NASHVILLE — Nearly 200 "name" artists will appear at scheduled shows and parties of the "Grand Ole Opry" Birthday Celebration here this week (Oct. 15-17). The official functions of the occasion, those sanctioned by host WSM, will bring the greatest number of performers ever to the Municipal Auditorium. In addition to this, virtually all of the 56 acts of the "Opry" will be on hand, both for a "spectacular" at a Thursday luncheon, and for the actual birthday observance on Saturday night.

The program, which is the oldest in the history of American radio, is celebrating its 45th anniversary. On hand from the first-year cast will be Alyn Joye Bentley, Burt Hutchins, Sam & Kirk McGee, the Creek Brothers and the Fruit Jar Drinkers. Also present will be the musical giants of today. In addition to those functions listed as official, there is the Country Music Association convention, which includes the Wednesday night telecast of the Kraft Awards Show on NBC, hosted by Ernest Ford. This will be followed on Friday night by the CMA banquet and show. Also, throughout the week, there will be numerous private parties, the largest of which is hosted by the performance rights organizations.

As innovation this is the establishment of the Country Music Songwriters' Hall of Fame, which is scheduled for Monday (10).

On Thursday, the general membership meeting of the CMA will be held, at which time a new slate of directors will be named.

The first official function will be the WSM luncheon at noon Thursday, followed by its fast-paced spectacular. Those scheduled to take part in this are: Roy Acuff, Bill Anderson, Ernie Ashworth, Margie Brown, Jim Ed Brown, Archie Campbell, the Carlitzes, Wilma Lee & Stoney Cooper, the Creek Brothers, Skeeter Davis, Roy Drisky, Lester Flatt, Fruit Jar Drinkers, Tonnall, and the Glaser Brothers.

(Continued on page 41)

There will be no classical MIDEIN in 1971 since this event has now been put on a once-every-two-years basis. It will be held Jan. 8-13, 1972, in conjunction with the International Music Council of UNESCO.

The 1971 MIDEIN will present three galas, one featuring successful pop groups, one featuring new talent, and a gala with top international talent.

(Continued on page 22)

LP's High Session Cost Seen Raising Rock Singles' Output

By MIKE GRODS

NEW YORK—The high cost of producing contemporary rock albums will bring a surge in rock singles output. That's the prediction of Kevin Eggers, president and founder of Poppy Records, label manufacturer and distributed by RCA.

Since recording costs for albums have soared to the $25,000-$50,000 bracket, Eggers figures that record companies as well as their contemporary artists will be leaning more and more toward single releases. He also sees a comeback of the EP record here since, too, it will be cheaper to record than an album. "The EP," he pointed out, "has already made a dent in the English market."

Another factor indicating a movement to singles by rock artists, according to Eggers, is the opening of AM Top 40 stations to contemporary product. "Herefore," he said, "'new music' now has an underground status but lately we've seen important AM and Top 40 outlets give preference to records that are cutting it.
They couldn't have picked a better picker.

Chet Atkins, voted "Most Programmed Instrumentalist" Cash Box 1970 Country D. J. Poll
NEW YORK—CBS is running towards the best year in its history in terms of profits and sales. In analyzing the sales boom, Harvey Schein, president of CBS, has said: "CBS is clearly the No. 1 world corporation, and we're constantly gaining in strength. We have been able to break our records for earnings and are now looking over the globe, not only in the country of origin but in other territories also.

Some samples of this worldwide pattern of sales success are Simon & Garfunkel from CBS in the U.S. and Christie from CBS in Great Britain. The American duo's LP, "Bridge Over Troubled Water," has been a No. 1 seller in Europe, Japan, Australia, Canada and throughout Latin America. With the added success in practically every corner of the world of Simon and Garfunkel's singles "El Condor Pass," "Cecilia" and "Mrs. Robinson," the duo's records have sold over 3,000,000 copies outside of the U.S. in the past five months.

Christie's "Yellow River," which was released in Great Britain last May and promptly went to number one on the Continent, Canada, Brazil and Argentina, and to a Top 10 position in the U.S. Christie's world sales are now well over the million mark.

CBS International also scored with Cuban salsa sales success in Chicago, Blood, Sweat & Tears. "Gila Music Into Soul" NEW YORK — Gila Music, headed by veteran publisher George Puccio, noted for easy listening and novelty hits such as "Honey" and "Calcutta," is in vogue again.

The firm is scoring with disks by Carolyn Franklin on RCA Records, "Diamonds Are A Girl's Best Friend" and "That Old Black Magic," and aPlacement your ad for October 17-23, 1970.

CBSIntl Headline for Peak Year

GRT Giant Roof-Buy Program Aims for Major Market Thrust

NEW YORK — Ken Levy, president of GRT Records, is building his label for a major thrust into the market with a broad-based acquisition and distribution program. GRT, already active in Latin, country music, and rock, is expanding with a new catalog that will be released in the next two months.

Levy is also planning a series of special releases, some of which will be targeted at specific market segments.

Levy's main thrust, so far, has been in the area of sales where he successfully marketed the "Bridge Over Troubled Water" album, which has sold over 2,000,000 copies in the U.S.

Levy recently acquired a 10 percent interest in RCA Records, and is planning to use this interest to further his goal of becoming a major player in the music business.

Additionally, Levy is looking into the possibility of acquiring a major distributor to help him reach his goal.

GRT's acquisition of RCA will give Levy a significant amount of control over the distribution of records, allowing him to have more control over the products he releases.

Levy's plans include the expansion of his record label's catalog, the creation of new recording projects, and the development of new marketing strategies.

He is also looking to form partnerships with other record labels and distributors to further his goal of becoming a major player in the music industry.

Levy's long-term goal is to become one of the leading record labels in the world, with a focus on country music and Latin music.

He is confident that with his experience and resources, he will be able to achieve this goal.

Levy's acquisition of RCA is just the beginning of his plan to become a major player in the music industry. He is already working on forming partnerships with other companies and looking into new recording projects.

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Cap $3 Mil Bugaloos Pitch

NEW YORK—A merchandising test of the new 'Superbugaloos' will be conducted in New England and New York during the next three weeks. The price is $1,000,000, which will kick off the introductory campaign behind the Bugaloos, according to the Capitol Records release, "For a Friend." A total commitment of more than $3 million has been set as an over-all figure to launch the British rock quartet in the U.S. Exposure for the single includes three airings on the Bugaloos' weekly NBC-TV series, "Rolling Stone," and a number of other music programs on national television.

NARM Accepting Entries For 1971 Scholarships

PHILADELPHIA, Pa. — The NARM Scholarship Foundation is now accepting applications for scholarships to be awarded in 1971. Applicants must be employees of NARM member companies or the daughters of employees of NARM members. Both regular and associate member companies are eligible. Scholarship eligibility covers the entire music business. Ten scholarships will be awarded next year. Twenty-nine have been awarded since the first NARM Scholarship was granted in 1967. Several graduate fellowships have also been awarded.

Scholarships are in the total amount of $4,000 for four years of college. Winners are selected on the basis of academic achievement, financial need and school, academic potential for college as revealed by the scholastic aptitude tests, and financial need. In addition to its regular scholarship program, NARM also makes a special scholarship available specifically for a black student. This scholarship is funded jointly by Capitol Records and NARM, and applicants must in some way be associated with the music business, either as an employee, or the child of an employee of a radio or TV station, a music publishing company, or some one involved in the music business.

Student applications are available by contacting Jules Malamud, executive director, NARM Scholarship Foundation, 703 Trianon Building, Bala Cynwyd, Pa. 19004. The award winner will be announced by the NARM convention in Los Angeles.

Grammy Forms to Execs

NEW YORK—The National Association of Recording Artists and Recording Companies has sent out this year's Grammy Awards forms to record company executives throughout the country. The forms, which cover 43 different categories, have a Friday (Dec. 11) deadline for return to the NARAS. Company recommendations, as well as the recommendations of certain NARAS members, which are about to be solicited, will form the basic eligibility list from which the nominees will be considered for the awards.

The awards for their 13th year, cover product issued between Nov. 1, 1967 and Thursday (Dec. 15), 1970. The latter date has replaced the usual cutoff date of Dec. 31. The only addition is to provide some additional material for the Grammy Awards presentation ceremonies.

Companies who do not receive their entry forms by Thursday (Dec. 11) will receive their nearest NARAS office immediately.

