530 102 \$6.98 (CA) 3300 106 \$6.98
L	
LEONCAVALLO: I PAGLIACCI	Carlyle/Bergonzi/Taddei/Benelli/Chorus & Orch. of La Scala di Milano (Von Karajan) (CA) DGG 3581 004 \$10.95
M	
MAHLER: SYMPHONY NO. 9	Concertgebouw Orch. Amsterdam (Haitink) (LP) Philips 6700 021 \$4.98
MENDELSSOHN: OCTET/SEXTET	Bamberg Symphony Chamber Ensemble/Collegium con Basso (LP) Turnabout TV-3 34403 \$2.98
MAHLER: SYMPHONY NO. 2 IN C MINOR RESURRECTION	Mathis/Procter/Bavarian Radio Symphony (Kubelik) (CA) DGG 3581 001 \$10.95
MASCAGNI: CAVALLERIA RUSTICANA	Cassola/Martino/Allegri/Bergonzi/Chorus & Orch. of La Scala di Milano (Von Karajan) (CA) DGG 3581 003 \$10.95
MOZART: SERENADE NO. 9 IN D MAJOR K. 320 POSTHORN SERENADE/SERENADE NO. 6 IN D MAJOR K. 239, SERENATA NOTTURNA	Berlin Philharmonic (Bohm) (CA) DGG 3300 102 \$6.98
O	
ORFF: CATULLI CARMINA	Auger/Ochman/Chorus of the German Opera Berlin (Jochum) (CA) DGG 3300 101 \$6.98
S	
STRAUSS: A HERO'S LIFE	Concertgebouw Orch. Amsterdam (Haitink) (LP) Philips 6500 048 \$4.98
SCHUMAN, WILLIAM: VIOLIN CONCERTO	Paul Zukofsky, violin
PISTON, WALTER: SYMPHONY NO. 2	Boston Symphony Orch. (Thomas) (LP) DGG 2530 103 \$6.98
SCHUBERT: PIANO SONATAS	Wilhelm Kempff, piano (LP) DGG 2720 024 (9 LP's) \$62.82
T	
TCHAIKOVSKY: SYMPHONY NO. 1 IN G MINOR, OP. 13, WINTER DREAMS	Boston Symphony (Thomas) (LP) DGG 2530 078 \$6.98 (CA) DGG 3300 107 \$6.98
TCHAIKOVSKY: PIANO CONCERTO NO. 1 IN B FLAT MINOR, OP. 23/VIOLIN CONCERTO IN D MAJOR, OP. 35	Richter/Ferras/Berlin Philharmonic (Von Karajan) (CA) DGG 3581 066 \$10.95

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR		CLASSICAL	
Name of Artist	Name of Album	Name of Composer & Title of Album	Name of Artist
(LP) Label & Number	(LP) Label & Number	(LP) Label & Number	(LP) Label & Number
(BT) Number	(BT) Number	(BT) Number	(BT) Number
(CA) Number	(CA) Number	(CA) Number	(CA) Number
(OR) Number	(OR) Number	(OR) Number	(OR) Number

Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.

For those who care about price but more about quality... the new "ULTRA 15" tape case

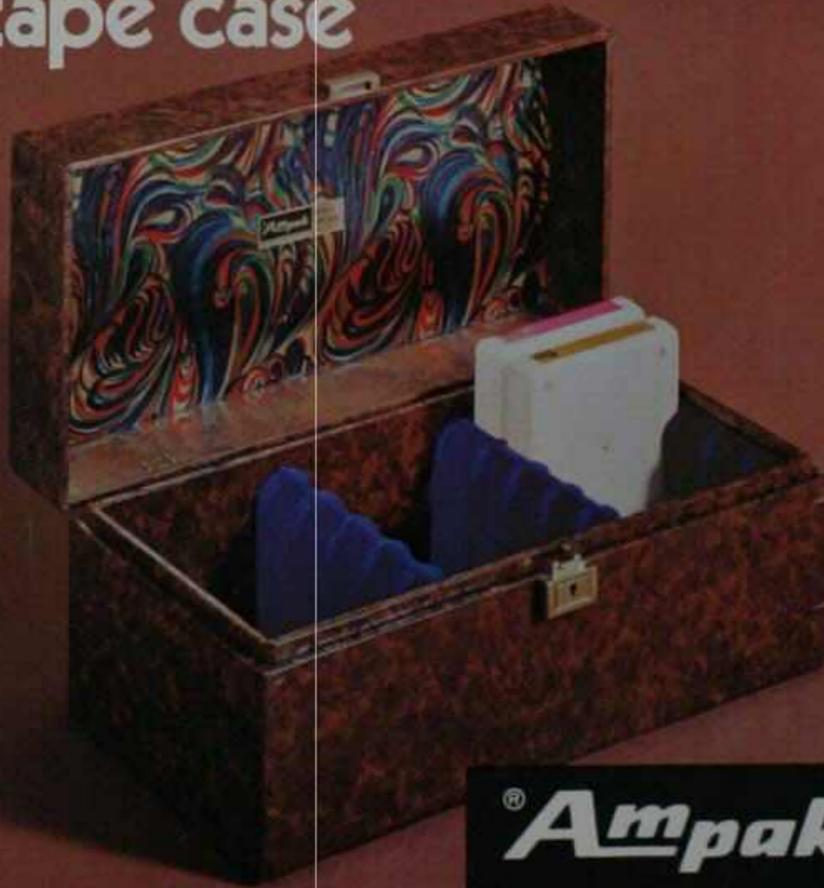
This new case is truly luxurious. And looks it. The outside features the "wet look." It's covered with the finest and most beautiful plastic coated material available. Moisture resistant. Holds 15 eight track tapes.

Inside, the lid is foil lined in a striking psychedelic design. Each tape is cradled in a specially designed compartment, lined with plush, deep-pile nylon flocking. Brings out the beauty of the entire case and protects the tapes.

Extra-heavy construction, too. So it will last for years. Hardware is heavy duty and attractive. The lid is securely fastened with a new, unique push button lock.

Everything about this new ULTRA 15 tape case is quality. Real luxury. The perfect case for the person who knows the value of his tapes... who cares about price, but cares more about quality.

Send today for information and literature about the ULTRA 15 and the complete cartridge case line. Write to Amberg File & Index Co., 1625 Duane Blvd., Kankakee, Ill. 60901.



Ampak

For Music "On-The-Go!"

...agate brown, royal red, avocado green and diamond black. Priced at only \$10.95.



The Resurrection Shuffle



1. Take a member of the opposite sex onto the floor.



2. Do the Head Bounce.
(At least 40,000 times...)



3. Now you're feeling nice and high, make a V sign.



4. Then do the Nutter.



5. Dishonour your partner, and Do See Do.



6. And away we go.

**They're doing it in England.
Over 400,000 times.**

**Now it's happening here.
Ashton, Gardner & Dyke
Resurrection Shuffle**

#3060



Capitol
A Capitol Industries Company

“Sales and mass popularity are the yardsticks of the record business. They are not the yardsticks of this Academy. We are concerned here with the phonograph record as an art form...”

(from the NARAS Credo)

RECORD OF THE YEAR:

“Bridge Over Troubled Water”—Simon & Garfunkel

ALBUM OF THE YEAR:

“Bridge Over Troubled Water”—Simon & Garfunkel

SONG OF THE YEAR:

“Bridge Over Troubled Water”—Simon & Garfunkel

BEST ARRANGEMENT ACCOMPANYING VOCALIST(S):

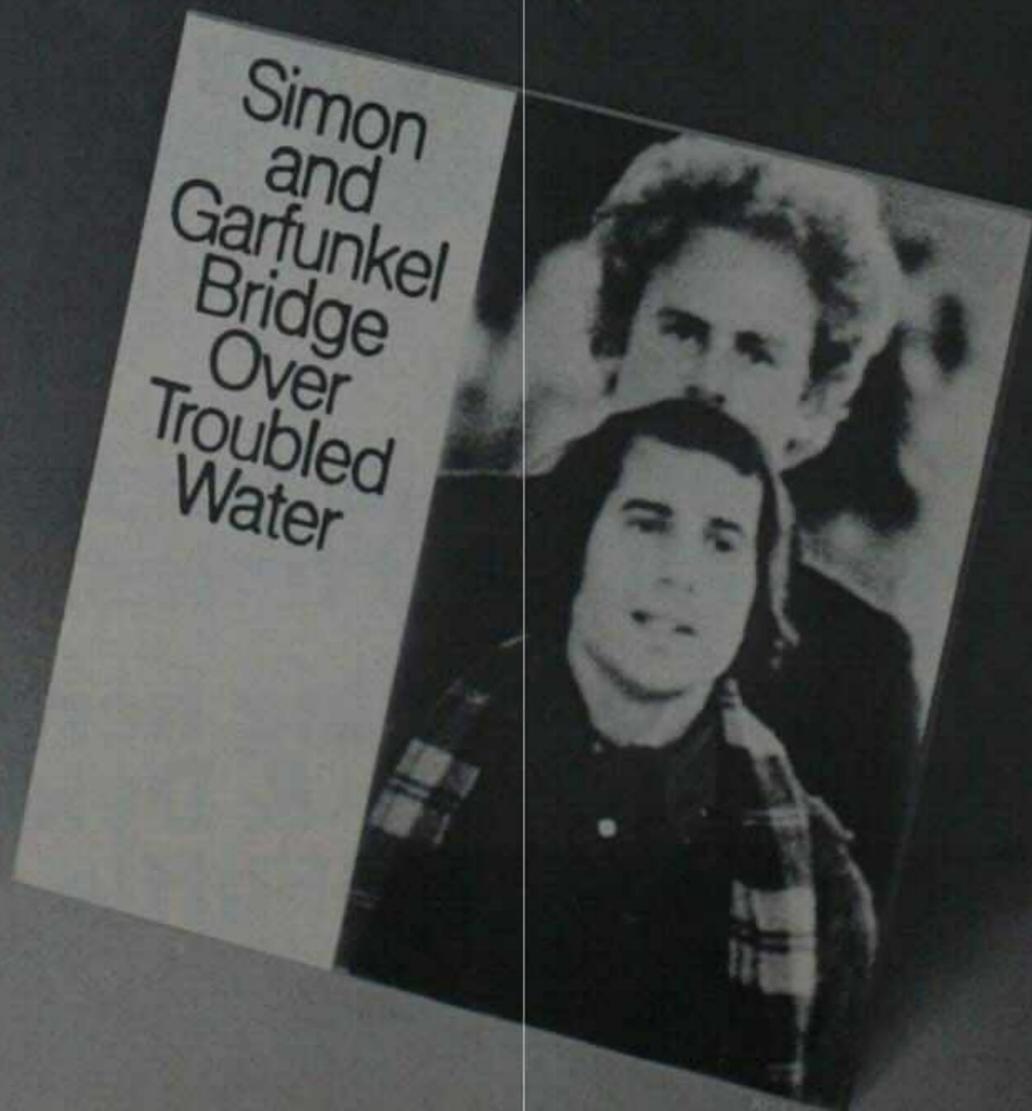
“Bridge Over Troubled Water”—Simon & Garfunkel

BEST ENGINEERED RECORDING:

“Bridge Over Troubled Water”—Simon & Garfunkel

BEST CONTEMPORARY SONG:

“Bridge Over Troubled Water”—Simon & Garfunkel



BEST CONTEMPORARY VOCAL PERFORMANCE, MALE:

"Everything Is Beautiful"—Ray Stevens

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM:

"Company"

BEST RECORDING FOR CHILDREN:

"Sesame Street"

BEST JAZZ PERFORMANCE—LARGE GROUP OR SOLOIST WITH LARGE GROUP:

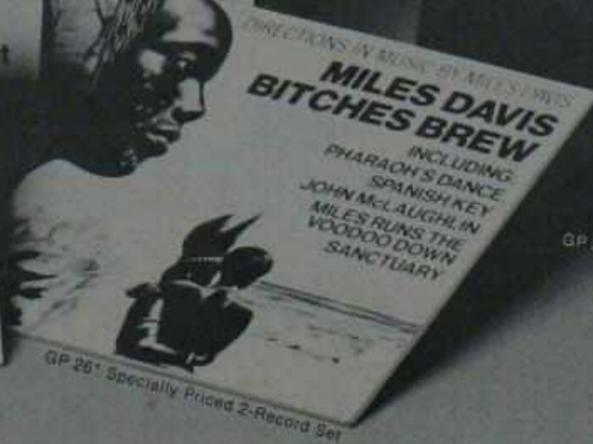
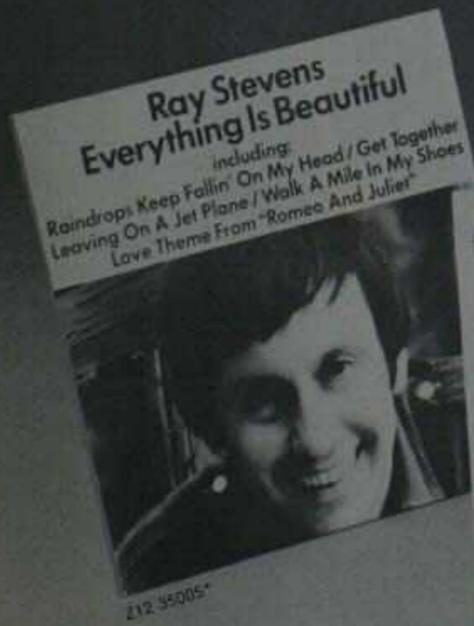
"Bitches Brew"—Miles Davis

BEST ALBUM NOTES:

"The World's Greatest Blues Singer"—Bessie Smith

A SPECIAL TRUSTEES AWARD:

Bessie Smith Reissue Series



BEST COUNTRY VOCAL PERFORMANCE, FEMALE:

"Rose Garden"—Lynn Anderson

BEST COUNTRY VOCAL PERFORMANCE, MALE:

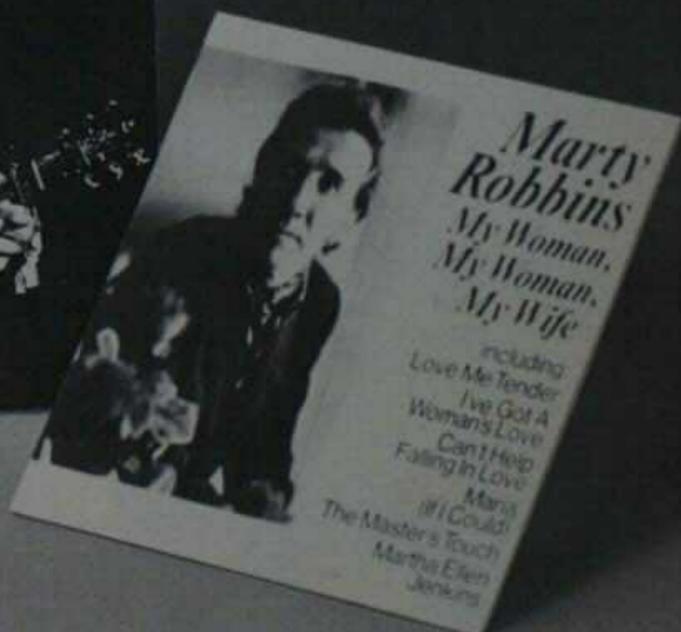
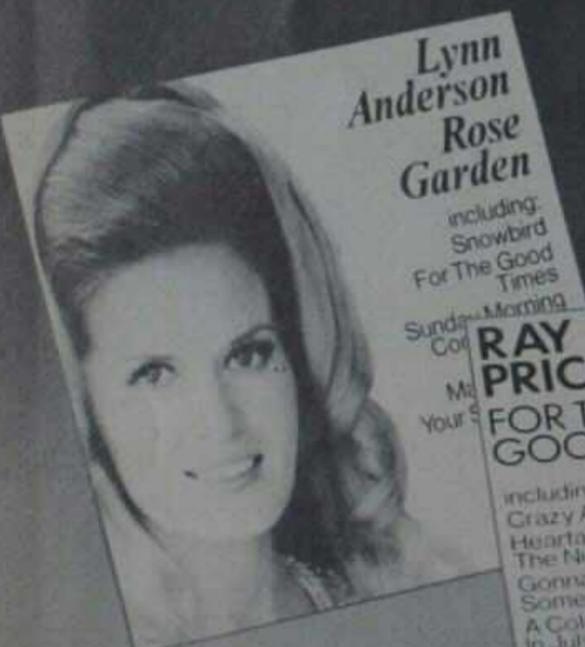
"For the Good Times"—Ray Price

BEST COUNTRY SONG:

"My Woman, My Woman, My Wife"—Marty Robbins

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP:

"If I Were a Carpenter"—Johnny Cash & June Carter

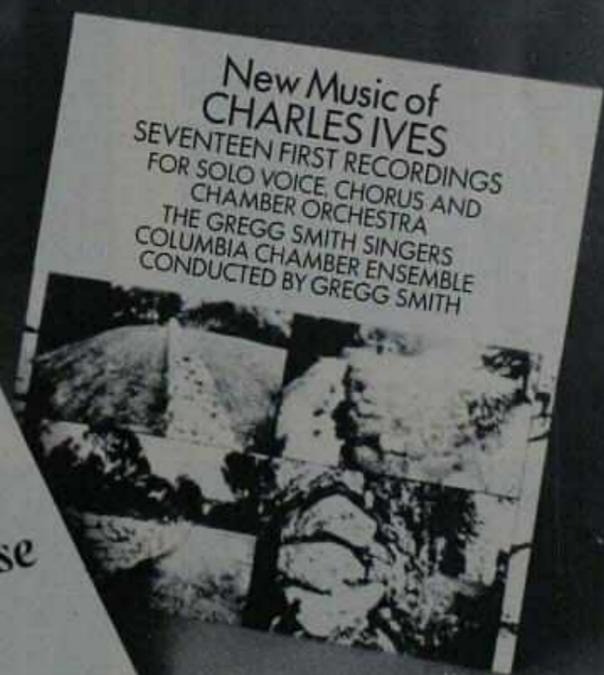
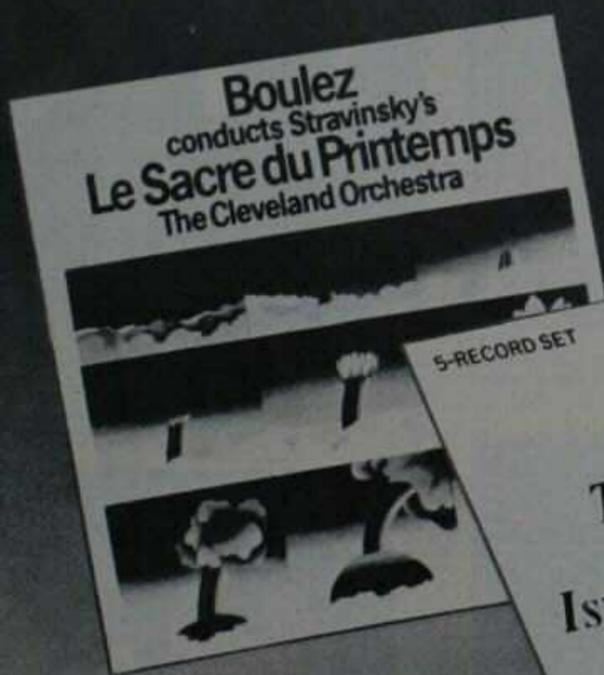


BEST CLASSICAL PERFORMANCE, ORCHESTRA:
Stravinsky: "Le Sacre du Printemps"—
Pierre Boulez conducting the Cleveland Orchestra

BEST CHAMBER MUSIC PERFORMANCE:
Beethoven: The Complete Piano Trios—
Eugene Istomin, Isaac Stern, Leonard Rose

BEST CHORAL PERFORMANCE (OTHER THAN OPERA):
"New Music of Charles Ives"—Gregg Smith conducting
the Gregg Smith Singers and Columbia Chamber Ensemble

BEST ENGINEERED RECORDING, CLASSICAL:
Stravinsky: "Le Sacre du Printemps"—
Pierre Boulez conducting the Cleveland Orchestra



This year Columbia Records received more than 40% of all Grammy Awards. It is by far the largest number received by any record company in history.

Columbia Records  The Music Company.

BMI's ANNUAL R&B AWARDS FETE



EDWARD CRAMER, left, president of BMI, offers congratulations to Si Simon, center, head of Earl Barton Music, and Wayne Carson Thompson who received an award for writing "Soul Deep," which is published by Barton Music.



FRANCES PRESTON, left, vice president of BMI, Nashville, looks on as Edward Cramer presents a special award to Alfred Perry, representing Stellar Music, which published the most-performed R&B song of the year, "Take a Letter Maria."



MR. AND MRS. STEVIE WONDER congratulate each other after Stevie won awards for two songs, "My Cherie Amour," and "Never Had a Dream Come True."



JOE SOUTH, center, and Bill Lowery, right, president of Lowery Music, Atlanta, accept an award from Cramer for South's "Walk a Mile in My Shoes," which Lowery published.



HARRY WARNER, left, director of writers and publishers, BMI, Nashville, gets together with three award winners: Isaac Hayes, second from left; Stevie Wonder, second from right; and Lamar Fike for congratulations after the award presentations.



FRED BIENSTOCK, left; Jack Stapp, of Tree Music; and Mrs. Theodora Zavin, senior vice president of BMI, have a reunion and a drink in honor of BMI.



THE MOTOWN CONTINGENT at the BMI Awards fete get together for a celebration after receiving numerous citations from BMI for their musical contributions during the past year.



ED CRAMER, left; Mrs. Otis Redding, Steve Cropper, and Jim Stewart of Stax/Volt music, accept an award for Otis Redding's and Cropper's "Sittin' on the Dock of the Bay."



PAUL ACKERMAN, left, music editor of Billboard Magazine, and Ed Cramer look on as Gus Cannon, center, pioneer Memphis recording artist and writer; Jim Stewart, second from right, president of Stax Records, and Sam Phillips, founder of Sun Records, receive special awards from BMI for their contributions to the music industry.



IVORY JOE HUNTER, center, writer of "Since I Met You Baby," receives an award for his tune as Lamar Fike, right, head of Hill & Range Music which published the song, watches.



THE ROBERT GORDYS, of Motown Records, talk over the evening's events with Frances Preston.



AWARD WINNERS Pamela Sawyer, left; Robert Gordy, second from left; and Jane Bradford, right, share their enthusiasm with Cramer for four jobs well done.

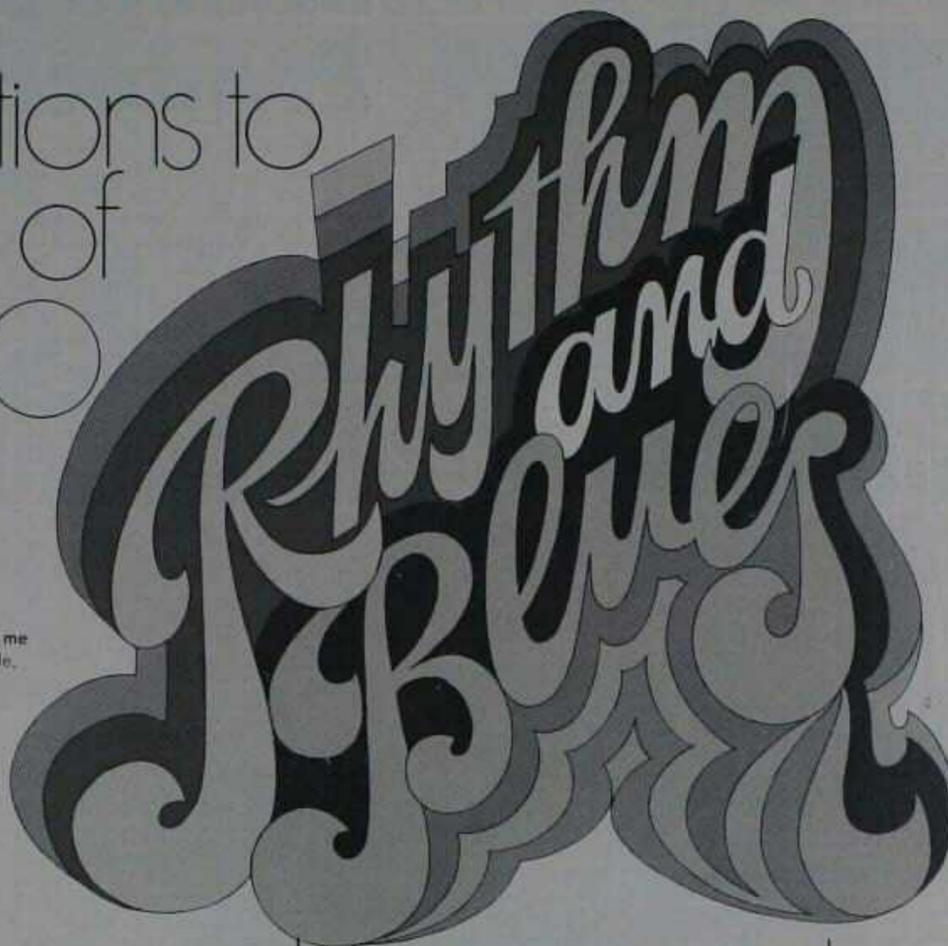


RUSS SANJEK, vice president of public relations, BMI, and coordinator of the BMI Awards banquet, watches the festivities.



MARTY LACKER, left, accepts the award for Chips Moman who was honored for his outstanding contributions to the world of popular music.

congratulations to the winners of the BMI 1970



achievement awards

the most performed rhythm and blues songs
in the BMI repertoire for the period from
July 1, 1969 to June 30, 1970.

A B C

Deke Richards, Berry Gordy, Jr.,
Frederick Perren,
Alphonso Mizell
Jobete Music Co., Inc.

Baby I'm for real
Marvin Gaye, Anna Gaye
Jobete Music Co., Inc.

Backfield in motion
Herbert McPherson,
Melvin Harden
Cachand Music, Inc.
Patchal Music

A brand new me
Kenneth Gamble,
Theresa Bell,
Jerry Butler
Assorted Music Corp.
Parabut Music Corp.

Brown-eyed handsome man
Chuck Berry
Arc Music Corp.

Color him father
Richard Spencer
Holly Bee Music Co.

Cotton fields
Huddie Ledbetter
Folkways Music Publishing, Inc.

Cupid
Sam Cooke
Kags Music Corp.

**Didn't I (blow your
mind this time)**
Thomas R. Bell, William Hart
Nickel Shoe Music Co., Inc.
Bell Boy Music

**(Sittin' on) the dock of
the bay**
Otis Redding, Steve Cropper
East / Memphis Music Corp.
Redwal Music Co., Inc.
Time Music Co., Inc.

Don't let love hang you up
Kenneth Gamble,
Leon A. Huff,
Jerry Butler
Assorted Music Corp.
Parabut Music Corp.

Get ready
William Robinson
Jobete Music Co., Inc.

Going in circles
Jerry Eugene Peters,
Anita Poree
Parpete Music

Gotta hold on to this feeling
Johnny W. Bristol,
Pamela Sawyer,
Joe Hinton
Jobete Music Co., Inc.

Grazing in the grass
Phileman Hou,
Harry James Elston
Cherio Music Corp.

Hot fun in the summertime
Sylvester Stewart
Stone Flower Music

I can't get next to you
Barrett Strong,
Norman Whitfield
Jobete Music Co., Inc.

I want you back

Frederick Perren,
Alphonso Mizell,
Deke Richards,
Berry Gordy, Jr.
Jobete Music Co., Inc.

I'm gonna make you love me
Jerry Ross, Kenneth Gamble,
Jerry A. Williams
MRC Music Corp.
Downstairs Music Co.

It's just a matter of time
Clyde Otis, Brook Benton,
Bellard Hendricks
Eden Music, Inc.

Johnny B. Goode
Chuck Berry
Arc Music Corp.

Land of 1,000 dances
Chris Kenner,
Antoine (Fats) Domino
Thursday Music Corp.
Anatole Music, Inc.

Love on a two-way street
Sylvia Robinson, Bert Keyes
Gambi Music, Inc.

Love or let me be lonely
Anita Poree,
Jerry Eugene Peters,
Clarence A. Scarborough
Parpete Music

The love you save
Deke Richards, Frederick Perren,
Alphonso Mizell, Berry Gordy, Jr.
Jobete Music Co., Inc.

Moody woman
Kenneth Gamble, Jerry Butler,
Theresa Bell
Parabut Music Corp.
Assorted Music Corp.

My cherie amour
Henry Cosby, Sylvia Moy,
Stevie Wonder
Jobete Music Co., Inc.

Never had a dream come true
Henry Cosby, Sylvia Moy,
Stevie Wonder
Jobete Music Co., Inc.

Oh, what a night
Marvin Junior, John Funches
Arc Music Corp.

Psychedelic shack
Barrett Strong,
Norman Whitfield
Jobete Music Co., Inc.

A rainy night in Georgia
Tony Joe White
Combine Music Corp.

Reach out and touch (somebody's hand)
Valerie Simpson,
Nikolas Ashford
Jobete Music Co., Inc.

Reconsider me
Mira Smith, Margaret Lewis
Shelby Singleton Music, Inc.

Since I met you baby
Ivory Joe Hunter
Hill and Range Songs, Inc.

Someday we'll be together
Harvey Fuqua,
Johnny W. Bristol,
Jockey Beavers
Jobete Music Co., Inc.

Soul deep
Wayne Carson Thompson
Earl Barton Music, Inc.

Soulful strut
Eugene Record,
William Sanders
Dakar Productions, Inc.
BRC Music Corp.

Swingin' tight
Robert F. Barash, Mark Barban
Pam-Bar Music Ltd.

Take a letter Maria
Ronald B. Greaves
Stellar Music Co., Inc.

**Thank you (falletin me
be mice elf again)**
Sylvester Stewart
Stone Flower Music

That's the way love is
Norman Whitfield,
Barrett Strong
Jobete Music Co., Inc.

These eyes
Burton Cummings,
Randall C. Bachman
Dunbar Music, Inc.

Too busy thinking about my baby
Janie Bradford,
Norman Whitfield,
Barrett Strong
Jobete Music Co., Inc.

Turn back the hands of time
Jack Daniels,
Bonnie F. Thomason
Dakar Productions, Inc.
Jadan Music
Julia-Brion Music, Inc.

Up the ladder to the roof
Frank Wilson, Vincent Dimico
Jobete Music Co., Inc.

Viva tirado
Gerald Wilson
Amestoy Music
Ludlow Music, Inc.

Walk a mile in my shoes
Joe South
Lowery Music Co., Inc.

What does it take (to win your love)
Harvey Fuqua, Vernon Bullock,
Johnny W. Bristol
Jobete Music Co., Inc.

What's the use of breaking up
Theresa Bell, Kenneth Gamble,
Jerry Butler
Assorted Music Corp.
Parabut Music Corp.

Your good thing (is about to end)
David Porter, Isaac Hayes
East / Memphis Music Corp.

You've made me so very happy
Frank Wilson, Berry Gordy, Jr.,
Brenda Holloway,
Patrice Holloway
Jobete Music Co., Inc.

All the worlds of music for all of today's audience



BROADCAST MUSIC, INC.

Tape CARtridge

RCA Mounting a New Drive on Its Catalog

LONDON — Final preparations are being made here for a new drive later this year on RCA's tape catalog. With the spotlight initially on cassette product, the company is releasing 75 new tapes during the next four months, possibly launching a mid-price line, offering dealers a specially designed pilfer-proof rack, and running an advertising and promotion campaign in the early summer.

A similar sales drive on cartridges is planned for the fall, although selected 8-track releases will continue to be made until it begins.

The cassette campaign will start with the release of the first 20 of the 75 full-price tapes earmarked to provide the backbone of the new RCA catalog. No titles have been revealed, although the company plans to release the tape and disk versions simultaneously wherever possible.

Another full-price release will be made in May, and a third in June when it is likely that the mid-price line will be launched.

The mid-price tapes, which are expected to retail at \$4.20, have their own identity although no label name has been finalized. The initial issue will comprise about 40 cassettes, and repertoire will be taken from the company's mid-price and International disk catalog.

The new series will include some

special compilation tapes.

The advertising and promotion campaign is set for June. Advertising space will be taken in both the trade and consumer press and point-of-sale, streamer and general display material is being prepared for dealers.

Pilfer-Proof Rack

Spearheading the launch of the catalog at trade level will be a pilfer-proof rack capable of holding up to 150 cassettes, which will be offered either free or at a reduced price to dealers ordering a minimum quantity of tapes. The rack can be used either as a free-standing or wall unit.

Details of the fall cartridge campaign are still being completed, although RCA's marketing manager Geoff Hannington said new forms of packaging for 8-track tapes will be one of the first considerations.

Almost all of RCA's tape product is being duplicated by Decca and Tape Duplicating. Hannington said the amount of product still being imported from the company's Rome manufacturing facility had dropped "to virtually nothing."

RCA's deal with Ampex Stereo Tapes for distribution of cassettes and cartridges to non-record tape outlets will remain unchanged, while the company's record sales force will service the conventional outlets.

Audio Magnetics to Exhibit New Tapes

By ELIOT TIEGEL

LOS ANGELES—Audio Magnetics educational products division will exhibit for the first time its open reel and cassette blank tapes at the National Catholic Education Assn.'s gathering at Convention Hall, Minneapolis, April 13-15.

The company will demonstrate the assembly of its special educational cassette products in its first major attempt to reach out directly to the parochial school market.

"We have just begun to concentrate on this segment of the educational market," said Sharyl Story, department head, who will attend the convention.

Miss Story has just returned from the annual convention of the Assn. for Educational Communications and Technology in Philadelphia. Audio sold its A/V Educator Series of standard and premium cassette and open reel blanks there.

The company assembled about 500 cassettes for delegates, called "The educators show of the year," by Miss Story.

Assisting Miss Story at the Philadelphia event were Debby Ro-

mans, who assembled the cassettes, plus Leonard Shultz, Audio's manager of technical services, who provided answers to questions from delegates. He previously attended the Consumer Electronics Show with Audio's contingent.

Ten of Audio's national sales reps also were in attendance, helping to man Audio's booth and soliciting orders for the premium lines which use Audio's new QHI, low noise, high density tape with a polyester base.

The premium and standard tape cassette lines come in seven time lengths: 10, 20, 30, 40, 60, 90 and 120 minutes. Each time length is packaged with its own individual color code.

The open reel series is offered in a two piece hinged styrene plastic box and comes in six time lengths: 5-inch by 600 feet; 5-inch by 900 feet; 5-inch by 1,200 feet; 7-inch by 1,200 feet; 7-inch by 1,800 feet, and 7-inch by 2,400 feet.

In introducing the new premium line to educators, Miss Story points to several needs in the classroom which require an upgraded line of blank tape. "Most blank tapes find their way to some form of high speed duplicator and the tape noise level must be very low and the dynamic range must be very wide. Tapes often find their way into music appreciation classes or are used in a situation where music is added. Some programs have a high frequency pulsing tone to trigger or activate an auxiliary piece of equipment like a slide of film loop projector, so you have to have the frequency range built into the tape. A cheap tape with a narrow frequency range just won't perform."

The Philadelphia show is the first in a series of spring conventions at which Audio will be in attendance. There are six shows including the Catholic educators show on the agenda for the educational department.

Memorex Bows Consumer Products for Audio Mart

SAN FRANCISCO — Memorex Corp., computer equipment company, is introducing its first consumer products in the audio market: blank cassettes and reel-to-reel tapes.

Distribution of its consumer tapes will be both direct and through distributors, depending on marketing strengths of its internal sales staff. It has shipping and warehousing at several locations across the U.S.

The company's blank cassette line will be offered with chromium dioxide coating and in gamma ferric oxide. The latter is available in 30, 60, 90 and 120-minute time lengths, while chromium dioxide tapes are being marketed in 60 and 90-minute lengths.

Open reel products, all polyester base, will come in five-inch (600, 900 and 1,200 feet) and seven-inch (1,200, 1,800 and 2,400 feet) reels.

Suggested list price ranges:

A C-60 cassette with chromium dioxide will be from \$3.15 to \$3.95, while a C-90 will be from \$4.75 to \$5.85. Cassettes with a gamma ferric oxide base will range from a C-30 at \$1.85 to \$2.30 to a C-120 at \$4.39 to \$5.50, and 1,200 feet from \$4.19 to \$5.25.

The seven-inch reel pricing: 1,200 feet from \$4.19 to \$5.25, 1,800 feet from \$5.49 to \$6.85, and 2,400 feet from \$7.89 to \$9.85.

The company has been test marketing both its cassette and open reel tapes in Southern California, Washington and Oregon since last fall, according to Jim P. Loser, advertising and promotion director of Memorex's consumer products division.

Testing to Continue

Part of the test marketing program consisted of tape packaging, merchandising, promotion and consumer advertising. The test marketing will continue, Loser said, but the company is ready to compete on a nationwide level.

(It is believed Memorex is also testing a video tape to release both for industrial/educational/institutional markets and the more con-

sumer oriented cartridge TV field.)

The company's drive in the audio tape field will be supported by both trade and consumer magazine advertising, radio and TV spots, specialty books (hi-fi magazines) and both consumer and retailer promotions.

Loser said the usual dealer merchandising aids will be distributed, with retailers receiving allowances and typical sales aids.

When Memorex test marketed its consumer products it offered dealer allowances and two-for-one and buy-one-and-get-one-free type promotions. In addition, it advertised on FM radio, local TV and in general and specialty magazines.

As part of its consumer drive, Memorex is believed to be spending between \$600,000 and \$1 million on advertising in trade publications and in Newsweek, Playboy, Sports Illustrated, Time, among others.

Ads already have appeared in trade and consumer publications and on TV commercials announcing the company's entry into the audio field.

TV commercials show a classical singer shattering a glass with a high note. The singing is recorded on Memorex tape, and when it's played back, the fidelity is good enough to shatter another glass.

Audio-Video Comm. Broadens Its Scope

LOS ANGELES—Audio-Video Communication (nee American Tape Duplicators) is advancing into several new areas since its restructuring and reorganization.

The company is developing a series of quadrasonic 8-track demonstration samplers for equipment manufacturers and is increasing its marketing capability in pre-recorded music and spoken word tapes to the educational/industrial market.

In addition, Audio-Video Communications will continue to operate as a custom duplicator, sell reel-to-reel, 8-track and cassette music, and private label blank tape, according to Don Anderson, president.

The avenues of concentration are being guided by a new management team which includes Anderson, Warren Gray, executive vice-president; Richard Myers Jr., marketing director; Joseph Harris, operations manager; Robert Weitzman, controller, and Susan Keyser, sales administrator.

Gray outlined the company's quadrasonic program. It is using its own 8-track recording studio

which is capable of reproducing both quad 8 and reel-to-reel. The quadrasonic 8-track samplers will be ready sometime in May, with the repertoire coming from both catalog and new live recordings.

To bolster its prerecorded music budget tape line, ATD Music, the company is expanding its titles to include 16 more cassette and 8-track cartridges. The line now numbers more than 100 titles which is being marketed directly to rack merchandisers, including Sears, Vornado (Two Guys, Builders Emporium and Thriftmart), Sam Goody and JC Penneys. About 30 representatives will market the ATD Music line at \$2.99.

Part of the company's restructuring includes consolidation of three facilities into one manufacturing-warehousing plant, an emphasis shift from reel to cassette and cartridge, and better use of marketing capability, Anderson said.

Also being developed is an international sales organization, according to Gray. The company is servicing the marketplace in Europe, Africa, Asia and South American.

Low-Cost 4-Channel Equipment Seen Blanketing Market by '72

NEW YORK—A proliferation of low-cost 4-channel tape equipment, spurred largely by RCA's extensive efforts to create a market, is expected to reach the consumer by 1972. This is the feeling of manufacturers, importers, distributors and dealers across the nation.

Top traders, inspired by the joint efforts of RCA and Motorola to get the idea of a compatible 8-track four-channel tape player stuck in the minds of consumers, are also beefing up their activities in this area.

Although the uncertainty of the economy, and the newness of the quadrasonic idea are still acting as deterrents to total involvement in the market, the general attitude is to tread softly but carry a big stick.

Much of the gloom that existed in the industry over the past year seems to be dissipating, and with a new burst of optimism, top industry representatives are expecting a change in climate. Among their predictions is the conviction that there will be a definite move towards price stability during the coming year. The feeling behind this move is that it will not only help curb inflationary trends, but will encourage much needed consumer buying.

The market consensus is that there will be an increasing consumer demand for tape equipment quality, and features that transcend the superficial. This industry-wide belief is spurring manufacturers and importers to adopt a low-key approach to the manufacture and importation of low-end equipment. Instead, there is increasing concentration on top-quality, medium-priced players and recorders with emphasis on portability, and such features as stereo, multiple headphone jacks, automatic reverse, and AM/FM Multiplex.

Quality Demands

One East Coast manufacturer noted that with the tape market shifting more and more towards the young buyer, demands for quality and added features cannot be ignored. "The kids know what they want," he said, "and they will not settle for less. As a result, we either go with them or lose them to some other form of recreation."

The major spanners in the tape works continue to be piracy which is hurting all the way up to the manufacturer, and delivery delays.

Although the industry expresses a feeling of frustrated helplessness in dealing with the former, they

are convinced that the latter could be licked by gauging production and shipping more carefully.

Overseas Push

Most importers stress that their overseas offices are gearing to do more in this area, which is considered more of a communications gap than a delivery problem.

Added to this, a scientific approach to importation and distri-

(Continued on page 26)

A&L Distribs, Penn Jersey Ink

PHILADELPHIA — A&L Distributors has signed an exclusive contract with Penn Jersey Auto Stores for the prerecorded tape racking of the chain's 125 retail outlets in the New Jersey/Delaware/Pennsylvania areas.

The contract is a significant step in the planned expansion of A&L's racking business and, according to Saul Melnick, head of A&L's racking division, makes his company the biggest tape racker in the tri-state area.

A&L will rack the Penn Jersey chain with prerecorded product from all the major record companies and tape duplicators.

RECOTON EYES MARKET ROLE

LOS ANGELES — Recoton Corp. is aware of the potential business in cartridge TV for accessory tape manufacturers.

Robert Borchardt, executive vice president, admits that business "may be at least two years away in cartridge TV, but we're already investigating our role in the market."

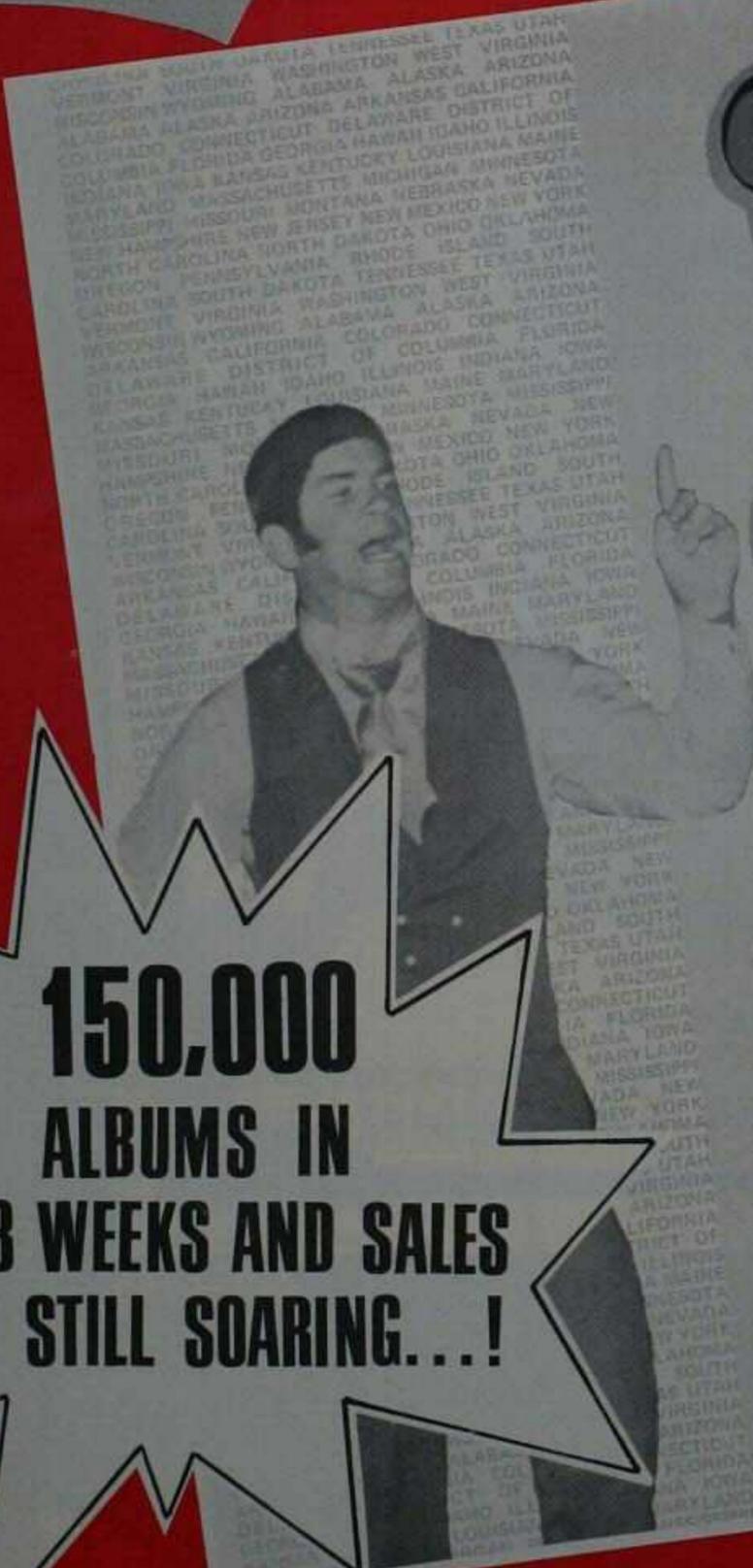
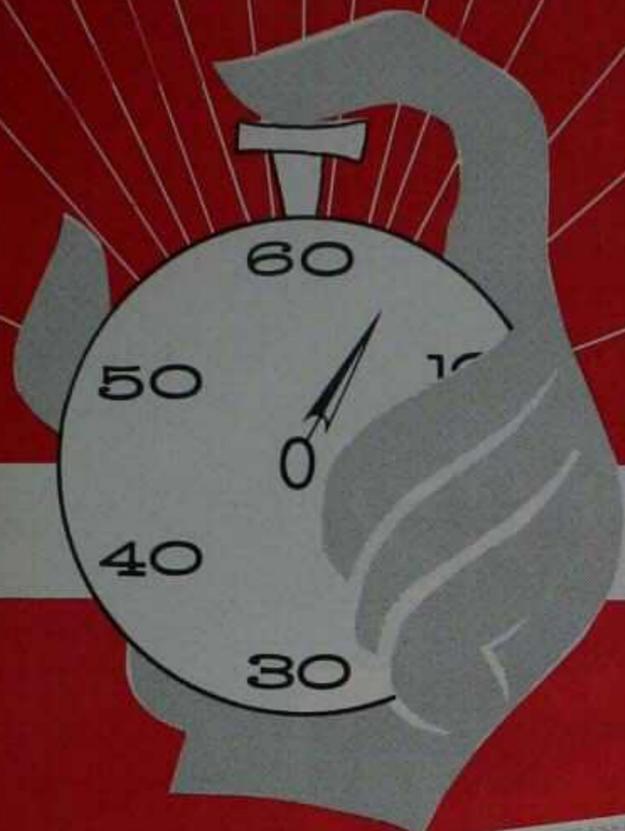
Recoton will produce accessories for cartridge TV, including carrying cases, racks, etc., Borchardt said.

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'RHAPSODY IN BLUE'

GEORGE GERSHWIN

excerpts from

'Rhapsody In Blue'**




AVCO EMBASSY
AVE-4565

Leonid Hambro - Piano

Gershon Kingsley - Keyboard & Electronic Synthesizer

*From the album, "Gershwin: Alive & Well & Underground" (AVE-33021)

AVE-4565

***PLAYING TIME: 3:58**


AVCO EMBASSY

Bootleg High In Detroit

DETROIT—Between 30 to 40 percent of the tape business here is bootleg, according to Jack Frankfort, president of Michigan Mobile Radio and Auto Sound Distributing Inc., a distribution and installation complex.

"Some of the bootleggers are selling the illegal product at full price," he said. "Others are selling a 'Jesus Christ, Superstar' cartridge at \$4.97.

"If all this bootlegging isn't stopped, either we'll be forced out of business or forced to join them.

"I don't think I'm the only guy faced with this dilemma," he said. Many dealers who would like to play it straight are going to be forced into bootlegging if this keeps up.

"The only solution is for manufacturers to whip these bootleggers or cut the prices to us for producer until they match the product of the bootleggers. Even if legislation is passed, how will be industry police it?"

Bob Weaver, buyer for the firm and in charge of the wholesale operation, said that if manufacturers hit a couple of the big bootleg merchandisers in Detroit it might help "slow them down."

Say You Saw It in Billboard

Berkey Out of Tape Field —Sells Co. Back to Rosen

NEW YORK—Berkey Photo has sold Sentry Industries back to its former president, Harold Rosen, and phased out of the tape industry.

Rosen, who sold Sentry to Berkey Photo in 1966 as the tape and player equipment division, has reorganized as an independent corporation. Under Berkey, Rosen operated Sentry under the Keystone (Atlas Rand) division.

As part of its restructuring, Sentry has moved to Mt. Vernon, N.Y., its former headquarters, and will concentrate its distribution of prerecorded software, equipment, blank tape and accessories in the photo field.

Rosen boasts of 5,000 photo accounts and specialty outlets for his products, including a Sentry line of prerecorded budget tapes.

The line includes cassettes at \$2.99, EP cassettes at \$1.29, 8-track twin packs at \$3.95, 7-inch reels at \$1.49 and 3-hour reels at \$5.95. Sentry will continue to market a line of blank cassette and 8-track cartridges under its own logo.

Sentry also plans to introduce a new line of 8-track and cassette players, primarily in the portable field, explained Rosen. "We'll be too late for this year," he said,

"but we're going to offer about 10 models in 1972, including a car unit or two and a home player. Our main thrust though, will be in portables."

In the interim, however, Rosen plans to distribute a line of equipment "until we can sell our own brand of players."

A new market for Sentry will be in accessories, where Rosen plans to sell carrying cases, head cleaners, among other items. The accessory line will be private labeled for Sentry.

He also is interested in the emerging concept of cartridge TV. "As experienced photo people," he said, "we know the marriage of film and tape is imminent, and we want to be where the action is."

Jay-Gee Sues Tape-Tronics

NEW YORK—Jay-Gee Records has filed a \$500,000 suit against Tape-Tronics of Michigan. The action, pending in the Supreme Court here, charges Tape-Tronics with illegally duplicating two 8-track cartridges by Jay-Gee artist, Wild Man Steve.

The action seeks recovery of money damages, an accounting, and a permanent injunction against the plaintiff. The suit claims that Tape-Tronics has not only illegally duplicated Jay-Gee product, but has also sold it to distributors not affiliated with Jay-Gee.

Nortronics Adds Brussels Wing

GOLDEN VALLEY, Minn.—The Nortronics Co., has formed Nortronics, S.A., in Brussels, to market its products throughout Europe. Director of the operation is William Lyders, Nortronics vice president and former director of engineering.

According to John Yngve, Nortronics president, the move is part of an aggressive plan to expand the company's international market and maintain Nortronics growth rate. He disclosed that a manufacturing facility will be established at a later date.

Yngve added, "Our design and production capabilities will enable us to match the quality requirements of the European market, and yet remain competitive in price. The firm manufactures magnetic recording heads for audio equipment, industrial recording and digital computer applications.

SANYO 8's TO U.K. MARKET

LONDON—Sanyo is introducing several 8-track players in the U.K. market, beginning this summer. Until now the Japanese hardware manufacturer has only marketed cassette units in this country.

Sanyo initially will be importing three stereo home models and a slave unit. The players will be supplied with satellite speakers, and the slave unit is a player only model.

The models are the MR-53P, which has an output of 16 watts per channel; MR-60, which has a record facility, built in FM-AM tuner and 26 watts per channel amplifier; and the MR-68P, which is similar to the MR-60 but is playback only.

In the cassette area, Sanyo is offering an automatic changer deck, MR-605, which plays both sides of up to six tapes at one loading. It is a stereo playback system requiring exterior amplifier and speakers.

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APRIL 24 ISSUE

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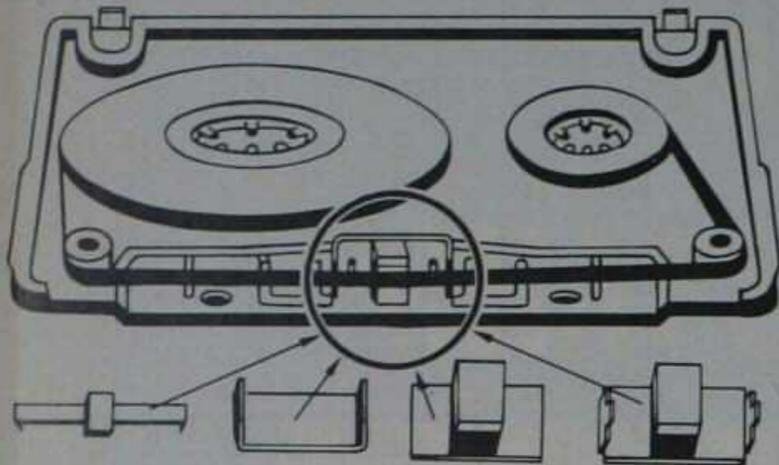
Era, Ampex In 3-yr Deal

LOS ANGELES—Era Records has signed a three-year exclusive worldwide tape contract with Ampex, said Herb Newman, president of Era.

The pact covers 24 albums, including 12 budget and 12 originals. Happy Tiger Records will distribute Era's disks in the U.S., while RCA has disk rights in Canada.

Newman's new product includes "Love Classique," "Blue Forest," "Piquod," "Country Classics" by Phil Baugh, "Santa Fe" and "Herring Gives Me Heartburn," a musical comedy by the Sunday Brunch.

Budget albums are greatest hits packages by Jewel Akens, Chris Montez, Dorsey Burnette, Gogi



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Grant, the Castell's, Beach Boys, and "Rare Records Revisited," "Rock 'n' Roll Jukebox," "Herb Newman Presents, AM-FM" and "Golden Era Series, Vol. I and II."

Tape Happenings

Victor Co. of Japan has introduced a four-channel 8-track home tape deck which is compatible with two-channel cartridges. Victor also is marketing about 20 four-channel cartridges. The company has no plans to export the unit to the U.S. . . . Crown Radio Corp., San Francisco, is offering a portable stereo cassette recorder and stereo radio, model CSC-505FM, at \$159.95. . . . 3/M Wollensak will hold a series of service clinics for electronic equipment repairmen to service audio-visual products. . . . Mura Corp., Great Neck, N.Y., has introduced an adapter that allows stereo cassette tapes to be played on 8-track players. The adapter lists at \$34.95.

Ilford Adds Raw Tape-Making

LONDON—Ilford, the photographic film company, has opened a raw tape manufacturing division at its film processing facility in Redhill, Surrey.

Sample bulk reels of 1/4-inch cassette and lubricated cartridge tape have been sent to duplicators in the U.K. and Europe.

Ilford may link up with a moulding plant and offer complete blank-loaded units, said Tony Pitter, a divisional manager with the company, although initially the firm only will be marketing raw tape. Eventually it will market a range of consumer blank cassettes in 60, 90 and 120-minute time lengths.

Low-Cost 4-Channel

• *Continued from page 22*

tion is taking over from the old school methods of "trial and error" and "rule of thumb."

As one manufacturer pointed out, "We believe we have seen the light at the end of the tunnel. The corner has been turned, and from now on we will work aggressively to develop the market and recoup the failures and heartbreaks of the last year."

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TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
2	2	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
3	3	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
4	5	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
5	7	LOVE STORY Andy Williams, Columbia (CA 30497; CT 30497)
6	4	CHICAGO III Columbia (CA 30110; CT 30110)
7	11	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
8	6	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
9	8	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
10	10	STONE ISLAND Barbra Streisand, Columbia (CA 30378; CT 30378)
11	12	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
12	18	IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic (TP 7203; CS 7203)
13	9	ALL THINGS MUST PASS George Harrison, Apple (BXWB 639; 4XWB 639)
14	16	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
15	15	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
16	14	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
17	17	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise (Ampex M86392; M56392)
18	13	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
19	19	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
20	21	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
21	30	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)
22	23	ELTON JOHN Uni (8-73090; 2-73090)
23	29	ELVIS COUNTRY Elvis Presley, RCA Victor (PB5 1655; PK 1655)
24	24	GOLD/THEIR GREATEST HITS Steppenwolf, Dunhill (Ampex M85099; M55099)
25	25	LIVE AT COOK COUNTY JAIL B.B. King, ABC (GRT 8022-723; 5022-723)
26	28	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
27	27	WORKIN' TOGETHER Ike & Tina Turner, Liberty (9112; C-1112)
28	22	IT'S IMPOSSIBLE Perry Como, RCA Victor (PB5 1667; PK 1667)
29	20	OSMONDS MGM (Allison M84724; M54724)
30	31	TO BE CONTINUED Isaac Hayes, Enterprise (EN B 1014; ENC 1014)
31	40	CURTIS Curtis Mayfield, Curtom (Ampex M88005; M58005)
32	35	SWEETHEART Engelbert Humperdinck, Parrot (London) (Ampex M871043; M571043)
33	38	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell (Ampex M86060; M56060)
34	34	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega (M81-1000; M41-1000)
35	37	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
36	—	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
37	39	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
38	—	LOVE IT TO DEATH Alice Cooper, Warner Bros. (Ampex 81883; 51883)
39	45	LONG PLAYER Faces, Warner Bros. (Ampex M81897; M51897)
40	44	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
41	33	NANTUCKET SLEIGHRIDE Mountain, Windfall (Bell) (GRT 8119-5500; 5119-5500)
42	41	THIRD ALBUM Jackson 5, Motown (M8-1718; M 73718)
43	—	MANNA Bread, Elektra (ET B 4086; TC 5 4086)
44	48	THE POINT! Nilsson, RCA Victor (PB5 1623; PK 1623)
45	—	THIS IS A RECORDING Lily Tomlin, Polydor (BF 4055; CF 4055)
46	46	TARKIO Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024)
47	36	DELIVERIN' Poco, Epic (Columbia) (EA 30209; ET 30209)
48	—	FRIENDS Soundtrack, Paramount (PAA 6004; PAC 6004)
49	49	DAVE MASON & CASS ELLIOT Blue Thumb (Capitol) (8XWB825; 4XWB825)
50	50	SEA TRAIN Capitol (8XWB659; 4XWB659)

Billboard SPECIAL SURVEY For Week Ending 4/3/71

A&M RECORDS AND TAPES

costs \$375.

Ampex has received an order for over \$1 million worth of videotape equipment from the Televi-

APRIL 3, 1971, BILLBOARD

Table" teach the children where to place a knife and fork. "The children see the films over and over until at last they learn where

shows others that the children can fit in with normal people. The films also make learning easier for the children."

of standard television set.

The convention and exhibition closes Sunday (4). Convention hours are from 10 a.m. to 6 p.m.

the actors. AFTRA's present contracts prohibit its members from doing CTV projects without its permission.

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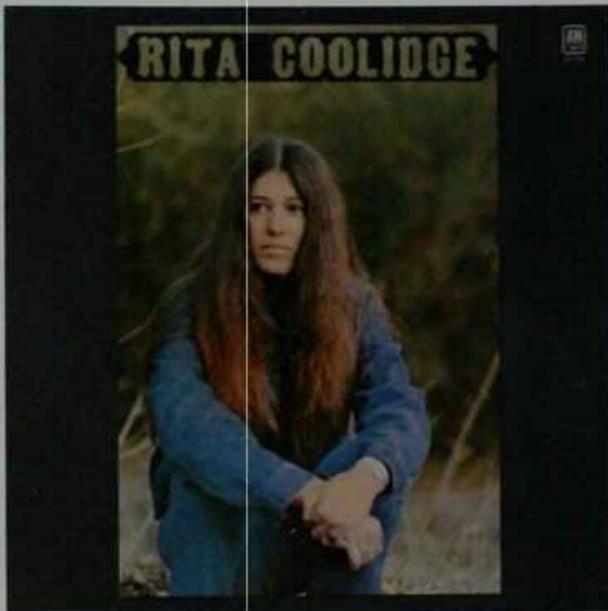
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Her new single, too: Crazy Love and (I always called them) MOUNTAINS AM 1256.

Produced by David Anderle.

Cartridge TV

Seek Motorola for CTV Feature

By ELIOT TIEGEL

LOS ANGELES—Independent film producers with a bent towards educational projects have been calling Motorola about creating features for the EVR cartridge television system.

"They want us to take on their existing product for a royalty payback," explained Noreen St. Pierre, Motorola's resident program development coordinator.

Motorola's position regarding creative ideas is to listen to all suggestions and develop its Teleprogram Center as a "clearing house for program themes. Consequently, the company has avoided getting involved in financing projects of a similar nature to shows already licensed through previously made deals.

There are a few projects in which Motorola has a financial investment. Such as films on law enforcement and two pilots whose titles program development manager Frank Havlicek chooses not to reveal. Havlicek does acknowledge that Motorola is investing in a pilot on oceanography being filmed by professionals in that field.

Motorola's unwritten policy on royalties is based on how many markets a film can be utilized: educational, institutional, con-

sumer. A royalty ranging from 15 to 20 percent will be paid on the sale or lease cost. A film with a limited market appeal will receive a smaller royalty.

Motorola has not gotten involved in any theatrical productions because Havlicek feels the home market is several years away and problems of payments to the craft guilds have not yet been resolved. "Movies are a home item," Havlicek said, "and the penetration of this market is a couple of years away."

A number of producers have contacted Motorola about buying travel and sports films, but these topics are already covered in the Teleprogram Center's catalog which will be released in May boasting 500 titles. There are 1,000 shows which Motorola has secured through licensing agreements.

The Hollywood film community "is the creative center of the world," Miss St. Pierre feels. "It's like walking into a creative candy store." Both executives are aware of this city's acting, music, animation and production communities, but their initial thrust is with producers outside the theatrical field.

When Motorola commits itself to licensing a film, it must duplicate a minimum of

50 titles through CBS' EVR plant. Havlicek is looking for films which are visually exciting. "This is a visual medium," he said, "and we are not interested in talking heads," a reference to the tone of educational television which was built around speakers offering expertise on subjects without any visual support. Much of the early CTV programs will be of an educational nature and Motorola is trying to avoid the pitfalls of face-on shots exclusively which only make the shows leaden and boring.

Miss St. Pierre talks of a growing number of programming companies being formed which are zeroing in on specialty areas. She knows of one firm in the rental field which is planning training and entertainment films for waiting rooms of dental offices. There are 95,000 dental offices in this country.

Another firm plans to lease EVR players and create shows for the 300,000 beauty salons in this nation. These companies don't have the production capabilities themselves, so they will have to contract with professional production centers.

Motorola will provide these specialty market firms with programs from its Teleprogram Center for resale into their areas.

8-Minute Film

One company, United, Inc., will create 8-minute films for the travel agency field. These films will promote tours and a package will be developed for travel agencies encompassing material which a potential customer can use instead of reading an exotic brochure.

Motorola has also acquired 11 films from Stephen Bosustow, creator of the Magoo character and a seven-time Oscar nominee. The films will be used for business and education plus general entertainment.

"We don't contemplate being producers," Havlicek said. "We have no plans for owning production facilities. On a cooperative deal, the producer copyrights the film to us and we take it on a license basis, so we leave the film's identity to the producer."

Each film will have a special logo created by electronic composer Ruth White. Using a synthesizer she has created the word Motorola in international morse code. This sound will be played under the Motorola Teleprogram Center Presents introduction leadin to each film. (Miss White, incidentally, has recorded an LP for Capitol called "Short Circuits.")

Magnetic Video Enters CTV Software Field as Triple-Front Producer

By RADCLIFFE JOE

NEW YORK—Magnetic Video Corp., of Farmington, Mich., has entered the cartridge TV software field as producer of educational, entertainment and industrial programs. Initial product will include 12 half-hour educational shows on the use of instructional materials.

The company's program for the development of entertainment software involves the co-production of video-oriented rock shows with creative independent producers. The firm has no immediate plans to produce or acquire full-length movies, but will concentrate instead on how-to and other related programs.

Magnetic Video will also offer the industry a high speed video duplicating service, and has already

ordered one of the first high speed helical scan videotape duplicating systems manufactured in this country.

Commenting on his company's involvement in the cartridge TV movement, Andre Blay, president of Magnetic Video, said his particular field of interest was to find markets that would have a strong appeal for video packages, and penetrate them now with audio cassettes for long-term reaction.

He continued, "Working with a contracted license from the National Education Association of the United States, we have already been able to develop monthly audio periodicals for various specialties in the education field.

Using the audio tape industry as

a stepping stone to total involvement in cartridge TV was not a gimmick on the part of Magnetic Video. Although the company entered business two years ago as a franchised distributor of video hardware for a major manufacturer, it eventually expanded its activities to include the custom distribution of 8-track cartridges and cassettes.

Concentrating on clients that would eventually emerge as users of cartridge TV systems, it worked with such companies as Cadillac and American Motors, Majestic Recordings and Musical Tapes; and, according to Blay, many of Magnetic Video's list of over 50 customers are already exploring possibilities of working with the company on CTV applications.

According to Blay, his company has appointed 16 field representatives to work with schools, industry and other potential users of CTV.

He added, "We also have positive ideas about distribution which will undoubtedly play an important part in the development of this industry, and we intend to develop these as a vital part of our broad plan for marketing and merchandising our product.

Concord Communications of Los Angeles has developed a closed-circuit TV monitoring system called the Mini-Guard. Unit consists of a camera and monitoring set for \$350. A three camera, monitor setup will sell for \$650. The monitor is a five-inch screen.

Paradise Productions of London is entering CTV with shows built around rock music. Among the programs is a Ravi Shankar performance at the 170 Bath pop festival. Principals in the company are Sheldon Rochlin and Lindsey Clennell. . . . The Hollywood Valley Film Lab has set up to process and load 8mm film into video cartridges. Firm is owned by Dymat International Corp., a film-processing operation.

Norelco's training and education systems division is working with a super 8mm film cartridge system called Programmed Individual Presentation. The concept involves super 8mm color film and standard audio tape. A special cassette case holds 50 feet of film. The film and sound tape are synchronized by a beeping process for the audio tape which was developed by Dubbings Electronics, owned by Philips which owns Norelco. The film and tape played through an 18-pound player. A viewer costs \$375.

Ampex has received an order for over \$1 million worth of videotape equipment from the Television Production Center in Pittsburgh.

The Videotape Production Assn. has added as members Modern Teleservice and Winkler/Lubow

(Continued on page 47)

CTV Wires

Videotape for Retarded

By LAURA DENI

LAS VEGAS—Videotape is being used to educate the 106 trainable retarded children in the Helen J. Stewart Elementary School and likewise used to educate others about the trainable program.

Dr. Robert Foster, principal of the seven-year-old school, who has been making films for four years, has now advanced to using videotape. Since the school is part of the Clark County School System, money for the four pieces of videotape equipment comes from the special education fund. Additional pieces of equipment are borrowed from the audio visual department at the University of Nevada at Las Vegas.

Videotapes made by the school and titled by Dr. Foster "Building With Blocks" and "How to Set a Table" teach the children where to place a knife and fork. "The children see the films over and over until at last they learn where

the silverware goes," explained Mrs. Irene Frenk, secretary to Foster.

To educate the community, Foster makes films of the children doing craft work, and motor development on the trampoline. These are sent to PTA's and other schools around the nation to help them develop programs for retarded children.

Over the years the students at the Las Vegas school have presented several plays. Foster is now putting these on videotape. One show was taped at the Tropicana Hotel and another program involved how different countries celebrate Christmas.

"A lot of people think retarded children are freaks," said Mrs. Frenk. "They aren't, and these films that Dr. Foster make help shows others that the children can fit in with normal people. The films also make learning easier for the children."

Sells for 150G

Sony Develops Color Videotape Duping Unit

TOKYO—Sony has developed a color videotape duplicating system which will be sold in the U.S. for \$150,000. Involved are one master recorder and 20 slaves capable of turning out 500 cartridges simultaneously. Cost of the master recorder alone will be \$40,000.

The master unit will have electronic editing capability, and the company anticipates this equipment will be purchased by software producers getting into the new medium.

Initially, Sony sees the master equipment being used for educational purposes. Sony's home unit, which is slated to debut in Japan in October for \$500, will be exported to the U.S. early in 1972 and will cost about \$800. It uses 3/4-inch tape and has a playing speed of 8.58 inches per second. The home unit will play 60 minute videotapes, either shot by the owner or purchased from other outside source, such as the newly established Times-Life Video division.

Among the programs Sony expects to receive from Time-Life are national science, sports and history features.

CBS Software At Phila Exhibit

NEW YORK—The CBS Electronic Video Recording Division is showing its black and white and color CTV software at the 1971 National Convention & Exhibit of the Association for Educational Communications and Technology (formerly DAVI) now running at Philadelphia's Civic Center.

Among the product being shown are a dozen titles created for the Hawaii Board of Education, a number of color cassettes processed by CBS for Davis & Geck, the Videorecord Corp. of America, and the Motorola Teleprogram Center.

An innovative feature of the Davis & Geck film, created by the Association of Operation Room Nurses, is the use of color for instructional purposes. Blue is being used to indicate sterile conditions in the operating room; red is used to indicate where sterility has been broken.

The CBS exhibit booth at the convention shows four Motorola EVR Teleplayers, each feeding different programs to a different make of standard television set.

The convention and exhibition closes Sunday (4). Convention hours are from 10 a.m. to 6 p.m.

The Sony Corp. of America has been offering six professional videotape systems, three playing 1/2-inch tape at a 7.5 speed and two 1-inch tapes playing at 7.8 speed.

Fumio Ishida, manager of Sony's Sony's videocassette international division, said the system will be marketed exclusively through regular Sony hardware sales channels around the world.

A variety of players, including a plug-in recording adapter for the playback unit (with a \$139 price) are planned. Sony plans to market a combined recorder-playback unit to go with its new Tricon one-tube color camera. The camera will sell in the \$800 to \$1,000 range in the U.S. next year.

Cost of a total home unit (camera, recorder, playback unit) will retail in the U.S. around \$1,640. Blank tape cartridges will sell for around \$26. They use chromium dioxide tape and can record a total of 63 minutes. The case is the standard size adopted by Sony, Panasonic, Victor and several other firms.

Sony's system uses open reel tape which can be easily edited, the company said.

AFTRA to Hold Meet on CTV With Firms

NEW YORK—The American Federation of Television and Radio Artists (AFTRA) has set Wednesday (31) as its first major discussion meeting on the subject of cartridge television with representatives of programming companies.

Sanford Wolff, AFTRA's national executive secretary, has sent letters to around 100 firms inviting their participation. He has indicated that the union will be ready to make proposals toward working out wage arrangements.

Besides setting royalty structures, the meeting will be designed to establish working conditions for the actors. AFTRA's present contracts prohibit its members from doing CTV projects without its permission.

Talent

5 Platters Win Round in Case Vs Turner, Club Owner

NEW YORK—A temporary injunction was granted recently by Judge Dee Brown Walker of 162d Judicial District Court of Dallas to the Five Platters, Inc., against Charles A. (Sonny) Turner and Tony Caterine, owner of the Dallas-based Losers Club. The case was brought before the court after Caterine was served with a restraining order and notice of hearing barring his plans to open the Sonny Turner group as The Platters.

The Hyatt House was simultaneously promoting the opening of the Corporation's group, The Buck Ram Platters. After Caterine was forced to cancel the engagement,

Sonny Turner did not show, but the injunction stands ready to be served should he attempt to play the Dallas area again, according to the corporation.

The corporation now holds three injunctions against Turner and the owners of the clubs booking him in Tennessee, South Carolina and Texas.

The Platters open at the Playboy Club in San Francisco on Monday (29).

Buddah's Wild in U.S. Promo Tour

NEW YORK—Jack Wild, British artist recently signed to Buddah Records, is in the US for promotional tieups on the film, "Melody." He's also winding up work on his first LP for Buddah which will be released within the next few months.

Berger Co. in Big Expansion

MEMPHIS—Continental Artists, Inc., talent agency here, is expanding all facets of its operation and is moving to larger headquarters at 305 South Bellevue, effective May 1, according to Bettye Berger, president. Areas which are scheduled for stepped-up activity include music publishing, via Belardo Music (BMI) and J.B.D. International (ASCAP). In addition, Miss Berger is becoming increasingly active in record production, having done Ivory Joe Hunter's last album as well as planning Johnny K. Wiley's upcoming album.

Under exclusive management with Continental are Rufus Thomas, Ivory Joe Hunter, Donna Rhodes, Brenda Patterson, Thee Mann, Dot Rhodes and Wiley. In

(Continued on page 47)

Talent In Action

CACTUS, HUMBLE PIE

Fillmore East, New York

Cactus headlined a strong program in the first show at Bill Graham's Fillmore East, March 20, the third of four weekend appearances. The other acts, both British, however, walked off with musical honors, especially Humble Pie.

Humble Pie, A&M Records artists, combined rock and blues with skill and effect. Steve Marriott and Peter Frampton, especially the latter, alternated and played jointly at lead guitar and shared vocals with bass guitarist Greg Ridley, usually switching within numbers. Ridley, drummer Jerry Shirley and the guitarists combined for the unit's strong rhythms.

An extended version of Dr. John's "I Walk on Guilted Splinters" shown instrumentally as did the other numbers. The group's exciting set followed a good set by Atco's Dada, a nine member group in its first U.S. tour.

Cactus, a heavy group also stressing blues and rock, featured the strong vocals of Rusty Day and the steady instrumental work of bass guitarist Tim Bogart, lead guitarist Jim McCarty, flashy in spots, and drummer Carmine Apice. The Atco group has found a formula that works, which is probably why their set lacked variety, which could have added. But, why quarrel with obvious crowd-pleasing success.

FRED KIRBY

SEALS AND CROFTS

Troubadour, Los Angeles

If a duo could ever play energy music, Seals and Crofts is that duo. Their music fortifies the audience; it doesn't drain them. Their excellent opening here March 16 was a triumph for the duo.

The group exudes joy on stage and it filters into the audience. The material ranges from straight folk to the bluegrass classic, "Arkansas Traveler," which allowed Jim Seals to do some pretty good country fiddling. Seals' work on alto sax during one number brought applause from the audience, as did his acoustic work in some numbers. Dash Crofts alternated between 6- and 12-string electric mandolin, using the wah-wah pedal for some amazing effects. The vocals for the TA Records' group were uniformly good.

GEORGE KNEMEYER

DIONNE WARWICK

Now Grove, Los Angeles

Dionne Warwick started subtly with a subdued "Close to You" opener and concluded one hour later with a hand-clapping "Come Together." In between she dazzled her opening audience on March 10 with her standard array of Bacharach-David tunes, all done with conviction and enthusiasm.

Of the 15 tunes performed, one was new, "Who Gets the Guy," her latest Scepter single. Working primarily in center stage and nary moving away from the mike, the vocalist projected clearly, definitively and with the insight of years of singing these songs clearly evident.

The Grove's 20-piece orchestra led by Miss Warwick's conductor Joe Mele (plus her own rhythm section) plus the three voice male Constellations provided strong support. The latter group—which is showcased by itself at the outset of the act—got into some funky feelings with the headliner during a medley designed to emphasize "three words: love-peace-happiness" and consisting of "The Look of Love," "What the World Needs Now Is Love," "Get Together" and "Come Together."

ELIOT TIEGEL

SUGARLOAF, FLAME

Whisky a Go Go, Los Angeles

Sugarloaf's appearance here shows that its music has a market, although it may not be the typical Whisky audience. Flame, a group being pushed by the Beach Boys, play a set of nice, if a little undistinguished, rock music.

Sugarloaf is a definite Top 40 group. Its songs dealing with blues or experimental rock were failures. But the shorter, tighter songs, most of which were culled from the group's recent Liberty LP, were very good. Sugarloaf's hit single, "Green-Eyed Lady," drew the most response from the crowd, although it was too long.

Flame, recording for Brothers Records, are a South African group that has much potential and a wide range of material. Unfortunately, some of the material is bland, but when Flame played strong songs, the group was impressive. Especially strong was a reworking of the Rolling Stones' "Gimme Shelter" and an updating of the English folk tune "John Barleycorn."

GEORGE KNEMEYER

NEW CHRISTY MINSTRELS

Rainbow Grill, New York

The globetrotting New Christy Minstrels arrived back in New York with some new people and some new material but still reflecting the fresh faced folk image they have carefully preserved over the last decade.

The Gregar Records act are a large group and make the most of their personnel, taking turns at singing lead and using the small stage to advantage.

Familiar items are kept in—"Follow the Drinking Gourd" and "This Land Is Your Land" and a newcomer was a vibrant "Oh Happy Day." A clever cooperative.

IAN DOVE

SYLVIA SYMS

Living Room, New York

Sylvia Syms returned to the nightclub circuit at the Living Room March 22 in top vocal form, rare humor and warmth. Her new act was a well-planned mixture of standards and new material. The Stanyan Records artist delivered a fine rendition of Michel Legrand's "What Are You Doing the Rest of Your Life," and segued into a humorous updating of "Tea for Two" from "No, No, Nanette." Her medley, which combined Rod McKuen's "I'll Catch the Sun" with Buffy Sainte-Marie's "Until It's Time for You to Go," created an effective mood. "My Way" was a stirring closer.

DON OVENS

LILY TOMLIN, OHIO KNOX

Bitter End, New York

Lily Tomlin, one of the most inventive and original comedienne, triumphed in her New York club return, March 24, at Paul Colby's Bitter End. The full set had many high spots, including bits as Ernestine, the telephone operator, justly famed from "Laugh In" and Miss Tomlin's highly successful Polydor Records debut album.

The set also included "The World's Oldest Beauty Expert," which Miss Tomlin did a couple of years ago in an Upstairs at the Downstairs revue. It's still a winner as are the many characters Miss Tomlin played: the young Edith Ann answering audience questions, and a 1950's teenager;

(Continued on page 71)

APRIL 3, 1971, BILLBOARD

Record-Breaker Anthony Is Re-Signed by Hawaii Hotel

LOS ANGELES—Ray Anthony, who broke the Royal Hawaiian's all-time attendance record during a three-week engagement last month, has been re-signed to appear at the Honolulu hotel for an additional 18 weeks this year. He'll do 10 weeks starting June 15 and eight more starting in October.

Anthony was the third consecutive pop music act to appear at the hotel this year. The appearance was part of the hotel's policy to expand its entertainment attractions

beyond the Polynesian/Hawaiian performers which traditionally performed at the hotel. Anthony's drawing power is being carefully watched by other Hawaiian talent buyers who are interested in bringing more middle-of-the-road pop music acts to the Islands.

Anthony, who did two shows nightly in the 500-seat Monarch Room, broke the record set by the Kim Sisters eight years ago. It was his first appearance with his variety show at the Royal in 15 years. Previously he was there as a serviceman and bandleader during WW II. Since that time he has been performing in Las Vegas, Miami and the Reno/Tahoe circuit. He opens at the Frontier for four weeks Thursday (25). In comparing the two circuits—Honolulu and Las Vegas—Anthony sees little difference. "The age groups," he said, "are basically the same. Las Vegas is an all-night town and Honolulu is early-to-bed, but both audiences are looking for good variety entertainment. People come to the show-rooms to be entertained and it doesn't matter whether it's in Las Vegas or Honolulu—as long as it's entertaining."

Alice Cooper Will Begin 10-Day Tour

PITTSBURGH—Alice Cooper, Warner Bros. artist, begins a 10-city tour here Wednesday (31). April dates include Atlanta (1), Montgomery (6), Ferriday, La. (8), Memphis (9), Little Rock (10), Baton Rouge (11), Detroit (16), and Chicago (17).

Ourso & Brown Unite Companies—Call It Home

NEW YORK—Independent producers Lynn Ourso and Jim Brown have combined their related companies under one corporate roof. The new parent company, called The Home, will be the focal point for various publishing and management companies presently in operation.

A recently acquired building located at 450 Spain St., Baton Rouge, La., will house the management company, Great South Artists, The Home, and offices of Deep South Recorders, and the 8-track custom and production recording facility guided by Ourso.

The first effort provided by the new firm involves the river-blues group Potliquor. The LP, "Potliquor-First Taste," was produced by Brown and released on the Janus label.



JOHN GAREBEDIAN, second from right, disk jockey on WMEX, Boston, greets the Grand Funk Railroad after emceeding their recent concert at Boston Gardens. Members of the Grand Funk Railroad are, left to right, Mel Schacher, Mark Farner and Don Brewer.

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DOMESTIC

SAN FRANCISCO

Tom Donahue is in London making an interview album with the Rolling Stones, to precede their next album. . . . Folk singer Jeff Jaisun has repressed his "Friendly Neighborhood Narco Agent," and is looking for a distributor. The record includes "Narco Agent" and two other Jaisun tunes, "It's Ragtime" and "Sierra Saturday." . . . Country Joe McDonald did benefit early this month in Vancouver, Fairhaven College in Washington, and the University of California at Berkeley. The Berkeley show included a set of World War I poems by Robert Service set to music and Joe's own acoustic material from his forthcoming album "Hold On, It's Coming." . . . Artist Karel Appel will coordinate a multi-media project with Studio 10. He will create a series of spontaneous paintings to electronic music. . . . The Sons (of Champlin) made their first San Francisco ap-

pearance in over a year at the Fillmore. . . . Anthrax goes to New York and Rockefeller Center next month to play at the Earth Day celebration there. . . . Other dates on that tour include Boston and Chicago. . . . It's a Beautiful Day appeared in San Diego with Boz Scaggs, Washington State University in Pulman with Cold Blood and will play in Las Vegas later this month. . . . Engineers from Alembic sound will accompany the Grateful Dead to Michigan, Wisconsin, Iowa, Missouri, New York, Massachusetts and Pennsylvania recording material for a live album. The Dead will play a benefit at the Sufi Celebration at Winterland at the end of this month.

MARY TURNER

DETROIT

The Supremes finished two shows March 17 at the Elmwood Casino and headed for the Motown studios to finish up their next

album, "Touch." They worked on the title tune. A new single, "Nathan Jones," is expected from the trio in two weeks. There is also a Supremes-Four Tops album being prepared called "The Return of the Magnificent 7." . . . Dennis Hopper's "An American Dreamer" to be presented to university audiences before going into national distribution. Wayne State University in Detroit gets the film April 28-30 and May 1-2. . . . Frijid Pink, who had a million seller last year in "House of the Rising Sun" for London has gone through personnel changes. Lead singer Kelly Green and lead guitarist Gary Thompson left the group in St. Louis and hitch-hiked home to Detroit. They gave personal reasons for leaving. The two are expected to form a new group to be called Bullfrog. They will be replaced in Frijid Pink. . . . Bob Seger, who split up his Bob Seger System so he could have a wider musical scope has been using Third Power as a back-up group on personal appearances. The Capitol artist plans to do a solo album using "just friends" as accompaniment.

Brownsville Station into Electric Playland Studio in New York March 25-29 to put together an album and new single for Warner Bros. . . . Gordon Lightfoot brought in close to \$17,000 March 12 at Eastern Michigan University. The sellout crowd paid from \$2-\$4 for tickets. . . . The MC-5, known early in their career as a politically revolutionary band has announced it has cut any ties with the White Panthers. Lead singer Rob Tyner said, "We don't want to be identified with any political philosophy or dogma; anyone who says he has all the answers is either a liar or a fool."

Alice Cooper's Warner Bros. album has been pulled off the shelves to re-do the front cover. This is the second time the finished album has been pulled back. Several weeks ago the album, "Love It To Death," had to be re-covered because the wrong record company's name appeared on it. . . . The Woolies of East Lansing backing up Chuck Berry on his Chess album set for May release. The Woolies, whose album "Basic Rock" is out on the group's own Spirit label, frequently appear with Berry on live shows. . . . Parliament-Funkadelic off to England then Europe May 2-30 for personal appearances. . . . Luther Allison set to do 29 college dates starting in September. This is reportedly the longest string of college shows in recorded history. . . . Newly re-formed Lighthouse appearing with Steppenwolf and Alice Cooper at Olympia April 16.

Barry Kramer, manager of Mitch Ryder and owner of rock's Creem magazine flew to Morocco week of the 14th to get married. . . . MGM's Solomon Burke played tapes of his new album for friends while in town for 10-day engagement at Phelp's Lounge. The album includes a tribute to Elton John and an r&b version of John Fogerty's "Lookin' Out the Back Door." Tapes of a new group, "Sons and Daughters of Solomon,"

(Continued on page 38)



THE CARPENTERS receive two gold records for their single "Close to You" and for the LP of the same name from A&M producer Jack Daugherty, left, Jerry Moss, center and Herb Alpert. The presentations were made at a luncheon for A&M's distributors during the NARM

Tomlin in Children's Series

NEW YORK — Lily Tomlin, Polydor artist, debuted a special series of children's shows during her week-long stint at the Bitter End in New York. The show, which was presented Sunday (28), was geared to the 6-to-12 age group. The Sunday Young Peo-

ple's Show was the first in a series Miss Tomlin expects to hold during her various club appearances throughout the country.

Miss Tomlin's tour is being held in conjunction with the release of her first Polydor album, "This Is a Recording."



FRANK MELL, right, president of Map City De-Lite Records, hosts a wedding reception at the Playboy Club in New York for Deborah (Kool) Bell and Robert (Kool) Bell, second and third from right, with the Tom Postons looking on.

What's Happening

• Continued from page 39

York University, Downsview, Ontario, Canada, Bruce Hetding reporting: "The Point," Nillson, RCA.

WNIU, Northern Illinois University, De Kalb, Curt Stalheim reporting: "Never Ending Song of Love," Delaney and Bonnie and Friends, Atco. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "Beautiful Music," Little Fields and Hoagy Lands, Spectrum. . . . WOWI, St. Joseph's College, Rensselaer, Ind., Don Hanzlik Jr. reporting: "If I Could Only Remember My Name," (LP), David Crosby, Atlantic. . . . WSGS, St. Gregory Seminary, Cincinnati, Ohio, Jan Hill reporting: "Going Going Gone," Storm, Sunflower. . . . WFAL, Bowling Green University, Bowling Green, Ohio, Carl Navarro reporting: "Didn't It Look So Easy," Five Stairsteps, Buddah. . . . WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "Be Nice to Me," Runt, Ampex.

KSMU, Southern Methodist University, Dallas, Tex., Bill Harwell reporting: "Rita Coolidge," (LP), Rita Coolidge, A&M. . . . WFPC, Florida Presbyterian College, St. Augustine, Joe Burnham reporting: "Endless Boogie," (LP), John Lee Hooker, ABC Dunhill. . . . WRVU, Vanderbilt University, Nashville, Tenn., Mike Anzek reporting: "Just My Imagination," Temptations, Gordy.

WWBC, Brandywine College, Wilmington, Del.: "Joy to the World," Three Dog Night, Dunhill. . . . WVBC, Boston College, Boston, Mass., Paul LeBlanc reporting: "Johnny Winter And, Live," (LP), Johnny Winter And, Columbia. . . . WMUC, University of Maryland, College Park, Sheldon Michelson reporting: "Black Cloud," Threshold. . . . WLVR-FM, Lehigh University, Bethlehem, Pa., Jim Cameron reporting: "This Is Madness," (LP), Last Poets, Douglas. . . . WGSU, SUNY at Geneseo, John Davlin reporting: "Fill Your Head With Jazz," various artists, Columbia. . . . WVBU, Bucknell University, Lewisburg, Pa., James Morrell reporting: "Sugar Mountain," Neil Young, Reprise.

KUGR, Washington State University, Pullman, Eric Kidder reporting: "Jack-Knife Gypsy," (LP), Paul Siebel, Elektra. . . . KZAG, Gonzaga University, Spokane, Wash.; "Manna," Bread, Elektra.

APRIL 3, 1971, BILLBOARD

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MGM's Solomon Burke played tapes of his new album for friends while in town for 10-day engagement at Phelp's Lounge. The album includes a tribute to Elton John and an r&b version of John Fogerty's "Lookin' Out the Back Door." Tapes of a new group, "Sons and Daughters of Solomon,"

(Continued on page 38)

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From The Music Capitals of the World

DOMESTIC

• Continued from page 37

were also played. His kids, numbering around 12 at last count, cut an original called "Everybody's Got Fingers" for MGM. . . . **Resolution**, who had a recent local hit in "The Old Man" for GM Records is actually a well known bar band, **Boone's Farm**. The record sold 13,000 in five weeks in the area. The group now has "Trouble Up the Road"/"Have You Looked" out under own name. . . . **Fred Saxon** takes over production of **The Dorions**, a group from Windsor who hit locally with "Help for My Waitin'". . . . Motown's **Edwin Starr's** next release set for March 30. Tune is called "Funky Music Sho' Nuff Turns Me On." **MICHAEL GORMLEY**

LOS ANGELES

Captain Beefheart and his **Magic Band**, along with **Ry Gooder**, has completed a tour funded and organized completely by Warner Bros. Records. The tour was a promotional idea, not planned as a money-maker. Beefheart's manager, **Grant Gibbs**, said it accelerated Beefheart's exposure by a year and recommended the type of tour to other artists that get limited or no airplay.

Included in the project were **Stan Cornyn**, head of Warner Bros. Creative Service Dept.; **Hal Halverstadt**, merchandising director, and **Carl Scott** and **Julie Steddom**, who arranged dates, ads, and the promotional campaign.

On its current tour, Parrot's **Savoy Brown**, Reprise's **Faces** and Shelter's **Grease Band** will play to approximately 500,000 people. . . . Mercury's **Uriah Heep** has been added to the April 10 **Three Dog Night** show at the Anaheim Convention Center. . . . Reprise's **Van Morrison** will make a concert tour in the fall, arranged by **Dave Forrest** of Creative Management

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MOVIN' TOWARD HAPPINESS

Associates. . . . Mediart's **Spencer Davis** and **Peter Jameson** will headline at the Troubadour in April. . . . Reprise's **Kinks** and **Fanny** will be presented April 7 at the Santa Monica Civic Center by Concert Associates. . . . **Fanny** has also been added to the **Leon Russell** show at the Forum June 27. . . . Russell also has two other dates in California: June 25 in San Bernardino and the next evening in San Diego. . . . Due to heavy response of the Tuesday (23) show at Columbia's **Santana**, RCA's **Jose Feliciano** and San Francisco's **Tower of Power** at the Forum, promoter **Paul Barrata** scheduled another Monday (22). . . . Nine shows for Concert Associates from mid-February through mid-March grossed \$374,000. Biggest shows were two by **Grand Funk Railroad**, grossing \$165,000. . . . **Casey Anderson** has been added to the bill with **Sammy Davis Jr.** for 10 shows at San Francisco's Circle Star Lounge.

Pentagram's **Redeye** will have its second LP, "Redeye Blues," released soon. . . . **Lonnie Mack's** newest Electra single, "Lay It Down," is an acoustic recording. . . . Electra's **Mickey Newbury** will be produced by **Dennis Linde**. Newbury wrote three songs on the upcoming **Joan Baez LP**.

RCA's **Guess Who** recording a double-LP in Chicago in between concert appearances. . . . New single for **Spencer Davis** and **Peter Jameson** will be "100 Tears Ago" b/w "Thinking of Her" will be produced by **Jay Senter** of Nix Nox Productions.

Vikki Carr finishing her first Columbia LP with **Dick Classer** producing. . . . **Ron Wiggins** of Beverly Hills Records recorded his single "He Gives Us All His Love" the day of the earthquake in Los Angeles. The studio was close to the epicenter of the quake and in the heart of the evacuation center.

The "Session: Leon Russell and Friends" special will be repeated here on KCET television April 1, and will be simulcast in stereo by KPRC-FM. . . . **Robert Goulet** finishing his first LP on his own Merlin label to be distributed by MGM. **Ernie Freeman** is producing. . . . **Kapp Records** has released the first instrumental version of "For All We Know" by **Roger Williams** from the movie "Lovers and Other Strangers." . . . **Ike Cole** is conferring with arranger **Billy Strange** for Cole's next recording session April 11.

Fist and Ear Management Corp. has been formed by **Don Hunter**, manager of the **Guess Who**. Operation will be based in Winnipeg. . . . **Mel Shayne**, **Joe Guercio** and **Glenn D. Hardin** have formed **Broderick Productions, Inc.** . . . **Ear Records** has formed to music publishing firms **I Hear Music (ASCAP)** and **St. Moritz Music (BMI)**. . . . **Billy Delbert** has been named production coordinator for **Letterman, Inc.** . . . **Ernest Colton** and **Gary Blair** will administrate the **Sunshine Snake Records**, a division of **Taylor-Laughlin Productions**, to be distributed by **Warner Bros. Records**.

Oscar-nominee **Karen Black** and **Peter Rachtman** have formed **Karpet Music Co. (ASCAP)**. . . . **Dick Clark** has packaged four one-hour specials for daytime television which will highlight contemporary music and fashion. The specials will be titled "The Spring Look—'72," "The Summer Look—'72," "The Fall Look—'72" and "The Winter Look—'72." . . . **Michael Small** will compose the score for "Kluge," a Warner Bros. picture.

NASHVILLE

The Society of Motion Picture and Television Engineers met at Woodland Sound Studios last week,

with **Dr. H.G. Trythall**, associate professor of music at **George Peabody College**, as guest speaker. **Glen Snoddy** then took the group on a guided tour of his ultramodern studio. . . . Recent action in **Muscle Shoals** included recording sessions by **Jimmy Holliday**, produced by **Tree's Buddy Killen**. . . . **Pete Drake** produced the **Dee Brothers** last week for **Owepar Music**, with **Lee Hazen** engineering. . . . **John Richburg** recorded a new single for **J.R. Enterprises**, and the **Messengers** cut a session produced by **Ray Rush**, both at **Woodland**. . . . **Milton Blackford** has been named professional manager of **Buzz Cason Publications, Inc. (ASCAP)** and **Tamrose Music (BMI)**. In addition to being a member of the contemporary group, the **Deltas (SSS International)**, Blackford is a writer of songs in many areas of music. Blackford formerly managed **Kelso Herston Music** and **Jangle Music**. His office will be located in the **Creative Workshop Building**. . . . Public Relations chief **Bill Hudson** recently spoke to the **Nashville Exchange Club**. **BMI's Frances Preston** did the same for the **Avco** people, talking to 200 men. . . . **Kelso Herston's Jangle Jingles, Inc.** is going stronger than ever. He has done commercials in the past couple of weeks for **Red Barn Restaurants**, **Seven-Up**, **Hamm's Beer**, **Alberto-Culver**, **Kraft Food**, **Sealy Mattress**, **Right Time**, **Tahitian Lime**, **Busch Bavarian**, etc., and is producing the **Hagers** and **Charlie Louvin** for **Capitol**, **Jack Reno** for **Target**, **Len Tanner** on **MGM**, **Welton Lane** on **Epic**, and **Judy Kester** on **Musicor**. He has also done sessions for **Target**, for **King**, and produced others on a speculation basis. . . . **Mercury Custom Studio** has been the location for recordings by **Tracy Locke** Ad Agency, doing **Pearl Beer** jingles. . . . **Chips Moman** in **Memphis** has appointed **Stan Kessler** administrator in charge of the **American East Studio** there.

BILL WILLIAMS

CINCINNATI

Station **WUBE's Bruce Nelson**, in association with promoter **Jack Dillard**, offers another in a series of country music shows at the **Taft Theater**, Sunday, April 18. Topping the proceedings will be **Hank Williams Jr.** and the **David Huston** unit, with backing from **Billy Walker** and the **Tennessee Walkers**, **Claude King** and the **Kingsmen**, **Merle Kilgore**, **Lynda K. Lance**, **Landon Williams** and the **Trail Hands** and **LaMar Morris**. . . . **Eddy Arnold** heads up his own layout in a single performance at **Music Hall** Friday night (2). . . . **Dean Richards**, former host of **WLW-T's "Midwestern Hayride"**, now spotted with his own group each Sunday afternoon at the **Black Stallion**, local country music haven.

Jerry Thomas, long the top platter spinner at **WKRC Radio**, is the station's new program director, succeeding **John Patton**. Thomas will continue his regular 10 a.m. to 2 p.m. deejay stint. . . . The **Alvin Ailey American Dance Theater**, appearing as a feature of the **Cincinnati Symphony Orchestra's Open Door Series**, drew a disappointing half a house to 3,600-seat **Music Hall** Sunday night (21). Local press gave the troupe rave notices.

Mike Reid, defensive tackle for the **Cincinnati Bengals**, appears as guest piano soloist in the **Cincinnati Symphony Orchestra's 8 o'clock Series** at **Music Hall** April 3. . . . **Vivienne Della Chiesa**, opera and niter singer who formerly topped her own show on **WLW-T**, has shifted her base of operation to her native **New York** after several years' residence here. She continues with her guest shots on various radio and TV segs and recently completed a series with **Arthur Godfrey**.

Harry Carlson, president of **Fraternity Records**, who recently pitched the **Casinos**, singing instrumentalists, to **Certron Music**, has obtained the group's release from the latter firm. Thus, the **Casinos**, now in their third and



GARRY SHERMAN, seated right, and the **Four Lads**, are working on "Down by the Riverside," one of the tunes in the film version of the late **Richard Farina's** novel, "Been Down So Long It Seems Like Up to Me," to be released by **Paramount Pictures**. Sherman was signed to score the film, and will use a number of groups from the 1950's, including the **Five Satins**, the **Platters**, and **Linda Hopkins**. **Gene Pistelli** will handle the lyrics and vocal for the title song.



CLIVE DAVIS, left, president of **Columbia Records**, and **Cal Roberts**, Columbia vice president of recording operations, officiate at the recent opening of the label's recording studios in **San Francisco**. Equipment at the studios includes custom-built boards, both 16-track; **Dolby** units; built-in board equalizers as well as external equalizers; and a custom mastering channel. **Roy Halee**, **Roy Segal** and **Glen Kolotkin** are the studio's engineers.

final week at the **Lookout House**, **Covington, Ky.**, are back in the **Fraternity** fold. **Carlson** has recently been engaged by **Bob Wilson**, of the new **Target Records**, **New Bern, N.C.**, to oversee distribution on the firm's output on a national basis. **BILL SACHS**

MIAMI

Miami hotels, with the exception of a couple, are waiting for Easter week to book name acts. . . . **The Birdwatchers** in the **Boom Boom Room**, **Fontainebleau**. . . . **Prentiss Minner**, doing very well at the **Americana**, cancelled last two days due to illness in his family.

Easter lineup includes **Petula Clark** (**Warner Bros.**) opening in the **Cafe Cristal**, **Diplomat**, April 8 through 17. . . . **Ann-Margret** arriving April at **La Ronde**, **Fontainebleau** for 10 days. . . . **Tom Jones** will be appearing at the **Deauville Hotel**. . . . **Ike & Tina Turner** into the **Playboy Plaza's Penthouse Club**.

Show business personalities in town for the **U.S. Olympic Golf Classic** are **Gloria Loring**, **Rosy Grier**, **Bobby Goldsboro**, **Kay Stevens**, **Johnny Mathis**, and **Les Brown**.

Steppenwolf, **Dunhill Record** artists, will appear in concert April at the **Miami Marine Stadium**.

Purple Grackle, Miami-based artist management and concert production outfit is handling personal appearances of **Game** with definite concert dates at the **University of Miami**, **Southern**, **Manatee Jr. College**, and several others. The **Game's** new LP on the **Faithful Virtue** label, is a first pressing sellout in the area. Airplay is heavy all over the Southeast. . . . **Duckbutter**, funky country-rockers, are in the middle of a 10 college concert tour in Florida, with upcoming dates at the **University of Florida**, **University of Southern Florida**, **Broward Jr. College** and **Florida State**. Tour being directed by **Leas Campbell**, through his **Purple Grackle Productions**.

Stephen Stills still taping at **Criteria Recording Studios** with the **Memphis Brass**. . . . **United Artist's**

Larry (Pops) Maxwell in town last week and reportedly is signing jazz organist **Jackie Davis** to a recording contract. Davis has been with **Warner Bros.**, **Capitol**, **RCA** and others during his three-decade tenure as an entertainer/musician.

U.A.'s Oliver into the **Crossways Inn**, until April 12. **Wally Futch**, Miami soul singer, still holding forth at the 007, **Shelbourne Hotel** with the **Ninth Floor Symphony**. . . . Local rock group, the **New Society Band**, left for California for a gig, then will do a four or five-month tour.

(Continued on page 71)

Signings

David Canary of "Bonanza" fame makes his disk debut on **Beverly Hills** with a single and album titled "So Many People."

Screamin' Jay Hawkins to **Complex Three, Ltd.**, which is headed by independent producer **Paul Jonali**. . . . **Wanda Conklin** signed with **Metro Country Records**, which is distributed by **Starday-King**. . . . **Robert Park**, who records for **SSS International**, has signed with **Ken Keene & Associates** of **New Orleans** for personal management. . . . **The Source** to **Pentagram** with the duo's first single, "You Don't Know What's Going On." . . . **Barney Kessell** to **Nix Nox Productions** in **Los Angeles**.

Genya Ravan, who is featured with **Polydor's Ten Wheel Drive**, also signed with **Polydor** as a solo artist. Her initial solo album will be released shortly. . . . **The Jyve Five**, soul artists, joined **Avco Embassy** with "Come Down in Time," their first single for the label. . . . **Gene** to **Velvet Ear Productions**, where his debut disks are "It Takes All Kinds" and "It's a Long Long Road." . . . **The Beginning of the End** signed with **Alston Records**, where their first pressing is "Funky Nassau, Parts I and II."

Humorist Steinberg Puts It All Together by Being Himself

NEW YORK—Playing campus concerts is another facet of David Steinberg's that is never seen on television. "I never play clubs," said Steinberg. "Campuses are right now the major method of exposure for me besides television. And at a campus concert, there is another side of me shown to the students. A side which does not show on television, mainly because of the audience at a campus. The spontaneity of a campus audience is overwhelming."

Steinberg is unusual, for there are few humorists or comedians around today who can sell out a 4,000-seat campus auditorium. "The phenomenon is a strange one, I think," Steinberg said. "To me it is because the nature of my act is to be myself throughout. The point of view which I put forth is quite strong and really not show business-oriented. These factors help to sell tickets."

There is no fad appeal with Steinberg. He likes to think of himself as a humorist rather than a comedian. "It is a question of categorizing, which I hate to do, but since I am always faced with either one category or another, I guess I would call myself a humorist."

The difference in humorists and comedians, according to Steinberg, is the difference between a buffoon

and intellectual satirist. Steinberg is the latter. "A comedian uses jokes and gimmicks, something which I try to stay away from. A humorist deals from the top of his intelligence and points out things about himself and his surroundings which people can immediately understand. Usually, the people can place themselves in the situation, which makes for a better rapport with the audience," said Steinberg.

His Influences

Steinberg is set apart from most people in his field through one major concept. His influences are Twain, Dylan Thomas, Truffaut. "I have no routines, but essays on experiences," he said. "I think this adds a great deal to my delivery. It is a way of relating."

"There is a myth today that people attending colleges and universities are very hip," Steinberg continued. "Generally, they look great and know about music but they can be hyped and exploited. People get on this worshipping kids kick and that is quite sick. The art, all art related to the youth thing becomes dissipated." Steinberg seemed very distressed on this point. "People should not try to exploit anyone and especially a culture which has received such bad press. I do not understand the mentality of an adult who emulates the surface features of

youth culture but who has yet to understand for what that culture, in general, is striving. I might also add that much of the young who dress in a certain way and wear their hair in a certain way, do not understand what their culture is all about. The codes of behavior have changed, but the people who follow these new codes have not necessarily changed. Many of them are blind followers and that is not a putdown. Civilization has been that way long before we got here."

Fresh Approach

Comics are much the same way when adhering to customs and codes. "Comics hesitate to branch into an original form. Instead they emulate the older, more established comics," Steinberg added. "I feel that this is against the nature of comedy and humor, which should always have a fresh and new approach. It should constantly change, as our society changes."

"I must do myself and I have been fortunate enough to have come along at the right time to be able to execute this type of humor. I feel that this is a new category. I try not to copy anyone else's style. It was difficult at first because of the acceptance I wanted but did not feel I would get. In fact, it is hard to believe that I have had such success."

Steinberg, unlike many of his counterparts, feels that the youth of today has a sense of humor. "Of course they have a sense of humor. The problem that many people in my field have is that the young people have a greater sense of humor than the humorists themselves. This is why many comics and humorists do not go over well on the campuses."

"I also care about the campus dates and always show up on time. Many comics, particularly those who perform in clubs, are lackadaisical about campus appearances. It is just another job to them. I feel that the campus is a source of material for me. And also a source of criticism and barometer of upcoming events."

"The students have made me into a star because they think I am real. But because they have branded me as 'star,' I am not real at all. But they identify with me regardless of this. I call this a dichotomy of the highest order. I also never expected them to be as excited as they are about my humor in my shows. They have a rock star frame of reference when it comes to concerts and that means that the hall must be filled with excitement generated from the stage."

"Sometimes I am prejudged, and it takes a while for me to warm them up and make them feel comfortable, but it happens and I am glad for it. I don't think I will ever be able to stop playing campuses. That is where the major amount of humor lies in this country. That is also where the major amount of intellect lies."

CONCERT FOR 4 KENT U. DEAD

KENT, Ohio—The students of Kent State University are planning a memorial folk concert to raise funds for the dependents and families of the four students killed last May during demonstrations on the Kent State campus. Rick Saskin is coordinating the event on behalf of the Major Events Committee at Kent State. He is looking for folk-oriented artists. Saskin can be contacted in care of the Major Events Committee, Student Activities Center, Kent, Ohio 44240. He will also accept collect calls at (216) 672-2480. The event is planned for May 2.

What's Happening

By BOB GLASSENBERG

United Artists Records now has a Campus Department in the form of Ann Moore. She will be servicing campus stations directly with all UA product. Miss Moore said that the top 300-400 stations will be serviced free and the rest will have to pay. How will the top stations be determined? Size of audience, hours on the air, and cooperation with UA are the main determining factors, according to Miss Moore. Cooperation means sending her playlists and all the other literature (a very soft word), plus seeing the name of the station in the trades and tip sheets. So cooperate with Miss Moore. Write her care of UA Records, 6920 Sunset Blvd., Hollywood, Calif., 90028.

And the fabulous FCC strikes again! Recently, one of the FCC's agents visited WONY, the radio station at the State University of New York, Oneonta, to determine that station's field of strength. It is a carrier current and the FCC agent decided, after meticulous measurement, that WONY's field of strength was in violation of section 15 of the FCC rules and regulations. A disaster, since the station has been closed down the staff at the station thinks that perhaps the man from the FCC might have made a mistake on his measurements. The only problem is that they have not been able to obtain a field strength meter to make the necessary readings and adjustments, as well as submit proof of performance to the FCC. Roger Smith, general manager of the station, claims that almost 12 stations in the Albany and Binghamton area have refused to loan WONY the equipment necessary to make the readings, and they have not been able to find a place at which they could rent a meter. Can anyone help? As Smith said, "4,500 students want their station back." Call the engineer Bob Brown at (607) 431-3316. Call him collect and call him fast.

WRVU at Vanderbilt University in Nashville, Tenn., will soon be WRVU-FM. Mike Anzek, music director, will soon be on the big silver bird winging his way to Dallas, the home of PAMS, to get some new jingles. Their audience will jump from a potential of 4,000 to 20,000 maximum listeners. It is a modified Top 40 station and they would appreciate an increase in record service.

Steven H. Douglas, program director at KVPC-FM, Parsons College, Fairfield, Iowa, is happy to see record companies "Place beautiful people in as college promotion men." He probably speaks for all of the campus radio stations which receive good record service. They are still hunting for more rock, soul and Top 40 music at KVPC-FM. Send all records to Douglas in care of the station and college. The zip is 52556.

Speaking of needing record service, WDAR, Dowling College, Oakdale, L.I., has been on the air since October 1970. Their record service is still only fair to poor. Gary Levinson, the program and music director, writes that "some companies have been treating me like an old friend who needs help, but others have completely ignored my requests and never acknowledged our survey." He can be reached at (516) LT9-6100 or in care of the school. The zip is 11769.

Picks and Plays: CRSG, Sir George William University, Montreal, Canada, Ed Smeall reporting: "Stay Awhile," Bells, Polydor. . . . CHSR, University of New Brunswick, Fredericton, Canada; "Another Day," Paul McCartney, Apple. . . . RYFM, Radio York.

(Continued on page 37)

The Head Count

The Lumbering Monolith is located near the campus of Indiana University, Bloomington. Harvey Campbell is the store manager. He says that besides albums, the store does some business in tapes, cassettes and even singles. "The students come here and listen to the music we play on the equipment. Many of them buy the music they hear so I can safely say that playing new music in the store, usually music by unknown artists, can sell records," said Campbell. The 10 top selling albums at the store include:

- "Workin' Together," Ike & Tina Turner, Liberty.
- "If I Could Only Remember My Name," David Crosby, Atlantic.
- "Love It to Death," Alice Cooper, Reprise.
- "With Friends and Neighbors," Alex Taylor, Capricorn.
- "Search and Nearness," Rascals, Atlantic.
- "Mona Bone Jakon," Cat Stevens, A&M.
- "Tarkio," Brewer and Shipley, Kama Sutra.
- "Endless Boogie," John Lee Hooker, ABC.
- "Journey in Satchidananda," Alice Coltrane, Impulse.
- "Tumbleweed Connection," Elton John, Uni.

College Union Leaders Seek More Active Booking Role

WHITE SULPHUR SPRINGS, W. Va.—A changing philosophy in the basic orientation of the Association of College Unions-International from an organization of non-interaction and social amenities to that of more viable entity in the campus entertainment field was the demand of most of the college union heads attending the 48th annual conference here March 21-24.

David Krebs, of the William Morris Agency, New York, was concerned about the minimal number of entertainment buyers attending the conference and exhibits. "Most of this trip is public relations," he said. "The necessity of an agent attending the conference is contingent upon the amount of money an agency has to spend for attending conferences. There are too many meetings by the association and they have left no time for the people attending the conference to go through the exhibits."

The agents in attendance, including representatives from CMA, IFA, Good Karma Productions, Ambassador Enterprises, American Program Bureau, and several lecture bureaus, as well as 16mm film distributors all felt that while the necessity to attend was apparent,

the organization itself had not placed a particular emphasis upon programming and booking. Few representatives from colleges had the authority to book any type of entertainment at all. However, most of the agents did feel that the conference would have residual effects in the form of bookings at a later date.

A committee which was recently formed to realign the structure of the ACU-I set forth several new aims for the organization. Jim Wockenfuss, head of the University of Iowa Union, explained these new goals. "We as a committee will develop several aids for our regions; originate new workshops which will be more relevant to the unions across the country; update our guide of 'how to do' concerts, film projects and lecture series; develop a workbook with sections on programming concerts, films, theater, dance and art exhibits, and initiate several surveys." Wockenfuss explained that the surveys would encompass a review of existing facilities at college unions, their programs and needs, and also a film problem survey. He stated that the ACU-I is looking for foundation support for these costly research projects.

Broadcast Journalism Course At Columbia for Minorities

NEW YORK — The National Broadcasting Co. and the CBS Foundation will join with the Ford Foundation in sponsoring the fourth national summer program at Columbia University to train members of minority groups for careers in broadcast journalism.

The three previous programs were financed primarily by the Ford Foundation. A total of 93 men and women graduated from these three programs, which guaranteed jobs to the students upon graduation from the program.

The program this year will consist of 30 students from all parts of the country. The course will take 11 weeks.

McGeorge Bundy, president of the Ford Foundation, underlined the importance of the program. "The critical role that broadcast news plays in informing millions of Americans makes it imperative that the information conveyed be reported, edited and interpreted by journalists with a wide variety of backgrounds and perspectives."

As in past years, the program will provide tuition and room and board on the Columbia campus for all students. The students will also be paid a weekly salary. Two categories of students will be admitted. They include men and women not currently working as news reporters but who desire broadcast news careers and novice news broadcasters who have less than one year's

experience as of the program's starting date (June 21). Students in the latter category will come to Columbia on a leave of absence to improve their skills and further their careers. They will return to their previous jobs upon completion of the course.

The program will provide 11 weeks of intensive training in all aspects of broadcast news, with emphasis on writing and street reporting. Elie Able, Dean of Columbia University Graduate School of Journalism, and Professor Fred W. Friendly will head the program, with the administrative staff being headed by Richard Kwartler.

Loyola to Build New FM Station

CHICAGO — Loyola University has received permission from the Federal Communications Commission to construct a new low-power FM radio station. The facility is expected to serve an area on Chicago's North side, which houses approximately 350,000 people.

The station's varied format directed to residents and students of the area will include high school-oriented programs and community features developed with the assistance of local individuals and groups. Broadcasts are expected to begin in the fall.

Radio-TV programming

Stations Weather Dark Sales Cloud

• Continued from page 1

over-all numbers. Stations like WIP in Philadelphia, it would seem, were not hurt, although everybody had to work a lot harder to justify the dollar. Many radio stations were not hurt as much as TV stations, though "many advertisers simply did not want to commit so much money in TV as would have been necessary to do the job; they put their money into radio. So, that's one of the positive results of the recession for radio in general. Also, advertisers found that to get the young adult who wasn't watching TV they had to go to radio for market penetration. Certs, for example, had to move into radio."

Hilliard and George Koehler, division general manager of Triangle Broadcasting, and Lew Witz, station manager of WCFL in Chicago, all felt that radio offers a tremendous buy for the dollar. "Radio is definitely going ahead," Hilliard said, "primarily because programming of music is becoming a science. Yet, in general, radio doesn't have the listeners it should, largely because of poor programming by many radio stations. There's certainly room at most stations for improvement in programming. And, even though most radio stations are not improving as fast as they could or should, radio in general is advancing more rapidly than any other medium. It's earlier for an advertising client to target a specific audience."

Hilliard predicted that the volume of business on radio will double in the next 10 years. "Inflation alone will pick up business 50 percent; it's up to us to get the rest."

Koehler felt "there's no question that radio, in general, will grow. As FM continues to grow, the majority of audiences that used to be credited to individual radio stations will not exist. But the overall strength of radio is improving, as programming is improving." He felt that Top 40 today is one of the most exact formats ever—that top 10 records, oldies, hit bounds, bottom 10 records, commercials and jingles are all slated in precise formula at specific times and it all appears to be so casual that most people don't realize what an art form it is.

"Listeners now can move quickly across the radio dial and very quickly identify with a station of his or her age and inclination. Programming in radio is much more exact than the kind of programming 20-25 years ago. News, for example, though done in smaller blocks, is better than the old days," Koehler said.

Koehler pointed out that while January is often a down time for broadcasting, Triangle radio had not been much affected. "We started out slowly in January, but are now running ahead of last year, especially WFIL."

Lew Witz felt that if radio could get more adequate research to prove its reach, it would be better than ever as a sales medium. He pointed out that the Bureau of Streets in Chicago estimate that 500,000 vehicles are in operation every evening and "if half have their radio on, there are more sets in use than the Pulse survey shows. We as individuals are going to have to prove how many people are actually listening to radio to our advertisers."

In Good Shape

"The medium is in very good shape—more professional. There's the involvement of the various formats, with every station targeting an audience. But we just can't prove to the advertising industry yet how many people are listening." Witz said that January was a bad sales month, February was

better and the second quarter is looking better still.

John Dietz, general manager of WABX-FM in Detroit, a progressive rock station, had no worries in January. "We did as well as last November, and February was as good as December. In fact, we raised our rates in January."

The latest WABX-FM rate increase is the sixth since the station switched to a progressive rock format in July 1968. In 1968 you could buy a 30-second spot for \$4; now that same spot would cost you \$22. Two things have attributed to the welfare of the station, Dietz felt—in Detroit, General Motors began pumping a lot of excess dollars into radio advertising in January, and the station is making inroads into clients never before on the station such as Fiat and Ford. This led to a February sales record.

Also contributing to the success of the station is that a recent ARB showed WABX-FM knocking off even a local AM Top 40 station and that progressive rock is more acceptable with clients as well as the audience today. The music has changed a lot in the past year; "it's a lot softer. We're not playing as much Jimi Hendrix as a year ago, but we're playing more James Taylor. That's where the music is now. Another thing that has helped us is that listeners want more truth in radio today. Our personalities are not heroes, they relate to the world and the personalities and myself are deeply involved in the community. People to people radio is the future of radio."

WLCS in Baton Rouge had a very poor January in sales but not in audience. "As for listeners, we had no national survey in the market, but we ran one of our own," said station manager and program director Gene Nelson. "We did well in our own survey so we're full of cautious optimism about the national ARB that will be taken April 15." And business has come back up since January.

But programming is a science with Nelson and he conducts constant work sessions with the air personalities to sharpen their work. This is done in several ways. One method is to aircheck WLCS air personalities on a random basis unknown to them. Nelson goes over these airchecks with the personalities. He also manages to obtain airchecks from other key stations. Recent weeks, the station's personalities listened to airchecks of WQAM in Miami, KILT in Houston, WIXY in Cleveland, and CKLW in Detroit.

"I have every deejay listen to these tapes. How else is a guy going to improve unless he listens to people supposedly better?"

"The theory here is that sooner or later we'll lose every man we've got. But while he's here we'll push him to his limits. It makes the man better and it makes the station better."

Alumni of Nelson's work sessions include such as Ron Lundy on WABC, Bob Raleigh Gaines and Skip Boussard.

"We're a medium market station but the goddamnest medium market you ever saw. There are nine AM stations and four FM stations, plus TV."

Not Improving

He felt that radio, except in certain markets, is not improving. "Radio is limited to the creativity of the people on the station and I don't feel that radio is as good as it was eight or nine years ago—the Bill Stewart days. What's going on is subtle changes outside of the program director's fingertips—the music has changed forcing programmers' hands. Look at the Hot 100 chart. There's a dif-

ferent tone altogether to the records on the chart and there's not a hell of a lot of difference between the Hot 100 chart and the Easy Listening chart. MOR radio is so close to Top 40 radio that it's not funny."

"We're going to have to try new things. There's no question about the validity of the theories of Bill Drake in radio, but it's not the full story today."

Specific Audience

"In our promotions—I call them demographic promotions—we aim at the specific audience we want to reach. For example, we just finished a promotion offering a fishing trip for the man winning it; this was to build adult males. But the emphasis in radio today, with Top 40 stations sounding more like MOR radio stations, will be on the ability of the personalities again to create an audience."

PROGRAMMER SPEAKS UP

Conrad: Arts, Audience One Family



CONRAD

EDITOR'S NOTE: Robert Conrad is vice president and program manager of WCLV-FM, Cleveland's Fine Arts station, as well as the producer and commentator of the nationally heard Cleveland Orchestra concerts. He and his partner, C.K. Patrick, established WCLV-FM in 1962. Since then, it has become a significant force in the market as well as in the radio world. In addition to WCLV-FM, the two men operate a service which produces six nationally syndicated series, and a high-speed tape duplicating firm, and a printing plant. Prior to establishing WCLV-FM, Conrad was program director of WDTM-FM in Detroit, and operations manager of WFMT-FM, Chicago. He holds a degree in speech from Northwestern University. This is the latest in a series of bylined articles by the industry's leaders in the art of programming.

HOW DO YOU GET FROM THERE TO HERE

EDITOR'S NOTE: Pat H. Whitley, new program director of WNBC in New York, here addresses himself to those announcers and program directors now serving apprenticeships in small-to-medium markets and attempts to answer the question most often asked of major market radio men—how they get to the top. Pat Whitley was previously program director of WWDC in Washington; but he, too, has fought the long climb to the top, starting in 1955 on WHMA, Anniston, Ala. Listed below are a few steps that hopefully may be of service to others.

- I. Develop your own style, always remaining an individual, and never attempt to become a carbon copy of anyone else.
- II. Do not get caught up in just one aspect of broadcasting. It is a multi-faceted field. It is important, for instance, to your development that you become involved with other departments in your radio station, such as sales. Get out and meet your sponsors and understand their needs. Remember, besides rating points, there will always be a bottom line.
- III. Get involved in your community. Communicate with your audience on a one to one basis without the aid of a microphone. Look them in the eye and you will be able to better understand the many life styles you're speaking to daily. Never attempt to relate to an audience only by being humorous. That's only one aspect of a personality. It is important to your development that you let them know you are one of them and you are just as much concerned about the needs of the community as they are. During the '70's, this sort of broadcaster will be very much in demand. He will not only build audience, he will become a public necessity.
- IV. Be prepared to learn just as much from failure as success, and be mentally prepared for both to come rapidly.
- V. Never leave a radio station without being certain you deserved and would receive a good reference rating from management.
- VI. If you are successful in both ascertainment and accompaniment of Steps 1 thru 5, you will then achieve a prerequisite for a major league broadcaster . . . self-confidence.

Finally, bear in mind the most exciting, challenging and sometimes discouraging years of your career are yet to come. Wear them well, and broadcasting will reward you well. And never forget steps one to six . . . if you want to travel from there to here.

A few years ago stations didn't want a real personality on the air. But things have changed."

George Anderson, general manager of WGAN in Portland, Me., said that his station's January was much better than anticipated. "The surprising thing is that both national and local business was good. We've even sold out the Boston Red Sox broadcasts we'll be carrying this year."

He felt that some of the dollars that had previously been allocated in TV was coming to radio. "TV here is doing well, but maybe we're getting some of the money that would have gone to other markets." Anderson also has WHYN, a rock station in Springfield, Mass., under his wing and said that the station will come out ahead of last year and on budget. "I guess we had a little bit of luck."

Intl Good Music Tie

BELLINGHAM, Wash.—International Good Music Inc. here is teaming up with programming db, a radio consulting firm headquartered in Los Angeles in the production of automated radio program formats. IGM, headed by Rogan Jones Jr., is a major programming syndication firm with some 500 customers around the world. Programming db is headed by Ken Draper, John Rook, and Chuck Blore, all former program directors.

First package in the series will be "Olde Golde" and will be designed for larger market stations, though other services will be tailored for smaller markets as well as large markets. Full details of the services offered were to be unveiled at the annual convention of the National Association of Broadcasters this week in Chicago.

Lately, the number of classical music stations in the country has decreased drastically. However, in some instances, when a format change has been in the offing, the audience has risen in indignation. Atlanta is a prime example, and in the case of WONO-FM, Syracuse, the audience put its money where its mouth was and contributed \$33,000 when the station ran a marathon for itself.

Those classical stations that are left, are, for the most part, well established, professionally run, secure operations, such as WFMT-FM, Chicago; WQXR and WNCN-FM, New York; WCLV-FM, Cleveland; WCRB-FM, Boston; WFLN-FM, Philadelphia; WGMS, Washington; WRR-FM, Dallas; KKHI, San Francisco; and KFAC, Los Angeles.

What these stations have in common, aside from their programming formats, is a loyal and attentive audience that more than makes up in buying power what it may lack in numbers, as compared to a rocker. And it is a loyalty that is transferred from station to station among this very mobile segment of the population. A WFMT-FM listener moves to Cleveland, discovers WCLV-FM, and feels at home. A WCLV-FM listener is transferred to Boston, and discovers WCRB. Each station has stacks of letters from new listeners saying how sad they were to have left station KXXX, but how happy they are to have found station WXXX.

Marathon

What is demonstrated by this loyalty, and by such successes as a recent Cleveland Orchestra Marathon, is the profound identification the fine arts listener has with his favorite station. He exhibits the same feelings toward it as he would toward a member of his family. He is possessive of the station, sensitive to the slightest adjustment in its format, and capable of writing long, passionate letters, alternately praising it for bringing him so much enjoyment, and condemning it for some transgression, such as playing too much Boulez and not enough Mozart.

The close relationship between station and audience can't help but benefit the station's advertisers. And most classical music stations can deliver case after case of spectacular advertiser successes. Such projects as the WCLV-FM Cleveland Orchestra Marathon are a demonstration to advertisers of the audience's money power, and, in turn, a demonstration to the audience of the station's and the advertiser's goodwill. This was proven on the weekend of March 12, 13, and 14 by the WCLV-FM Cleve-

(Continued on page 44)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Talk about ESP! I was sitting here wishing I knew some stations which had openings and Bill Beamish called from WAVZ in New Haven; he needs an air personality. Others who need men include program director Bob Barron at WHHY, Montgomery, Ala.; WIRK, West Palm Beach, Fla. (need 1st ticket man experienced in production); Joe Sherwood, program director, WCCO, Waterbury, Conn.; WVOJ, Jacksonville, Fla. (need 1st ticket country deejay); John Anthony, WKKE and WJIM, Lansing, Mich. If any other stations have job openings, please let me know. Guaranteed results. For example, here's what Elliot (Biggie) Nevins, program manager of WIOD in Miami, wrote the other day: "Anyone who spends his station's money on display ads or classified blurbs in industry magazines would have to think twice, if they were given a Vox Jox shot . . . just once . . . mentioning that an opening was available. Your mention of our recent staff opening at WIOD brought forth almost 20 calls from all over the country on the Monday the magazine arrived at stations. On Tuesday I had 16 calls . . . on Wednesday 18. I've lost count since!" That's proof that we can help your station find people; I have a good dozen stable family men, all with considerable experience, available and my "talent finding fee" is fairly reasonable—I only charge a can of Coors or similar quality beer. Please call me or write if you can help.

★ ★ ★

Texas Bill Strength is alive and well in Minneapolis. He wrote Paul Ackerman, music editor of Billboard, a letter about a new Starday Records single called "Hillbilly Hades," which is a parody of the old "Hillbilly Heaven" country disk. For those of you who don't know, Texas Bill is one of the great country air personalities.

Joe Reel called; he's out of KOY in Phoenix and looking. . . Doug Randall has landed the all-night gig at WNEW-FM in New York.

★ ★ ★

Barry P. Sarazin, program director of CKLB, 360 King St. W., Oshawa, Ontario, Can., writes: "At CKLB we are very proud of the fact that this year we celebrate our 25th year of broadcasting. Over the decades we have had a number of announcers work on our airwaves and in order to present the full story of CKLB to our listeners on Oct. 5, we would be most interested in hearing from as many of our past announcers and employees as possible. We invite former CKLB announcers to contact us by mail."

★ ★ ★

Jay McClain, program director of KMCO in Conroe, Tex., has

left to become music director of KULF in Houston. The new KMCO lineup includes Larry Wilson from KITY in San Antonio 6-10 a.m., music director Nolan Kaye until 2 p.m., Dennis Williams from KNRO-FM, Conroe, 2-6:30 p.m. Station is celebrating 20 years in April and would like help getting some good country oldies. Kaye wants Sid Hardt at KHND in Hardin, Mont., to write him. . . Old buddy Charlie Whitaker is now operating a music service firm and you can reach him at 214-528-5853. He has two easy listening packages, a country music package and one wall-to-wall

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Storz Complies With Rule-Demands Lyric With Disk

• Continued from page 1

The ABC-owned stations, which include WABC in New York, WLS in Chicago, and KQV in Pittsburgh, plus several FM operations over the nation, will soon have a committee to screen doubtful records. Lawyers were working out the details last week. The committee will have a couple of lawyers on it, plus a couple of FM radiomen. It's known that Rick Sklar, program director of WABC, will be one of the committee members. Decision of the committee will affect all ABC-owned stations.

At WFIL, Philadelphia's Top 40 station, program director Jay Cook said he wasn't demanding printed lyrics with records, but was suggesting that record firms supply lyrics if they suspect that a given record might cause trouble. The station was putting out a memo regarding the situation this week. Cook said he felt record men "owe it to me" to tell him out in front if a song is suspected of being drug-oriented. "That way, I can run it by my people here and make a decision on whether to play it or not." The station is playing "One Toke Over the Line" by Brewer and Shipley, "because it's a hit record and I can plug into Buddha Records feeling about the lyrics. . . I can see that in the context toke is used it isn't harmful." He was not playing "D.O.A." by the Bloodrock "because the record doesn't reflect the image I want this station to have."

Some program directors didn't see any reason for asking for lyrics and, in fact, didn't think the FCC ruling affected them because

KNBC-TV Begins Series of Unrehearsed Jazz Shows

LOS ANGELES — KNBC-TV, the local NBC station, has begun a series of 10 one-hour jazz programs—its first venture into this music.

The program, called "The Jazz Show" by producer Leonard Feather, is designed for exposing new and established artists with an emphasis on black performers.

The first show, seen Saturday (27) at 11:30 p.m., spotlighted the Bobby Hutcherson-Harold Land Quintet, the Willie Bobo Octet and singer Maxine Weldon.

Billy Eckstine is the host, with guitarist Joe Pass, a regular member of the cast, performing background sounds. The show is the

brainchild of Calvin Burton of KNBC's programming department.

"The show will be as free and as unrehearsed as possible," Feather said. The taping takes place before invited guests. Feather is working with a "modest" budget.

The program will air the last Saturday of each month, with the last show slated for Christmas Eve. "This is a straight ahead jazz show," Feather said. "There is no compromise. Groups won't have their tunes chopped." Feather hopes to book acts which haven't had an opportunity to perform on TV. "It will be black and white, but particularly black because they've been kept out more."

Never Freeze a Format: Renwick

EDITOR'S NOTE: Chuck Renwick, radio division program manager for Storer Broadcasting, supervises the programming on six radio stations. Starting as an announcer in 1952 at WKAR, Lansing, Mich., he joined Storer's WJW in Cleveland in 1958. He became program manager of the station in 1952 and five years later was named general manager of WCJW-FM in Cleveland, building it into a successful country music operation. Here's Renwick on programming.

"Never freeze a format."

That was the theme of a corporate ad released in behalf of the Storer radio stations back in the early '60's. The message addressed itself to the Storer policy of flexibility in programming to meet the changing competitive climates and audience desires in our various markets. The philosophy

strikes us as even more appropriate in the super-competitive '70's.

We feel the time is long past when every station can simply develop a strong music policy, be it MOR (hard, soft or middle), Top 40, country, soul, background standard or classical; design some basic format execution guidelines and then "turn the machine on" and watch the money roll in. This is not to say that some stations can't operate this way successfully. Every one of our markets has its one or two notable examples of those who can and do. The name of that game is play more records per hour than any other similar music outlet and promote like crazy! Be there . . . 24 hours a day with the same dependable sound and don't deviate! And it works. For one or two. It worked for Storer in certain markets at certain times.

For the '70s, though we're com-

mitted to the premise that the growth . . . okay, let's be candid . . . the survival of AM radio is dependent on the further development of personality . . . the overall station personality and the individual air personality. The listener has so many alternatives to choose from if his entertainment preference is simply "more music" of whatever type; FM stereo, 8-track cartridge, cassettes, and looming in the near future, God knows how many cable channels. And how far can the venerable old phonograph be from total obsolescence?

Further, we have recognized the necessity to develop station personality with more than a mere "let's do something different . . . anything different . . ." approach. Nor do we feel that a really effective individual air personality can be instructed to just "come to work with something to say." We ask ourselves, "to whom?" and "about what?"

Two Directions

Our programming research efforts are aimed in two specific directions: one, to determine who and where the saleable audiences are; and two, what constitutes the entertainment and information commodities that will capture and keep with some degree of loyalty a significant share of those saleable audiences. Now this all sounds pretty basic, but it's almost shocking to realize how many major programming decisions are based on somebody's "intuition," "gut feeling" or "one man surveys."

Thus, a decision to program country music in Detroit was reached after more than a full year's consideration and inquiry into that possibility. The subsequent decision to add to our Detroit country format a 3 and a half hour non-stop news presentation in morning drive was the result of nearly six months' study. This included the audit of every single ARB diary in the Detroit metro market during one recent rating sweep. It also took in the close study of all-news formats . . . in morning drive . . . in every other market where such a format is available, and further study of similar comparative lag in morning drive of a number of other successful country stations.

I guess we raised a lot of eyebrows with the decision to add a morning drive non-stop news service to the WDEE modern country format, but a monumental amount of hard black and white research data says we're right. And in order to be right, you nearly always have to run the risk of being wrong.

The new sound of WHN in New York goes far beyond a simple commitment to a "good, clean MOR/personality" format. There's a lot of that already among the 36 stations registered in the most recent ARB. So in addition to a professional execution of the basics, the New Yorker who listens to WHN also finds . . . would you believe . . . the most sympathetic radio station in the market. As station manager Roy Schwartz puts it, "We examined the frustrations and fears of New Yorkers and came to the conclusion that we really couldn't do much about them directly, so we decided to put a lot of fun into their problems. We're the ones who really care about the fact that nobody seems to smile in New York."

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WPIC-FM Shifts to Mixture; Talk Cut

SHARON, Pa.—Research indicated need for a stereo music station directed at the 18-35 age group so WPIC-FM has switched to a mixture of Top 40, oldies, and progressive rock records. Talk is held to a minimum; commercials are limited to four interruptions per hour; newscasts are three minutes per hour. The 26,000-watt station serves Sharon and neighboring Youngstown-Warren markets.

their stations had been screening records closely for some while.

No Problems

George Williams, national program director of Southern Broadcasting; George Burns, vice president in charge of programming of Pacific & Southern Broadcasting; Deane Johnson, general manager of KDWB in Minneapolis; Buddy Scott, program director KOIL in Omaha; Bob Baron, program director of WHHY in Montgomery, Ala.; Big Wilson, program director of WPGC, Washington; Chuck Dunaway, program director of WIXY in Cleveland; Jim Edwards, program director of WSPV in Providence, R.I.; and Carl Wigglesworth, program director of WKLO in Louisville, Ky., all felt much the same. Wigglesworth, for example, said, "We don't have any problem because we understand what we play. I have yet to hear a drug-oriented record on a Top 40 radio station . . . though I've heard a lot of theories about certain records." George Burns said, "We require ourselves to understand the record before putting it on the air. If we don't understand the song, we ask for lyrics of that record. But we have always screened our lyrics and consider it a high-priority item. Drug lyrics may be a problem, but less now than they have been. As for the last record that outright promoted drugs—gee, I can't think of what it was. We have never played a record that promoted or condoned drugs or any other felony."

Dunaway, regarding asking for lyrics, said: "I did that years ago when I was with McLendon Broadcasting. We found out there that there was usually nothing wrong with the records, anyway. If I'm ever in doubt about a given record, I'll ask for lyrics on it." He said that WIXY has never played songs advocating drugs.

Williams, whose stations include WTOB in Winston-Salem, WSGN in Birmingham, and WKIX in Raleigh, said he was not asking for lyrics and didn't intend to. "If I need lyrics on a record, I'll ask a secretary to type them out. The problem, anyway, is in interpreting what the lyrics mean. And if it got down to the point where I had to know, I'd call someone connected with the record. Songs often are all in the mind of the writer. As it is, we're getting some lyric sheets with records—and that's fine, by the way. But I feel that forcing the record companies to provide lyrics would be an expense and at a time when things are not going so good for many companies."

Bob Baron at WHHY felt that printed lyrics would be a good idea "but there are very few cases when you can't understand the lyrics.

A bunch of do-gooders called us on 'One Toke Over the Line' and said they were going to lodge a complaint. But I heard the same song on the 'Powerline' show sponsored and distributed by the Baptist Church." He felt he was conservative and that there would be a problem trying to draw the line about records. Basically, along with several other programming people, Baron felt that the FCC ruling could not be applied and that it's a question of the airwaves being a public domain against freedom of expression.

Will Hold Back

Buddy Scott at KOIL said he would hold back any record with questionable lyrics, ask for the printed lyrics, and "flat tell the record company we won't play the record until we get the lyrics." The same policy will be in force at other Star Broadcasting stations such as WIFE in Indianapolis and KISM in Vancouver, Wash. "So far, we have not come across anything we felt would be a problem among the singles we've received," Scott said. "However, among the albums there are many cuts we've marked and will not play."

Deane Johnson at KDWB said he wasn't asking record promotion men for printed lyrics, but "wish record companies would provide them. It would be an indication that they want to cooperate and help us." Under the current music policy at KDWB, records added to the playlist have been usually pretty well played around the country before KDWB plays it.

No Demand

Big Wilson, program director at WPGC in Washington, said that he would prefer to receive printed lyrics, but "there's no demand on our part. Before we add a record to the playlist, a secretary types up the lyric. She's doing about 8-10 a week. And the general feeling is that the procedure will "look good to the government." WPGC is receiving about 30 percent of its new records with printed lyrics.

Scott Burton at WDGy said that printed lyrics are helpful "now that we have to be superconscious." True, the fad of lingo changes, "but I guess we should be hip enough to them to recognize the flagrant violations. The problem is more with obscene lyrics than drug-oriented lyrics. But rules come down and we must live by them. So, in asking for printed lyrics we're putting the burden on the record labels." He said he was already receiving printed lyrics on some records, but as of this week all records received by the station must be accompanied by printed lyrics for consideration. "It's a company policy."

Keep Eye on Spots: Stone to PD's

By BILL WILLIAMS

NASHVILLE — Program directors, in order to be fully effective, should gain as much control over the commercial aspects of the radio station as possible, according to Sebastian Stone, program director of WOR-FM in New York.

Stone, moderating a panel on the role of the program director in every facet of a radio station, felt that a program director should be involved in the decisions limiting commercial load. One of the most important things a program director can do is to keep a watchful eye on the commercial content, noting that certain advertising can produce income in the short run, but really hurt a station over the long haul. He cited an example, that "an album rip-off can really hurt. A fly-by-night record company put together an album of 40 of the all-time greatest hits cut by a put-together group of studio musicians. The record company wants to spend \$8,000-\$10,000 in advertising on the station. The general manager will be ecstatic. All he sees is the bread and he doesn't care about anything else. Just such a thing, however, can really hurt a station's reputation with its listeners and once that's done you have very little left."

Stone stressed that it is imperative a PD have instantaneous communication with a deejay on the air. "If he does something that could be a liability to the station, jump in and correct him," he said. "If it's minor, though, wait until the end of the shift."

Stone told the gathering that the ideal disk jockey is "someone interested in communicating his ideas—someone whose total drive in life is to communicate."

MD Important

Stone had obvious respect for the music director. "You can't pay a good music director too much—he's that important." Noting that the music director is the most important position besides program director, he said the best music directors displayed taste, intelligence, style and statistical knowledge.

Stone was one of several speakers attending a meeting of program directors, air personalities and record promotion men here Feb. 26-27 at the King of the Road Motel. The meeting was sponsored by Bob Hamilton, who operates a mimeographed record news sheet.

Among the speakers on the first day was Jay Stevens, music director at KRLA in Los Angeles, who moderated a session that dealt with the problems of musical programming.

Stevens told the gathering that

at KRLA, the national charts are not the sole deciding factor as to what records receive airplay. "We do look at them closely," he said, "but we mainly listen to the record to see if it fits in with our image—will it drive listeners away? Will it do more harm than good? You have to program according to your own market demographics. In other words, you cannot rely solely on national sales."

Successful Outlets

Since Stevens stressed looking at market demographics while choosing records for airplay, the discussion gradually shifted to what was needed in a valid market study, and some of the best ways to derive market information. It was generally agreed that radio station personnel should first discover which musical outlets are most successful in their area and then watch who buys what product in that outlet. Another favorite ploy is to set up a request line and talk to the callers. In that manner, a station can better be aware of who its listeners are.

The disk jockeys and record promotion men also discussed the effects of airplay on a record and while conceding that it is the most important influence on listeners buying a record, advise of friends as to what record to buy was voted a close second.

Letters To The Editor

'Refutes'

I must object to the indirect quotation with which I am credited in the 3/13/71 article in *Billboard*. If I am going to stick my foot in my mouth publicly, I would prefer that it be with something I actually said.

I presume this paragraph about my harping on "bureaucratic imperialism" refers to my pitch to rackjobbers and retailers to cooperate with station fund-raising activities and other anti-dope campaigns to help establish radio as an important element in the fight against drug problems. This should help stamp out the specter of censorship. I have never used the phrase "bureaucratic imperialism" and I don't remember commenting on the unfettered nature of the movie and book business.

Actually, this paragraph makes me sound like your standard radical, which as you know I'm not. This business of suppression of certain lyrics is a very serious matter and one which must not be dealt with by rhetoric.

Willis Duff
General Manager
KSAN-FM
San Francisco

Censorship?

Just received the issue of *Billboard* dated March 20. Front-page article about FCC notice concern-

ing record lyrics assumes that FCC has warned stations not to broadcast "drug songs." They frowned on playing such songs, but did not prohibit it. All they did was to state, in their public notice (sentence one, paragraph three, FCC notice 71-205, 58902): "In short, we expect broadcast licensees to ascertain, before broadcast, the words or lyrics of recorded musical or spoken selections played on their stations." PERIOD! The "public notice" merely informs broadcasters that they are responsible for what they broadcast, which is a (quite reasonable) restatement of a basic rule that has been a part of the communications act since its inception.

This whole giant flap concerning "censorship" seems to have been sparked by Nick Johnson's lengthy, impassioned and inaccurate "dissent" issued with the public notice. Johnson is, as usual, totally out to lunch.

Eric G. Norberg
Program Director
KMBY
Monterey, Calif.

In the not too distant past, I have received form letters from programmers extolling the virtues of their radio station and, condemning the capriciousness of the record manufacturer. Also, lately, I have read letters pertaining to the same thing, in *Vox Jox* column. Of what am I speaking? The matter of giving free records to retail outlets, in any given market.

This, they say, is a thorn in their side, as they cannot receive a true reflection of a selling record in their respective markets. This is only done when the program director, or the music director, doesn't believe their local distributor, their local promotion man, the record manufacturer, the national promotion man; oh, yes, the regional promotion man, the songwriter, the producer, and even the artist. "They couldn't care less what that other city is doing, or playing." "It doesn't affect our market." How else can anyone bring to their attention, the fact that there may be a hit record here. Claude, these "freebies" are not given indiscriminately, as an overabundance of this would tend to mean nothing about any record, even a hit. So, as you can see, this is not a flagrant practice!

I hope this isn't taken as "sour grapes," because it wasn't so intended. It is just an explanation as to why this practice may be instituted at times. Thank you.

Red Schwartz
Musicor Records
New York

KTEN-FM to Debut

ADA, Okla.—KTEN-FM, a 100,000-watt hard rock station, will go on the air here April 1, according to Mike Rose. "Day time will be programmed very contemporary; night time will be super heavy," he said. During the day, the station will simulcast with KEOR, a sister AM station.

CBS-FM Revamps Syndie Programming Service

CHICAGO — CBS-FM has revamped its syndication programming service to make it entirely flexible not only in "sound" but in system. John DeWitt, director of syndicated programming for CBS-FM here, said that the new service—available May 15—will enable him to custom design the music to fit the market. "For example, we'll be able to provide more soul records into a programming service used by an Atlanta station if they wanted it; in Houston, a radio station might want a few more country records in their sound."

The beauty of the new service is that it has been designed to work with either reel-to-reel automated systems or cartridge automated sys-

tems or combination systems. DeWitt said. "We will conform the programming service to the system of the station, even if it's a computer operation."

The old tag of "Young Sound" has been dropped; the new service goes unnamed because of its musical flexibility.

The major list of records comes from current hot singles and these are slated about once every four hours; a secondary list features current LP and single material programmed a little less often. "It's difficult to treat rock on reel-to-reel because of the need to blend records constantly different. Our new methods solve that problem."

APRIL 3, 1971, BILLBOARD

WSDM-FM Reshapes To Jazzrock Style

By EARL PAIGE

CHICAGO—Since evolving from an all-jazz station to a more contemporary sound featuring basically a blend of jazz and rock, WSDM-FM here is exposing more new records than ever before—as many as 17 to 26 per week. The station, different enough to use girl deejays years before Gloria Steinam and women's liberation came to the forefront, is being reshaped by music director Burt Burdeen and he finds it difficult to define the programming category. Burdeen's present aim is to make the 24-hour outlet even more flexible and able to expose not only more new product but move to a new record sooner.

Burdeen said the combination of jazz and rock at WSDM-FM reflects what is happening in both the jazz and rock idioms and is still evolving. When he gets together the new system he's working on, the WSDM-FM mix will be nearly equally divided between jazz and rock. Thus, the six-year-old outlet's traditional slogan "smack dab in the middle" (meaning Chicago's FM dial) will put it squarely between two basic musical idioms that are in themselves coalescing.

Right now, Burdeen is in the process of converting to a new tape system that will allow WSDM-FM to delete material on tape faster without all the old problems of splicing and risk of deterioration of quality. Some programs are live from the turntable while others are taped, Burdeen explained. He wants to narrow the programming list but still retain the spontaneity and informality that has always characterized the station.

While the new women's lib militants might say WSDM-FM was "exploiting" the sexy female voice in those early days of the mid-1960's, the girls actually have a very straightforward style today. The personality comes through easily, but never seems forced. Newscasts are brief and freshly delivered. All recordings are identified at the end. Yet, there's an informality that Burdeen takes pride in and that he said was around on WSDM-FM long before "the so-called undergrounds."

"Arnett Coleman once said he created 'sheets of sound.' I sometimes think of our sound as a 'superhighway of sound.' Actually, it's not easy to characterize our sound. You quickly get meaningless clichés like saying we're not MOR or we're not this or that."

There are perimeters: the group War, without Eric Burden; Creedence Clearwater Revival but never Lynn Anderson, if you're talking about something in the country direction at all; Chicago and many of the rock groups, but never Grand Funk Railroad; many of the pop stars from B. J. Thomas to even a Julius LaRosa; but always that foundation rooted in jazz with now and then an oldie Glenn Miller to maybe show that that was part of the jazz tradition, too.

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GENE DEGRAIDE, night air personality on WJAR in Providence, R.I., chats with United Artists Records artist Jimmy Roselli, right. Roselli visited with Degraide to plug his "You Are Mine" single and the concert he performed later. Degraide emceed the concert.

KRML Accents Hard Rock in Daytime

CARMEL, Calif. — KRML has switched to a progressive rock format with emphasis on hard sounds for its daytime AM audience.

The 500-watt station owned by Sam Salerno is programming 10-minute cuts similarly as it does shorter album tracks.

The station formerly featured middle of the road records when Salerno bought it two years ago. Salerno was formerly the owner of KLVV in Las Vegas.

KRML's audience is specialized because the 200,000 persons residing in this area below San Francisco are mostly retired, ex-military and as such are not prone to Grand Funk; Crosby, Stills, Nash and Young; Janis Joplin, Emerson Lake or Jimi Hendrix—some of the record artists on KRML's "free form" playlist.

Each of the four disk jockeys selects his own LP cuts. Randy Dormio Scott is the program director and was instrumental in helping establish the new sound. Salerno pulls down the 6-9 a.m. slot, followed by Johnny Adams,

9 a.m.-2 p.m., and Randy Scott from 2 to closing. The Carmel-Monterey areas are prime tourist locations, with some 6½ million visitors in the area last year, according to Salerno.

"Record companies don't consider this a major market," Salerno laments. "But we do need new albums for the library. The service from San Francisco is real lousy."

KRML competes with KIDD (MOR) and KMBY (Top 40) both in Monterey, and KDON, a rocker in Salinas. In addition San Francisco stations boom into the area, noted for the Monterey Jazz Festival.

WBRD-FM Format

BRADENTON, Fla.—WBRD-FM, a pioneer stereo station here, will change format from easy listening to country music on April 1, according to general manager Bob Nelson. The AM affiliate, WBRD, program middle-of-the-road music.

WBT Exec Turns Off Tune-Outs

By RUTH CASTLEBERRY

CHARLOTTE, N.C.—Any of the variables in a radio station format—the personalities, the commercials, jingles, music, promotions, or public service announcements—delivered in a negative or unprofessional or immature manner create a tune-out factor, believes Tom McMurray, operations manager of WBT here.

WBT, one of the first radio stations in the South, has dropped all of the trappings that went with its previous middle-of-the-road sound. The change in the music at the 49-year-old station has been gradual since last September.

McMurray coined the phrase "comfortable radio" to describe the new WBT format, a concept reinforced by every facet or production, from music, to public service announcements, to jingles.

"WBT has always considered itself a leading citizen of Charlotte and as such must take a stand with today's trend in music and entertainment to effectively offer the people what they want to hear," said McMurray, explaining the station's attitude.

"I definitely know that what we'll be playing is what the audience 18 to 49 years old want to hear. An in-depth, qualitative market research survey was under-

taken for the specific purpose of changing this format.

WBT will become the people-oriented station and the format will be new adult radio," he said.

The concept of "comfortable radio" as developed by McMurray is based on the premise that the listener is intelligent and need not be "told" everything. "The little subtleties will give me an audience. They will be hearing it, not being told about it," he explained.

A good example is WBT's new custom jingle package.

Custom-Written

"Everything is custom-written. WBT jingles have no clichés—WBT is said instrumentally," explained McMurray. "There are no individual jingles announcing an upcoming 'oldie-goldie' or the news, or sports or weather. It's all said with music."

"The WBT signature is instrumental," he continued. The key to what follows a particular jingle is in how the instrumental signature is has been arranged and embellished.

(There is an interesting footnote to the difficulties McMurray encountered trying to locate a company that would produce his jingle package. While Pams in Dallas wasn't too excited about what McMurray proposed, Fred Hardy and

Bob Piper worked with him for 10 days. After hearing the finished package, Pams has since tagged it "Logo 1" and is syndicating it.)

"I'm going to play music that will appeal to those who listen to Elvis, then get rid of vignette programming and tighten up the news and public service in today's vernacular," McMurray said.

"You have variables in any radio station—personalities, commercials, jingles, music, promotions, and public service. Any one delivered in a negative or unprofessional or immature manner creates a tune-out," McMurray said. "Through qualitative research and the program director's experience and knowledge you have a clear road map of where you're to go. We've erased the variables."

Personality radio will continue at WBT. The present lineup includes Dick Taylor, Mike Ivers, Ty Boyd, Mike McKay, and Jack Petrey. "The only thing I ask is that when they talk they say something and that they relate to their audience," McMurray said.

In his efforts to create a "people-oriented station" McMurray feels "the real key to WBT is that every spot will be locally oriented and produced," including the pub-

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CHARLIE O'DONNELL, air personality of KLAC, Los Angeles, receives a personal copy from Loretta Lynn, of her "Coal Miner's Daughter" album on Decca Records.

WSDM-FM Reshapes To Jazzrock Style

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have advanced because of it. But they have a foundation in jazz."

While Herbie Mann and other artists rooted in jazz have progressed into rock forms, Burdeen noted the same progression in rock artists. He mentions Chicago, Second Coming, Moody Blues, Harvey Mandell, and If, the latter a new Capitol Records group. These artists are moving toward more of a jazz sound.

"But again, it's tricky to characterize Chicago, for example. They're a lot of things to a lot of people," he pointed out. As for WSDM-FM's perimeters, Burdeen mentioned Grand Funk. "We haven't programmed any of their recordings—not yet—and still I've listened to everything they've cut just like I listen to every album that comes across my desk."

"We're just not going to a too-heavy sound. For example, we want lyrics that can be at least heard and probably understood."

"We go to extremes to find what we think fits our sound. For example, we discovered three tracks on the new Julius LaRosa album that might blow some people's minds. We found 'Georgia Blues' on a Joe Simon LP and played it. Many of our listeners were surprised because he is basically rhythm and blues artist, but this was just a beautiful song."

Burdeen mentioned Richard Williams' "Till Love Touches Your Mind" on Quad Records distributed by MGM as another example of a new record WSDM-FM has been receiving requests for.

"We also play Tony Bennett of course, and went wild over the new Barbra Streisand album. But we play Santana, Bread, 5th Dimension, a lot of Elton John, Crosby, Stills, Nash & Young and Petula Clark. We play Uriah Heep, Spanky and Her Gang, Booker T. & the MG's and Cat Stevens."

WSDM-FM has always been an album-oriented station. Of the 17 new songs added last week, two were singles. "I lean towards albums because of the better sound. This isn't to say singles are inferior because many are now in stereo and many are great. But for a permanent library, I prefer albums."

The station is shooting at the age 18-49 listener, but goes well past this in actuality. Burdeen felt today's listener is far more sophisticated than in WSDM-FM's early days when it "lightened" the hard jazz of the mid-1960's with such things as "Night in Tunisia" by the Modern Jazz Quartet.

"In those days we were educating listeners. Now they're educated. They're aware of the combining music forms. But we have to keep looking ahead and always ready to try new things."

Vox Jox

• Continued from page 41

package to offer, and can provide the music on reel-to-reel or on cartridges, stereo or monaural. His music is on stations in six markets now, including two AM operations. But it was Charlie who put WPIX-FM in New York in the profit picture with easy listening programming a few years ago when it was a new station; he really knows his music.

Steve (Mark Sherry) George writes that he's now on KSJO-FM, San Jose, Calif., after three years or more on Top 40-formatted KDON and MOR-formatted KTOM in the Monterey Bay area. Says he believes that more and more radio listeners are tiring of sock-it-to-me pacing of Top 40 "and at a gradually descending age level . . . so I sincerely believe I'm staying a bit ahead of the game by joining KSJO-FM. They are the radio of the future."

Ted Atkins got married March 27 to Lillian Poggi, United Airlines stewardess, in Los Angeles and feted about a million people

to a reception at the Beverly Hills Hotel before rushing off to listen to some Hawaiian radio. When he's not listening to Hawaiian radio, Ted doubles as program director of KHJ in Los Angeles. . . . New addition to progressive rock station WCOL-FM in Columbus, Ohio, is Ginger Sutton, formerly of WNCN-FM, Cleveland. WCOL-FM staff now includes program director Bryan McIntyre, Kenny Stone, Jim Roach, Dan Ryan, and Sutton.

Phone numbers: Chris Lane 408-265-5347; Bill Stewart 415-376-7391. . . . Harry Martin is back to KFMB in San Diego doing the early-morning show; he's been over at KCQB, San Diego; KFMB now has Martin 6-10 a.m., Roy Elwell 10 a.m.-2 p.m., Rick King 2-6 p.m., talk and news until 7:30 p.m., with coach Sid Gillman and Jerry Gross, then Skip Conover until 11 p.m. . . . Don Mills is now at WMHI, Frederick, Md.; he's been at WORC in Worcester, Mass. . . . Pete Winters is leaving WAMS, Wilmington, Del.; first turnover at the station in eight months, according to program di-

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RADIO-TV Job Mart

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

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Radio Job Finder: Small or medium mkt. D.J.'s, are you good enough to move up to a major Texas mkt.? Morning drive, good pay. Must be funny, a little different. Run easy, but tight show. With well-known c&w. If you're ready, call now or write Radio Job Finder, 318 Blaze, San Antonio, Tex. 78218. 512-655-1144. ap3

We are looking for sharp young man that can travel May 30 thru Labor Day. We want this man to work on own initiative P.R. work at local stations. This man will shine at local, county and state fairs as announcer for top automotive events. Big voice a must. New car furnished. Talk to us about salary requirements. Send tape, photo and resume to: Variety Attractions, Inc., P.O. Box 2276, Zanesville, Ohio 43701. ap3

If you have first-class ticket, a mature voice, are good at production, and have a few years in the biz, then read on. KTAC, Tacoma, is looking for a man like you. We do prefer Northwest or West Coast men. KTAC is a 10,000-Watt Hucker at 85; and we're number one. Rush resume, tape, and pic to: Derek Shannon, KTAC, Box 11335, Tacoma, Wash. 98411. ap3

Radio Job Finder needs good newsmen. Openings in all parts of the country, all formats. Why send out tape after tape when just one to us will do the job. If you're not a pro, save the stamp, we need heavies. Send tape, resume & photo to Jim Travis, 318 Blaze, San Antonio, Tex. 78218. ap10

Soul jocks, newsmen. Do you want something better? I can find it for you fast. If you're a pro, get with us before school is out and the rush is on. My immediate need is a newsmen with a first phone, no maintenance. Also one jock that can really get to cookin'. Contact Jim Travis, Radio Job Finder, 318 Blaze, San Antonio, Tex. 78218. Phone: 512-655-1144. ap10

Denver market needs D.J. with 1st phone for full-time country station. Contact: Ed Wren, KLAK 7075 W. Hampden, Denver, Colo. 80227. ap10

Say You Saw It in
Billboard

POSITIONS WANTED

Black Jock trying to break into Top 40 Radio! More than a beginner, though seeking first opportunity anywhere. Third endorsed. Broadcast school grad, single. Will relocate anywhere! Dias Rock, Top 40, R&B. Willing to work for peanuts to get needed experience. Write: Dean Reynolds, 1251 Sheridan Ave., Bronx, New York 10456. ap3

Talented morning personality, single, young, witty, draft exempt. MOR, Country, Easy Listening and experience at News and Program Director. Desires challenging position in the Carolinas, but will consider other areas. Interested? Write: TRH, P.O. Box 26102, Charlotte, N.C. 28213. ap3

First Phone Top 40 announcer. Experience in Montana and Oregon. Financially stable. Ready to work. Area Code 206-827-1484. ap10

I need a summer job. I have three years' experience on two Boston FM stations and have 3rd class broadcast. I have done shows in jazz, blues, soul and gospel formats and am currently doing a Rhythm and Blues Review. I am extremely knowledgeable in all aforementioned areas of music and write a jazz column for local paper. Can also do production and programming. Would prefer job on East Coast but not necessary, and if in NYC would accept part time. Record companies, take note. I need help, can't do it alone. J. McEwen, 17 Latin Way Start House, Medford, Mass. 02155. (617) 776-2297. ap10

Attention, major market in California and Arizona: Experienced Pro, with six years' on-air experience in good medium markets, looking for step up. Good commercial delivery and smooth MOR air personality. No floater. Married with family. All inquiries will be answered. Don't wait. You may lose me to your competitor. Include starting salary in reply. Box 378, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. ap10

Sharp, experienced Program Director looking for air shift and production challenge at rock or uptempo MOR station, with or without a title. Will also consider news. Background of dependability, good track record, and excellent references. Working presently, but available immediately. Prefer NYC, Eastern or Central N.Y., but will answer all interested inquiries. Medium market and up only. Reply to Box 377, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. ap3

Sincere desire to become affiliated with the recording business or broadcasting in the Nashville, Tenn., area only. I am long on potential and enthusiasm. Recent college graduate in electronics with AS degree. Four years of electronics in the U.S. Air Force. Three-year graduate in the electronics trade school. Currently enrolled in electronics correspondence course with Cleveland Institute of Electronics. 26 years of age and military obligation fulfilled. Short period of board experience with recording studio in Sacramento, Calif. There will be no objection, whatsoever, to my doing odd jobs in addition to tasks related directly to my work. No reasonable offer turned down. I will make trip for any interview. Resume and references will be sent on request. Vic Cahny (801) 522-2207, 317D W. 4th Ave., Dugway, Utah 84022. ap3

Vox Jox

• Continued from page 43

director **Bob Rich**; pay scale is fairly good at WAMS now; call Rich if interested in a job.

Lineup at WJPA in Washington, Pa., now includes **Jack Alderson**, **Ray Fallen**, **Kenny Dee**, with program director **Jay Mitchell** and **Dick Richards** taking care of week-ends. Seems that **Fallen** doesn't like all the chatter about "run and get coffee" records because he drinks Cokes. . . . Anybody who prefers something stronger, such as a beer, is invited to join me March 29 or March 30 at the Conrad-Hilton in Chicago. I'll be there for the annual convention of the National Association of Broadcasters and will be in room 2518-19A. Come on by and shoot the bull if you have time.

Doug McKay, 2-6 p.m. air personality for the past four years on WKBO, Harrisburg, Pa., has joined WCHV in Charlottesville, Va., as program director and 10 a.m.-2 p.m. personality. . . . As of April 1, **Rick Ammon** will be working at WJPS in Herrin, Ill, a suburb of Carbondale. It's a 24-hour MOR-style station and Rick will be program director. He'd been with KUAD in Windsor, Colo. . . . There's going to be a heavy country music radio programming meeting in Nashville on 23-24 April at the Holiday Inn Vanderbilt. Registration is \$50. I was talking with **Bob Alou** of the Shelby Singleton Corp., Nashville, last week and some of the names who'll be on panels include **Chris Lane**, **Bill Wheatley**, **Herb Golombeck**, etc. Going to be a solid followup to **Tom McEntee's** meet of last year, though it seems that Tom is on the sidelines this year

and the event is being guided or whatever by Professor **Will Milko** of Middle State University of Tennessee.

The lineup at WTRM, Beaumont, Tex., includes program director **Steve Wisdom** 5-9 a.m.; **Jerry P. Mullen**, a goatroper from Lubbock until 1 p.m.; **Buddy Young** until 5 p.m.; **James Black** 5-10 p.m.; and **Don Scott** 10 p.m.-5 a.m.; it's a country music station. . . . Forgot to mention a while back that **Bob White** is now program director of WEEZ, Chester, Pa. . . . **Arlin Miller** says that he has resigned as program director of KWOW in Pomona, Calif., but will remain as a personality.

Paul Christy is out of WCFL in Chicago. . . . **Bob Ray**, program director of WSAR in Fall Rivers, Mass., did a good thing against drugs; offered to give out bumper stickers saying: "Don't arrive D.O.A. Speed kills." In four days, gave about 300-plus. . . . **Tom Allen** has been promoted to program director of WIL, the St. Louis country music station. . . . **Mike (Mike Mitchell) Lana** is out of KEXO in Grand Junction, Colo., and looking. . . . **Bill Lennon** is out of WOOK in Washington and looking. . . . **Ron Savage** has left WTVR in Richmond, Va., where he was program director. . . . **Ralph Sanabria** has been named music director of WPAT and WPAT-FM, Paterson, N.J., a New York area station that plays wall-to-wall and has been floored the past few years; Sanabria had been at WHN as music director the past nine years.

Jerry Thomas, veteran staffer at WKRC Radio, Cincinnati, has been named program director, succeeding **John Patton**. Jerry continues with his platter-chatter session on the 10 a.m. to 2 p.m. shift.

Bill Bishop, sports director at Ciney's WLYK-FM, is the new sports-news chief at WCYN, Cincinnati, Ky. Replacing him at WLYK is **Jim Cavanaugh**, of KDES, Palm Springs, Calif. . . . **Denton Marr** has left WEBN-FM, Cincinnati, to join ABC's Los Angeles outlet as operations manager.

Sherman & Wright Set Prod, Pub Cos.

LOS ANGELES—Billy Sherman and Charles Wright have formed Sure-Right Production Co. and two publishing firms known as Sherman-Wright Music (ASCAP) and Sherman Music (BMI). Wright is the leader of the Watts 103rd Street Band. Sherman was with Warner Bros. Music for four years and was president of Valient Records.

WBT Exec Turns Off Tune-Outs

• Continued from page 43

lic service campaigns which should reflect the community's needs.

Approximately 25 public service campaigns have been readied on subjects including divorce, traffic safety, equal opportunity, ecology, abortion, venereal disease, hit-and-run on animals, drugs, pesticides and one campaign, titled "Give a Damn" which encompasses everything in general. All of these campaigns are locally produced and utilize local references.

The programming of music at any station is a major consideration and it's no different at WBT. The only exception is that **McMurray** has given **Mike Ivers**, former WEIM program director, complete control and admits it.

"I see the playlist the day it's printed," explained **McMurray**. "Mike Ivers picks the music. I have 110 percent faith in him. The deejays in turns picks from the list Mike compiles following a rotation system that is demographically programmed for different parts of the day."

Ivers, a programmer with three years experience, uses a playlist of 30 A records, about five extras (records he considers just breaking) and approximately 10 album cuts. During the drive times every third record is an oldie, midday every other record is an oldie and at night it averages out to an oldie being played every third record.