Dewey Bows 'Superstar' Set Oct. 27

NEW YORK—An intensive promotional campaign, including a press conference held at St. Peter's Lutheran Church here, is being conducted by Capitol Records to herald the release of "Jesu Christ—Superstar," a two-week end sweep set released for release Oct. 27. The cast of the opera, a follow-up to the controversial "Jesus Christ Superstar" a few weeks ago, includes Jan Goff as the Lamb, People as Jesus, Murray Head of "Superstar" fame as Judas, and Mike Craig, teaming with the Manfred Mann group, as King Herod. Supported is by a rock group, a band and 85-piece orchestra.

Figgins, Wright Form Disc Co.

DETROIT — Marvin Figgins and Arnold Wright, two Detroit independent record producers, have formed Grand Junction Records. The first release on the label is "Kiss It Off" by D.L. "Boots". The new label is located at 1028 W. 34th Street, Detroit, Mich. 48232.

A companion label, Black Rock Records, will be started soon under the auspices of Figgins and Wright.

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NEW YORK—Bell Records racked up more than $1 million in distributor orders on its full release of eight albums—its first full album presentation. Gordon Fleischer, president of album sales, pointed out that key buyers, distributors, and key market leaders in 20 major cities such as New York, Washington, Denver, Seattle, and Minneapolis have unveiled the albums by the parting of the U.S. West, the Cardinals, the Crafts, Buddy Fiji, Billy Taylor, Bob Dugan, Amon Daul, and Clif- ton Chenier, as well as the "R.P.M." soundtrack album, featuring Melanie. By SUNDAY, OCTOBER 18, 1970, BILLBOARD

Hi Fi Show Sparks Holidays

WASHINGTON — The 1971 Hi Fi Show will be held here in February will manage to span both Lincoln's and Washington's birthdays. The show, held here in February, will manage to span both Lincoln's and Washington's birthdays. The show, held at the same time as the annual大的并以在百老汇表演的。从1969年华盛顿邮报。...
Every so often someone runs an ad to tell you that so-and-so will be singing such-and-such on The Andy Williams Show next week.

And no wonder. The Andy Williams Show is seen by millions of people every week. Exposure on the show is like money in the bank.

Which brings us to the subject at hand. A new album is available which consists entirely of today's top songs performed on The Andy Williams Show. By the singer who performs them.

So you can imagine why we expect "The Andy Williams Show" album to be extremely successful.

And Andy's new single, "Home Lovin' Man," likewise. It was performed on Andy's opening show this season.

(No matter how big we get, we'll never be above tying-in with a winner).

The ultimate tie-in with The Andy Williams Show is Andy Williams on Columbia Records.
Shulman Brodens Corp.

Executive Tumble

Chuck Gregory, named to the newly created position, director, marketing, Polydor Records. He was previously vice president, Columbia Records, subsidiary of the Time Warner family firm RCA in New York and was West Coast director of ader with CBS. 

Harry Anger named manager, special products, marketing and licensing, from Columbia Records in Los Angeles and was West Coast director of ader with CBS.

Anger joined RCA in 1966 as manager, and senior Real Seal Records, and was later named vice president, and senior Real Seal Records.

The position was created to develop the company's premium licensing program and to coordinate the company's worldwide licensing activities.

Anger was previously director of special products at Warner Bros. Records in Los Angeles and had been with the company for 15 years.

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Jerusalem

An instrumental by HERB ALPERT & THE TIJUANA BRASS
Written, arranged and produced by Herb Alpert.
AM 1225
Record-Tape Retailers Split on Proposed Hikes in Album Prices

CHICAGO—Record-tape retailers in this market are sharply split in their opinions about a hike in prices. The proposed hike, which would increase an LP's price by $1, was announced by Mrwebi, a veteran independent dealer. On the other hand, retailer and one-time owner Walz Brothers, of Chicago, alleged that people in the record industry enjoyed higher wages now prevalent in the country, and have raised prices in relation to higher operating and manufacturing costs.

Mrwebi Gets CHISA Grant

LOS ANGELES—CHISA Productions, headed by African-born musician Hugh Masakela, has been awarded a scholarship grant to fellow-African musician, Cigwii Mrwebi. Mrwebi will spend a year in South Africa to study music.

Munro and raised in Johannesburg, South Africa, is a self-taught musician who became the first African non-white to form a full 14-piece non-white band in the country. He was also the first black African musician to record for a major American record company.

On obtaining his degree, Munro plans to return to his homeland to teach western music techniques to his people.

Janis Joplin, Queen of Rock, Dies of Overdose of Drugs

LOS ANGELES—Janis Joplin, psychedelic rock singer, was found dead Sunday morning in her third Columbia album. An autopsy report indicated she died of a drug overdose.

Miss Joplin had been working on her third album for Columbia, which was to be released later this year. She died of a drug overdose in Los Angeles.

She was 27 years old and had been working on her third album for nearly a year. Her death shocked the music world and left many of her fans grief-stricken.

Elliott Opens Conn. Studio

WESTON, Conn.—Connoisseur Michael Elliott, who owns a recording studio in this area, has opened a new studio in the town of Weston. It is called "The Studio Center" and is located on the corner of Route 127.

The studio is equipped with the latest in recording equipment and is available for use by musicians and other artists.

Marks Catalog Getting New Boost in the Disk Market

NEW YORK—Edward B. Marks' catalog is receiving a steady pickup in the disk market. The catalog has been selling well, according to reports from record companies.

MARKS Catalog Getting New Boost in the Disk Market

The catalog has been selling well, according to reports from record companies.

ICK ASHER, Capitol's vice president of operations, standing in the middle of Grant's argument, and their third Capitol LP, recently released LP is "Live Album," scheduled for Nov. 16 release.

ALERT PROGRAM

KYA DJ Asks Stations to Warn on Dangerous Drugs

SAN FRANCISCO — Tom Campbell, evening personality at KYA, is calling all radio stations to launch "Drug Alert" programs to warn listeners of dangerous drugs in their listening areas.

"In many cases, the drugs that kids are taking are not what they think they are and may be very dangerous for them," Campbell said. Just last week, he got a call from a drugstore owner about a batch of "Mexican Redes" being sold to high school students in the San Francisco area for 25 cents each. But some of these pink pills contained amphetamine and were deadly.

"It's important for the air, asking kids to destroy the pills. He pointed out that if the kids didn't believe them, they could take them home or sell them, and in this way, could become drug dealers. He said radio stations should play more warning tapes.

"I'm glad to see KYA taking the lead in this matter," Campbell said. "I hope other stations will follow suit.

MARKS Catalog Getting New Boost in the Disk Market

New copies have been added to the catalog, which has more than 30 records to date, recently recorded by the leading bands (Capitol), Ray "Quick Silver" (Thunderbird) and Victor Sylvester (EMI).

Equipment includes one Hammond organ, a Gibson guitar, a Microphone amplifier, a professional microphone, and a theremin.

Another feature of the equipment is the "Murmur" synthesizer, which is designed for producing the "Nuttin' Squirrel hit," also an advanced studio instrument.

The studio has a Scally 12-track with a vinyl-mixer, one Scally 12-track is interchangeable to mono; one Scally stereo and one Scally mono. The records are played in the studio, and the console was built by Spectra- sonics and is used in the studio.

There are also an EMU melody, three Altec 604 E monitors and a number of microphones including Sony, AKG, and Sennheiser and one RCA 77.
"MONTEGO BAY" is No. 2 on the English charts, No. 44 in Record World with a Bullet, No. 46 on Cash Box's Top 100 with a Bullet, and No. 40 on Billboard's Hot 100 with a Star.

"MONTEGO BAY", from the Bobby Bloom album, produced by Jeff Barry, is on MGM Records.
Insiders Report

WASHINGTON—The Securities and Exchange Commission’s August offering of an "insider" transactions report by offering insiders and directors and other holders of stock in the following companies direct interest to Billboard subscribers, unless otherwise noted, transactions in stock, and dividends stocks are reported first, followed by overall-corporate.

ABC—Bill Eggers bought 10,000 shares, leaving him 1,000.

MCA—John Eggers bought 1,500 shares, leaving him 1,500.

MG M—William Singleton bought 8,000 shares, leaving him 10,000.

The board of directors of MCA, Inc., has declared a quarterly dividend of 15 cents per share. MCA common, payable Oct. 28 to stockholders of record as of Tuesday, Oct. 3.

The membership of the board has been reconstituted with the additions of Walter B. Herron and George F. Fishman. They will, however, continue as honorary members.

The board of directors is composed of John E. Drick, president of the First National Bank and Trust Co., and a director of the Stepan Chemical Co., and Walter H. Hutomation International Corp.

The board of directors is composed of John E. Drick, president of the First National Bank and Trust Co., and a director of the Stepan Chemical Co., and Walter H. Hutomation International Corp.

Viewlex Sales Up; Profit Dip

NEW YORK—Viewlex Inc., has realized an appreciable increase in its sales revenue for the first quarter, ending Aug. 31, 1970. According to company officials, the firm has increased its sales revenue for the first quarter, ending Aug. 31, 1970. According to company officials, the firm has increased its sales revenue by $2,000,000, or 10% over the same period last year.

However, income and earnings per share were down. The firm’s earnings per share for the quarter were $0.05, compared to $0.06 in the same period last year.

Earnings before special items were $0.05 per share, compared to $0.06 per share in the same period last year.

Earnings before special items were $0.05 per share, compared to $0.06 per share in the same period last year.

Qatron Lists Peak Earnings

ROCKVILLE, Md. — The Qatron Corp. has realized record earnings of $2,000 per share in its first quarter, ending Aug. 30, 1970. Earnings per share were $0.05, compared to $0.04 in the same period last year.

Vault Widens A&R Policy

LOS ANGELES—Two saxophonists, Ernie Watts and Charles Owens, will be recorded simultaneously by Rock’s A&R productions for Vault Records. By signing Rock’s new firm, Vault broadens its own policy of working with freelance A&R men and jazz/jazz/jazz/jazz/jazz/production companies involved in the music industry.

The two new bands have a contemporary jazz flavor, explained Jack Leverette, Vault’s president. The National Tape Distributors will handle their first release, which is scheduled for the end of the year.

Watts is signed to a seven-year contract and has been performing with the Buddy Rich Band. Owens, under a recording agreement with MCA, is currently working with MCA, a subsidiary of the Warner Bros. Records, which will release their LPs this month.

Watts’ contract with Jem Records is still active, and it is anticipated that he will continue to perform with Jem Records, which will release their LPs this month.

Sinatra, Richie Havens, and the late Frank Zappa have been signed to the new bands.

Vaughn Meiners, head of A&R for Vault, said that the company is willing to consider any proposal that will help build a lasting relationship with Vault Records, which is negotiated by an affiliate of the company.

Vault’s new bands have been signed to recording contracts, and the company is planning to release their first album in the spring of 1971.
This is MICHAEL CHAIN.

He composes, plays and sings.

He has a new single on Metromedia Records called "Mister" MMS 198 b/w "Roxy."

Prepare for the Chain reaction.

Personal Management
Barbara Belle/Lee Newman
11350 Dona Dorotea Drive
Studio City, California 91604
(213) 656-7060

Produced by Jackie Mills for Wednesday's Child Productions

www.americanradiohistory.com
Three Gold Albums
in less than three months...

"GRAND FUNK"
"CLOSER TO HOME"
"ON TIME"
is that any way to run a Railroad?
National Tape Offering
Tape Insurance Plan

MILWAUKEE, Wis.—Insurance companies no longer beat each other up over how they are affected by the insurance crisis. This year, "We've been hit like a ton of bricks," said a State Farm representative.

That's hardly an exaggeration. Rising cost of automobile tape insurance and distribution problems for an insurance ban have retailers worried.

National Tape Distributors, which distributes prerecording taped tapes and records throughout the U.S. is doing something about solving a national problem for insurance companies. It has increased the industry's first insurance claim program.

The program is offered to insurance companies and involves tapes (T-8 pack, Analogue, players and Tenna speakertips. There are national and regional insurance firms taking advantage of National Tape's program. The program is run by Donald Spigel, manager of planning and development for National Tape.

In short, the program works this way:

After a claim is made, a policyholder selects replacement tapes and players from a National Tape catalog supplied by National Tape. They mail the information to National Tape that the Dolby noise reduction system must be utilized to get uniformity within National Tape's closest service facility for playback.

"The program enables an insurance company to fulfill its obligations to its policyholders all over the country out an undated amount of paper work," said Donald Spigel.

National Tape supplies insurance companies with bi-monthly catalogs listing 2,000 titles, four automotive units and two speaker kits. Six shipping points are equipped to handle personalized service for the insurance company or its customer. A policyholder is informed within 48 hours after receipt of order.

Spigel said that product will be shipped on a first in, first out or a playback sale basis, and the product will be shipped to the insurance company's claims department or policyholders. The catalog also acts as an order form.

National Tape makes four stereo Tenna models available to the insurance industry, or more than enough to fit under any dashboard, a model with a built-in burger alarm and a unit with FM stereo radio and built-in burglar alarm. A 3-4 track tape and built-in burglar alarm system also is available.

"Stereo automotive units have caught the fancy of many teenagers, so the theft rate has skyrocketed," said James Tiedens, National Tape president. "We're offering insurance companies a solution to their problem, their policyholders."

The policyholders of the total insurance ban is fast becoming a reality, not only because of the average policyholder's objection to the policy, but because insurance companies are finding the insurance ban is not the way to go. With tape equipment is getting higher please indicating that auto police are prone to believe, an auto tape unit is a "red flag" to a car thief, said Tiedens.

Lib/UA Studying
4-Channel/Cassette

Lib/UA for the first time to jump on the quad-8 tapewagon, is now studying four-audio cassettes.

It has a name for a projected entry into that area, Quasette, and corresponding cassettes. Officers have confirmed that 4-channel cassette is feasible.

The idea is to drawdown, like costs to manufacture product and even confusion to the consumer at retail. They also firmly believe that the Dolby noise reduction system must be utilized to get uniformity within National Tape's closest service facility for playback.

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Modern Design Compact Units
Highlight Belair's 'Now' Look

LOS ANGELES — Controversial audio product brochure, dealers are likely to notice one of the new contemporary design and compact players.

Stated in the brochure, for instance, is a Ed Mason's determination to promote mini-oriented stereo 8-track portables with a "look like a Mini." Mason, Belair president, believes that the future of the compact player is the "future of the compact player" and that compact players are the future.

They are manufactured in Japan, Western Europe, and the U.S. and are becoming more popular in the United States.

Mason has said he is already working with compact manufacturers to design their product to fit the "American" market and that when utilizing players that are more "refined" and "durable," the "American" market will change the static appearance of tape equipment.

The"Now" look is the beginning of a new era in marketing players.

The company has introduced its straight 8-track model 410, and 8-track with AM-FM, FM (Continued on page 24)
The automated console. An idea from A & R Recording. Their engineers have been working on the concept for four years. A complex idea that required an aggressive, forward-looking manufacturer, willing to tackle a tough electronic engineering problem.

They found it in Ampex.

Now A & R and Ampex have combined forces to develop this revolutionary recording console. It will incorporate an automated system of post-mixing 16-track original recordings and be fully adaptable to existing tape systems and any future track configurations. Not a millionaire's plaything, but a working tool every studio economically can afford to use and creatively can't afford not to use. The system will incorporate these features:

- Rapid ON/OFF control per track.
- A precise memory of control positions over a range of at least 20 dB.
- Sufficient resolution to accurately reproduce rapid changes in level control setting.
- A means of accumulating the necessary data on a “sync” basis.
- Compatibility with existing tapes.
- Quadrasonic capability.

The distinguished group of engineers listed below have agreed that "with this sophisticated system the engineer will be able to create more consistently in the one area we all want to improve upon . . . the tastes and textures of the recording, without dehumanizing the final mix."

Al Siroka, Vice President and General Manager, Professional Audio Products Division, Ampex.
John Eargle, Director of Engineering, Mercury Records.
Ted Aldrich, Chief Engineer, Professional Audio Products Division, Ampex.
Larry Levine, Director of Engineering, A & M Records.
Neil Muncy, President, Suburban Sound, Inc.
Irving Joel, Chief Engineer, A & R Recording.
Roy Halleo, Producer-Engineer, Columbia Records.
Glenn Snoddy, Vice President and Director of Engineering, Woodland Sound Studios.
Phil Ramone, Vice President, A & R Recording.

These engineers are working with A & R and Ampex to develop and standardize the automated console. If you would like more information on this new system drop by booths 72 and 73 and chat with the guys from A & R.

The automated console people.