Selections Made

Ivers bases his selection of a record on two things. "Whether the record has what I think is the potential to be a hit or whether it will sound good on the air. There are a lot of records that won't make hits so it's a matter of whether I can hear it (on the air). Whether it becomes a hit or not just so long as it's a happy sound. One example is the "Pushbike Song." It had a sound I thought very commercial and happy."

Ivers admitted that he pays attention to the artist, composer and arranger of records but that the sound constitutes more than 50 percent of his decision.

The oldies programmed on WBT

are described by **Ivers** as "AHhh!" records. The record should be a hit but more influence is given to the audience's anticipated response. The breakoff point is generally 1955 but there are exceptions **Ivers** indicated.

Ivers relies more heavily on how a record is doing locally in record shops but uses the "national charts quite a bit as they're the only effective indicator nationally."

Ivers describes the music he's programming as "Top 40 without hard or acid rock, keeping away from extremes at both ends." The music director believes it more exciting to be programming music during a musically trendless period than "compared with, say, 1963-1964."

"Generally speaking the music is tremendously—just a lot of good music from a lot of good sources. A lot of softer sounds coming in. I think it says the adult stations are having a greater impact on the audience. A lot more attention being paid toward lyrics today.

(Continued on page 78)

Never Freeze a Format: Renwick

• Continued from page 41

And so a WHN listener finds himself caught up in a daily "reachout" campaign that takes a number of forms; from **Bruce Bradley's** "Save Our Precious Pastrami" effort . . . to **Bob Fitzsimmons' "What's Bugging You Today"** feature . . . to newsman **Dean Lewis' unrelenting attack** on Manhattan's illicit drug traffic.

The station is promoted, by means of a cleverly designed product campaign. The product: **HN-1050** . . . not really a cure-all for the adverse qualities of life in New York, but a remedy that most certainly eases many of the painful symptoms. We even have a labor strike jingle on the station.

And so it goes from market to market and station to station . . . a carefully planned programming "schizophrenia."

In Toledo, the programming judgments involve a careful scrutiny of those traditional elements which have over the years built WSPD into one of the most dominant stations in any competitive market . . . the mixing in of modern program elements which we hope will, year by year, keep the demographics of that very loyal audience competitively youthful, without sacrificing the bulk numbers. The WSPD of today could really be described as three or

four different radio stations. Think about this: Could you accurately describe your best friend with only one qualitative adjective?

In Los Angeles, our programming blend includes a sound contemporary music policy, one of the markets unique personalities, **Emperor Bob Hudson** (who violates practically every Top 40 format rule you or I ever heard of), and a specific conscious effort to capture the ears of every available thinking young woman in Los Angeles with program content researched and targeted straight to her during the midday hours.

Breaks Traditional

In Cleveland, **WJM's Ed Fisher** is well established as the market's most successful MOR personality . . . and yet, some days find Ed presenting an almost total talk show in morning drive. Sure, it makes us nervous. It's a break from our traditional MOR format. But that talk is more often than not the result of a several-hundred-mile trip with a tape recorder to interview somebody Ed has every reason to believe his audience would like to hear about. And he's still on top.

On the **WJW** all-night show, the station's cumulative audience base is decidedly broadened by the sophisticated jazz presentations of

Dave Hawthorne. He gives us a shot at a lot of people who possibly wouldn't be listening to us at any other time of the day . . . numerous saleable adults with a specific music preference.

In Miami, **WGBS** found that market's "hot button" with a heavy diet of sports programming. Not just play-by-play, but frequent, knowledgeable commentary and a give-and-take conversational free-for-all "Sportsline" telephone show every night. Yet, if you listen to the station in midday, you'll find a personality armed with a wealth of info/entertainment features aimed . . . again . . . to the thinking active woman. And on **WGBS** all night . . . the contemporary/progressive **China Valles Show**. Go find that mix on anybody's stereo channel!

These are some of the combinations that are working for us today.

And yes, we're already researching tomorrow. Our goal is to be prepared to do what we have to do . . . when and where we have to do it . . . with a reasonable degree of confidence.

If I were pressed for a broad generalization concerning today's competitive radio programming, it would be this:

There isn't one.

Conrad: Arts, Audience One Family

• Continued from page 40

land Orchestra Command Performance Marathon, a project conceived by **WCLV-FM** to raise money for the sustaining fund of the Cleveland Orchestra.

The success of the marathon, and of a similar marathon in 1970, is clear-cut. The 1970 project aimed for a goal of \$10,000 but arrived at a final total of \$33,000, a figure representing 60 percent of all money raised for the Orchestra by the various local media: radio, television, billboard, newspaper, point-of-sale, and magazines, during that year's campaign. The 1971 marathon exceeded its goal of \$35,000 and arrived at a final total of \$43,000 pledged to the Cleveland Orchestra by **WCLV-FM** listeners. In both marathons the money was raised with the help of various inducements. The most important drew on the station's library of Cleveland Orchestra broadcast tapes which date back to 1965. The music contained in those 350 programs was catalogued, and the catalog distributed to potential donors through the **WCLV-FM** Program Guide and program books of the Orchestra performances at Severance Hall. With the catalog as a reference, listeners who

pledged certain amounts could request the playing of a selection from the library. In some cases, groups formed to pledge the larger amounts of money required to hear the longer masses and symphonies. The ploy was so successful that it became necessary for the station to cancel its scheduled programming for three days afterwards to play the requested selections it couldn't get to over the weekend.

Results Overwhelm

In the respect that such a marathon can reflect the advertising power of a fine arts station in a market such as Cleveland, the results of the two fund-raising ventures are overwhelming. Premiums, in the form of products donated by **WCLV-FM** advertisers, were offered as further inducements. The largest number of such premiums came from the record companies that have been associated with the Orchestra or its late conductor and musical director, **George Szell**, **Angel**, **Philips**, **Columbia**, and **Deutsche Grammophon** supplied premium records for pledges of from \$25 to \$500. Other premiums came from audio equipment stores, a supermarket, restaurants, jewelers, a bicycle store, and other **WCLV-FM** sponsors.

This coming-together of radio

station, advertiser, listening audience, and cultural institution in a fund-raising effort provides much to say about the close, nearly "family" relationship that can be shared by these four elements. The many volunteer workers who were needed to do the phone and book work of the marathon came not only from the staffs of the Orchestra and **WCLV-FM**, but in large number from the station's listeners recruited over the air. And many audience members offered premiums of products and services from their own firms and fields of work—not surprising from an audience that is in the majority employed in the professions and management, college-graduated, and earning in excess of \$10,000 annually. And not only was this a chance for them to participate in an immense public service effort benefitting one of the world's great orchestras, but it was exciting radio. Some listeners claimed they didn't turn their radios off for the entire 68 hours of the marathon, with one family saying they slept in shifts.

The success of **WCLV-FM's** efforts on behalf of the Cleveland Orchestra is a vivid demonstration of the impact that a classical music or fine arts station can have on its community.

APRIL 3, 1971, BILLBOARD

45 rpm RECORDS
oldies by mail

OLDIES
from
1955
to
1970

All original artists.
For complete catalog send \$1.00
(deductible from any subsequent order)
to:
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Radio Job Finder

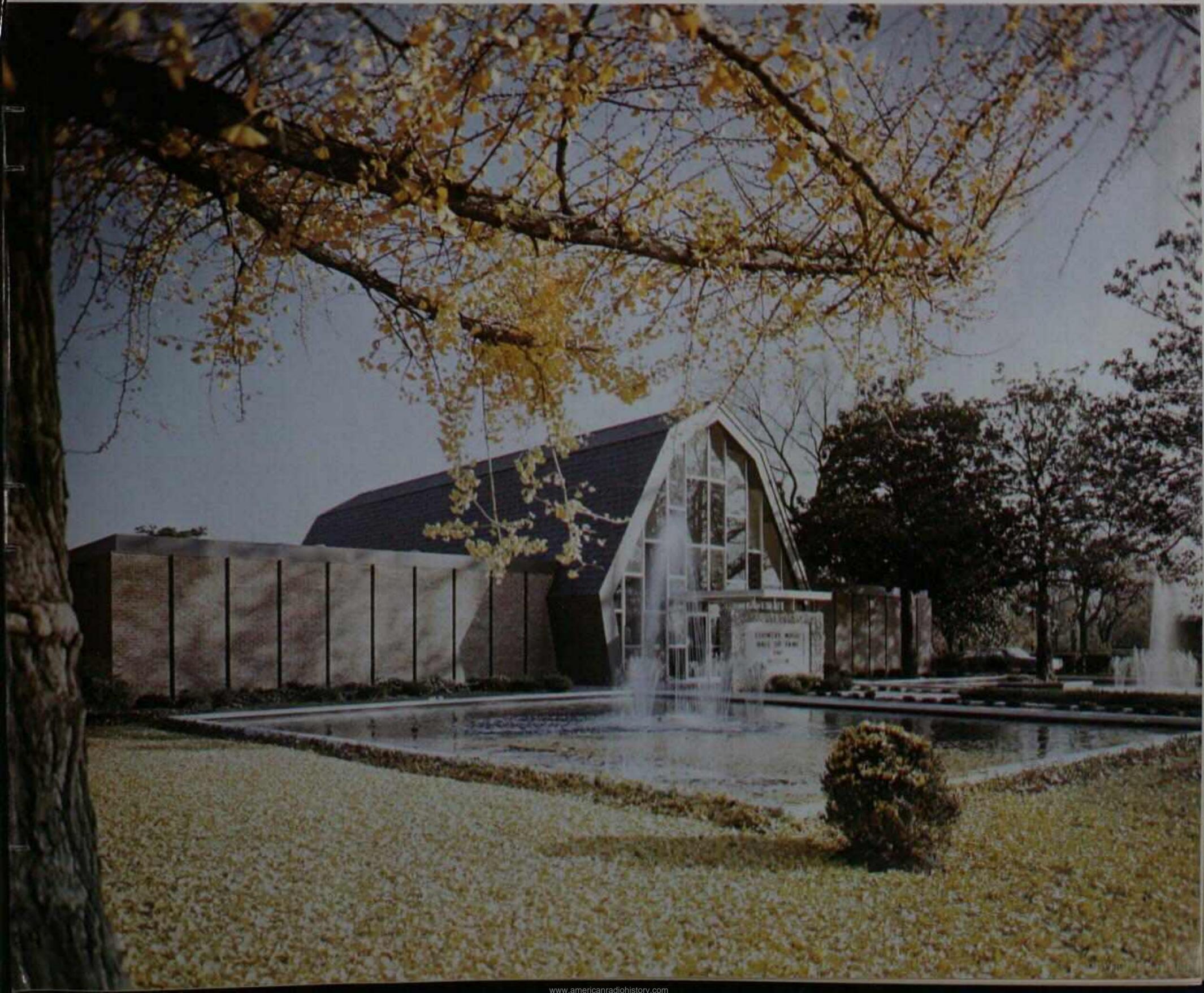
C&W MOR
TOP 40 SOUL

318 Blaze, SAN ANTONIO, TEXAS 78218

If you need a pro . . . We have them. References have been checked, all you have to do is listen to our master tape, and find the right man for your station.

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JIMMIE RODGERS

Founding Father

The man who doubtless inspired more country singers than anyone else, lived for only 35 years. Jimmie Rodgers, The Singing Brakeman, The Blue Yodeler, The Patron Saint of Country Music, The Father of Them All. The late Steve Sholes (also a Hall of Fame member) once said: "Jimmie Rodgers directly caused the sale of more phonographs and guitars, inspired more youngsters to take up singing, than any other single person before or since." He was among the first named to the Hall of Fame when it originated in 1961.

Jimmie Rodgers was born in Meridian Miss., September 1897, and the only non-entertainment life he ever knew was that of railroading. His father did it before him. Aaron W. Rodgers was a section foreman on the Mobile and Ohio Railroad. His mother, Eliza Bozeman Rodgers, died when Jimmie was four. After 10 years with a stepmother, he moved into the rail yards. The blacks who worked along the line taught him how to play guitar and banjo. From them he first heard the blues. He became a brakeman, but many of his buddies took over his duties so he could sing to them.

Rodgers met and married Carrie Williamson in 1920. A few years later she would be the "First Lady of Country Music." The Rodgers' first daughter, June, died at six months. Then tragedy continued: tuberculosis struck Rodgers while he was working in rail yards of Colorado and Utah.

Only nine years of his life remained.

Because of the disease, Rodgers was no longer able to work in the rail yards. At times they were out of money, out of food, and occasionally out of a home. He turned to music to try to earn a living and began following the tent shows, with his family following him. Most of the time was spent in the west because of his health.

In Bristol, Tennessee, Jimmie Rodgers met Ralph Peer. Peer was there to record with portable equipment. Peer took him into a building and Rodgers recorded "Sleep, Baby Sleep" and "Soldiers' Sweetheart." His first royalty check was for \$27.43. But in that same year his records were outselling everyone in the U.S. except Enrico Caruso. In no time, he was making \$100,000 annually.

Rodgers wrote and sang his songs, and they ran into the hundreds. He built a \$50,000 home near Kerrville, Texas, and called it "Blue Yodeler's Paradise." But medical expenses kept chipping away and Rodgers had to keep working to sustain himself. Eventually, he had to sell his "paradise" and move into a small house in San Antonio.

In 1933, weak almost to the point of total collapse, Rodgers took a train to New York to record for the last time. He had to rest on a small cot in the recording studio between songs. That night, before the 24-song session was finished, he died in his sleep in a hotel room.

James Charles Rodgers was buried in Meridian, Mississippi, beside the body of his second daughter. Mrs. Rodgers, who continued to live in Texas, then befriended a youngster who had admired her husband. She then helped launch the career of Ernest Tubbs. In Canada, Hank Snow also was inspired by Rodgers. And in 1952, 30 years after his death, Snow and Tubbs triggered ceremonies honoring the memory of Jimmy Rodgers. They put a monument up in Meridian's Memorial Park. A bust of Rodgers was unveiled on May 26 before crowds estimated as high as 40,000. Near the statue is a locomotive, a memorial to an old railroad man, "The Singing Brakeman" and the other railroadmen of that city.

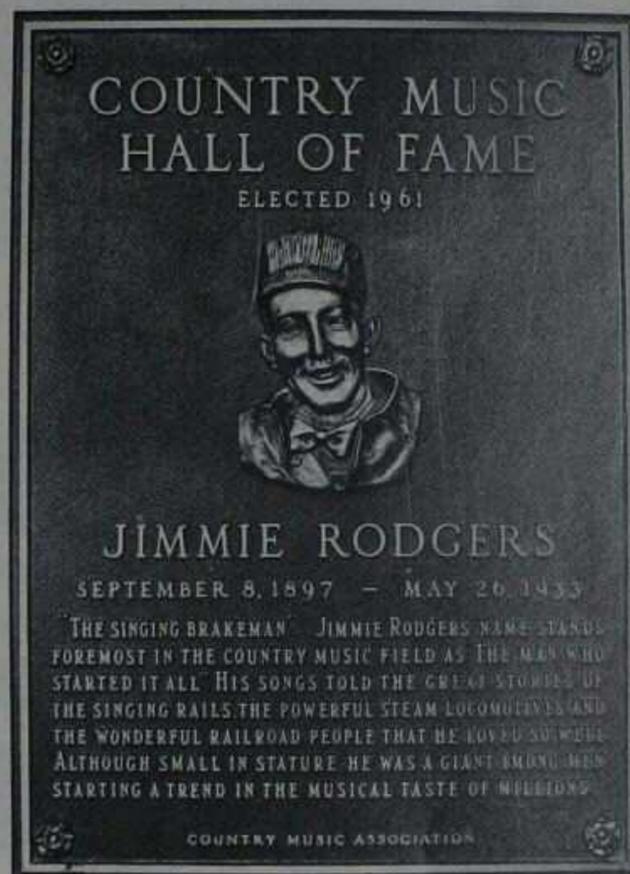
On Nov. 3, 1961, Jimmie Rodgers became a member of the Country Music Hall of Fame. Twenty-five days later his widow died in San Antonio.

PREFACE

Country music—its history, its people and its songs—represents a major segment of the American cultural heritage. This volume presents a series of highlights of this heritage. Each story is complete in itself, so that the reader may browse through the contents and read different articles at his leisure. Taken as a whole, the entire list of stories adds up to a bird's-eye view of the country field.

Virtually all of the material contained herein appeared through the years in the pages of Billboard's Annual World of Country Music. Many of the stories were written by Bill Williams and Paul Ackerman, two Billboard editors who years ago became hopelessly hooked on country music and have lived happily ever since.

We feel the same will happen to any reader of this volume, for the country song is the language of truth and reaches all who listen.



FRED ROSE

Nashville's First

Fred Rose was a man who did it all. His music ran all the way from jazz to country. His musical endeavors included musician, singer, publisher, songwriter.

Born in Evansville, Ind., August, 1897, Rose taught himself to play the piano by the time he was seven. At 10 and living in St. Louis, he was already a professional. Once the piano was mastered, Rose turned to singing. Riding a freight, he headed for Chicago, where jazz was happening. He sang and he passed the hat and he polished his voice, becoming known. Eventually Brunswick signed him to a recording contract. All of this happened while he was still in his teens.

He started writing songs three years shy of his 20th birthday. At 22 he had written some of the greatest tunes in America, including the Sophie Tucker signature, "Red Hot Mama." "Honest and Truly," and "Deed I Do." Rose then auditioned as pianist with Paul Whiteman and got the job. After a Whiteman tour he settled in Chicago to record and write songs.

Fred Rose joined forces with Elmo Tanner, both of whom worked for Brunswick, and they formed a team—The Tune Peddlers, becoming one of Chicago's top radio shows over KYW. Then came Fred Rose's Song Shop on the same station, five times a week. The CBS outlet in Chicago, WBBM, became interested in Rose. He was hired, given a feature 15-minute spot daily, and was heard on the full CBS network. Rose finished out the 1920's and started the 1930's in Chicago, but the depression took its toll. By taking a wrong-turn in the road while heading back to St. Louis, he was pointed toward Nashville, and continued on his way. WSM radio was delighted to see him, hired him, and started the Fred Rose "Song Shop" program there again five times a week.

Lured back to the midwest by NBC and the Chicago World's Fair, he again was a featured coast-to-coast entertainer. Rose returned briefly to Nashville, then went to New York to write. From New York he went west, where he wrote songs for Gene Autry to

sing in films. He turned out 24 songs for Autry at one writing, and most of those became hits.

Acuff-Rose

Once more, because of a new found love for country music, Rose returned to Nashville, and in 1943 he renewed his friendship with Roy Acuff.

Together, they created the first exclusive country music publishing firm in the world.

It is far more now, of course, more complex and around the world. But at that moment, with a handshake, a publishing company was born.

It was Nashville's first.

It was once said: "It was not uncommon for Fred Rose to hear a good country song and regardless of whose song it was and without any personal or financial interest, do all in his power to aid the progress of the song, simply because it would benefit the music industry."

In the late 1940's, Fred Rose discovered Hank Williams and, through hard work and an almost father-son relationship, developed him into one of the greatest country songwriters. All Williams' songs were published by Acuff-Rose.

With Fred Rose assuming the leadership, the company was one of the first to get pop records of country songs. When Williams died in 1953, the firm searched for new writers. Fred Rose found them in Marty Robbins, Melvin Hendsley, Boudleaux and Felice Bryant, John D. Loudermilk, Don Gibson and Roy Orbison. Then Rose discovered the Everly Brothers and many more. All the while, Rose kept busy writing. He turned out everything from "Blue Eyes Crying in the Rain" to "Kawliga."

The last song was written in 1954: "I Wonder When We'll Ever Know." Later that year, his health began to fade. Dec. 1, 1954, Fred Rose died of a heart attack at his home, not far from the Acuff-Rose offices. The year after his death, Billboard awarded him the posthumous honor of "Country and Western Man of the Year." In 1961, he was elected to the Hall of Fame.



TEX RITTER

40 SINGING YEARS

Woodward Maurice Ritter was born Jan. 12, 1905, at Murvaul, an East Texas town named by his grandfather for a local Indian chief.

"When Tex was a boy, he was always found making speeches from a stump, pleading law cases," said his eldest sister, Mrs. W. K. McCarley of Houston. "If he had become a lawyer, he would probably have gone into politics, because he loved that, too." As things turned out, Tex Ritter did go into politics, at a high level. He ran unsuccessfully for Senator not of his native state, Texas, nor of the state where he had spent most of his years, California, but Tennessee. In high school, Tex became a skillful debater, but in college, he also spent considerable time with music.

Eventually, in Houston, he became a cowboy ballad singer, the first ever in radio.

A traveling musical troupe took him to Chicago where he entered Northwestern Law School, but show business claimed him again. In 1930, in New York with \$30 and high hopes, he joined the New York Theater Guild and, in 1931, landed a feature role in "Green Grow the Lilacs." He later gave recitals at eastern universities on the subject of the American cowboy and his music. He was called "The Singing Lecturer."

Ritter played more Broadway shows, the Madison Square Garden rodeo, and then was signed to radio for the "Lone Star Ranger" series. Later, he co-starred in "Cowboy Tom's Roundup," another radio show for children. Scores of other radio programs started, until 1936, when Tex Ritter made his film debut.

He signed his contract in September, and became the nation's second singing cowboy (Gene Autry was first). Working for Monogram, Columbia, Universal and Producers Releasing Corporation, Ritter made westerns for nine consecutive years. During seven of those years he ranked among Hollywood's "top-10 best money-making" performers. His westerns were the first to be televised on the British Broadcasting Corporation network, and they first appeared on U.S. TV channels



in 1953. His movies were used as vehicles for programming top songs.

Capitol First

He became the first artist signed by Capitol Records in 1942. His first tune was a hit, "Jingle, Jangle, Jingle" and during the 1940's, turned out dozens of chart hits. He recorded "High Noon" in 1952.

In 1963, Stan Kenton (Capitol's second signing), did an album with his close friend, Tex Ritter. In 1964, Ritter recorded a Spanish language album in Mexico, under the direction of Ralph Carmichael, then unknown, now one of the biggest names in the religious field.

But by 1965, the Ritter style had changed almost exclusively to country.

Ritter marked his 40th year in show business in 1968. During this time Ritter has always recorded with Capitol.

In 1964, he became the second living person to be inducted into the Country Music Hall of Fame.

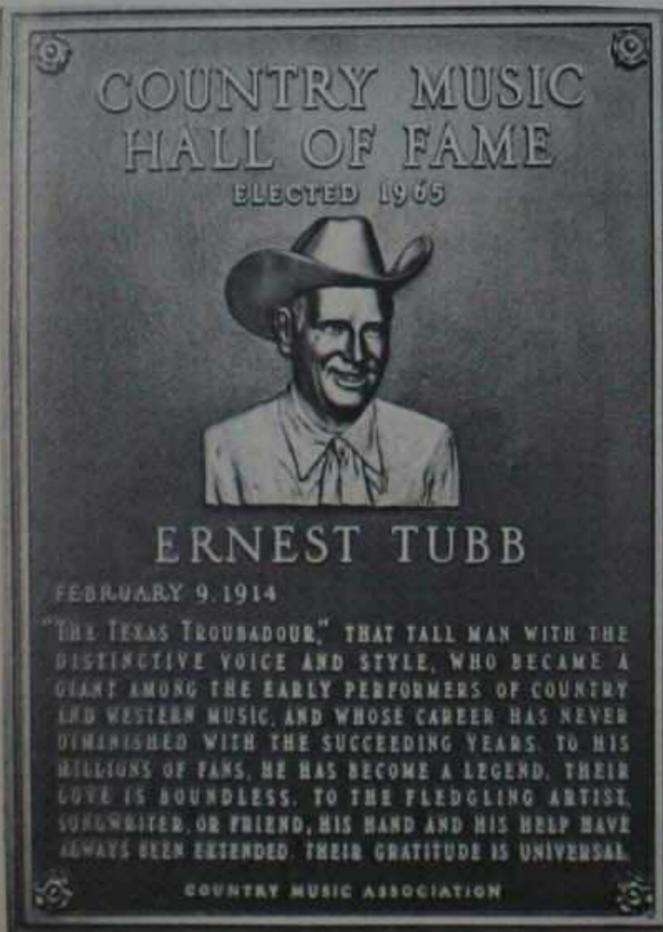
Tex has a reputation for helping people. Among those he gave a push along the way were Hank Thompson, Moon Mullican, Jim Reeves, Charlie Walker, Jan Howard and Buck Owens. In 1938, Tex Ritter sang to his leading lady, Dorothy Fay, in a western called "Sundown on the Prairie." Three years later they were married and Dorothy made five films with Tex. They have two sons, Thomas Matthews and Johnathan Southworth.

Tex Ritter holds at least one more distinction. He is the only member of the Hall of Fame to have been hijacked to Cuba, in Dec. 1968.

The Ritters moved to Nashville that year, and Tex briefly took up a new career as co-host of a radio show with Ralph Emery. Then he returned to his first love, that of singing and making personal appearances. A member of the Cowboy Hall of Fame, Tex also has served the industry as head of the Country Music Association, and once assumed the chairmanship of the National Committee for Recording Artists.

ERNEST TUBB

Texas Troubadour



The story is told elsewhere about the young man who went to call on the widow of Jimmie Rodgers, the Singing Brakeman, and was presented with Rodgers' most treasured possession—a guitar for which he once had been offered \$3,000.

That young man was Ernest Tubb, a one-time mattress salesman, drugstore operator and WPA ditch-digger.

Tubb went to call on Mrs. Rodgers because of his unabashed admiration for the singer. Her husband's music had all but consumed the life of young Tubb. He taught himself to play from an instruction book, and he tried to sing like Jimmie Rodgers. He never could and when Mrs. Rodgers told him he sounded nothing like Jimmie, he was crushed. But it gave him the opportunity to discover himself.

In the years that followed he was to sell more than 20 million records sounding like himself. He would fill Carnegie Hall each time he performed there and become one of the most popular members of the "Grand Ole Opry." He would write more than 100 recorded songs. And he would befriend many other people along the way.

Ernest Dale Tubb was born in rural Ellis County, south of Dallas, in the cotton belt of Texas, in 1914. He was the youngest of five children and often was asked to sing at square dances. He did not get beyond grammar school.

He worked at many jobs throughout Texas, and usually offered to sing for nothing on radio stations. It was in San Antonio, after their visit, that Mrs. Rodgers began to work with Tubb on tours and on a recording contract. His early recordings were not overwhelmingly successful. At 26 he still hadn't made it, but—at KGKO in Fort Worth—he decided to devote full time to music.

Tubb went west to Hollywood, and he got bit parts in several movies. The first movie he made was "Fightin' Buckaroo," and he got to sing a little in it, and a flour company then hired him as a goodwill ambassador and for radio appearances. The company furnished him with a white car with a platform on the roof, and Tubb was sent to sing to shopping housewives.

Then Tubb cut a record for Decca, "Walking the Floor Over You." The company was reluctant at first to release it because there had been no great demand for earlier Tubb records. But Ernest pleaded with them, and it sold more than three million. Tubb immediately caught the ear of J.L. Frank, who took over as his manager, and led him directly to the "Grand Ole Opry." Joining the "Opry" in January 1943, Tubb arrived in an eight-year-old Chevrolet and wound up with four curtain calls.

Tubb and his Texas Troubadours became one of the most traveled groups in the business, logging more than 2,000 miles a week, and spending more than 300 days a year on the road. And he always showed up at the "Opry" on Saturday night.

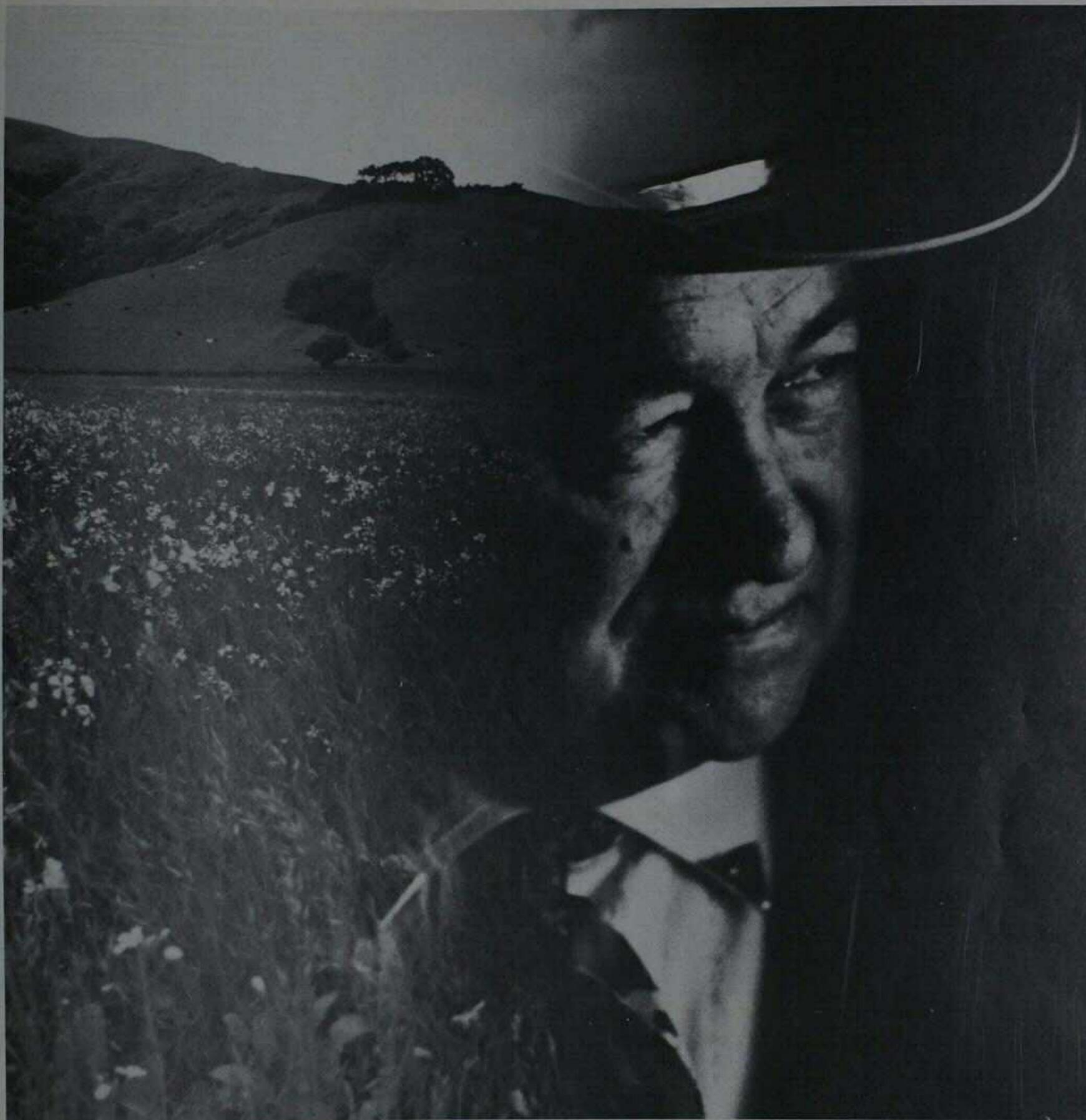
During the Korean War, Tubb and Hank Snow, another early admirer of Jimmie Rodgers, entertained front line troops, giving 39 shows in 30 days.

In 1965 Decca honored him at a Friars Club dinner in New York City. The honors were for the songs he wrote and the ones he sang.

Tubb once said: "There's an old saying about not knocking success. Country music, over the years, has been the most successful type and I neither intend to knock it or to give it up. There are those who cross over the bridge and mix their music, but I personally have no desire to do this. Country music is good. It is humble and simple and honest and relaxed. It is a way of life. It is not confined to any segment of the country. We see young faces and we see old faces—and many in-between faces. Therefore, country music must have general appeal to all ages, all sections.

Tubb once told a writer: "I don't read music and I'd fight the man who tried to teach me. I don't care whether I hit the note right or not. I'm not looking for perfection of delivery—thousands of singers have that. I'm looking for individuality. I phrase the way I want to. I sing the way I feel like singing at the moment."

When he was named to the Hall of Fame his response was simple: "I don't deserve it. But I'm sure glad somebody thought of it."



TEX RITTER

"...an untiring pioneer and champion of the country and western music industry. His devotion to his God, his family and his country is a continuing inspiration to his countless friends throughout the world."- Inscription on Tex Ritter's plaque in the Country Music Hall of Fame.

For thirty years, Tex Ritter has been a part of Capitol country. We are proud to announce the availability of his new album and single GREEN GREEN VALLEY. Tex Ritter...a continuing inspiration.



GEORGE D. HAY

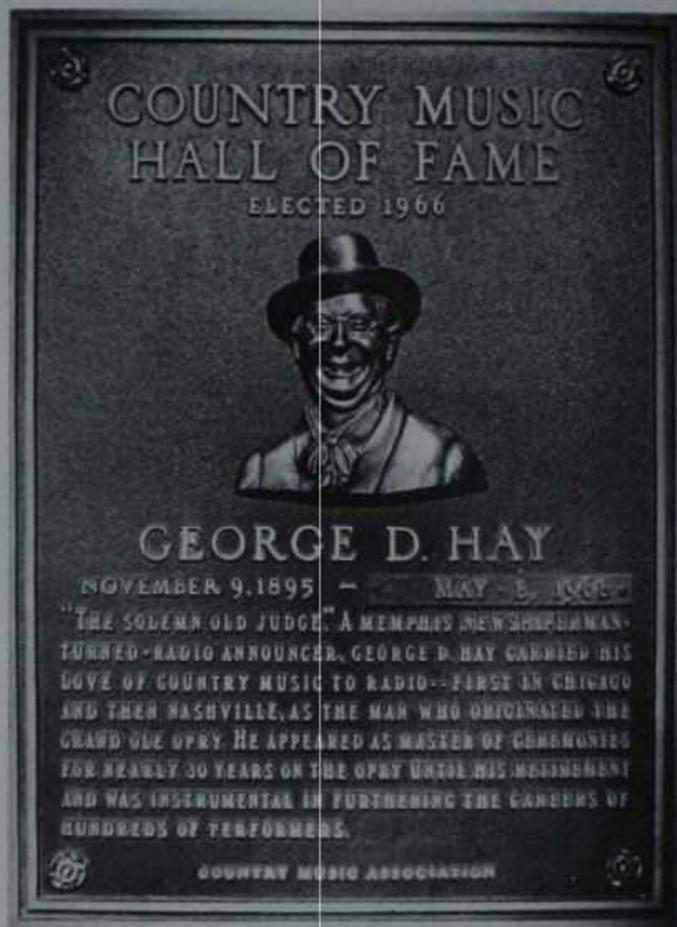
Solemn Old Judge

When George Dewey Hay called himself the "Solemn Old Judge" he was neither solemn, nor old, nor a judge. But he was many things: among them a leading showman and a creative person. For three decades he headed the show he founded, WSM's "Grand Ole Opry." On the way there he had been a newspaperman, a real estate salesman, and radio announcer.

Hay was born in Attica, Ind., in 1895 and lived there much of his life. It's where he began selling real estate. Eventually, bent on a newspaper career, he migrated to Memphis where he worked for the Commercial Appeal. The paper was one of the first in the south to branch into the field of radio. Hay eventually became radio editor for WMC, the Commercial Appeal-owned station, and in 1923 he gained a national reputation by scooping the world with news of the death of President Warren Harding.

Chicago's WLS was looking for someone of this caliber, and he joined them. While still in Memphis, Hay acquired a steamboat whistle, which he took with him to Chicago. That was in April of 1924. He named the whistle "Huskpuckena," named for a small town in north Mississippi. Hay never forgot the whistle, nor did he forget a barn dance he had seen while a reporter on assignment in Arkansas. He was convinced this sort of music was common to rural America, and once in radio he set out to prove his point.

Hay first took part in the WLS "Barn Dance," in Chicago. He was chief announcer there at the time, and the show was founded by station manager Edgar L. Bill. In short order, Hay won a poll showing him to be the most popular announcer in America. Hay was invited to Nashville for the dedication of WSM, which went on the air Oct. 5, 1925. He returned to Chicago only long enough to resign, and return to Tennessee. He became WSM's first director.



Flushed with the success of the Barn Dance in Chicago, Hay decided to duplicate the feat in Nashville. He originated the "WSM Barn Dance" with one performer, Uncle Jimmy Thompson, who was 80 at the time. The show went on the air Nov. 28 that same year. Hay was 30 years old at the time, but he was a believer in unusual names for everyone, including himself. He invented the Solemn Old Judge. He named the bands of the time, giving them such titles as The Possum Hunters, the Gully Jumpers and the like. Hay invented the "Grand Ole Opry name." Hay later recalled: "It was on a Saturday night, and the barn dance shindig was set to follow the program of Dr. Walter Damrosch that came to us on the line from New York. (The program was the National Broadcasting Company's "Musical Appreciation Hour.") Dr. Damrosch had given an inspiring program of operatic selections, and I felt some explanation was needed to launch our little informal, hillbilly efforts. "So I explained that after Dr. Damrosch's Grand Opera music, we would have a little music closer to the ground, more on the order of 'Grand Ole Opry'."

The lead-off artist for the show under its new (and permanent) name was DeFord Bailey, a black elevator operator and sometimes shoe-shine boy who played the harmonica. Bailey played "The Pan American Blues," a tune which he was to repeat often over the succeeding years. And, in those years, Hay introduced virtually all of the big names to the "Opry." They included Dave Macon, Ernest Tubb, Eddy Arnold, Roy Acuff, Jamup and Honey, Hank Williams, ad infinitum.

He saw the "Opry" move locations four times, and saw it grow from a small studio into the mammoth Ryman Auditorium (later legally changed in name to the Grand Ole Opry House), and saw audiences grow from a mere handful to nearly 250,000 annually. Hay retired in the middle 1950's to live with a daughter, Margaret Daugherty. He died May 1968, two years after his election to the Hall of Fame.

Grant Turner on hearing of the death of his friend said: "The songs we sing on this 'Grand Ole Opry' stage will have a special meaning tonight because the men and women of the Opry stand in respect at the passing of a wise counselor and a good friend George D. Hay. George Hay not only created the Opry out of the fabric of his imagination, he nurtured and protected it during the years. Country Music was his profession, hobby and first love. He lived to see the 'Grand Ole Opry' become an object of national pride and international interest. George Hay's love for this music from the land was surpassed only by his affection for the people who listened to, played, or sang it. Tonight, we'd like to return some of that love."

DAVE MACON

Dixie Dewdrop



Just mention the name "Dixie Dewdrop" and any devotee of country music will instantly say: Uncle Dave Macon, as much a part of country music as the instruments, the sound, the lyrics.

He was born David Harrison Macon, October, 1870, in Warren County, Tennessee, near McMinnville. His parents were Captain John and Martha Ramsey Macon. Only seven years earlier, Confederate and Yankee troops were fighting over that ground. This was the peak of the Reconstruction—tough going for all people.

When David was 13, Captain (Confederate) John moved to Nashville to become manager of the old Broadway Hotel (long since gone).

The hotel was a stopping place for the show people. But when Sam McFlin's circus rolled into town, things were never quite the same. Little David got free passes from the 24 members of the troupe, and he became enraptured with show business. He began to pester his parents for a banjo, which, between jobs, he practiced diligently.

But Captain John Macon died when Dave was 16, and the widow moved the family back to a farm, this time on the banks of the Stones River in Cannon County. Dave still had time for his banjo, however. In 1897, at 17, Macon married Matilda Richardson. She bore him seven sons, and she died in 1939. A farmer in 1901, Dave Macon started a transfer business with mule-drawn wagons, which he operated for 20 years. Along the route, he played banjo.

Banjo Money

It was virtually on the eve of the 20's when Dave Macon visited a brother, R.G. Macon, in Vinitas, Oklahoma. While there he was asked to play, and the performance—for a charity—was a great success. Although in his late 40's, he began to think about the banjo as an instrument for making money.

He became a minstrel, and he always carried three banjos, each tuned in a different key. He was to continue this practice long after he became a member of the "Grand Ole Opry." Macon still had a long way to go, but he did get a recording contract. And he was getting a personal reputation. One poster issued adver-

tised: "Look who's coming . . . Uncle Dave Macon and Sam McGee . . . both from Tennessee . . . Vocalion Record Artists . . . you are getting yourself told about something entertaining and Worth While (sic) by seeing them in person. They do doubles and singles with banjo and guitar, instrumental and vocal. . . . Uncle Dave Macon is the only man in captivity who plays and sings on two banjos at the same time . . . Trick banjo playing is his specialty . . . Funny, clean jokes and lots of fun . . . Bring the whole family . . . will appear here . . . High School . . . LaFayette . . . Friday . . . Aug. 31 . . . 8 p.m. Admission 15 and 25 cents."

At 48, Dave Macon became a full-time entertainer, and he remained a professional the last three decades of his life. When Macon returned to Tennessee, he signed with the RKO Theater circuit, touring with Dr. Humphrey Bate and others. One of his first appearances was in Birmingham.

This was followed by recording contracts with RCA-Bluebird, Vocalion and Okey. Some of the songs which became identified with him were "Keep My Skillet Good and Greasy," "Eleven Cents Cotton, Forty Cents Meat," "Chewin' Gum" and "Bully of the Town."

Macon was 56 when he first joined the "Opry." He was its brightest light for the next 10 years, and "continued in the top bracket until he passed away."

Macon was the first real vocalist on the "Opry." Previously the concentration had been on string bands and individual instrumentalists.

Dave Macon's first trip to New York found him with a goatee, winged collar, foulard tie, elastic sleeve bands, pin stripe trousers, vest, watch fob, a black plug hat, and gold teeth which he called part of his "million dollar smile." Moving through the lobby of his New York hotel, someone asked him to play one of his banjos. He played all three, and he played for hours, and forgot all about a recording date he had. Fortunately, he was able to complete it later.

When Macon was off the road, he always went back to his farm near Readyville. When he was hospitalized in 1952, his home was flooded with an average of 150 get-well cards every day. When death finally came, in March, 1952, he was buried alongside his wife.

In 1966, the Country Music Hall of Fame named him a posthumous member. His fifth son, Dorris, who had worked with his father in their act for years, was on hand to accept. Eleven years earlier, his "Opry" friends had erected a monument in a park on the side of a hillside along U.S. 70, the road Macon had traveled so long with his transfer business. The monument includes a bar of music, Uncle Dave's profile and the figure of a banjo.

The stone marker calls him the man "who pioneered country music entertaining."



The great American sound of Nashville.

Lynn Anderson	Arlene Harden	Charlie Rich
Carl & Pearl Butler	David Houston	Sue Richards
Carter Family	Stonewall Jackson	Marty Robbins
Johnny Cash	Murray Kellum	David Rogers
Tommy Cash	Claude King	Earl Scruggs
Chuck Wagon Gang	Bob Luman	Carl Smith
Mac Davis	Barbara Mandrell	Bobby Vinton
Johnny Duncan	Jody Miller	Charlie Walker
Barbara Fairchild	Steve Norman*	Freddy Weller
Lefty Frizzell	Carl Perkins	Tammy Wynette
	Ray Price	
	Donna Rhodes	

On Columbia and Epic Records.

EDDY ARNOLD

Tuxedo Plowboy

Eddy Arnold is the Plowboy who cultivated his talents, the sharecropper's son who breached other fields without discarding his country origins. He ranks in the Top 10 of the biggest selling recording artists of all time, his albums alone having sold 52 million.

Arnold, in 1966, became the youngest living member inducted into the Country Music Hall of Fame. He was born May 15, 1918. He was 27 years old when he signed his first recording contract, and from that point on he averaged about two million records a year.

Eddy Arnold was born in West Tennessee, in rural Chester County, in the flatlands not far from the Mississippi River where cotton grows abundantly. His parents were Will and Georgia Wright Arnold. His mother played the guitar, daddy sang bass in the church choir, and his grandfather, Dick Wright, helped Eddy learn.

Arnold's own legend is that his cousin purchased a mail-order guitar from Sears, and Eddy borrowed it. He took four 75-cent guitar lessons from a traveling musician.

Eddy attended a one-room school house in the county, and then went to Pinson school. Will Arnold died when Eddy was 11. The farm was lost, and everything else, and the three Arnold boys worked a rented farm.

Four years later, Arnold had enough of the cotton fields and made his first fling at show business. He had played a few square dances and "candy pulls." Now he was ready for the big time. To supplement what meager income he had in the early entertainment field, he worked in a funeral home. Between driving ambu-

lances and performing other chores, he sang on a Jackson, Tenn., radio station. Finally he moved to Memphis and got on with a bigger radio station. The job lasted two weeks. He moved to St. Louis where he had a brother and a sister living, knowing he could get a few free meals until he landed a job. He worked at two different stations there, played more small clubs and dives, and kept learning more songs. He auditioned for many labels, singing with none, and appeared in various touring shows.

RCA Contract

It was in 1945 when RCA Victor finally signed him. The recommendation for the signing came from Chicago music publisher Fred Forster.

Arnold's first recording was a sad song titled "Mommy, Please Stay Home With Me," backed with

"Mother's Prayer." Neither was a smash. But the following year the talented West Tennessean recorded "That's How Much I Love You," which sold about 650,000 copies. Then came "I'll Hold You in My Heart" and "It's a Sin." Things were happening.

Arnold's first of countless million selling records was "Bouquet of Roses," which he recorded in 1948. There was a time in his career when he had a dozen consecutive records that sold more than half-million copies. Among them were "Cattle Call" which became his signature, and "I Really Don't Want To Know," which has always been his personal favorite.

In those early days, Eddy worked for a time with Pee Wee King and the Golden West Cowboys. Pee Wee helped him, of course. So did the late Harry Stone, who managed WSM in the halcyon days, and Colonel Tom Parker, who later was to manage Elvis Presley. Parker handled Eddy for eight years. Later, Gerard Purcell took over Arnold's management and helped launched what has often been called Arnold's "second career."

This later career has been even more phenomenal than the first. The initial time around, Arnold was rough and earthy. Later he was smooth and polished.

"It's almost been a campaign so far as I was concerned," he said, "to have this music respected, particularly to have myself respected."

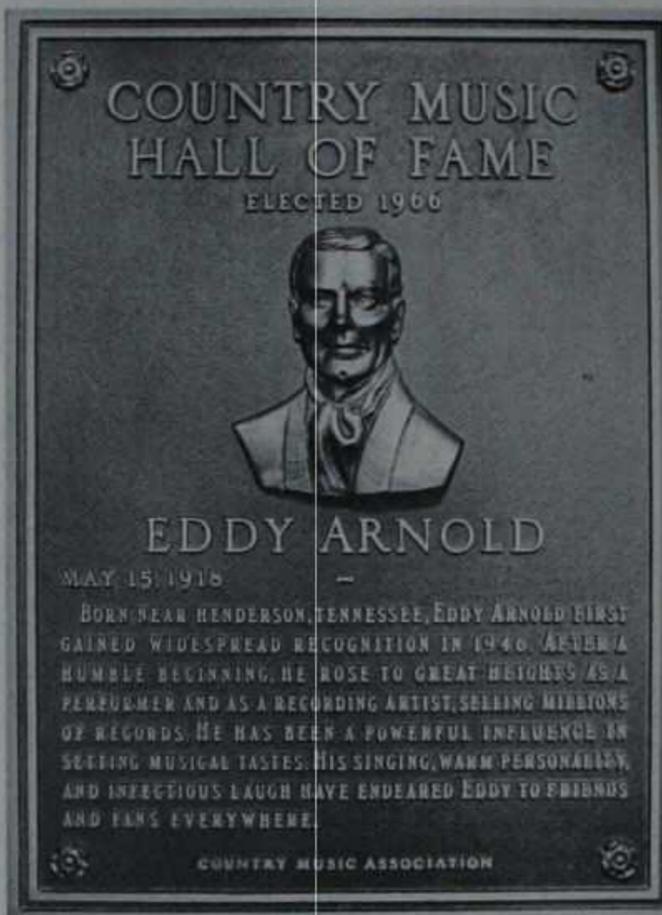
Part of Arnold's transition included his appearances with symphonies. He admits he couldn't believe his ears when he was first told he was wanted for such an appearance.

Eddy lives on a large cattle and horse farm south of Nashville with his wife, the former Sally Gayhart of LaGrange, Ky., whom he met at a soda fountain in Louisville. She had gone to work there after her father died. They married in 1941.

There, in the town of Brentwood, Arnold became father of a son and daughter, an extensive land-owner, a businessman, a "Salesman of the Year (1967)," and a man who dabbled in politics. In the 1960's he was prominently mentioned as a gubernatorial candidate, but he forsook the opportunity.

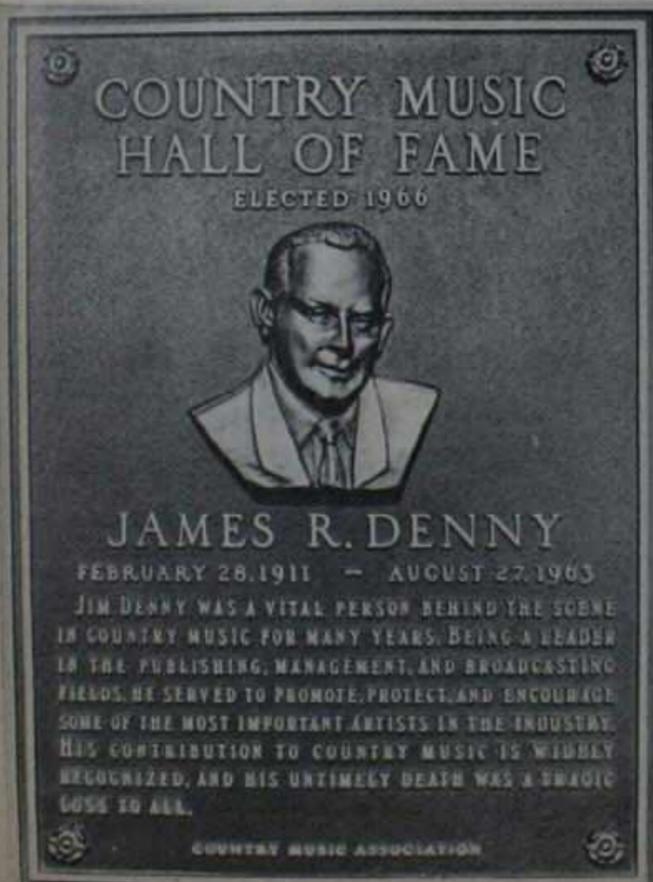
Arnold has chalked up many "firsts" in his ascension. He was the first country act to play the Coconut Grove in Los Angeles. He was the first to appear on many of the network television shows and, prior to that, the radio shows.

Most of all, he has remained a friend of those who were with him in his lean days. He has written an autobiography, which runs the gamut from his days in West Tennessee to his invitation to dine at the White House.



JIM DENNY

Country Music Man



Jim Denny was, to put it mildly, a self-made man. He was a tough, virile man, who frequently was surrounded by controversy. He, in fact, thrived on it. Yet, in many ways, he was a gentle man and a kind one.

His name was James Rea Denny and he was born, appropriately, in a town called Difficult, Tennessee, in the hill country of the Cumberland Plateau, about an hour's drive west of Nashville.

The Denny family, the story goes, invested too heavily in mules during the World War I years, and when the mule market collapsed, young Jim was put on a bus for Nashville, with no more than 40 cents and a tobacco sack with him. He was to stay with an aunt, who would help him until he could get on his feet. Denny was 11 years old at the time. Alone, broke, frightened,

"Even the street cars scared me," he once recalled. "Four people standing together looked like a mob."

But it didn't take the country boy long to learn. He sold newspapers on a downtown street, and moonlighted by delivering telegrams. He made \$12 a week with Western Union, plus tips. He frequently slept in a warm corner of the press room at the newspaper. His customers were from all sides of life, including the shady ones. Denny found them basically good people.

Skipping school on a regular basis, it wasn't until later when Denny attended the Watkins Institute, and got a little formal education.

At 16 in 1927, Denny took a job in the mail room of the National Life and Accident Insurance Company, a firm with which he was to be associated for many years.

The insurance company, of course, owned WSM Radio which, in turn, owned the "Grand Old Opry," a show which had begun two years earlier. The show took place on the fifth floor of the basement where Denny work, and he wasted no time getting up there. He found extra work at the "Opry," running errands, answering the telephone, ushering, and even serving as a part-time bouncer.

Working his way upward, always, he eventually took over operation of the "Opry" concessions. He made it pay. Eventually he organized and ran the Artists Service Bureau, an agency which booked "Opry" talent, taking them from the schoolhouses and putting them in the better places. Any promoter who wanted to hire the talent had to work through Jim Denny. And he rapidly became the most knowledgeable man in the field, becoming one of the most influential men in the industry. He was putting 160 performers on the road.

Top Booker

Then, seeing the potential and recognizing it, Jim Denny moved into the music publishing business. This was the station's listed reason for parting company with him. They claimed it was unethical for a man to be in the broadcasting, booking, songwriting and publishing business at the same time. (Years later, paradoxically, WSM was to enter the publishing and recording business.)

That was in 1956, the same year which Billboard named him Country Music Man of the Year. It cited him as "the top booker of country talent in the U.S., and one of the nation's leading experts on things country and western."

Denny left WSM, and moved right down the street near the corner of 7th and Church. Scores of the "Opry" talent went with him. He move full-time into booking talent and publishing music through his Jim Denny Artists' Bureau and Cedarwood Publishing. Eventually, he moved away from downtown and into the area which Owen Bradley had established as Music Row.

The artists Jim Denny booked exclusively in those early days included Minnie Pearl, Jimmy Dean, Marty Robbins, Hank Snow, Porter Wagoner, George Morgan, Brenda Lee, Little Jimmy Dickens, Webb Pierce, Carl Smith, Red Sovine.

Denny went to work setting up a major country music show for the Philip Morris company. And there were scores of others. During the peak years, Denny was handling 50 acts in 2,000 bookings annually, all over this country and into Canada. Everywhere those acts went, records were broken.

His publishing company was flourishing, too. The 14 writers in his stable turned out hundreds of winners each year, and the Cedarwood walls were lined with plaques.

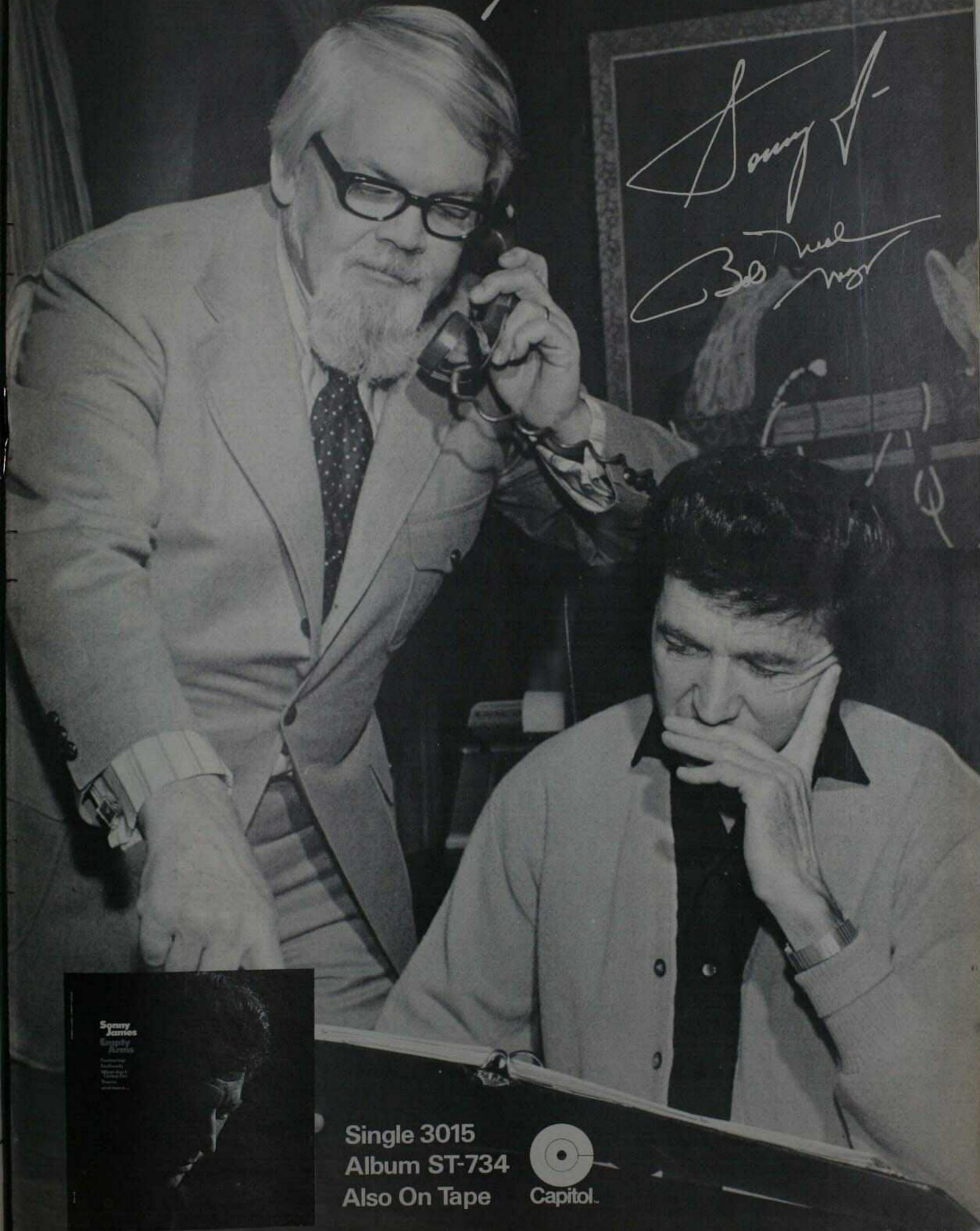
Still expanding, Denny bought all or parts of several radio stations. His civic work was widespread. The work he did behind the scenes with the artists and writers may never be told in entirety, but it was incredible. The man with a tough exterior (which he retained until the end) believed in those with whom he associated, and he fought in their behalf.

Wayne Walker is one of these. Denny befriended him, and helped him get a start as a songwriter. Walker eventually wrote a thousand of them for Cedarwood. "He not only took care of me," Walker said, "he treated me like a dad."

Cancer struck Jim Denny early in the 1960's. Typically, he fought it. He almost won. But in August of 1963, at the age of 52, Jim Denny lost the battle. He was elected to the Hall of Fame in 1966.

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JOE FRANK Country Ziegfeld



When Joe Frank was named to the Hall of Fame in 1967, a few young people asked: "Who is he?" Someone almost old enough to remember answered, "He's Pee Wee King's father-in-law." And while the answer was true, it certainly did not begin to get to the reason for Joe Frank's election to the Country Music Hall of Fame.

He was called the "Flo Ziegfeld to the Hillbillies," and both of those terms were endearing. He was instrumental in the success of at least three members of the Hall of Fame: Roy Acuff, Eddy Arnold and Ernest Tubb. He also gave a boost to Gene Autry.

Joe Frank was born in Limestone County, Alabama, in 1900. He was the son of Mr. and Mrs. Joseph Lee Calvin Frank, and he grew up in Giles County (later to be memorialized in song by Red Foley) in Tennessee. Frank's mother died when he was two, his father when he was seven. Later he left for Birmingham to work in the steel mills. Later he went to Illinois for the coal mines. Life's outlook was rather dismal.

At 23, Joe Frank had enough of that life, went to work at the Edgewater Beach Hotel in Chicago, and met a young widow. They were married in 1925. Marie Frank had worked briefly in the field of professional management, and she persuaded Joe to give it a try. The Franks teamed up to work with vaudeville acts, and one of their first clients was the team of Fibber McGee and Molly. Franks later became closely attached to the WLS group, but he drove a dry-cleaning truck to tide them through the lean times. It was at WLS that Frank met Gene Autry and brought Smiley Burnette to him. Smiley would be his perpetual sidekick. Frank, always a southerner, liked to bring his shows down below the Mason-Dixon line. He and his wife went out on the road and did their own booking. He did his own promoting, his own public relations.

Halfway Mark

In 1935, when country artists were first beginning to receive recognition, the Franks decided to move to Louisville, about halfway between the "Opry" and the "Barn Dance." In the late 1930's, Frank came back to middle Tennessee, and to Nashville, where he opened offices and became manager and booking agent for many of the "Opry" artists. He succeeded in getting them booked in parts of the country never before reached.

Frank brought Ernest Tubb from Texas to the "Opry"—that was the first of many.

Frank was then handling Eddy Arnold, whom he had met through publisher Fred Foster in Chicago. Arnold went to work for Frank (Pee Wee) King and the Golden West Cowboys. King eventually became a son-in-law of the Franks. Joe Frank was a star-maker, a builder. He helped people who later became industry giants. He fed and clothed many, loaned money to others. Frank worked with Nashville theater-chain owner Tony Sudekum in booking acts in the South.

Frank also wrote songs, including "Chapel on the Hill," and "Sundown and Sorrow."

A newspaper columnist, in 1945, called Frank "the booking bazooka of the southeast. Possibly he'll have six shows going in one week, scattered all the way from Louisville, Kentucky, to Miami, Florida. The following week will be a replica and so it unwinds the year round."

Just about the time he was reaching his peak, and opening the widest of avenues for country music, J.L. Frank died at 52. He was stricken with a strep throat on his way from Chicago to Detroit on a promotional trip, and died there in a hotel room. It was 15 years later when the Country Music Hall of Fame honored him, a "pioneer promoter"—the first promoter thus honored. His widow said: "Everybody loved J.L. And he knew his business."

RED FOLEY

Bashful Country Boy

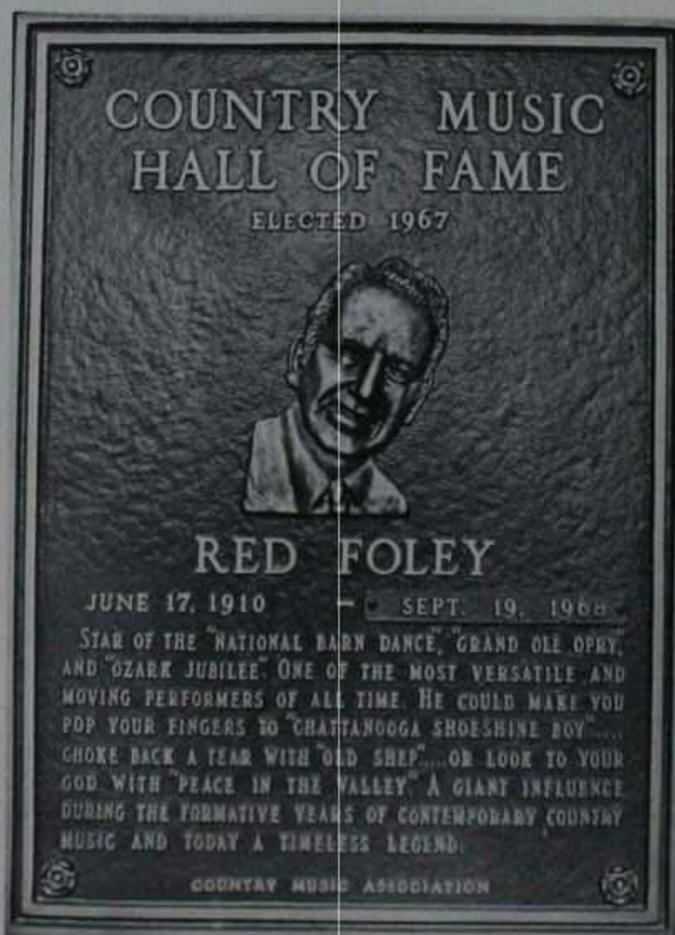
His name was Clyde Julian Foley, but no one ever knew him by any name other than "Red." He was a Hall of Famer all the way, born in a little log cabin in 1910 beside a blueberry patch, somewhere between Blue Lick and Berea, Ky., near the heart of the bluegrass country. Everyone had a patch of land in those days and, because of the economics of the rural life, virtually everyone also had a job somewhere. Foley's father was no exception. He was a storekeeper in Berea and, around the home at night, played fiddle.

The store was big news to Red. Everyone in the old stores used the barter-system, and the best trader won out. One customer traded in an old guitar, and although the senior Foley didn't consider it much of a bargain, Red did. He taught himself to play, with the thumb at first, later with all the fingers.

In Kentucky, basketball has always been big. It was, too, with Red Foley. He practiced with primitive equipment, and it was enough to win him acclaim in high school as an outstanding athlete, a trait common to many in the country field.

Red has to be one of the few artists who ever took voice lessons but "not enough to hurt him," as the saying goes. They lasted two weeks. The teacher did believe in Red, and entered him in singing contests. At 17 he won local, district and regional Atwater-Kent competitions, and competed for state honors, where he won third place. He also won the acclaim of judges who praised his poise when the young man three times forgot the words to the song he was singing. It wouldn't happen again often in his life.

Foley went on to Georgetown College in Kentucky, but a WLS talent scout found him there and hired him to perform at the Barn Dance in Chicago. He went to Chicago with \$75 and an almost reverential awe of the big city. He carried the money in his shoes at first,



later pinning it inside his shirt pocket.

It was then that Foley met his first wife, the former Pauline Cox, who died during the birth of his first daughter, Betty. Later he met Eva Overstake in Chicago, a member of the sister trio known as The Little Maids, who also were featured on WLS. They were married August 1933. Eva and Red Foley had three daughters, Shirley Lee (who married singer Pat Boone), Jennie Lou and Julie Ann.

Comedy Act

Foley turned to comedy in the 1930's, teaming with Lulu Belle before she met and married Scotty Wiseman, and teamed with him. He made records for the Sears-Roebuck label, Conqueror, and then went into partnership to form the Renfro Valley Barn Dance in Eastern Kentucky. Three years later he resigned this and returned to WLS. At one time he was part of the Chuck Wagon Gang, and then the Brown's Ferry Four.

He signed a recording contract with Decca, and this ultimately led to a lifetime arrangement.

He co-starred with Red Skelton on a network show known as "Avalon Time." And then Nashville and the "Grand Ole Opry" beckoned. He came south with his long-time friend and bass player, Ernie Newton. At the "Opry" he was called the "bashful country boy." In no time, though, he had been placed in the prime time on Saturday night, that 9:30-10:00 (EST) spot carried by more than 130 stations on NBC. The man he replaced was Roy Acuff, another member of the Hall of Fame.

Within six years, Red Foley's show had the largest listening audience of any Saturday night radio program in the U.S. Some critics said only Bing Crosby was better known at the time. By the late 1940's, Foley had sold over 11 million records, and he was one of the first of the "names" to record in Nashville. His first smash was "Smoke on the Water." Then came "Alabama Jubilee" and scores of others, and his "Chattanooga Shoe Shine Boy" was the top country record in 1950, the year Billboard named him top folk artist.

Foley became the first to sell a million copies of a gospel hymn, "Peace in the Valley." He followed with others, and he was the No. 1 sacred song singer for five consecutive years. As late as 1958, his name was on top of the country charts, the pop charts, and the religious lists.

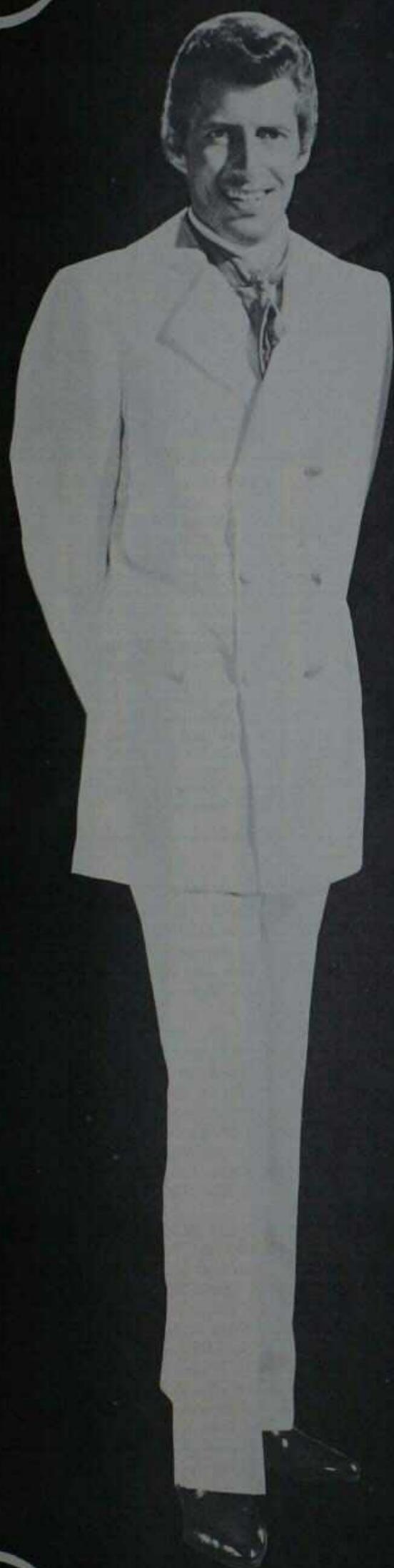
At the peak of his career, in 1951, Eva Foley died. Later he married the former Sally Sweet.

Straight Acting

After eight years with the Opry, Foley departed for the "Ozark Jubilee" in Springfield, Mo., where he had his own network show, and helped the career of Brenda Lee and Jim Reeves. Foley also had a hand in the careers of Chet Atkins, Grady Martin and Porter Wagoner. For two years beginning in 1962, he played a straight acting role in the network television series called "Mr. Smith Goes to Washington," with Fess Parker. (Years earlier he had sung briefly on a network radio show originating from Nashville called "Mr. Smith Goes to Town.") In 1968, Red Foley was still big enough to be the lead-off name when it added country music. He pioneered some of the big network TV shows.

Returning to Nashville under the management of Dub Albritten (who also was manager of Brenda Lee), Foley was about to live his happiest moment—induction into the Hall of Fame, in October, 1967. He was one of the few who had been a vital factor in "The National Barn Dance," the "Grand Ole Opry" and the "Ozark Jubilee."

In September, 1968, Red Foley played a date at Fort Wayne, Ind., and was proclaimed an honorary Allen County deputy sheriff. He carried that commission when he died in his hotel room a few hours later. Death was attributed to excessive lung fluid. He was survived by his third wife, four daughters and 13 grandchildren.



Del Reeves

*Solutes the Country Music
Hall of Fame*

'Working Like the
Devil for the Lord'

B/W

'Sidewalks of Chicago'

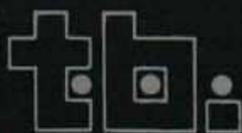


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JIM REEVES

Gentleman Jim, Around the World

"The velvet style of Gentleman Jim Reeves was an international influence. His rich voice brought millions of new fans to country music from every corner of the world. Although the crash of his private airplane in 1964 took his life, posterity will keep his name alive because they remember him as one of country music's most important performers."

These were the words written about Jim Reeves, when elected to the Country Music Hall of Fame in 1967.

It was just three years earlier, July 31, when Reeves' single-engine Beechcraft Debonair had disappeared from a radar screen at the Nashville airport during a thunderstorm. Reeves and his piano-player and sometimes manager, Dean Manuel, were aboard, on the return leg of a flight from Batesville, Ark. The trip had nothing to do with music; it dealt with a real estate transaction. How ironic for a man who had traveled so far to entertain.

What was left of the aircraft was some 1,500 feet from where the search had begun in a wooded area of Brentwood, south of Nashville. The plane came down only 100 yards from a residence.

Reeves was three weeks away from his 40th birthday. Not many months earlier he had told Jud Collins, in a WSM interview, that the age of 40 didn't bother him, that he felt he could sing at least half-way through that coming decade. There were premonitions of death through his own and others. His widow recalled that, in those final days, he thought and talked about death often, as though it stalked his career. And Hank Locklin recalled a conversation the two had about the signs of impending disaster. Perhaps, however, this would be the case with anyone on the move constantly.

Jim Reeves was on the move from the day he was born at Panola County, Texas, the only county in the world to have spawned two members of the Country Music Hall of Fame (see Tex Ritter story).

Texas has always produced legends. Those involving Jim Reeves are believable. They say that, on his father's farm along the Sabine River, Jim swapped a bushel basket of pears for his first six-string guitar, with three of the strings missing. Reeves was inspired to sing by the early records of Jimmy Rodgers (also a Hall of Famer). But a strong arm, fleet legs and a lot of desire also inspired him to play baseball when he wasn't pick-

ing out chords. Both music and baseball were to have profound effects on his life.

At 10, Jim Reeves, guitar in hand, auditioned for and was granted his own radio show, a 15-minute program in Shreveport, La., almost in the big shadow of Texas. From that moment on it was singing by night, playing baseball by day. When Reeves finished high school (back across the line again, in Carthage, Tex.), he stood a strapping 6 ft. 2 in., 185 pounds. The University of Texas took a look at his right arm and gave him an athletic scholarship. He entered school with his guitar in his arms.

At a dance at Marshall, Tex., Jim met a high school senior named Mary White who planned to become an airline stewardess. Instead, she became Mrs. Mary Reeves. That was in 1947.

Professional tampering with the campuses was tolerated in those days, and Jim was lured by the St. Louis Cardinals to leave his studies behind, and find the good life of professional baseball.

The Cardinals assigned him to Lynchburg, Va., and he played well until he injured a leg nerve while sliding into second base. That was the end of that career, and, indirectly, the start of another.

Reeves returned to the entertainment world through the medium of radio, this time as a disk jockey in Henderson, Tex. One day he would buy the station, KGRI.

But he left there five years later, crossed over the line again, and in 1953 took a job with radio station KWKH in Shreveport. Although he sang some, he was primarily an announcer. Eventually he worked his way up to the position of Master of Ceremonies on the "Louisiana Hayride" Show. And he began to record—for the Abbott label.

His first song did virtually nothing. Then it happened. The No. 2 release was "Mexican Joe," one of the big hits of 1953. Then came "Bimbo," and the flood valves were open.

Jim Reeves took a leave of absence from his position on the "Hayride," and never returned. The tour he took was so successful it won him a job as a summer replacement for Red Foley on the "Ozark Jubilee" in Springfield, Mo. This was followed by a most successful USO tour, and a contract with RCA Records.

In that 1954 USO hop, he went overseas. He remains to this day one of the most popular of all recording artists in Britain.

In the fall of 1955, Reeves accomplished what all country artists set out to do: he became a full-time member of the "Grand Ole Opry."

From there on, the rise was phenomenal. In 1957, his "Four Walls" went to the top, bridging that nebulous gap between country and pop. There were scores of others which followed, climaxed by his recording of "He'll Have to Go," in 1960. It was a gold one, three



million sales of it. Billboard named him the No. 1 male artist in the country field.

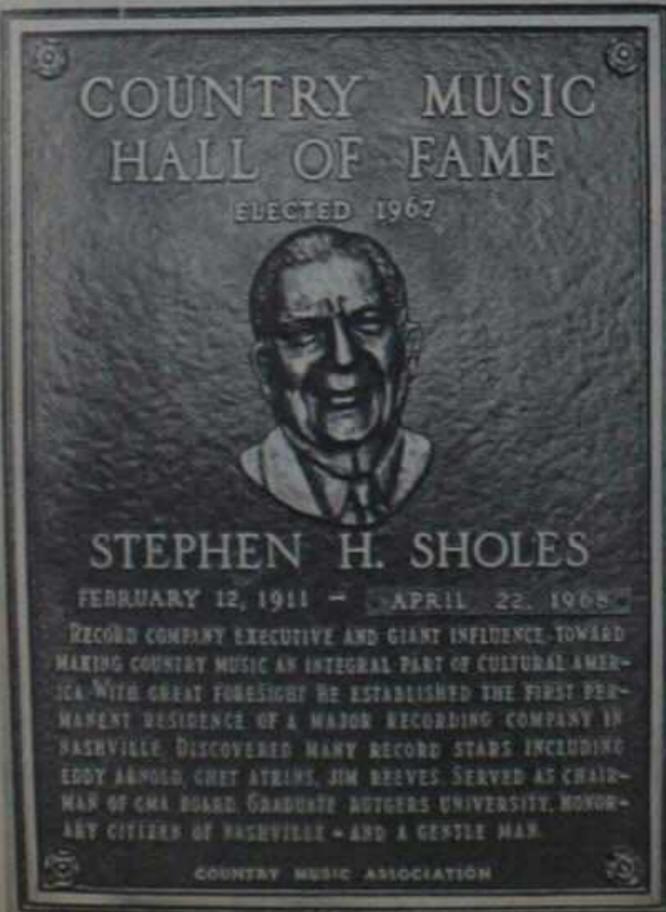
Five years later Reeves won three Billboard awards. His album, "The Best of Jim Reeves," received two, and he again was named favorite male artist.

His fame was catching on, even with the government. The State Department asked Reeves to serve as a government representative and good will ambassador to Kenya for an independence celebration. Elsewhere abroad, he was winning gold records in England, Germany and Africa. One of his records went to No. 1 in England—above that of the Beatles. In 1964, in Norway alone, Reeves sold a quarter-million records. In South Africa, he became a national idol. He played to 60,000 in 10 days, and they mobbed him.

Jim Reeves made his first, and only film, in South Africa. Titled "Kimberly Jim," it was so successful that a second script was being prepared for him when the plane crashed near Brentwood.

STEVE SHOLES

The Center of Everything



Tragic though it was, it was fitting that Steve Sholes die in Nashville in 1968. It was a city he loved, build, contributed to so deeply, and felt a part of.

Stephen Henry Sholes had rented a car at Nashville's airport and was driving on the interstate to attend a conference of the Country Music Foundation and then a live recording session of Homer and Jethro at Vanderbilt University when he was stricken with a heart attack.

Steve Sholes was a big man, with nearly 40 years of experience in the music industry. That included work with r&b, children's records and all facets of pop music.

Six months before his death, Sholes had been inducted into the Hall of Fame. It was entirely appropriate. Sholes was one of those pioneers who showed early evidence of faith in Nashville as a recording center.

Born in Washington, D.C., in 1911, Sholes had an uncanny ear for recognizing potential in the industry. He was one of the early ones to use the term "Nashville Sound." It was one of the reasons he worked so diligently for the growth of the Country Music Association.

Sholes lived in Washington until 1920 when his father, who was with the old Victor Talking Machine Co., moved the family to Camden, N.J. Steve Sholes and the former Katherine Craft were married in 1940. They had three daughters, Lelia Karen, Katherine Leslie and Kimberly.

The young record company official began his rise to the vice presidency of RCA Victor while he was still a Camden high school student. It was in 1929, the year of the stock market crash, when Sholes went to work there as a part-time messenger boy. In 1935, when he was graduated from Rutgers, he went to work full time, later joining the a&r division.

His first artists in this department were jazz performers such as Sidney Bechet, Jelly Roll Morton and Mezz Mezzrow. Then, in World War II, Sholes went into the Army, and produced V-disks in categories ranging from Piatigorsky to the Original Dixieland Jazz Band.

In 1945 RCA made Sholes custom manager, and also put him in charge of country-western and r&b artists. In 1957 the managership of pop singles was his. And in 1958 the job of pop album manager was added. In 1961 Sholes moved up to become manager of all West Coast operations, covering all a&r functions. In

1963 he returned to New York City as division vice president for popular a&r, the position he held until the end. In addition to all the other things, he was responsible for the company's Nashville operation as well as for the Camden and Vintage labels and religious recordings. Sholes also was first vice president of NARAS.

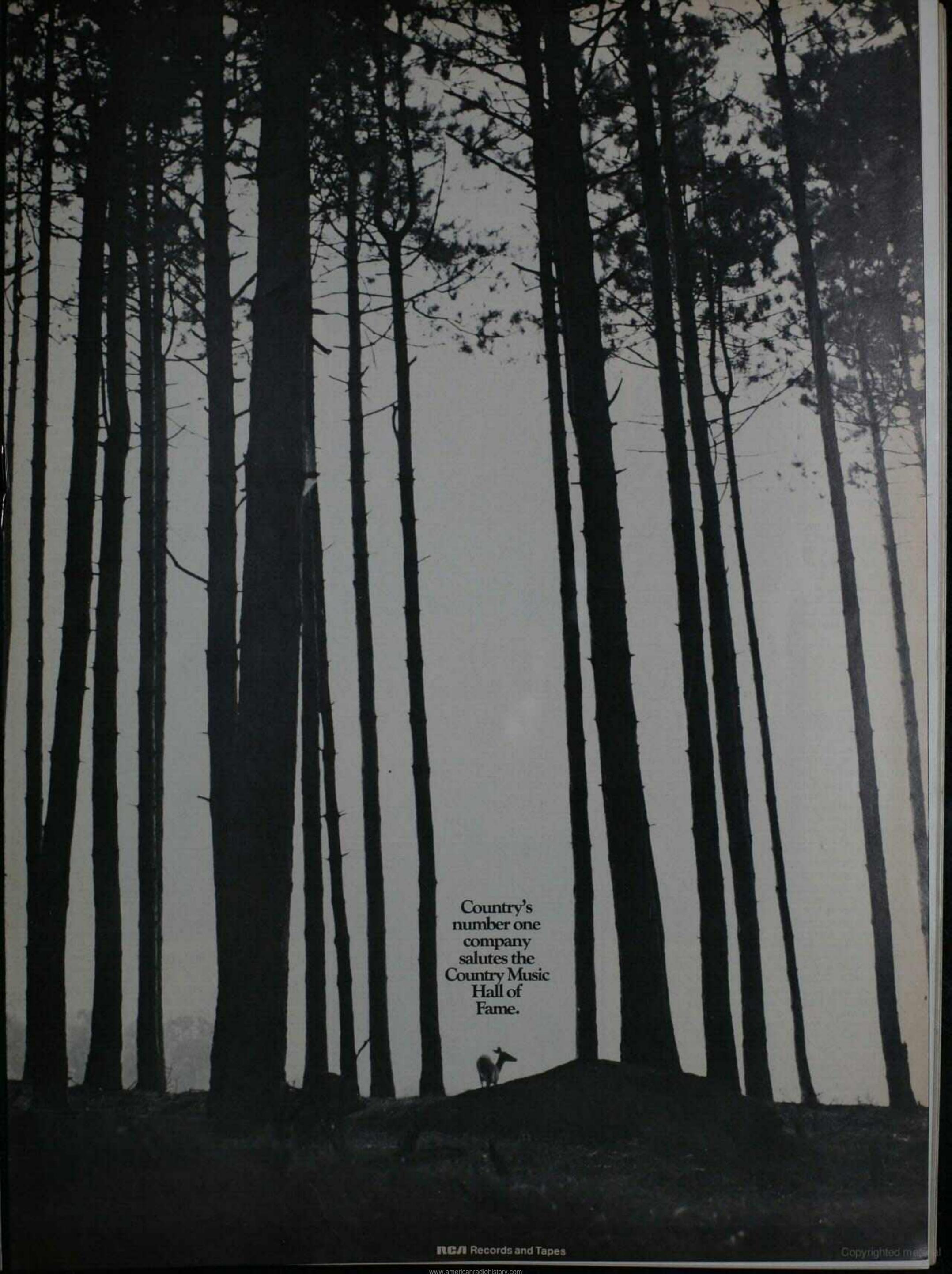
In 1939 Sholes first became involved with country music. Frank Walker was on a road trip to the south and was called back to New York, and he called Sholes down to finish the trip. It was at this point when the involvement took place. The first country artist with whom Sholes dealt was Eddy Arnold. Chet Atkins, who was something of a protegee of Sholes, was signed by mail. Sholes heard a guitar solo which Chet did in Springfield, Mo., liked what he heard, and took a chance on him.