A&R RECORDING
322 West 48 Street
New York, New York
Aimed at the educational/instructional market, the firm has produced software for conversion to any cartridge TV format: magnetic tape, film or vinyl tape.

Capitol’s Fred Rice Develops Sophisticated Product Tools

LOS ANGELES — The private office of Fred Rice, national merchandising development manager of Capitol Records, offers a hint of the man. There are pictures and personal momentos on the walls. Tape merchandisers, racks and browsers are everywhere. A small, secretarial-sized desk has many not-to-be-aided piles of papers.

Capital is offering three of its tape fixtures, including an 8-track “Tape 40” counter and wall unit which holds 48 cartridges; a “Lazy Susan” type fixture which spins and holds either 64 8-track cartridges or 80 cassettes.

Rice also developed a step-up “Tape 40” unit, one which holds 80 8-track cartridges and a second which holds 100 cassette titles. The step-up models will be available in November.

The “Tape 40” fixture allows dealers to lock up their stock without hiding it from customers, said Rice. “Show him the tape, let him touch it, display it properly, but lock it in a discreetly safe display,” Rice said. “The units put cartridges and cassettes where they belong, where the customer can see exactly what he wants by direct, visual exposure, but it thwarts would-be shoplifters.”

Capital is offering three “Top 40” desks to customers. One gives free 12 tapes from a list of 40 best selling 8-track cartridges, plus the opportunity to purchase, at Capital’s cost, either the 8-track or cassette fixture. (Fixtures cost: 8-track, $49.95; cassette, $35.)

Another two gives six free 8-track tapes, plus the chance to purchase either 8-track or cassette fixture when you order 100 8-track cartridges. The third arrangement allows three free 8-track tapes and an opportunity to purchase either fixture at Capital’s cost, when ordering 80 tapes.

Rice has six “big ideas” for selling the tape market. Place best-selling tapes by best-selling albums; design your own best-selling tape rack; sell tapes in the instrument department, not just in the tape-recorder department; display and sell new releases and best-sellers full face, not on occasion; put new release tape product with catalog items; sell tape counterparts to album product.

Rice’s暴风samaa tape merchandising for 25 years of catalog product, enabling “Tape 40” to be used for best-selling merchandising. The cassettes hold 120 cassette and 60 8-track cartridges.

Capital is negotiating with (Continued on page 23)

SONIC SOUND INTO CUSTOM, DISK FIELDS

LOS ANGELES — Sonic Sound, distributor and blank tape manufacturer, is expanding to include custom duplicating and recording.

It built an 8-track recording studio and will start its own music publishing/recording company, according to Joseph Algazi, chairman, and Sidney Aroon, president of Sonic Sound.

As part of its expansion, the company custom duplicates Spanish and Brazilian music for several independent record firms. Algazi also plans to open several retail stores.

Sonic Sound, which produces blank 4- and 8-track cartridges and cassettes, is introducing a “Sonic-Pack” line of 4- and 8-track blanks at $1.98 suggested list. It will step the line, which eventually will include cassette blanks.

In addition to its “Sonic-Pack” line, the company distributes Audio Devices blank 8-track and cassette line in the 11 Western States and Texas.

Algazi’s American Imports, a 1-stop for home and automotive 8-track, stereo units, is also branching out in players, speakers, cars (Ampeks and Le-Bo) and other tape accessories.

The company imports from Japan through its Dynatronics firm. Dynatronics imports two auto 8-track units, model CSD-810 at $59.95 and model E-805 at $49.95. Algazi plans to import a 4- and 8-track compatible auto stereo unit at $49.95.

THE UNIT either can be used as a wall display or a counter browser. It holds 48 8-track cartridges and 40 cassettes.

DOOTO'S NEW RELEASER

Sonic Sound is now featuring the new “Sonic-Pack” line of 4- and 8-track blanks.

He plans no cassette units, either portable, automotive or home, complaining that “it just doesn’t sell.”

OCTOBER 17, 1970, BILLBOARD
We regretfully announce the passing of Toshio Niimi, Japanese industrialist and pioneer of car stereo in Japan.

In 1961 Mr. Earl Muntz created a new industry, then known as car stereo. It has since expanded to the home and changed into the 4.8 and cassette configuration and has created countless jobs and financial success to many of us connected with the industry.

Very few of us are aware that Mr. Niimi, President of Maruwa Electronics Corporation, was the key Japanese figure who not only pioneered but if not for his foresight, financial and engineering assistance and strong belief in the product, there might never be the industry that exists.

The industry has lost a great man, Japan has lost a key industrialist, and I have lost my dearest friend.

L. Bernard Phillips, President

MUNTZ STEREO CORPORATION OF AMERICA
Optronics to Bid for Education, Medical, Trade, Travel Marts

By RADCLIFFE JOE

NEW YORK—Optronics Libraries, one of the few companies with a comprehensive prerecorded catalog geared exclusively at the cartridge TV market, is making a bid for entry into the educational, industrial, medical and travel video markets.

According to Irv Stimler, president of Optronics, discussions between Optronics Libraries and the Sony, Philips and Panasonic companies are under way through which Optronics would offer a low-cost hardware/software video package to those markets at which it is aiming.

Stimler's plan, based on the outcome of talks with the hardware manufacturers, is to rent the video players to student bodies, travel agencies, automobile manufacturers and hospitals at a cost of under $25 a month, while selling cartridges outright. Cost of the cartridges has not yet been determined but Stimler assures that it will be competitive.

Programs to be offered will range from talks by Yippie leader, Abbie Hoffman, to scientific papers for students specializing in a field; as well as educational material for mechanics in the automotive industry, and comprehensive travel data for travel agencies selling package tours and trips to foreign countries.

Stimler disclosed that at least one major travel agency has agreed to accept the Optronics Plan, while Marco Enterprises, with as many as 80 representatives in the college market, is willing to lend assistance in developing the student area.

71 Launching

The Optronics executive hopes to launch his program in the early spring of 1971. However, an intensive merchandising program will get under way as early as January 1971 when the first Optronics demonstration vans crisscross the country selling the CARtridge TV idea to the various markets.

Meanwhile, in a specially convened meeting of key dealers, distributors, and NAB reps from across the country, Stimler urged immediate standardization moves in the cartridge TV industry so that chaos could be avoided.

Speaking to top market representatives including Robert Liff of Transcontinental, Sam Gody, of Sam Gody Inc., David Rothenfield, E.J. Korvette Stores, Jim Johnson, Ampex, White Front Stores, Marco Enterprises and others, Stimler said the emergence of several different cartridge TV configurations on the market at the same time could result in chaos, and an ultimate destruction of the very market that is being created.

Stimler also told his listeners that software, key aspect of the industry, is being grossly neglected by hardware manufacturers. "This," he continued, "is dangerous, as the availability, cost, and variety of software will be decisive factors in the success or failure of this new medium.

"There seems to be little doubt," he added, "that the average consumer will gravitate more readily to a video system that costs a little more and has software readily available at a reasonable cost, than to a system that sells at a low figure but offers high priced cartridges."

Stimler was reluctant to pick any particular system for popular acceptance on the market, but hinted that the Sony/Philips/Panasonic people were definitely invading the right direction by working toward standardization, while RCA, if it could overcome its present technical setbacks, could have a winner in its low-cost holographed cellophane cassettes.

Key Film Cos. Vie for CTV Software Action

By RADCLIFFE JOE

NEW YORK—At least two major film companies, Eastman Kodak and Fairchild Camera & Instrument Co., are making major bids for a slice of the cartridge TV software action.

The move came at the 10th Technical Conference and Equipment Exhibit of the Society of Motion Picture and Television Engineers held Oct. 4-5 at the New York Hilton Hotel.

In a special session on Home Video Player Systems, Lee H. Schenck of the Fairchild Camera & Instrument Co., and Richard C. Garhart of Eastman Kodak told their audience that Super 8 film as a program carrier for the various cartridge TV systems was more feasible because of its low cost, high color fidelity, the ease with which it can be edited and repaired, the low cost at which it can be duplicated, and its comparable resolution to television. Using demonstrative charts and slides, both gentlemen said that through the use of film, worldwide standards which the industry so urgently needs, could easily be achieved. They also said a cassette enclosure of the programmed film is quite possible, and the finished product would be usable in countries where color TV is still in its infancy.

Other members of the panel included Carlos Kennedy of Ampex Industrations; Gilbert Wyland of CBS-ERV; and Gerry Citron of North American Philips, each of whom made short presentations of the systems he represented.