When Walker left RCA at the end of World War II, Sholes inherited the Nashville aspect of his job. When he got down and saw the "Grand Ole Opry," he decided this was where RCA should be recording. "It seemed to be the center of everything and from there on I started to record in Nashville," Sholes said. "First we brought in portable equipment and an engineer. Later on we had a studio established here."

One of the first offices out of which Sholes worked was a downtown structure near the site of Andrew Jackson's original law office. He often stayed at the famed Maxwell House Hotel. Then he spearheaded the move toward making Nashville a recording center to the extent that he was the first company to establish a permanent office and permanent employees, including an engineer.

Sholes not only helped the industry get started in Nashville, but the organization which helped the industry grow. He served the Country Music Association as vice president, director and chairman of the board.

In the Nashville memorial services, they said: "Sholes had an almost uncanny ear for recognizing star potential in this unique world known as the recording industry. He heard a new sound... a fascinating sound unlike anything he had heard before in the recording studios of New York or the motel rooms and makeshift garage and basement studios of Atlanta and Charlotte—and he pushed full steam ahead to make that unique Nashville sound heard around the world."



Country's
number one
company
salutes the
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Hall of
Fame.

BOB WILLS

The Inventor of Western Swing

Uncle Art Satherly and Don Law both were with Bob Wills when he told them he had a song called "San Antonio Rose," and that he'd like to make a record of it. It didn't take much for Wills to write it. He just turned the "Spanish Two-Step" around. But that is not his great contribution to the field of music.

It was his music, his style, his improvisations, his use of all instruments to form the greatest band in the history of country music. And he invented the "western swing."

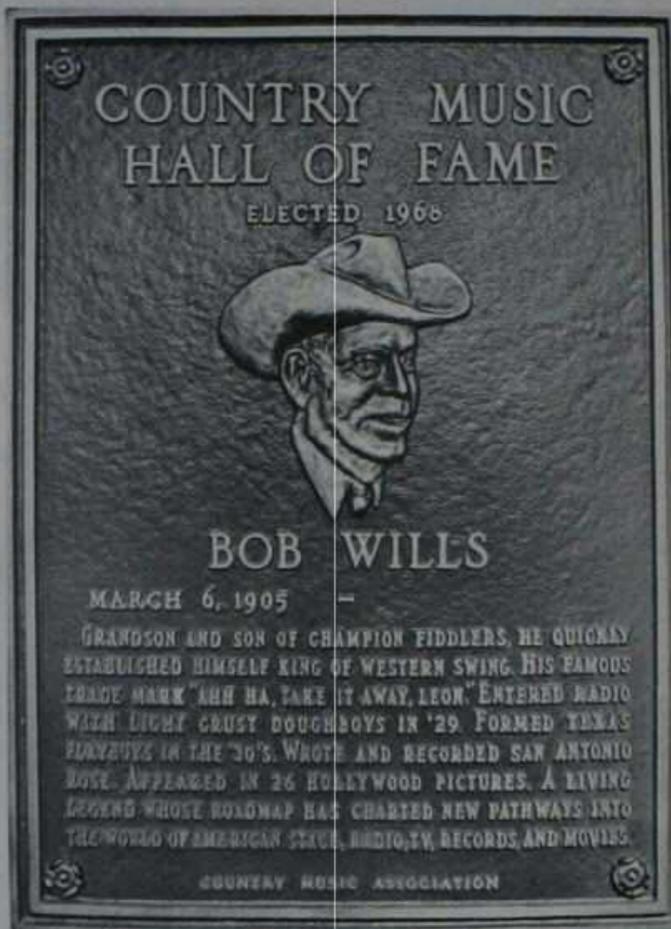
He was born James Robert Wills in 1905, and he was known as Jim to his father, Robby to his mother, Jim Rob to brothers and sisters, and Jack to his friends. The public knew him only as Bob Wills.

Wills, one of 10 children, was born at Turkey, East Texas. His father, Johnnie, was a tenant farmer with a small crop of cotton and corn in Limestone County, between the Brazos and Trinity rivers. His mother, Emma, once was the champion girl cotton picker in her county. His father played the fiddle, and nine uncles and four aunts were musically inclined. Wills began his career by playing guitar for his fiddling father at dances.

At 16 Wills hopped a freight and moved across the vast reaches of Texas, working farms, making from 75 cents to \$2 a day. When he was 17, in 1922, he even took a fling as a lay preacher for a fundamentalist religion. He gave up preaching after a while, went back to fiddling at ranch house parties, and worked in a zinc smelter. Wills was a tough, competitive man, who got into and out of trouble, and didn't really stabilize until he married Betty Anderson in August 1926.

Wills took up barbering but eventually the lure of a traveling medicine show got to him. He had no money, even though he had given up drinking, and had a hard time getting the credit to get himself a fiddle. A radio job he got briefly in those days in Fort Worth paid him nothing.

In 1930 Wills formed a partnership with a cotton-mill worker, Herman Arnsperger, and formed the Wills Fiddle Band to entertain house parties. A little later the band added vocalist Milton Brown, who had been a cigar salesman. This band had several names: the Aladdin Laddies, the Crystal Springs Dance Band, and—the most famous name of all—the Light Crust Doughboys. Wills was sponsored on one radio station by a chicken hatchery, and moonlighted under different names for two other stations. Money at last was coming in.



Then came the incredible association with mill executive W. Lee ("Pass the biscuits, Pappy") O'Daniel and the Burriss Mills. Wills started by driving a truck for the mills. Arnsperger and Brown also joined the firm. They played a radio program in the morning, worked for the firm during the day, and then put on four night shows a week. O'Daniel began writing lyrics for the group, and the band would write the music.

When O'Daniel had trouble meeting the salaries, Wills and his band went first to Waco, then to Oklahoma City, and it was here that Wills called his band the Texas Playboys. The band went on to Tulsa. There he landed a daily show on 50,000-watt KVOO, and he added members to his band, making it a 12-man orchestra. Eventually he became known as the leading dance-band leader in the Southwest. Wills contacted another milling company and offered to buy his own radio time for a percentage of barrels of flour sold. Within two years it was one of the top-selling flours in America.

It was here that Wills met Satherly and Law, and was signed to a recording contract. This was the beginning of a long association. Law discovered him and brought Satherly in for the recording. Wills at once bought a bus with a big longhorn steer head on the front. And that bus took them everywhere. The dance band was greatly in demand. "San Antonio Rose" was first recorded as an instrumental, later—years later—as a vocal. Being a dance band, Wills was not reluctant to use brass and reeds to play his country music. After all, the original Jimmie Rodgers records certainly had horns.

Wills had become so big that, naturally, Hollywood beckoned. So did the big ballrooms, the rodeos, the concert stages. He made his first movie, "Take Me Back to Tulsa," with Tex Ritter in the early 1940's.

When World War II came, he served briefly in the Army, then went on a war bond selling tour. After the war Wills reorganized the band, and it now has grown to 22 pieces. Eventually, Wills returned to Texas. In Dallas he opened the Longhorn Ballroom, "the most decorated western ballroom the nation has ever known." Later, when health began to fail, he sold this to Dewey Groom, an old friend and former partner.

One of Wills' trademarks was his ten-gallon hat, which he wore everywhere. However, when, when he was elected to the Hall of Fame in 1968, he doffed the hat and revealed his bald head for one of the few times in public. "I don't usually take my hat off to nobody," he said. "But I sure do to you folks."

GENE AUTRY

Paving the Way for the 'Cowboy' Singers

There are some who will tell you Gene Autry's career was launched by Sears and Roebuck to sell western clothes. And while the story isn't exactly true, there is enough of a connection to warrant some research on the matter. Sears, the "World's Largest Store," played its part, to be sure. But that comes later.

Orvon Gene Autry was a night telegrapher for the railroad in a remote corner of Oklahoma. Between messages, which were few, he played the guitar, and sang. They were mostly railroad songs, the "Casey Jones" variety, and here another of those legends creeps in. Along came a stranger, told him he was wasting his time in Oklahoma, and should do what a fellow-Oklahoman—Will Rogers—had done.

That was to try radio.

Autry didn't pack up and go. He waited until the Depression got worse and he was laid off. Taking the railroad pass he had left, and accompanied by a friend, he rode to New York from Tulsa looking for a radio job.

Actually, Autry was a Texan. He was born on a tenant farm near the town of Tioga in 1907. The fact that he had a Texas drawl never hurt him. After the family moved to Oklahoma, Gene became a telegrapher at the age of 17. His first instrument was a saxophone.

Autry was inspired by Jimmie Rodgers, and Gene owned much of his initial success, according to historian Bill Malone, in the fact that he could perform the Rodgers repertory in Rodgers yodeling style. Autry, arriving in New York, was not an instant hit. Finally, however, "Uncle" Art Satherly heard and recorded him. He was on his way. Billed as "Oklahoma's Singing Cowboy," he finally got a radio job—but it was back in Tulsa, the same station—KVOO—that was to introduce Bob Wills later. Autry did one short bit with the Fields Brothers Marvelous Medicine Show. Then Autry moved to Chicago, and this is where Sears comes in. WLS in Chicago was owned by Sears, which called itself the World's Largest Store, and hence its call letters. Intending to appear on WLS for four weeks, he stayed four years. Sears knew a good thing when it saw it. When Gene Autry became one of the biggest names in the U.S., Sears released his songs in their famous catalog. They also published his songbooks, and sold his "Roundup" guitars. By 1934, Gene Autry was the best known cowboy in the U.S., living in Chicago, never on a horse, but dressed in western clothes, which Sears also happened to sell. The department store not only

was opportunistic, but was instrumental in the spread of country music, and deserves its accolades.

Goes Hollywood

Finally, the inevitable: Gene went to Hollywood. Satherly went to Herbert Yates, president of Republic, and Autry was to be in films. Within a year Autry was "The Nation's No. 1 Singing Cowboy." Riding his horse, Champion, Autry cut them off at a lot of passes, and rode down many canyons.

Singing all the way.

This success continued for a decade, into World War II, and he was financially successful. He invested wisely and well, and became rich. He was also the top western box office draw for seven years, and outdrew everyone in the business during a few of these. In Oklahoma, they named a town after him.

In the 1940's, Fred Rose (another Hall of Famer, and then on the West Coast) took up where Satherly left off. He produced 16 songs for Autry, including the popular "Be Honest With Me." Autry's first real big one, "Silver Haired Daddy of Mine" was done by Satherly.

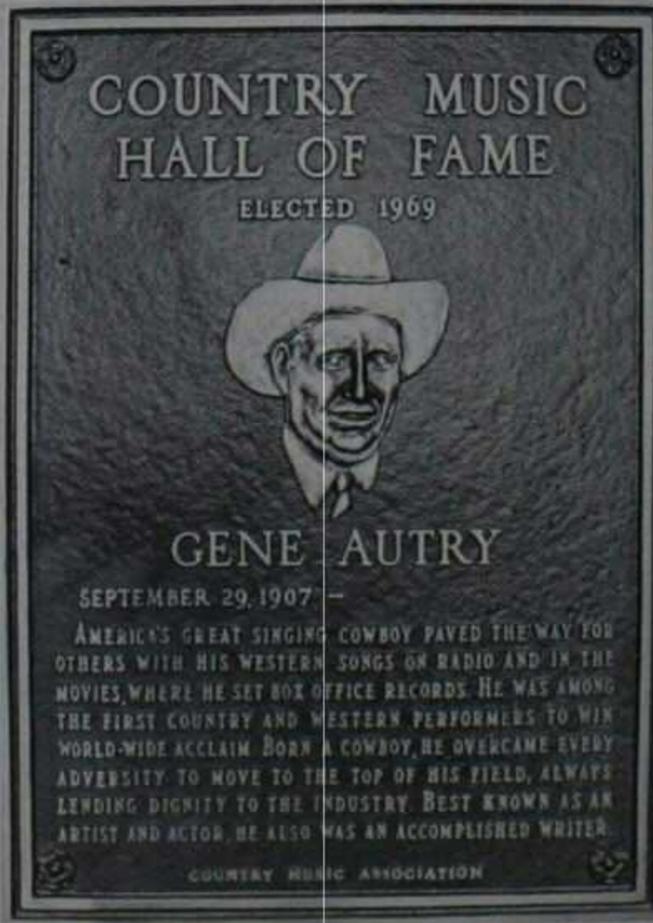
When World War II came, Autry said goodbye to his wife, the former Ina Spivey, and went into the army at the age of 35. Moving up through the ranks, he eventually ferried planes, cargo and supplies to India, North Africa and Burma.

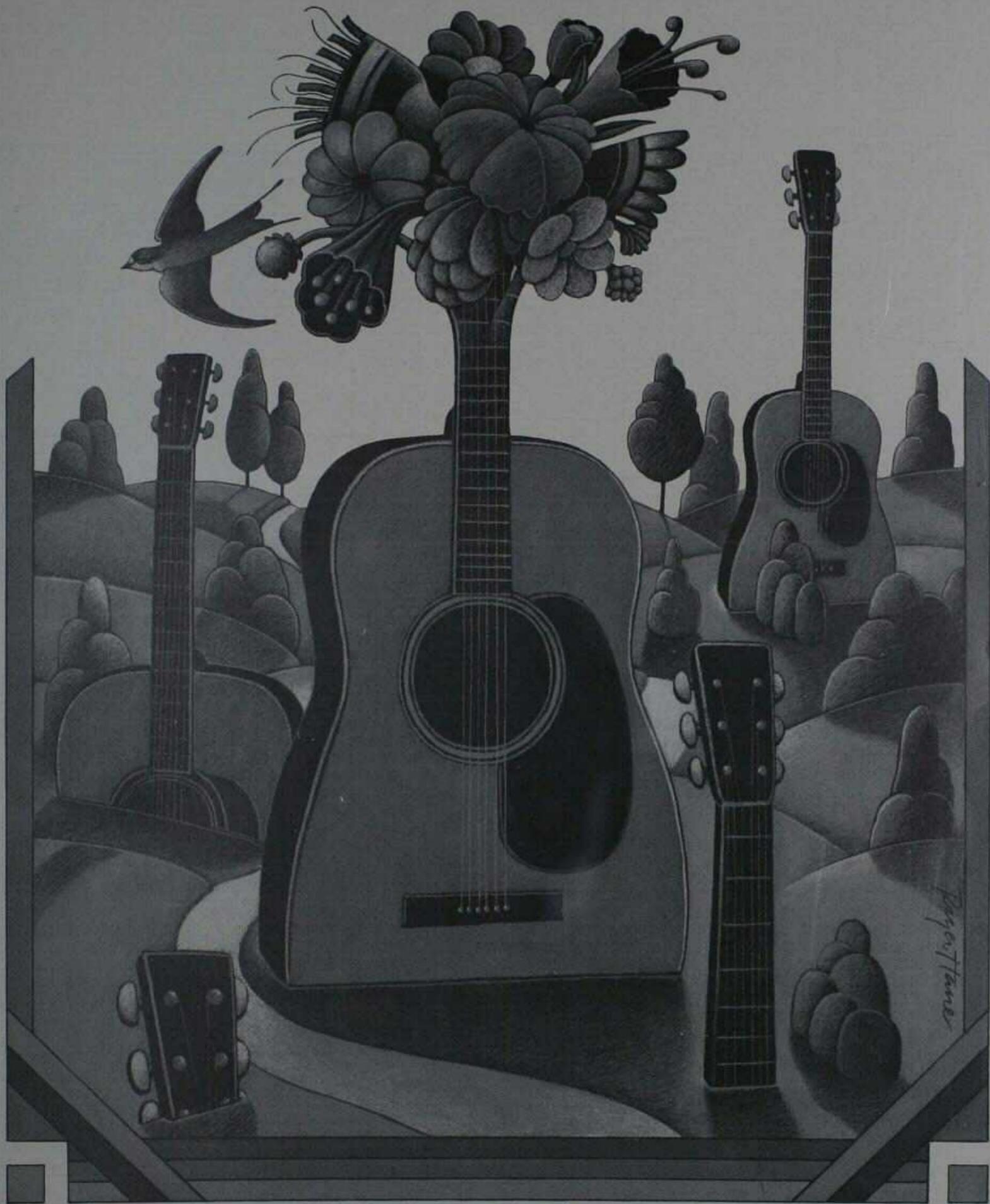
When the war was over, Autry returned to California, and a fabulous business career. This included the "Melody Ranch" series on the CBS network for 16 years. And he did 95 30-minute TV films, including the "Range Rider" series. The list of his businesses grew and grew.

In 1969 Autry was elected to the Country Music Hall of Fame. The presentation was made on national television on the Kraft show.

Autry's career is unsurpassed. He made more than 100 movies, sold millions of records, wrote up to 300 songs, had a tremendously long radio and TV series, and invested in everything from radio stations to baseball teams. "That Silver Haired Daddy of Mine" alone sold more than five million records.

He paved the way for other cowboy singers, whose roots were country. They included Tex Ritter (a member of the Hall of Fame), Roy Rogers, Jimmy Wakely and the hundreds of others who were the great escape in the depression years at Monogram and Republic Studios.





MUSIC GROWS BIG IN THE COUNTRY. WE'VE HELPED IT GROW EVEN BIGGER.

It is only since the founding of Broadcast Music Incorporated, that Country music has become an industry rather than simply a way for a burned-out farmer to keep the blues away.

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So, as Paul Hemphill writes in his book, *The Nashville Sound*: "It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed in 1939 did it become possible for country songwriters to make a decent living."

We've come a long way since then and we've come that way together. So much together that today, over 90% of all Country songwriters are licensed through BMI.

*The Nashville Sound by Paul Hemphill ©Simon and Schuster

CARTER FAMILY

FIRST FAMILY

It was in 1927 when Ralph Peer left Okeh Records and went into business for himself. One of the first cities he visited to do some portable recording was Bristol, Tenn., a city which borders the Virginia line. He ran a column on the front page of the Bristol newspaper advertising his search for talent.

The people came from everywhere, and by every means. The Carter Family came to Bristol from Maces Spring, Va., for their first recording effort. There were others who recorded that day—perhaps as many as two dozen individuals or groups. Of that initial group, only two were to attain success. One was Jimmie Rodgers. The other was the Carter Family.

Forty-three years later, this family would become the first "group" ever elected to the Hall of Fame. Making the selection more difficult was the fact that one member was deceased at the time, another was alive and inactive, and the third was alive and very active.

Alvin Pleasant Carter, known throughout his life as "A.P.," was born in Maces Spring in 1891, and died there 69 years later. At Copper Creek, Va., in 1915, he met and married Sara Dougherty, and they settled at Maces Spring. Not far removed from this, E.J. Carter, a brother of A.P., met and married Maybelle Addington, who had been born in 1909 at Nickelsville, Va. Maybelle was not only a talented singer, but could play the autoharp, banjo and guitar. Frequently, at family gatherings, they performed together. They were among those who read the advertisement for talent placed by Ralph Peer at Bristol.

The Carter Family (a name they had then adopted) came in to record, and that is exactly what the group

did. Both Maybelle and Sara played guitar, and they sang background for A.P.'s strong bass voice. History was being made.

"Bury Me Under the Weeping Willow" was the first of six songs cut that day, and each of them became famous. RCA liked what it heard, and asked Peer to do more. By the end of that decade, this was one of the most famous groups in America. The next decade was even bigger, with personal appearances, radio shows and records. A.P. wrote songs. The three of them recorded them. This strong bond remained until the early 1940's, even though A.P. and Sara were divorced in 1936.

Probably the best known of all the songs written by A.P. and performed by the Carters was "I'm Thinking Tonight of My Blue Eyes." Others included "Lonesome Valley" and "Jimmy Brown the Newsboy."

Their records sold well into the millions. And their radio shows were among the most popular in America.

The Carter Family's greatest contribution to American music, according to one writer, was the "way in which they perpetuated the traditional Anglo-Saxon ballad, making it live anew in the hearts of succeeding generations."

The Carters taught themselves harmony, and utilized it to the fullest degree. But, more important, the group was able to communicate and relate the lyrics of what they sang to the people who were the early-day country music fans.

In 1938, when the Carter Family left Texas, the three original members were joined by Jeannette and Joe Carter, children of A.P. and Sara. The entire family stayed together in 1941 when they moved to Charlotte, N.C.

It was in 1943 when the break-up finally came, and A.P. returned to Maces Spring to live out his years. Sarah and her new husband moved to California. And Maybelle formed a new act with her three talented daughters, June, Helen and Anita. For five years this new family group (Mother Maybelle and the Carter Sisters) was featured on WRVA in Richmond.

In the early 1950's this family came to Nashville, accompanied by Chet Atkins, who was to attain his own greatness. They sang together for a number of years, then June worked as a single, eventually marrying Carl Smith and, much later, Johnny Cash. Helen, who continued to sing with various groups, married,

and her son, Kenny Jones, became a noted singer and songwriter before his tragic death as a teen-ager. Anita Carter continues to perform and record as a single. Anita and Helen perform with Mother Maybelle and Robbie Harden as the Carter Family on the "Johnny Cash Show," while June appears as a single on the network television program. Still another generation, John Carter Cash, has made his appearance.

But the Hall of Fame selection went to the original group, A.P., Sara and Maybelle, who made that fateful trip into Bristol on Aug. 1, 1927, and recorded those six songs. Those, and the ones which followed, enshrined this family into the hearts of America for all the years to come.



BILL MONROE

Bluegrass Father

Find a Bluegrass musician anywhere, and ask him where he learned it. The chain ultimately will go back to Bill Monroe. A direct descendant of the President who formulated the famous Western Hemisphere Doctrine, he perhaps was the most unlikely man in the world to become the "Father of Bluegrass Music."

Yet the evidence is overwhelming. Monroe invented it, perfected it, and taught it to his disciples, who number in the thousands. Among them are Lester Flatt and Earl Scruggs, Clyde Moody, Howdy Forrester, Don Reno, Red Smiley, Jimmy Martin, Carter Stanley, etc.

William Monroe was born September 1911, eight years after the birth of his brother, Charlie. Both were born on a farm near Rosine, Ky., in the western part of the state. Paradoxically, that is the opposite end of the state from the so-called Bluegrass, horse-breeding area.

The mother of the Monroes, an old-time fiddler, died when Bill was 10, leaving seven other children to pretty much fend for themselves. Bill Monroe first began playing a guitar at the age of 12, having picked up knowledge from a black musician in the area, Arnold Schultz. The blues style, which is obvious in virtually all of the Monroe music, has always shown a black influence. It also was influenced by church music, the shaped-note variety, which was prevalent in the area. It had a purist quality which could be traced back to pioneers, and beyond. Monroe also was influenced by his Uncle Pen (Vanderver), who became the subject of one of his most famous songs.

Although he could play most string instruments, Bill Monroe settled on the mandolin, which played an integral part in the style he developed.

Bill actually began his professional career with two of his brothers, Charlie and Birch. A few years later, with Birch having left the act, Bill and Charlie were

playing throughout the midwest and part of the South.

The first recordings made by the two Monroe brothers was with Bluebird in 1936. During the next three years they would record some 60 songs together. On each record Bill played the mandolin, Charlie the guitar. Charlie sang lead and Bill sang high harmony.

In 1938 the Monroe brothers disbanded, Bill sang lead for the first time and—in honor of his native state—he called his group the Bluegrass Boys. He, of course, had no idea that this would one day become descriptive of a style.

In 1939 when Bill Monroe became a member of the "Grand Ole Opry," along with his band, and the distinctive quality of Bluegrass music was conceived.

Always when Monroe performed, it was his voice and his mandolin which dominated. In 1942 Monroe added a banjo to his group, performed by Dave Ake-

man ("Stringbean"), who later gained success as a banjoist-comedian. A short time later Earl Scruggs joined the group and gave the banjo new five-string dimensions.

Monroe continued to expand, both with his artists and with his coverage. He was booked into areas which had never been exposed to Bluegrass music before, and he continued to educate not only the audiences but the musicians who joined him.

In his early years Monroe had written many melodies to songs. In 1942 he began adding lyrics. One of the first of these was "Kentucky Waltz," which Eddy Arnold and others helped make famous. Another of these was "Blue Moon of Kentucky." It was in the 1950's when Elvis Presley recorded this, and it helped Presley on his way to stardom.

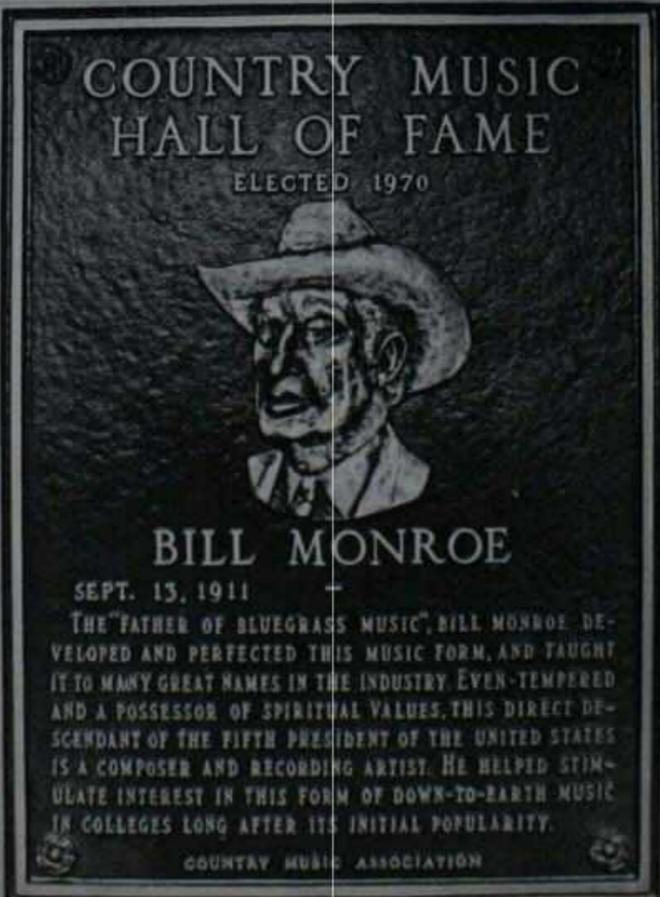
Throughout the 1950's his style and popularity continued to grow, but it wasn't until the 1960's that the Bluegrass form of music caught on in the colleges. It opened new avenues for Monroe, and his style became the "in" thing with the young people of America.

Monroe was, of course, copied. Scores of Bluegrass bands began to emerge, and most of them came from those who had worked with Monroe and learned it from him.

In his outstanding book, "Country Music U.S.A.," Bill Malone writes: "One of Bluegrass music's chief contributions to country music has been its maintenance of resurrection of old-time country styles, songs and instruments. This contribution came in the period when country music as a whole seemed headed toward greater commercialization and amalgamation with popular music forms. . . . The Bluegrass bands have demonstrated that instrumental effectiveness is not limited by the absence of electric amplification, and they have revealed that the old rural high harmony is still very much a part of the southern musical style."

In the late 1960's and on into the 1970's, tributes were paid to Bill Monroe through the establishment of Bluegrass festivals, originated by Carlton Haney and Ralph Rnizler. Monroe has been in demand at virtually all of these festivals. At his own annual show at Bean Blossom, Ind. (where Monroe owns the park), the finale of the show revolves around the Hall of Famer and those musicians who have learned from him over the years.

In 1970, after more than 30 years as a member of the "Opry" and the recognized inventor-perfector of a musical form, became a member of the Country Music Hall of Fame.





MAN IN BLACK

You wonder why I always dress in black,
Why you never see bright colors on my back.
And why does my appearance seem to have a somber tone,
Well, there's a reason for the things that I have on.

I wear the black for the poor and the beaten down,
Living in the hopeless, hungry side of town.
I wear the black for the prisoner who has long paid for his crime,
But is there because he's a victim of the times.

I wear the black for those who've never read
Or listened to the words that Jesus said,
About the road to happiness through love and charity,
Why, you'd think he's talking straight to you and me.

Oh, we're doing mighty fine I do suppose,
In our streak-of-lightnin' cars and fancy clothes,
But just so we're reminded of the ones who are held back,
Up front there 'ought to be a man in black.

I wear it for the sick and lonely old.
For the reckless ones whose bad trip left them cold.
I wear the black in mourning for the lives that could have been,
Each week we lose a hundred fine young men.

Yes I wear it for the thousand who have died,
Believing that the Lord was on their side,
And I wear it for another hundred thousand who have died,
Believing that we all were on their side.

Well, there's things that never will be right I know.
And things need changing everywhere you go.
But until we start to make a move to make a few things right,
You'll never see me wear a suit of white.

Why I'd love to wear a rainbow every day,
And tell the world that everything's okay.
But I will try to carry off a little darkness on my back,
Until things are brighter, I'm the Man In Black.

John R. Cash

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History of CMA[®] America's Most Active Trade Organization

The Country Music Association, an outgrowth of the earlier Country Music Disk Jockey Association, was organized in November 1958 by a group of "hard-core executives."

No one person can be credited with its founding; it was something of a team effort. In the beginning there were 200 regular members and 33 lifetime members.

Originally there were nine directors and five officers. Connie B. Gay, broadcasting executive and entrepreneur, served as president of CMA during its first two years. During the same period Wesley Rose, president of Acuff-Rose Publications, Inc., served as chairman of the board of directors.

At the first annual meeting in November 1959 the board was extended to 18 directors and the slate of officers was increased to nine. There were nine original categories of membership: artist-musician, artist manager, booker, promoter, agent and ballroom operator; composer; disk jockey; music publisher; radio-TV personnel; record company personnel; trade publication representative, and non-affiliated persons actively engaged in some form of country music. (Later categories were added for international representation, for record merchandiser and for advertising agency.)

Two years after the inception of CMA, Ken Nelson of Capitol Records served as CMA's president and Steve Sholes of RCA Victor became chairman of the board. Subsequent presidents over the years have been Gene Autry, Tex Ritter, Bill Denny of Cedarwood Publishing, Paul Cohen of Kapp Records, Hubert Long of Hubert Long International, Bill Williams of Billboard, Harold Hitt of Columbia, and the current president, Wade Pepper, of Capitol.

Subsequent chairmen of the board have been: Wesley Rose, Frances Preston of BMI, Hal B. Cook of Billboard; Roy Horton of Peer, Int.; Jack Loetz of MCA; William P. Gallagher (then of MCA); Ben Rosner, Golden Bough Enterprises, and the current chairman, Dick Broderick of MCA.

The Country Music Association has been, since its beginning, devoted to the promotion of country music, its exposure in all areas of the world, its attractiveness to advertisers, its spread through radio station formats, its distribution.

Known as "America's most active trade association," CMA's members come from all of the listed categories, and each member is involved in some way with the music business.

CMA has sought to encourage the highest ethics in every phase

of the industry and, indeed, established a code of ethics primarily through the work of Johnny Bond.

CMA has, over the years, presented special country music shows and sales presentations to viewers in seven key areas: New York Sales Executive Club; Canadian Radio and Television Executive Society; Nashville Area Chamber of Commerce; Detroit Adcraft Club; Sales/Marketing Executives of Chicago; Los Angeles Advertising Market, and the International Radio and TV Society of New York City.

This year, taking one more giant step, CMA prepared and presented a filmed selling-show to the National Association of Record Merchandisers at their convention in Beverly Hills.

Going still another step beyond, CMA took its board of directors and officers meeting this year to England, working for the promotion of country music abroad.

CMA, in 1967, established its first Country Music Awards and they were presented to the winners at the ninth anniversary banquet and show on Oct. 20.

In 1968, primarily through the efforts of Irving Waugh, president of WSM, Inc., and Jack Stapp, president of Tree, Int., the CMA Awards Show was televised on the Kraft Music Hall on NBC. Each year this pact has been renewed.

CMA Achievements

Some of the achievements of CMA over the years include the following:

Production of a sales kit which includes information of country music and its audience. The kit contains facts and general information on country music,

and is used by member stations as a sales aid in gaining new advertising dollars.

Production of a 15-minute color film with soundtrack tracing the history of Country music and its growth through the years. In addition the film features the demographics of country music and cites examples of its popularity to national advertisers and its effectiveness in moving products.

An International Country Music Month (chaired each year by Roy Horton). Radio and television stations compete for the best promotional effort on behalf of country music, and governors of all states now issue proclamations encouraging the recognition of this music form.

An International Seminar, held annually by CMA, at which time panels from the country music field with interests in the international aspects of the trade make presentations dealing with a wide range of practices. The session is taped and made available to members.

A country broadcasters meeting, utilizing top broadcast and advertising personalities who speak on current topics of interest to this media. In addition, the CMA arranges speakers for both the annual NAB meeting and the special NAB programming seminars held in various U.S. cities.

Production of Hall of Fame albums, utilized to raise money for the organization, and sent to post exchanges overseas for an inexpensive yet valuable object for servicemen.

A monthly newsletter, Close Up, free to the membership, keeps them abreast of developments in country music.

A complete list of radio sta-

tions and disk jockeys programming country music.

An annual artist-disk jockey taping session, held in joint sponsorship with WSM, allowing radio personalities the time, place and appearance of the artists for utilization however they see fit.

These are but a few of the activities of the Country Music Association.

No Salary

It should be noted that no officer nor director of CMA receives any salary or any other compensation; each officer and director pays his own way and all his own expenses to each meeting, no matter where it is held, and each officer and director is required to give time and energy to committee assignments, to specific annual projects, and to attend at least two of the quarterly meetings each year.

Any member of the organization is eligible to become an officer or director through nomination either prior to or at the annual meeting held each October in Nashville. The directors are elected directly by the membership, and the directors, in turn, select the officers.

Directors of categories serve two-year terms, and may not succeed themselves as directors, while officers are picked for one-year terms. Consideration in nominations is always given to geography, giving the board a constant international flavor. Although headquartered in Nashville, CMA is an international organization. Neither the present president nor chairman, for example, is from Nashville.

CMA, in keeping with its past, will continue to expand in its future. Its goals are astronomical, but, as before, they can be attained.



Jo Walker, Executive Director, CMA.



Who put music in Music City?

Lots of people did. And Metro is really high on music appreciation. That's why each year, for the past six, Mayor Briley on behalf of the Metropolitan Government has been proud to present the golden Metronome Award. It's awarded to the person who has contributed most in a year to the development of Music City, U.S.A. Again this year, Metro will award the Metronome and again the choice will be a difficult one. But then, that decision is up to the music industry, itself.

Metro 1963-1971: Making it work.

Country Music: Tennessee Heritage

By Governor Frank Clement

• Reprinted from *World of Country Music*, 1963

A SMALL BOY IN TENNESSEE once wrote an essay on the caterpillar which has become a sort of classic for its conciseness and brevity. "Caterpillars," he wrote, "is long hairy worms that grow on Mulberry trees. They make millyuns of dollars worth of silk and also butterflies."

I think this third-grade masterpiece will serve well to describe the cultural and economic importance of the country music industry to Tennessee.

"Country music," we might say, "is a forty-million-dollar-a-year industry, employing thousands of talented Tennesseans. It also produces butterflies."

And maybe we ought to talk about the butterflies first.

WE COULD COME UP with a somewhat wordy statement that country music is important and enduring because it possesses genuine emotional integrity.

We can say that it is a unique melding of the writer and the performer with subject matter drawn from deep within the heartstrings of the people.

There are many learned and technical things we might say, just as an entomologist might say about a butterfly.

BUT WE STILL WOULD NOT HAVE explained why an infant just learning to walk will totter after a bright yellow butterfly for hours trying to catch it in his hand.

And neither will we have explained why the simple songs of Roy Acuff and Eddy Arnold and the Jordonaires sell millions of copies and make their way into the permanent folklore of the nation.

I know that for my own relaxation and enjoyment—for a background when I have something serious to think



through or write down, the sophistication of modern music or the demanding pretentiousness of the classics are laid aside.

I need something that speaks directly to my heart—that expresses a part of my inner being.

Songs that have crossed the continent in covered wagons and rocked five generations of babies to sleep.

And that is as near as I can come, and as near as I care to come to explaining why I am a dyed-in-the-wool country music fan, and why I think its creation and preservation are one of my State's cultural obligations.

COUNTRY MUSIC IS an authentic part of Tennessee heritage.

But, as we said, the writers and the musicians and the singers who make country music a Tennessee institution don't just produce the bright butterflies of song that color the lives of people around the globe. They bring to the city of Nashville alone in a year's time the staggering total of forty million dollars in income, supporting a substantial and evergrowing part of the city's economy.

Country music also brings to Nashville and to Tennessee a steady stream of recording artists, music industry leaders and out-of-State visitors who have made the "Grand Ole Opry" the worldwide tourist attraction it is.

I CONSIDER IT a privilege to join *Billboard* in this imaginative effort to put between the covers of one publication all the good things we know about the "World of Country Music."

To the publishers, the artists and composers, many of whom are my personal friends, the music and recording companies we extend both officially and personally our heartiest congratulations!



Jim Denny: Man of Country Music

• Reprinted from *World of Country Music*, 1963

Jim Denny fought many battles in behalf of the country music industry, but lost his most important fight against cancer at the age of 52 in 1962.

A tireless worker and pioneer in the industry, he developed the Jim Denny Artist Bureau into the biggest booking and management firm in the country business as he guided many of today's artists to the height of stardom. His giant Cedarwood Publishing Company is one of the largest in the field and has thousands of songs recorded on both the pop and the country categories.

Born in Buffalo Valley near Cookeville, Tenn., James Rae Denny was the youngest of the three Denny boys. Hardships hit the family as it did many during the depression and Jim was sent to Nashville to live with an aunt when he was only 11 years old. He arrived in Nashville by train with only 40 cents in a small tobacco sack.

The plan to live with his aunt didn't work out. He began to sell newspapers in the downtown section and delivered telegrams between editions of the paper. His sleeping quarters consisted of several freshly bound bundles of warm newspapers in the corner of the press-room. He became a familiar sight on the streets and business offices in the downtown section and impressed many with his ingenuity and efficiency in carrying out his daily chores.

National Life and Accident Insurance Company, one of his daily customers, recognized his drive and

innate ability and hired him as a mailroom clerk at the age of 16. National Life, then as now, owned WSM-Radio which stages the "Grand Ole Opry." Young Jim soon wrangled his way into a side job at the "Opry" as a "helper," which included such chores as answering the telephone, carrying messages backstage to the artists, and ushering. Taking a business course at Watkins Institute at night, Jim moved up in the National Life organization and at the same time was establishing himself as an important cog in the "Opry" operation.

Although he had advanced to the position as head of the Accounting and Systems Division at National Life, his first love was the "Opry." In 1951 he moved to WSM as talent director and manager of the "Opry."

Jim saw a great opportunity in the song publishing business as a result of his close association with the top country and western artists. He proceeded to establish the Cedarwood Publishing Company in 1954 and was firmly entrenched in the business when WSM President Jack DeWitt decided that it wasn't quite "cricket" for the "Opry" manager to also be in the publishing business. Unable to convince DeWitt that there was really nothing unethical about the arrangement, Jim was subsequently relieved of his position as "Opry" manager.

After he left WSM and set up the Jim Denny Artists Bureau other agencies were established and artists began making their own deals.

Goldie Hill, who is now Mrs. Carl Smith, was the first artist to join Jim in his new venture. Others soon followed and the bureau grew as artists' pockets swelled with money from the growing number of personal ap-

pearances which they were fulfilling across the country.

The demands for Jim's time as head man at Cedarwood became more pressing as the staff expanded steadily and overseas offices were established in London and Berlin. Cedarwood now boasts some 48 BMI Awards and three Triple Crown Awards from *Billboard* magazine for the songs, "Love, Love Love," "I Don't Care," and "More and More."

Head Man

Taking the increasing work load as head man of two giants in the industry seemed to come natural for Denny and seemingly only whetted his appetite for more as he broadened his interests in the entertainment field by teaming with Webb Pierce to purchase three radio stations in Georgia. The stations are located in Swainsboro (WJAT), Sandersville (WSNT), and Waynesboro (WBRO).

Denny's contributions to the country and western music industry were recognized in 1955 when he was voted country and western "Man of the Year" by *Billboard*.

"The country and western music industry has lost a great benefactor," stated W. E. (Lucky) Moeller, a partner in the Jim Denny Artists Bureau and long-time friend. "No one will ever know just how much this great man has done for country music. All of us in the industry have lost a loyal and trusted friend. He is gone, but his mark will long remain among those of us who were fortunate enough to have known him and to have worked with him."

Acuff-Rose is the Leader in the Country Hall of Fame

Acuff-Rose

PUBLICATIONS,
INCORPORATED

always the leader....

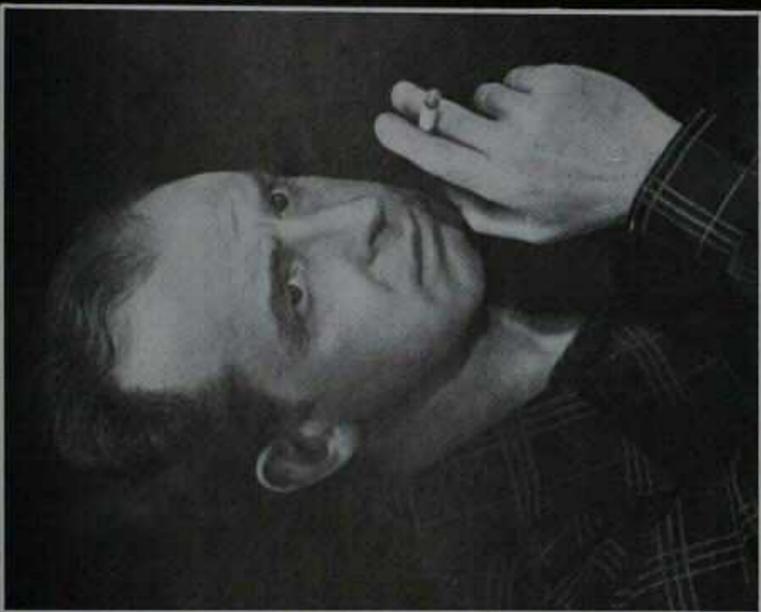
2510 Franklin Road, Nashville, Tenn. 37204



1961: HANK WILLIAMS



1964: TEX RITTER



1961: FRED ROSE



1962: ROY ACUFF

the
**WILBURN
BROTHERS**

*Proudly salute
our many friends in
Country Music
and the
Hall of Fame.*

Teddy

*Members of the
Walkway of Stars*

*Stars of the
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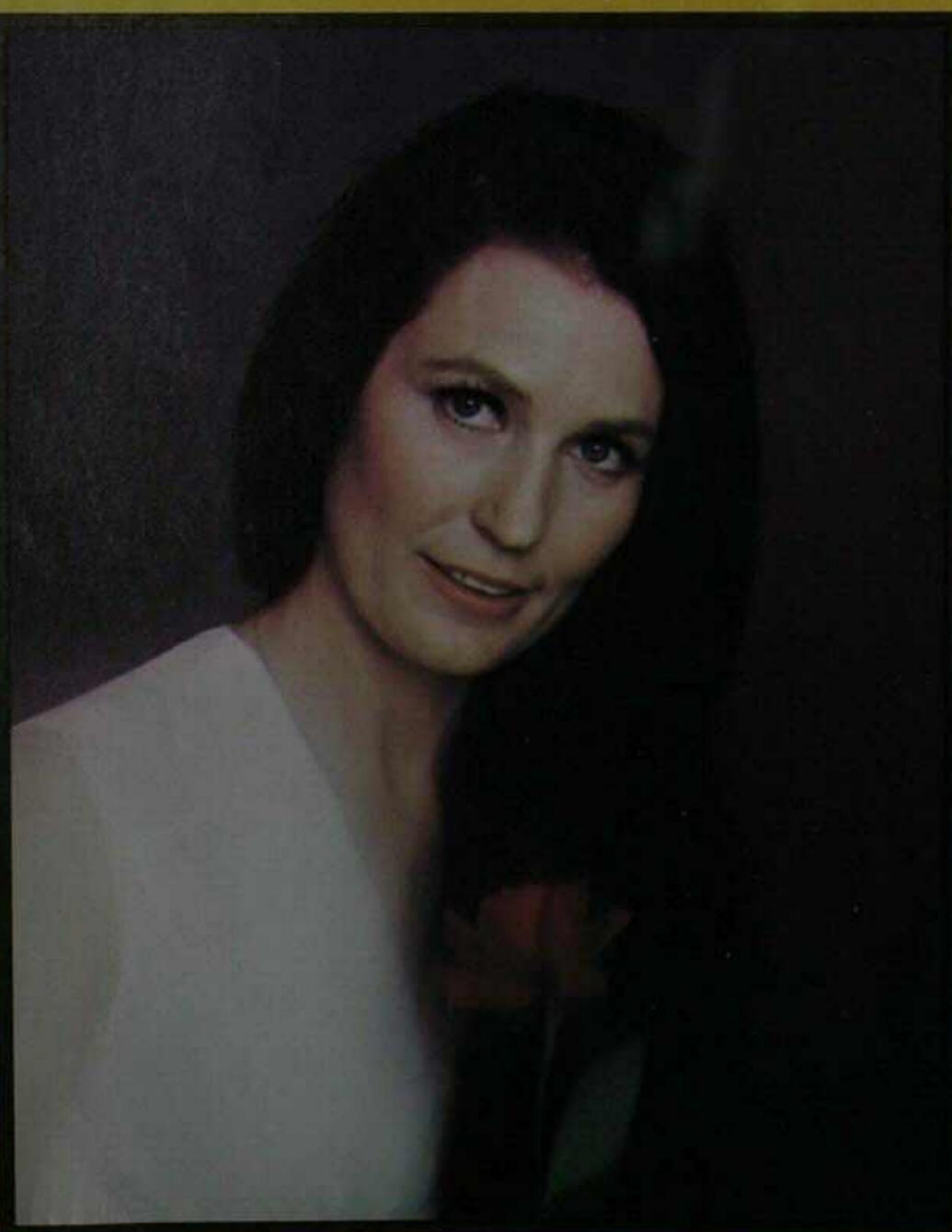
Larry L. Hart, Talent Director



Doyle

LORETTA LYNN

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Music Salutes
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Larry L. Hart, Talent Director

We proudly salute
Hank Williams Sr.
and the other
greats in the
Country Music
Hall of Fame

We are honored to be
a part of the great Hank
Williams Sr. legend,
perpetuating his name,
his songs, his love for
Country Music.

Hank Williams Jr.

Buddy Lee



The Hall of Fame Sight And Sound



FRANCES PRESTON—Chaired the original building committee for the Hall of Fame.

It might have been a pavilion at the New York World's Fair. Instead, it became an edifice, a shrine, a house of memory where visitors could browse and scholars could research.

This is the Hall of Fame and Museum which sits on the old Tony Rose Park in Nashville, fittingly at the head of Music Row. And, as in most great plans, there was a woman behind it.

The woman was Frances Preston, vice president of BMI, and a charming individual who has served the Country Music Association in some capacity since its inception. A dedicated individual, she was one of the initial spearheads for the construction of this mecca.

In 1964 the New York World's Fair was to open, and an approach had been made to the CMA to place a pavilion there. Despite a general lack of funds, this approach was received favorably, and a discussion was held to plan such a structure. An architect did a rendering in the shape of a banjo, and the figures were added. Not only were the costs prohibitive, but the building would have to be torn down in a year or two, so the plan was discarded. It was here that the suggestion was made to build a permanent edifice. And thus began the trying time.

The original building committee for the Hall of Fame was chaired by Mrs. Preston, and included Bill Denney of Cedarwood Publishing, Hal Cook of Billboard, and attorney Dick Frank. This group was appointed in November 1963. A West Coast committee chaired by Ken Nelson included Tex Ritter, Dick Schofield, Johnny Bond and Biff Collie. A New York group included Jack Loetz, Cook, Steve Sholes, Roy Horton, Paul Ackerman and Ben Rosner. And Harold Moon of BMI, Canada, took over the Canadian portion of the job.

It was Judge Robert Burton of BMI who suggested getting together in New York a group of some 20 or more record manufacturers and soliciting \$10,000 from each of them to be pro-rated over a lengthy pay period. Connie B. Gay got the ball rolling by offering the first \$10,000.

Mrs. Preston and Denny, meanwhile, began to negotiate for land. Three sites were originally considered, but Mayor Beverly Briley, after considerable involvement of the legal department and the council, agreed to turn over the park area on the corner of 16th and Division where the Hall of Fame now stands. The park board, too, gave its cooperation.

Hubert Long was the first of the Nashville contingent to donate \$10,000, and some \$110,000 was raised in this method. Then a local fund-raising drive was initiated. Using a professional to do the job, there was little response outside of the music industry. But the music community itself came through, and another gross of some \$110,000 was reached.

On March 13, 1966, ground-breaking ceremonies were held. Martin Jenter, a New York architect, designed the building, and the construction was done by W.B. Cambron. Paul Ackerman was named chairman of the Museum Acquisitions Committee. Edwin Craig, one of the music pioneers, committed National Life to \$10,000.

The dream became a reality on April 1, 1967, with a huge ceremony in front of the structure.

Carefully Planned

It was in 1964 when CMA chartered the Country Music Foundation, which actually undertook the fund-raising for the building. CMF is a non-profit corporation chartered under Tennessee law as a charitable and educational institution dedicated to the preservation of the history of country music.

Carefully planned around creative themes of "sight and sound," the structure is designed to draw people from all walks of life, and does just that.

The building also serves as international headquarters for the Association. The initial cost was three-quarters

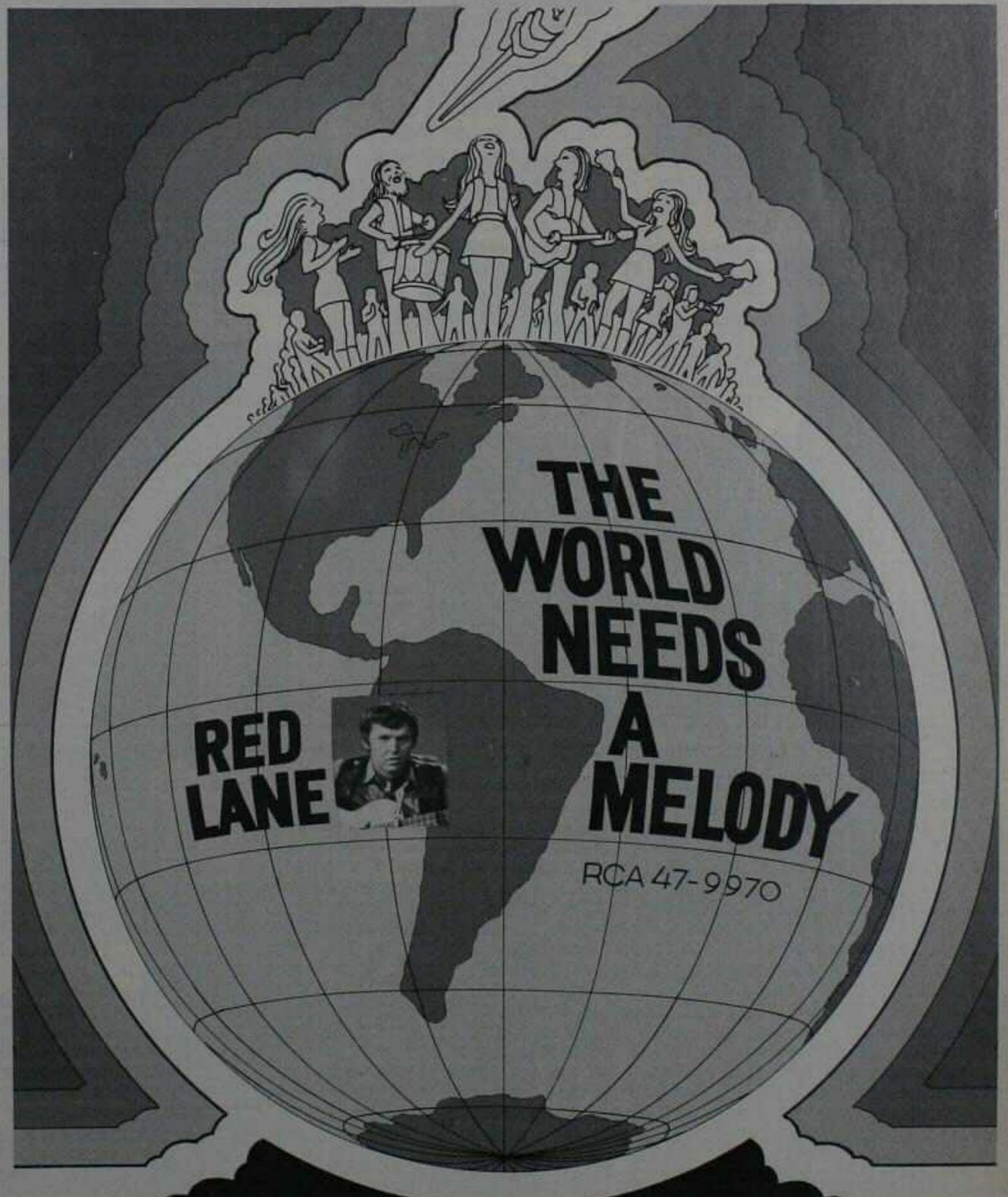
of a million dollars. Since then additional thousands have been spent for expansion, parking and a new, modern library.

Serving an average of 4,000 visitors a week during the summer months, the Hall of Fame and Museum by the end of 1967 had seen some 70,000 people pass through its doors. During 1969 a peak of nearly 8,000 came in one week. The total in 1970 surpassed a half-million total paying visitors.

In less than a year from the opening, all goals set by the Country Music Foundation had been surpassed. This "sanctuary" houses not only a graphic history of the country music industry, but a look at its expanse. There is an audio-video demonstration of how a session

is readied for recording. There is a motion picture which tells the story of country music. The central hall is filled with the plaques of the Hall of Famers. The north wing contains the artifacts from the past and present.

A few years ago, the library became affiliated with the Joint University Libraries of Vanderbilt, Peabody and Scarritt. Serious study and work toward undergraduate and graduate degrees is constantly proceeding under the eyes of the librarian. Again sound is implemented. There are far more tapes than books. Efforts are being made to get on tape the most complete library of sound in the world, detailing life histories of country music artists.



Written by Red Lane, Larry Henley and Johnny Slate - TREE Publishing
Produced by Ronny Light

Country Music Association The Award Winners

19 67 68 69 70

1967:

Entertainer of the Year:
Eddy Arnold
Single of the Year:
There Goes My Everything
Album of the Year:
There Goes My Everything
Song of the Year:
There Goes My Everything
Male Vocalist of the Year:
Jack Greene
Female Vocalist of the Year:
Loretta Lynn
Vocal Group of the Year:
The Stonemans
Instrumentalist of the Year:
Chet Atkins
Instrumental Group of the Year:
The Buckaroos
Comedian of the Year:
Don Bowman

1968:

Entertainer of the Year:
Glen Campbell
Single of the Year:
Harper Valley PTA
Album of the Year:
Johnny Cash at Folsom Prison
Song of the Year:
Honey
Male Vocalist of the Year:
Glen Campbell
Female Vocalist of the Year:
Tammy Wynette
Vocal Group of the Year:
Porter Wagoner and Dolly Parton
Instrumentalist of the Year:
Chet Atkins
Instrumental Group of the Year:
The Buckaroos
Comedian of the Year:
Ben Colder.

1969:

Entertainer of the Year:
Johnny Cash
Single of the Year:
A Boy Named Sue
Album of the Year:
Johnny Cash At San Quentin Prison
Song of the Year:
Carroll County Accident
Male Vocalist of the Year:
Johnny Cash
Female Vocalist of the Year:
Tammy Wynette
Vocal Group of the Year:
Johnny Cash and June Carter
Instrumentalist of the Year:
Chet Atkins
Instrumental Group of the Year:
Danny Davis and the Nashville Brass
Comedian of the Year:
Archie Campbell

1970

Entertainer of the Year:
Merle Haggard
Single of the Year:
Oakie From Muskogee
Album of the Year:
Oakie From Muskogee
Song of the Year:
Sunday Morning Coming Down
Male Vocalist of the Year:
Merle Haggard
Female Vocalist of the Year:
Tammy Wynette
Vocal Group of the Year:
Tompall and the Glaser Bros.
Instrumentalist of the Year:
Jerry Reed
Instrumental Group of the Year:
Danny Davis and the Nashville Brass
Comedian of the Year:
Roy Clark
Vocal Duo of the Year:
Porter Wagoner and Dolly Parton

The Walkway of Stars

1967 Installation

Roy Acuff
Bill Anderson
Eddy Arnold
Chet Atkins
Johnny Bond
Owen Bradley
Rod Brasfield
Boudleaux and Felice Bryant
Carl and Pearl Butler
Johnny Cash
Patsy Cline
Hank Cochran
Cowboy Copas
Floyd Cramer
Jimmie Davis
Skeeter Davis
Jimmy Dickens
Dave Dudley
Flatt and Scruggs
Red Foley
Tennessee Ernie Ford
Howard Forrester
Glaser Brothers
Billy Grammer
Bobby Gregory
Dewey Groom
George Hamilton IV
Freddie Hart
Al Hirt
Jan Howard
Ferlin Husky
Burl Ives
Stonewall Jackson

Wanda Jackson
Sonny James
Grandpa Jones
The Jordanaires
Merle Kilgore
Pee Wee King
Pete Oswald Kirby
Hugh X. Lewis
John D. Loudermilk
Loretta Lynn
Leon McAuliffe
Rose Maddox
Joe and Rose Lee Maphis
Jimmy Martin
Roger Miller
Bill Monroe
Jimmy Newman
Buck Owens
Minnie Pearl
Webb Pierce
Elvis Presley
Boots Randolph
Del Reeves
Jim Reeves
Jimmy Riddle
Tex Ritter
Don Robertson
Jimmie Rodgers
Fred Rose
Hank Snow
Hank Thompson
Mel Tillis
Johnny Tillotson
Merle Travis

Ernest Tubb
Justin Tubb
LeRoy Van Dyke
Porter Wagoner
Kitty Wells
Dottie West
Wilburn Brothers
Bob Wills
Mac Wiseman
Johnny Wright
Faron Young

1968 Installation

Lenny Dee
Jack Greene
Tom T. Hall
Homer and Jethro
Jeannie Seely
Slim Whitman

Tammy Wynette



Chet Atkins



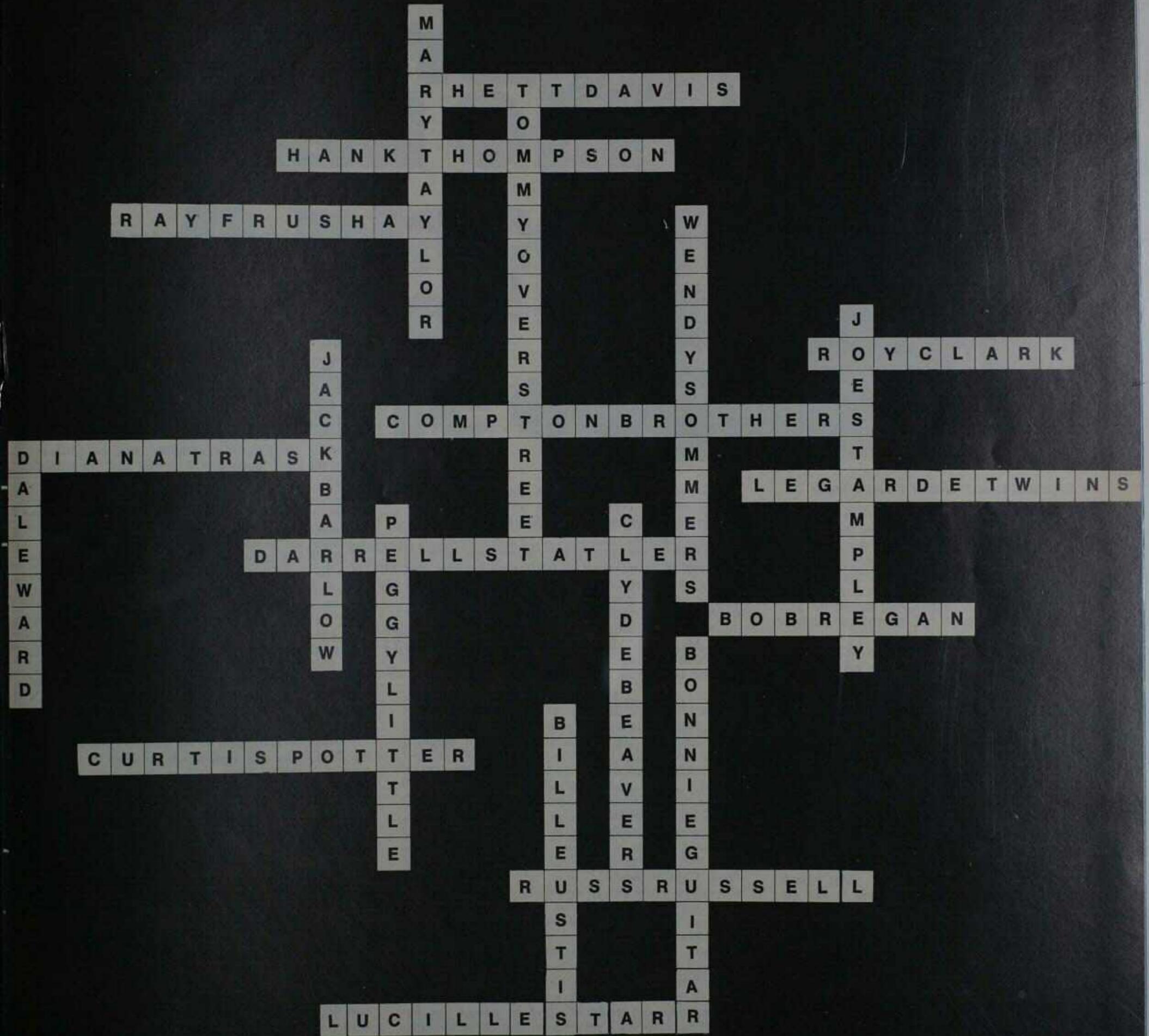
1969 Installation

June Carter
Maybelle Carter
Roy Drusky
Bobby Goldsboro
Merle Haggard
Skeets McDonald
Roy Orbison
Luther Perkins
Jerry Reed
Jeannie C. Riley
Jimmy Skinner
Conway Twitty
T. Texas Tyler
Hank Williams, Jr.
Hank Williams, Sr.
Lulu Belle and Scotty Wiseman

1970 Installation

Original Carter Family
Roy Clark
Pete Drake
George Jones
Lonzo & Oscar
Red Sovine
Billy Edd Wheeler
Tammy Wynette

it's not hard
to figure out



great talent

Straight out of



Country!

Country Music Hall of Fame

Dramatic Associations



HANK WILLIAMS, far right, with fellow artists, left to right, Red Foley, Minnie Pearl, Ernest Tubb, Cowboy Copas, Rod Brasfield. Picture supplied by Billie Jean Horton.

• Reprinted from World of Country Music

On April 12, 1948, Hank Williams signed his first exclusive contract with Acuff-Rose Publications.

This date is a memorable one in the annals of American music, for it gives a historical perspective to the close association between Williams, the untutored country boy with a fantastically rich vein of talent, and Fred Rose, the peerless professional songwriter and co-founder, with Roy Acuff, of Acuff-Rose Publications.

In the opinion of many, the Williams-Rose association produced the richest vein of country material; and discerning students of the songwriting field have always felt that the association was particularly fortunate in that it enabled Williams to have at his disposal the knowledge of one of the greatest song doctors in the music business.

The first meeting occurred in the most casual fashion. Fred and his son, Wesley, were playing ping pong in the Acuff-Rose offices in Nashville. Audrey Williams, Hank's wife, appeared and simply stated: "My husband has written some songs and I'd like you to hear them." Fred and Wesley Rose wondered whether they had the time, and decided to do as Audrey suggested. They went to the WSM studios.

Wesley Rose, recalling the incident, says: "Hank was scared. He went to a mike and sang 'I Saw the Light,' 'When God Gathers His Jewels' and 'Honky Tonkin'." Hank Williams, Wesley remembers, was careless about contracts. "His word was his bond," Wesley states. But shortly after that session at the WSM studios Fred Rose signed him to a writer's pact.

Made the Move

A brief period later, Fred Rose went to New York to place Hank on an important label. Pioneer record man Frank Walker at that time was organizing MGM Records. Walker wanted Fred Rose to record country material for him, and shortly thereafter Hank Williams' record of "Move It On Over" was released on the MGM label—which was to release all the Williams material.

Previously, Hank had cut some sides for the Sterling label. Wesley Rose purchased these and turned them over to MGM, which now owns all of Williams' masters.

Hank Williams, Wesley Rose points out, did his chief work in the short space of four or five years. Born on a farm in Georgiana, Ala., in 1923, he was only 29 when he died on New Year's Day, 1953, in the back of his automobile while traveling from Nashville to make a personal appearance.

In common with the great country artists of the traditional school, Hank was a songwriter, recording artist and live performer—and he excelled in all three.

As a writer, he left perhaps the greatest heritage of country material ever—a catalog which is constantly used in new ways by pop, country and jazz artists around the world.

Students of the country field believe that much of the Hank Williams song material derived from the writer's actual personal experience. The range of themes in these songs is extremely broad. Many are sad songs of blighted or frustrated love, such as "Cold, Cold Heart," "Your Cheatin' Heart" and "Take These Chains From My Heart." In the performance of these his light voice with its subtle turns of phrase, could, as someone said, break the listener's heart.

Multi-Talented

But he was equally adept at writing and recording happy, lilting ballads and rhythm songs, full of country flavor and wit. "He had a great sense of humor," Wesley Rose remarks, and this side of Hank's character is readily discernible in such songs as "Hey Good Lookin'" and "Settin' the Woods on Fire."

The moral elements of retribution and conscience, so much a part of the heritage of true country songs, are very much in evidence in the Williams material. His songs are so well known that it is necessary to quote only one example to make the point—this from "Your Cheatin' Heart":

*When tears come down like falling rain,
You'll walk the floor and call my name . . .
But sleep won't come the whole night through . . .
Your cheatin' heart will tell on you.¹*

Hank, of course, also wrote inspirational material, such as "When God Comes and Gathers His Jewels," and mournful dirges and chants, such as "Six More Miles to the Graveyard." He was so prolific that some of his works will probably never be known, for he sometimes composed a song on the spur of the moment and gave it away—in true folk style—to another artist.

In the late 1940's and early 1950's he produced material at a rapid pace. Wesley Rose says he had a great desire to become an important country artist, and he drove himself furiously. During this period, the country field was still a self-contained cultural entity, but the great popularity of some of Hank Williams' songs were a prophecy of what was to happen at a later date; that is, country material would become a major factor in the pop field. Example of this during Hank Williams' era were such of his songs as "Jambalaya"; "Cold, Cold Heart"; "Your Cheatin' Heart."

Another Death

Just about one year after the death of Williams, Fred Rose passed away in Nashville. The date was December 1, 1954. What both accomplished by virtue of complementing each other's talent is now history.

COUNTRY MUSIC HALL OF FAME—A TRIBUTE

The story of Fred Rose is one of the most interesting in the music business, full of romance and accomplishments in both the pop and country spheres of the industry. Rose, who was born in Evansville, Ind., had already had a career in the pop business prior to adopting the country field. In the Dixieland era he was a hot piano player, and he proved a powerful producer of pop song hits. He wrote "Red Hot Mama" for Sophie Tucker, and many other well-known songs, such as "Deed I Do," "Blue Eyes Cryin' in the Rain," "Don't Bring Me Posies When It's Shoesies I Need" and "Roly Poly."

Gene Autry, then America's No. 1 cowboy and currently president of the Country Music Association, asked Fred to write 16 songs for him. Fred, who easily turned out songs to order, complied, and this batch included the great "Be Honest With Me" and "Yesterday's Roses."

Rose in his early years was also a singer and was on the Brunswick label. He sang on radio coast to coast as a single and with Elmo Tanner. When he settled in Nashville, for a while he sang over WSM.

Roy Acuff at this time started urging Fred Rose to join him in the publishing business. Wesley Rose says his father demurred for a long time—but finally agreed. The decision was made one night at the "Grand Ole Opry" in the Ryman Auditorium. Fred was in the audience and Acuff was on stage singing a song; and Fred noticed that tears were streaming down Acuff's face. That Roy Acuff should be so affected by country material had a similar effect on Rose—and the joint publishing venture was founded in 1943. One of the firm's first activities was the sale of Acuff songbooks over WSM.

Wesley became active in the firm in 1945, and took the sheet music operation, which had been farmed out, back to Nashville. From 1945 on, Wesley ran the publishing end of the operation and he became a partner in the firm in 1951.

Wesley recalls that Fred a.&r.'d the Hank Williams sessions. And, of course, he constantly exercised an editing function over Williams' efforts, and never put his own name on a song. A writer himself, Fred Rose never lost his interest in the problems and rights of other writers.

Keeping It Close

From the foregoing, it will be apparent that an important element in the Acuff-Rose publishing operation was a close connection or association with a writer who was at the same time a recording artist and live performer. This was the case in the Hank Williams-Acuff-Rose era. Later, Acuff-Rose had a similar association with Marty Robbins. And today, the parallel still persists in the association with Don Gibson, who is regarded as one of the greatest writing talents and artists.

Wesley Rose points out, however, that today the nature of the music business makes it more difficult for a personality to be both writer and artist—whereas in the traditional era it was almost a necessity.

"The important thing about a writer is his writing," Rose states. "And if his recording career conflicts with his writing, we advise him to quit as a performer."

Rose adds: "We want writers who are anxious for a professional career . . . writers who will produce work of sufficient quantity and quality to merit exploitation on an international level . . . and we want their work recorded by those artists who can do the best job. . . . Only in this way will the writer, and the artist, receive proper exposure."

1. "Your Cheatin' Heart"—Hank Williams; copyright 1952, Fred Rose Music, Inc. Used by permission of copyright owner.

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Peggy Sue	

Decca Records, A Division of MCA Inc.



Country Music— An Historical Outline



ERNEST TUBB
WEBB PIERCE
BILL MONROE
RED FOLEY
FARON YOUNG



• Reprinted from *World of Country Music*, 1963

The documentation of country music is quite sparse. Much of its history and development is told in this issue—in the various informal essays and interviews which outline the contribution of key personalities to the field. In this preface, however, perhaps we can—with broad strokes—touch upon some general aspects of the history of country music—and additional detail may then be sought and found in the individual stories.

Today, all of us who are in the music business are fully aware of the fact that country music—its artists and its songwriters—has entered the mainstream of American pop music like a flood tide. As yet, it is properly called country music—for the material and the performance still derives directly from the traditional country field—which reached its peak in the late 1940's and 1950's.

The general consumer, however—the youngster with a pocketful of change who enters a record shop in a big industrial city to purchase a record by Marty Robbins, Jim Reeves or Don Gibson—or perhaps it is the child's parent who is purchasing an album by such an artist—these folks may not realize it is country music. For to them it is pop music—the music they hear most often on their radios and the music they wish to buy.

The urban buyer in a sense is correct. What he is buying is pop music. But this exercise in semantics in no way detracts from the achievement of the country field; quite the opposite—for it indicates that the vigor and validity of the country idiom has been so all-powerful that it has burst all regional boundaries and is now the music of the entire continent.

This bursting of regional boundaries, this flooding into the pop mainstream, did not happen suddenly. The forces and pressures were building, and they were to reach peak momentum in the last five years.

Shortly after the turn of the century—Harper's magazine in June 1904, in an article by Emma Bell Miles titled "Some Real American Music," noted that people commonly thought that America had no distinctive folk music. The author went on to correct this point of view, stating: "But there is hidden among the mountains of Kentucky, Tennessee and the Carolinas a people of whose inner nature and its musical expression almost nothing has been said. The music of the Southern mountain is not only peculiar, but, like himself, peculiarly American."

How true! Today, in view of the vast popularity of country music, perhaps we would substitute the word distinctive for "peculiar." But the point made by the author was a good one, and, in a sense, prophetic. For only a truly indigenous or native, musical genre could achieve such a strong hold on the nation's population.

Truly Field Recording Men

In the first two decades of this century, the general population received little knowledge of the field of country music. As Emma Bell Miles indicated earlier, little was being said of this culture. Yet, some powerful influences were getting into action. These were the commercial recording men, who in the 1920's, literally beat the bushes to find and put on wax the music of rural America. The Southeastern section of the United States—the hills of Tennessee, the Carolinas, Louisiana, Virginia and Kentucky—all were fruitful areas. And the recording men traveled by horse, by Tin Lizzie, by mule and on foot. In Louisiana they poled up the bayous and recorded Cajun songs. In the 1930's, when the Depression and the new entertainment medium, radio, dealt the record business a damaging blow, the activity of the field recording men increased—for it had been found that country records enjoyed a steady sale within the limits of the so-called country market.

We have called these field recording pioneers commercial recording men, and they were that. But the phrase is an oversimplification in that these men were dedicated. They loved what they were doing, and they were laying the foundation for the great burgeoning which was to come later. Samuel B. Charters, in "The Country Blues," remarks that "the finest body of ethnic music material collected in the South was that collected by the commercial recording directors in the South in the late 1920's."

Noted among these early recording men were the late Ralph Peer, who did a monumental body of work in both the country and Negro blues fields—first for Okeh Records, where he established the term "race records," and then with Victor, where perhaps his greatest achievement was the discovery and development of Jimmie Rodgers; Art Satherley, the Britisher who for many years added to the wealth of the Columbia Records country catalog and who found such artists as Gene Autry and Roy Acuff; Don Law, who was Satherley's protege and succeeded him in the Columbia post; Dave Kapp, currently president of Kapp Records but in the 1930's and 1940's a key executive of Decca, a pioneer label in the country field; Frank Walker, in his early years with Columbia and later with Victor and MGM; Steve Sholes, who over a period of many years built the Victor country catalog; Paul Cohen, now an independent record manufacturer owning the Todd label, and a key country recording man during his earlier era with Decca. And there were others.

Tongue in Cheek Era

While the major record companies in the 1920's, 1930's and 1940's were building their great catalogs of country material—which was selling primarily to the country market—what about the consumer publications and the general population?

By the late 1930's and 1940's consumer publications began to take some interest in country music—but it was a sporadic interest which had much of its focus on the elements of ridicule and comedy. The term "hillbilly" was much used, and while some of the color and cultural value of the country field was apparent in these stories, they very often managed to picture the country music field as freakish—composed of gawks with guitars who sang strange songs with outlandish diction. But the stories began to appear. Collier's, in its April 30, 1938, issue, published "Thar's Gold in Them Hillbillies" by Kyle Crichton. Time magazine, in its October 4, 1943, issue, published "Hillbilly Boom" by Maurice Zolotow. Newsweek, in its issue of June 13, 1949, published "Corn of Plenty." Ad infinitum.

Much of the consumer periodical literature testified to the fact that so-called hillbilly music was proving profitable—but they obviously regarded it as "corny."

Thus, that "hillbilly" music finally made it as big as it did, culturally as well as economically, is testimony to its own strength and validity. It received scant critical acclaim from metropolitan sources during the earlier decades of this century.

Part of this critical blindness, it may be said, stemmed from the fact that in those years the music business was New York or Broadway-oriented. Tin Pan Alley was largely a New York phenomenon and it fed its product to the nation's metropolitan centers. Lack of communications kept the rural music isolated, and such music rarely reached urban populations. How, then, could one understand something which he rarely heard? Something with which he was totally unfamiliar?

Hence the lack of critical understanding.

It is now clear that the narrow view of many of the urban periodicals reflected a provincialism at least as

profound as that which they associated with "hillbilly music."

This lack of understanding of country music, this patronizing view of it, it not completely dissipated on pseudo-intellectual levels, even though it is dissipated on the general consumer level—that is, at the level where records are bought.

New Trends

Nevertheless, in the 1950's and on into the present decade, a change in attitude in the literature on country music became apparent. In addition, the effect of the scoffers was minimized by the appearance of articles and critical pieces written by people of scholarship and objectivity. An example of this was the New York Times magazine's article by Goddard Lieberson, president of Columbia Records, titled "Country Sweeps the Country" and published July 28, 1957. In this piece Lieberson analyzed country material from the lyric and melodic points of view. He examined the origins of country music and gave reasons for its hold on the public's taste, and he also touched upon its economic as well as cultural significance.

In June of 1958 High Fidelity magazine, in its leading article titled "What Has Happened to Popular Music," spelled out the thesis that musical integration had become a fact; that the nation's pop music now drew heavily upon what were once known as the "specialty" field; namely, country music and rhythm and blues.

Adding to this evaluation is the role of the trade papers. Leading music trade papers being close to the country music field and its people, have taken it seriously for many years. But an interesting development has taken place. Important trade publications whose sphere is broadcasting and advertising have, in the past year, published thoughtful and competent analyses of the role of country music in radio and television, and the use of country music by advertisers on these media. Examples of such publications are Broadcasting and Sponsor.

These are but some examples of the current press attitude. The Country Music Association has a file of such clippings, including articles published in The Wall Street Journal, McCall's, etc., all attesting to the music industry's New Look.

The Roots

The nature of this music, which remained isolated so long and has now come into its rightful heritage, is explained in stories in this issue. These stories analyze the themes, moods and flavors of this musical genre. But where did it originally come from? Where are its roots?

The original roots are in the old country, and were transplanted to the Southern mountains and hills by the early settlers—hence there are Elizabethan, Scottish and Irish vestiges in American country music. But these roots found fertile soil in the hills of Tennessee, the Carolinas, Virginia and Kentucky, and the different European influences were merged with local musical forms and themes, producing a culture truly indigenous or native to the soil. Religious and inspirational music, and Negro musical influences, also became important sources.

In connection with the latter, folklorist Alan Lomax, in "The Folk Songs of North America," points out that after the Civil War the Southern Appalachians developed mining and lumber industries. "The coal, mica, potash and lumber industries brought railroad spurs creeping into isolated valleys," Lomax states, adding at this time many mountain folk met Negroes for the first time. After the turn of the century, Negroes played an important role in introducing the guitar and the blues into Southern mountains, according to Lomax. He also points out that many songs—notably such blues songs as "John Henry," have for a long time been part of the repertoire of both white and Negro artists—testifying to the fact that each group was aware of, and influenced by, the other's song material.

Pioneers

In this connection it is worth pointing out that many of the pioneers in the country field—such as Ralph Peer, Frank Walker, Art Satherley, etc.—were thoroughly conversant with Negro blues material; and the fusion of both types of material reached its peak in what may be termed the Sam Philips-Elvis Presley-rockabilly era of recent vintage.

Railroad songs, we may note, are an obvious and important segment of the country field—as they are in the Negro field. "The Wabash Cannon Ball," "The Streamlined Cannon Ball," the blue yodels of Jimmie Rodgers are all part of the heritage of musical Americana. It's interesting to note that whereas trains, automobiles, river boats, canals and highways figure largely in this heritage, the modern mode of travel—the airplane—has thus far scarcely left its mark. In time, of course, the plane will make its musical contribution to what Frank Walker, in an interview in this issue, calls "transportation songs."

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HALL of FAME and MUSEUM Here Lives Country Music



THIS IS the "loft" of the Hall of Fame building, which once housed the library. It is being converted now, and its cases carry locked archives, some of the most valuable in the collection.

THE NEWLY CONSTRUCTED library area of the Hall of Fame building for scholars, researchers and casual readers.



THE ENTRANCEWAY to the Hall of Fame, with plaques, pictures and inscriptions surrounding the area.



THE COUNTRY Music Hall of Fame and Museum.

COMING DOWN the stairway to the new library section of the Hall of Fame building, the tasteful decor is at once apparent.



THE MECHANICAL process of making a phonograph record is shown in graphic and physical detail in this exhibit in the Hall of Fame.

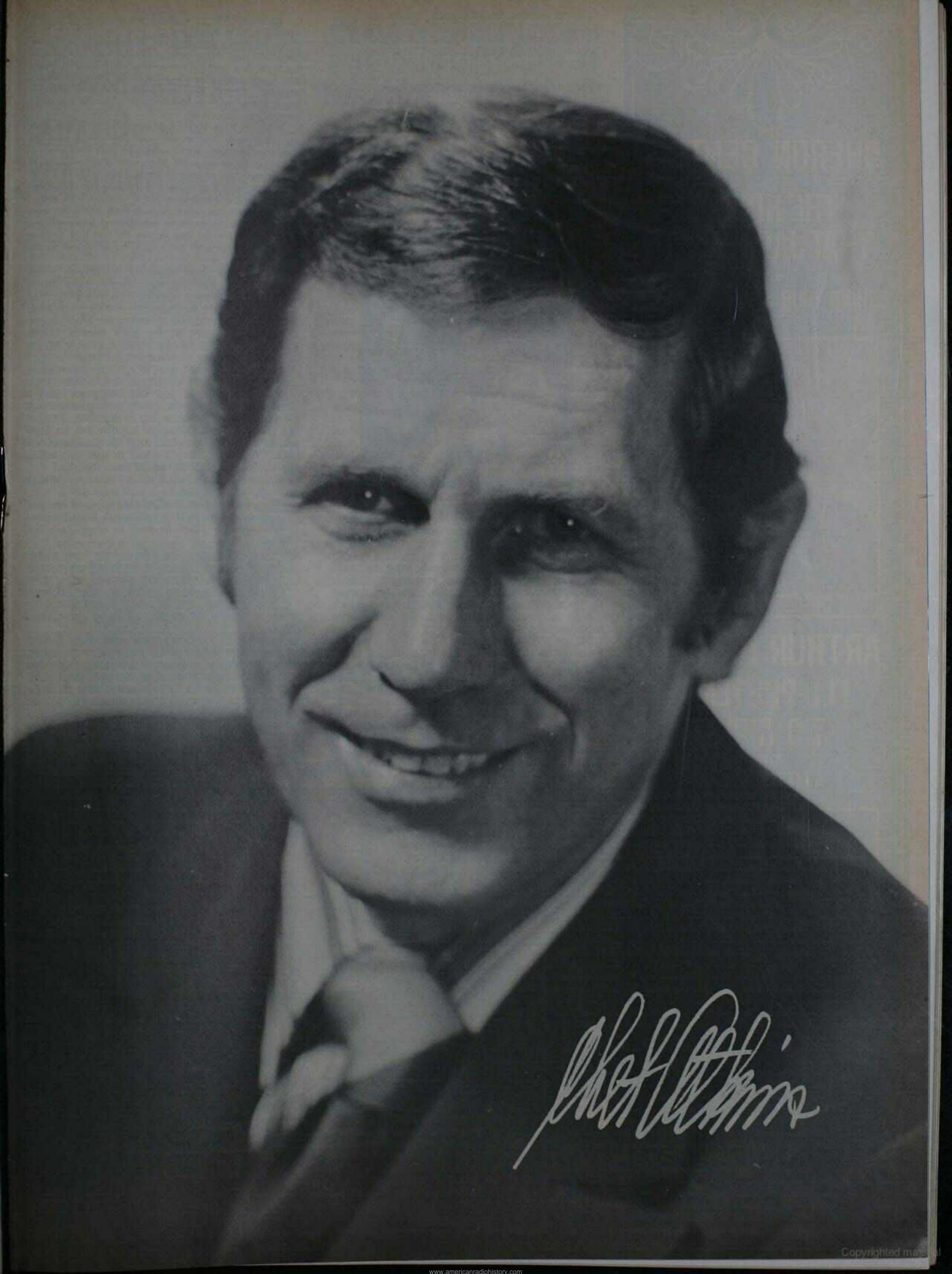


PART OF the sight and sound concept, each picture in the artists' gallery lights up when the voice of that person is heard.



A PAIR of viewers arrive early for the History of Country Music in the always-crowded amphitheater.





Bob Atkin

Jimmie Rodgers and Ralph Peer Contributions of Lasting Value



• Reprinted from *World of Country Music*, 1963.

Jimmie Rodgers, the legendary "Singing Brakeman," has been termed by many the "Father of the Country Field."

He was one of the great originals. When he passed on it seemed as if the mold had been broken. Nobody replaced him, but his influence has persisted through the years; and now, in the light of history, it is evident that he made a contribution of lasting value to the music business.

Ernest Tubb, the Texas Troubadour, became Rodgers' closest cultural heir—in the opinion of many. And in this connection we may note an item of sentimental interest. Tubb owns Rodgers' guitar. It was given to Tubb by the late Carrie Rodgers, Jimmie's wife, who believed that Tubb carried on the Rodgers tradition. Mrs. Carrie Rodgers, of course, was well known to the entire country field, and for years she was one of the more interesting personages who lent a historical touch to the annual WSM Country Music Festival. Until her death several years ago, she appeared faithfully at the festival—for she never lost her interest in country music.

Jimmie was born in Meridian, Miss., in 1897. In view of the nature of the songs he was to write, it is important to note that he was the son of a railroad man, Aaron Rodgers, a section foreman on the Mobile and Ohio Railroad. While a teenager, Jimmie went to work as an assistant to his father, and for 14 years he worked on the railroad. He was flagman, baggageman and brakeman.

During those years Jimmie Rodgers absorbed the lore of the railroad. He loved trains and railroad songs—surely one of the richest themes of American music.

Switched Jobs

Lacking robust health, Rodgers felt obliged to seek another means of livelihood. He became a professional entertainer—an occupation which permitted him to use his knowledge of railroad ballads and chants.

His first combo included three musicians and himself as vocalist and guitarist. They were called The Jimmie Rodgers Entertainers and were booked over WWNC, Asheville, N.C.

While the group was on tour, it managed to find time to audition for Ralph Peer, who, during the late 1920's, was in charge of RCA Victor's field recording activity.

Peer had already had considerable experience in the recording area. He had been a pioneer in the race record field—which ultimately became the rhythm and blues field—and he had developed a great interest in country music. Samuel B. Charters, in his book, "The Country Blues," notes that Peer was a man of exceptional taste and discrimination, "and he had a marked ability to bring out warm personal performances."

Charters adds that "the finest body of ethnic music collected in the South was that collected by the commercial recording directors in the late 1920's, and Peer was one of the best of them." He recorded Rodgers,

the Carter Family and others and published the material in special songbooks.

Bob Gilmore, an assistant to Peer, was active on these field trips. Many present country fans will remember both Peer and Gilmore—the latter in later years was headquartered in the New York offices of Peer's publishing empire, Southern Music and Peer International, but he made periodic trips to Nashville and other Southern music centers.

While an RCA Victor field recording executive, Peer organized with Victor the joint publishing venture known as Southern Music, which he later took over.

About seven or eight years ago, Peer, talking to this writer while on one of his periodic visits to Nashville, mentioned that he quickly came to the conclusion that Rodgers was best recorded as vocalist with guitar. His Victor sides, of course, include quite a few that were cut with orchestral backing—and these, of course, have a very real value, for they display the fact that Rodgers had a feeling for jazz, particularly as applicable to the blues idiom.

But Rodgers' most important records—as Ralph Peer indicated—were his country-styled sides, which had no accompaniment other than his own guitar. The songs were generally his fragments—for they were blues and occasionally made use of well-known blues images.

So, like virtually all the great country talents, Rodgers had a triple-faceted capacity: at once he was songwriter, recording artist and live performer.

In the past several years, RCA Victor has reissued many of the Rodgers recordings in LP form. Their sound, particularly the vocal solo with guitar sides, is quite good. The lyrics are clearly understandable and the quality of the vocal can only be described as haunting. One of the trade-marks of his style was his high-pitched yodel (and one of his early 78-rpm albums was titled, "Yodeling Yours"), which he used with telling effect at the beginning and end of musical phrases.

His greatest songs, which are published by the Peer organization, are full of the lore of train travel.

The song literature of railroading reflected Rodgers' wandering soul, and in "The Brakeman's Blues" he says: *Portland, Maine, is just the same as sunny Tennessee (repeat);*

Any old place I hang my hat is home sweet home to me!

The concept of home—the Southland—is a dominant theme in the Rodgers literature; and some of his most poignant lyrics are on the subject of leaving home and returning home. Another theme is that of restlessness—the spirit of the wanderer. Thus, in "Blue Yodel No. 2":

I ain't gonna marry, I ain't gonna settle down (repeat); I'm gonna be a rounder till the police shoot me down!

Another theme—common to most songwriters—has to do with women. Some of the Rodgers songs about women present the sex in an idealized way, as in the song "Carolina Sunshine Gal." In a considerable body of his work, however, women are presented as fickle creatures, and this thought is sometimes presented colorfully through the use of railroad terminology and figures of speech. Thus, in "Jimmy's Texas Blues":

When I want you, woman, I always find you gone; Every time I want you, I always find you gone; Listen here, good mama, I'm gonna put your air brakes on!

Some like Chicago, some like Memphis, Tennessee (repeat)

Some like sweet Dallas, Texas, where the women think the world of me!

Again, in "High-Powered Mama":
I was a good man and you had a good home, But you just couldn't leave other daddies alone. When I was a brakeman riding on the rails, You had another daddy in the county jail.

In the use of language, Rodgers is both simple and colorful and this is indicated in what we may call his blues images. Examples are:

I'd rather drink muddy water, sleep in a hollow log. Than be in Atlanta, treated like a dirty dog.

Again:
I'm goin' where the water, drinks like cherry wine. The Georgia water tastes like turpentine!

In 1933, critically ill with tuberculosis and in straitened financial circumstances, Rodgers came to New York to make what were to be his last sides. They were cut at RCA Victor's 24th Street studios, with Jimmie doing his plaintive, haunting vocals while propped up on a cot. He died before he could go home to the Southland.

Ralph Peer, who discovered and developed Rodgers, developed one of the great country music catalogs. He then branched out into other fields, notably the Latin American idiom; before he died on January 19, 1960, he had created a publishing empire which girdled the globe and contained tremendously important copyrights in virtually all categories of music, including pop and classical.

I-IV. The Brakeman's Blues, Blue Yodel No. 2, Jimmy's Texas Blues—Jimmie Rodgers; Copyright, Southern-Peer. Used by permission of copyright owners.

SHERON GENTRY

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B/W

'BEHIND YOUR SLEEPING EYES'

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'I'LL PRETEND IT'S RIGHT'

B/W

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The Fields, Factories and Churches

• Reprinted from *World of Country Music*, 1963

Columbia Records' outstanding position today in the record business is supported in no small measure by the depth of its country catalog and the breadth of its country roster in terms of hit-making performers.

As has become something of a tradition in the country music business, Columbia has its share of long, happy and fruitful artist relationships, going back in some cases to the early 1940's and even before. Many of these very artists are the ones who today do much to maintain the company's strength in this field.

These artists are not with the label by accident. Their presence can be traced to one or both of two British natives, in whose four hands Columbia's country music fortunes have rested since the beginning. From the early 1930's when the paths of Art Satherly and Don Law first crossed, first one, then the other, has been responsible for recording country product for the company.

Satherly, who retired in 1953, "because I was just plain tired," is today a vigorous 82 and describes himself as having "no home. I'm just wandering still, like I did years ago in the hillbilly music business." His beginnings in the business go back as far as 1917 when he made his first records.

"I found artists in the cotton fields, the factories and the churches," he recalled recently, recounting, too, the difficult process of recording in hotel rooms in the cities of the South, such as Memphis, New Orleans, Atlanta and Dallas, which became focal points for finding talent. Satherly estimates conservatively that he made thousands of recordings during his career on these tours.

In those earlier years, Satherly was associated with the Wisconsin Chair Company, which made phonographs for the Thomas A. Edison Company. Later the Wisconsin firm operated the Paramount Records label out of its plant in Grafton, Wis., of which Satherly was in charge.

To the East

During the 1920's, Satherly ventured to the East where he became associated with the New York Recording Labs, which, in turn, led to a job with the Plaza Music Company which owned a number of chain store record labels. "They wanted to get into the hillbilly music business," Satherly looks back, "and I helped them get going."

But this picture soon changed and Plaza (with Satherly) was sold to Warner Bros., which also, at almost the same time, acquired the Brunswick record label from Brunswick-Balke-Collender, all of which resulted in the formation of American Record Company, and the first meeting of Satherly and Law. Law had been with Brunswick as a Dallas sales representative.

The two became better acquainted when Satherly's disk-making junkets through the South would bring him to Dallas. Here, Law would sit in on the sessions and gradually he came to assume an a.&r. function on the dates. Years later, Satherly remembers, "I asked Ted Wallerstein time and time again for help (Wallerstein came to Columbia from the American Record combine). I wanted him to give me Don Law, but he could only let me have him sparingly."

The Columbia label found its way into the American Record Company when the old Columbia Gramophone Company, under Majestic Radio, went broke and the catalog was acquired by American. Finally in the late 1930's, the American Record Company was bought out by the Columbia Broadcasting System and the Columbia Records set-up as it now exists was born. Many of the country artists on Columbia at the period of the CBS take-over were there via Satherly and American.

Memories . . .

Satherly's memories of the past are rich with names and titles of songs. He claims the discovery of Roy Acuff and Gene Autry among his bigger contributions. He looks back with fondness on other names, like Willing and McGee from Huntington, W. Va., Frank and James McCravey from South Carolina, Little Jimmy Dickens, Al Dexter, George Morgan, Bob Wills, Gene Autry and George Gobel; W. Lee (Pappy) O'Daniel and a song called "Pass the Biscuits, Pappy."

In 1942, a few years after the new Columbia (CBS)

era had started, Law was brought East from Dallas to make children's records in New York. In 1945 he moved into the country a.&r. for keeps when the country duties were split between Satherly and Law; Law to handle everything from El Paso east; Satherly the sector west of that city.

Big Names

It was during these years that, between them, Law and Satherly brought in many of the names which still top the Columbia artist roster, and country hit charts as well, including Carl Smith, Ray Price, Marty Robbins, Lefty Frizzell and Carl Butler.

Satherly retired in 1953 at the age of 64 and Don Law at that time took over full responsibility for country a.&r.

During the ensuing decade, Law has kept Columbia constantly in the forefront in the battle for position on the country charts. He made a stout contribution to the developing crossover of country into pop by springing Marty Robbins into the ranks of major pop artists. He was also an integral part of the Jimmy Dean success story, which began in earnest on the record front with "Big Bad John."

Law, who spends most of his time in Nashville, actually makes his home on the Connecticut shore of Long Island Sound. He owns a smart looking cabin cruiser as well as a home there, neither of which he sees too often. But that, too, may change. Law will reach the mandatory retirement age in two years, a fact which will result in Columbia's loss, and in fact a loss to the entire country music field. Law, however, intends to keep his "oar in the water in one way or another," even thereafter.

Meanwhile, Columbia's future in the country business seems assured. Two years ago, young Frank Jones was imported to Nashville from Toronto, where he had been active in the Canadian record and radio fields, to become Law's associate in a.&r. Jones is expected to take over full responsibility for country a.&r. at that time.

Dynamic Role

As they would put it, "Gene Autry had 'Silver Haired Daddy,' Al Dexter had 'Pistol-Packin' Mama,' and there was Molly O'Day, the greatest woman country singer who ever was, and who hasn't made a record in 10 years but still gets a fat royalty check. There were all those and many more, and we intend to keep new ones like that coming all the time. Columbia has and will continue to make a big contribution to the country field."

Yesterday, Nashville. Today, the World!

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Press Music, Green Grass Music,
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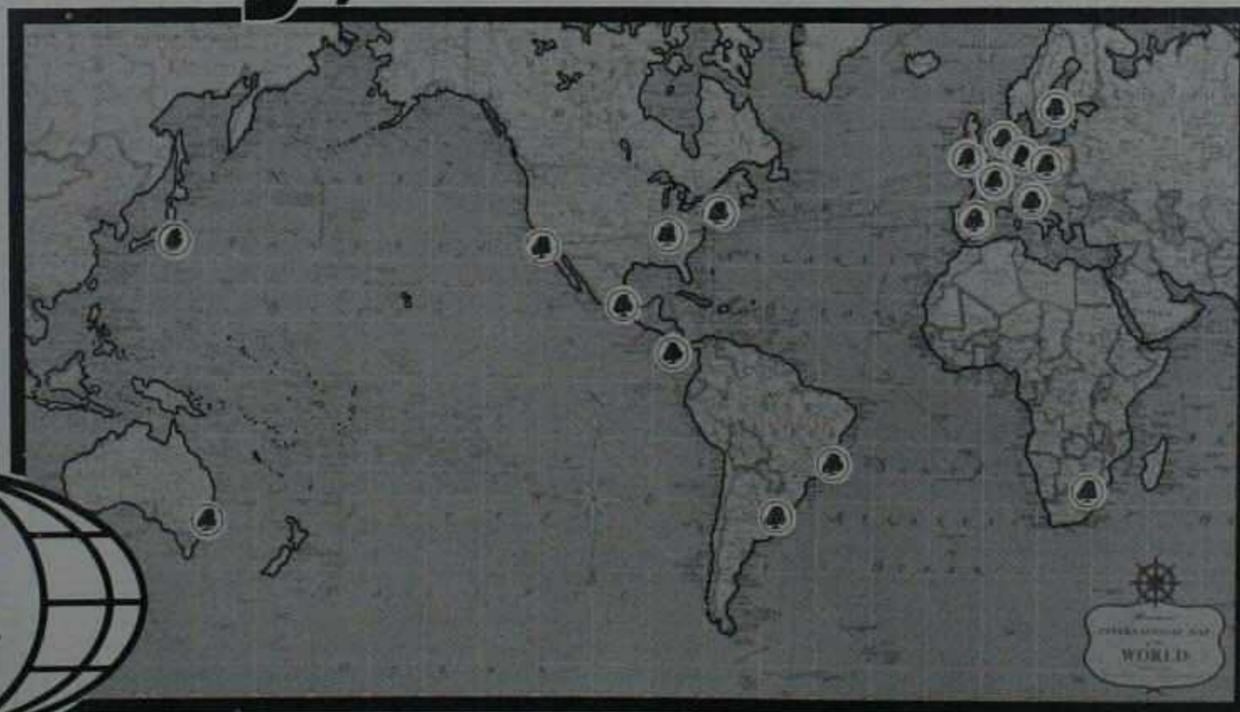
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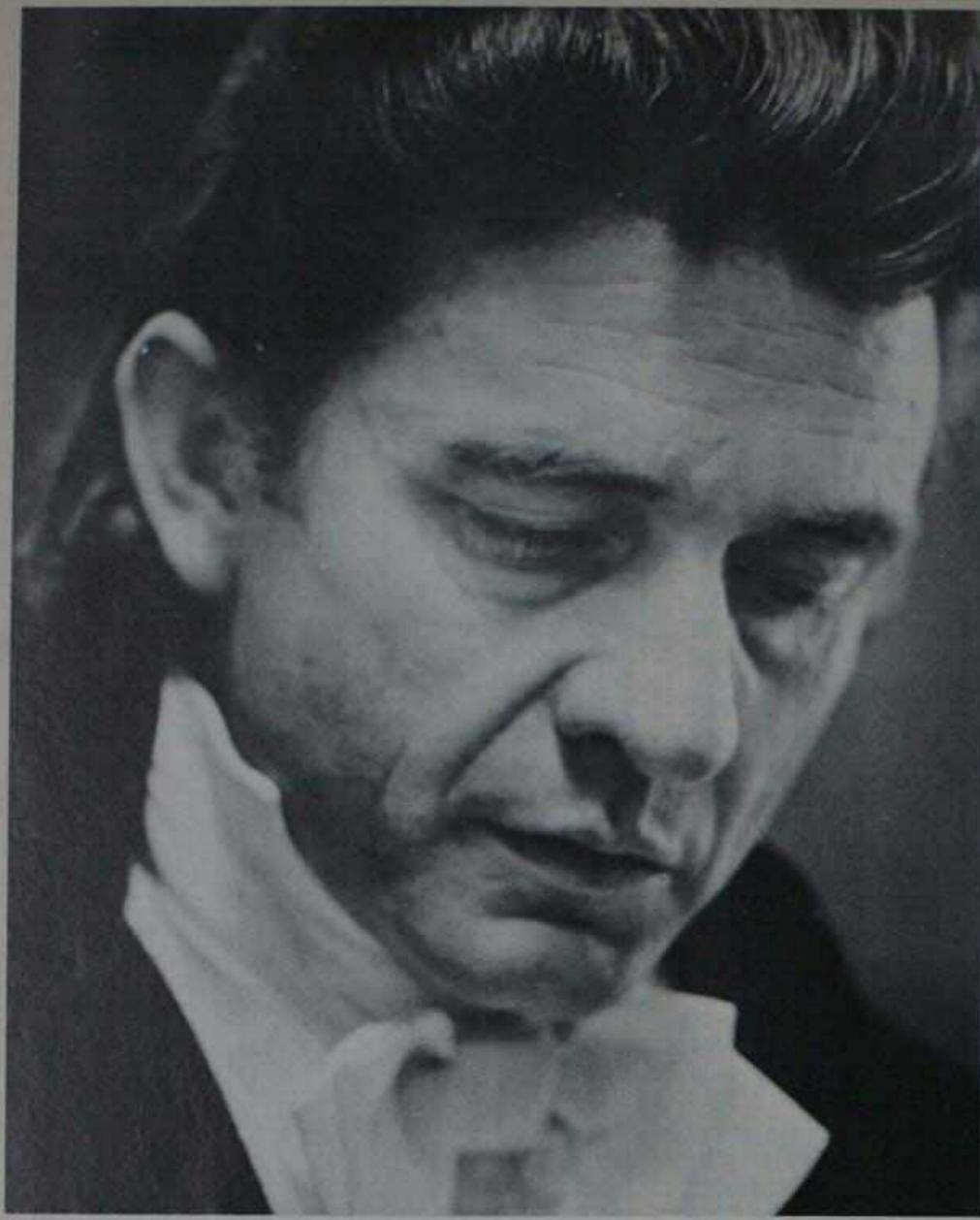


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J.R. Cash- A Family View

By BILL WILLIAMS

The reason no one ever heard of Johnny Cash before he went into the Air Force in 1950 was that there was no "Johnny" Cash.

"His real name was just J.R.," said Ray Cash, father of the famous singer, in a rare interview.

"Back where our kids were born they didn't require a birth certificate at the time, only what they called a delayed certificate, but I'm certain that even that lists him as J.R. and not Johnny."

The elder Cash explained that, when he went into the Air Force they insisted on a first name. So they invented the name "Johnny." It's been that way ever since, but the family still calls him J.R. The initials don't stand for anything.

Cash's father has no middle initial himself. "I was the baby of 12 children," he explained, "and they ran out of middle initials."

Six of the seven children of Ray and Carrie Cash are still living. The eldest, Ray, is affiliated with the Chrysler Corporation in Memphis. Next in line is Louise (Garrett), married to a retired naval officer. Then came J.R., then Reba Ann (Hancock), who is actively involved in the Cash enterprises and married to a franchise executive; Joanne Engel, who works with a car rental agency; and Tommy, who, as the elder Cash put it, "is in the same business as J.R."

Ray Cash, now 73, was an "overseeing farmer" when he met and married his wife, now 66, at Kingsland, Ark. They will have been married 50 years next Aug. 18.

It was at Kingsland where J.R., or Johnny, was born 38 years ago. His mother also was born there. Ray Cash was born at Toledo, Ark., a town that no longer exists.

"We're both part Cherokee Indian," Cash said. "My wife and I are about one-eighth to one-quarter Indian, but we men in the family have all of the Indian features." He noted that this included a high cheekbone and generally hairless complexions.

The Cash family moved to Dyess, Ark., when most of the children were still young, and it was here that they knew relatively hard times.

"We had 40 acres to farm, and we grew vegetables, cotton, corn and soybeans," Cash recalls. "Times were a little rough."

Music Interest

He recalls that Johnny became interested in music in 1936, when he was just four years old.

"We bought a battery-operated radio, and J.R. would have his head in it all the time. He constantly

listened to music, and the station he listened to was WJJD in Chicago. It was all country music, and this is the only thing that interested him."

At the age of 12, Johnny Cash began singing in the Baptist church and at school, and began to write poems. "After he wrote poems he would turn them into songs," said his father, "but we didn't have enough money to do anything with them. The truth is we didn't really take much of an interest in his work, not knowing what it would lead to."

It was at the Dyess, Ark., High School that Johnny won his first money for singing. He took first place in a talent contest for which he received \$5.00. The song he sang, the family recalls, was Beasley Smith's "Lucky Old Sun," with a piano accompaniment. (Cash Sr. did not know that the late Beasley Smith was a Nashville writer.)

At the age of 18, weary of picking cotton, Cash went into the Air Force and it was here when he inherited a first name. Stationed first at Biloxi and then San Antonio (where, at a skating rink, he met the woman who was to become his first wife), Cash was transferred to Germany.

"This is where he really learned to play the guitar," his father said. "And when he came home he wanted to play and sing." But things didn't work out that way at first. Cash went to San Antonio, got married, and moved to Memphis. There he went to work for the Ace Appliance Company, trying to sell appliances. Meanwhile, the Cash family also had moved to Memphis, and Ray Cash now was working for W.T. Grant. Just before leaving Arkansas he had left the farm and gone to work for Procter and Gamble.

Then that inevitable day came in 1956 when he took his two songs, "Hey Porter" (which he had written while in Germany) and "Cry, Cry, Cry" to Sam Phillips.

Mrs. Carrie Cash, a stately woman who still likes to cook, helped during those early Memphis days by selling insurance for the Reserve Life Insurance Company.

Family Home

Today the elder Cash couple live in a beautiful, expansive and expensive home overlooking Old Hickory Lake directly across from Johnny and June Cash. They are retired. They have been in the Nashville area only a year, having spent 10 years prior to that at Ojai, Calif., where they looked after a trailer park and property owned by Johnny.

The large current home serves as a gathering place for members of the family. During the interview with

Ray Cash, Tommy and his sister, Joanne, were in the kitchen with their mother who was busy making peanut butter cookies. Ray Cash made and served the iced tea.

Tommy Cash, who is eight years younger than his more-famous brother, has had problems because of the success of Johnny. Despite this, he has come a long way on his own. (At that particular moment his song, "Rise and Shine" was higher on the Billboard chart than Johnny's "What Is Truth" and Tommy was savoring the position, although privately he is very close to his brother.)

Tommy Cash formed a band several years ago with his nephew, Ray Cash, Jr., Jim Salee and Stanley Niel. It was a country band which performed in Memphis. When he went into service (all of the Cash boys volunteered for service as their father had done in World War I) he became an Armed Forces Radio disk jockey in Germany, then returned to Memphis where, with wife and family, he worked as a country disk jockey. He was recalled to service a second time, then came home and worked as a store clerk.

It was Johnny Cash who put him back on the track. "I worked for Johnny in the field of public relations and publishing strictly because he wanted me to learn the business and felt this was the best way." As it turned out, it was.

In January, 1965, Tommy cut his first single, "I Guess I'll Live" for Musicor under Pappy Dailey. From the beginning he was plagued because he "sounded like Johnny Cash." And while this is generally true, there are great differences in their voices and style. Tommy refused billing as "Johnny Cash's brother" and once refused to do a show when he was showcased this way. Now with Epic, Tommy has made it on his own, and currently is a hot property in the music business. Sister Joanne once was a singer, but gave it up although she "had a beautiful voice" according to their father. His eldest son, Ray, also had a band at the beginning of World War II, but all three band members lost their lives in the war, and Ray lost interest in music.

Mrs. Carrie Cash, whose father was a music teacher, learned to play both the piano and guitar and could play "the old pump organ." She accompanied her son on his last television show of the current series.

In the Johnny Cash home is a 70-year-old, five-pedal piano, bought by his grandfather at the turn of the century. "It's one of the finest pianos ever made," Ray Cash boasted.

Then, as something of an afterthought, he remarked: "It's fitting it should be in J.R.'s house."

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A GATHERING of leading artists in the 1950's. Left to right, Frankie Starr, Teddy Wilburn, Doyle Wilburn, Johnny Wright, Ernest Tubb, Minnie Pearl, Carl Smith, June Carter, Kitty Wells, Bill Carlisle, Jack Anglin and Jim Denny. Seated: Hank Snow, Webb Pierce, Ray Price.

• Reprinted from *World of Country Music*, 1963

Next year Decca Records will celebrate its 30th anniversary in the record business. Virtually from the day the company first opened its doors back in 1934, under the aegis of the Decca Company of England, the firm has been a steady contributor to the broad body of country music repertoire.

In a field where there is relatively little ebb and flow of artists from one label to another, the Decca firm has a further distinction of some of the longest term artist relationships in the business.

The well-known Louisiana governor, Jimmie Davis, cut his first Decca record, "Nobody's Darlin' But Mine," when he was clerk of the Criminal Court, Shreveport, La., in September, 1934, a few months after the company was launched. He has been a Decca artist ever since. Davis' association is the longest, but he is followed closely by Ernest Tubb, who has 23 years in the fold, and Red Foley, with 22 years.

Key Man

The man responsible for the acquisition of these artists by the fledgling company, Dave Kapp (now president of his own company, Kapp Records) is the key element of the early Decca country music story. Long before his association with Decca, Kapp had been involved in the country field through a retail store in Chicago, which he operated with his brother, Jack, for a decade, and through later artist bureau and programming operations at radio Station WJJD, Chicago.

When the Kapp brothers closed their store in 1932, Jack Kapp joined the American Record Company, while Dave became a talent manager. At one point, he recalls how Tommy Rockwell suggested he handle a team from Knoxville known as McFarland and Gardner. Kapp took them on, made some records with them and sold them to the famous WLS National Barn Dance on the basis of those records, one of the first examples of the now commonly accepted method of selling talent and songs.

Kapp remembers too a group known as the International Buckle Busters, which he formed for WJJD, featuring Gene Autry. This group worked daily a half hour in the morning and a half hour in the evening, all for \$50 a week.

When Jack Kapp helped form Decca in 1934, he asked brother Dave to join the firm and start a country division. It was a fruitful union with Kapp thereupon initiating an 11-year period as the Decca country a.&r. man.

Different Look

A.&r. in that era had far different connotations than today. It was necessary to go out to the hinterlands, find the artists and record them on the spot. For six years Kapp made his pilgrimages through the broad reaches of the South. His practice was to make two such tours a year, touching at such bases as Memphis, New Orleans, Dallas and San Antonio and later in Charlotte, N.C. "In Dallas we got a lot of cajuns coming in and we would get Mexicans in San Antonio. In Charlotte we got the string bands," Kapp relates: "I've seen some of those artists drive 500 miles in tumble-down cars to get an audition.

"When we had our artists lined up we would hire two hotel rooms, across the hall from each other. Then we would set up the recording equipment with the wax disks and start cutting. Nothing was electric. It was all mechanical. We got a constant speed by using 100-

pound weights on plumb lines, below the turntables, which would exert a constant pull-down pressure. The artist would be in one room and I'd be in the other across the hall running the equipment. We couldn't even see the artist; just a red light. When that was on, we knew he was singing."

One of the outstanding early names in Kapp's memory is that of Milton Brown and the Brownies. "In a day and a half of recording we made 48 sides with that group," he related. "They were great, but the leader was killed in an auto crash three years later. It was one of the first of the fine country and western dance bands, with piano, guitar, banjo, bass and two fiddles."

It was Kapp who brought Decca such names as Bradley Kincaid (a well-known radio personality as well); Jimmy Davis, the Carter Family (who joined the label in the late '30's), Red Foley and Ernest Tubb. "I met Tubb in San Antonio," Kapp said. "Mrs. Jimmie Rodgers had written to me about him, saying that the boy could 'do just what Jimmie did,' and when he came into the place we had set up in San Antonio he was wearing Jimmie Rodgers' guitar around his neck."

By the early '40's Kapp had become increasingly occupied with other areas of recording, and the decision was made to turn the country job over to Paul Cohen, who had been serving as Decca's Cincinnati branch manager. The step was delayed, because of restrictions brought about by the war, and Cohen finally took the reins in 1945.

Long Rein

Cohen's regime lasted a dozen years or so and it's sprinkled generously with high spots. He was responsible for the signing in the early '50's of the manager of a Shreveport Sears, Roebuck store, Webb Pierce, who cut his first hit, "Wondering," in February 1952. This was followed by 18 hits in a row.

Cohen also signed Kitty Wells, now widely regarded as Queen of Country Music, and cut a number of sides before hitting paydirt with the famous "It Wasn't God Who Made Honky Tong Angels," an answer song to Hank Thompson's "Wild Side of Life." This breakthrough for Kitty Wells occurred in 1952 and she has been a big seller since that time.

Another Cohen acquisition was Patsy Cline, who prior to coming to Decca had recorded some material, with little success, for Bill McCall's Four-Star interests. The late thrush cut at least 12 sides, beginning in June 1955, for Decca and for Coral, before coming up with the big one, "Walkin' After Midnight," in November 1956.

One of Cohen's biggest contributions was Brenda Lee. Brenda was originally found in Atlanta by Red Foley and her current manager, Dub Albritton. Foley signed her for his "Jubilee USA" country music TV show in Springfield, Mo., and invited Cohen to come out and see her. She was seen and signed at age nine on July 30, 1956, and her first slicing was "Jambalaya."

Cohen's memory also goes back to the evolution of the Nashville recording scene from the "portable rigs" to the WSM studios to one of the first commercial recording studios opened after the war in the then Hotel Tulane by three WSM engineers. Cohen cut Red Foley's hit "Chattanooga Shoe Shine Boy" here. Later, he brought to Decca another fine artist, Bobby Helms, who added to the catalog such hits as "Fraulein," "My Special Angel," and "Jingle Bell Rock," now a Christmas standard.

Double Threat

A piano player, Owen Bradley was working with Cohen in 1956, both as instrumentalist and arranger. Bradley enjoyed a hit of his own, under Cohen's a.&r.-ing with "Blues Stay Away From Me" on Coral. Later, another side, "White Silver Sands," was even bigger.

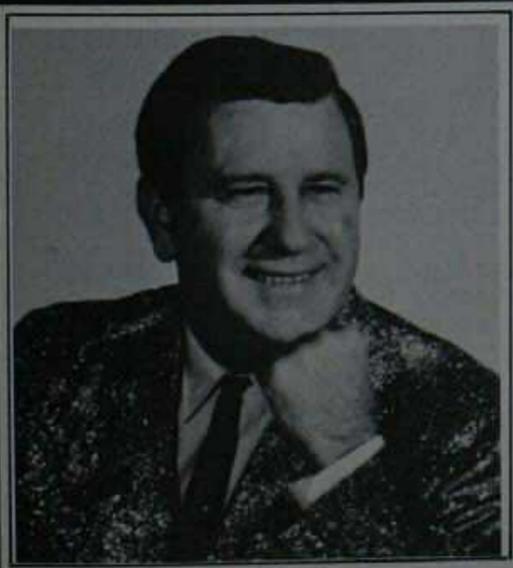
In the late '50's Cohen moved over from the country a.&r. post at Decca to head up a.&r. activities at the Decca subsidiary label, Coral. At this time, Bradley became Cohen's successor in the Decca country a.&r. department, headquartered in Nashville. Bradley, a Kentucky native, had built his own recording studio in Nashville, and when he took over the country a.&r. responsibilities the studio and its offices became the Decca Nashville office.

Bradley has continued the strong country tradition of success established by his predecessors, Kapp and Cohen. Given the material—such as Foley, Tubb, Pierce, Miss Wells and, more recently, Brenda Lee and the late Patsy Cline, he has made the most of all their talents.

Particularly in the case of Patsy Cline and Brenda Lee, it was Bradley who capitalized the potential of both artists. Miss Cline developed to the point where last year she won virtually every trade award during National Country Music Week in Nashville, only a few months before her tragic death in an air disaster.

With respect to Brenda Lee, the singer has become a major entity in the pop record scene as well as on the "in person" circuit, again largely because of the deft musical hand of Owen Bradley.

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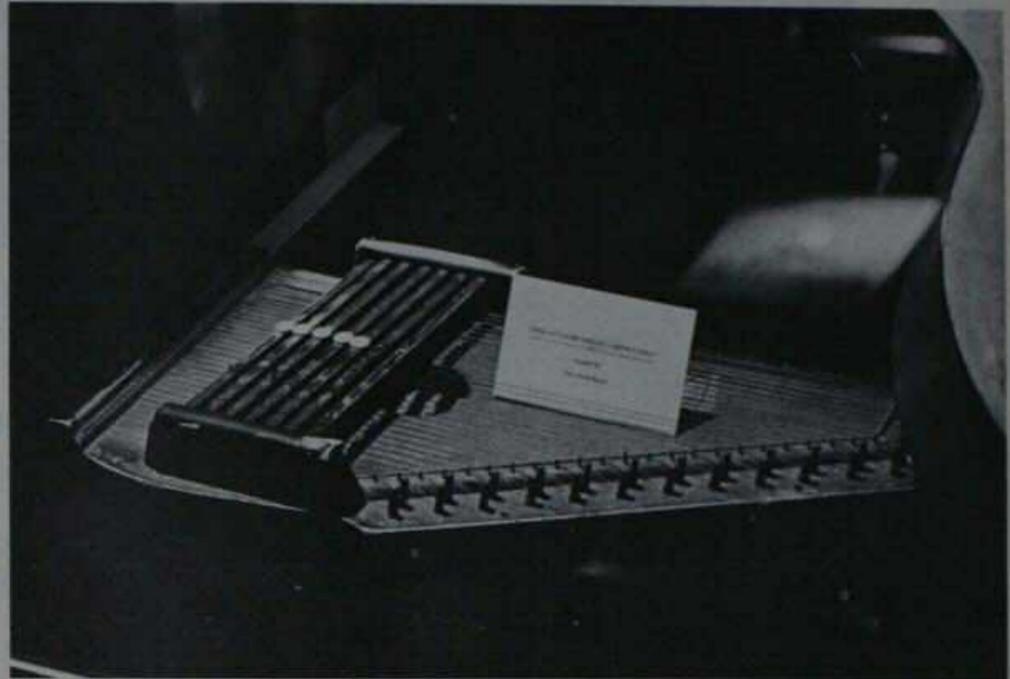
JIMMIE RODGERS was the "Singing Brakeman," and he genuinely was a railroad man. The Hall of Fame has his railroad gear intact, including hat and lantern.



ONE OF the valuable artifacts in the Hall of Fame, the first fiddle played by Bob Wills.



Artifacts That Tell The Story Country Music



IT WAS in 1927 when the Original Carter Family first recorded, and this was the autoharp used by the group at that session at Bristol, Tenn.

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AN ARTIFACT case in the Hall of Fame contains, among other things, one of the most recognizable items of all: the hat worn by Minnie Pearl on her first "Grand Ole Opry" performance.



HOW MANY objects can you identify? The chair in the background belonged to Jimmy Davis when he twice was Governor of Louisiana. The western suit on a mannequin belonged to the late Jim Reeves.

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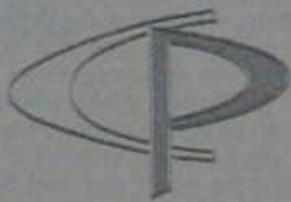
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Bluegrass, Comedy, Sacred, Waltzes— It's All Country

• Reprinted from *World of Country Music*, 1963

Alan Lomax, the noted folklorist, several years ago called bluegrass music "the brightest and freshest sound in popular music today. . . ." Lomax mentioned this in his notes to his United Artists' album, "Folk Songs From the Bluegrass"—and in the course of his analysis Lomax described this type of country music as a "sort of Southern mountain Dixieland."

Today, with the great popularity and resurgence of folk music, bluegrass has really come into its own; it has become a favorite of sophisticated audiences and college students; and its practitioners and devotees may be found not only in the Southern mountains but in such urban musical centers as Carnegie Hall.

Lomax was right. He sensed the broad importance of this musical form.

Some regard bluegrass as essentially a style; others regard it as a distinct offshoot of traditional country music; some feel it is one of the purest forms of folk music native to America.

All students of bluegrass associate the names of Bill Monroe and Lester Flatt and Earl Scruggs with the development of the genre. Flatt and Scruggs, the former a guitarist and the latter a banjo picker, were with Bill Monroe's band—titled Bill Monroe and His Bluegrass Boys—in the middle 1940's; and the distinctive bluegrass sound caught on during this period. Hence, the name derived from the name of the Bill Monroe combo.

It is generally agreed that the most important single element in the bluegrass sound is the three-finger style of five-string banjo picking, which was developed to a brilliant technical level by Scruggs, and this style of banjo technique is now known as Scruggs-style.

Don Pierce, president of Starday, a label whose catalog includes more than 40 bluegrass albums, has made a considerable study of the field, and concludes:

" . . . As to origin, let it be stated that Earl Scruggs developed a specific style of five-string banjo pickin' that constitutes the basic sound for true bluegrass music. As to development of bluegrass, it is fair and accurate to say that Bill Monroe achieved the first commercial success featuring the Earl Scruggs type of banjo. The Flatt and Scruggs group have also achieved tremendous success, and at present it is Flatt and Scruggs and the Foggy Mountain Boys that are taking bluegrass to the college concerts, to Carnegie Hall, to the Hollywood Bowl and to America's TV and radio networks with explosive results. This should not minimize in any way the importance of Bill Monroe's contribution, because Bill has a wide following and only last year he received seven encores at Carnegie Hall—and there have been other notable successes by the Stanley Brothers, Reno and Smiley, Bill Clifton, the Lonesome Pine Fiddlers, Mac Wiseman, Hylo Brown, Jimmie Martin, Jim and Jesse, the Country Gentlemen, the Osborne Brothers, the McCormick Brothers, the Stoneman Family. . . ."

In the 1940's, Pierce notes, the five-string banjo was almost instinct. Earl Scruggs revived it with his three-finger style, and several years later instrument manufacturers were again taking orders for it. The Vega Company in Boston, Pierce points out, now has 12 kinds of banjos on the market.

Boom On

"As the folk music craze hit America, the banjo got an additional 'shot in the arm' . . . Flatt and Scruggs and others were featured in many national publications. Their music was accepted outside of country music circles, and the bluegrass boom was under way," Pierce adds.

Earlier in this story it was noted by Alan Lomax that bluegrass is "a sort of Southern mountain Dixieland." A similar point of view was presented by Mrs. Louise Scruggs, Earl's wife, in an interview with Don Pierce. Mrs. Scruggs, a student of bluegrass, stated in part: "Bluegrass has been compared to the . . . New Or-

leans jazz in that each instrument has a specific and defined role. . . . The bass and guitar are used for backing and rhythm, while the other instruments are used for lead and solo. Bluegrass has been compared to New Orleans jazz because both kinds of music are ensemble forms; both use a front line of solo instruments (trumpet, clarinet and trombone in Dixieland and five-string banjo, fiddle and guitar) pairing with other instruments in support and with solos and breaks in both."

Bluegrass does not make use of electrical amplification. In addition to the five-string banjo, the instruments generally used include a fiddle, guitar, mandolin, a dobro guitar and string bass.

Traditionally every country show must have comedy. The country comedian is not slick. He is a rube comedian and his material is neither original nor clever.

"The audience likes to know the answer to a joke ahead of time at a country show," Pierce said. Country comedy . . . which Pierce calls "Outhouse Humor" . . . is often a combination of novelty songs and a spoken routine.

Some of the giants in the field include the Gossip of Grinder's Switch, Minnie Pearl; Lonzo and Oscar, Salt and Peanuts, Jamup and Honey, Homer and Jethro, Oswald, the Duke of Paducah, the late Rod Brasfield and Archie Campbell.

Some country comedians or humorists have caught on with the masses. Perhaps one of the greatest was Wil Rogers. Today, largely through the medium of television, Tennessee Ernie Ford and Andy Griffith have managed to build large followings with their "country corn."

Pierce, whose Starday label is one of the leading country-comedy labels, attributes the success of country humor to two things:

"It's American and it's native . . . the fans identify with it and that's the secret."

The close relationship between sacred and country music is an important aspect in any examination of "the world of country music."

Because the bulk of the country fans live in rural areas away from "eventful" big cities, they are generally very conscious of death, sickness and tragedy . . . the major "events" in areas unconcerned with urban renewal and the monorail.

This is not to say that sacred-country music does not have its followers in the cities . . . it does . . . but the bulk of the fans are in the Bible Belt, the cradle of fundamental religion, according to Pierce.

"These fans like to sing about Old Shep, silver-haired daddy and the like because this is their life," Pierce said. "We understand country folks and that's what we try to produce . . . the music they know and like."

Pierce said the distinction should be made between gospel music and sacred-country music. "Gospel music is a happy, commercial-type sound that is sung with four-part harmony and utilizes a piano," Pierce said, "while country-sacred is not a happy music, not four-part harmony and utilizes string instruments."

Some of the top country-sacred artists include Roy Acuff, Martha Carson, Carl Storey, the Blue Sky Boys, the late Cowboy Copas, Red Foley, Wilma Lee and Stony Cooper, and Flatt and Scruggs.

That the country music field is varied in repertoire is widely known—but some fail to realize how rich the individual repertoire categories really are. Waltzes are an example.

The first to come to mind is the great Pee Wee King-Redd Stuart classic, "Tennessee Waltz," published by Acuff-Rose. This has sold literally millions of copies—not only in the Patti Page version on Mercury, but in countless other versions. Just a few of the artists who have recorded it, in addition to Patti Page, are Roy Acuff, Chet Atkins, Pat Boone, Ames Brothers, Eddy Arnold, Jo Stafford, Tennessee Ernie Ford, Sammy Kaye, Wayne King and the Clebanoff Strings.

Another is "The Missouri Waltz," recorded by Eddy Arnold, Owen Bradley, Eddy Howard, Guy Lombardo and Grady Martin, among others.

Ditto "Money, Marbles and Chalk," the haunting ditty which has been cut by Patti Page, Rex Allen, Don Reno and Red Smiley.

Another is "Sweeter Than the Flowers," considered one of the greatest country waltzes, in that it portrays the sadness of death with utmost poignancy. This has been cut by—among others—Moon Mullican, Kitty Wells, Slim Whitman, Roy Acuff and the Stanley Brothers.

And let us not forget "Signed, Sealed and Delivered," one of the great weepers, done to a turn by such greats as Lefty Frizzell, Hank Thompson, Ernest Tubbs, Cowboy Copas and Rusty Draper.

Want another? Try Floyd Tillman's version of his great "I Love You So Much It Hurts Me," and Lefty Frizzell's "Mom and Dad's Waltz."

There are countless others, but these are a good sampling and contain the true country flavor.



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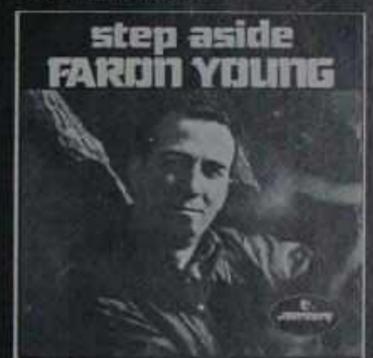
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The "Opry" likes its fans, and the fans like the "Opry"; a sort of mutual admiration pact . . . undeclared, but never doubted. A single incident of a hot Saturday night this year of 1963 may explain the reason for the almost family-like relationship which exists between the "Opry" and the fans:

A long line . . . almost four blocks . . . had waited in the heat of a Nashville Saturday night for the second round of the "Opry" show. Finally, after waiting for hours, all of the fans were seated. But about half of the last performance was already over. As the show neared its usual closing time, Ott Devine, general manager of the "Opry," asked Roy Acuff if he would perform a couple of extra numbers and Roy quickly agreed.

Acuff told the packed house to stick around "and we'll play an extra number or two." The fans roared their approval. Then, what started out as "an extra number or two" became an all plugs out wing-ding. All stayed in their seats, clapped out the rhythm and even joined in on a couple of the sacred-country songs.

An hour later . . . later than usual . . . the show was over, and hundreds of "Opry" fans headed home confident the long wait had been worth it all. This incident, typical of countless others, may seem relatively unimportant taken by itself. But it is this attitude . . . the "Opry spirit" . . . which has permitted the "Opry" to reach and retain its lofty rank in the country music industry.

The "Opry"—or what was to become the "Opry"—had its beginning on Saturday, November 28, 1925, at 8 p.m. when an 80-year-old fiddler fired the sound now heard around the world.

But let's go back for the full "picture."

The Start

WSM, the broadcasting service of the National Life and Accident Insurance Company, first went on the air on October 5, 1925. Among those attending the opening was George D. Hay, the "Solemn Ole Judge" of WLS, Chicago, who stayed in Nashville as WSM's first director.

Actually, the "Opry's" birth was conceived in the mind and imagination of Hay when, as a reporter for the Commercial Appeal in Memphis, he was sent to cover the funeral of a World War I hero in the foothills of the Ozarks near Mammoth Springs, Ark. After the funeral, Hay attended a hoedown in a log cabin "lighted by a coal oil lamp." Reminiscing, Hay said: "No one has ever had more fun than those Ozark mountaineers had that night. It stuck with me until the idea became the 'Grand Ole Opry' seven or eight years later."

So, on that eventful November 28 in 1925, Hay presented the WSM Barn Dance and his only act—the 80-year-old bearded fiddler, Uncle Jimmy Thompson, who played an old-time fiddle and boasted he knew a thousand tunes and could fiddle "the bugs

off a sweet tater vine." The impromptu show lasted an hour and marked the beginning of country music as an important segment of radio programming and the birth of what is today the "Grand Ole Opry."

Then, the "movement" began.

From Kentucky, Tennessee, Alabama, Arkansas and the Carolinas the fiddlers, yodelers, banjo and guitar pickers began to converge on Nashville . . . and this was the beginning of Music City, U.S.A.

Among the early groups was Dr. Humphrey Bate, an Estill Springs, Tenn., doctor whose hobby was folk music, and his Possum Hunters. Other groups included the Crook Brothers, the Fruit Jar Drinkers and the Gully Jumpers.

In 1926 came the "Opry's" singing star, Uncle Dave Macon. Uncle Dave's characteristic double-breasted waistcoat and wide brimmed black felt hat were to become a familiar sight, for he remained the "Opry's" biggest attraction for 15 years.

Off the Cuff

In 1927 the Barn Dance got its present name, and it was Judge Hay in an off-the-cuff remark who first uttered the words—"Grand Ole Opry."

The Barn Dance had become a three-hour show which followed the NBC "Music Appreciation Hour," conducted by the composer, Dr. Walter Damrosch. One night Dr. Damrosch in introducing the final number said: "While most artists realize that there is no place in the classics for realism, I am going to break one of my rules and present a composition by a young composer from Iowa. This young man has sent us his latest composition, which depicts the onrush of a locomotive."

Judge Hay listened . . . and when opening the Barn Dance began by remarking, "Dr. Damrosch told us it was generally agreed that there is no place in the classics for realism. However, from here on out for the next three hours we will present nothing but realism. It will be down to earth for the earthy. In respectful contrast to Dr. Damrosch's presentation of the number which depicts the onrush of the locomotive, we will call on one of our performers, Deford Bailey, with his harmonica to give us the country version of his 'Pan American Blues.'"

After the number, Judge Hay continued, "For the past hour we have been listening to music taken largely from Grand Opera, but from now on we will present 'The Grand Ole Opry!' And that's how the 'Opry' got its name."

Crowds Grow

Soon the fans wanted to see the performers so the "Opry" management permitted a few to watch the show in the studio. The crowds grew larger and it became necessary to build a larger auditorium-type studio (Studio C) which could seat 500. But the studio still held only a fraction of the number who tried to get in for the show.

In an effort to seat the crowds the "Opry" continued to switch locations until in 1939 the show was moved to the War Memorial Auditorium which seated 2,200. At this point on the "Opry's" history the show which began with a single act and now featured more than a hundred performers.

Among the better known were Roy Acuff and his immortal "Great Speckled Bird"; the Delmore Brothers; Smiling Jack and His Missouri Mountaineers and Asher and Little Jimmie; the Singing Sizemores; Jack, Nap, and Dee; Bill Monroe and the Blue Grass Boys; Keke Clements, Pee Wee King and the Golden West Cowboys (with a sideman called Eddy Arnold); Lasses White and Jamup and Honey, Ernest Tubbs and the Texas Troubadours and many others too numerous to list.

The audience continued to grow and the "Opry" was forced to find still larger quarters to accommodate the crowds. This time they moved to Ryman Auditorium, a massive tabernacle-type structure built by Captain Tom Ryman, a riverboat captain, in 1892.

The "Opry" has remained in the Ryman since that time, and this year purchased the auditorium as a permanent home for the show. Today more than 4,000 fans pack the auditorium each Saturday night, and thousands throughout the country tune faithfully to WSM for their regular weekly dose of "Opry" entertainment.



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KING COUNTRY

• Reprinted from World of Country Music, 1963

King Records, which was organized 20 years ago, has always been one of the important labels in the country record business. In fact, King was one of the few indie labels which cut a considerable figure in a field largely held by the majors. Sydney Nathan, King's president, throughout the years kept in close touch with the country idiom, and in the last two decades has built a large catalog of masters encompassing all segments of the field—including traditional-styled weepers, comedy, bluegrass, sacred, etc. The record label's publishing operation, Lois Music, and its subsidiaries, built up a large body of copyrights, many of which have become country standards, such as "Signed, Sealed and Delivered"; "Sweeter Than the Flowers"; "Money, Marbles and Chalk," and many others.

In the 1940's, King produced many notable sides in the country idiom. Some of these are Cowboy Copas' "Filipino Baby," "Tragic Romance," "Kentucky Waltz," "Signed, Sealed and Delivered," "Tennessee Waltz" and "Candy Kisses"; the Delmore Brothers' "Hillbilly Boogie" and "Freight Train Boogie"; Jimmy Osborne's "Death of Little Kathy Fiscus"; Moon Mullican's "Sweeter Than the Flowers" and "New Jole Blon"; the Carlisle Brothers' "Tramp on the Street" and "Rainbow at Midnight"; Grandpa Jones' "Eight More Miles to Louisville," "Mountain Dew" and "Old Rattler"; Hawkshaw Hawkins "On the Sunny Side of the Mountain" and "Pan American"; Nelson King's "Deck of Cards"; Wayne Raney's "Why Don't You Haul Off and Love Me" and many others.

King, of course, has always had a unique operation for an independent label. It had its own distribution branches when this was virtually unknown outside the major label segment of the business; and it is a self-contained manufacturing unit—even to the extent of making its own labels.

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FRANK WALKER

Country Music - Fusion Of Many Cultures



FRANK WALKER, first president of MGM Records and the man who discovered Hank Williams, talking with the singer at Grand Ole Opry.

• Reprinted from *World of Country Music*, 1963

"Country music is made up of songs of the hills and plains and rivers. It is the only music we have which is distinctly our own. And just as other nations have become more nationalistic about their musical heritage, so have we Americans—and this is one reason why our native music is enjoying increasingly broad acceptance."

The speaker is Frank Walker, pioneer record executive, whose contribution to the record industry extends to virtually every facet of the business.

One cannot say just when the country music field started, Walker points out—even though some record collectors state arbitrarily that the field crystallized during the era of the late Jimmie Rodgers, who died in 1933. Walker feels the country field grew naturally, fusing many types of material into a distinctive culture. Natives of the Southern mountains contributed folk material derived from the British Isles. In addition, there was an interchange of material between Southern white and Negro elements.

The general category of "country," Walker points out, includes sacred songs, jigs and reels, or hoedowns, "event songs," and finally, the great body of material which may be called "heart songs"—ballads of love and life. Also included in the over-all category are many of the great railroad songs, or, one might say, "transportation songs."

Today's record buyer is generally familiar with the "heart songs," hoedowns and sacred material; but he is not too familiar with the "event songs."

"These were an important segment of the country business in the early days," Walker noted. When a dramatic or shocking event occurred, such as the sinking of the Titanic or the murder of the child, Marion Parker, records of these events were cut and subsequently released. Columbia Records in the 1920's issued many such disks cut by Walker, including "The Sinking of the Titanic" and "The Death of Little Marion Parker." Many rural folk heard of such occurrences for the first time through such records—in other words, these disks brought news to the people—even though this news might reach them months late. "I

had Carson Robinson write event songs," Walker added.

Steered Historically

The "event songs," of course, is very similar in concept to the broadside ballad of English literature. Unlike the true ballad, which had no known author and changed and developed as it came up through the generations, the broadside ballad was the work of a single writer. He put his talents to use when a hanging or murder occurred and sold the printed sheets on the streets.

Walker holds to the theory that the blues tradition has always been an important part of the country field, for the Southern whites were conscious of and liked the music of the Negro. This kind of musical interchange, of course, paved the way for the profound musical integration of the past decade.

An important step in this musical integration, Walker points out, occurred during World War II, when soldiers from the North were based in many Army camps throughout the South and were exposed to the music of the South. Coupled with this was the fact that the Southern songwriter, through the emotional impact of his material, was able to leave a lasting impression on the Northern listener.

"These songs," Walker points out, "told a story . . . the words were the most important element of the song."

In the early years of the country field—the 1920's—field recording men like Walker, Ralph Peer, Art Satherley and others took their record equipment into the countryside.

Walker recalled: "I rode horses into the woods to find people who were individualistic in their singing and who could project the true country flavor—like Cris Boucheron, who recorded "Talking Blues" on Columbia. And we recorded artists like Clayton McMichen, who was the champion fiddler of his day and used the professional tag of McMichen's Melody Men . . . and Git Tanner and His Skillet Lickers . . . and Charlie Poole and His North Carolina Ramblers and many others; and we tried to broaden their appeal so that they might reach a wider audience.

"In those early years," Walker reminisced, "we often sold records by renting a store front and inviting the public to come in and listen to the new releases. Rough benches were adequate for the seating.

"We would play a side and ask the folks if they liked it. Then we would ask how many would like to buy the record. This was indicated by a show of hands. The records were distributed along the aisles and the money collected. At the end of the day, when there were no more new releases to play, many lingered on, hoping to hear more music. There was the problem of how to get them out of the store. We would then play an operatic aria . . . like Caruso's 'Celeste Aida' . . . and they would leave because they did not understand this.

"Prior to 1927, we recorded by the acoustic process . . . and we carried trunks of waxes with us. With the advent of electrical recording we took a load of new equipment to New Orleans for some sessions and had some confusing and funny initial experiences. We recorded the Wisdom Sisters in a sacred song . . . and when we played it back we found that we had picked up and recorded the broadcast of a ball game in Dallas, Tex."

A good many early country records, Walker notes, reflected local rural customs. For instance, in parts of the rural South Wednesday night was "courtin' night." You spent that evening with your lady friend. So it was natural that someone should compose, and Columbia record, "The Courtin' Waltz."

Commenting on the extreme sadness of many country songs, Walker remarks: "This was natural. Life in the country, particularly in the early days, was a lonesome life. Farmers would often talk to themselves and to the horses and stock . . . and the sound of the railroad train, that lonesome whistle, had a powerful emotional impact."

Frank Walker, now a consultant to Loew's, Inc., joined Columbia Records in 1919. He was with RCA Victor from 1933 to 1945, and in 1945 he joined MGM Records and headed that firm as president for many years. It was during his tenure with MGM that he played an important role in the development of Hank Williams, the great songwriter and recording artist.

In the opinion of Walker, who was mentor and advisor to Hank, much as was Fred Rose, nobody has ever matched Hank's contribution to country music.

"He was a poet, a hillbilly Shakespeare," Walker notes, adding that Williams first conceived of his songs as poems. "He would first write the verses and then would pick up his guitar and softly strum a melodic accompaniment. And in this way he would build a melody around the lines. He had no need of collaborators.

"You could tell stories to Hank, discuss things with him . . . and out of the conversation would come something . . . a spark of conversation could set him working on a poem which would later become a song. . . . He always had pencil and paper near. . . . He would often wake up in the night and reach for the pen and paper."

Walker believes that Hank Williams' wife, Audrey, was undoubtedly the inspiration for many of his great songs and records—all of which were released on the MGM label and all of which were cut under Walker's supervision.



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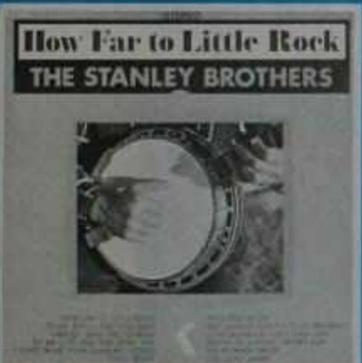
KS 1091* BEST OF RENO & SMILEY



SLP 466* BEST OF THE WILLIS BROTHERS



KS 1064 COUNTRY SIDE OF ARTHUR PRYSOCK



KS 1046* HOW FAR TO LITTLE ROCK—Stanley Bros.



KS 1050 RADAR BLUES—Various Country Stars



KS 1043 LONESOME 7-7203—Hawkshaw Hawkins



SLP 463 ROSIE—Rose Maddox



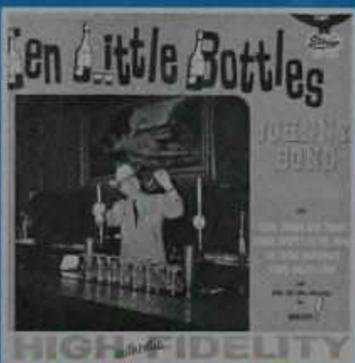
SLP 446* SWEETHEARTS IN HEAVEN—Buck Owens



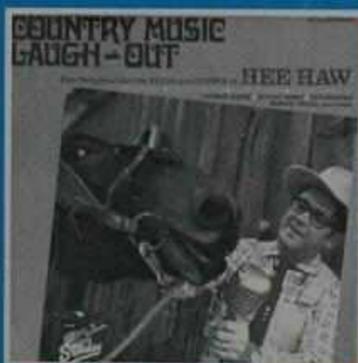
KS 1042* LIVING LEGEND OF COUNTRY MUSIC—Grandpa Jones



SLP 173 MISTER GUITAR—Arthur "Guitar Boogie" Smith



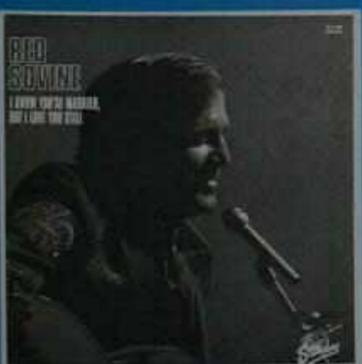
SLP 333 TEN LITTLE BOTTLES—Johnny Bond



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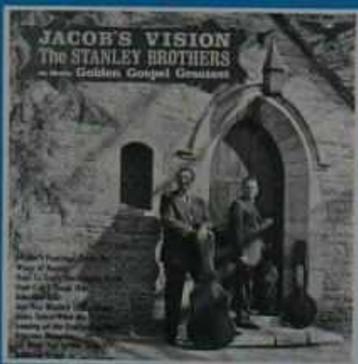
SLP 459* I KNOW YOU'RE MARRIED—Red Sovine



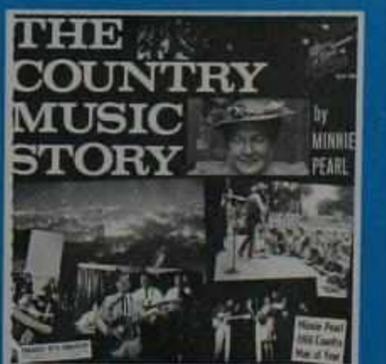
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Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"HOOKED ON A FEELING"

LLOYD PRICE
(Scepter)



By ED OCHS

SOUL SLICES: De-Lite will handle slugger Joe Frazier's Knock-out label and his first single, "My Way." He'll need more than muscle to break into this business. . . . The Temptations have gone through a few changes since "Just My Imagination," and they don't go through too many. Eddie Kendricks has not only gone solo with "The House of Johnnie Mae" on Tamla, but Motown scouts are conducting an extensive nationwide search for a new tenor to replace Kendricks, who also manages a group called Posse. (Something of a change from the way David Ruffin dropped out of the Temps.) And now Paul Williams has been ordered by doctors to cut down on road trips, and he'll share the load with Richard Street, formerly with Motown's Monitors. Street has been traveling as the sixth Temptation for the past six months. . . . New Aretha: "Bridge Over Troubled Water." Jerry Wexler's buildup to the single, from Fillmore West to the Grammys, was a neat piece of promotion. Oh yes, and now her "live" album will be rush-rushed for early April release. Get'm while they're hot! . . . Mo' from Motown: The Jackson Five, off again with "Never Can Say Goodbye," written and produced by one Hal Davis, wind up a six-state, 10-concert tour April 10 in Cleveland. So while you're locked in behind your desk this week, the J-5 will be upsetting Jackson, Miss., on April 4; Monroe, La., on the 5th and New Orleans on the 6th; Atlanta, Ga., on April 7 and Louisville, Ky., on April 9. The following week, on Sunday, April 18, the Jackson Five join Bill Cosby as guests on "Diana," an ABC-TV special starring Diana Ross. Motown has allocated a 1971 budget of \$15 million for special TV, movie and Broadway projects. . . . And finally: Motown's Grammy for its Black Forum album, "Why I Oppose the War in Vietnam," a speech by the late Dr. Martin Luther King, was won in the label's first venture in spoken word recording. The album, produced by Junius Griffin, Motown's publicity director, was one of three initial releases on Black Forum, along with "Free Huey!" by Stokely Carmichael, and "Writers of the Revolution," by black poets Langston Hughes and Margaret Danner. Three new Black Forum LP's are being readied for spring release (Motown plans to release nine this year): "Blacks in Vietnam," an album of taped interviews with black servicemen under fire in Indo-China; "Black Unity," by author James Baldwin, and "The Good Colored Man," a selection of poems by Ted Joans, who now makes his home in Africa in Timbuktu, Mali. The Black Forum series is already a prize winner for Motown and the industry.

★ ★ ★

FILLETS OF SOUL: Once-little Douglas Records, now distributed by the colossus of Columbia, is big enough now to feel the pinch of imitators taking off on the street soul of the Last Poets, whose second LP, "This Is Madness," is breaking out on both coasts. Better than average distribution has made a winner out of "The Original Last Poets" for Juggernaut Records, though the disk was made a few years back by the old Poets, none of whom are with the Douglas group. And Flying Dutchman has a solid soundalike in the talented Gil Scott-Heron, who can be heard on FM with his cut, "The Revolution Will Not Be Seen on Television." But the Last Poets have had worse obstacles than their own influence (with no airplay the first LP sold 300,000) and there are sure to be more groups who dig that rhythm and rhyme. . . . Writer-arranger-producer-musician Donny Hathaway will be the recipient of an all-out campaign by Atlantic Records to insure the success of his upcoming album, due for April release, just as his first album, "Everything Is Everything," begins to pick up play and notice. Since last June, Hathaway co-arranged and played on Aretha Franklin's "You're All I Need to Get By," arranged Lena Horne's and Roberta Flack's forthcoming albums, and arranged the musical score for Oscar Brown Jr.'s presentation of "Big Time Buck White." He winds up a 13-city promotional tour with a reception in New York on April 14. . . . Hustlers, Inc., of Macon, hot with Bill Coday and Oscar Weathers, feel they've got another one with Phillip Mitchell's "Gonna Bill California From All Over the World" on Shout. The flip of Coday's hit, "You're Gonna Want Me," could push the disk to the million mark before it's through. . . . The Futures are on of the biggest groups locally in Philly, where they're top 10 on WDAS and around 15,000 in sales with "Breaking Up" on Amjo. The label is negotiating for national distribution. . . . Soul Sauce picks & plays: Barbara & the Uniques, "I'll Never Let You Go" (Arden); Sam Moore, "Stop" (Atlantic); Sequins, "The Third Degree" (Crajon); Joe Tex, "I Knew Him" (Dial/Mercury); Satisfactions, "God, I'm Losing My Baby" (Lionel/MGM); Roberta Flack, "Do What You Gotta Do" (Atlantic); Ben Aiken, "One and One Is Five" (Philly Groove); David Batiste & the Gladiators, "Funky Soul" (Instant); Solomon Burke, "Electric Magne-

(Continued on page 46)

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	WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI)	7	26	24	JODY GOT YOUR GIRL AND GONE Johnnie Taylor, Stax 0085 (Groovesville, BMI)	13
2	2	JUST MY IMAGINATION (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI)	8	27	27	IF IT'S REAL WHAT I FEEL Jerry Butler, Mercury 73169 (Ice Man, BMI)	5
3	4	SOUL POWER James Brown, King 6368 (Cited, BMI)	5	28	17	DON'T MAKE ME PAY FOR HIS MISTAKE Z. Z. Hill, Hill 222 (Respect, BMI)	8
4	3	YOU'RE ALL I NEED TO GET BY Aretha Franklin, Atlantic 2787 (Assorted, BMI)	5	29	34	LOVE MAKES THE WORLD GO ROUND Odds & Ends, Today 1003 (Jobete, BMI)	5
5	7	PROUD MARY Ike & Tina Turner, Liberty 56123 (Jordora, BMI)	6	30	30	PLAIN & SIMPLE GIRL Garland Green, Cotillion 44098 (Cotillion/Syl-Zel, BMI)	4
6	9	HEAVY MAKES YOU HAPPY Staple Singers, Stax 0083 (Unart, BMI)	13	31	33	BOOTY BUTT Ray Charles Orch., TRC 1015 (Tangerine, BMI)	2
7	8	DO ME RIGHT Detroit Emeralds, Westbound 172 (Bridgeport, BMI)	7	32	35	RIGHT ON THE TIP OF MY TONGUE Brenda & Tabulations, Top & Bottom 407 (McCoy/One-Eye, BMI)	2
8	6	MAMA'S PEARL Jackson 5, Motown 1177 (Jobete, BMI)	9	33	40	DON'T CHANGE ON ME Ray Charles, ABC 11291 (United Artists, ASCAP)	3
9	15	WE CAN WORK IT OUT Stevie Wonder, Tamla 54202 (Maclen, BMI)	3	34	—	WARPATH Isley Brothers, T-Neck 929 (Triple Three, BMI)	1
10	10	CHAIRMAN OF THE BOARD Chairmen of the Board, Invictus 9086 (Gold Forever, BMI)	7	35	36	YOU WANT TO PLAY Oscar Weathers, Top & Bottom 405 (One Eye Soul/Dandelion, BMI)	6
11	5	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett, Atlantic 2781 (Assorted, BMI)	11	36	38	MY CONSCIENCE Love-Lites, Lovelite 01 (Master Key, BMI)	11
12	20	BABY LET ME KISS YOU King Floyd, Chimneyville 437 (Malaco/Roffignac, BMI)	2	37	31	I CAN'T HELP IT Moments, Stang 5020 (Gambi, BMI)	6
13	11	CHERISH WHAT IS DEAR TO YOU Freda Payne, Invictus 9085 (Gold Forever, BMI)	6	38	45	OYE COMO VA Sanfana, Columbia 4-45330 (Planetary, ASCAP)	2
14	14	GET YOUR LIE STRAIGHT Bill Coday, Galaxy 777 (Ardene, BMI)	9	39	44	BE MY BABY Cissy Houston, Janus 5145 (Trio/Mother Bertha, BMI)	4
15	12	AIN'T GOT TIME Impressions, Curtom 1957 (Curtom, BMI)	7	40	41	ELECTRONIC MAGNETISM (That's Heavy, Baby) Solomon Burke, MGM 14221 (Kids, BMI)	3
16	16	I'M GIRL SCOUTIN' Intruders, Gamble 4009 (World War III, BMI)	6	41	37	ONE MAN'S LEFTOVERS (Is Another Man's Feast) 100 Proof Aged in Soul, Hot Wax 7009 (Gold Forever, BMI)	4
17	13	ONE BAD APPLE Osmonds, MGM 14193 (Fame, BMI)	9	42	28	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 965 (April, ASCAP)	4
18	19	I PITY THE FOOL Ann Peebles, Hi 2186 (Lion, BMI)	5	43	—	MELTING POT Booker T & the M.G.'s, Stax 0082 (East/Memphis, BMI)	1
19	21	GIRLS OF THE CITY Esquires, Lamar 1001 (McLaughlin, BMI)	6	44	49	BABY SHOW IT Festivals, Colossus 136 (Collage, BMI)	2
20	25	COULD I FORGET YOU Tyrone Davis, Dakar 623 (Julio-Brian/Glo Co., BMI)	3	45	46	THE BELLS Bobby Powell, Whit 6907 (Show Figure, BMI)	4
21	22	WHEN YOU TOOK YOUR LOVE FROM ME O.V. Wright, Back Beat 620 (Don, BMI)	5	46	39	GO ON FOOL Marion Black, Avco Embassy 4559 (Danmo, BMI)	5
22	32	I DON'T BLAME YOU AT ALL Smokey Robinson & Miracles, Tamla 54205 (Jobete, BMI)	2	47	47	DRIVING WHEEL Al Green, Hi 2188 (Prestige, BMI)	2
23	23	YOU'RE A BIG GIRL NOW Stylistics, Avco Embassy 4555 (Avemb/Sharnock, BMI)	14	48	50	THAT EVIL CHILD B.B. King, Kent 4542 (Modern, BMI)	2
24	18	ASK ME NO QUESTIONS B.B. King, ABC 11290 (Pamco/Sounds of Lucille, BMI)	6	49	—	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	1
25	29	COOL AID Paul Humphrey & His Cool Aid Chemists, Lizard 1006 (Wingate, ASCAP)	5	50	—	ERASE AWAY YOUR PAIN Whatnauts, Stang 5023 (Gambi, BMI)	1



AUSTIN CARR meets the Supremes sounds like the title of another Motown match-up, but it actually happened when college basketball's "Player of the Year" recently accepted congratulations from three of his biggest fans, left to right, Cindy Birdsong, Jean Terrell and Mary Wilson. The Supremes play the Apollo for one week beginning April 7, while Carr's next big court date is with the pros in the fall.

PICKED FOR SOUL TOP 20

A FUNKY DRIVER ON A FUNKY BUS

by
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Billboard SPECIAL SURVEY For Week Ending 4/3/71

BEST SELLING
Soul LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	17	26	26	SOUNDS OF SIMON Joe Simon, Spring SPR 4701	3
2	3	B. B. KING LIVE AT COOK COUNTY JAIL ABC ABC5 723	5	27	27	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABC5 713	24
3	2	CURTIS Curtis Mayfield, Curtom CRS 8005	26	28	19	VERY DIONNE Dionne Warwick, Scepter SPS 587	17
4	5	MELTING POT Booker T. & the MG's, Stax STS 2035	12	29	20	INTO A REAL THING David Porter, Enterprise ENS 1012	20
5	4	CHAPTER TWO Roberta Flack, Atlantic SD 1569	31	30	29	THE MOMENTS' GREATEST HITS Stang ST 10004	4
6	6	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	19	31	30	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	22
7	7	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	8	32	34	JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS AND RELATIVES Mercury SR 61320	9
8	9	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	20	33	35	SUGAR Stanley Turrentine, CTI CTI 6005	6
9	10	ABRAXAS Santana, Columbia KC 30130	25	34	36	BOBBY WOMACK LIVE Liberty LST 7645	4
10	14	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	4	35	42	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	29
11	11	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	27	36	38	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol SKAO 472	46
12	12	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	8	37	—	THIS IS MADNESS Last Poets, Douglas 7 Z 30583	1
13	13	SUPERBAD James Brown, King KS 1127	10	38	16	THE OSMONDS MGM SE 4724	8
14	15	PEARL Janis Joplin, Columbia KC 30322	7	39	32	TASTEFUL SOUL Main Ingredient, RCA Victor LSP 4412	4
15	18	BLACK ROCK Ber-Kays, Volt VOS 6011	7	40	40	NEW GENERATION Chambers Brothers, Columbia C 30032	2
16	33	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	2	41	41	PORTRAIT Fifth Dimension, Bell 6045	25
17	8	THIRD ALBUM Jackson 5, Motown MS 718	27	42	—	MEMPHIS TWO STEP Herbie Mann, Embryo SD 531	1
18	17	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	16	43	47	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	3
19	28	LIVE DOIN' THE PUSH & PULL AT P.J.'S Rufus Thomas, Stax STS 2039	4	44	44	BLACK DROPS Charles Earland, Prestige PR 7815	16
20	21	SEX MACHINE James Brown, King KS 7-1115	27	45	48	SOUL LIBERATION Rusty Bryant, Prestige PR 7798	6
21	50	STAPLE SWINGERS Staple Singers, Stax STS 2024	2	46	23	IMPRESSIONS' GREATEST HITS ABC ABC5 72	3
22	22	CHICAGO III Columbia C2 30110	8	47	—	AL GREEN GETS NEXT TO YOU Hi SHI 32062	1
23	31	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	2	48	—	PART TIME LOVE Ann Peebles, Hi SHI 32059	1
24	24	BURNING Esther Phillips, Atlantic SD 1565	21	49	46	TEARS OF A CLOWN Smokey Robinson & the Miracles, Tamla TS 246	13
25	25	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	19	50	—	WAR United Artists UAS 5508	1

Soul Sauce

• Continued from page 45

tism" (MGM); Alex Bradford, "Letter to the U.N." (Cotillion); Chocolate Syrup, "Stop Your Cryin'" (Avco Embassy); Intrigues, "The Language of Love" (Yew); Chi-Lites, "More Power to the People" (Brunswick); Brothers & Others, "If Love Was Like a River" (RCA); Billy Sha-Rae, "Do It" (Spectrum/Laurie); War, "Lonely Feelin'" (United Artists); Sisters & Brothers, "Ack-a-Fool" (Calla); Lou Johnson, "Frisco Here I Come" (Volt); Betty Everett, "Ain't Nothing Gonna Change Me" (Fantasy); O'Jays, "Shattered Man" (Saru); O.C. Smith, "I've Been There" (Columbia); Lowell Fulson, "My Baby" (Jewel); Joe Wilson, "Sweetness" (Dynamo); Stairsteps, "Snow" (Buddah); Whispers, "Your Love Is So Doggone Good" (Janus); Sam Dees, "Can You Be a One Man Woman" (Chess); Willie Hightower, "Back Road Into Town" (Fame). . . . New Brook Benton: "Heaven Help Us All" (Cotillion). From the "Heavenly Stars" LP. . . . Next single from Kool & the Gang looks like "Higher & Higher" from their "Sex Machine" LP. Kool & the Gang will spend the month of April touring South America, Jamaica and the West Indies. . . . Two from Jerry Williams' Mankind label, distributed by Nashboro: Brooks O'Dell's "Predicament #2" and "Monster Walk," by the R&B Classical Funk Band. . . . Breaking this week: Candi Staton, Honey Cones, Ray Charles Orchestra, Rozetta Johnson, Moments, Santana, Tyrone Davis. . . . Out of sight: King Floyd, Staple Singers. . . . Sid Bernstein's got another one for the soul charts with Mandrill. The group's first LP is out on Polydor. . . . Jazz singer Leon Thomas received the Jazz at Home Club's 1971 Jazz Achievement Award when he opened last week at the First Nighter in Philadelphia. . . . Willie Mitchell and Bill Jones are producing Bill Coday's sessions for Galaxy in Memphis. . . . New Charles Wright: "Your Love Means Everything to Me" (Warner Bros.). . . . Album happenings: Richie Pryor, "Craps After Hours" (Laff); Johnnie Taylor, "One Step Beyond" (Stax); "The Motown Story" (Motown); Ramsey Lewis, "Back to the Roots" (Chess); "They Call Me Muddy Waters," (Chess); William Bell, "Wow" (Stax). . . . Tommy Robinson of Genuine Records in N.Y. reads SOUL SAUCE. Do you?



TOMMY ROBINSON, president of Genuine Records in New York, accepts a plaque of friendship from, left to right, Buzz Willis, new product manager of RCA; Dede Dabney, editor of Soul Music Survey; Cecil Holmes, vice-president of r&b for Buddah; and Ron Mosley, standing, vice-president of Sussex Records, distributed by Buddah. Robinson, showing the plaque, was recently given a testimonial dinner by industry friends who have enjoyed his close counsel and guidance through the years.

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Say You Saw It in
Billboard

Family Dog Spot Renovated, Open

SAN FRANCISCO—After a \$6,000 renovation and remodeling, what was once the Family Dog rock ballroom, reopened March 19 as Friends and Relations Hall, with Joy of Cooking, Country Weather and Foxglove on the bill.

The Friends and Relations group, Jim Gravainis, Steve Bowen, Vince Nunno and Gerry Weiner, hopes to provide an alternative to the larger and more expensive Fillmore West and Pepperland. They plan to present shows two or three weekends each month, keeping the admission price at \$2.50. "But," said Gravainis, "we can only do this if groups keep their price to us in line with reality and common sense. If we can't get groups that will fill the hall for the prices we can afford to pay, we will be forced to raise the price."



BILL COSBY chats with a young soul sister Diana Ross, whose ABC-TV special he will appear on when Miss Ross' first extravaganza is aired Sunday, April 18. The Jackson Five also stars on the special.

Hitsville Cooperative Hot in 'Salesville'

NEW YORK — For 30 black record store owners throughout New York City, togetherness is more than just a word. Last year it meant over \$1 million in gross sales in the Hitsville Cooperative, distribution firm organized two years ago.

Before Hitsville came into operation, black dealers were forced to order from a variety of distributors, since they seldom bought in bulk, thus having to pay higher prices. Then Jerry Augustus, who manages the non-profit one stop, Bobby Robinson and a few other shop owners pooled their money and collective interests to lower the costs and increase accessibility to a wide inventory, and the Hitsville corporation was born.

As a result of the cooperative enterprise, the savings are passed on to each member, enabling them to reduce retail prices and compete with downtown stores by having discount sales. Much of the credit for Hitsville's success, according to Augustus, belongs to Atlantic vice president Henry Allen, who persuaded Atlantic to extend the co-op credit when they lacked financial rating in their early days. Other major record companies soon followed suit.

Hitsville's new quarters at 620-W, 125th St., offers member-dealers 10,000 square feet in which to stock singles, albums, cassettes, 8-track cartridges and stereo equipment from more than 75 record companies. A staff of 20 mans the firm.