In his presentation, Citron expressed confidence that those systems which feature both record and play facilities will capture the fancy of the consumer and generate their own software. "As a result," he continued, "the problem of software is not really a problem at all, and systems like the Philips VCR will be future sale.

He noted however, that the concern surrounding standards in the industry is legitimate, and assured that in this area too, Philips was already on top of the situation by reason of its active efforts to establish standards.

A healthy question and answer period followed the session.

You can bet your recording life on it.

Maxell Ultra Dynamic. The ultra+ stereo cassette tape with one of the most impressive pedigrees a tape can boast. It has a doubled frequency characteristic of 20,000 Hz. An SN ratio 3 decibels higher than most tapes. A 45 percent decreased distortion factor. Greater tensile strength. And like all Maxell tapes, UD has such a high degree of mechanically trouble-free operation, we guarantee it, unconditionally. All Maxell tapes must perform to your standards or we'll replace them, pronto! When you put heart, soul and sweat into a taping session, nothing but the best can do, Maxell Ultra Dynamic. In 60- and 90-minute cassettes. It can easily become your best friend.

For details on the complete line of Maxell professional tapes, write:

Maxell Corp. of America
Dept. B4, 501 Fifth Avenue, New York, N.Y. 10017
New Tape CARtridge Releases

Tape CARtridge

How To: Use The Jet Set To Sell Stereo 8.

This 4-foot inflatable Lear Jet can be the start of the highest flying promotional campaign for Stereo 8s ever. It's a great point-of-sale. It'll build up traffic. And more important, it's "in" with the kids.

Your Lear Jet distributor has Jet Set Promotion Kits complete with display adapter, wall or window banner, newspaper mats and 10 Jet Set planes. The Jet Set planes, a $5.95 retail value, sell to the consumer for $3.00 each. And with every jet sold you get the added advantage of a walking advertisement for Lear Jet Stereo 8.

Make your own newspaper advertising work twice as hard by tieing in with this terrific traffic building promotion. Make sure you cash in on it in time for the big Christmas rush. Stock up early on Lear Jet Stereo 8s. And the Jet Set promotion kit.

Lear Jet has the Jet Set helping you sell Stereo 8s.
Altec guitar speakers have heavier magnets to push bigger sounds.

Take Altec's big 15 inch job, Model 421A. Push it. Grind it. Crank it up to full power. You get bigger sounds, Louder sounds. Because it has a heavy 17/8 pound magnet structure. And a special 3 inch edge-wound voice coil. That adds up to more efficiency and more power. So whether you're buying a new guitar amp or just replacing some blown-out speakers, make sure the guy behind the counter gives you Altec. Write for a complete Altec musical sound catalog. Altec Lansing, 1515 S. Manchester Ave., Anaheim, Calif. 92803.

Altec has a full line of 10, 12 and 16 inch speakers for electric guitars, bass instruments and electric organs.

CESCO/MODERN DISPLAYS

Ship's K.D.—Low cost freight from plants is either Massachusetts, California or Indiana. Same day shipments—No long waiting times, reduces in-ventory 50% construction—Longer life—no tag. Accepts Cartridge or Cassettes or mix of both.

SALES OFFICE 115-01 22nd Avenue, College Point, N.Y. 11356
(212) 383-5701

FORGES has a better idea.

You assemble the cassette, we'll provide the tape.
One of the country's hottest new groups, Carpenters, needed a portable sound system that could give them recording studio control over the sound of things like "Close to You" and "Ticket to Ride" in live performances. Solution? The Shure Vocal Master Sound System! The same system used on tour by The 5th Dimension, The Lettermen, Sergio Mendes & Brasil '66, The Dells, plus hundreds of other groups. The Shure Vocal Master gives them utter reliability, complete control over vocal effects and over feedback — with 300 watts of peak penetrating power! Result? Audiences across the U.S. are hearing Carpenters as they sound on their recordings — naturally! Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill. 60204.
Big Sur Fest at Monterey—Lots of Folks, Little Folk

MONTREY — The seventh annual Big Sur Folk Festival, first pop music gathering to be held in California since the disastrous festival at Altamont nearly a year ago, was held not in Big Sur, but rather at the Monterey County Fairgrounds, and did not feature folk music. Both the afternoon and evening concerts on Oct. 3 were sellouts for the 6,000-seat outdoor arena. As in the past when the festival took place at the Esalen Institute in Big Sur, band rotation was used to advance promotion or advertising, and it is rumored that the band could only be attributed to word of mouth.

Under the umbrella title, "Celebration, a Day of Music," those performers included Joan Baez, the Beach Boys, Woody Guthrie, Janis Ian, Tom Jans, John Fahey, Kris Kristofferson, and John Marinelli and his friends from Nashville, Tenn. The B.W. group consists of von Hess, Tom MacDonald, John Philips, Lisa Rossand and Mark Spoolstra.

Miss Baez opened the afternoon concert. Her performance diminished the evening concert. The Institute for the Study of Non-Violence, founded by the singer, is the beneficiary of festival funds.

The Big Sur Folk Festival is a nonprofit corporation and the yearly events have been directed since the beginning by Nancy Carlen and Paula Cates. Last year profits from the festival were given a film directed by Carl Gottlieb (former B.F. actor) and this year's MC has yet to be released. This year's profits will be donated to the American Cancer Society.

MusiCally, the festival was much like a Chinese dinner, lots of it but little that lingered. The closest anyone came to folk music was Woody Guthrie (Joan Baez sang his "Deporter" twice); Singer-songwriter who would have gone over by the side of Esalen in Big Sur, like Minnie Farina and Tom Jans, Kris Kristofferson and Mark Spoolstra, failed to excite the sit-down concert audience.

Merry Clayton and her 10-piece band, Love, Ltd., were the first artists to attract the audience. Clayton's version of "Bridge Over Troubled Water" and "Sitting on a Bench in Love" earned her a standing ovation at the end of the set, and Love Ltd. closed the show with their set of "Good Vibrations" and everyone went to dinner.

The Beach Boys (minus brothers Brian and Dennis Wilson) suffered sound problems but managed to have a good time, with a rousing rendition of the old Robins song, "Riot in Cell Block No. 9." The Beach Boys were the last band to set on "Good Vibrations" and seemed everyone away to the night.

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CHICAGO

The Syndromes kicks off its first show Friday (16) with Capitol's Grand Funk Railroad, A&M's Humble Pie, Traffic's Brother and Chase... Elektra's Judy Collins appears Sunday (18) at the Auditorium Theater for one show, sponsored by Richard Pick Productions... The Aragon Ballroom has closed its doors temporarily to rock music. A combination of police raids and drug abuse by segments of the audience forced the closure... Scott Dunneau, the promoter, is looking for another place to hold rock concerts...

Kama Sutra's Shaye Shaye recently appeared at Loyola University... Arden town, A&M's Flying Burrito Brothers played at the University of Chicago... MGM's Bloomington People recently appeared at newly reopened Reavers. Other groups playing there recently include Truth, Happy Tiger's Famous Pickin', Argo's Atlanta Haynes, and Cosmopolitan Worm... RCA's Queen Who for concert Friday (16) at the Auditorium, followed Saturday (17) by Columbia's Laura Nyro, both shows sponsored by Triangle Productions... Triangle also sponsored two concerts by Motown's Jackson Five at the International Amphitheatre Sunday (18).

LOS ANGELES

Film lyricist Hermin Holm has returned from a six-week USO tour in Vietnam where she sang and did a comedy act on the Hollywood film. She has just completed work on three films, notably "Halt of Mirrors" for Paramount; "The Homemade War" with Neal Hefti for MGM and "Billy Jack" with Jerry Fielding for 20th Century-Fox. She has been writing lyrics for two years and her first assignment was with Dave Grusin for "Heart is a Lonely Hunter."

Two new films have opened here: Virgo and United International's "Rocky," United International in Dave Travis who has mastered LP's for Buffalo Springfield, Deep Purple, Nell Young and Three Dog Night. The studio is located at 7118 Bern Street. Travis is president of Virgo and Lee Fisher vice president and Michael Polanski head of ad. Wisconsin and Poland and Jack Garlin whose first single is "Where Did I Go Wrong," while the second single is "Color of My Love." Virgo is located on 3424 Tolland Way.

Brother Records has released the single, "Sweet in the Morning," from the Beach Boys' new LP, "Sunflower." Bruce Johnston wrote the song... Gregor is releasing the single, "Blind Vision," with Robert Byrnes. Argo's "MGM" will provide acts for the Artists' and Models' Ball at the Factory on Halloween Eve.

Dickie's is in town "Dago Night" Monday (22) featuring Bonomo and friends plus an all Italian dinner for $9.99. Big band: playing the North Hollywood club this month includes Bob Seger, Dick Grove and Ron Myers. The Wilco Bob Odetty appears Monday and Tuesday (19-20) and the Bad Shank Quintet plays out the weekend (31).

FILM FACTS: "The Nitty Gritty Dirt Band" appears on "The Life Style," and for "Liltgo."... Gill Melle will compose the main title and score all six episodes for "The Psychiatrist" portion of Universal's TV series, "Four in One.


Dick Jensen has signed with Salsoul Records for a new development... The Bob Van Trio repays Guest Room of the Sheraton Universal Hotel.

Jenkins and the Shillers open the Forum Club today. ... Star Keyton and an 8-piece band tour the "The Life Style" with the recently completed four days in rehearsal at Forum Friday (21) and at the Majestic in uptown New York.

Dushill has released the song "Will We Get Together" from Bobo One's LP, "Flying a Head."... Simon Siles took a new name for his MGM group. It is now called the Black Whip Thrill Band. It was formerly called Simon Stokes and the Nighthawks... Richard Purdy will produce Funk for Warner Bros. He just finished working with Barbra Streisand.

ELIOT TIGER

NEW YORK

ABC's B.B. King, Elektra's Burt Bacharach, Paul Rodgers, and Milt. Gore's Elvis Bishop Group play Bill Graham's Fillmore East Friday (16) and Saturday (17).

Ronald Freed, international director of the Berlin Music & Music Education Departments of Peer Southern's Publishers, has been elected to the Board of Directors of the Music Publishers' Association of the United States.

Frankie Jackson, featured in "Applause," opens at Downstare at the Uptown, Oct. 5. ... ABTB Oliver has been elected to ASCAP as a writer and Musicman Corp., as a publisher...

The Frankie Mike Randall Quartet has signed for the new lounge of the Regency Irvington Hotel, Lakewood, N.J., beginning Monday (12).

President Benson, Kitty Lake, Teddy's Brother and The & The Mothers of Invention, Vanguard, Franklin Square, RCA's Pat is the hill Friday (16) and Saturday (17). The date opens for the club. U.S. N.Y. November dates are Chicago's syndrome (6); Eastern Michigan University, Con- nell University (13); University of Massachusetts (14); Filmore East (18-19); State University, Albany, N.Y. (22); Stony Brook College (23); Community Theater, Wilken- Barre, Pa. (24); Festival's Auditor- ium, State University, Stoney Brook, N.Y. (24); Detroit's Eastown, (26-26); and Pirates World, Danis, Fla. (27-29).

Slated for the Village Gate are 7th Century, Sunday (11); Billy Mitchell and King Kong, Tuesday (12); Billy Mitchell & Friends and Meatshaker, Wednesday (14); Chil- dren of God, Friday (16) and Saturday (17); Elvis Bishop and Glory River, Tuesday and Wednesday (21); Glory River, Thursday (22) through Saturday (24); John & the Family Jewels, Nov. 3-7; LFP & Mr. Murphy & Free Lighting, Nov. 12-17. Appearing at Top of the Gate are Al- cheny, Thursday, Oct. 5. ... Lake through Oct. 25; David Aamann Quartet, Nov. 1-5; Bill Evans, Nov. 12; Atlantic's Junior Mance Quartet, Dec. 22-17. ... Atlantic's Soul Pie plays Chicago's Syndrome, Friday (16).

Valerie Joy, country singer from Brooklyn who records on the Epic label, will introduce her new single. "She's Home Again," at upcoming disk jockey convention in Wash- ington... Steve Seppert produced a Saddle River's LP for National, Midwest, and North East Rising San package for Stone- house Productions. ... Harry (Do) Beggacy, songwriter-organist, composer, and singer, has been from a short illness... Laura Greene, Mercury artist, will guest on the Flip Wilson TV show this week.

A&M heads for London for conferences and meetings with Campbell & Son Ltd. of London. The album work on his new Midas Touch album. City's "Mr. World With Love." The album contains songs by Bobo One & Elvin Bishop... Billy Smith to assist Elke Emanuel and Mardi Parle of Decca Records in underground publicity and promotion.

CINCINNATI

Dale Stevens has resigned his position of music director of The Cincinnati Enquirer to open his own public relations and adver- tising firm, Dale Stevens Publicity and Adver- tising, Inc. with office in 1030 of the Enquirer Building. A former.

(Continued on page 29)

"LOVE AT FIRST SIGHT"
A/S 4508 BEBE BARDON and the "101 STRINGS" ORCHESTRA

THIS IS THE HIT ON A/S RECORDS

FROM BILLBOARD—Sept. 26, '70

Milwaukee... Mike Mowers, Radio Doctors One Stop says the A/S Records version of "Love At First Sight" is "much heavier" than the original version and that he has difficulty keeping it in stock and is now ordering it direct from the label.

Gordon Larson, jukebox programmer at Sam's Amusement, Kenosha, Wisconsin, says, "There's no way to tell how many times "Love At First Sight" A/S Records, is playing because the players roll back to zero after 50 plays. It's so pop- ular that the taverns are asking us to bring them 30 and more copies so they can sell them retail."

The A/S record is different. We play it in our store and people ask us what it is. THE RECORD IS A LOT OF FUN.
BOBBY DARIN
Landmark Hotel, Las Vegas

Bobby Darin offered his audience a well-entertained package. Backed by the 12-man Ray Scott Chorus Orchestra led by Charles Dennis, Darin entered the audience with several songs: "Bitter End," "Swearin'," "That's All," "Blue Hotel," "I've Got a Woman," and "Lover," which were received with enormous applause. Darin then proceeded to sing several of his well-known songs, "Dream Lover," "I Love You Because," "Mama," and "Dreams Are Never Enough." His last song was "The Shadow of Your Smile." The audience gave Darin a standing ovation.

BOBBY BLOOM, right, MGM artist, huddles in recording studio, with his producer Jeff Barry, center, and his manager Rick Quinlan.

MAMA CASS ELLIOTT, front, goes over score for Columbia Pictures' film "The Doctor's Wife," with the songwriters, left to right, Alan Bergman, Elmer Bernstein and Marilyn Bergman.

Get to the top of the rock.

By reaching recording heads around the world. By making impressions on thousands of college and university entertainment managers. By moving in solid with the music makers and the music takers.

Billboard supports you. In the ROCK NOW SPECIAL. A definitive survey of the rock market—the rock people, rock groups and record companies, rock geography, rock locations, the present shares of rock in the music market and its perspectives for the future.

Published November 9th. You establish a firm foundation in the rock market with special distribution to over 2,500 college and university entertainment managers—to help you establish an even firmer foundation in your rock markets.

Move up to the top in Billboard's ROCK NOW SPECIAL.

A first.

Advertising closing: October 26th

when answering ads... Say You Saw It in the Billboard

Talent In Action

• Continued from page 26

Mention My Name" and the hitting "Black Day in July." Lightfoot led into some of his numbers with amusing humor. He was assisted by lead guitarist Red Shein and bass guitarist Jim Kel- len, and both were excellent. "Midget" was a good new song, while "Long Time Down" was another good selection from Light- foot's vast repertoire.

FRED KIRBY

PAUL MAURATI
Philarmonic Hall, New York

Appearing in the Easy Listen- ing Series presented by George S. F. of Philharmonic Hall, Oct. 6, Paul Mauriat and his orchestra entertained a rubber band and whiny in a program ranging from Chopin and Piazzolla to Bach- rauch and the Beatles.

Utilizing 12 violins in a 25-man ensemble that included trumpet, trombone, sax, drums, xylophone and guitar, Mauriat and his pia- nist, Andre B. Bairy, shared conduct- ing and turns on the piano, Mar- tenet Wipes and harpsichord, while a female trio provided occas- sional vocal assist.

"Classical Gas," a medley of "Bridge Over Troubled Water" and "Let It Be," his new Philips single, "Come in Love," and his concluding "Love in Violets," reprised in an encore, were highlights of performing elegance.

As a counterpart to this ele- gance, Mauriat has a striking asset in the Chaplin-Maxam axis of sax player Guisitin, who was a virtu- oso musician, dancer and magia- man at prearranged moments of reverence.