APRIL 3, 1971, BILLBOARD

TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Ago	1	2	3	Wks. Ago	Wks. On Chart	TITLE, Artist, Label & Number																														
							4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
4	5	11			5	11 WHEN THERE'S NO YOU Engelbert Humperdinck, Parrot 40059 (Drummer Boy, ASCAP)																														
1	1	2			9	2 LOVE STORY (Where Do I Begin) Andy Williams, Columbia 4-45317 (Famous, ASCAP)																														
2	2	1			8	3 FOR ALL WE KNOW Carpenters, A&M 1243 (Pamco, BMI)																														
7	15	17			4	4 DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)																														
10	18	33			4	5 I THINK OF YOU Perry Como, RCA 74-0444 (Editions Chanson, ASCAP)																														
14	31				3	6 TIME AND LOVE Barbra Streisand, Columbia 4-45341 (Tuna Fish, BMI)																														
6	6	8			6	7 LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 965 (Screen Gems-Columbia, BMI)																														
20	34				3	8 SOMEONE WHO CARES Kenny Rogers and the First Edition, Reprise 0999 (Beechwood, BMI)																														
5	4	4			6	9 NO LOVE AT ALL B. J. Thomas, Scepter 12307 (Rosebridge/Press, BMI)																														
3	3	7			11	10 HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)																														
29					2	11 I AM... I SAID Neil Diamond, Uni 35278 (Prophet, ASCAP)																														
15	32				3	12 WHO GETS THE GUY Dionne Warwick, Scepter 12309 (Blue Seas/I.C., ASCAP)																														
13	13	18			5	13 NICKEL SONG New Seekers featuring Eve Graham, Elektra 45719 (Kama Rippa/Amelanie, ASCAP)																														
17	29	37			4	14 ANOTHER DAY Paul McCartney, Apple 1829 (McCartney/MacLen, BMI)																														
32					2	15 IF Bread, Elektra 45720 (Screen Gems-Columbia, BMI)																														
31	36				3	16 PUT YOUR HAND IN THE HAND Ocean, Kama Sutra 519 (Beechwood, BMI)																														
21	28	40			4	17 ME & MY ARROW Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)																														
9	8	5			9	18 SHE'S A LADY Tom Jones, Parrot 40058 (Spanka, BMI)																														
39					2	19 FRIENDS Elton John, Uni 55277 (James, BMI)																														
11	10	6			8	20 DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family, Bell 963 (Screen Gems-Columbia, BMI)																														
18	21				3	21 WHERE DID THEY GO, LORD Elvis Presley, RCA 47-9980 (Presley/Blue Crest, BMI)																														
19	19	25			5	22 PUSHBIKE SONG Mixtures, Sire 350 (Right Angle, ASCAP)																														
8	7	3			16	23 THEME FROM LOVE STORY Henry Mancini, His Orch. and Chorus, RCA Victor 47-9927 (Famous, ASCAP)																														
25	26				3	24 LOVE MAKES THE WORLD GO ROUND Kiki Dee, Rare Earth 5025 (Jobete, BMI)																														
27	37				3	25 I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)																														
16	9	10			8	26 CRIED LIKE A BABY Bobby Sherman, Metromedia 206 (Almo, ASCAP)																														
12	12	9			8	27 COUNTRY ROAD James Taylor, Warner Bros. 7460 (Blackwood/Country Road, BMI)																														
26	11	13			8	28 OYE COMO VA Santana, Columbia 4-45330 (Planetary, ASCAP)																														
35					2	29 A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)																														
38					2	30 WILD WORLD Cat Stevens, A&M 1231 (Irving, BMI)																														
34	35	36			4	31 WHAT IS LIFE George Harrison, Apple 1828 (Harrisongs, BMI)																														
36					2	32 STAY AWHILE Bells, Polydor 15023 (Coburn, BMI)																														
30	30	31			4	33 COME INTO MY LIFE Al Martino, Capitol 3056 (Murbo, BMI)																														
					1	34 I'LL MAKE YOU MY BABY Bobby Vinton, Epic 5-10711 (Screen Gems-Columbia, BMI)																														
33	33	34			4	35 JUST MY IMAGINATION (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI)																														
					1	36 TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP)																														
23	23	24			7	37 IT WAS A GOOD TIME Eydie Gorme, MGM 14213 (Felst, ASCAP)																														
					1	38 EARLY MORNING RAIN Oliver, United Artists 50762 (Wilmark, ASCAP)																														
24	24	28			5	39 CHARLIE Copperfield Brass, RCA 74-0433 (SCS, ASCAP)																														
					1	40 I PLAY & SING Dawn, Bell 970 (Pocketful of Tunes/Saturday, BMI)																														

Billboard SPECIAL SURVEY For Week Ending 4/3/71

Calif. U. Jazz Festival Theme

BERKELEY, Calif.—"Realities" is the theme of the University of California Jazz Festival set for April 19-25. Monday through Thursday performances will be held in Pauley Ballroom, Friday night and Saturday afternoon and night performances to be at the Greek Theatre, with the Sunday afternoon finale slated for Zellerbach Auditorium.

The entertainers scheduled include: Prince Lasha and Afro-Dance Group, April 19; U. C. Jazz Ensemble and Clydene Jackson Trio, April 20; NIDKGO, April 21; Hugh Masekela and the Union of South Africa, April 22. Two more acts will be added to the April 21 and 22 shows. Performances will start at 8 p.m.

At 8 p.m. on April 23 will be the Last Poets, Alice Coltrane and Sun Ra; at 1:30 p.m., April 24, will be John Handy, Fay Carrol and Martha Young Trio and Sonny Simmons; at 8 p.m., April 24, will be Yusef Lateff, Stanley Turrentine and Raheem Roland Kirk; at 2 p.m., April 25, will be Believers, Voices of Joy and New Generation.

Berger Co. in Big Expansion

• *Continued from page 36*

In addition, bookings are handled by vice-president Don Dortch for a flock of artists. Bookings include the following dates: Brenda Patterson and Thee Mann, currently working colleges through May, are set for a concert with Three Dog Night, May 22, at the Mid-South Coliseum in Memphis; Rufus Thomas, currently on concert dates, departs for Monrovia, Liberia, May 18 to appear for the King's son; Isaac Hayes is working a string of major city concerts, winding up the tour May 29 at Miami; the BarKays and Luther Ingram are on concert dates with Hayes; Jimmy Buffett, playing concert dates through the Midwest, will terminate his tour mid-April in Los Angeles; the Staple Singers open in Disneyland June 4 for eight days.

Booking schedules are being planned for the Gentrys, Ann Peebles, Willie Mitchell and many others.

CTV Wires

• *Continued from page 35*

Associates. . . . The Spanish government will have censorship rights to all cartridge TV shows just as it has the right to screen all motion pictures. Companies in CTV will have to register with the Ministry of Information & Tourism and this body will have to be told of all program contents. . . . Avco's Cartrivision plans to go public with an offering of 1,100,000 shares. Proceeds will go to pay Avco its accrued interest in the firm. . . . Consolidated Film Industries of Los Angeles has agreed to a transfer of the videotape assets of Acme Film & Videotape Labs.

There's a
World of
Country
Music!

It's ALL in
Billboard

BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

JOY TO THE WORLD . . . Three Dog Night, Dunhill
LOVE'S LINES, ANGLES & RHYMES . . . Fifth Dimension, Bell
I AM . . . I SAID . . . Neil Diamond, Uni
PUT YOUR HAND IN THE HAND . . . Ocean, Kama Sutra
WE CAN WORK IT OUT . . . Stevie Wonder, Tamla
STAY AWHILE . . . Bells, Polydor
BABY LET ME KISS YOU . . . King Floyd, Chimneyville (Cotillion)
IF . . . Bread, Elektra
CHICK-A-BOOM . . . Daddy Dewdrop, Sunflower (MGM)
TIMOTHY . . . Buoys, Scepter
I PLAY AND SING . . . Dawn, Bell
FRIENDS . . . Elton John, Uni
NEVER CAN SAY GOODBYE . . . Jackson 5, Motown
SOMEONE WHO CARES . . . Kenny Rogers & the First Edition, Reprise
POWER TO THE PEOPLE . . . John Lennon, Apple
ME & YOU & A DOG NAMED BOO . . . Lobo, Big Tree (Ampex)

ACTION Records

NATIONAL BREAKOUTS

SINGLES

NEVER CAN SAY GOODBYE . . . Jackson 5, Motown 1179 (Jobete, BMI)

ALBUMS

PARTRIDGE FAMILY . . . Up to Date, Bell 6059
DELANEY & BONNIE & FRIENDS . . . Motel Shot, Atco SD 33-358

REGIONAL BREAKOUTS

SINGLES

YOU & YOUR FOLKS, ME & MY FOLKS . . . Funkadelic, Westbound 175 (Bridgeport, BMI) (Detroit)
I'LL BE YOUR BABY TONIGHT . . . Leapy Lee, Decca 32808 (Dwarf, ASCAP) (Milwaukee)

ALBUMS

MANDRILL . . . Polydor 24-4050 (New York)
HUDSON & LANDREE . . . Hanging in There, Dore 324 (Los Angeles)
JOHNNIE TAYLOR . . . One Step Beyond, Stax STS 2030 (Detroit)
PETE FOUNTAIN . . . Something/Misty, Coral CRL 75716 (New Orleans)

Bubbling Under The HOT 100

101. I'LL MAKE YOU MY BABY . . . Bobby Vinton, Epic 5-10711 (Columbia)
102. SUPER STAR . . . Murray Head with the Trinidad Singers, Decca 732603
103. LOVE HER MADLY . . . Doors, Elektra 45726
104. CHIRPY CHIRPY CHEEP CHEEP . . . Lally Scott, Philips 40695
105. GET YOUR LIE STRAIGHT . . . Bill Cody, Galaxy 777
106. TREAT HER LIKE A LADY . . . Cornelius Bros. & Sister Rosa, United Artists 50721
107. WHEN YOU DANCE I CAN REALLY LOVE . . . Neil Young, Reprise 0992
108. EMPTY ARMS . . . Sonny James, Capitol 3015
109. ON MY SIDE . . . Cowsills, London 149
110. YOU & YOUR FOLKS, ME & MY FOLKS . . . Funkadelic, Westbound 175 (Janus)
111. ELECTRONIC MAGNETISM . . . Salomon Burke, MGM 14221
112. LONELY FEELIN' . . . War, United Artists 50746
113. WARPATH . . . Isley Brothers, T-Neck 929 (Buddah)
114. NATURE'S WAY . . . Spirit, Epic 5-10701 (Columbia)
115. INDIAN RESERVATION . . . Raiders, Columbia 4-45332
116. WE SURE CAN LOVE EACH OTHER . . . Tammy Wynette, Epic 5-10707 (Columbia)
117. IF I COULD . . . Gordon Lightfoot, United Artists 50765
118. L.A. INTERNATIONAL AIRPORT . . . Susan Raye, Capitol 3035
119. BRIDGE OVER TROUBLED WATER . . . Buck Owens, Capitol 3023
120. KNOCK THREE TIMES . . . Billy (Crash) Craddock, Cartwheel 193

Bubbling Under The TOP LP'S

201. BALLIN' JACK . . . Columbia C 30344
202. IKE & TINA TURNER . . . Her Man—His Woman, Capitol ST 571
203. MATTHEWS SOUTHERN COMFORT . . . Later That Same Year, Decca DL 75064
204. BOZ SCAGGS . . . Moments, Columbia C 30454
205. MAMA CASS ELLIOT . . . Mama's Big Ones, Dunhill DS 50093
206. ANDRE KOSTELANETZ ORCH. . . Love Story, Columbia C 30501
207. ARISTOCATS . . . Various Artists, Disneyland 3995
208. JOHN ROWLES . . . Cheryl Moana Marie, Kapp KS 3637
209. ROGER WILLIAMS . . . Golden Hits, Vol. 2, Kapp KS 3638
210. JIM REEVES WRITES YOU A RECORD . . . RCA Victor LSP 4475
211. WISHBONE ASH . . . Decca DL 75249
212. CAROL KING . . . Tapestry, Ode '70 SP 77009 (A&M)
213. TOM RUSH . . . Classic Rush, Elektra EKS 74062
214. PETULA CLARK . . . Warm & Tender, Warner Bros. WS 1885
215. VIRGIL FOX . . . Bach Live at the Fillmore, Decca DL 75263
216. EL CHICANO . . . Revolucion, Kapp KS 3640
217. TYRANNOSAURUS REX . . . T. Rex, Reprise RS 6440

(Continued on page 62)

Country Music

Music Row Beautification Project's Start Scheduled

NASHVILLE—In a call for unity in the music community here, Mayor Beverly Briley outlined plans for development of the Music Row area into a beautified project with help at the federal, state and local level.

Briley said there could no longer be a boulevard concept. He described, instead, the block-by-block and over-all program.

With or without federal aid, the plan calls for a late August start

toward a pair of one-way widened streets, easement rights for planting trees, and a new sewage system. (A few massive buildings are on the drawing board.)

With the federal aid, the program would include a simultaneous development of a mall, a park area, and condemnation of blighted properties to turn the region into a showpiece.

Seeks Support

The mayor called on various

segments of the music industry for support. Explaining that the federal government involvement also would need funding on the local level, he said a unified industry must accept this as its goal, and work together to overcome any opposition in the city council. There was general agreement on such a unified approach.

The area long has sought the improvements to spur the economy of the neighborhood, and provide the industry the atmosphere it needed to be conducive to enticing additional building programs. Many of the major record labels, publishers and others have held off construction due to the uncertainty of the city plans. Now, with a start actually scheduled, there could be the long-awaited boom. Progress has been on something of a plateau during this vacillating period.

Under the proposed federal program, the city would seek from HUD a year-by-year grant for neighborhood development, and couple this with monies provided by both the state and the metropolitan government.

Attending the "unity" meeting at the mayor's office were property owners on Music Row and representatives from Columbia, Decca, Singleton Records, Acuff-Rose, Tree, Key Talent Agency, Jack Clement Studios and Billboard.



RAY PILLOW, center, represented by agent Joe Taylor, left, signs a contract with Brad McCuen, president of Mega Records. The first release is due momentarily.

Accept Bids Soon On New Opry House

NASHVILLE—Bids on the new "Grand Ole Opry" House will be let within the next 50 days, and the structure is due for completion within the next 16 to 20 months.

This information, from "Opry" manager Bud Wendell, accompanied an announcement concerning the fate of the present building, which will be carefully dismantled and then rebuilt on the Opryland complex in the form of a non-denominational church.

The fact that the building, originally known as the Ryman Auditorium, was first built as a Union

Tabernacle prompted the decision by WSM officials. The hand-made bricks, the pews which long have served as seats, and certain other parts of the building will be utilized in the church, to be close to the new 3,500-seat "Opry House" which will be in operation in 1973.

Opryland's director, Mike Downs, already has purchased an antique carousel, made in Switzerland, for the complex, and an old locomotive has been bought from a park in Indiana for the train ride which will be used on a mile-and-a-half track. The railroad bed already is built.



PART OF THE CROWD who attended a surprise party honoring Mel Foree for his 25 years with Acuff-Rose. Left to right, Bobbie Gibson, Chet Atkins, Don Gibson, Mel Foree, Juanita Foree.

"We're swamped with phone calls — the record shop can't keep 'em in stock."
—Lee Shannon WIRE Indianapolis, Inc.

"We spin the snakes three time a night and, friend, it's been a long time since we played anything 3 times a night!"
—Ralph Emery WSM Nashville, Tenn.

"I spin the 'snakes' every night. It's great!"
—Gus Thomas WWVA Wheeling, W. Va.

"It's a country smash here! We started out airing it twice a day, but we had to go to 3 times a day. It keeps getting higher on our chart."
—Rhoda Schwartz WCLU Cincinnati, Ohio

The Rattlesnake Story is picking up steam!



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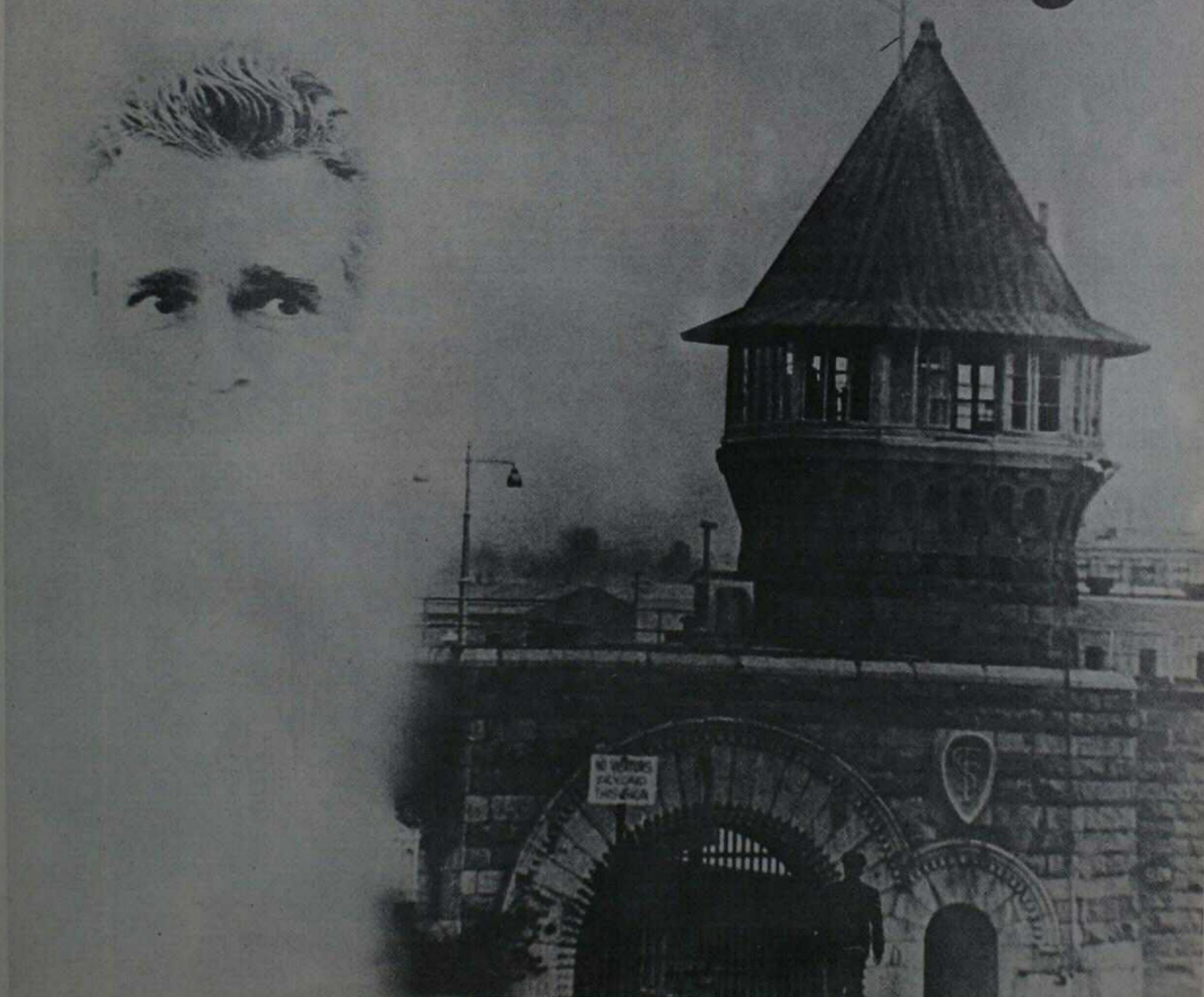
You saw and heard him
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Show last week.

And recently on the Cash "This is Your Life" program
Now, MEGA Records is proud to offer ex-con Glen
Sherley, a most unique performer and hit song writer
("Portrait of My Woman" and "Greystone Chapel")
in an exciting album recorded "live" at Folsom
Prison's facility at Vacaville, California, just prior to
his recent parole.

When you hear this album and sense its dramatic
sales capability, perhaps you will understand why
humanitarian Johnny Cash believes Glen Sherley to
be "a man of destiny."

MEGA
STEREO
M31-1006

Glen Sherley



Glen, incidentally, will be featured on the Johnny Cash concert tour commencing in April. Glen Sherley is an exclusive writer for THE HOUSE OF CASH (BMI), Hendersonville, Tennessee 37075.

MEGA 8-Track Tape M81-1006 MEGA Cassette M41-1006

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'I Won't Mention It Again'

COLUMBIA 4-45329

Exclusively on
Columbia Records

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 4/3/71

★ 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	AFTER THE FIRE IS GONE Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI)	9
★2	5	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/DeSard, BMI)	6
3	3	SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI)	7
★4	6	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketful of Tunes/Jillbern/Saturday, BMI)	8
★5	8	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI)	5
6	2	I'D RATHER LOVE YOU Charley Pride, RCA Victor 47-9952 (Pi-Gem, BMI)	9
7	7	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI)	6
8	4	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	16
9	10	BRIDGE OVER TROUBLED WATER Buck Owens & the Buckaroos, Capitol 3023 (Charing Cross, BMI)	9
★10	13	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	7
11	9	THE ARMS OF A FOOL Mel Tillis, MGM 14211 (Sawgrass, BMI)	10
★12	26	ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI)	4
13	12	I'M GONNA KEEP ON LOVING YOU Billy Walker, MGM 14210 (Two Rivers, ASCAP)	11
14	16	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	3
15	11	A WOMAN ALWAYS KNOWS David Houston, Epic 5-10696 (Algee, BMI)	13
★16	21	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	4
★17	32	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Roy Drusky, Mercury 73178 (Music City, ASCAP)	5
★18	40	A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	2
★19	39	I WANNA BE FREE Loretta Lynn, Decca 32796 (Sure-Fire, BMI)	2
20	20	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Lynn Anderson, Chart 5113 (Peer Int'l, BMI)	9
★21	36	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (Bros. 2, ASCAP)	3
22	24	AFTER YOU/SHE'LL REMEMBER Jerry Wallace, Decca 32777 (Four Star, BMI/Four Star, BMI)	8
23	14	COME SUNDOWN Bobby Bare, Mercury 73148 (Combine, BMI)	15
24	25	WITH HIS HAND IN MINE Jean Shepard, Capitol 3033 (Copper Basin/Twig, BMI)	7
25	23	DO RIGHT WOMAN—DO RIGHT MAN Barbara Mandrell, Columbia 4-45307 (Press, BMI)	10
26	27	DID YOU EVER Charlie Louvin & Melba Montgomery, Capitol 3029 (Tree, BMI)	8
27	19	GUESS AWAY THE BLUES Don Gibson, Hickory 1588 (Acuff-Rose, BMI)	11
28	17	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (BINB, BMI)	14
★29	37	SOMETIMES YOU JUST CAN'T WIN George Jones, Musicor 1432 (Glad, BMI)	3
★30	38	BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	5
31	33	NEXT TIME I FALL IN LOVE Hank Thompson, Dot 17365 (Central Songs, BMI)	5
★32	45	SO THIS IS LOVE Tommy Cash, Epic 5-10700 (House of Cash, BMI)	4
33	31	THE LAST ONE TO TOUCH ME Porter Wagoner, RCA Victor 47-9929 (Owens, BMI)	14
34	15	LOVENWORTH Rory Rogers, Capitol 3016 (Champion, BMI)	10
35	35	YOU MAKE ME FEEL LIKE A MAN Warner Mack, Decca 32781 (Page Boy, SESAC)	8
36	22	ANYWAY George Hamilton IV, RCA Victor 47-9945 (Acuff-Rose, BMI)	10
37	30	PROMISED LAND Freddie Weller, Columbia 4-45276 (Arc, BMI)	17
★38	53	THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	4
39	18	THERE GOES MY EVERYTHING/I REALLY DON'T WANT TO KNOW Elvis Presley, RCA Victor 47-9960 (Hill & Range/Blue Crest, BMI)	13
40	28	I'M A MEMORY Willie Nelson, RCA Victor 47-9951 (Nelson, BMI)	9
★41	51	OH, LOVE OF MINE Johnny & Jonie Mosby, Capitol 3039 (Central Songs, BMI)	5
42	42	CRAWDAD SONG Lawanda Lindsey & Kenny Vernon, Chart 5114 (Sue-Mir, ASCAP)	6
★43	50	TELL HIM THAT YOU LOVE HIM Webb Pierce, Decca 32787 (Tuesday, BMI)	4
44	44	DON'T WORRY 'BOUT THE MULE Carl Smith, Columbia 4-45293 (Acuff-Rose, BMI)	8
45	47	BIG MABLE MURPHY Dallas Frazier, RCA Victor 47-9950 (Blue Crest, BMI)	6
46	29	SLOWLY Jimmy Dean & Dottie West, RCA Victor 47-9947 (Cedarwood, BMI)	10
47	48	A STRANGER IN MY PLACE Anne Murray, Capitol 3059 (TRO-First Edition, BMI)	3
48	49	CARELESS HANDS Dottie West, RCA Victor 47-9957 (Melrose, ASCAP)	5
★49	60	GEORGIA PINEWOODS Osborne Brothers, Decca 32794 (House of Bryant, BMI)	4
50	34	WHERE IS MY CASTLE Connie Smith, RCA Victor 47-9938 (Blue Crest, BMI)	14
51	41	JUKEBOX MAN Dick Curless, Capitol 3034 (Moss-Rose, BMI)	7
52	52	FREIGHT TRAIN Jim & Jesse, Capitol 3026 (Maurice, ASCAP)	8
★53	73	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	2
54	59	IT COULD 'A BEEN ME Billie Jo Spears, Capitol 3055 (Chestnut, BMI)	3
★55	68	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	2
56	56	BIG ROCK CANDY MOUNTAIN Bill Phillips, Decca 32782 (Warner Tamerlane, BMI)	6
57	57	BABY WITHOUT YOU/MARRIAGE HAS RUINED MORE GOOD LOVE AFFAIRS Jan Howard, Decca 32778 (TRO/First Edition, BMI/Stallion, BMI)	9
58	58	TRAVELIN' MINSTREL MAN Bill Rice, Capitol 3049 (Jack & Bill, ASCAP)	3
59	64	AT LEAST A PART OF THE WAY Stan Hitchcock, GRT 39 (Jack & Bill, ASCAP)	4
60	54	I'M ON THE ROAD TO MEMPHIS Buddy Alan & Don Rich, Capitol 3040 (Commander/Tinkerbell, ASCAP)	5
★61	—	OH, SINGER Jeannie C. Riley, Plantation 72 (Singleton, BMI)	1
62	63	ANGEL Claude Gray, Decca 32786 (Vanis, BMI)	2
63	65	ONE MORE TIME Ferlin Husky, Capitol 3069 (Dixie Jane/Twig, BMI)	2
64	61	SHE'S AS CLOSE AS I CAN GET TO LOVING YOU Hank Locklin, RCA Victor 47-9955 (Blue Crest/Hill & Range, BMI)	4
65	71	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor 47-9965 (Moss-Rose, BMI)	2
66	66	IS IT ANY WONDER THAT I LOVE YOU Bob Luman, Epic 5-10699 (Jack & Bill, ASCAP)	2
67	67	WHERE DID THEY GO, LORD Elvis Presley, RCA Victor 47-9980 (Presley/Blue Crest, BMI)	2
★68	—	ODE TO A HALF A POUND OF GROUND ROUND Tom T. Hall, Mercury 73189 (Newkeys, BMI)	1
69	69	FEEL FREE TO GO Sue Richards, Epic 5-10709 (Stallion, BMI)	2
70	70	CORPUS CHRISTIE WIND Dale McBride, Thunderbird 539 (Tupper/Soulsongs, BMI)	2
★71	—	MISSISSIPPI WOMAN Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	1
★72	—	A GOOD MAN June Carter Cash, Columbia 4-45338 (House of Cash, BMI)	1
★73	—	POOR FOLKS STICK TOGETHER Stoney Edwards, Capitol 3061 (Freeway, BMI)	1
74	74	LOVE STORY (Where Do I Begin) Roy Clark, Dot 17370 (Famous, ASCAP)	2
75	75	GOODBYE JUKEBOX Bobby Lord, Decca 32797 (Contention, SESAC)	2

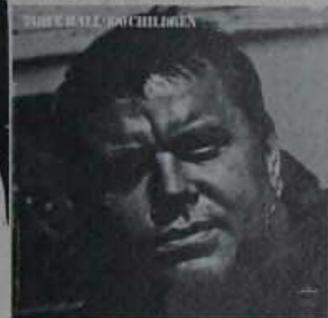
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George Kent's big new single
 "Hitting the Bottle—Missing You"
 "I'm In A Bad Mood Tonight"
 73182
 They're drinking it in!

Tom T. Hall's hit single "Ode to a
 Half Pound of Ground Round"
 73189
 They're eating it up!

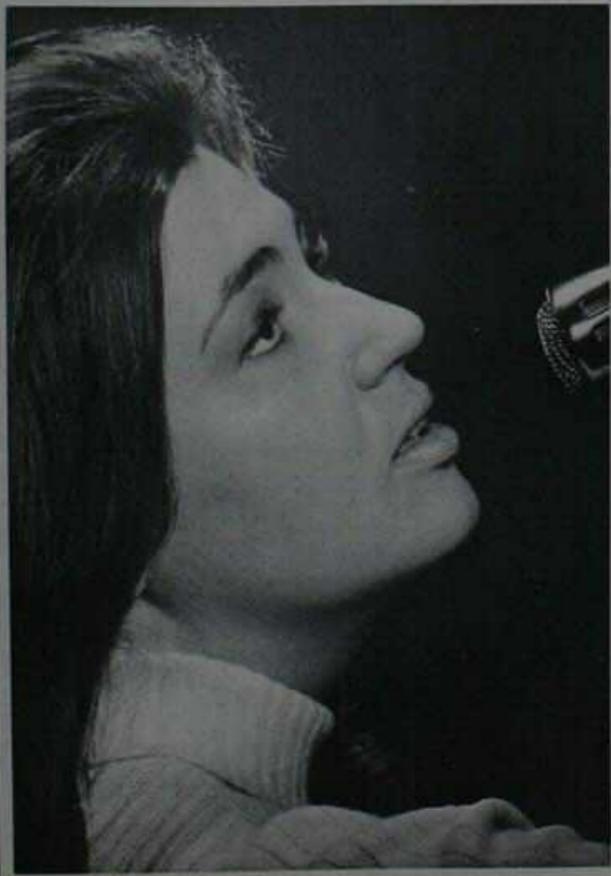
Single from his new album,
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Published by Newkeys Music, Inc. Produced by Jerry Kennedy.
 George Kent and Tom T. Hall record exclusively on Mercury records.

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**'he was the
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New Hits on CHART

CONNIE EATON



"Leave
Me"

Chart 5120

Published by Yonah Music, Inc.

ANTHONY ARMSTRONG JONES

"I Forgot to
Live Today"

Chart 5118

Published by Gold Dust Music



LORENE MANN



"Slip
Away"

Chart 5119

JULIE LYNN

"Come
Summertime"

Sugar Hill 012

Mfr. & Distributed by Chart Records
Published by Sue-Mirl Music



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Connie Eaton—Hubert Long Talent

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LoRene Mann—Buddy Lee Attractions

Yonah-Sue-Mirl Music

806 16th Ave., S.

Nashville, Tenn.

Country Music

Nashville Scene

Little Richie Johnson has opened a new production firm. . . . Metropolitan Music, the Mercury Custom Recording Studio here, was the location for recent recordings by Jerry Lee Lewis, Faron Young, Roy Drusky and Bobby Bare of Mercury; John Wesley Ryles, the Nashville Marimba Band and Jamie Kaye. . . . Conway Twitty has recorded a medley of Hank Williams' songs at Bradley's Barn, and they'll be in his next album, "How Much More Can She Stand and Still Stand by Me." . . . Bill Anderson missed the first personal appearance date of his 12 year on-the-road career when he was snowed in at Rochester, Minn., and couldn't make the 250 miles to Duluth. It was re-set for March 12. . . . Johnny Dollar, Chart artist, has re-signed with the WWVA Jamboree, which he played regularly a couple of years ago.

Dot's Mary Taylor, after resisting for years, is about to get married. She will wed West Coast artist/writer John Salisbury on Easter Sunday. The pair will make their home here. . . . Chuck Eastman has broken away from Buddy Lee and formed his own Artists' Management firm. He has signed Mercury's Dave Dudley as the company's initial act. Dudley will be booked through the Joe Taylor Artist Agency. . . . Danny Davis will reappear with the Nashville Symphony again this spring, the first artist (with the Nashville Brass) to be called back for an encore. . . . C. Dean Draper and group just finished a stand with Doug Kershaw at Marvelous Merv's in Denver. . . . Denver's Pat Gallagher has made the move to Nashville, after headlining for years in the West as leader of the Showdowners.

Carl Phillips has a new single coming out, produced by Henry Hurt for Happy Tiger. . . . Studio manager Scott Moore has announced the addition to the Music City Recorders engineering staff of Harold Billings, formerly on the West Coast, and now making his home here. . . . Tom T. Hall is wrapping up a string of one-nighters through California and Arizona. . . . Bobby Bare worked another cerebral palsy telethon, this one in Jackson, Tenn. . . . Pee Wee King made one of his infrequent trips to Nashville to tape an appearance on the syndicated "Hugh X. Lewis Country Club TV Show." . . . Kitty Wells, still going great, got standing ovations during stagershow appearances at Hartford's Bushnell Memorial Auditorium. She and Johnny Wright also did an outstanding job as co-hosts with T. Tommy on his syndicated Show-Biz radio show. . . .

The Homesteaders have made their third appearance in nine months at the Duluth International Airport NCO Club. . . . Hickory's Roy Acuff Jr. and Capitol's Gordon Terry hosted a group of 40 visitors to Nashville at the Hall of Fame. . . . Ben Peters keeps turning out hits. The latest is the Charley Pride single, titled "Let Me Live." It's the first thing Pride has done with a gospel flavor.

WENO radio has added to its disk jockey staff Lee Dorris, labeled "the first black country DJ." He is a veteran soul announcer who will call his show "Soul Country." . . . Waylon Jennings, Buddy Meredith and Wilma Burgess will headline the 13th annual Country Music extravaganza sponsored by the Fargo, N.D., auxiliary police. The show annually draws up to 9,000 fans, and is handled by the Moeller Talent Agency. . . . The first Bluegrass Festival to be held in the state of Tennessee will be hosted by James Monroe (son of Bill Monroe) on July 2-3-4. The festival will take place at Cosby, scene of the annual Ramp Festival.

(Continued on page 53)

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 4/3/71

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	ROSE GARDEN Lynn Anderson, Columbia C 30411	15
2	2	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	31
3	4	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	10
4	3	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	6
5	5	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	10
6	7	BED OF ROSE'S Stallier Brothers, Mercury SR 61317	12
7	6	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	11
8	9	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	10
9	10	MORNING Jim Ed Brown, RCA Victor LSP 4461	10
10	11	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	21
11	12	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	5
12	13	THE TAKER/TULSA Waylon Jennings, RCA Victor LSP 4487	4
13	37	SOMETHING ELSE Danny Davis & The Nashville Brass, RCA Victor LSP 3576	2
14	8	15 YEARS AGO Conway Twitty, Decca DL 75248	18
15	15	WITH LOVE George Jones, Musicor MS 3194	6
16	16	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	5
17	19	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	17
18	18	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	4
19	21	SNOWBIRD Anne Murray, Capitol ST 579	27
20	20	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323	11
21	14	THE JOHNNY CASH SHOW Columbia KC 30100	21
22	17	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	9
23	23	GOLDEN STREET OF GLORY Dolly Parton, RCA Victor LSP 4398	4
24	24	THE FIRST LADY Tammy Wynette, Epic E 30212	24
25	26	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr. & The Mike Curb Congregation, MGM SE 4750	14
26	22	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	36
27	28	WHERE HAVE ALL THE HEROES GONE Bill Anderson, Decca DL 75254	5
28	27	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	27
29	29	LOOK AT MINE Jody Miller, Epic E 30382	15
30	43	BEST OF ROY CLARK Dot D03 75986	2
31	31	GUESS WHO Slim Whitman, United Artists UAS 6783	5
32	32	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists UAS 6777	8
33	33	HELLO DARLIN' Conway Twitty, Decca DL 75209	41
34	34	#1 Sonny James, Capitol ST 629	19
35	30	SHE WAKES ME WITH A KISS Nef Struckey, RCA Victor LP 4477	6
36	35	THAT'S THE WAY IT IS Elvis Presley, RCA Victor LSP 4445	15
37	38	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	63
38	39	GOODTIME ALBUM Glen Campbell, Capitol SW 493	27
39	36	I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397	16
40	25	I'VE GOTTA SING Wanda Jackson, Capitol ST 669	7
41	40	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	8
42	42	DOGGIN' IT Dick Curless, Capitol ST 669	2
43	44	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9697	3
44	—	ARMS OF A FOOL/COMMERCIAL AFFECTION Mel Tillis & The Stateliders, MGM SE 4757	1
45	—	GREATEST HITS, VOL. 1 Lynn Anderson, Chart CHS 1040	1

Kris Song, Haggard Take Coast Country Awards

LOS ANGELES — The Kris Kristofferson song of "For the Good Times" swept the three record categories at the Academy of Country and Western Music awards at the Paladium here March 22. Merle Haggard won awards for top male vocalist, entertainer of the year and best touring bands (with the Strangers). "For the Good Times," which was both a country and pop hit for Ray Price, won song of the year, album of the year and single record of the year.

The awards presentation was marred by inadequate sound, most of which was due to feedback from a remote truck which was recording the show for an album. The troubles hurt performances by Haggard and the Strangers, Anne Murray and Tompall and the Glasser Brothers. Only during the final numbers by Glen Campbell did the sound system perform adequately.

Dick Clark served as master of ceremonies, and did a fine job of smoothing over the many tough spots of the show which ran nearly three hours. Clark, relating the academy's theme of "Now Country," pointed out that country music "has been the now music for three generations. It is one of the least hypocritical forms of music which is why many young people are being drawn to it. It is honest."

Milton Berle appeared at the close of the show to read a poem giving tribute to country music.

Hugh Cherry, who compiled the history of country music for radio, was presented with the Man of the Year Award; Mst. Sgt. U.S.A.F. (Ret.) Bill Boyd, of the American Forces Network, was presented with the Jim Reeves Memorial Award, and Tex Ritter and Patsy Montana received the Pioneers of the Year awards.

The Palomino Club won the award as best country nightclub for the sixth straight year and Billboard Magazine received honors as Top News Publication.

The complete list of awards are:

All-Star Country Band: Al Bruno, lead guitar; Billy Graham and Doyle Holly (tie), bass guitar; J.D. Manness, steel guitar; Floyd Cramer, piano; Archie Francis, drums, and Billy Armstrong, fiddle.

Band of the Year (non-touring): Tony Booth Band.

Band of the Year (touring): Merle Haggard's Strangers.

Country Nightclub: Palomino Club.

Top News Publication: Billboard Magazine.

Radio Station of the Year: KLAC, Los Angeles.

Top Disk Jockey: Corky Mayberry, KBBQ.

Most Promising Female Vocalist: Sammi Smith.

Most Promising Male Vocalist: Buddy Alan.

TV Personality: Johnny Cash.

Top Country Comedy: Roy Clark.

Top Vocal Group: Kimberlys.

Top Female Vocalist: Lynn Anderson.

Top Male Vocalist: Merle Haggard.

Entertainer of the Year: Merle Haggard.

Album of the Year: "For the Good Times," Ray Price.

Song of the Year: "For the Good Time," Kris Kristofferson, composer, Buckhorn Music, publisher.

Single Record of the Year: "For the Good Times," Ray Price.

Man of the Year: Hugh Cherry. Pioneer of the Year: Tex Ritter and Patsy Montana.

Jim Reeves Memorial Award: Bill Boyd.

New Series for 'Good Ole Music'

NASHVILLE—"That Good Ole Nashville Music," a show originally syndicated for the National Life and Accident and Insurance Co. and run in selected markets, and then in reruns for Purina, now will start a new series.

The first show, slated to be produced this week, will feature Conway Twitty, Loretta Lynn, Bobby Lord and Kenny Price. Lord will host the program.

The original series was shot at the "Grand Ole Opry" House, but in the new series the old set from the "Opry" will be miniaturized and placed within the large studio at WSM where the shooting will take place.

The program will be produced by WSM, and directed by Bayron Blinky. After the long run of the original show, Purina carried the reruns in scores of markets for a two-year period. These having been exhausted, the firm will foot the bill for the renewed shooting and again will place the program in the selective markets, where it has consistently enjoyed top ratings.

There will be about four major artists on each of the 30-minute color shows, both from the "Opry" and elsewhere. The show always will be hosted by an "Opry" member, however.

To supplement the new package,

footage will be shot at the "Opry" House, and will be utilized in the new film for audience shots and reaction. The format would then be virtually identical to the original. The original show was produced by Noble-Dury for National Life. Both National Life and Purina are part of NLT, a holding company which also owns WSM.

Firm Formed By Townsend

LOS ANGELES—Aires Productions, a firm founded and headed by actor/recording artist Rob Townsend, has been formed and will be undertaking its first efforts in the Nashville area.

Townsend, who has scores of television shows and movies to his credit, has joined forces with writer Greg King, who serves as vice president of the company.

Townsend's record of "In the Beginning, God," distributed by the Columbia Record Club, is one of the largest selling albums of his kind.

He and his partners plan an early trip to Middle Tennessee to lay the groundwork for the initial production.

Nashville Scene

• *Continued from page 52*

The "Hee Haw" show, if not picked up by another network, will go into original syndication. If a network grabs it (this is a strong possibility), shooting will take place in Nashville in May. If not, the syndication series will start shooting in August. . . . Billy (Crash) Craddock began recording his new album last week at Woodland Sound Studios. . . . Gordon Lightfoot also is cutting at Woodland. . . . Bob Reynolds from Ohio has been signed by TAG Records here, a division of Varsity Recording Co., and Ben McCloud Productions.

Dolly Parton Day, called "D" Day by her promoters, actually will be held on the true D-Day, June 6. The postponement from an earlier date was made to avoid a conflict. . . . Tommy Overstreet's new Dot single "Gwen (Congratulations)" was produced by Ricci Mareno and was penned by Mareno and Jerry Gillespie. . . . The Stonemans begin April in Canada at the Horseshoe Tavern and wind it up there doing the Tommy Hunter TV show. In between, they play several states. . . . Major Bill Smith has produced a new country tune by Gene Summers titled "Big Blue Diamonds." The KBUY personalities have broken the record open in the

Dallas market. . . . The Jack Clement Studios are as busy as usual. Sessions include the Imperials, Martha Turner, Ray Stevens, Tex Ritter, Roy Rogers, Roy Clark and Nick Nixon, a newcomer with Opryland Records. There also were several jingle sessions. . . . B & J Enterprises has been formed at Port Matilda, Pa. (to book, promote and coordinate the activities of Dick Shuey and his band, the Country Rebellion.

WSM-TV's Teddy Bart has been honored by Outlook Nashville for his ability, accomplishments and service. Bart is a songwriter, radio and TV personality and singer. . . . Among those in bed or hospitalized with the various viruses have been Porter Wagoner, Skeeter Davis, Doyle Wilburn and his mother, Del Reeves and Bill Anderson. . . . Mega is about to release the first album by Glen Shirley, Johnny Cash's discovery in California. . . . Ray Pillow has signed with Mega, and the label will give him a good push. . . . Tony Joe White has signed with ASCAP. . . . Producer Buddy Killen has completed a commercial session for Sterling Beer, using the Nashville voices of Kay Golden and Stan Hitchcock. . . . Mike Shepard, general manager of Barnaby, announced the signing of Billy Troy to the label. Ed Read will produce the first album.

ONE SHOT

TWO HITS ON TARGET

"WHEN STRANGERS SAY GOODBYE"
also
"TAKE MY HAND"

by
JACK RENO

TARGET RECORDS (T-00113)

Produced by
Kelso Herston

Arranged by
Don Tweedy

• Here are some of the reasons why •

- | | |
|--------------------|----------------------|
| WUBE Cincinnati | WSM Nashville |
| WXCL Peoria | KBOX Dallas |
| WPLO Atlanta | WJJD Chicago |
| KFOX Long Beach | WAME Charlotte |
| WGBG Greensboro | WHO Des Moines |
| WWVA Wheeling | WIL St. Louis |
| WSLR Akron | WMIN Minneapolis |
| WONE Dayton | KCKN Kansas City |
| WWOL Buffalo | WWOK Miami |
| WTAX Springfield | WVOJ Jacksonville |
| KDIX Dickinson | WCMS Norfolk |
| WIRE Indianapolis | WINN Louisville |
| WENO Nashville | WROZ Evansville |
| KKUZ Burlington | WMNI Columbus |
| KXXL Bozeman | KOLM Rochester |
| WYNA Raleigh | KBBQ Burbank |
| KLEE Ottumwa | WBAP Fort Worth |
| WHIM Providence | WBUY Fort Worth |
| KBMR Bismark | WWCO Waterbury |
| WHOO Orlando | WEXT Hartford |
| WBMD Baltimore | WHSL Wilmington |
| KLAK Denver | WCJW Cleveland |
| KTCR Minneapolis | WEEP Pittsburg |
| WJAZ Albany | WPIK Alexandria |
| KSON San Diego | WGMA Hollywood-Miami |
| WELX Xenia | WFIF Milford |
| WBZI Xenia | WFAG Farmville |
| WXRA Woodbridge | WFMC Goldsboro |
| WLLY Wilson | WELS Kinston |
| WGTM Wilson | WRNS Kinston |
| WKBQ Garner | WHIT New Bern |
| KTUF Phoenix | KFDI Wichita |
| WQUK Jacksonville | WJRZ Hackensack |
| WYDE Birmingham | KWJJ Portland |
| WBER San Antonio | WSIV Pekin |
| WMBD Peoria | KJBC Midland |
| WMIL Milwaukee | WNYR Rochester |
| WETC Wendell | WRNB New Bern |
| KSUN St. Joseph | KOKE Austin |
| KSFO San Francisco | KGGF Coffeyville |

If we've missed you,
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Jukebox programming

New Jazz Fan Broad-Minded

CHICAGO — Jazz singles are a big item at the retail level, according to Robert Koester, Jazz Record Mart here. But Koester, who heads his own Delmark jazz label, thinks jukebox programmers should realize that jazz customers right now are "very broad minded because no star system has developed in jazz as it has in blues." His advice: program a wide choice of artists.

Koester stocks one single that is a consistent seller because it's from an album that is not available: "Chocolate Sundae" by the Jazz Giants of 1958. It is Verve 116.

"After Hours," a 12-inch RCA Victor album, is another consistent seller. Koester said: "The young people who became interested in blues are now coming in looking for jazz. They want the great, old things, but they're apt to buy anything that is good."

"A star system, a form of hype, developed in blues. Lightnin' Hopkins, Muddy Waters, Junior Wells

(Continued on page 55)

Tie Jazz 45's Lag to Radio Change; New CTI Series Aims at Jukeboxes

By EARL PAIGE

NEW YORK — Jukebox programmers' complaints that not enough jazz singles are available reflects to a large degree the drift away from all-jazz radio formats, according to Vic Chirumbolo, head of CTI Records here. He deplores the drift and hopes CTI's new "Operators' Jazz Series" will focus more attention on jazz.

CTI (the initials stand for Creed Taylor, Inc.) just released singles by Stanley Turrentine, Freddie Hubbard and Hubert Laws and plans a continuing series as demand builds.

Other CTI artists are Antonio Jobim, Oscar Gilburto, George Benson and Joe Farrell.

The little over a year old label which specializes in jazz has three basic reasons for its new program. "We want to make more product available and spread our sound, we want to expose more of our artists and hopefully come up with a hit single," Chirumbolo said.

He noted that "Sugar, Pt. 1 and Pt. 2" is already receiving good

airplay and might be the "left field" item CTI has been looking for. It's from the Turrentine album by the same title which has been high on Billboard's "Best Selling Jazz LP's" chart. "We were having a lot of response to 'Sugar' before we pulled it from the LP," Chirumbolo said.

Laws' "Afro-Classic" and Hubbard's "Straight Life" are also on the jazz LP chart.

CTI's jazz singles will reflect the same general price of other independent product, will be available through distributors and in turn through one-stops and will have strips printed by Sterling Title Strip Co. of Newark, N. J.

Chirumbolo said the fact that a two-part jazz single might not play consecutively on a jukebox presents no problem. "All too often, the second part is the most popular." This was confirmed by jukebox programmer John Strong in Chicago (see separate story).

As for determining how to pull a single from an LP, he said it re-

quired a concerted effort. "We respond to what jazz disk jockeys and our knowledgeable distributor and one-stop customers tell us. Of course, we have our own minds here."

He indicated that as the new jukebox series catches on, reports from jukebox programmers can also help determine what singles to introduce.

The singles, as is all CTI product, will be available in other countries through licensee arrangement.

Long Singles

Chirumbolo said he is aware of the current mood of U.S. jukebox programmers who are complaining about overly long singles.

"We try to make our jazz singles as short as possible, but we would never sacrifice the context of the music or inhibit what the artist is trying to do. We wouldn't do it for radio play or for jukebox play. But we are conscious of the desire for the shortest possible single."

(Continued on page 55)

Jukebox LP's Spotlight Jazz

NORTHFIELD, Ill.—Jazz jukebox albums figure importantly in the product releases of Little LP's Unlimited here, according to Richard Prutting. He says that jazz Little LP's are selling very good in Philadelphia, Detroit, New York and in other isolated markets.

"A one-stop in Indianapolis called recently and said he was amazed at the amount of play jazz albums received in lounges there. I think a lot of programmers are just discovering that jazz albums allow patrons a chance to really appreciate a favorite artist."

Prutting has just released a Les McCann, Eddie Harris, Wes Montgomery and Jazz Crusaders package. The firm's catalog lists other artists such as Pete Fountain, Les Brown, Artie Shaw, Jimmy Dorsey, Tony Matolla and the "World's Greatest Jazzband."

Jukebox programmers have three reasons for programming albums, he said. "They help in the transition from three to two for a quarter play, they allow patrons to enjoy an artist to the fullest and there is just some great material available on long play now."

Jukebox Programmer Calls For More Jazz 'Standards'

CHICAGO — Jazz singles are certainly an important part of the jukebox programming mix at South Central Novelty Co. here and could be even more important if John Strong could find more releases from older albums.

This is Strong's one gripe. "I would like to see more singles released from what you would call the labels' catalogs. For example, we get calls all the time for Billy Holiday records and this is the type of material that's hard to find."

Strong's experiences reflect interestingly with those of local jazz producer and retailer Robert Koester, Jazz Record Mart. "After Hours," the LP by Erskin Hawkins on RCA Victor, is one of Koester's biggest sellers year in and year out (see separate story).

Another point Strong made, concerning the actual programming mix on jukeboxes, reflects the current philosophy of Burt Burdeen, WSDM-FM music director. Strong does not want to see a jukebox programmed too heavily with jazz; Burdeen has switched from an all jazz format to one blending jazz and rock (separate story in Radio-TV Programming section of this issue).

MONEY Topic: Programming Of Jukeboxes

NEW YORK—A business seminar covering the problem of overlying singles and other aspects of jukebox programming is part of the gala weekend being planned by the Music Operators of New York (MONY) here. The annual convention will be May 14-16 at the Granit Hotel, Kerhonkson, N.Y.

MONY executive director Ben Chicofsky said Double B, Program One-Stop and A-1 Record Dist. are three record wholesalers already signed up. Representatives from Columbia, Decca-MCA and RCA are also registered. Registration is still possible but the block of rooms is nearly sold out.

The weekend rate is \$38 per day in the super deluxe accommodations and \$35 in the deluxe. Children under 11: \$16 per day; 11-16, \$18.

MONY's phone number (212) C15-7550.

Jazz 'Hot' in New Orleans

NEW ORLEANS—Jazz singles have always been an important part of the jukebox programming at TAC Amusement here, according to Harold (Hap) Giarrusso. Unlike others, Giarrusso's firm categorizes jazz singles on the jukebox programming panel.

Giarrusso said: "Right now, 'Battle Hymn of the Republic' by Herbie Mann is breaking loose as a good number in a lot of soul locations. We find this to be true of a lot of jazz singles."

Where jazz singles are programmed, Giarrusso groups 10 titles under a printed heading. "We have 10 jazz singles on a great many jukeboxes, particularly the soul jukeboxes."

Giarrusso's best playing jazz singles are in this week's "What's Playing?" poll.

He said he would use more Little LP jazz albums but that they are not readily available (see separate story).

Dixieland jazz would seem a natural for the huge TAC operation here but Giarrusso said: "Outside of a few releases every now and then by Pete Fountain and the Dukes of Dixieland, we just don't find that much good Dixieland. What we do, we program it among our regular selections."

(Continued on page 55)

Jazz Spins Jukebox

CHICAGO — Eastern Music jukebox programmer Billy McClain here has several reasons for wanting to see more jazz singles, chief of which is they very often build into solid hits.

A case in point is Charles Earland's "Raindrops Keep Falling on My Head" on Prestige.

McClain has had the record in top jazz locations for months. In fact, it was listed by Star Title Strip Oct. 21, 1970. "Now I'm moving it out to locations almost as a cover record—it's even going in teen locations."

An earlier, slow building Earland recording has found McClain particularly conscious of this artist. Asked if "More Love Today Than Yesterday" by Earland was still on his jukeboxes, McClain said: "You better believe it."

While some jazz singles do not become general hits, they do stay on for long periods. McClain mentions "Chocolate Sundae" as one he has had to replace because it became worn out. "That means a tremendous amount of play on today's jukebox because normally records do not wear."

Other newer releases McClain is programming include "Soulful Strut" by Gene Ammons, and "Third Cup" by Eddie Fisher. But he constantly gets calls for older numbers.

"For some reason, I'm receiving

several requests for Oscar Peterson's 'On a Clear Day.'"

Blasts LP's

McClain doesn't limit the number of jazz recordings on a jukebox. "I've never seen a whole jukebox filled with jazz, but I will program as many as possible—just so they play."

He is not satisfied with the amount of jazz available on Little LP's, either. "We can't get them soon enough. In fact, this is the whole problem with jazz—just not enough."

'Jukebox Day' Charity Event

JACKSONVILLE, Fla.—Local Top 40 outlet WPDQ Radio here initiated a charity drive recently that might work well in other areas and that might be coordinated with jukebox firms. WPDQ devoted an entire programming day to the March of Dimes calling it "WPDQ Jukebox Day."

Program director Jack Gale innovated the day-long promotion as a public service commitment. Tag lines to record introductions were on the order of "Here are the Beatles. Some kids have never heard them . . . and never will . . . because they were born deaf."

WPDQ became a jukebox for a day to raise funds. All records played were via requests. Listeners had to send in a quarter for each record they wanted the station to play that day. The station offered five requests for a dollar contribution. The first day the station began promoting the event on the air \$26 was sent in. Final tally of money raised will be announced later.

Many jukebox operator groups—notably the South Carolina association—have donated an entire day's revenue from members' jukeboxes to the March of Dimes. While a state-wide approach can work out, such drives can be conducted on the local level, several jukebox operators have noted.



JUKEBOX OPERATORS and officers of Music Operators of America gathered in Washington, D.C. recently. Back row (all names from left): J. Clem Arceneaux, William N. Anderson, Robert Nims, Fred J. Collins, John L. Masters, Jon Brady, Ted Nichols, Dick Lumpkin, Clayton Norberg, Mrs. Leoma Ballard, J. Harry Snodgrass, Pat Storino; third: W. N. Hawes, Ray Barker, Robert Walker, Wesley Lawson, H. A. Heyer, Nels Cheney, Robert Rooney, Bob Rondeau, Hy Lesnick, K. A. O'Connor, Garland Garrett, A. L. Witt; second: Gil Sonin, Frederick A. Zemke, John H. Snodgrass, James Stevens, George W. Wooldridge, Lawrence LeSturgeon, Joe Silla, Don Van Brackel, Maynard Hopkins; front: James F. Tolisano, Howard N. Ellis, A. L. Ptacek, Harlan C. Wingrave, Les Montooth, John R. Trucano, Fred M. Granger, Nicholas E. Allen, Perry Patterson. Three officers not pictured but at the meeting were Norman Pink, Wayne Hesch and Jim Stansfield.

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What's Playing?

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

Alton, Ill.; Adult Location

Harry Schaffner, operator;
Helen Franklin, programmer;
Schaffner Music Co.



Current releases:

"Where Did They Go, Lord," Elvis Presley, RCA Victor 9980;
"Stardust," "Road House," Papa Joe's Music Box, Papa Joe 701;
"Snowbird," Tommy Allsup, GRT 38.

La Crosse, Wis.; Adult Location

Jim Stansfield, operator;
Belle Southwick, programmer;
Jim Stansfield Novelty Co.



Current releases:

"Dream Baby," Glen Campbell, Capitol 3062;
"No Love at All," B.J. Thomas, Scepter 12307;
"A Man in Black," Johnny Cash, Columbia 45339.

Newark, N. Y.; Adult Location

John Bilotta, operator;
Pat Bilotta, programmer;
Bilotta Music Co.



Current releases:

"Rose Garden," Lynn Anderson, Columbia 45252;
"One Bad Apple," Osmonds, MGM 14193;
"Knock Three Times," Dawn, Bell 938.

Oldies:

"I Can't Stop Loving You," Roy Charles;
"I Left My Heart in San Francisco," Tony Bennett.

New Orleans; Jazz Location

John Elms, Jr., operator;
Harold (Hap) Giarrusso, programmer;
TAC Amusement Co.



Current releases:

"Battle Hymn of the Republic," Herbie Mann, Atlantic 2661;
"Way Back Home," Jazz Crusaders, Chisa 8010;
"For Once in My Life," Errol Garner, Mercury 73177;
"Booby Butt," Ray Charles Orch., Tangerine 1015.

Omaha; Teen Location

Howard Ellis, operator;
Otto Hasenpflug, programmer;
Coin-A-Matic Inc.



Current releases:

"For All We Know," Carpenters, A & M 1234;
"Me and Bobby McGee," Janis Joplin, Columbia 45314;
"Proud Mary," Ike & Tina Turner, Liberty 56216.

Oldies:

"Release Me," Ray Price;
"Raindrops Keep Fallin' on My Head," B.J. Thomas.

Port Chester, N. Y.; Teen Location

John Tartaglia, programmer;
Tartaglia Bros.



Current releases:

"Me and Bobby McGee," Janis Joplin, Columbia 45314;
"What's Going On," Marvin Gaye, Tamla 54201;
"For All We Know," Carpenters, A & M 1234.

Oldies:

"Knock Three Times," Dawn, Bell 938;
"Raindrops Keep Fallin' on My Head," B.J. Thomas, Scepter 12269.

Rock Island, Ill.; Adult Location

Liz Christensen, programmer;
Johnson Vending



Current releases:

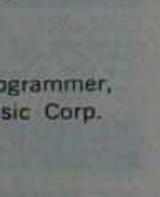
"I Am... I Said," Neil Diamond, Uni 55278;
"Stay Awhile," Bells, Polydor 15023;
"Rags to Riches," Elvis Presley, RCA Victor 9980.

Oldies:

"Release Me," Engelbert Humperdinck, Parrot;
"Tiny Bubbles," Don Ho, Reprise.

Seattle, Wash.; Adult Location

Odell Loure, programmer;
Hit Parade Music Corp.



Current releases:

"Dream Baby," Glen Campbell, Capitol 3062;
"Rags to Riches," Elvis Presley, RCA Victor 9980;
"Chick-a-Boom," Daddy Dewdrop, Sunflower 105.

Oldies:

"Release Me," Engelbert Humperdinck, Parrot;
"Tiny Bubbles," Don Ho, Reprise.

Toms River, N. J.; Teen Location

Anthony J. Storino, programmer and operator;
S & S Amusement Co.



Current releases:

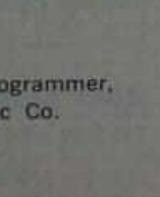
"Friends," Elton John, Uni 55277;
"Jay to the World," Three Dog Night, Dunhill 4272;
"Sit Yourself Down," Stephen Stills, Atlantic 2790.

Oldies:

"Knock Three Times," Dawn;
"Candida," Dawn.

Tulsa, Okla.; Country Location

Art Anders, programmer;
Lear Music Co.



Current releases:

"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"How Much More Can She Stand," Conway Twitty, Decca 32801;
"Amos Moses," Jerry Reed, RCA Victor 9904.

Oldies:

"Make the World Go Away," Eddy Arnold, RCA Victor 0520;
"If I Just Had a Home to Go Home To," Bob Wills, Kapp 11211.

Jukebox programming

New CTI Series

• Continued from page 54

As for Little LP versions, he said: "We have also discussed the jukebox album but I wonder what is happening with them. The concept has been kicked back and forth quite a bit (see separate story)."

Product Lag

Addressing the problem of too few jazz singles being available to jukebox programmers, he said: "The one-stops have been caught up in supplying what the radio stations expose. Since there has been this decline in radio exposure of jazz singles, the demand has not been there. Record manufacturers cannot create material and store it."

"Jazz singles just fell out of demand." Chirumbolo said he used to listen to WLIB-FM here but that when it went from all-jazz to a combination jazz and rock he has "turned the station off." He said he is aware that WSDM in Chicago and other former all-jazz stations have gone to a combined programming format. There are too few all-jazz stations.

Jazz-Rock

"The combination format is not the answer. The station will alienate either its new rock audience or its jazz audience and possibly both."

"I think a good omen for jazz is the recent pulse rating on KBCA-FM in Los Angeles. It was rated best from 8 p.m. to midnight. This is a 100 percent 24-hour jazz station."

It's Chirumbolo's opinion that the so-called "marriage" of jazz and rock has been too premature. "I think Miles Davis has been the most successful at this."

"But there have been too many cases where a producer has taken a jazz artist and had him perform a pop tune and then find that the artist drifts away from the jazz audience."

"I cite our own case with Turrentine's album, which doesn't have a rock note in it and yet it is selling exceptionally well."

More Broad-Minded

• Continued from page 54

and definitely B. B. King—these are blues stars. But jazz has yet to develop in this way.

"Blues was just one great pool of music until the star system pointed buyers in certain directions. Now perhaps the only true jazz star is Miles Davis. I think there will be changes in jazz within the next year or so."

The charts tell the story — Billboard has THE CHARTS



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Jukebox Programmer Calls For More Jazz 'Standards'

• Continued from page 54

"If there aren't any new records some week that's when we hear about it. The people want to know why."

Two Part Disks

Strong sees no problem in regard to two-part jazz singles, even though he acknowledges that on some brands of jukeboxes there can be an interruption between a flip side being played right behind the "A" side.

"On some models, the machine will play the first part and put it back in the record magazine and commence scanning for something else before coming back for the second side. If something else is punched, this will be played in between parts one and two."

"But I have found that people never object to this. In fact, I have found where people prefer part two of certain records and never play part one."

"The two part record is no problem."

The problem for Strong, again, is with older jazz cuts. "Years ago, I had these Lionel Hampton extended play albums (two songs on each side of a 45 r.p.m. disk) and was using them at 15 cents a side. This was long before the Little LP we know today. The album was entitled "Stardust."

"I got in trouble when I brought these back out a few years ago because I didn't have enough to go around the route. I have a few on here and there right now, where I hope some of my other locations don't spot them and want them."

Strong often has jazz singles break open so that he must pro-

gram more widely. "Something" by Count Basie was one example. Another was Charles Earland's "More Love Today Than Yesterday," which Strong found on LP and urged the distributor here to push for release as a single.

"There's two audiences for jazz jukebox singles," he said. "The young audience that wants the new things and the audience in our places where people age 30-50 or more frequent. And the nice thing about jazz singles is that they do not die out so quickly—in fact, they just don't die out."



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International News Reports

Rack Planned for U.K. Restaurants, Movies

LONDON—The racking of records and tapes in restaurants, public houses and cinemas is being planned by a new company that has been set up by former RCA marketing manager Alan Bull. The firm, known as Playback, is a joint venture for Bull with Fast Foods, distributor of Jiffi microwave cookers, which already has access to such outlets with its products.

Playback will be initially concentrating on budget record albums and Bull is negotiating with various manufacturers for the supply of product although nothing has yet been finalized.

Playback will start handling both mid and full-price cassettes and cartridges later in the year. Bull is talking with major manufacturers to secure product.

Playback, which is based at Maidenhead, although the company is shortly moving to new premises at Windsor, is also to market a background music system which will be offered to the same type of outlets. Heart of the unit is the Golding Audio 8-track cartridge player and the system currently being test-marketed in a bar in Liverpool.

Barclay Sues Matheiu Mgr Over Pact

PARIS—Following a dispute with Barclay, impresario Johnny Stark, manager of Mireille Matheiu, has had the singer's latest EP and two singles pressed and released by Philips.

Meanwhile, Barclay financial chief Georgio Katz reports that his company is suing Stark for \$1 million, claiming that Miss Matheiu's recording contract with Barclay does not expire until the end of 1972. Katz also claims that Barclay has paid over \$1,850,000 in royalties in the last 4½ years. Miss Matheiu's single "Love Story" (a French version) had immense airplay in France and has been one of the fastest sellers of the year to date.

Another action involving Barclay reached its conclusion last week when a French court awarded damages of \$300,000 to Pierre Borzee, head of the Belgian record company Sonobel, who sued Barclay for an alleged breach of contract in 1959. Borzee successfully claimed that he had signed a deal to distribute Barclay product in the Benelux territories in 1959 but that Barclay had not honored the contract and had switched distribution to another outlet.

Agfa-Gevaert Move Premises

HELSINKI—New premises, built by the Agfa-Gevaert group for its subsidiary company at Espoo, near Helsinki, were officially opened at a special ceremony recently.

The new offices, which cost the company \$560,000 to erect, cover an area of 23,000 square feet. The second stage of the building program will begin early in 1972 with the erection of another office block which will occupy the same amount of space.

The Agfa-Gevaert subsidiary, which employs about 90 people, has doubled its turnover since 1966.

Long Lasting 'Bridge' Album

STOCKHOLM—The Simon and Garfunkel LP "Bridge Over Troubled Water," whose music is published here by Sonet Music, holds the record for the longest continuous period in the Swedish album charts.

The CBS album, which has been in the charts for 57 weeks—mostly in one of the top three positions—has at present sold more than 200,000 copies.

This is an outstanding figure for Sweden, where Gold Disks are awarded for album sales of 25,000 and more. At CBS-Cupol in Stockholm, the company states that sales of this LP in cassette and cartridge form have also been impressive.

POLISH TRADE CUTS DISK \$\$

WARSAW—Substantial price reductions have been made by the Polish record industry.

Stereo LP's, which were previously priced at 110 zl. (\$4.55), now cost 65 zl. (\$2.70), while monaural albums—which, before the price cuts, cost 80 zl. (\$3.33)—retail at the same price as their stereo counterparts.

EPs, which formerly cost 30 zl. (\$1.30), are now priced at 25 zl. (\$1.04). The price of singles, however, remains unchanged at 15 zl. 60 cents.

Island Deal With Bronze

LONDON—Island has made a three-year licensing deal with Gerry and Lillian Bron's Bronze label, the first time the independent U.K. company has undertaken a marketing and selling assignment on behalf of an outside label. Under a contract just terminated, the Brons released material from their Hit Production's company through Philips.

The label will be launched on April 30 with a single and album by a new five-piece British group, Paladin.

The contract is for the world, excluding Japan, Australia, New Zealand and North America. In Europe, where Island is negotiating a new contract with Philips, product will appear on Island incorporating a Bronze logo.

In the territories outside those stipulated in the agreement, the Bronze label remains available for acquisition, although no firm deal is likely to be concluded in the U.S. for the time being. A number of artists, among them Colosseum, Juicy Lucy and Richard Barnes, are already placed with different companies and it is likely that deals in the future will continue on this basis until such time as enough acts are free from existing obligations to make a label launch a practical proposition.

U.K. Record Sales Hit Peak \$94.1 Mil in '70

LONDON—Manufacturers' sales of records during 1970 fell marginally below the predicted \$96 million mark—but the total figure of \$94,113,600 was nevertheless a best-ever achievement and provided a strong pointer to the buoyant state of the U.K. industry last year.

The latest Department of Trade and Industry statistics indicate that the 1970 gross was almost \$16,800,000 up on 1969—equivalent to a 21 percent increase—and must partially at least be credited to the April price increase.

A strong contribution to the in-

crease in business was made by exports. At \$15,585,600, they were 14 percent up on 1969 and accounted for 17 percent of the total. Home sales themselves advanced by a magnificent 23 percent over the previous year.

The year-end total was given a substantial boost by sales in December, which at \$12 million hit an all-time high and climbed by 9 percent over the previous December. Before the December peak, November had held the record with sales of \$11,371,200.

Contributory reason for the failure to hit the \$96 million mark was a traditional dip in production in December where the figures fell by 272,000 copies from November's 11 million total. This was brought about by a 23 percent drop in production of singles, compared with December 1969, although album production of almost 7 million copies was nearly 1 million better than in the same month.

The increase in sales is entirely due to the continuing popularity of albums over singles. Out of the 112,941,000 records pressed, 6 million more than in 1969, LP's went up by over 5 million copies to 65,857,000, while singles made only a modest gain of 360,000 on 1969 to reach a total of just under 47 million copies. There is heartening proof that the single is far from being dead and 1970 was also the first year since 1967 that the decline was halted.

Flamingo Into Disk Production

LONDON—Flamingo Music, the publishing arm of Philips, is planning to enter record production and is currently negotiating an outlet for product. Over the past few months Flamingo has been signing up acts to produce including Armada, Gin and the Brown Paper Bag.

Flamingo has also acquired a number of catalogs during the past few months including Gene Chandler's Chandos Music, Creed Taylor's firms, Charlie, Marchare and Three Brothers. One of the main items in the Taylor catalog is material by the Joe Farrell quartet.

Flamingo also has the rights to the Kiskat catalog, the publishing company of Kasenetz Katz whose first copyright here under the new deal is Freddie and the Dreamers, "Susan's Tuba" issued on U.K. Philips. Under its deal with Kama Sutra, Flamingo also has all tracks on the Captain Beefheart album to be issued in May.

The company also has the scores from two Broadway shows, "Ari" and "Purly" and is also awaiting a West End venue for "Love on the Dole" which is currently appearing in the provinces.

Life Contract For J. Brel

PARIS—Barclay has signed top artist and writer Jacques Brel to a recording contract for life.

Brel, who has been with Barclay for nine years, plans to devote more of his time in future to recording.

Name Change For Karusell

STOCKHOLM—As from March 1, Karusell Grammofon AB changed its name to Polydor AB. New address for the company is: Skeppargatan 48, 102 40 Stockholm (telephone number is unchanged—08/63 58 20).

Polydor AB's managing director is Ivan Nordstrom.

Eurovision Song Contest, 1971

COUNTRY	ARTIST	SONG	WRITERS	PUBLISHER	RECORD CO.
AUSTRIA	Marianne Mendt	Musik	Richard Schoenherz Manuel Rigoni	—	EMI Columbia
MALTA	Joe Grech	Marija L-Maltija	Joe Grech J. Mifsud	—	—
MONACO	Severine	Un blanc, un arbre, une rue	Jean-Pierre Bourfayre Yves Dessca	Chappell	Philips
SWITZERLAND	Peter, Sue & Marc	Les Illusions de nos Vingt Ans	Peter Reber Maurice Teze	Liechti	Decca
WEST GERMANY	Katja Ebstein	Diese Welt	Dieter Zimmerman Fred Jay	Meisel/Intro	Liberty/UA
SPAIN	Karina	En un Mundo Nuevo (In a New World)	Tony Luz Rafael Trabuchelli	Eds. Musicale Hispavox	Hispavox
FRANCE	Serge Lama	Un Jardin sur la Terre	Alice Dona Jacques Demarny/ Henry Djan	Tutti	Philips
LUXEMBOURG	Monique Melsen	Pomme Pomme Pomme	Hubert Giraud Pierre Cour	Claude Pascal/ Radio Music France	Philips
UNITED KINGDOM	Clodagh Rodgers	Jack in the Box	David Myers John Worsley	Southern Music	RCA
BELGIUM	Nicole Josy & Hugo Sigal	Goeie Morgen, Morgen	Paul Quintens Phil van Cauwenbergh	New Music Cor- poration	Pims
ITALY	Massimo Ranieri	L'amore est un affitto	Federico Polito Gaetano Savio & Giancarlo Bigazzi	CBS-Sugar	CGD
SWEDEN	The Family Four	Vita Vidder	Haaken Elmquist	Multitone AB	Metronome
IRELAND	Angela Farrell	One Day Love	Donal Martin Ita Flynn	Burlington	Rex
NETHERLANDS	Saskia & Serge	Tijd	Joop Stokkermans Gerrit den Braber	Intersong Basart/BVP Music	Philips
PORTUGAL	Tonicha	Menina	Nuno da Nazareth Fernandes Jose Carlos Dos Santos	Zip Musica	Zip Zip
YUGOSLAVIA	Krunoslav Slabinac	Tvoj djecak je Tuzan	Ivan Krjac Zvonimir Golob	Jugoton	Jugoton
FINLAND	Markku Aro and the Koivisto Sisters	Tie Uuteen Palvaan	Rauno Lehtinen	Fazer label	CBS
NORWAY	Hanne Krogh	Lykken er . . .	Arne Bendiksen	Arne Bendiksen	Triola

From The Music Capitals of the World

BRUSSELS

As a result of negotiations at this year's Midem, Roland Kluger Music has secured Italian release for the **Alain Delville** single "Paris Nanterre" on Clan Celentano and in Canada on Gamma Records. And the Italian company has rush-released the current **Two Man Sound** single. . . . RKM signed a contract with Sonopresse for the release in France of the LP, "Al Shapiro—Vol. 55." RKM signed a deal with Mexican company Tizoc for the release in Mexico of a series of budget-price LP's. . . . A joint party was given by Polydor and Palette to celebrate the new distribution deal between the two firms. Over 400 attended the get-together, at which new product by **Will Tura**, **Digno Garcia** and **Rita Deneve** was presented. A new album line was launched March 1 which includes over 40 LP's. Cassettes also figured in this big release list. **MIKE HENNESSEY**

DUBLIN

The **Dubliners** have topped the TAM (Television Audience Measurement) ratings for their current RTE TV series. . . . First release in the U.K. for the **Real McCoy** under their five-year contract with CBS is "I'll Give You Things," featuring **Dave Coady**. The group will be in London this month to promote the disk, which was originally issued in Ireland a few months ago on Target. . . . **Joe Dolan** and the **Drifters** will work on producing a progressive celi record on their return from their six-week South African tour. . . . Release Records issued volume two of "Ireland's Best are on Release," which includes contributions from **Dermot Hegarty** and the **Plainsmen**, **Brian Coll** and the **Buckaroos** and **Larry Cunningham** and the **Country Blueboys**. . . . Polydor issued **Aftermath's** "We Have No More Babies Left," about the recent Pakistan floods. . . . EMI released **Anna's** first single. The Derry girl sings two songs by her manager, **Tony Johnston**—"My Laughing Irish Boy" and "West of the Old River Shannon."

Belfast-born **Van Morrison**, whose last Irish appearance was several years ago, returns to his homeland in June for dates in Dublin and Belfast. While here, he's also likely to make a film. Morrison's "Street Choir" LP is available here through Pye. . . . Release Records chief, **Michael Clerkin**, supervised recording of a live album by **Larry Cunningham & The Country Blueboys** during their Carnegie Hall concerts, March 15, 16. He also visited Las Vegas for a meeting with **Tom Dunphy** of the Royal. "Tom Dunphy Country," the country singer's first solo LP, was issued a few months ago on Release. . . . **Brian Finlay**, the **Mighty Avons'** drummer, has taken over management of a Co. Donegal band, **Evelyn & The Envoys**. In future, the band will record for **Jimmy Smith's** new Velvet label. . . . Local artists taking part in RTE Radio's "Song & Sounds of Tomorrow" during March included **Thin Lizzy**, the **Hayden-Cullen Choir & Orchestra**, **Bojangle**, **Tapstry** and **Love Street**. . . . **Bojangle's** **Dennis Allen** signed two of his songs to **Dick James** Music. The Limerick group, managed by **John Frawley**, is negotiating for the release of its first LP. **Allen** has written some 200 songs to date. . . . The **Hayden-Cullen Choir & Orchestra's** "Knot for Sale" will be out on Polydor shortly. All songs on the album are published by the duo's own firm, **Unlimited Songs**. . . . Polydor issued a single from **Jim McCann's** first album for the label. It couples "Carroll Bawn" with "Streets of London." . . . Polydor will also issue singles by **Johnny Regan & The Tumble-**

weeds and D.J. and the **Kerry Blues** in the near future. . . . **Sunflower** is the name of a new company set up to promote traditional and contemporary music in and around Dublin. The idea is to present "relatively unknown but worthwhile musicians and groups to the listening public under the most favorable conditions." First step is the launching of the **Sunflower Theater**, which will present shows at St. Anthony's Theater every Tuesday night. . . . **Sunflower** also presented the **Chieftains** in concert at Dublin's Liberty Hall on March 17. Joining them on the bill were ex-**Emmet Spiceland** members, **Mick Byrne** and **Donal Lunny**, **Andy Irvine**, **Mellow Candle** and the **Gypsy Ramblers**. . . . **Joe Frazier** will play several Irish dates in June. . . . **Johnny McCauley**, writer of "Back to Castleblayney," a hit for **Big Tom & the Mainliners**, has decided to curtail his singing activities. Instead, he'll be looking after his Denver label and devoting more time to songwriting. He's also working on a songbook. . . . **Gene Stuart & the Mighty Avons'** new single is "I'd Rather Love & Lose You."

The six-man rock group, **Horslips**, are featured in all six of the new RTE Television series, "Fonn," which replaces the **Dubliners'** series. Apart from writing the show's theme music, **Horslips** have composed the score for two **Bord Failte** documentaries and the music for "The Train," which will be presented at the Abbey Theater. . . . **Dawn Knight & the Casuals** return to the disk scene with "Silver Sandals," on Release. . . . **Dickie Rock** won the top male singer award and was voted best TV and radio performer at the Golden Stag International Festival of Light Music at Brasov in Rumania. . . . **Maynard Ferguson** played the **Camelot**, backed by a 16-piece band—including saxophonist **Jim Farley**—on March 15. **KEN STEWART**

LONDON

A song contest is being organized by **ATV**, **Pye**, **ATV Kirshner Music**, and the **Duke of Edinburgh** awards scheme will result in the winner receiving a recording contract with **Pye**, a contract with the **ATV Kirshner** publishing company and the chance to appear on **ATV Television**. Heats will be held and 30 semi-finalists will be selected. The finals will be screened by **ATV**. . . . **A&M** has signed a licensing deal with **Clarence Avant's** **Sussex** label for all territories with the exception of North America and Canada. Deal was set recently by **A&M's** European director, **Larry Yaskiel**. **A&M's** **Rondor Music** will acquire the U.K. publishing rights. Meanwhile, agent **Dick Katz** is planning to bring **A&M** act, the **Carpenters**, to this country for two weeks in September for concerts and television. . . . **CBS** has acquired the **Disney** labels for the U.K. and **Eire** under a three-year deal negotiated by **CBS' Maurice Oberstein** and **Disney's Frank Weintrop**.

On his recent visit to Paris, **Rak Records** chief **Mickie Most**, completed the launching of the label under its own logo through **EMI**. The label will be introduced with the debut solo single by **Peter Noone** of **Herman's Hermits**, "Oh You Pretty Things," written by **David Bowie**. . . . **Pye** is releasing its first maxi-single on **Pye** this week by the **Kinks**. The record features four songs from the film, on general release, called "Percy."

Polydor has launched a special campaign built around the release of a sampler album issued on **Buddah** called "Buddah In Mind" which features tracks by

Melanie, the **Edwin Hawkins Singers** and the **Lovin' Spoonful**. The company has manufactured browser cards and posters and other promotional aids for dealers. . . . **MCA U.K.** has signed the Afro-Rock band **Osibisa** under a five-year worldwide deal. The band will be produced by **Tony Visconti**, and an album will be issued next month. . . . Two singers have been named as members of the U.K. team for this year's **Knokke Le Zoute** song contest which will be held in the Belgian resort on July 9-15. They are **Robert Young** (**CBS**) and **Decca's Bobby Samsom**.

Writer **Guy Fletcher**, who writes songs with **Doug Flett**, has signed a three-year artists contract with **Philips International**. His first release will be "Mary in the Morning." . . . **Continental Record Distributors** has acquired import rights to the new French classical label, **Barclay Ineditis**, which is coordinated with the French national broadcasting company, **ORTF**. . . . **Page Full of Hits** publishing boss **Terry Noon** has signed a sub-publishing deal with the Dutch firm, **Dayglow Music** for material by the **Shocking Blue**, **Sandy Coast** and **Earth and Fire**. **Noon** has also placed his catalog with **Primavera** for the Belgian territories. **PHILIP PALMER**

HAMBURG

Polyband, Munich, is producing 70 cassettes, at 12.80 DM (\$3.50) each, for the new **BASF** label. Among the titles will be classical material. Each month **BASF** will issue five new releases. . . . **The Rattles** celebrate their jubilee with a new LP, "You Can't Have Sunshine Everyday." . . . During its February-March tour of Europe, **Ten Years After** visited Hamburg (Feb. 28), Berlin (March 2), Vienna (4), Munich (5), Dusseldorf (6), Frankfurt (7, 8), Munster (9), Strasbourg, France (10), Freiburg (11), and Montreux, Switzerland (13). . . . **Radio station WDR** will be showcasing "Jesus Christ—Superstar" in a two-hour feature on Palm Sunday. . . . **Frankfurt's Lippman & Rau** agency has been setting up a series of West German tours by **Colosseum** and **Gentle Giant** (March 31-April 8, taking in seven cities); **Engelbert Humperdinck** (April 3-8, a five-city joint tour with **Funke**, Hamburg); **Ella Fitzgerald** with the **Tommy Flanagan Trio** (April 17 and 21, May 5); **Santana** (April 19-23, taking in four cities); **Paco de Lucia** and **Ramon de Algeciras** will present guitar nights, from April 22-May 12. **Ella Fitzgerald**, with the **Count Basie Orchestra**, is scheduled to undertake a five-city tour between April 23-30. . . . The joint catalog of recordings of the West German record industry will not now be issued before 1972, according to the **Federal Phono Association**. Originally, the catalog was scheduled to debut this summer at the **Internationale Funkausstellung**, Berlin, to be held between Aug. 27-Sept. 29. The computerizing of the catalog has, however, taken more time than was thought necessary, says the Association. . . . New address for **Metronome Records** is 2000 Hamburg 1, Hammerbrookstrasse 73 (Telex: 021 62 520; Telephone: 0411-24 12 61). . . . **Intercord Tongesellschaft** is now located at 7000 Stuttgart 1, Libanonstrasse 3, PO Box 13 1027 (Telex: 072 3829; Telephone: 0711-46 10 56). . . . The **Hamburgian Messgesellschaft** (Exhibition Enterprises) will hold a new exhibition, to run through May 1973. The exhibition, on information and demonstration media and techniques, will focus on verbal and visual communication.

WELLINGTON, N. Z.

Scheduled for short tours here this year are **Count Basie**, **Neil Diamond**, **Jose Feliciano** and **Julie Felix**, who will all appear at the **Festival of the Pines** at **Brooklands Bowl** in **New Plymouth**. . . . **Drummer Johnny Dick** has joined the new **Doug Parkinson** group. . . . **English group The Hollies**

GOEMAERE TO MEET ON GROWING PIRACY CRISIS

BRUSSELS—First job of **Pierre-Jean Goemaere**, newly appointed president of the Belgian record association (**Chambre Syndicale Belge de l'Industrie de la Musique Enregistree**), will be to discuss the growing problem of pirated cassettes and cartridges imported from Italy and the U.S.

The meeting, which will probably be in June, will also discuss methods of suppressing the market of legally produced records.

Meanwhile, **Goemaere**, head of **Inelco** in Belgium, flies to New York April 12 for meeting with **RCA**, **MCA** and **Vanguard**.

E.W. Pelgrims de Bigard, head of **Fonior**, who was succeeded as president of the **Chambre Syndicale** by **Goemaere**, and who served in that capacity for 15 years, has been made **President of Honor**.

Other executives of the **Chambre Syndicale** are vice president, **P. Lebbinck** (**Polygram**); committee: **W. Holzapfel** (**Polydor**); **J.J. June** (**Schott Freres**); **John Kirsch** (**Grammophone**); **P. Robiefroid** (**CBS Artone**); **A. Palmans** (**Fonior**).

will play **Auckland** only on their tour at **Western Springs Stadium**.

Local promoter **Tom McDonald** bring **Roger Whittaker** here this month for a six-day tour. **Pianist-comic Dudley Moore** will bring his trio on tour. . . . **Winners of the Gold Disk Award** for '70, **Hogsnort Rupert Band** have their own composition "Auntie Alice" on **HMV**, produced by **Peter Dawkins**.

Back for the vacation from the Australian TV scene, **Allison Durbin** reunited with her former backing band, **Quincy Conserve**, at the local **Downtown Club** for a short season. . . . The **Benny Award**, made for outstanding achievements and contributions to entertainment here, was made by the **Variety Artists' Convention Committee** to **Howard Morrison** and **Ossie Cheesman**. . . . Latest release for **Maria Dallas** is **Viking Records** pressing of the **Studio One** TV song "Sunday Morning in Petticoat Lane." **Louise Warren** who becomes press liaison officer **Philips**.

Low Pryme and **Nash Chase** teamed as the first pop artists to appear in a prison here. For a show at **Mount Crawford** prison. . . . Following an extended season at **Manila**, **Eliza Keil** has been signed for three months in the East, **Shirley Kay Angel** is the youngest recording star on the **N.Z.** scene currently. The 10-year-old **Auckland** based singer has pressed a single, "Yo-Yo," for **RCA** with arranger **Wayne Senior** and producer **Chris Andrews**.

Folk opera "Earth and Sky," local composer **Jennie McLeod's** work is scheduled for release in Europe on **Polygram**. Production is handled by **Philips' Chris Thompson**. Top disk jockey from **Fiji**, **Lazarusa**, who doubles as **Polygram** representative there spent almost a month here gathering material. . . . **RCA** sales manager at **Wellington**, **Collin Misseldine**, now also handles all promotion for the **South Island**. . . . Of the **Top 50** recording artists here last year seven places were filled by local talent. They were **Hogsnort Rupert**, **Graig Scott**, **Maria Dallas**, **Fourmyla**, **John Rowles**, **David Curtis** and **Shane**. . . . **Dave Calder**, former leader of the **Hamilton County Bluegrass Band**, leaves for Europe soon.

JOHN P. MONAGHAN

MADRID

A Spanish version of "Concierto para Venecia" (Concerto for Venice), sung by its composer, **Pino Donaggio** (**Hispanavox**), was presented at the last **Venice Festival**. . . . First Spanish version of the rock opera, "Jesus Christ—Superstar," sung by **Tony Ronald** (**Movieplay**), will be released shortly. . . . The "Barbarella de Popularidad 1970" award was presented in **Malorca** to **Victor Manuel** (**Philips**) for being the most popular artistic personality of last year. . . . Vocal group **Aguaviva** (**Accion**) has been awarded to "Quijote de Oro." The award was made by **TVE** for the group's performances and successes during 1970. . . . **Aguaviva** has just returned from a short trip to **Italy** where they performed in **Milan** and at the **San Remo Festival**. . . .

After a long absence, **Juan Pardo** (**Zafiro**) is back on the market with a new record—"Cuan do te enamores" (When you fall in love).

Los Pekenikes (**Hispanavox**), the Spanish instrumental group, is also making its comeback with a new record—"Tren Transoceanico a Bucaramanga" (Overseas train to Bucaramanga), composed **Los Pekenikes'** leader, **Alfonso Sainz**. . . .

After a triumphant performance at the **Fourth International Song Festival** at **Malaga-Costa del Sol**, **Sergio Mendes & Brasil '66** (**Hispanavox**) made its live debut in **Madrid**. First, the group appeared live on a **TVE** show and later the same day at the **J&J Discotheque**. Admission price for latter was 500 pesetas (\$7). . . . On Feb. 26, **James Royal** (**Ekipo**) performed on the "Estudio Abierto" TV program, on **Channel Two**. **Royal** featured his latest single, "Caroline."

Julian Granados (previously contracted to **Guitarra**, distributed by **Movieplay**) has signed with **Columbia Espanola**.

Columbia Espanola has issued a double album, priced at 300 pesetas (\$4.30), and titled "Super Blues World." Along with the double-LP, the buyer is given a full color poster. The two-LP set includes contributions from the best blues artists contained in the **Deram** and **Decca** catalogs. . . . **Bobby Solo** (**Polydor**) has recorded two songs in Spanish composed by **Armenteros y Herrero**. Arrangements are by **Juan Carlos Calderon**, who also conducted the orchestra. . . . Following the **Fourth International Song Festival** of **Malaga-Costa del Sol**, **Alfonso Sainz**, owner of the **Guitarra** label, signed a distribution deal with **Columbia Espanola** regarding recordings by **U.S.** singer **Donna Hightower** (previously with **Guitarra** and distributed by **Movieplay**). . . . **Miss Hightower's** first record release under the new contract will be "If You Hold My Hand," the song which won first prize at the **Malaga-Costa del Sol** festival. . . . **Gina Lollobrigida** was paid 21,000 pesetas (\$3,000) to perform on the **TVE** show, "Cancion 71." . . . A cocktail party was hosted by **TVE** on the occasion of the official presentation of the song which was Spain's selection to represent the country at the **1971 Eurovision Song Contest**. The song, which will be featured by **Karina** (**Hispanavox**), is titled "En un Mundo Nuevo" (In a New World), composed by **Tony Luz** and **Rafael Trabuchelli**.

The arrangement has been penned by **Waldo De Los Rios**, who will conduct the orchestra during **Karina's** **Festival** performance. The recording of the song, by **Karina**, will be released throughout Europe, and to this end recordings of the song are being prepared in **English**, **French**, **Italian** and **German**. . . . **Gil Beltran**, managing director of **RCA Espanola**, went to **Hollywood** to produce the recording of the song, composed by **Jimmy Fontana**, which was featured by **Jose Feliciano** at the recent **San Remo Festival**.

Manuel Alejandro (**RCA**) has recorded 12 of his compositions in **Madrid**. **Alejandro** recently won first place with his song "Fango" (*Continued on page 61*)

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THE USE OF TAPE FOR ADULT SELF INSTRUCTION

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WORKSHOP 4
A NEW APPROACH TO RELIGIOUS COMMUNICATIONS

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WORKSHOP 2
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WORKSHOP 3
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WORKSHOP 2
EMERGING MARKET OPPORTUNITIES FOR INCREASED SALE OF EQUIPMENT

WORKSHOP 3
THE RECORD INDUSTRY TAKES ANOTHER LOOK AT TAPE

WORKSHOP 4
EXPANSION OPPORTUNITIES FOR THE PUBLISHING INDUSTRY

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PROGRESS THROUGH TECHNOLOGICAL DEVELOPMENTS

WORKSHOP 1
FROM MONO TO FOUR CHANNEL STEREO—A DEMONSTRATION BY ENOCH LIGHT

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THE MANY TECHNOLOGICAL ADVANCES IN TAPE EQUIPMENT

WORKSHOP 4
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WORKSHOP 1
THE EFFECTIVE USE OF TAPE BY GOVERNMENT

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LEGAL ASPECTS INVOLVED IN AUDIO AND VIDEO

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Because of the heavy tourist season, ITA has reserved a block of rooms at the Shoreham Hotel. For reservations, include a request for rooms and complete information will be sent by return mail. All Hotel reservations are on a "First-Come, First-Served" basis.

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From The Music Capitals of the World

TORONTO

Toronto promoter, **Martin Onrot**, returns to the concert scene this week after a brief absence. Along with **Harvey Glatt**, Onrot is presenting **Grand Funk Railroad** at Ottawa's Civic Centre (15). In April, Onrot has **Procol Harum** at Massey Hall (15) and **Ella Fitzgerald** and **Count Basie** at the same venue (10).

Following a successful engagement at Toronto's Riverboat, **Tom Northcott** returns to the East Coast for an eight-week tour in May. His Toronto success also resulted in a week-long booking at Ottawa's

Le Hibou next week. This will be Northcott's first Eastern appearances. . . . Warner Bros. **Tom Williams** excited about spreading play on **Alice Cooper's** "18" single, which was produced by **Jack Richardson** and **Bob Ezrin** of **Nimbus 9**, in Toronto. . . . **Gordon Lightfoot** in Ottawa (25-27). . . . **James Taylor** plays **Vancouver's Coliseum** (20) and **Black Sabbath** at **Winnipeg's Centennial Concert Hall** (28).

Forthcoming Edmonton concerts include appearances by **Grease Band-Small Faces-Savoy Brown**, and **Crowbar-Mashmakhan**.

London has released "Medusa" by **Trapeze** on the **Moody Blues'**

Threshold logo. . . . **Larry Bloom** of the **Hi-Way** boutique chain in **Hamilton** is preparing special radio commercials with top local groups such as **Crowbar**, **Smyle**, **Mardigal** and **Snap**, **Crackle** and **Pop**. . . . **Quality** has Canadian rights to the **Elton John** "Friends" album, while **Uni** has the title-song single. . . . **Kapp** is releasing a **Roger Williams** treatment of **Elton John's** "Your Song." . . . **Oliver** has cut **Gordon Lightfoot's** "Early Morning Rain."

Peter M. Baines named general manager of **CKEY's** Dominion Broadcast Programming Services Ltd. . . . **March** is **Mantovani** Month at **London**—his latest album is "From Monty With Love."

Soma's first single is called "Welcome Love"—group is now being handled by **Don Carlton** and **Terry Flood**. . . . **Polydor** has flipped the new **B.B. King** single; top side is now "Ask Me No Questions." . . . **GRT** has submitted its "Do the Fuddle Duddle" for **Gold Leaf** certification on 100,000 sales.

Tom Northcott is to produce the new album by the **Irish Rovers** at **Studio 3** in **Vancouver**. . . . **GRT** has acquired tape rights to the new **Mountain** album, "Nantucket Sleighride."

CFRB promoted a Canadian talent concert at **Massey Hall** this week, featuring **Rod McConnell**, **Hagood Hardy** and **Doctor Music**.

A recent **GRT** signing, **Doctor Music**, has eight vocalists, including **Steve Kennedy** of **Motherlode** fame. . . . Several of Canada's major rock stations have passed on **Cat Stevens' "Wide World"** to play a local cover version by the **Inner City Mission**. . . . **A&M's** **Liam Mullan** planning a strong push on **Procol Harum** to tie in with the group's forthcoming appearance at **Massey Hall** here. . . . **Warner Bros.** a&r chief, **John Pozer**, presently touring the country looking for new acts. . . . Much local noise about **Carolyn Hester's** "Toronto Underground Railroad" on **Decca**, a song about draft resistance. . . . **Ginette Reno** out with a belated album, "Beautiful Second Hand Man"—the set includes her new single, "So Let Our Love Begin."

Quality has picked up rights to "Hot Pants," by **Salvage**. . . . **Erroll Garner** at the **Royal York Hotel**, April 16. . . . **Quality** will distribute the **Canadian Talent Library** album by **Salome Bey**. . . . **Joey Gregorish's** "Jodie" was the **MLS** winner this week—it will be released in the U.S. by **MGM**. . . . **Thin Red Line** has signed a booking and management contract with **Bruce Allen**. . . . The **Canadian Talent Library** now has 208 subscribing stations.

Capitol is reserving the "Mozart" single by **Waldo de los Rios** following **CHED** charting. . . . **Stamperders** recording a followup to their top 10 hit, "Carry Me" at **Toronto Sound Studios** this week. . . . **Capitol's** **Wayne Patton** was married Saturday (20) to **Penny Houston**. . . . Some stations claiming **Chairmen of the Board** as Canadian content because one member of the group is from **Toronto**—however, they do not constitute Canadian content in the precise wording of the domestic talent legislation. . . . Reports within the broadcasting industry that the **CRTC** has requested music lists from several stations—the local content regulations have been in effect for two months but, so far, the **CRTC** has not revealed if there has been any offenders. . . . Top selling single for the second week in **French Canada** is "C'ta Pas Encore Fait" by **Joel Denis**. . . . The **CBC-TV** Network will air the "Toronto Together" half hour gospel rock special Tuesday (30)—it was financed, produced and arranged by **Terry Voluum** and **John de Notbeck**.

RITCHIE YORKE

Record-Radio Battle Shapes on Royalties

Continued from page 1

George Harrison, who until recently was head of **RCA** in **Canada**. In 1969, a similar move to extract further performance fees from **Canadian** broadcasters was postponed for two years.

The **Copyright Appeal Board** opened hearings early in **March**, then adjourned them until **Monday** (5). The government, meanwhile, has been pressing to pass legislation to amend the copyright act and thus prohibit collection of royalties by **SLR**.

The government's position has been that royalties paid to musicians and performers should not be extended to record manufacturers.

Study Requested

In 1969, the government requested from the **Economic Council of Canada**, a study of the **Copyright Act**. No new rights would be extended while this study proceeded. That period expired in **October**, and **SLR** renewed its application. The government then re-introduced legislation aimed at blocking the **SLR** proposal.

The bill would "confine copyright in records, perforated rolls or other contrivances by which sounds are mechanically reproduced, to the reproduction of such devices."

Under the current **Copyright Act**, copyright extends to performance as though the contrivance were a musical, literary or dramatic work itself. While introducing the

new legislation, **Senator Urquhart** asserted that "much of the fees collected by **SLR** would eventually go abroad as the major record manufacturers in **Canada** are subsidiaries of foreign corporations."

It was expected within the industry that the government would immediately pass legislation to head off the **SLR** application at the **Copyright Appeal Board**.

Second Reading

However, a **Conservative** leader in the **Senate** served notice that he would move to have second reading of the new bill held over until **May**. He argued that the **Senate** should wait until after the **Copyright Appeal Board's** decision on the **SLR** application before passing the legislation. He also said the government should have the benefit of the **ECC** study and another report of an inter-departmental committee which is studying the issue. The **ECC** subsequently revealed that its report would be released next week.

If the **Copyright** appeal makes its decision before any new legislation is passed and if the ruling is in favor of the **SLR**, the organization will be able to collect the royalties. Even if the legislation is passed after a possible **Copyright Appeal Board** decision, it would still mean success for **SLR**. The **Copyright Act** is not retroactive.

If the **SLR** application was approved, industry executives believe it would have vital bearing on the future of similar moves in the **U.S.**

Polydor to Handle CAB-Owned Astra

MONTREAL—**Polydor** Records will distribute the newly formed **Canadian Association of Broadcasters-owned** **Astra** Records, with a first release planned for **April 1**. The first release on the **Astra** label will be an album by composer **Rick Neufeld**. **Astra** expects to release about 40 singles and 20 albums in its first year of operation. **Astra** will handle its radio promotion.

Astra, which is jointly owned by several **Canadian** radio stations, will concentrate on **MOR** recordings to qualify as domestic content under the recent **Canadian Radio Television Commission** legislation.

The company will be based in **Montreal**. It was formed by **Mike Doyle** and **Bob Hahn**. **Hahn** recently sold two of his publishing

companies to the **GAB** record production company. Although no figures have been officially released, it is understood the deal involved some \$150,000 over a five-year period. It is the largest publishing company purchase in this country in many years.

The announcement was expected to cause controversy within the industry. Independent record producers and established record companies have already submitted briefs to the **CRTC** claiming that radio station involvement in record production constitutes a conflict of interest.

Guess Who Disk Simul-release

WINNIPEG — The new single by **Guess Who**, "Broken," was released in both the **U.S.** and **Canada** **March 22**.

The single is from a new double album which the group is now cutting at **RCA Studios** in **Chicago** with producer **Jack Richardson**.

The **Guess Who's** manager, **Don Hunter**, has formed a new management company, **Fist and Ear Management Corp.**, which will be based in **Winnipeg**. **Hunter** begins his fourth year as manager this month of the **Guess Who**.

Joint Promo On 'Sinfonias'

TORONTO — **United Artists** Records in the **U.S.** and **Canada's** **Daffodil** label are launching a joint promotion on a classical-rock album, "Sinfonias" by **Waldo de los Rios** and the **Manuel de Falla** Orchestra.

Daffodil picked up the album from **Hispavox** Records in **Spain** last **November**, and had success with it here.

Canada Executive Turntable

Arnold Gosewich has been appointed president of **Capitol Records (Canada)**, Ltd. **Gosewich** had been executive vice president and general manager since **April 1970**. He joined **Capitol** in **January 1969** as vice president of the rack-jobbing division.

GRT Push on Toronto Artist

TORONTO—**GRT** of **Canada** is putting a strong promotional push behind the debut album by **Toronto** singer-writer, **Beverly Glenn Copeland**. One of the initial events was a specially arranged concert at the **St. Lawrence Centre**. A press party was held after the concert. **Guitarist Lenny Breau** was one of **Miss Copeland's** backing musicians for the concert.

U.S. release of the album, produced by **Doug Riley** for **Dr. Music**, is being negotiated.

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Spanish Arm Ends Tie With Barclay

MADRID — The Compania Fonografica Espanola Discos Barclay, S.A. has ended its affiliation with the Barclay Group. A director, Alain Milhaud, has acquired a controlling majority of the company's shares.

CFE was created three years ago. Its principal object was the production, promotion and management of Spanish groups and artists. To this end, the label Poplandia was started. Among the hits on Poplandia, which followed shortly after it began operations, was Shocking Blue's No. 1 hit, "Venus." It sold more than 150,000 copies and earned for the group the first gold disk ever to be awarded in Spain to a foreign artist.

CFE has since launched two new labels—Explosion and Bocaccio.

Explosion will be distributed in Spain by Ariola and Bocaccio by RCA—which already handles the distribution of Poplandia.

CFE holds exclusive contracts with Mike Kennedy, Kerouacs, the Pebbles, Pop-Tops, Bill Quick and Pedro Ruy-Blas.

The management team is Alain Milhaud (general manager), Margarita Tamames (assistant to the general manager), Feliciano Martin (admin. manager) and Paco Delafuente (pr/promotion).

From The Music Capitals of the World

• *Continued from page 58*

(Mud) at the first World's Festival of La Onda Nueva (The New Wave), held in Caracas, Venezuela. The LP date will mark the first time that Alejandro has been featured in a vocal role. . . . TVE has started a new Saturday night show, at 10:30 p.m., called "Cancio 71" (Song 71), which is very similar to the popular Italian program, "Canzonissima." . . . Fonogram has released the first single by Dova (previously in contract with Sayton). . . . Fonogram is restructuring its organization. It has created two independent departments, one for Polydor, under the direction of Jesus Campos, the other for Philips, under the direction of Victor Villegas. . . . Rosa Arbex is now a member of the promotion dept. at RCA Espanola. . . . Micky, previously with Zafiro-Novola, lead singer with his

group Los Tonys—and resident disk jockey with the live radio show, "El Gran Musical" — has signed with RCA. His first single, produced and composed by Fernando Arbex, is "Mary, Mary, Maria." . . . Massiel (Zafiro-Novola), the 1968 Eurovision winner, has been performing in a play based on poems by Bertold Brecht.

New single release by Marisol (Zafiro-Novola), "Desde que tu no estas" (Since You Are Not Here anymore). . . . Latest Spanish release by the Bee Gees (Fonogram) is "Lonely Days." . . . New recording by Sandro (CBS): "Se te nota" (I Can See It on You). . . . Fernando Arbex, leader of Los Brincos, has produced the first record, "Sticky," of a new group called Alacran (Zafiro-Novola). Arbex, *(Continued on page 62)*

EMI Singles Push Series

LONDON—EMI Records is giving away 40,000 specially compiled singles as part of a heavy promotion campaign on the fifth volume of the best-selling "Motown Chartbusters" series of albums. The singles are flimsies, playing at 33 1/3 rpm, and feature five tracks taken from current Motown albums, by the Supremes, Motown Spinners, the Jackson Five, Diana Ross and the Four Tops. A linking commentary has been supplied by DJ Noel Edmunds.

The "Flimsy Floppies" will be a bonus addition for purchasers of the Chartbusters album, which itself incorporates 16 tracks. There will not be any additional copies pressed once the 40,000 flimsies have been disposed of.

CEC Registers Big Attendance

WATERLOO — The Canadian Entertainment Conference took place here last weekend, drawing a large number of booking agents, high school bookers and record company talent scouts.

Artists who appeared at the conference included the Stampeders, Stompin' Tom Connors, Harold, David Wiffen, Brownsville Station, Whiskey Howl and La Groupe Grotesque. Kenny Rodgers and the First Edition also put in an appearance.

The conference, an annual event, was organized by Larry Burko and the Federation of Students at the University of Waterloo.

Funk's Centre Date a Breaker

OTTAWA—A new attendance record was set at the Civic Centre here on Monday (15) when Capitol's Grand Funk Railroad drew 11,300 fans for a gross of \$50,000. The concert was promoted by Martin Onrot and Harvey Glatt. Bloodrock was also on the bill.

MEISEL SETS EURO SONGS

BERLIN—In addition to publishing the German Eurovision entry, "Diese Welt," Peter Meisel will be producing the German version of the U.K. entry, "Jack in the Box" on Hansa. Titled "Der Schwarze Mann auf dem Dach" the record will be made by Manuela.

Hansa also has sub-publishing rights of the Swedish and Luxembourg songs.

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AUSTRALIA

(Courtesy Go-Set)

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2	2	PUSHBIKE SONG	Mixtures (Fable)
3	3	KNOCK THREE TIMES	Dawn (Bell)
4	4	ELEANOR RIGBY	Zoot (Columbia)
5	5	I HEAR YOU KNOCKING	Dave Edmunds (MAM)
6	8	HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT	Creedence Clearwater Revival (Liberty)
7	7	APEMAN	Kinks (Astor)
8	6	BAND OF GOLD	Freda Payne (Invictus)
9	—	ROSE GARDEN	Lynn Anderson (CBS)
10	—	I'LL BE GONE	Spectrum (Harvest)

BRAZIL

SAO PAULO (Courtesy L.B.O.P.E.)

This Week	Last Week	Title	Artist
1	1	MY SWEET LORD	George Harrison (Odeon)
2	2	EU TE AMO MEU BRASIL	O's Incriveis (RCA)
3	3	BALADA NO. 7	Moacyr Franco (Copacabana)
4	4	APESAR DE VOCE	Chico Buarque (Philips)
5	5	JESUS CRISTO	Claudia (Odeon)
6	6	BE MY BABY	Andy Kim (RGE)
7	7	A TONGA DA MIRONGA DO KABULETE	Toquinho e Vinicius (RGE)
8	8	NEVER MARRY A RAILROAD MAN	Shocking Blue (Polydor)
9	9	CANDIDA	Dawn (Odeon)
10	10	WELL ALL RIGHT	Sunday (RGE)

BRAZIL

RIO DE JANEIRO (Courtesy L.B.O.P.E.)

This Week	Last Week	Title	Artist
1	1	MY SWEET LORD	George Harrison (Apple)
2	2	EU TE AMO MEU BRASIL	O's Incriveis (RCA)
3	3	FESTA PARA UM REI NEGRO	Jair Rodrigues (Philips)
4	4	JESUS CRISTO	Claudia (Odeon)
5	5	LAPA EM 3 TEMPOS	Paulinho da Viola (Odeon)
6	6	NA TONGA DA MIRONGA DO KABULETE	Vinicius e Toquinho (RGE)
7	7	MINHA GENTE AMIGA	Ronie Von (Philips)
8	8	APESAR DE VOCE	Chico Buarque (Philips)
9	9	BLOCO DA SOLIDAO	Jair Rodrigues (Philips)
10	10	NO MATTER WHAT	Badfinger (Odeon)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HOT LOVE	Tyrannosaurus Rex (Fly)—Essex Int'l (Tony Visconti)
2	3	ANOTHER DAY	Paul McCartney (Apple)—McCartney/Maclean (Paul McCartney)
3	4	ROSE GARDEN	Lynn Anderson (CBS)—Chappell (Glen Sutton)
4	2	BABY JUMP	Mungo Jerry (Dawn) Our Music (Barry Murray)
5	5	IT'S IMPOSSIBLE	Perry Como (RCA)—Sunbury (Ernie Altschuler)
6	13	AMAZING GRACE	Judy Collins (Elektra)—Harmony (Mark Abrams)
7	6	MY SWEET LORD	George Harrison (Apple)—Harrisons (Harrison/Spector)
8	9	SWEET CAROLINE	Neil Diamond (Uni)—KPM (Tom Catalano/Neil Diamond)
9	14	BRIDGET THE MIDGET	Ray Stevens (CBS)—Ahab (Ray Stevens)
10	23	JACK IN THE BOX	Clodagh Rodgers (RCA)—Southern (Kenny Rogers)
11	7	PUSHBIKE SONG	Mixtures (Polydor)—Leon Henry/Carlin (David MacKay)
12	12	POWER TO THE PEOPLE	John Lennon/Plastic Ono Band (Apple)—Northern (Phil Spector/John & Yoko)
13	18	EVERYTHING'S TUESDAY	Chairmen of the Board (Invictus)—KPM (Holland/Dozier/Holland)
14	11	TOMORROW NIGHT	Atomic Rooster (B&C)—Essex (Atomic Rooster)
15	15	ROSE GARDEN	New World (Rak)—Lowery (Mike Hurst)
16	10	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke (Capitol)—Edwards Coletta (Tony Ashton)
17	16	WHO PUTS THE LIGHTS OUT	Dana (Rex)—Ryan (Bill Landis)
18	8	STRANGE KIND OF WOMAN	Deep Purple (Harvest)—H.E.C./Feldman (Deep Purple)
19	29	THERE GOES MY EVERYTHING	Elvis Presley (RCA)—Burlington (Donovan (Mickie Most))
20	21	WALKING	C.C.S. (Rak)—Donovan (Mickie Most)
21	17	STONED LOVE	Supremes (Tama-Motown)—Jobete/Carlin (Frank Wilson)

22	24	IF NOT FOR YOU	Olivia Newton John (Pye)—B. Feldman (Festival)
23	19	I WILL DRINK THE WINE	Frank Sinatra (Reprise)—Ryan (Don Costa)
24	27	COULD'VE BEEN A LADY	Hot Chocolate (Rak)—Rak (Mickie Most)
25	22	GRANDAD	Clive Dunn (Columbia)—In Music/Dolmyn (Ray Cameron/Clive Dunn)
26	26	YOUR SONG	Elton John (DJM)—DJM (Gus Dudgeon)
27	37	STONEY END	Barbra Streisand (CBS)—Tuna Fish (Richard Perry)
28	39	(WHERE DO I BEGIN) LOVE STORY	Andy Williams (CBS)—Famous Chappell (Dick Glasser)
29	25	FORGET ME NOT	Martha Reeves & the Vandellas (Tama-Motown)—Jobete/Carlin (Norman Whitfield)
30	33	FUNNY FUNNY	Sweet (RCA)—Phil Wainman (Phil Wainman)
31	—	SOMETHING OLD SOMETHING NEW	Fantastics (Bell)—Mustard/Cookaway (Macaulay/Greenaway)
32	28	CHESTNUT MARE	Byrds (CBS)—April (Melcher/Bickson)
33	—	APACHE DROPOUT	Edgar Broughton Band (Harvest)—F.D.&H./Kama Sutra (Peter Jenner)
34	34	SONG OF MY LIFE	Petula Clark (Pye)—Warner Bros. (Claude Wolfe)
35	31	I THINK I LOVE YOU	Partridge Family (Bell)—Screen Gems (Wes Farrell)
36	20	RUPERT	Jackie Lee (Pye) ATV/Kinshner (Len Beadle)
37	—	MY WAY	Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
38	35	NO MATTER WHAT	Badfinger (Apple)—Apple (Mal)
39	—	(WHERE DO I BEGIN) LOVE STORY	Shirley Bassey (United Artists)—Famous/Chappell (Noel Rogers & Johnny Harris)
40	38	LOVE THE ONE YOU'RE WITH	Stephen Stills (Atlantic)—Gold Hill (S. Stills/B. Halverson)
41	40	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)
42	30	CANDIDA	Dawn (Bell) Carlin (Tokens/Appell)
43	—	I'LL GIVE YOU THE EARTH	Keith Mitchell (Spark)—Southern (Ray Horricks)
44	—	MY LITTLE ONE	Marmalade (Decca)—Walrus (Junior Campbell)
45	—	GYPSY WOMAN	Brian Hyland (Uni)—Curton (Del Shannon)
46	—	DOUBLE BARREL	Techniques—B&C (Winston Riley)
47	—	SHE'S A LADY	Tom Jones (Decca)—MAM (Gordon Mills)
48	—	CHERISH WHAT IS DEAR TO YOU	Freda Payne (Invictus)—KPM (Holland-Dozier-Holland)
49	32	COME AROUND HERE I'M THE ONE YOU NEED	Smokey Robinson (Tama-Motown)—Jobete/Carlin (Musimart)
50	—	DREAM BABY (HOW LONG MUST I DREAM)	Glen Campbell (Capitol)—Acuff-Rose (Al De Lory)

CANADA

(Courtesy Maple Leaf System)

This Week	Last Week	Title	Artist
1	2	STAY A WHILE	Bells (Polydor)
2	3	SHE'S A LADY	Tom Jones (London)
3	4	HAVE YOU EVER SEEN THE RAIN	C.C.R. (Musimart)
4	1	ONE BAD APPLE	Osmonds (Polydor)
5	6	ME AND BOBBY MCGEE	Janis Joplin (Columbia)
6	—	WHAT IS LIFE	George Harrison (Capitol)
7	5	PUT YOUR HAND IN THE HAND	Ocean (Arc)
8	9	DOESN'T SOMEBODY WANT TO BE WANTED	Partridge Family (Quality)
9	10	TEMPATION EYES	Grassroots (RCA)
10	—	FOR ALL WE KNOW	Carpenters—(A&M)

JAPAN

(Courtesy Music Labo Co., Ltd.)

This Week	Last Week	Title	Artist
1	1	SHIRETOKO RYOJOYO	*Tokiko Kato (Grammophon)
2	1	DREAM OF NAOMI	Hedva and David (RCA)—Yamaha
3	3	HANAYOME	*Norihiko Hashida & the Climax (Express)—G.C.M.
4	4	BOKYO	*Shinichi Mori (Victor)—Wantanabe
5	5	YUKI GA FURU (TOMB LA NEIGE)	Salvatore Adamo (Odeon)—Toshiba
6	6	MY SWEET LORD	George Harrison (Apple)—Folster (Aberbach)
7	7	SEASONS	Earth & Fire (Polydor)
8	8	ONNA NO IJI	*Sachiko Nishida (Grammophon)—Nichion
9	9	ZANGE NO NEUCHI MO NAI	*Mirei Kitahara (Toshiba)—J & K
10	10	SHIRETOKO—RYOJOYO	*Hisaya Morishige (Columbia)
11	11	ONNA NO ASA	*Kenichi Mikawa (Crown)—Crown

12	12	KYOTO BOIYO	*Yuko Nagisa (Toshiba)—Taiyo/U.A.
13	13	AME GA YANDARA	*Yukiji Asaoka (CBS/Sony)—Nichion
14	14	TOMENAIDE	*Ayumi Ishida (Columbia)—Geiei
15	15	HAVE YOU EVER SEEN THE RAIN	C.C.R. (Liberty)—Folster
16	16	KNOCK THREE TIMES	Dawn (Bell)—Aberbach
17	17	SAIHATE NO ONNA	Keiko Fuji (RCA)—Nihon Geino
18	18	HANA NO MARCHEN	*Dark Ducks (King)—J.C.M.
19	19	DAISHOBU	*Kiyoko Suizenji (Crown)—Crown
20	20	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley (RCA)

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	SUNNY HONEY GIRL	Cliff Richard (Columbia)
2	4	KNOCK THREE TIMES	Dawn (Bell)
3	5	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)
4	3	YOUR SONG	Elton John (DJM)
5	1	MY SWEET LORD	George Harrison (Apple)
6	9	APEMAN	Kinks (Pye)
7	8	MIDDAY SUN	*Strollers (CBS)
8	—	HANG ON TO YOUR LIFE	—Guess Who (RCA)
9	—	MEMO FROM TURNER	Mick Jagger (Decca)
10	—	NO MATTER WHAT	Badfinger (Apple)

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	Title	Artist
1	1	MY SWEET LORD	(Mi dulce Senior)—George Harrison (Apple)
2	2	NASTY SEX	Revolucion de Emiliano Zapata (Polydor)
3	4	KNOCK THREE TIMES	(Toca tres veces)—Dawn (Capitol)
4	3	YELLOW RIVER	(Rio amarillo)—Christie (Epic)
5	5	BLACK MAGIC WOMAN	(Mujer de magia negra)—Santana (CBS)
6	9	LO QUE TE QUEDA	Los Pulpes (Capitol)
7	7	PUENTE DE PIEDRA	Los Chicanos (RCA)
8	6	CANDIDA	Dawn (Capitol)
9	8	CUANDO LOS HURACHES SE ACABAN	Los Baby's (Peerless)
10	—	ME CAI DE LA NUBE	Juan Salazar (CBS)

PUERTO RICO

(Courtesy WKAQ-El Mundo)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	BARRANTO	Willie Colon (Fania)
2	2	COMO QUISERA DECIRTE	Los Angeles Negros (Parnaso)
3	3	NOSOTROS	*Sonora Poncena (Inca)
4	4	TU LLEGASTE A MI VIDA	Lebron Bros. (Cotique)
5	5	EL MILAGRO DE TUS OJOS	Donald (RCA)
6	6	KNOCK THREE TIMES	Dawn (Bell)
7	7	HURACAN	Bobby Valentin (Fania)
8	8	CUANDO ME DIGAS QUE SI	Ricardo Ray (UA Latino)
9	9	ASI	Joey Pastrana (Cotique)
10	10	CABEZA HUECA	*Lissette (Borinquen)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	1	LONELY DAYS	Bee Gees (Polydor)
2	2	MY SWEET LORD	George Harrison (Apple)
3	3	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley (RCA)
4	4	THE PUSHBIKE SONG	Mixtures (Polydor)
5	5	KNOCK THREE TIMES	Dawn (Bell)
6	6	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)
7	7	ONE BAD APPLE	Osmonds (MGM)
8	8	HEAVY MAKES YOU HAPPY	Bobby Bloom (Polydor)
9	9	NO MATTER WHAT	Badfinger (Apple)
10	10	GRANDAD	Clive Dunn (Columbia)

SOUTH AFRICA

This Week	Last Week	Title	Artist
1	1	KNOCK THREE TIMES	Dawn (Stateside)—Intersongs, EMI (Tokens & Dave Apple for 3 Dimensions Mgt. Corp.)
2	2	ROSE GARDEN	Lynn Anderson (CBS)—Chappell, GRC (Glenn Sutton)
3	3	NO MATTER WHAT	Badfinger (Gallotone)—Essex, Gallo
4	—	MY SWEET LORD	George Harrison (Parlophone)—Harrisons, EMI (George Harrison & Phil Spector)
5	4	I HEAR YOU KNOCKING	Dave Edmunds (MAM)—Francis Day S.A., Gallo
6	—	A SUMMER PRAYER FOR PEACE	Archies (RCA)—Laetrec, Teal
7	6	DO IT	Neil Diamond (BCR)—Arimore & Breechwood, IRC (Jeff Barry & Ellie Greenwich)

8	—	IMMIGRANT SONG	Led Zeppelin (Atlantic)—Laetrec, Teal
9	5	LOOK OUT HERE COMES TOMORROW	Deallians (Gallotone)—Laetrec, Gallo
10	9	MENDOCINO	Mile Holm (Ariola)—Intersongs, Teal

SPAIN

(Courtesy of El Musical)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MY SWEET LORD	George Harrison (Odeon)—Essex Espanola
2	2	CHIRPY CHIRPY, CHEEP	CHEEP—Middle of the Road (RCA)—Fontana
3	5	SAN BERNARDINO	Christie (CBS)—Grupo Editorial Armonico
4	4	LA LONTANANZA	Domenico Modugno (RCA)—RCA
5	6	CANDIDA	Dawn (Odeon)—Bell
6	7	SONAR, CANTAR Y BAILAR	*Los Pop Tops (Movieplay)—Symphaty
7	8	SAN ANTON	*Andres do Barro (RCA)—RCA
8	3	WANDERIN' STAR	Lee Marvin (Hispanavox)—Chapel Iberica
9	—	CUANDO TE ENAMORES	*Juan Pardo (Zafiro)—Erika Musical
10	10	TE QUIERO, TE QUIERO	*Nino Bravo (Polydor)—Sagitario

SWEDEN

(Courtesy Radio Sweden)

This Week	Last Week	Title	Artist
1	1	MY SWEET LORD	George Harrison (Apple)—Essex
2	2	SOLDIER BLUE	Buffy Sainte-Marie (Vanguard)—Nordiska
3	—	ROSE GARDEN	Lynn Anderson (CBS)—Sweden
4	4	COWBOY IN SWEDEN	(LP)—Lee Hazlewood & Others (LHI)—Sweden
5	3	ALL THINGS MUST PASS	(LP)—George Harrison (Apple)—Essex

Bubbling Under The TOP LP'S

• Continued from page 47

- 218. McDONALD & GILES . . . Cotillion SD 9042
- 219. EMITT RHODES . . . The American Dream, A&M SP 4254
- 220. ISLEY BROTHERS & JIMI HENDRIX . . . In the Beginning, Buddah TNS 3007
- 221. WAR . . . United Artists UAS 5508
- 222. HEAVENLY STARS . . . Various Artists, Cotillion SD 052
- 223. DONOVAN . . . Hear Me Now, Janus JLS 3025
- 224. GREASE BAND . . . Shelter SHE 8904 (Capitol)
- 225. MARK-ALMOND . . . Blue Thumb BTS 8827 (Capitol)
- 226. MARY TRAVERS . . . Mary, Warner Bros. WS 1907
- 227. ALEX TAYLOR . . . With Friends & Neighbors, Capricorn SD 860 (Atco)

From The Music Capitals of the World

• Continued from page 61

besides being the song's composer, plays drums on the record. . . . Nino Bravo (Fonogram), recently at No. 2 in the Spanish Top 10, has a new record on release, "Puerta de amor" (Gate of Love). . . . Os Incriveis (RCA), a Brazilian outfit, has recorded in Spanish a song called "Que cosa linda" (What a Pretty Thing).

DOLORES ARACIL

MANILA

Mareco is beefing up its classical line despite a very limited market. The company released four classical "Greatest Hits" LP's on Columbia, featuring the works of Schubert, Tchaikovsky Sibelius, and Prokofiev with Leonard Bernstein and Eugene Ormandy conducting New York Philharmonic and Philadelphia Orchestra respectively. . . . Colgem artist Sajid Khan is expected to visit Manila in May for his film, "The Singing Filipina," which also features Alpha artist Nora Aunor. . . . Wilcar's Records has released the first mini-LP of movie and TV artist Ed Finlan, "The Wonderful World of Ed Finlan." . . . A new label, Best, will be introduced by Wilear's. Lined up for the label

6	5	PEARL	(LP)—Janis Joplin (CBS)
7	6	ELVIS COUNTRY	(LP)—Elvis Presley (RCA)
8	7	CHICAGO III	(LP)—Chicago (CBS)
9	8	CANDIDA	Dawn (Bell)—Sonora
10</			

Boulez's Debussy LP Gets Col Major Drive

NEW YORK—Columbia Records is running a major promotion campaign on Pierre Boulez's latest Debussy album. Clarinetist Ger-vase de Poyer is the soloist with Boulez and the New Philharmonia Orchestra in this third volume of Debussy instrumental works conducted by Boulez, who also has conducted "Pelleas et Melisande" for Columbia Masterworks.

A bonus disk is included in Raymond Lewenthal's latest piano album from the romantic period, this with the music of Charles-Valentin Alkan. The other pressings also contained bonus disks. Pianist Andre Watts has a Liszt LP, which includes the first recording of the six "Paganini Etudes."

Eugene Ormandy and the Philadelphia Orchestra offer a program of Boccherini, Gluck, Beethoven, Handel, Mozart, Clarke and Haydn, while George Szell and the Cleveland Orchestra have a Richard Strauss set. Columbia also is continuing its Stravinsky series as the composer conducts his works with the Cleveland, Columbia Symphony and CBS Symphony.

Thomas Shows His Versatility With Boston

NEW YORK—Michael Tilson Thomas, displaying his mettle in music from Bach to Schoenberg, conducted a remarkable Boston Symphony concert at Philharmonic Hall, March 19. Among the highlights were Stravinsky's "Renaud," Bach's "Suite No. 4," and a divertissement from Act III of Tchaikovsky's "Swan Lake."

The Bach piece was played with a spirit too often lacking. "Renaud" included Toni Koves-Steiner on cembalom. The "Swan Lake" excerpt was a delight and, surprisingly, a subscription concert rarity. Schoenberg's "Five Pieces for Orchestra, Op. 16" was in the program. Tilson Thomas has conducted the Boston for Deutsche Grammophon. **FRED KIRBY**

Closed-Circuit TV Given to S.F. Opera

SAN FRANCISCO—The Sony Corp. of America has donated closed-circuit TV equipment for the spring opera theater season, which opened March 18 at Curran Theater here.

The equipment permits the orchestra to perform behind the scenery. A TV camera is aimed at the conductor. Four monitors in the theater allow the artists to follow the conductor.

Everest to Release Czech Albums In U.S. Under Supraphon Pact

LOS ANGELES—Everest Records recently signed an agreement with Supraphon Records of Czechoslovakia for the release of certain Czech recordings for the U.S. market.

At least 11 composers are being added to catalog through the deal, which also includes two albums of first listings for Martinu, his "Symphony No. 6 (Fantasies Symphoniques)" paired with "Memorial to Lidice" with Karel Ancerl and the Czech Philharmonic, a Grand Prix du Disque winner, and the "Field Mass" and "Symphony No. 5" with the Czech Philharmonic, soloists and the Chorus of the Army Ensemble, Ancerl and Bohumir Liska conducting.

Roskoveky is being introduced to the catalog with his "Vesperae Bachanales" with the Slovak Philharmonic Madrigal Ensemble and Chamber Orchestra under Ladislav Holasek. The Collegium Musicum of Prague introduces Anton, Vranicky and Kramar with an LP of 18th century hunting music.

APRIL 3, 1971, BILLBOARD

Hanson to Conduct Ft. Worth Opener

FORT WORTH, Tex.—Howard Hanson, composer, conductor and educator, will conduct the opening concert of the Fort Worth Symphony Orchestra Association's 1971-1972 season in October. Other guest conductors will be John Giordana in November, Victor Alexandro of the San Antonio Symphony in January, and John Covelli in February. Ralph R. Guenther, recently named acting musical director here, will conduct the closing concert this month.



YEHUDI MENUHIN, right, violinist and conductor, visits with John Steinway, left, vice-president of Steinway & Sons, at New York's Steinway Hall, during Menuhin's U.S. concert tour. Leon Pommers, Menuhin's pianist, joins them.

RCA SLATES APRIL DRIVE ON 5 NEW OPERATIC SETS

NEW YORK—RCA Records will run a major "April Is Opera Month" campaign with five new operatic sets, including three multiples. Included are specially priced "Opera's Greatest Hits" packages by Mario Lanza (rechanneled) and Arthur Fiedler and the Boston Pops Orchestra. Both two-LP sets will carry lists of \$6.98.

The other multiple set is Verdi's "Aida" with soprano Leontyne Price, tenor Placido Domingo, mezzo-soprano Grace Bumbry, and baritone Sherill Milnes. Erich Leinsdorf conducts the London Symphony in the three-LP package.

Milnes and Domingo also have a program of operatic duets with Anton Guadagno and the London Symphony. The other operatic set features soprano Montserrat Caballe with Carlo Felice Cillario and the Barcelona Symphony.

Other special releases are the first U.S. recording of Shostakovich's "Symphony No. 14" with Eugene Ormandy and the Philadelphia Orchestra, and an album from violinist Jascha Heifetz upcoming TV special. The Heifetz pressing also will include a seven-inch bonus disk of the violinist's opinions. Completing the April Red Seal release is the conversion of a program of English Music by lutanist Julian Bream from the Soria Series to the regular Red Seal label.

The Heifetz special is scheduled for April 23 as a Bell System Family Theater presentation. It will range from Bach to Gershwin.

BEST SELLING Classical LP's

This Month	Last Month	TITLE, Artist, Label & Number
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
2	—	TCHAIKOVSKY: 1812 OVERTURE Mormon Tabernacle Choir/Philadelphia Orchestra (Ormandy) Columbia M-30447
3	3	DONIZETTI: LUCIA DI LAMMERMOOR (3 LP's) Sills/Bergonzi/Various Artists/London Symphony (Schippers), ABC/ATS 200006/3
4	2	TCHAIKOVSKY: 1812 OVERTURE Los Angeles Philharmonic (Mehta), London CS 6670
5	—	THE CHOPIN I LOVE Artur Rubinstein, RCA Red Seal LSC 4000
6	4	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
7	14	BEETHOVEN: COMPLETE SYMPHONIES (7 LP's) Cleveland Orchestra (Szell), Columbia M7X-30281
8	10	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
9	—	THE BRAHMS I LOVE Artur Rubinstein, RCA Red Seal LSC 3186
10	26	THE COPLAND ALBUM (2 LP's) New York Philharmonic (Bernstein), Columbia M2 30071
11	36	AN EVENING OF DUETS Janet Baker/Dietrich Fischer-Dieskau/Daniel Barenboim, Angel S-36712
12	16	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orchestra (Ormandy), Columbia MS 6547
13	9	BERLIOZ: LES TROYENS (5 LP's) Vickers/Veasey/Various Artists/Chorus & Orchestra of the Royal Opera House, Covent Garden (Davis), Philips 6709.002
14	—	BEETHOVEN: COMPLETE CONCERTOS Fleisher/Cleveland Symphony (Szell) Columbia M4X
15	5	BEETHOVEN: TRIPLE CONCERTO IN C Oistrakh/Rostropovich/Richter/Berlin Philharmonic (Karajan), Angel S 3672
16	20	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
17	—	HOLST: THE PLANETS London Philharmonic (Herman) London Phase IV SPC 21049
18	—	GRIEG'S GREATEST HITS MADE POPULAR IN THE SONG OF NORWAY Various Artists, RCA Red Seal LSC 3198
19	30	IVES: THREE PLACES IN NEW ENGLAND/ RUGGLES: SUNTREADER Boston Symphony (Tilson-Thomas), DGG 2530048
20	—	FRENCH OPERA ARIAS Montserrat Caballe, DGG 2530073
21	7	MY FAVORITE ENCORES Van Cliburn, RCA Red Seal LSC 3185
22	23	ORFF: CARMINA BURANA Mandac/Kolk/Various Artists/Boston Symphony (Ozawa), RCA Red Seal LSC 3161
23	12	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
24	13	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
25	—	HOVHANESS: AND GOD CREATED WHALES Andre Kostelantetz Orchestra, Columbia M 30390
26	—	PUCCINI ARIAS Montserrat Caballe, Angel S 36711
27	28	BEETHOVEN: COMPLETE SYMPHONIES (8 LP's) Berlin Philharmonic (Karajan), DGG-2720007
28	27	BERLIOZ: REQUIEM London Symphony & Chorus (Davis), Philips 6700.019
29	29	BEETHOVEN: SYMPHONY NO. 9 Various Artists/London Symphony & Chorus (Stokowski), Lon- don Phase 4 SPC 2104
30	—	SCOTT JOPLIN: PIANO RAGS Joshua Rifkin, Nonesuch 71248
31	8	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
32	15	BEETHOVEN: SYMPHONY NO. 9 Philadelphia Orchestra (Ormandy), Columbia MS 7016
33	18	MAHLER: NO. 5 (2 LP's) Chicago Symphony (Solti), London OSA 2228
34	33	FRENCH OPERA GALA, VOL. II Joan Sutherland, London OS 26167
35	17	MEYERBEER: LES HUGUENOTS (4 LP's) Sutherland/Arroyo/Various Artists/New Philharmonia (Bonyng), London OSA 1436
36	25	SCENES & ARIAS FROM FRENCH OPERA Beverly Sills, ABC/ATS 20002
37	11	BELLINI: NORMA (3 LP's) Sutherland/Horne/Various Artists/London Symphony (Bonyng), London OSA 1394
38	6	TCHAIKOVSKY: NUTCRACKER SUITE/PROKOFIEV: PETER & THE WOLF New York Philharmonic (Bernstein), Columbia MS 6193
39	—	SATIE: PIANO MUSIC, VOL. IV Aldo Ciccolini, Angel S 36714
40	31	VERDI: REQUIEM (2 LP's) Arroyo/Domingo/Various Artists/London Symphony (Bernstein), Columbia M2-30060

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
121
LAST WEEK
117

*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

MELANIE—THE GOOD BOOK (2:33)

(Prod. Peter Schekeryk) (Writer: Safka) (Kama Ripps/Amelania, ASCAP)—Title tune of her current LP is a stirring rock ballad that offers much of the chart and sales potency of another "Lay Down (Candles in the Rain)." Flip: (No Information Available). Buddah 224

MARMALADE—MY LITTLE ONE (3:19)

(Prod. Junior Campbell) (Writers: Campbell-McAleese) (Noma, BMI)—Group went Top 10 with "Reflections of My Life" and hit heavy with "Rain-bow." This strong, easy beat rhythm ballad has it to put them right up on top again. Top material and performance. Flip: "Is Your Life Your Own?" (Noma, BMI). London 20666

R. DEAN TAYLOR—GOTTA SEE JANE (3:05)

(Prod. R. Dean Taylor) (Writers: Taylor-Miller) (Jobete, BMI) — That "Indiana Wants Me" Top 10 man comes up with another smash piece of rhythm ballad material penned by Taylor and Ron Miller. Will prove a chart giant. Flip: "Back Street" (Jobete, BMI). Rare Earth 5026 (Motown)

REDWING—CALIFORNIA BLUES (3:05)

(Prod. Redwing & Russ Gary) (Writers: Rodgers) (Peer Int'l., BMI)—The legendary Jimmie Rodgers classic is updated and serves as dynamite material for this powerful new group, their debut for the label. Will hit hard and fast. Flip: "Daryk Thursday" (2:42) (Parker, BMI). Fantasy 657

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

GUESS WHO—BROKEN (3:02)/

ALBERT FLASHER (2:18)

(Prod. Jack Richardson for Nimbus 9) (Writers: Cummings-Winter (Dunbar/Cirrus/Sunspot/Expressions/Walrus/Moore, BMI) (Prod. same) (Writer: Cummings) (Dunbar/Cirrus/Expressions, BMI)—Group follows "Hang Onto Your Life" with two potent entries for heavy chart action. First is a driving, funky beat rocker while flip is clever rhythm item with a solid beat and old-timey sound. RCA 74-0458

MICHAEL NESMITH & THE FIRST NATIONAL BAND—NEVADA FIGHTER (3:06)

(Prod. Michael Nesmith) (Writer: Nesmith) (Screen Gems-Columbia, BMI)—First two Nesmith entries, "Joanne" and "Silver Moon" took him high on the Hot 100. This change of pace rhythm item offers all that chart and sales potency and then some. Title tune of forthcoming LP. Flip: "Here I Am" (3:15). RCA 74-0453

HOLLIES—SURVIVAL OF THE FITTEST (2:30)

(Prod. Ron Richards) (Writers: Clarke-Hicks-Nash) (Maribus, BMI)—This is the heavy rocker group needed to put them back up the Hot 100. Wild arrangement, piano and vocal workout. Strong entry. Flip: (No Information Available). Epic 5-10716 (Columbia)

CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND—YOUR LOVE (Means Everything to Me) (3:07)

(Prod. Charles Wright) (Writer: Wright) (Music Power/Warner-Tamerlane, BMI)—More funky beat blues material from the swingin' band which will hit with impact pop and soul. Flip: "What Can You Bring Me" (2:45) (Sherman, BMI). Warner Bros. 7475

BROTHERHOOD OF MAN—REACH OUT YOUR HAND (3:17)

(Prod. Tony Hiller) (Writer: Hiller) (Burlington/Hiller, ASCAP) — The "United We Stand" smash hit group comes up with a driving swinger loaded with top chart possibilities. One of their best, it could come from far left field and go all the way. Flip: (No Information Available). Daram 85073 (London)

DAVID CROSBY—MUSIC IS LOVE (3:17)

(Prod. David Crosby) (Writers: Nash-Young-Crosby) (Guerilla, BMI)—Crosby's LP is in the teens its third week out, and this cut from an album is an infectious rock ballad loaded with Hot 100 potential. Flip: "Laughing" (4:21) (Guerilla, BMI). Atlantic 2792

WADSORTH MANSION—MICHIGAN HARRY SLAUGHTER (3:05)

(Prod. Jim Calvert & Norm Marzano) (Writer: Jablecki) (Kama Sutra/

Big Hawk, BMI)—The initial release "Sweet Mary" put him way up the Hot 100. This easy beat rocker offers much of that sales and chart potency. Flip: "Havin' Such a Good Time" (2:57) (Kama Sutra/Big Hawk, BMI). Sussex 215 (Buddah)

BROOK BENTON With the DIXIE FLYERS—HEAVEN HELP US ALL (3:26)

(Prod. Arif Mardin) (Writer: Miller) (Stein & Van Stock, ASCAP)—Stevie Wonder's version of this powerful Ron Miller material put it on top last year. Benton's potent reading should make it happen all over again, pop and soul. Flip: (No Information Available). Cotillion 44110

DEE DEE WARWICK—SUSPICIOUS MINDS (2:50)

(Prod. Dave Crawford & Brad Shapiro) (Writer: Zanhorn) (Press, BMI)—This powerful ballad, a pop hit for Elvis Presley and a country hit for Waylon Jennings and Jessie Colter now gets a heavy blues reading by the stylist. Cut in Muscle Shoals, this should prove a big one, pop and soul. Flip: "I'm Glad I'm a Woman" (3:15) (Walden-Cresley, ASCAP). Atco 6810

MAGIC LANTERNS—LET THE SUN SHINE IN (3:25)

(Prod. Steve Rowland) (Writers: Hammond/Hazelwood) (James, BMI)—A sure fire chart topper for their "One Night Stand" is this driving and infectious sing-a-long rhythm item. Top material, performance and arrangement. Flip: (No Information Available). Big Tree 113 (Ampex)

JOE TEX—I KNEW HIM (3:02)

(Prod. Buddy Killen) (Writer: Tex) (Tree, BMI)—Blockbuster Tex performance on strong gospel-blues swinging material loaded with Hot 100 and soul potency. One of his best ever. Label now distributed through Mercury. Flip: (No Information Available). Dial 1001 (Mercury).

DELLA REESE—THE TROUBLEMAKER (2:43)

(Prod. Peter Meyers) (Writers: Belland-Sommerville) (Landville/Willber, ASCAP)—By far the most commercial outing by the stylist in some time, this wild piece of rock ballad material with a powerhouse lyric line has it to bring her through Top 40 and Hot 100, hot and heavy. Flip: (No Information Available). Avco Embassy 4566

LIGHTHOUSE—HATS OFF (To the Stranger) (3:17)

(Prod. Jimmy Lerner) (Writers: Prokop-McBride) (Rock & Roll, BMI)—The Canadian group bows on the label with a potent, commercial rock item that has it to hit hard and fast Top 40 and Hot 100. Flip: "Sing, Sing, Sing" (3:15) (Rock & Roll, BMI). Evolution 1041 (Stereo Dimension)

BOZ SCAGGS—WE WERE ALWAYS SWEETHEARTS (3:00)

(Prod. Glyn Johns) (Writer: Scaggs) (Blue Street, ASCAP)—Smash hit artist in the San Francisco area, this solid beat swinger has all the ingredients to bust through and spiral the Hot 100. Flip: (No Information Available). Columbia 4-45353

SPECIAL AMERICAN SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*BOBBIE GENTRY—But I Can't Get Back (3:32) (Prod. Bobbie Gentry) (Writers: Gentry-Gordon) (Shayne, ASCAP)—Miss Gentry turns in a beautiful performance of this original rhythm ballad, penned with Kelly Gordon, that has much airplay and sales potential for both pop and country markets. Capitol 3071

*FRANCIS LAI & His Orch.—Snow Frolic (For Me Alone) (2:37) (Prod. Tom Mack) (Writer: Lai) (Famous, ASCAP)—From his original score for the "Love Story" film track, Lai follows up his hit recording of the love theme with another intriguing selection that should prove a winner in programming and sales. Paramount 0086

*SOVEREIGN COLLECTION—Mozart 40 (Writer: Mozart) (ASCAP)—The Mozart classical piece has proven a pop hit in Europe and its release here offers much for middle-of-the-road programming. Top 40 as well as jukebox appeal. Could prove a left field giant. Capitol 3094

*PAUL ANKA—Why Are You Leaning On Me, Sir? (2:40) (Prod. Paul Anka & Mike Melvoin) (Writer: Anka) (Spanka, BMI)—The composer-artist makes his debut on Barnaby with a moving rhythm ballad that has much to say. Exceptional performance and material should make this a must programmer with sales to follow. Barnaby 2027

JOY OF COOKING—Brownsville (2:25) (Prod. John Pallafino) (Writers: Lewis-Brown-Garthwaite) (Red Shoes, ASCAP)—Culled from their debut LP, group comes up with a solid rhythm item that has it to bring them to the best selling charts the first time out. First rate performance and material. Capitol 3075

*NEW CHRISTY MINSTRELS—Brother (3:22) (Prod. Jackie Mills) (Writers: Fishbaugh) (Very Important, ASCAP)—The Christies offer one of their most commercial entries to date with this top rhythm ballad that is given a first rate performance and should bring them to the charts, Hot 100 and Easy Listening. Gregar 71-0106

*LES REED—Colour Me (2:54) (Prod. Les Reed) (Writers: Reed-Worth) (Burlington, ASCAP)—The British composer-artist comes up with a fine treatment of his own commercial ballad material that should quickly prove a jukebox winner and garner much airplay and sales. Chapter One 2910

JO MAMA—Sallin' (2:20) (Prod. Ahmet Ertegun) (Writer: Kootch) (Portofino/Sho' Nuff/Walden, ASCAP)—Intriguing vocal work and material by the new artist make this initial entry a sure bet for airplay and discotheque appeal, with sales to follow. Topnotch production work by Ahmet Ertegun. Atlantic 2789

*TENNESSEE ERNIE FORD—Happy Songs of Love (2:38) (Prod. Jack Fascinato) (Writers: Stanton-Kent) (Morris, ASCAP)—Ford has a winner here for both pop and country markets with an infectious rhythm item that should bring him back to the best selling charts. First rate performance and production work. Capitol 3079

*DANA—Who Put the Lights Out (3:14) (Prod. Bill Landis) (Writer: Ryan) (Ryan, ASCAP)—Currently featured in the film "Flight of the Doves," Irish born Dana turns in a fine performance of a winning ballad, a British smash, that should garner much middle-of-the-road programming and move right on over to the Hot 100 in sales. London 1032

*SOCIETY OF SEVEN—We Can Make It Girl (2:42) (Prod. Ernie Freeman) (Writers: Singleton-Snyder-Kusik-Kaempfer-Rehbein) (Roosevelt, BMI)—Beautiful Bert Kaempfer melody with an exceptional lyric should bring the group airplay and chart honors the first time out. A must for middle-of-the-road formats, and much potential for Top 40 and sales. Uni 55279

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CHARLEY PRIDE DID YOU THINK TO PRAY (3:50)

(Prod. Jack Clement) (Writer: arr./Adtp.: Pride-Johnson) (Pi-Gem, BMI)—Title tune of his forthcoming album is a ballad beauty of faith, timed perfectly for the season. Should spill over pop as well. Flip, penned by Ben Peters, is a spirited hand-clapper with potential as well. Flip: "Let Me Live" (3:23) (Pi-Gem, BMI). RCA 47-9974

DAVE DUDLEY—COMIN' DOWN (2:03)

(Prod. Jerry Kennedy) (Writer: Dudley) (Addell, BMI)—From his "Like Betty" LP, Dudley has another top of the chart winner in this exceptional Dudley-composed rhythm ballad. Should prove one of his biggest and bust through pop as well. Flip: "Six-O-One" (2:01) (Tree, BMI). Mercury 73193

PATTI PAGE—MAKE ME YOUR KIND OF WOMAN (2:45)

(Prod. Jerry Kennedy) (Writer: Mitchell-Wilson) (Gallizo, BMI)—The pop star rode to the top of the country charts with "I Wish I Had a Mommy Like You," and the recent "Give Him Love." This top rhythm ballad has all of that chart and sales potency and then some. Loaded with pop possibilities also. Flip: "I Wish I Was a Little Boy Again" (2:30) (Flagship, BMI). Mercury 73199

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

- PEGGY SUE—I Say, "Yes, Sir" (2:23) (Tree, BMI). DECCA 32812
- WILMA BURGESS—Everything's Gonna Be Alright (3:30) (Sweedie, BMI). DECCA 32811
- KENNY PRICE—Tell Her You Love Her (2:42) (Duchess, BMI). RCA 47-9973
- LORENE MANN—Slip Away (3:09) (Big Ten, BMI). CHART 5119
- TOMMY OVERSTREET—Gwen (Congratulations) (2:40) (Shenandoah, ASCAP). DOT 17375
- BOBBY BOND — Nothin' New in Oklahoma (3:21) (Acuff-Rose, BMI). HICKORY 1594
- MARY TAYLOR—Room for One More Heartache (2:15) (Central Songs, BMI). DOT 17376
- MARGIE SINGLETON—Enough of a Woman (2:15) (Alger, BMI). ASHLEY 35006 (London)
- LEGARDE TWINS—Another Glass of Beer (2:45) (House of Bryant, BMI). DOT 17377
- EDDIE BURNS—South Side of Chicago (2:49) (Singleton, BMI). PLANTATION 71
- LAMAR MORRIS—If You Love Me (Really Love Me) (2:13) (Duchess, BMI). MGM 14236
- JUDY KESTER—If That's What It Takes (2:44) (Jangle, ASCAP). MUSICOR 1433
- CURTIS POTTER—Devil River (2:13) (Tree, BMI). DOT 17374
- RONNY BURKIRK—There's No Future in My Future (2:49) (Moonbeam, ASCAP). DOT 17372

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND—YOUR LOVE (Means Everything to Me) (See Pop Pick)

BROOK BENTON—HEAVEN HELP US ALL (See Pop Pick)

DEE DEE WARWICK—SUSPICIOUS MINDS (See Pop Pick)

JOE TEX—I KNEW HIM (See Pop Pick)

DELLA REESE—THE TROUBLEMAKER (See Pop Pick)

EMOTIONS—YOU MAKE ME WANT TO LOVE YOU (3:18)

(Prod. David Porter, Ronnie Williams) (Writers: Crutcher-Manuel) (East Memphis, BMI)—Group hit the soul chart with impact via "Heart Association." This blues swinger will put them on top and move right over pop. Flip: "What You See Is What You Get" (2:53) (East/Memphis, BMI). Volt 4054

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

- Z.I. HILL—I Need Someone (To Love Me) (2:43) (Modern, BMI). KENT 4547
- HONEY CONE—Want Ads (3:34) (Gold Forever, BMI). HOT WAX 7011
- ERNIE ANDREWS—Fire and Rain (3:58) (Blackwood/Country Road, BMI). PHIL L.A. OF SOUL 347
- CHARLIE WILLIAMS—(Where Do I Begin) Love Story (2:40) (Famous, ASCAP). MAINSTREAM 3504
- WHISPERS—Your Love Is So Doggone Good (3:36) (Riker, BMI). JANUS 150

The Road To Muscle Shoals Is Paved With Fame

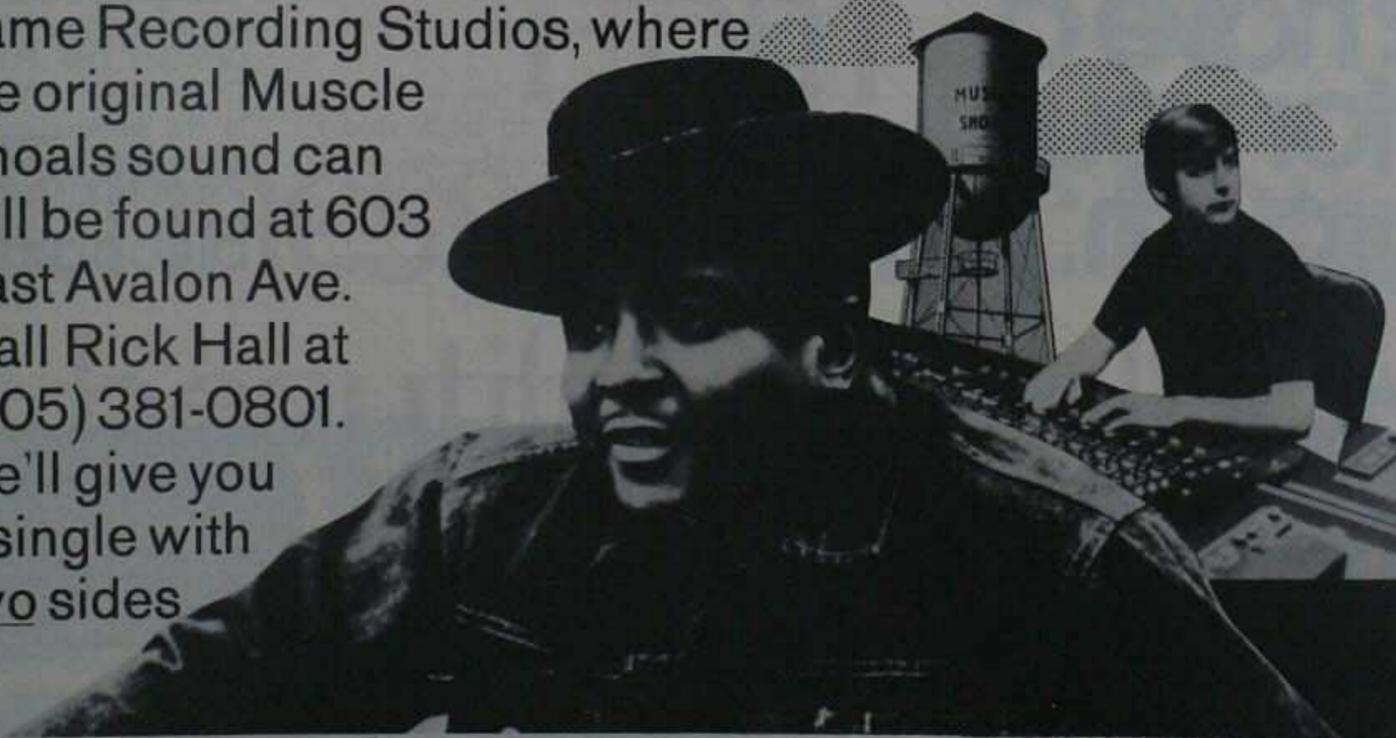
A Continuing Story...

Rick Hall is proud to announce the release of a new single by Willie Hightower called Back Road Into Town. Written by Oboe McClinton, a black C&W writer and performer, Back Road Into Town will have immediate R&B acceptance. It's Fame single #1477.

On the other side...Willie Hightower sings Poor Man, written by George Jackson (One Bad Apple) and R. Moore. Both sides are produced by Rick Hall known for producing the million selling Patches (Clarence Carter) and One Bad Apple (Osmonds).

Back Road Into Town and Poor Man were recorded at Fame Recording Studios, where

the original Muscle Shoals sound can still be found at 603 East Avalon Ave. Call Rick Hall at (205) 381-0801. He'll give you a single with Two sides



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Gospel Music

LeFevres Honored on 50th Year as Singers

COLUMBUS, Ga.—The LeFevres, one of the oldest and best known groups in gospel singing, were honored individually and collectively on their 50th anniversary as gospel singers.

Promoter J.G. Whitfield staged a giant concert in the city auditorium here, featuring the Happy Goodman Family, the Florida Boys Quartet, the Lewis Family, Big Jim "Pappy" Waites, and the Homeland Harmony Quartet.

The LeFevres began singing together immediately after World War I. Urias, Maude and Alphas started the group, and Eva Mae was added when Urias married her. Four of their children have at one

time or another sung with the group.

Eva Mae still sings with the organization, together with Pierce LeFevre and Rex Nelson. Pierce also is general manager. Meurice (a son of Urias) sang with the group for a time but now has taken over the total management of the LeFevres Sound Studios.

The group travels to 250 concert dates a year in a custom bus. They perform before an audience of 2,500,000 each week on their syndicated television show "The Gospel Singing Caravan."

The LaFevres sing on the Canaan label.

Smith & Crackerjacks Will Begin TVer With Hamilton

CHARLOTTE, N.C. — Arthur Smith and the Crackerjacks will begin a new syndicated television series featuring George Hamilton IV.

Smith, who had been part of the WBTV operation since the 1940's, has moved across town to WSOC-TV, where the first show for that channel will be broadcast on his 50th birthday, April 1.

Smith said he wanted more control of sales and the production of his show while WBTV wanted to get out of the syndication business. The split was amicable, according to Thomas Cookerly, vice

president and general manager of WBTV and Jefferson Productions.

Hamilton will commute to Charlotte to do the weekly series, but will continue to make his home in Nashville. Freeman Jones, WSOC general manager, will coordinate the show. The station is part of Cox Broadcasting, owner of other stations and Bing Crosby Productions.

Cox is moving strongly into the syndication business, while Jefferson is phasing out.

"It was economically impossible for us to remain in the syndication business unless we have more

GMA Bd. Meet On Parley Plans

NASHVILLE—The board of directors and officers of the Gospel Music Association will conduct the quarterly meeting here next week, primarily to complete plans for the October singing convention.

The gathering, to take place here for the first time, will begin Oct. 9, with Municipal Auditorium the likely meeting place. All previous quartet conventions have been held in Memphis.

The convention is highlighted by the presentation of the Dove Awards, given for excellence in all categories of gospel music. Last year's Dove winners for best quartet went to the Oak Ridge Boys, who also won the Grammy Award from NARAS last week.

P.R. Chief Quits GMA; Blackwood

NASHVILLE — Beverly Nelson, public relations director for the Gospel Music Association, has resigned to assume a similar situation with the Blackwood Family.

Miss Nelson will be doing the publicity for both the Blackwood Brothers Quartet and the Blackwood Singers, who will open an office here.

A successor to Miss Nelson has not yet been named.

than one or two shows," Cookerly said. Hamilton and Smith traveled to New York last week where scenes from upcoming shows were shown at a luncheon for representatives of Cox and Bing Crosby Productions.

Shaped Notes

London Paris, bass singer for the Blackwood Brothers, is featured on a new RCA album of the quartet. . . . Charles Yates, formerly of the Speer Family, now is traveling with the Blackwood Singers. . . . Jack Marshall and Ron Blackwood have formed a new publishing firm, Blackwood-Marshall Music. . . . The Stamps Quartet has signed with Heartwarming Records, and added new tenor Bill Baize. Roger Wiles, former singer with the Stamps, has signed as an individual artist with Capitol Records, and will record under the name Roger Adams. . . . The Imperials have added new baritone singer Greg Gordon, son of Anna Gordon Davis, who now is married to former Louisiana Gov. Jimmie Davis.

The Cathedral Quartet has a

Scruggs Spot For Mattell

NASHVILLE—Earl Scruggs has recorded one-minute and 30 second spots for the Mattell Co., to be utilized on television commercials for the toy firm.

The instrumental recorded is "Foggy Mountain Breakdown," a Peer International song written by Scruggs. This same tune was used as the theme song for the movie "Bonnie and Clyde."

Scruggs also said he would be televising, on April 3, a network show on CBC-TV in Canada, would them return here for a concert at Vanderbilt University.

new album on Canaan produced by Les Beasley, one of the leading talents in many fields of gospel music. . . . The Oak Ridge Quartet played a college assembly at Kankakee, Ill., then, performing for the same audience, had a sell-out at night. Gospel music continues to catch on in the colleges.

The Gospel Festival, one of the most successful of all produced music shows, still is going strong. A new brochure for this production has been done, tastefully and effectively, by Gayle Hill. . . . The Sidetrack label has released "I Couldn't Hear Nobody Pray" by the Sensational Jubilaires of Chattanooga. It is distributed by La Val Records of Kalamazoo, Mich.

Roy Blackwood Is Dead at 65

MEMPHIS — Roy Blackwood, one of the founders of the Blackwood Brothers Quartet, died here during church services last week of an apparent heart attack. He was 65.

The first-born of the brothers, he led the organization of the group in 1934, and was instrumental 20 years later in bringing the quartet to the attention of the nation through the "Arthur Godfrey Talent Scout Show."

Roy Blackwood and his brothers, Doyle and James, have been for more than 35 years among the leaders in the gospel field. The current Blackwood Brothers, mostly second generation, were on tour in Iowa.

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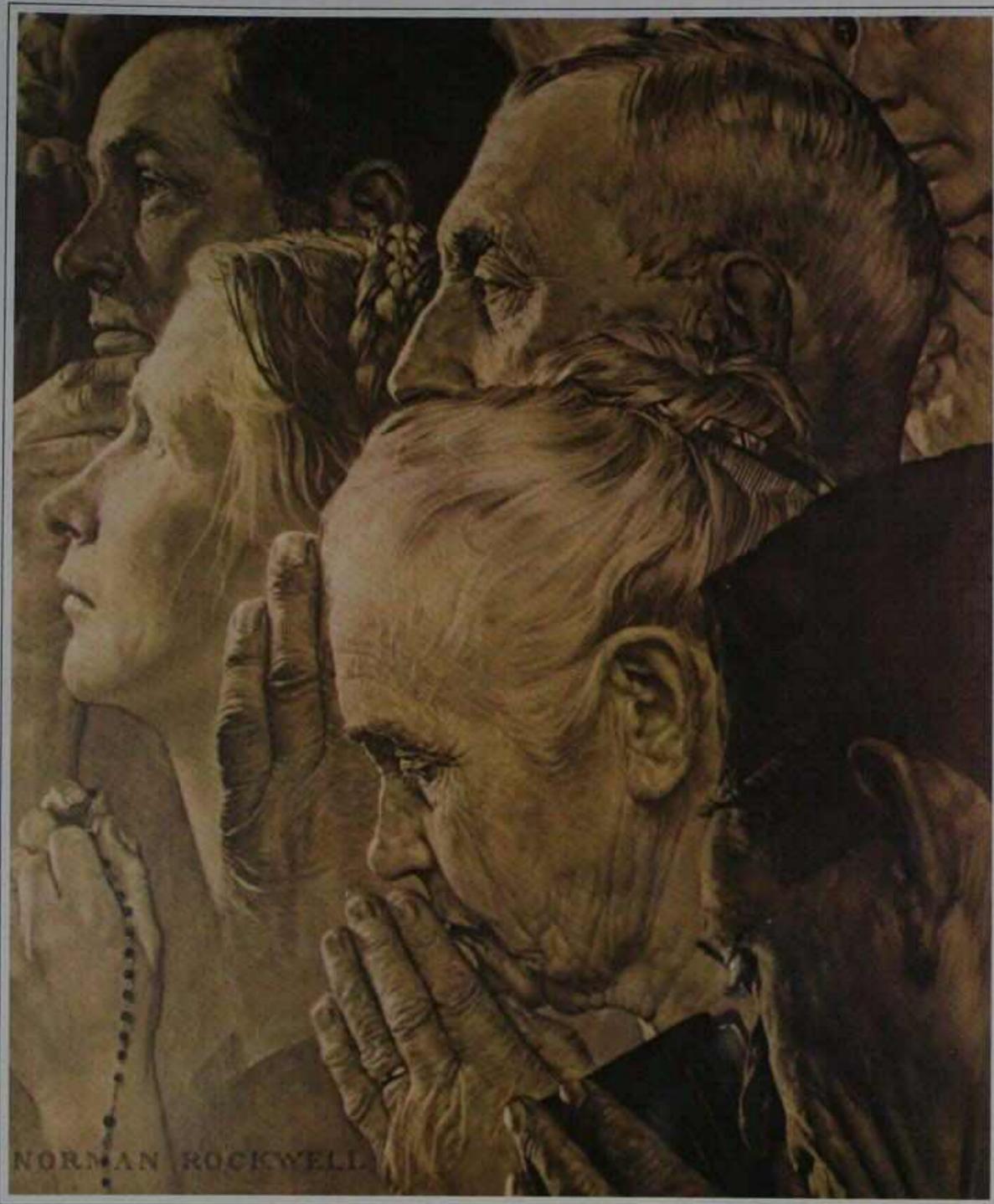
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THE 1971 INTERNATIONAL DIRECTORY OF RECORDING STUDIOS

Date of Issue: May 15th
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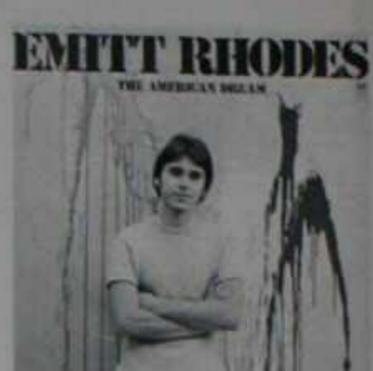
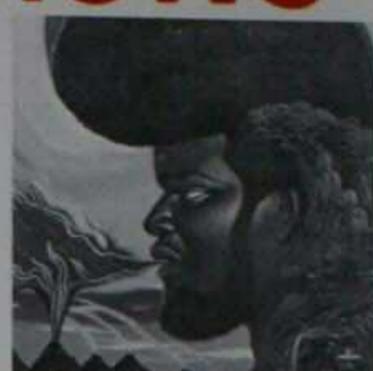
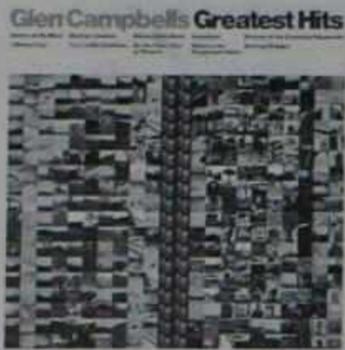
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Billboard Album Reviews

APRIL 3, 1971



POP
GLEN CAMPBELL'S GREATEST HITS—
Capitol SW 752 (5)

Campbell's easy and effective styles make him one of the top singers in the business. And here, in this compilation, are some of the best reasons why. For example, here's "Gentle on My Mind," "Try a Little Kindness," "Galveston" and "By the Time I Get to Phoenix." Only 2,000 of this special LP has been produced.

POP
VARIOUS ARTISTS—
Celebration Ode SPX 77008 (5)

This recording of 1970's Big Sur Folk Festival is a combination of fine entertainment, valid causes, and record company cooperation. Joan Baez, the Beach Boys, Merry Clayton, Kris Kristofferson, Country Joe MacDonald and Linda Ronstadt provide the very good times; royalties are headed for the Institute for the Study of Nonviolence, United Farm Workers, and War Resisters International.

POP
JAMES BROWN—
Soul Brother No. 1
King KS 1110 (5)

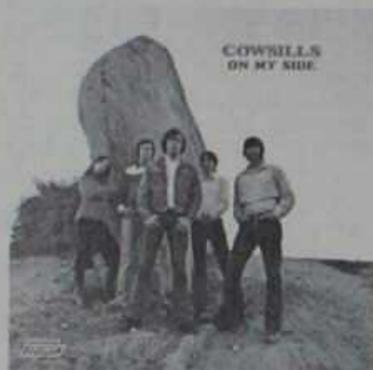
The James Brown Band gets more and more funky as Soul Brother No. 1 devotes an increasing amount of his time to developing it. In this delightful set of instrumentals, the group packs more beautiful soul than is imaginable into such tunes as "Don't Mind," "You Mother You," and the title song, "Soul Is Funky Down Here."

POP
BUDDY MILES—
A Message to the People.
Mercury SRM 1-608 (5)

Big Buddy Miles pounds out more heavy weight rock soul with his swinging band. "Wholesale Love" is his latest tribute to Otis Redding, while Greg Allman's "Midnight Rider" also stars with Miles' own "That's the Way Life Is." His production has improved over previous LP's, but Buddy hasn't changed that familiar, weighty sound to which he brings new control and polish.