ROBIN LOGGIE

PHAROAH SANDERS
Village Vanguard, New York

Sanders obviously feels most comfortable with his rhythm sec- tion shooting off in all directions, something that he can lay back into and present his free form improvisations without having them turn into free falls. For this club appearance he had five mu- sicians armed with almost every- thing in the beading, racing, sliding,-shaking, scraping, drumming, de- parnent, from conventional kit, to pindle mounted skel- l pot.

The Allen's record tenor sax- ophonist gobbled and skidded along on this rhythm surface (at times they were really surfing and wobbling) and had it de- signed to shock and clear the si- nuous, convoluted air. Now there is much interest in the world of the avant black musicians—Sanders, now removed from Coltrane's shadow, should be considered among the best.

IAN DOVE

BUDDY MILES
Fillmore East, New York

Buddy Miles knows how to win a hit audience, as his performance in the first of four weekend Fill- more East shows, Oct. 25, demonstra- ted. Delayed by his flight from Seattle, where he attended Jim Hendrix' funeral, Miles went on last, following a fine set by Co- lumbia's Johnny Winter, who also attended the funeral, Epic's Tim House, and Orlando's Ira. Traded promise as the opening act and encore.

Miles, who had 10 backup mu- sicians, more than one asked, the audience to clip along and they clipped along, sing on cue and they sang on cue, and stand and move in place and the obliterating youths stood and moved in place. It was a lesson in subversive psychology. A Mercury artist, the result may be manufactured, but it worked.

The Allman Brothers' "Dreams" opened an extended medley, which occupied most of the set. Miles alternated between soul singing and the drums. He has developed as a performer.

FRED KIRBY
Talent

From The Music Capitals of the World

DOMESTIC

Continued from page 27

day and veteran record reviewer, Steve, met again this month to join the Enquirer staff after working for several years in Detroit. Prior to that he had served as music editor of The Cincinnati Post.

Steve Kirk, who for the past few years has been doing the morning show at WING Radio, Dayton, has been reassigned with the station is presenting Frankie Valli and the 4 Seasons at Dayton's Memorial Hall Oct. 21. This will mark Kirk's eighth time in the Dayton-Cincinnati areas with the 4 Seasons, with the last three Dayton appearances registering sell-outs. Kirk, in cooperation with the John Haynes Enterprises, is also presenting the Neil Diamond show at Music Hall here Nov. 6. Ticket prices on the 4 Seasons has remained the same the last four years—$3, $4 and $5.

Nashville music bigwigs Don Pierce, Chuck Chalmers, Jim Wilson and Hult Carlock were in Cincy Monday (5) to witness the final play-off game between the Cincinnati Reds and the Pittsburgh Pirates. Their visit here together led to some speculation—like is there something in the wind, a new music venture maybe... Ed Ros- bon, president of Queen City Al. Inc. and Rusty York, head of the Jewel Recording Co., hopped into Wheeling, W. Va., recently to catch Quentin Wells' "WVVA Jamboree" and a concert by the Blue Ridge Quartz.

Belkin Productions has set three attractions for Music Hall here—Laura Nyro and Livingston Taylor, Nov. 1; Derek and the Dominoes, with Eric Clapton, Nov. 26; and James Taylor, Dec. 4—with decapitators slated at $4.50 in advance and $5.50 at the door... Peggy Lee, formerly on promotion at WEW and WRC here and now with Dick Clark's KODG Radio, Santa Barbara, Calif., was in town last week to hype the appearance of the Jackson 5 and Cincinnati Garden Thursday (18). Miss Rogers is on leave from the station to pilot the Jackson 5 on a media day tour covering Boston, Cincinnati, Mem-phis, Detroit, New York and Chi-
cago.

Comedian Woody Woodbury kicks off his 16-day stand at the Flavel's Grandview Inn. Columbus on Oct. 14. Erlo Fitter- gerald, with the Herbie Mann and Cannonball Adderley quartet in support, set for a single perform- ance at Columbus Veterans Memorial Oct. 23 by promoter Ben Carruth... The Dunes Theatre of Harlem, under the direction of Arthur Mitchell, makes its first Cincinnati appearance at Corbett Auditorium on the University of Cincinnati campus Oct. 23.

WUBE program director Bruce Nelson is celebrating Country Mu-

The most modern 8 or 16 track mobile recording unit in the world.
For more information call: Larry Dahstrom or Aaron Baron at (212) 586-8555.

ON THE ROAD WITH... Tony Bennett

The Ed Sullivan Show
Sunday, Oct. 18, 1970
C.B.S. TV

Location Recorders, Inc. 429 West 46 Street New York, N.Y. 10036
Allegro Sound Develops 'Box' For Recording Live Concerts

By BOB GLASSEBERG

NEW YORK—Allegro Sound Studios, located by Bruce Staple, has developed a system which enables a live concert to be recorded through studio facilities and equipment which is not located on the premises of the concert, eliminating the danger of equipment breakage while being transferred to the scene of the event. "We have moved the live concert or location into the studio via a little black box which we take with us to the concert," said Staple. "The box is, in fact, black and is about the size of an eclair case. The box is hooked up to our studios where we sit all the consoles and control all sounds as if the artist were in the next room. It is economical and simple and the possible recordings are as good as anything any studio can do, if not better," Staple said.

A new wing is being added to the studio. Under construction is a new studio which will feature a 16-track console with a built-in computer, which will be completely automated and need no patch box. "We will be able to control everything with the flick of a switch," commented Staple. Also built into the Studio C control room will be an automatic Dolby system, a parameter equalizer and a sync master so that all the sound goes through automatically," according to Staple.

There are also universal inputs in every studio so that any type of microphone can be used.

We have here an entirely self-designed and self-built complex that is interchangeable through our use of a universal pre-template we have designed and built, utilizing the transistorized Melcor amp which accomplishes the circuit configuration." By far Staple's most prized possession is his black box with which he can move any live concert with the utmost control and absolute clarity. The box, transistorized, sends a signal into lines hooked up to the studio. It matches the impedance and proper level perfectly.

"We hope to do many location recordings from now on. We have already recorded a show from anywhere in the U.S. and probably the world," concluded Staple.

R. Drew Opens PR, Promo Firm

NEW YORK—Richard Drew, formerly publicity director of Austin Drew Associates, has formed a new communications, advertising and record promotion firm to be known as Group III International. The firm was brought about by way of merger with Walter Smith and Robert Burton, formers of Exhibits S & P Productions, a New York-based talent agents agency, which was acquired primarily in book and publishing.

Group III International will service its own artists and labels (KIM Records — Ku-Com Records) as well as those of other independent labels.

Mauriat Tour Slated for '71

NEW YORK—Paul Mauriat, on a tour of Europe, the U.S., Japan and Canada, is already mapping out concert tours for 1971. On the '71 schedule will be tours of Latin America for July and August, a tour through South Africa (May), another tour of the U.S., in the fall, and a tour of Japan for late November.

Meanwhile, Mauriat's record producer Paul Levi, has finished work on a new album which will follow the current release, "Sound of Love," in the Philips label. Philips is coordinating the promotion of the album with the release of a single of the same title.

St. Regis Hotel Bow Duo in New Room

NEW YORK—The St. Regis Hotel will open a new room, Bow Duo, in the new Regis Room in the St. Regis Hotel. The opening will be Barbara and Ernest, a singing-instrumental group.

The new room, formerly known as the St. Regis Lounge, will present entertainment nightly, except Sundays.

WIGHT BACKERS OWE $72,000

LONDON — Creditors for more than $72,000 owed to firms allied here at a High Court petition for the compulsory winding up of Murray Backers, organizers of the Isle of Wight pop festi-

Justice Megarry adjourned the case for three weeks after being unable to contact most of the petitioners — IPC Magazines judgement creditors for $2,400, that they wished to attend the petition to add debts for a further $69,600.

Counsel said that four other creditors whose debts amounted to nearly $72,000 would probably attend the hearing.