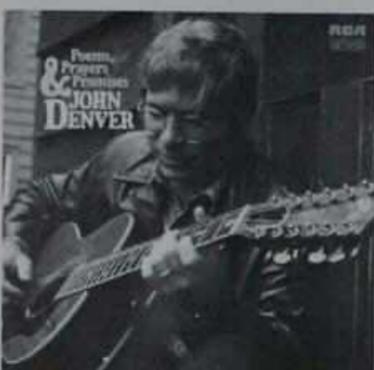
POP
EMITT RHODES—
The American Dream.
A&M SP 4254 (5)

In an album of extraordinary good songs, there are two that stand out like musical mountains. One—"Mary Will You Take My Hand" is a pop-oriented tune that deserves to be a hit single. While "The Man He Was" is a progressive rock tune of the first order, if a little macabre. Emitt Rhodes is one of the finest artists on the music scene today. Now on Dunhill, this is earlier material.



POP
COWSILLS—
On My Side.
London PS 587 (5)

The Cowsills return to the disk scene, via this debut package on the London label, and a strong initial entry it is! Most of the material is composed by Bob, Paul and Barry Cowsill, with a spotlight on their new single, "On My Side," penned by Wachtel and Pulver. Other standouts in this commercial package are "Heather Says," "Good Ole Rock and Roll Song" and "Once There Was a Time."



POP
JOHN DENVER—
Poems, Prayers & Promises.
RCA LSP 4499

This is the artistic as well as commercial package that should put the super talents of Denver up the LP charts with heavy sales. Along with his current single, "Take Me Home Country Roads" and the LP title tune, he delivers top readings of Taylor's "Fire and Rain," the Beatles' "Let It Be" and "Junk." His "I Guess He'd Rather Be in Colorado" is a beauty.



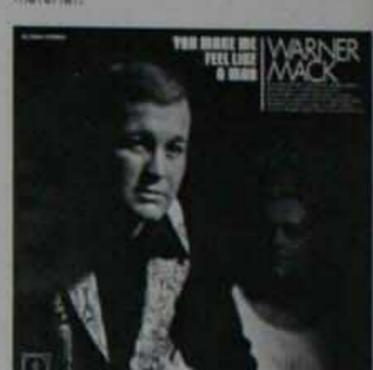
POP
BOB MORRISON—
Friends of Mine.
Capitol ST-743 (5)

Morrison is a newcomer to the disk scene, but he's an artist to keep an eye on. Nearly all the selections are originals, and they show the many facets of his talent. Progressive and Top 40 airplay, especially on "Tell the Riverboat Captain," "Lazy Lady Jane" and "If You'd Like to Be a Lady," are sure to create a demand for this LP, and it should quickly establish Morrison as a bright new star.



COUNTRY
FARON YOUNG—
Step Aside.
Mercury SR 61337 (5)

Young is in fine vocal form with this latest album entry based on his latest singles hit "Step Aside." His past hit "Goin' Steady" is also featured, as well as special Young treatments of "Hello, Darlin'," "I'd Rather Love You" and "Come On Home and Sing the Blues to Daddy." This should move straight to the top of the country album charts, and have a long and healthy run.



COUNTRY
WARNER MACK—
You Make Me Feel Like a Man.
Decca DL 73272 (5)

Warner Mack's new hit "You Make Me Feel Like a Man" will provide enough sales impetus to give this LP a lot of sales attention. "Help Me Make It Through the Night" and "Rose Garden," dressed up in new versions, will also be highly appreciated by his fans.



COUNTRY
CARL SMITH SINGS BLUEGRASS—
Columbia C 30548 (5)

One of the steadfast believers in country music in its traditional forms, Carl Smith really sings it home here with great versions of old bluegrass favorites such as "Blue Moon of Kentucky" and "Love Letters in the Sand." The latter is a heavy potential for country music airplay. A very good LP.



LOW PRICE COUNTRY
GEORGE HAMILTON IV—
Early Morning Rain.
RCA Camden CAS-2468 (5)

An old hit—"Early Morning Rain"—leads the way on this LP, a bargain at any price, but "Did She Mention My Name" and "Steel Rail Blues" also shine. George Hamilton IV dips deep into the tunes of Gordon Lightfoot, making a heavy combination that's bound to spur sales.



CLASSICAL
TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY—
Various Artists/Philadelphia Orch. (Ormandy).
RCA Red Seal LSC-3204 (5)

Two hundred fifty musicians, electronic cannon, the Philadelphia Brass Bands, bells and the Temple University Choirs, plus the Philadelphia Orchestra and Eugene Ormandy make this a very impressive record, and right on target. A surprise, here, also is the B side, "Wellington's Victory," performed with spirit and humor.



CLASSICAL
LEONTYNE PRICE SINGS ROBERT SCHUMANN—
RCA Red Seal LSC-3169 (5)

The beauty of Robert Schumann's songs is excellently complemented by the beauty of Leontyne Price's voice. With David Garvey at the piano, Miss Price goes through "Frauenliebe und Lieben" (complete on one side) in fine form, and several smaller pieces on the other.



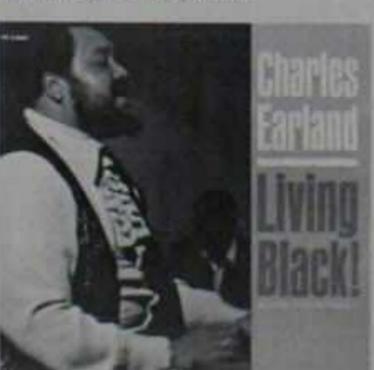
CLASSICAL
CHRISTINA DEUTEKOM SINGS BELLINI, ROSSINI, VERDI—
Philips 6500 096 (5)

More and more Dutch soprano Christina Deutekom is being recognized as the outstanding performer she is. Here her uniqueness of style and versatility of talent are skillfully applied to Verdi's "La Traviata" and "Attila," Rossini's "Armida," and Bellini's, "I Puritani," among others. An inspiring production.



LOW-PRICE CLASSICAL
R. STRAUSS: DON QUIXOTE/ROSENKAVALLIER WALTZES—

Here's a bargain now in low-price for the first time. Featuring "Don Quixote," with Antonio Janigro and Milton Preves as soloists, the work abounds with Reiner's excellent and forceful conducting. A bonus are the waltzes from "Der Rosenkavalier," showing Reiner to be versatile and always colorful.



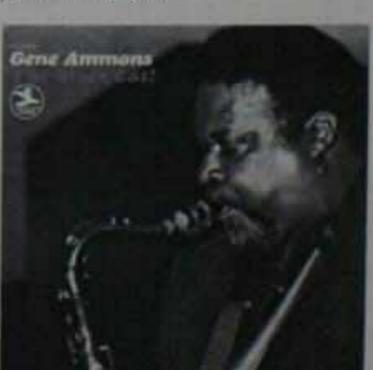
JAZZ
CHARLES EARLAND—
Living Black!
Prestige PR 10009 (5)

Earland is taking off in the jazz chart, breaking off into soul and interesting the pop people. He maintains the pace and interest with such cuts as the long "Killer Joe," a decade-old soul-jazz piece. Earland plays all over the organ and is pushed along with Grover Washington's tenor. It's a live date and the audience response adds breadth.



JAZZ
LEE MORGAN LIVE AT THE LIGHTHOUSE—
Blue Note BST-89906 (5)

The driving Lee Morgan, playing both trumpet and flugelhorn, caught live in California, backed by Bennie Maupin's tenor and Harold Mabern's piano. It's an uncompromising jazz date with four long, in-group originals that catches fire. Produced by the late Francis Wolff.



JAZZ
GENE AMMONS—
The Black Cat
Prestige PR 10006 (5)

A simple formatted jazz date that allows the broad tenor tone of Gene Ammons an unadorned showcase. Apart from two tracks he is backed by a fine rhythm section—on the other two cuts, including "Something" some discreet strings cushion the sound. Ammons keeps in the mainstream with a heavy overlay of romanticism.



JAZZ
FRANK WESS—
Enterprise ENS-5001 (5)

Frank Wess, with flute, recorded this in Muscle Shoals which is in Alabama although Enterprise is a division of Stax which is very much Memphis. No matter it provides Wess with a new kind of rhythmic section for him to extend himself on standards, soul items and some jazz licks. Wider appeal, of course, on cuts such as "Fools on the Hill" and "Signed, Sealed and Delivered."



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**INTERNATIONAL
MUSIC REVIEW**

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Don Sebesky

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**Jimmie Ossiny—TEMPO-
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SPECIAL MERIT PICKS

POP

ROD MCKUEN—A Boy Named Charlie Brown. Stanyan SR 5010 (5)
Rod McKuen offers his own special stylings of the score he created for the film "A Boy Named Charlie Brown," and his many fans should keep this one moving steadily over the counters. Along with selections from that score, the album also features vocal and instrumental selections from others he composed, including "The Prime of Miss Jean Brodie," "Me, Natalie" and "Joanna."

SAM—Hard and Heavy. Atlantic SD 8271 (5)
Sam Samudio, Sam the Sham of "Woolly Bully" fame, returns as a blues-rock belter with a unique and interesting way with the material of Otis Rush, Randy Newman, John Lee Hooker, Boz Scaggs, plus five of his own numbers. The Dixie Flyers really cook behind Sam, led by Jim Dickinson on piano & guitar, Charlie Freeman on guitar and Sammy Creason on drums. Add backups by the Sweet Inspirations, guest licks by Duane Allman and "Starchild," "Don't Put Me On" and "Goin' Upstairs" are big possibilities.

NICE—Elegy. Mercury SR 61324 (5)
The Nice are no more, as keyboard whiz Keith Emerson, bass & vocalist Lee Jackson and drummer Brian Davison have gone their separate ways. These previously unreleased arrangements and recordings of Tim Hardin's "Hang on to a Dream," Dylan's "My Back Pages," the 3rd movement of Tchaikovsky's "Pathétique Symphony," plus a di-long live at Fillmore East version of Bernstein's "America," the group's most well-known number, are explosive volleys from the vaults of the Nice.

MASON PROFIT—Movin' Toward Happiness. Happy Tiger HT-1019 (5)
The fine impression on Mason Profit made in the quintet's debut album, is borne out by this, their second set. The country-style material is given first-rate performance in this Dunwich production. Even the traditional "Old Joe Clark" gains a new life. "Michael Dodge" and "Let Me Know Where You're Goin'" are among the other top cuts.

NEWBURY PARK—Cream CR-9003 (5)
Three previous hits stand out on new versions in this LP by the Newbury Park—"Green Tambourine," "Hey Little One" and "Zip-a-dee-doo-dah." All three should get considerable airplay on easy listening stations, thus augmenting sales.

BLACK OAK ARKANSAS—Atco SD 33-354 (5)
With its earthy, sensual folk/rock sounds, compelling vocals, and a standard of coordination so often lacking in new groups, Black Oak Arkansas should not be unknown for long. As is the trend with many groups today, the sextet of players composes most of its own tunes, but there is an added dimension of real talent and enthusiasm to set it apart.

EUGENE ORMANDY/PHILADELPHIA ORCH.—Love Story. RCA Red Seal LSC-3210 (5)
The Philadelphia Orchestra under the direction of Eugene Ormandy comes into the pop market with a sweeping rendition of "Love Story," and other romantic themes. It's an unusual idea but it's the kind of idea the classical people need because it is sure to broaden their consumer base.

RISA POTTERS—Half Woman/Half Child. National General NG 2004 (5)
Miss Potters' lovely voice is only one plus in this debut LP for National General; her perceptive songs translate youths dealing with family, friends and life's experiences in a simple, poetic fashion. "Michael," "Half Woman/Half Child," and the outstanding "I Made My Father Cry" are excellent examples of her art.

FLAMIN' GROOVIES—Teenage Head. Kama Sutra 2031 (5)
The hard-driving Flamin' Groovies have a strong contender in this, their second album. Their single, "High Flyin' Baby" is a hard driver. The "Doctor Boogie" single is another good one. "Teenage Head" is an exciting, powerful cut. The group's intense personal appearances should help.

CLASSICAL

MAHLER: SYMPHONY NO. 9 (2 LP's)—Concertgebouw Orch., Amsterdam (Haitink). Philips 6700 021 (5)
Regardless of how often Mahler's Ninth Symphony is performed, it always retains a freshness and originality of quality that excites the listener. This recording with Bernard Haitink conducting the concertge-

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.

bouw Orchestra of Amsterdam, is no exception. The composer with tremendous feeling and insight recreates the beauty, romance and unusual stylings which the composer brought together in this creation.

DEBUSSY: COMPLETE PIANO WORKS (5 LP's)—Beveridge Webster. Desto DC 7111-5 (5)
Beveridge Webster, long one of the finest of today's pianists, has a splendid five-LP package here, one which draws considerable interest. And he also performed Debussy's complete piano works in a Town Hall series, which was a highlight of the 1968 New York concert season. This should be one of Desto Records' most successful sets.

BRANT: KINGDOM COME—Brant/Oakland Symphony (Samuel)/Oakland Youth Orch. (Hughes). Desto DC-7108 (5)
This "Music 1970" set features Henry Brant's "Kingdom Come," a fascinating work for two orchestras, each on a separate speaker. Gerhard Samuel and the Oakland Symphony and Robert Hughes and the Oakland Youth Orchestra are admirable here as is the composer on organ. Completing the pressing is Brant's "Machinations," on which the composer plays all instruments.

FOLK

OSCAR BRAND X—Roulette SR-42060 (5)
Here is a ribald, irreverent album of folk songs culled from both sides of the Atlantic, and sung as only Oscar Brand could sing them. The songs themselves are as old as the history of both continents, and just as earthy, beautiful and hilarious, but certainly not for the squeamish.

BLUES

CLIFTON CHENIER—King of the Bayou. Arhoolie 10052 (5)
Chenier, accordion on his chest, shouts out his Louisiana swamp Zouk blues in his Cajun patois where "Tu Le Ton Son Ton" comes out "Baby Please Don't Go." An amalgam of influences ranging from r&b, French folk song and even country—"Release Me." Just good timey blues waltzing and shouting.

RELIGIOUS

CAROLYN RHODES BISEL—Hallelujah! Stambi CRB-101 (5)
Here's a well-coordinated, well-executed album of religious songs. Backed by the well-tempered organ of David Worth, Carolyn Bisel applies her musical standards including, "The Lord's Prayer," "The 23rd Psalm," "Hallelujah," and others. A truly remarkable recording.

DUKE ELLINGTON (2 LP's)—Second Sacred Concert. Fantasy 8407/B (5)
Ellington's sacred concerts are not, as he

JAZZ

GARY McFARLAND/PETER SMITH—Butterscotch Rum. Buddah BDS-95001 (5)
McFarland does the music and Smith does the kind of lyrics that evoke immediate recognition and response from the listener. They don't dive off into abstraction but rather tell stories and pose questions. Cuts such as "Poor Daniel," "Jenny's Path" are Newmansque. A very talented album.



SOUNDTRACK ★★★★★

SOUNDTRACK—The Sporting Club. Buddah BDS 95002 ST (5)

POPULAR ★★★★★

CHEROKEE—ABC ABC5-719 (5)
KENTUCKY EXPRESS—That's Not What Lovin' Is. Cream CR-9002 (5)
BRINSLEY SCHWARZ—Despite It All. Capitol ST-744 (5)
ABEL—Please World. Fantasy 8404 (5)
FLOATING OPERA—Embryo SD 730 (5)
VINCENT LOPEZ PIANO TRIO—The Theme From Love Story. Ambassador 598 100 (5)
ORANG-UTAN—Bell BELL 6054 (5)

CLASSICAL ★★★★★

BEETHOVEN: SYMPHONY NO. 2/LENORE II OVERTURE—Concertgebouw Orch., Amsterdam (Jochum). Philips 6500 088 (5)
BRAMS: SYMPHONY NO. 3/TRAGIC OVERTURE—Concertgebouw Orch., Amsterdam (Haitink). Philips 6500 155 (5)
AREL: VIOLIN AND PIANO/WILSON: PIECES FOR FOUR/STERN: TEREZIN—Various Artists. CRI CRI SD 264 (5)
ELLWELL: SONGS/VERALL: QUARTET NO. 7/WAKER: SPATIALS/SONANTA/SPEKTRA—Various Artists. CRI CRI SD 270 (5)
MESSIAEN: PRELUDES/DEL TREDICI: FANTASY PIECES/HELPS: PORTRAIT—George Bennette. Desto DC-7110 (5)

JAZZ ★★★★★

SONNY PHILLIPS—Black on Black! Prestige PR 10007 (5)
INDRIS MUHAMMAD—Black Rhythm Revolution! Prestige PR 10005 (5)

RELIGIOUS ★★★★★

GAMBLE FOLK—Thinking. Creative Sound CSS 1544 (5)

GOSPEL ★★★★★

INTRODUCING THE NEW GOSPEL WAYS—Skyland LP-4076-5 (5)

From The Music Capitals of the World

DOMESTIC

• [Continued from page 38](#)

The Hump, Marco Polo Hotel, suddenly shuttered last week leaving Miami's slightly befuddled. . . . The popular night spot which featured name rock groups seemed to be going very well.

SARA LANE

LAS VEGAS

Connie Stevens, appearing at the Flamingo, has Fran Davis, Carole Feraei, Jimmy Taylor, Tommy Webb, Jimmy Blaine, Craig Gardner and Pam Ramseyer as her Magnificent Seven singers and dancers. Because Miss Stevens has been signed to co-star in the NBC-TV Don O'Connor Show her Flamingo engagement has been shortened to three weeks. The Bell recording artist closes April 14, so she can fly to England to begin the series' 14-week taping.

RCA artist Reuvaun held a record autographing session at Vegas Village stores while the Osmond Brothers did the same at Wonder World stores. . . . Roy Clark, who opened March 21 at the Landmark, passed out over 1,000 copies of his "Do You Believe This" Dot album to all Landmark employees.

Trumpeter and composer Don Ellis appeared in concert with his 20-piece jazz band at the University of Nevada, Las Vegas, campus. . . . Grammy winner B.B. King performance March 19 at the University. . . . Former band leader Tommy Tucker is now Professor Tommy Tucker and head of the music department at Mon-

mouth College in New Jersey.

The Leland Four, at the Frontier, are winners of the regional CBS Talent Hunt audition. . . . Jill St. John has been signed as Sean Connery's leading lady in the James Bond film, "Diamonds Are Forever," which starts shooting in Las Vegas Monday (5). . . . Vic Damone has been cast in the role of singer Johnny Fontana in "The Godfather." Damone is currently appearing in Las Vegas. Desert Inn's Al Guzman in Sun Rise Hospital for surgery. . . . Debbie Reynolds missed four of her Desert Inn shows due to illness. Jack E. Leonard filled in one night and Phyllis Diller did the next evening.

Jan Mills opened at the Landmark with her new group the Uprising. . . . The Treniers' new Attarack-MGM album was released to coincide with their Thursday (1) return to the Flamingo where the LP was live recorded. . . . MGM artist Buddy Greco, who has recorded 22 albums, opened in the Fremont along with Stanley Myron Handleman. . . . Louis Prima, Sam Butero and the Witnesses under contract to the Sands are being loaned to another Hughes hotel, the Desert Inn, April 20 through May 31.

Johnny Mann's patriotic revue, So Proudly We Hail, has been booked in over the Fourth of July at the Sahara. This how will begin its two-week engagement June 27. . . . Guy Lombardo and His Royal Canadians took over Maynard Sloate's Tropicana Blue Room for three weeks.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BITCHES BREW Miles Davis Columbia GP 26	48
2	4	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	17
3	5	CHAPTER TWO Roberta Flack, Atlantic SD 1569	30
4	3	SUGAR Stanley Turrentine, CTI CTI 6005	8
5	12	THE PRICE YOU GOT TO PAY TO BE FREE Cannonball Adderley Quintet, Capitol SWBB 631	6
6	17	STRAIGHT LIFE Freddy Hubbard, CTI CTI 6007	8
7	2	MILES DAVIS AT FILLMORE Columbia G 30038	18
8	7	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	21
9	8	GULA MATARI Quincy Jones, A&M SP 3030	34
10	10	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	50
11	11	B. B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	3
12	—	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	19
13	6	TJADER Cal Tjader, Fantasy 8406	4
14	13	THEM CHANGES Ramsey Lewis, Cadet LPS 844	23
15	15	BLACK DROPS Charles Earland, Prestige PR 7615	16
16	—	SOUL LIBERATION Rusty Bryant, Prestige PR 7798	3
17	14	BENNY GOODMAN TODAY London Phase 4, SPB 21	3
18	18	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531	2
19	19	JOURNEY IN SATCHIDANANDA Alice Coltrane, Impulse AS 9203	2
20	16	AFRO-CLASSIC Hubert Laws, CTI CTI 6006	3

Billboard SPECIAL SURVEY For Week Ending 4/3/71

Australian singer Frank Ifield is making his first Las Vegas appearance at the International. He is on the same bill with Little Richard and Redd Foxx. . . . Sonny and Cher made their Sahara debut. The singing duo is in for a two-week gig. . . . Al Martino and Joan Rivers take over the Desert Inn's Crystal Room Tuesday (6) while Thursday (1) was opening night for Tony Martin, the Treniers and Kim Brothers in the Flaming lounge.

LAURA DENI

NEW YORK

Capitol's Janis Ian opens at Paul Colby's Bitter End, Wednesday (24). . . . Columbia's Santana and Harvest's Fourth Way played the Winterland March 26 and 27. . . . Mini Stein will deliver her program of "African Stories, Songs and Rhymes on the Run" Wednesday (31) at the Countee Cullen Regional Branch of the New York Public Library. . . . Publicist JoAnn Geffen of Moonchild Productions, has collaborated with composer Anthony Esposito on a catalog of songs, which have been published by Campus Artist/Chappell. . . . RCA's Jack Jones opens a tour of Japan Wednesday (7), which will run through April 24.

The Vera Auer Quartet opens a six-night stint at Top of the Gate Tuesday (30). The Mel Lewis Quartet featuring Thad Jones, Richard Davis and Roland Hanna opens a one-month engagement Tuesday (6). . . . Bell's Julie Budd appeared with Bob Newhart at Lake Tahoe's Sahara Tahoe March 26 and 27 after taping a "Mike Douglas Show" March 24. . . . Roger Karshner, who resigned as vice president for national promotion, Capitol Records, has formed Jaldikaro Enterprises, a national network of independent record promotion specialists, at 505 W. Bourne, Hollywood. . . . Joe Petrella is still handling independent promotion and is not tied exclusively to any label. He operates out of the Park Sheraton.

Total Concepts' Two as One, formerly known as John Mary &

Linda, returns to the Metro, Queens, beginning April 14. . . . Vanguard's Country Joe is on his sixth European tour, which winds up Sunday (28) in Brussels. His third solo album, "Hold On. It's Coming," will be released this week to coincide with his return to the U.S. Parts of the album were recorded in London with participation by several noted English musicians, including Spencer Davis. . . . The Piccolino Pops Orchestra, which returns to the U.S. the middle of April, will make TV and public appearances in conjunction with their instrumental version of "The Coolest Hot Pants."

FRED KIRBY

Talent In Action

• [Continued from page 36](#)

the last with appropriate dance movements.

Cheerleading, commercials and introductory and closing comments to the audience all scored. In fact, the set was a delight from start to finish. Miss Tomlin is a unique, distinctive and hilarious performer.

Ohio Knox, which centers around Pete Galloway, vocalist, had a strong opening set. However, whether numbers were introduced as jazz, country, boogie or rock, they seemed to lack variety. But, the elements for the Reprise act's success were there as Galloway, who played acoustic and electric guitar, and grand piano, solidly supported his good vocals, as did drummer Dallas Taylor, bass guitarist Kenny Altman, and pianist Paul Harris.

FRED KIRBY



Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	JUST MY IMAGINATION (Running Away With Me) 9	Temptations (Norman Whitfield), Gordy 7105 (Motown)
2	1	ME AND BOBBY McGEE 10	Janis Joplin (Paul Rothchild), Columbia 4-45314
3	5	FOR ALL WE KNOW 9	Carpenters (Jack Daugherty), A&M 1243
4	3	SHE'S A LADY 9	Tom Jones (Gordon Mills), Parrot 40058 (London)
5	7	WHAT'S GOING ON 7	Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
6	4	PROUD MARY 10	Ike & Tina Turner (Ike Turner), Liberty 56216
7	6	DOESN'T SOMEBODY WANT TO BE WANTED 8	Partridge Family (Wes Farrell), Bell 963
8	8	HELP ME MAKE IT THROUGH THE NIGHT 12	Sammi Smith (Jim Malloy), Mega 615-0015
9	11	LOVE STORY (Where Do I Begin) 9	Andy Williams (Dick Glasser), Columbia 4-45317
10	14	ANOTHER DAY/OH WOMAN OH WHY 5	Paul McCartney (Paul McCartney), Apple 1829
11	34	JOY TO THE WORLD 4	Three Dog Night (Richard Podolor), Dunhill 4272
12	19	WILD WORLD 8	Cat Stevens (Paul Samwell-Smith), A&M 1231
13	15	OYE COMO VA 7	Santana (Fred Catero/Santana), Columbia 4-45330
14	10	WHAT IS LIFE 6	George Harrison (George Harrison & Phil Spector), Apple 1828
15	16	TEMPTATION EYES 15	Grass Roots (Steve Barri), Dunhill 4253
16	22	ONE TOKE OVER THE LINE 8	Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah)
17	12	AMOS MOSES 23	Jerry Reed (Chet Atkins), RCA Victor 47-9904
18	9	ONE BAD APPLE 14	Osmonds (Rick Hall), MGM 14193
19	21	YOU'RE ALL I NEED TO GET BY 7	Aratha Franklin (Jerry Wexler & Arif Mardin), Atlantic 2787
20	23	FREE 7	Chicago (James William Guercio), Columbia 4-45331
21	24	NO LOVE AT ALL 6	B. J. Thomas (Buddy Buie & Steve Tyrrell), Scepter 12307
22	20	CRIED LIKE A BABY 8	Bobby Sherman (Ward Sylvester), Metromedia 206
23	25	BLUE MONEY 9	Van Morrison (Van Morrison), Warner Bros. 7462
24	17	HAVE YOU EVER SEEN THE RAIN 10	Credence Clearwater Revival (John Fogarty), Fantasy 655
25	28	LOVE'S LINES, ANGLES AND RHYMES 6	5th Dimension (Bones Howe), Bell 965
26	45	I AM . . . I SAID 2	Neil Diamond (Tom Catalano), Uni 55278
27	32	EIGHTEEN 7	Alice Cooper (Bob Ezrin & Jack Richardson for Nimbus 9), Warner Bros. 7449
28	31	HEAVY MAKES YOU HAPPY 9	Staple Singers (Al Bell), Stax 0083
29	30	SOUL POWER 6	James Brown (James Brown), King 6388
30	18	MAMA'S PEARL 10	Jackson 5 (The Corporation), Motown 1177
31	37	PUT YOUR HAND IN THE HAND 4	Ocean (Greg Brown), Kama Sutra 519 (Buddah)
32	35	WE CAN WORK IT OUT 4	Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
33	38	STAY AWHILE 5	Bells (Cliff Edwards), Polydor 15023

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	40	DREAM BABY (How Long Must I Dream) 4	Glen Campbell (Al DeLory), Capitol 3062
35	36	WHERE DID THEY GO, LORD/ RAGS TO RICHES 4	Elvis Presley, RCA 47-9980
36	13	IF YOU COULD READ MY MIND 15	Gordon Lightfoot (Lenny Waronker & Joe Wissert), Reprise 0974
37	39	SIT YOURSELF DOWN 4	Stephen Stills (Stephen Stills), Atlantic 2790
38	49	BABY LET ME KISS YOU 4	King Floyd (E. Walker), Chimneyville 437 (Cotillion)
39	72	IF 2	Bread (David Gates), Elektra 45720
40	43	ASK ME NO QUESTIONS 8	B.B. King (Bill Szymczyk), ABC 11290
41	71	I PLAY AND SING 2	Dawn (Tokens & Dave Appell), Bell 970
42	64	TIMOTHY 8	Buys (Michael Wright), Scepter 12275
43	51	DON'T CHANGE ON ME 4	Ray Charles (Joe Adams), ABC/TRC 11291
44	56	CHICK-A-BOOM 5	Daddy Dewdrop (Dick Monda and Don Sciarretta), Sunflower 105 (MGM)
45	47	WHEN THERE'S NO YOU 5	Engelbert Humperdinck (Gordon Mills), Parrot 40059 (London)
46	50	I LOVE YOU FOR ALL SEASONS 11	Fuzz (Cari-Cee Prod.), Calla 174 (Roulette)
47	59	FRIENDS 3	Eton John (Gus Dudgeon), Uni 55277
48	44	CHAIRMAN OF THE BOARD 8	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9086 (Capitol)
49	52	DO ME RIGHT 7	Detroit Emeralds (Katauzion Prod.), Westbound 172 (Janis)
50	60	I DON'T BLAME YOU AT ALL 3	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54205 (Motown)
51	48	CHERISH WHAT IS DEAR TO YOU 8	Freda Payne (Holland-Dozier-Holland), Invictus 9085 (Capitol)
52	67	PUSHBIKE SONG 5	Mistures (David MacKay), Sire 350 (Polydor)
53	70	I WON'T MENTION IT AGAIN 3	Ray Price (Don Law Prod.), Columbia 4-45329
54	63	WOODSTOCK 5	Matthews' Southern Comfort (Ian Matthews), Decca 32774
55	58	TONGUE IN CHEEK 5	Sugarloaf (Frank Slay), Liberty 56218
56	61	AFTER THE FIRE IS GONE 6	Conway Twitty & Loretta Lynn (Dwen Bradley), Decca 32776
57	—	NEVER CAN SAY GOODBYE 1	Jackson 5 (Hal Davis), Motown 1179
58	77	A MAN IN BLACK 3	Johnny Cash (Johnny Cash), Columbia 4-45339
59	53	AIN'T GOT TIME 6	Impressions (Curtis Mayfield), Curtom 1957 (Buddah)
60	65	TIME AND LOVE 3	Barbra Streisand (Richard Perry), Columbia 4-45341
61	73	HOT PANTS 4	Salvage (Vance/Pockriss Prod.), Odas 420 (Mercury)
62	68	LUCKY MAN 4	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
63	69	WHO GETS THE GUY 3	Dionne Warwick (Burt Bacharach-Hal David), Scepter 12309
64	66	SNOW BLIND FRIEND 5	Steppenwolf (Richard Podolor), Dunhill 4269
65	80	I THINK OF YOU 3	Perry Como (Don Costa Prod.), RCA 74-0444
66	57	ANGEL BABY 9	Dusk (Tokens & Dave Appell), Bell 961

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	54	LONELY TEARDROPS 8	Brian Hyland (Del Shannon), Uni 55272
68	76	COULD I FORGET YOU 3	Tyrone Davis (Willie Henderson), Dolar 823 (Cotillion)
69	81	SOMEONE WHO CARES 2	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0999
70	75	I DON'T KNOW HOW TO LOVE HIM 7	Helms Raddy (Larry Marko), Capitol 3027
71	74	GIVE IT TO ME 4	Mob (Jerry Ross Prod.), MGM/Columbia 134
72	82	COOL AID 4	Paul Humphrey & His Cool Aid Chemists (Gabriel Mekler), Lizard 1006
73	—	POWER TO THE PEOPLE 1	John Lennon/Plastic Ono Band (Phil Spector & John & Yoko), Apple 1830
74	88	SWEET AND INNOCENT 2	Dunay Diamond (Rick Hall), MGM 14227
75	94	HERE COMES THE SUN 3	Richie Havens (Richie Havens & Mark Roth), Stormy Forest 656 (MGM)
76	—	13 QUESTIONS 1	Seabrain (George Martin), Capitol 3067
77	83	BOOTY BUTT 3	Ray Charles Orchestra (Joe Adams), ABC/TRC 1015
78	78	BAD WATER 4	Raeletts (Joe Adams), TRC 1014
79	86	ME AND MY ARROW 3	Nilszen (Nilszen), RCA 74-0443
80	—	TOAST & MARMALADE FOR TEA 1	Tin Tin (Maurice Gibb), Atco 6794
81	—	RIGHT ON THE TIP OF MY TONGUE 1	Brenda & the Tabulations (V. McCoy & G. Woods), Top & Bottom 407 (Jama/Guyden)
82	—	ME AND YOU AND A DOG NAMED BOO 1	Lobo (Phil Garrard, J. Abbott & B. Mesbell), Big Tree 112 (Ampex)
83	84	L.A. GOODBYE 4	Idea of March (Frank Rand & Bob Destroch), Warner Bros. 7466
84	98	LAYLA 2	Derek & the Dominos (Tom Dowd & the Dominos), Atco 6809
85	97	C'MON 2	Poco (Jim Messina), Epic 5-10714 (Columbia)
86	87	LOVE MAKES THE WORLD GO ROUND 4	Odds & Ends (Martin & Bell), Today 1003 (Perception)
87	99	I WISH I WERE 2	Andy Kim (Jeff Barry), Steed 731 (Paramount)
88	90	NICKEL SONG 3	New Seekers Featuring Eve Graham (David Mackay), Elektra 45719
89	89	LOVE MAKES THE WORLD GO ROUND 2	Kiki Dee (Duke Brown), Rare Earth 5025 (Motown)
90	91	SOLDIER'S LAST LETTER 3	Merle Haggard (Ken Nelson), Capitol 3024
91	92	MELTING POT 3	Booker T. & the MG's (Booker T. & the MG's), Stax 0082
92	93	I'M GIRL SCOUTIN' 3	Intruders (Gamble-Huff Prod.), Gamble 4009
93	95	ADRIENNE 3	Tommy James (Tommy James & Bob King), Roulette 7100
94	96	1927 KANSAS CITY 4	Mike Bailey (Richard Landis for Sound City Staff Prod.), Paramount 0053
95	100	THE ANIMAL TRAINER AND THE TOAD 2	Mountain (Felix Pappalardi), Windfall 533 (Bell)
96	—	OH, SINGER 1	Jeanie C. Riley (Shelby Singleton), Plantation 72 (SBS Int'l)
97	—	STOP IN THE NAME OF LOVE 1	Margie Joseph (Fred Briggs), Volt 4056 (Stax)
98	—	IF IT'S REAL WHAT I FEEL 4	Jerry Butler (Gerald Sims & Billy Butler), Mercury 73149
99	—	FREEDOM 1	Jimi Hendrix (Jimi Hendrix, Eddie Kramer & Mitch Mitchell), Reprise 1000
100	—	I WAS WONDERING 1	Poppy Family (Terry Jacks), London 146

HOT 100 A TO Z—(Publisher-Licensee)

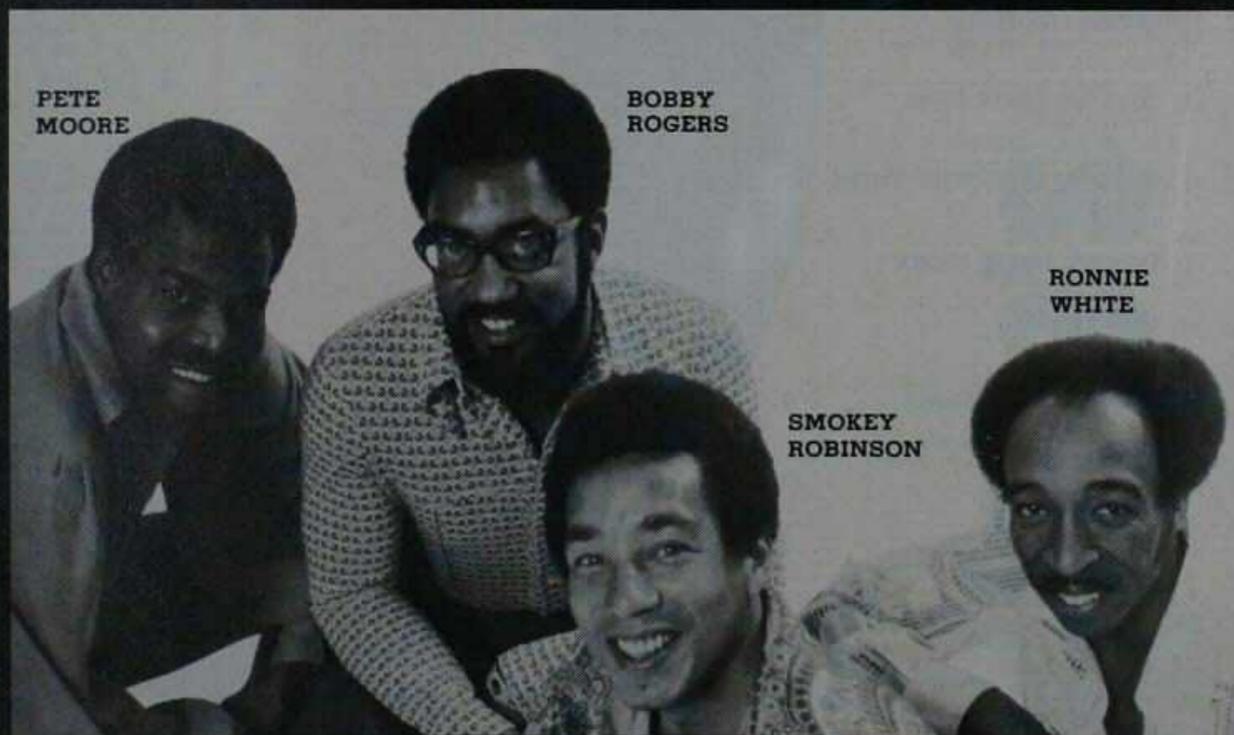
Adrienne (Big Seven, SMI)	92	Don't Somebody Want to Be Wanted	92	I Think of You (Delaney Christian, ASCAP)	63	We and My Arrow (Dunbar/Golden Symp, SMI)	79	Some Wild Friend (Sally Jones, SMI)	60
After the Fire Is Gone (Twitty King, SMI)	56	Don't Mention It Again (Dunbar, SMI)	7	I Was Wondering (Gene Potts, SMI)	100	We and My Arrow (Dunbar/Golden Symp, SMI)	79	Soldier's Last Letter (Shelby, SMI)	61
Ally's Got Time (Curtom, SMI)	29	Don't Change on Me (Brown/Golden Artists, ASCAP)	43	I Wish I Were (Thomas, SMI)	87	Ray Price (Don Law Prod., Columbia 4-45329)	87	Someone Who Cares (Shelby, SMI)	62
Ames Means (Vacher, SMI)	17	Dream Baby (How Long Must I Dream) (Cawkins, SMI)	34	I Wish I Were (Thomas, SMI)	53	Mulling For (Gus/Morgan, SMI)	91	Soul Power (Gibb, SMI)	63
Angel Baby (Packard Full of Tones/Saturday, SMI)	84	Eighteen (Stevens, SMI)	27	If I Could Read My Mind (Early Warning, ASCAP)	27	Never Can Say Goodbye (Johnson, SMI)	57	Stay Awake (Caltan, SMI)	64
The Animal Trainer and the Toad (Walfall, ASCAP)	92	For All We Know (Powers, SMI)	3	If You Could Read My Mind (Early Warning, ASCAP)	26	Nickel Song (Kramer/Riggs/American, ASCAP)	57	Step in the Name of Love (Johnson, SMI)	65
Another Day (McCartney/Martin, SMI)	10	Free (Barry, ASCAP)	2	I'm Girl Scoutin' (Walters, SMI)	92	1927 Kansas City (Chromatony, ASCAP)	88	Sweet and Innocent (Rick Hall, SMI)	74
Ask Me No Questions (Powers/Thomas, SMI)	40	Freedom (Arlit, ASCAP)	39	I'm Girl Scoutin' (Walters, SMI)	92	No Love at All (Beaulieu/Press, SMI)	88	Temporarily (Shelby, SMI)	13
Baby Let Me Kiss You (Mellon/Bullinger, SMI)	78	Friends (James, SMI)	47	Jay to the World (Luby, SMI)	11	Oh, Singer (Shelby, SMI)	21	Time and Love (Perry, SMI)	76
Bad Water (Giant, SMI)	28	Give It to Me (Suggs/Town, SMI)	71	Just My Imagination (Running Away With Me) (Johnson, SMI)	1	Oh, Singer (Shelby, SMI)	21	Timothy (Poco, ASCAP)	42
Blue Money (Van Jan/WB, ASCAP)	23	Heavy Makes You Happy (Giant, SMI)	28	L.A. Goodbye (Gold/Martin, ASCAP)	62	Oh, Singer (Shelby, SMI)	21	Toast & Marmalade for Tea (Cawkins, SMI)	66
Busty Butt (Tangerine, SMI)	77	Help Me Make It Through the Night (Cawkins, SMI)	8	Layla (Cimmino, SMI)	64	One Bad Apple (Poco, SMI)	18	Temptation Eyes (Shelby, SMI)	15
Chairmen of the Board (Gold/Freeman, SMI)	48	Here Comes the Sun (Hemmings, SMI)	71	Lonely Teardrops (Hawkins, SMI)	47	Put Your Hand in the Hand (Bacharach, SMI)	18	Tommy James (Tommy James & Bob King, SMI)	10
Cherish What Is Dear to You (Gold/Freeman, SMI)	31	Hot Pants (Harris/Emly, SMI)	43	Love Makes the World Go Round (Odds & Ends) (Johnson, SMI)	66	Put Your Hand in the Hand (Bacharach, SMI)	18	Unlabeled (Scepter, SMI)	10
Chick-a-Boom (Scepter, ASCAP)	41	I Am . . . I Said (Fogarty, SMI)	26	Love Makes the World Go Round (Odds & Ends) (Johnson, SMI)	66	Put Your Hand in the Hand (Bacharach, SMI)	18	Unlabeled (Scepter, SMI)	10
C'Wen (Gibb/Dunbar, ASCAP)	80	I Don't Know How to Love Him (Gibb, ASCAP)	70	Love Makes the World Go Round (Odds & Ends) (Johnson, SMI)	66	Put Your Hand in the Hand (Bacharach, SMI)	18	Unlabeled (Scepter, SMI)	10
Cool Aid (Wings, ASCAP)	71	I Love You for All Seasons (Cari-Cee, SMI)	30	Love Makes the World Go Round (Odds & Ends) (Johnson, SMI)	66	Put Your Hand in the Hand (Bacharach, SMI)	18	Unlabeled (Scepter, SMI)	10
Could I Forget You (Julia-Brill/Gibb-Co., SMI)	68	I Love You for All Seasons (Cari-Cee, SMI)	30	Love Makes the World Go Round (Odds & Ends) (Johnson, SMI)	66	Put Your Hand in the Hand (Bacharach, SMI)	18	Unlabeled (Scepter, SMI)	10
Cried Like a Baby (Alamo, ASCAP)	23	I Love You for All Seasons (Cari-Cee, SMI)	30	Love Makes the World Go Round (Odds & Ends) (Johnson, SMI)	66	Put Your Hand in the Hand (Bacharach, SMI)	18	Unlabeled (Scepter, SMI)	10
Do the Right Thing (Scepter, SMI)	49	I Love You for All Seasons (Cari-Cee, SMI)	30	Love Makes the World Go Round (Odds & Ends) (Johnson, SMI)	66	Put Your Hand in the Hand (Bacharach, SMI)	18	Unlabeled (Scepter, SMI)	10

AND THE HITS JUST KEEP ON COMIN'*

Smokey Robinson & the Miracles.

"I DON'T BLAME YOU AT ALL"

T-54205



The only group that's been on the charts 11 years straight.



1960 "Way Over There" • "Shop Around"
• 1961 "Ain't It Baby" • "Everybody's
Gotta Pay Some Dues" • 1962 "What's So
Good About Goodbye" • "I'll Try Some-
thing New" • 1963 "You've Really Got A
Hold On Me" • "A Love She Can Count
On" • "Mickey's Monkey" • "I Gotta Dance
To Keep From Crying" • 1964 "You Can't
Let The Boy Overpower (The Man In You)"
• "I Like It Like That" • "That's What
Love Is Made Of" • "Come On Do The
Jerk" • 1965 "OOO Baby Baby" • "Tracks

Of My Tears" • "My Girl Has Gone" •
"Going To A Go Go" • 1966 "Whole Lot Of
Shaking Going On" • "I'm The One You
Need" • 1967 "The Love I Saw In You
Was Just A Mirage" • "More Love" • "I
Second That Emotion" • 1968 "If You Can
Want" • "Yester Love" • "Special Occasion"
• 1969 "Baby Baby Don't Cry" • "Dog-
gone Right" • "Abraham, Martin & John"
• "Here I Go Again" • "Point It Out"
• 1970 "Who's Gonna Take The Blame" •
"The Tears Of A Clown".





STAR PERFORMER — LP's registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

POP TOP 100

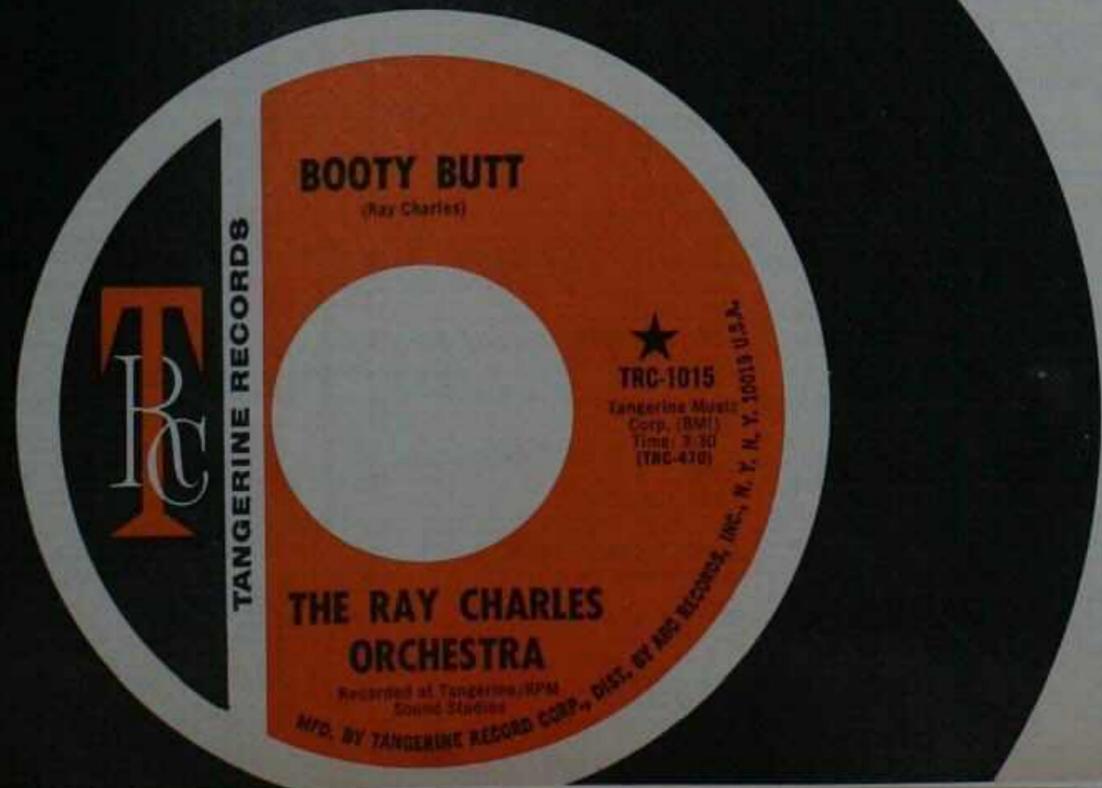
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	JANIS JOPLIN Pearl Columbia KC 30322	10
2	2	LOVE STORY Soundtrack Paramount PAS 6002	14
3	3	JIMI HENDRIX Cry of Love Reprise MS 2034	5
4	5	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7205	20
5	7	ANDY WILLIAMS Love Story Columbia KC 30497	7
6	4	CHICAGO III Columbia C2 30110	10
★	11	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	6
8	6	SANTANA Abraxas Columbia KC 30130	26
9	8	ELTON JOHN Tumbleweed Connection UNI 73096	11
10	10	BARBRA STREISAND Stoney End Columbia KC 30378	7
11	12	CAT STEVENS Tea for the Tillerman A&M SP 4280	9
★	18	DAVID CROSBY If I Could Only Remember My Name Atlantic SD 7203	3
13	9	GEORGE HARRISON All Things Must Pass Apple STCH 639	16
14	16	CARPENTERS Close to You A&M SP 4271	29
15	15	BLACK SABBATH Paranoid Warner Bros. WS 1887	7
16	14	THE PARTRIDGE FAMILY ALBUM Bell 6050	23
17	17	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	17
18	13	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	22
19	19	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	15
20	21	EMERSON, LAKE & PALMER Cotillion SD 9040	9
★	30	LYNN ANDERSON Rose Garden Columbia C 30411	13
★	35	ENGELBERT HUMPERDINCK Sweetheart Parrot XPA5 71043 (London)	7
23	23	ELTON JOHN Uni 73090	27
24	24	STEPPENWOLF Gold/Their Great Hits Dunhill DSX 50099	5
25	25	B.B. KING Live at Cook County Jail ABC ABC5 723	7
26	28	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	56
27	27	IKE & TINA TURNER Workin' Together Liberty LST 7650	18
28	22	PERRY COMO It's Impossible RCA Victor LSP 4473	12
29	20	OSMONDS MGM SE 4724	10
30	31	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	18
★	40	CURTIS MAYFIELD Curtis Curtom CR5 8005 (Buddah)	27
32	29	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	11
★	38	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	4
34	34	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	8
35	37	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	18

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★	—	PARTRIDGE FAMILY Up to Date Bell 6059	1
37	39	ROBERTA FLACK Chapter Two Atlantic SD 1569	32
★	58	ALICE COOPER Love It to Death Warner Bros. WS 1883	3
★	45	FACES Long Player Warner Bros. WS 1897	4
40	44	RAY PRICE For the Good Times Columbia C 30106	30
41	33	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	9
42	41	JACKSON 5 Third Album Motown MS 718	28
★	101	BREAD Manna Elektra EKS 74086	2
44	48	NILSSON The Point! RCA Victor LSPX 1003	5
★	63	LILY TOMLIN This Is a Recording Polydor 24-4055	2
46	46	BREWER & SHIPLEY Tarkio Kama Sutra KSB5 2024 (Buddah)	5
47	36	POCO Deliverin' Epic KE 30209 (Columbia)	9
★	79	FRIENDS Soundtrack Paramount PAS 6004	2
49	49	DAVE MASON & CASS ELLIOT Blue Thumb BT5 8825 (Capitol)	4
50	50	SEA TRAIN Capitol SMAS 659	10
51	43	BOOKER T. & THE MG'S Melting Pot Stax ST5 2035	8
52	53	BLOODROCK II Capitol ST 491	22
53	26	HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466	11
54	55	JOHNNY MATHIS Love Story Columbia C 30499	4
55	52	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	9
56	47	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	17
57	60	LED ZEPPELIN III Atlantic SD 7201	24
58	59	STEPHEN STILLS Atlantic SD 7202	19
59	32	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	18
60	42	JOHN LENNON/PLASTIC ONO BAND Apple SW 3372	15
61	62	JAMES BROWN Super Bad King KS 1127	10
62	68	NO, NO, NANETTE Original Cast Columbia S 30563	4
63	64	DAWN Candida Bell 6052	16
★	75	JOHNNY WINTER AND Live Columbia C 30475	4
65	54	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	37
66	69	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KC5 9914	60
★	78	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	9
68	61	KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437	7
69	71	CHICAGO TRANSIT AUTHORITY Columbia GP 8	99
70	73	DEREK & THE DOMINOS Layla Atco SD 2-704	20

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	65	PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448	16
72	51	WOODSTOCK Soundtrack Cotillion SD 3-500	44
73	74	JOHN LEE HOOKER/CANNED HEAT Hooker 'n' Heat Liberty LST 33002	6
74	70	EMITT RHODES Dunhill DS 50089	17
★	87	ELVIS PRESLEY You'll Never Walk Alone RCA Camden CAS 2472	3
76	57	NEIL DIAMOND Tap Root Manuscript UNI 73092	20
77	81	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	28
78	72	ELVIS PRESLEY That's the Way It Is RCA Victor LSP 4445	17
79	56	BEE GEES Two Years On Atco SD 33-353	10
80	77	NANCY WILSON Now I'm a Woman Capitol ST 379	19
81	81	LORETTA LYNN Coal Miner's Daughter Decca DL 75253	8
82	85	WHO Tommy Decca DK5W 7205	81
83	67	TONY BENNETT Love Story Columbia C 30558	5
84	80	NEIL YOUNG After the Gold Rush Reprise RS 6383	29
85	86	DIFFERENT STROKES Various Artists Columbia AS 12	4
86	89	CONWAY TWITTY & LORETTA LYNN We Only Make Believe Decca DL 75251	4
87	76	FIFTH DIMENSION Portrait Bell 6045	41
88	88	KATE TAYLOR Sister Kate Cotillion SD 9045	2
89	82	BLACK SABBATH Warner Bros. WS 1871	32
90	90	BAR-KAYS Black Rock Volt VOS 6011	6
91	91	BOB DYLAN New Morning Columbia KC 30209	21
92	94	TOM JONES I (Who Have Nothing) Parrot XPA5 71039 (London)	21
93	97	QUICKSILVER MESSENGER SERVICE What About Me Capitol SMAS 630	11
94	66	NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642	18
95	95	DIONNE WARWICK Very Dionne Scepter SPS 587	17
★	197	JIM NABORS For the Good Times Columbia C 30449	2
97	102	CHICAGO Columbia KGP 24	60
98	98	THREE DOG NIGHT Naturally Dunhill DSX 50088	17
99	104	NEIL DIAMOND Gold UNI 73084	33
100	92	MELANIE The Good Book Buddah BDS 95000	6
101	96	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAQ 472	49
102	84	VAN MORRISON His Band & the Street Choir Warner Bros. WS 1884	15
103	93	DOORS 13 Elektra EKS 74079	16
104	110	JERRY REED Georgia Sunshine RCA Victor LSP 4391	5
105	107	SANTANA Columbia CS 9781	82

(Continued on page 76)

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.



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Billboard **TOP LP'S**

TOP LP'S A-Z (LISTED BY ARTIST)

• Continued from page 74

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	109	LAST POETS	Right On Juggernaut JUG ST/LP 8802	5
107	112	FIFTH DIMENSION	Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	47
108	106	RARE EARTH	Ecology Rare Earth RS 514 (Motown)	39
109	103	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	53
110	99	BILL COSBY	When I Was a Kid UNI 73100	5
111	115	ANNE MURRAY	Snowbird Capitol ST 579	26
112	114	ROGER WILLIAMS	Love Story Kapp KS 3645	5
★	158	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	74
114	117	CACTUS	One Way or Another Atco SD 33-356	3
115	116	ESTHER PHILLIPS	Burnin' Atlantic SD 1565	14
116	111	THE SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	37
★	—	DELANEY & BONNIE & FRIENDS	Motel Shot Atco SD 33-358	1
★	196	RAY CONNIFF & THE SINGERS	Love Story Columbia C 30498	2
★	195	MANTOVANI	From Monty With Love London XPS 585/6	2
120	127	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	30
★	134	RICHIE HAVENS	Alarm Clock Stormy Forest SFS 6005 (MGM)	13
122	126	ISAAC HAYES	Movement Enterprise EN5 1010 (Stax/Volt)	51
★	155	STAPLE SINGERS	Staple Swingers Stax STS 2034	3
124	122	BEATLES	Let It Be Apple AR 34001	44
★	177	KOOL & THE GANG	Live at the Sex Machine De-Lite DE 2008	4
126	128	MIKE CURB CONGREGATION	Burning Bridges & Other Great Motion Picture Themes MGM SE 4761	4
127	132	JIMI HENDRIX & LONNIE YOUNGBLOOD	Two Great Experiences/Together Maple 6004	3
★	—	LAST POETS	This Is Madness Douglas 7 2 30583 (Columbia)	1
129	131	CRAZY HORSE	Reprise RS 6438	2
★	—	ANNE MURRAY	Capitol ST 667	1
131	133	BUDDY MILES	Them Changes Mercury SR 61280	39
132	137	JOE COCKER	Mad Dogs & Englishmen A&M SP 6002	31
133	135	B.J. THOMAS	Most of All Scepter SPS 578	17
134	120	GUESS WHO	Share the Land RCA Victor LSP 4359	25
135	138	JOY OF COOKING	Capitol ST 661	5

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
136	136	GRAND FUNK RAILROAD	Closer to Home Capitol SKAO 471	39
★	—	ROD STEWART	Gasoline Alley Mercury SR 61264	22
★	—	NEW SEEKERS	Beautiful People Elektra EKS 74088	1
139	113	DEAN MARTIN	For the Good Times Reprise RS 6428	6
140	108	HENRY MANCINI	Mancini Country RCA Victor LSP 4307	16
★	—	EDDY ARNOLD	Portrait of My Woman RCA Victor LSP 4471	2
142	144	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	96
143	146	GENE CHANDLER & JERRY BUTLER	One & One Mercury SR 61330	2
144	141	HAIR	Original Cast RCA Victor LOC 1150 (M); L50 1150 (S)	140
145	147	CHAMBERS BROTHERS	New Generation Columbia C 30032	6
★	181	KING CRIMSON	Lizard Atlantic SD 8278	3
147	140	B.B. KING	Indianola Mississippi Seeds ABC ABCS 713	25
148	145	RARE EARTH	Get Ready Rare Earth RS 507 (Motown)	69
★	—	RUFUS THOMAS	Live Doin' the Push & Pull at P.J.'s Stax STS 2039	1
150	160	GRAND FUNK RAILROAD	Grand Funk Capitol SKAO 406	62
★	184	BOBBY GOLDSBORO	Watching Scotty Grow United Artists UAS 6777	10
152	153	JOHN LEE HOOKER	Endless Boogie ABC CD 720	2
★	174	BEST OF FERRANTE & TEICHER	United Artists UAS 73	5
★	185	DAVID FRYE	Radio Free Nixon Elektra EKS 74085	2
155	157	BUTCH CASSIDY & THE SUNDANCE KID	Burt Bacharach/Soundtrack A&M SP 4227	71
156	159	SUGARLOAF	Spaceship Earth Liberty LST 11010	8
157	143	CROSBY, STILLS & NASH	Atlantic SD 8229	93
158	105	BUDDY MILES	We Got to Live Together Mercury SR 61313	21
159	168	STEPPENWOLF LIVE	Dunhill DS 50075	51
160	148	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	83
161	170	CARPENTERS	Ticket to Ride A&M SP 4205	5
162	165	LETTERMEN	Everything's Good About You Capitol ST 634	9
163	163	NEIL DIAMOND	Greatest Hits Bang 219	25
164	161	CREEDEnce CLEARWATER REVIVAL	Green River Fantasy 8393	82
165	152	CHARLEY PRIDE	10th Album RCA Victor LSP 4367	38
166	151	BEATLES	Abbey Road Apple SO 383	77
★	—	DANNY DAVIS & THE NASHVILLE BRASS	Something Else RCA Victor LSP 5576	1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
168	173	BURT BACHARACH	Reach Out A&M SP 4131	51
169	176	JIM ED BROWN	Morning RCA Victor LSP 4461	9
170	162	JACKSON 5	ABC Motown MS 709	44
171	118	GRATEFUL DEAD	American Beauty Warner Bros. WS 1893	17
172	154	LED ZEPPELIN II	Atlantic SD 8236	74
173	179	LAWRENCE WELK	Candida Ranwood RLP 8083	13
174	171	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	71
175	175	GRASS ROOTS	More Golden Grass Dunhill DS 50087	16
176	121	BLOOD, SWEAT & TEARS 3	Columbia KS 30090	38
177	178	STATLER BROTHERS	Bed of Rose's Mercury SR 61317	10
178	156	BOBBY SHERMAN	With Love, Bobby Metromedia KMD 1032	24
179	100	JAMES BROWN	Sex Machine King KS 7-1115	30
180	129	TED NUGENT & THE AMBOY DUKES	Survival of the Fittest/Live Polydor 24-4035	5
181	187	FLIP WILSON SHOW	Little David LD 2000	14
182	200	STANLEY TURRENTINE	Sugar CTI 6005	3
183	191	SONGS OF THE HUMPBACK WHALE	Capitol ST 620	2
184	199	MOMENTS	Greatest Hits Stang ST 10004 (All Platinum)	2
185	149	SLY & THE FAMILY STONE	Stand Epic BN 26456 (Columbia)	102
186	—	CAT STEVENS	Mona Bone Jakon A&M SP 4260	2
187	166	ENGELBERT HUMPERDINCK	We Made It Happen Parrot PAS 71038 (London)	39
188	—	JOSEPH CONSORTIUM	Joseph & the Amazing Technicolor Dreamcoat Scepter SCE 12308	1
189	139	JAMES TAYLOR	Apple SKAO 3352	27
190	—	CAT STEVENS	Matthew & Son/New Masters Deram DES 18005-10 (London)	1
191	125	NEIL DIAMOND	Do It! Bang 224	6
192	192	IMPRESSIONS	16 Greatest Hits ABC ABCS 515	3
193	—	JOE SIMON	Sounds of Simon Spring SPR 4701 (Polydor)	1
194	123	BUTTERFIELD BLUES BAND	Live Elektra 75-2001	12
195	—	BERT KAEMPFFERT	Orange Colored Sky Decca DL 75256	5
196	119	COLD BLOOD	Sisyphus San Francisco SD 205 (Atlantic)	11
197	—	C.C.S.	Whole Lotta Love RAK Z 30559 (Columbia)	1
198	—	BENNY GOODMAN TODAY	London Phase 4 SPB 21	1
199	—	BEST OF ROY CLARK	Def D05 25986	1
200	—	RITA COOLIDGE	A&M SP 4291	1

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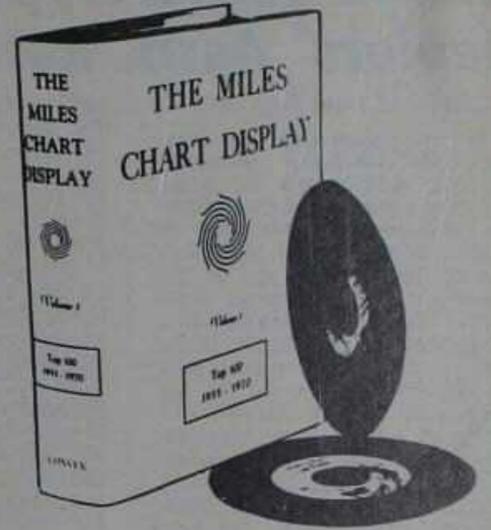
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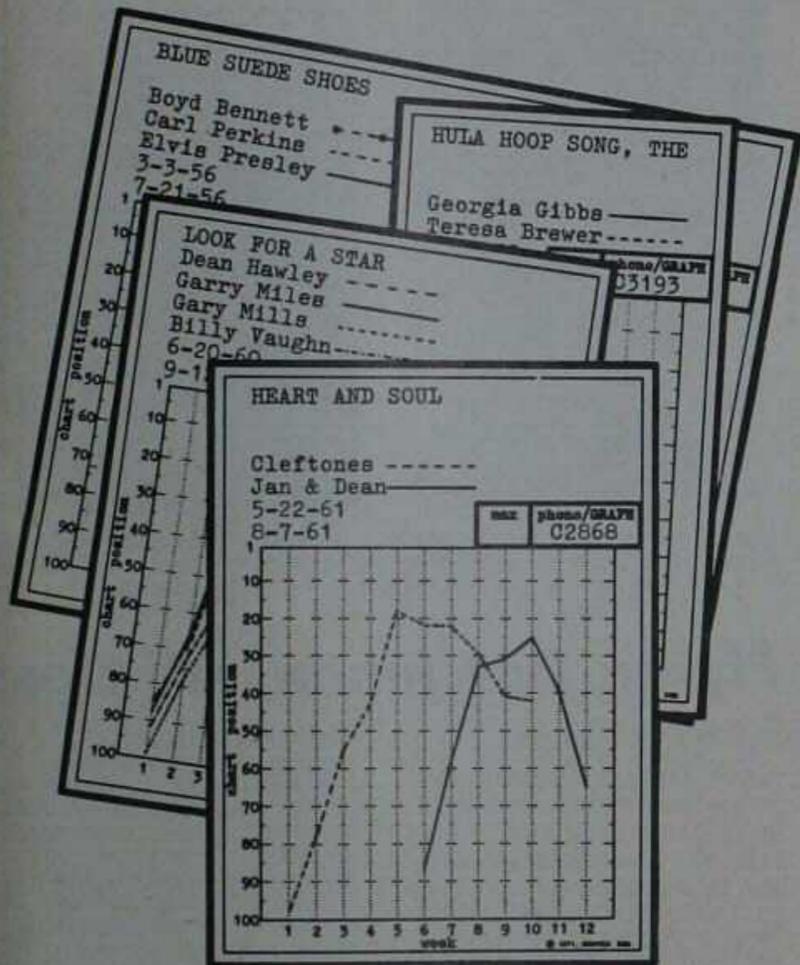
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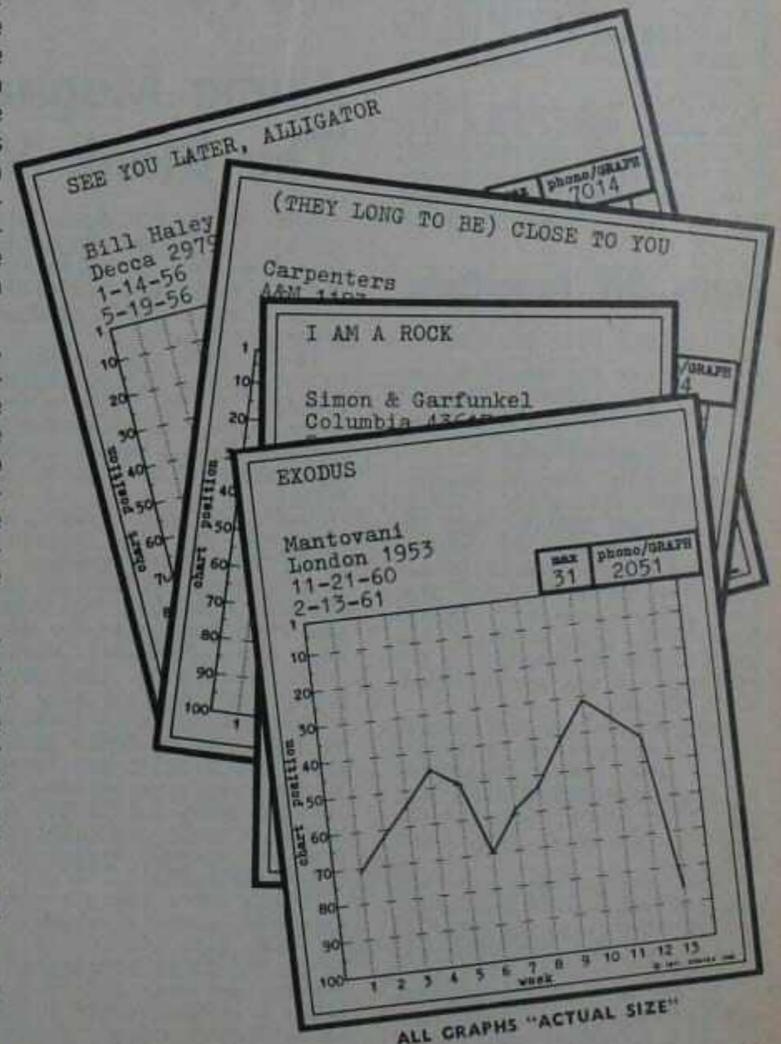
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CATV Issue May Stall Copyright Specialist Gives Up The Business Ghost

Continued from page 4
The flaming economic issue at the copyright panel session was the method of payment by CATV for imports of distant stations' programming on local systems (copyright angle), and how many imports, if any, the FCC should permit (regulatory aspect).

The music licensor spokesmen were the only non-combatants. ASCAP's Herman Finkelstein assured the FCC commissioners that the music writers and publishers were satisfied to do business with CATV exactly as with broadcasters—namely by negotiation of blanket licenses. "We need no more machinery." (See Billboard

issue Mar. 27 for full Finkelstein statement).

Like ASCAP, music licensor, BMI is most anxious not to be caught up in the new proposed compulsory licensing machinery for film programming on cable TV. BMI counsel Edward Cramer pointed out that music licensing uniquely involves neither exclusivity, clearance or distribution problems for the user. Although CATV, like all other users of music, should pay, said Cramer, it would be a disservice to music authorship and to the public interest to involve music in a general pattern of compulsory licensing.

Panelist Ossie Davis passionately scored the white-run TV establishment for discrimination against blacks, and urged the commission to let CATV's multiple channels give access to black Americans who have no voice on white broadcast stations.

Continued from page 8

end, aside from Columbia, practically all the labels available on long-play were ours," he said.

By that time, Asher was handling Vox, Allegro, Artists, Folkways, Urania, Oceanic and many more. He opened a sales office in Cleveland (later switched to Detroit) and had sales representatives in St. Louis and other midwestern cities. Many of his lines listed at \$5.95 and his price to dealers (still the same today) was \$3.71.

At one point in his career, Asher became Angel Records' midwest distributor. He describes the association as "not a happy one." He said he anticipated that when Electrical Musical Industries (EMI) pur-

chased Capitol, it would mean a merger of Capitol's and Angel's distribution here.

After he terminated his association with Angel, Asher went on to form Asher Equipment Corp. handling audio lines, added still more labels and moved to his present headquarters at 7818 So. Stony Island in 1966. At one point, his inventory amounted to 150,000. Westminster, Caedmon, Spoken Arts and Music Minus One were some of the labels he added.

In recent years, living alone in the old building surrounded and obscured by automobile dealerships, he amassed a long list of labels from Alector, Apon and Archive of Folk Music to Vocab, Voix de l'Auter and Yazoo.

NARM Called Hypocrites as Dealers' Assn. Returns Fire

Continued from page 3

"We recognize there are arguments for functional discounts, but they should only be based upon cost savings of the said function. What our industry must do to survive is to define the functions of the segments and let the segments operate within set regulations. We cannot continue in a system where the wholesaler is the retailer and unfairly competes with the very people who do all the groundwork on new records.

"We at ARD are an organization of independent record dealers of New York and New Jersey, with affiliated members in Ohio, California, Washington, and Tennessee. We do approximately 14

Mayall's Old Group on LP

NEW YORK—A reunion of ex-members of John Mayall's many blues bands including guitarists Eric Clapton, Mick Taylor, Jerry McGee and Harvey Mandel; Larry Taylor and Steve Thompson, bass guitarists; drummers Keef Hartley and Paul Logos and Johnny Almond on saxophone and flute, has given new meaning to the English blues master, John Mayall. A new LP, the result of this reunion, which was taped in London and Los Angeles and is entitled "Back to the Roots," will receive a big promotional effort from Polydor promotional men throughout the country.

Mayall, who is touring Europe with another Polydor group, Randall's Island, will return for a U.S. tour shortly after the album's release. The sessions were recorded between Nov. 15 and 25, 1970.

Turns Off Tune-Outs

Continued from page 44

I don't think the quality is any better—just a different kind of music," said Ivers.

Current Playlist

On WBT's current playlist: Wadsworth Mansion's "Sweet Mary," Sammi Smith's "Help Me Make It Through the Night," Partridge Family's "Doesn't Somebody Want to Be Wanted," Santana's "Oye Como Va," "Nickel Song" by the New Seekers, "Love Lines, Angles and Rhymes" by the 5th Dimension, and Dawn's "Knock Three Times."

McMurray is adamant concerning who receives credit for WBT's "comfortable" sound. He pointed out that programming radio is a team effort and that program directors often don't give credit where due.

"The point is that it's not any one man that makes a station happen, but all those up front and behind him," said the operations manager.

"In my years as national program director of the Knight Quality chain I developed and learned the value of team effort and organization. It's the core of that team I've brought with me to WBT to help bring the already tremendously talented WBT staff together into a super team that just cannot be beaten."

million dollars in volume locally. We also have as associate members one-stops, distributors, manufacturers and other segments of the industry. Unlike the people at NARM, we do not profess to speak for our associate members.

"We read all the sad statements of how the rack will go out of business if they are not granted special considerations. By what God-given right is their existence justified? Is one to assume that the rack has not learned enough about our record business that will allow it to compete without special privileges. If this is true then they deserve the fate in store for them.

"In conclusion, we applaud any manufacturer willing to take the seemingly unpopular stand regarding fair pricing for all. One price may be the only fair way."

Grab 50G in Stock Of United Dist.

CHICAGO—United Distributors here reported a loss of \$50,000 worth of disks, tape and tape players last week when burglars broke through the ceiling of the building on South Michigan Ave. Earlier, at Christmas time, the firm apprehended a man allegedly leaving with 1,200 "Woodstock" albums after he phoned an order using the name of a regular United customer. That case is still pending in court, according to vice president William Leaner.

Audio Magnetics Is Entering The Blank Videotape Field

LOS ANGELES—Audio Magnetics is entering the blank videotape field with the development of a one-hour open reel product using a new coating manufacturing process.

The 1/2-inch tape is the result of research and development initiated by the newly formed video products department headed by Jerry Waugh, project engineer and manager of chemical development.

Audio has built a coding and disbursement processing laboratory in its Gardena headquarters.

Audio plans to have its first 7 1/2-inch wide reels of 1/2-inch tape ready for sale to the industrial and educational markets within four months. The tape records both color and black and white. Each reel holds 2,400 feet of tape with an hour's playing time. "We chose 1/2-inch because we feel most video recorders will use that width and 1/2-inch tape will be a more economical item once the consumer market opens up," Waugh said.

Audio's entry into the videotape field—a natural extension of its audio tape activities as one of the world's prime suppliers of cassette and open reel blanks—places it at "the frontier of work in mechanical energy, chemistry and electronics," explains George Johnson, Audio's executive vice president. "Video takes you to the limit of technology."

Audio's merchandising and sales efforts will initially be geared toward existing videotape needs,

Bootleg Suit Vs. Texas Co.

Continued from page 1

Commercial Magnetics Co., companies which allegedly supply Music City with blank tape recordings for use in the manufacture of bootleg recordings.

Al Berman, managing director of the Harry Fox Agency, revealed that the Agency is zeroing in on the Stereo 8 operators. "Massive litigation will follow in short order against other large-scale participants in the manufacture and sale of these recordings," Berman said. "One of the most outrageous aspects of this operation is the fact that legitimate retail establishments continue to open their facilities to the sale of this product. The Agency will utilize every legal weapon to inflict full infringement penalties upon all money-hungry parasites involved with these recordings."

with consumer sales and marketing efforts following.

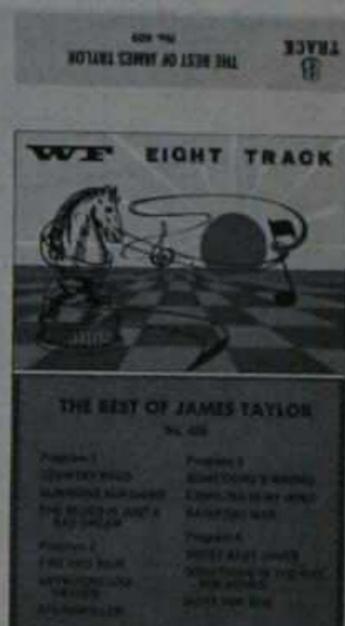
Audio's blank audio and open reel tapes are sold through mass merchandising outlets and the company is also heavily involved in private labeling audio products for other manufacturers. Thus it has the contacts upon which to build its videotape business.

The tape is compatible with existing VTR players, Waugh points out, the only difference being in recording time. Such companies as Ampex, Sony, Panasonic, Concord, Roberts and Philips of Holland use 1/2-inch tape, Waugh said.

Label Bowed by Ex-Vogues Mgr.

PITTSBURGH—Chatham Records has been formed by Elmer Willett, former manager of the Vogues. The new record label, a division of Chatham Communications, will release records in the pop field. Willett is reviewing masters for pressing and distribution.

Chatham Communications has also formed a talent division, which will manage, record and generally exploit new talent in Pittsburgh and its surrounding areas. Hal Friedman will head the division, which will also produce packaged shows for industrial and other clients.



SHOWN ABOVE are samples of new label designs which the Harry Fox Agency claims are being used by Stereo 8 bootleggers. For information call Al Berman at the Harry Fox Agency, (212) 755-0812.

Flying Dutchman, Atl Deal

Continued from page 1

head of Flying Dutchman, the separation from Mainstream Records, which has distributed Flying Dutchman, was amicable. Thiele added that he appreciates the work done by Mainstream's chief, Bobby Shad, in helping to establish Flying Dutchman. Thiele formed Flying Dutchman two and a half years ago.

Ampex will continue as tape distributor for Flying Dutchman in the U.S.; Philips, Polydor Can-

ada, and King in Japan will also continue as foreign licensees.

A highlight of the first release in the Atlantic-Flying Dutchman tie will be a special promotion on the Angela Davis record. The LP is a taped interview that was made in June 1970, approximately two months before her apprehension by the FBI. Also featured in Flying Dutchman's April release are albums by Steve Allen, Oliver Nelson, Spiro T. Agnew, Count Basie, Larry Coryell, Mike Lipskin and Willie (The Lion) Smith, and Leon Thomas.

Gold Awards

Charley Pride has been awarded three more gold album awards from the RIAA. Certified for gold awards are the albums, "Just Plain Charley," "Charley Pride's 10th Album" and "Charley Pride in Person." Pride's first gold album, "The Best of Charley Pride," is reported to be over the \$7 million mark at retail.

Gary Puckett has achieved a gold record for his Columbia album "Gary Puckett and the Union Gap's Greatest Hits."

Andy Williams has received RIAA certification for his latest Columbia Records release, "Love Story." This brings Williams' gold LP total to 14.

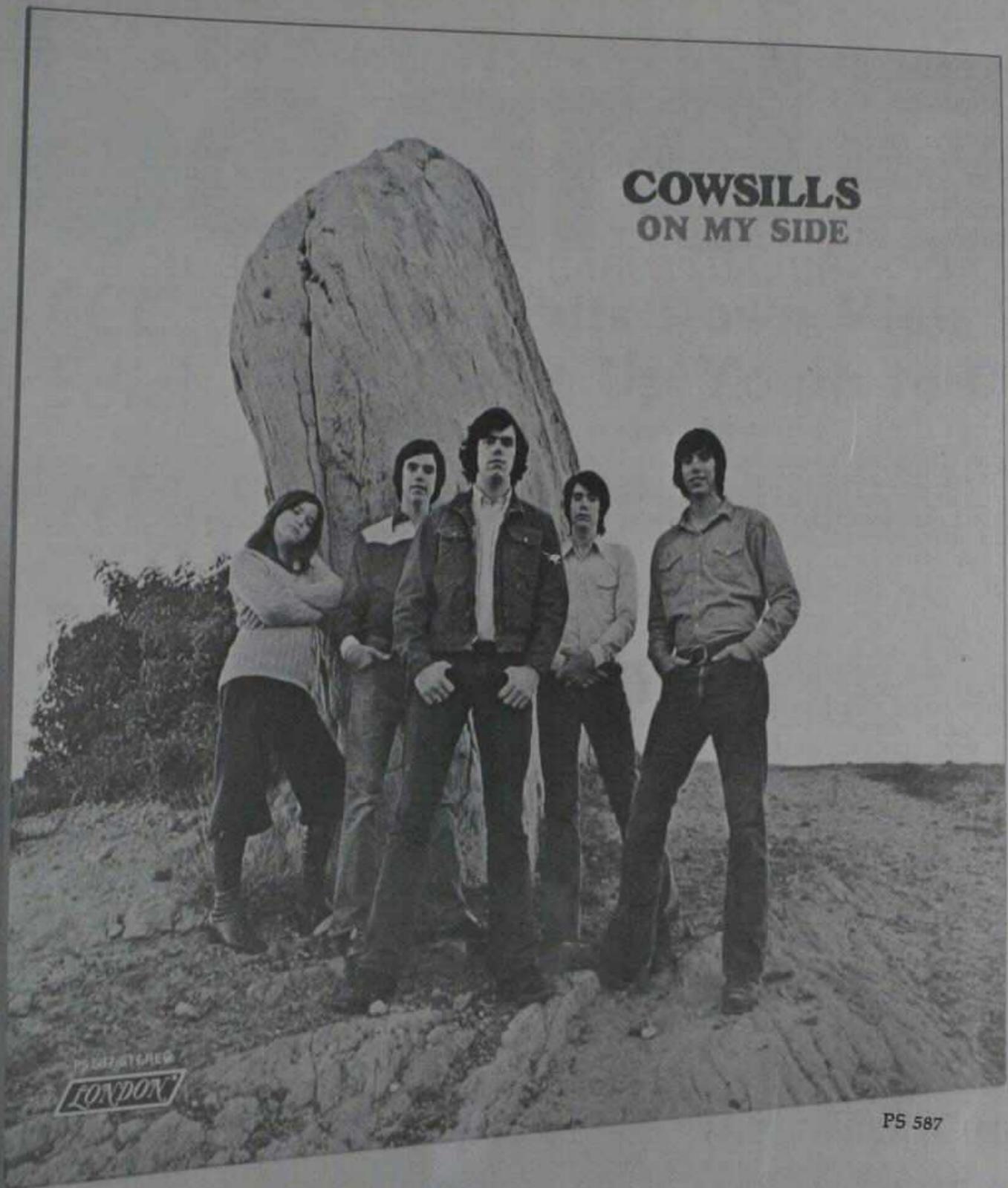
Wilson Pickett has been awarded a gold record for his single on Atlantic Records, "Don't

Let the Green Grass Fool You." It was originally released on Pickett's LP, "Wilson Pickett in Philadelphia."

J. Rivers Into Film Production

LOS ANGELES — Johnny Rivers is entering film production with the property "The Awakening," which will utilize contemporary music. Rivers' New Age Productions will finance the film.

In a related move, Deputy Star Productions headed by Marshall Berle, has become the selling agent in the U.S. for the Rolling Stones film, "Rock and Roll Circus," shot in London and featuring John Lennon, Yoko Ono, Jethro Tull, the Who, Eric Clapton, Taj Mahal, the Stones and Marianne Faithful.



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