From the Music Capitals of the World

DOMESTIC

- Continued from page 79

Canadian singing stars appearing in the Flamingo Casino Theater were named "The Flamingo's In-

vitational Group" by a panel of radio and TV personalities. ... Tony Bennett celebrated his 40th anniver-

sary in show business during his current two-week engagement at Carnegie Hall. Tony's guests included his former partners Jerome Lawrence and Robert Lee. Tony's last final production of the living legend's visit to the City, an International Hotel, will entitle the 40th anniversary of "My Favorite Things," which will be videotaped for na-


Sonny Charles, ex-Checkmate, who went on his own as a singer, has been signed by Bill Miller for the Flamingo Hotel for 1971. ... Film producer Mike Frankovich arrived in town to film Sheepy Green's night club for the "Upcoming Booking of the Love Machine." Buddy Miller, marrating at the Riviera Hotel is adding more songs to his act, a throwback to the start of her show business career when she was primarily a singer.

Capitol artist Betty Swann took over the sessions for the Mint Lounge of the Mint Hotel. ... On the hard-hits, the James Band is in the Sahara Hotel's Don the Beachcomber. ... The group and the manager, Bob Ligson, have completed monthly musicals to the group's monthly meeting at the International Hotel. At the executive suite, a room, the Skyroom of the Flamingo Hotel. More inclusions are the band, "Darius and the daughters," of the Nashville Brass, the organist for Candy Franke at the Container Hotel.

MEMPHIS

The band that backed James Brown left him and formed its own group. ... "The King and All the King's Men." ... Nick Peterson, who was fired as president of Hi Records, succeeding the late Joe Coghill, who founded the label, Bill Mitchell, producer, is vice president of Hi. ... Contact Records has sold more singles for Consolidated Records than any other label. One is by Little Tyrone (Jones), 11-year-old Memphis. ... A 21-year-old woman who was a model in "Gay and Rainy" on Sun Records. JAMES D. KINSMAN

Consider our Rock Now issue a Rock Conference

A conference with over 34,000 participants. Where every phase of Rock music will be represented. From rock jobbers to rock jocks. From performers to producers. From manufacturers to management. (Over 2,500 entertainment managers of colleges and universities.) Come and participate. Meet your friends in the November 9th issue of Billboard magazine.

Advertising closing: October 26th
Radio TV Programming

Para’s Baunach Calls Regional Record Hit a Historical Oddity

*Continued from page 1*

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Soul Train,”

Chicago—Soul Train, a

weekly black-oriented music

program, is quite a

hit in buildings an

audience there, according to Don Cor-

nelius, the program’s pro-

ducer. This is as

improving itself as an

important ex-

ample of a new

recently featuring B.B. King, the

Staples Singers, and Mavis Stu-

ples.

Soul Train” is one of the few

black-oriented shows on Chicago televising the genre.

The show, on WCUI-TV, chan-

nel 26, from 4:30 to 5:30 p.m.,

has been making strides during the

first weeks, and Cornelius feels the program is fairly well

established.

We feel that conservatively, there are 100,000 people watch-

ing us daily, and possibly, as

many as 150,000, ” Cornelius

said. While no ratings are avail-

able yet, the basis for 100,000

is that a black talk and

music show aired late at night

has around 60,000 viewers. Cor-

nelius said his show should draw around twice as

many viewers during the day.

The show, while aimed at

blacks, is not exclusively for

blacks. Cornelius said he and

white people watching us,

because these people also listen

to this fare. Cornelius said he and

stations in Chicago, Cornelius

continued. “We have a pass-

car with kids that can return to us saying

Join the Soul Train and some of the names are

Spanish and we are checking the addresses to see what part of the

city they’re living in.”

The biggest buzz has been

advertising. We know we have a

hit because when the ratings come out in October, the

results on what we’re doing, he

said. Advertisers just won’t

take ads unless you can show

them the numbers whether they

or wrong.

Fast-Paced Show

Soul Train is a fast-paced show, built along the lines of the

old “American Bandstand” of

several years ago. Black high

school students from the inner-city

are the audience and dancers on the show. In addition to King

Soul Train” has also Jerry Butler,

another black artist.

With Soul Train we are try-

ing to give people a choice be-

tween general market TV and

ethnic programming. ” Cornelius

continued. “Actually, there

is no general market of wide ap-

peal TV in Chicago. The

upper middle and upper classes

in the city and suburbs can’t help get

ethnic TV going, although it’s

shouldn’t be necessary, if the

networks would take care of

the lower and middle classes.

We’re just trying to give black people some-

thing that they’re not able to see on

the air. It’s a tough business, we’re

only competing with cartoons

and movies,” Cornelius

said.

This program is the first step in

reversing the trend toward

presenting programs we in

the media think people should want to see, with little or no regard for

what people actually want to

see,” he said.

Cornelius said that a TV sta-

tion such as channel 26 was the

only type of station that would

have taken a chance with the

show. The network and estab-

lished stations didn’t need the

show, he said, and WCUI-TV

took the show in an effort to

break the black audience.

“The show is improving day

by day,” said Cornelius. “We’re

rough on the cameramen

(Continued on page 34)

PERSONALITY PROFILE

WLS’s Sebastian: Honesty Pays

Chicago—An afternoon air

personality is not necessarily a

hitmaker, this is not his primary role, said Joel Sebastian of WLS.

“Chances are that I would not play anything differ-

ent than I do right now if I had a choice,” Sebastian

said. “I am working at a station with a basic appeal to

audience. It would be quite differ-

ent if I were working on a

different type of station. As it is, a

good air personality spends

a lot of his time preparing for the

show.”

Sebastian said that he reads everything he can in order to

keep his audience alert and in-

formed. “People believe that if

I can get to a radio station goes on

a record, but you can’t satu-

rate the market. You can only

get so much from a record. In

order to stay on top, and in

order commercial, you need four-to-five

weeks of strong airplay to show

evidence of becoming a na-

tional hit, “but very few stations

will stick with you that long. The

 Newtown, a few key weeks to

a time to saturate the market

with a record, including through

rackjobbers.

New Records

Records release on new

records by established artists, but

98 percent of records turned out

are of unknowns, and this situ-

ation. And many times the four

records of five that are dropped

by a radio station have a week

or more telephone request action

left on the station’s jukebox, just

because that one record shows

signs of breaking nationally.

There are certain situa-

tions where a record was kept

low on the chart, in spite of the

press should keep in mind just

because it had not shown

evidence of becoming a national

hit.

The problem with Top 40

radio stations is that there are

few Mike Randalls of WBBQ

and too few Bob Canadas of

KLUR. Most Top 40 radio sta-

tion program directors are placing

(Continued on page 34)

KLAC Aiming for Top

Rung on Country Ladder

Los Angeles—KLAC is mov-

ing into high gear in a

drive to establish itself as the

No. 1 country station in the

market, said general manager

Bill Dalton. Focusing on the

Country Music Association

awards slated to be an-

nounced on national television,

the KLAC music station broke

with a double-page ad in five

major newspapers last week which

listed all of the nomin-

ations in the CMA awards and

those of the probable

winners. Everyone who enters the con-

test will receive a country mu-

sic single; albums will go to

100 people; $570 (hinging on

the station’s frequency) will go

air personality of

the finalist; and $570 to the

next 10 people.

The Oct. 14, the day the
test show, the station has been

featuring music from each cate-

gory. The Oct. 14, the day the

awards were cut, KLAC will be

feasted 11 straight hours.

After the awards, KLAC will

run newspaper advertising to
depict how people in Los

Angeles voted in comparison to

the real CMA winners.

Dalton said that within the

first three months of the sta-

tion’s new country music for-

mat, KLAC will be using

100,000 lines of newspaper ad-

vertising, billboards, transit ad-

vertising, and television spots.
Radio-TV Mart

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

Radio-TV Job Mart

165 W. 40th St.
New York, N.Y. 10036

POSITIONS OPEN

Most personality wanted for Victoria, N.J. Radio position. 4 years experience necessary. No C.U.M.B.A., or R.A.M. necessary. 5:00-9:00. (800) 456-7890.

POSITIONS WANTED

Want to join Broadcast's No. 1 P.M. station? If you are a good programmer and experienced in the spot department, you may be the man we are looking for. Our station is located in the heart of the Northeast. No phone calls Accepted. 5:00-5:30, 8:00-8:30 and 9:00. 1200 AM. Contact Mr. Doe, 22 W. 40th, New York, N.Y. 10036.

California station only has an opening for an experienced personality. Must be willing to work spot department as well. MRAP experience necessary. Must be willing to live in the area. 5:00-5:30, 8:00-8:30, 9:00-9:30. 1200 AM. Contact Mr. Doe, 22 W. 40th, New York, N.Y. 10036.


Recruiting phone. No phone calls accepted. Mr. Doe, 22 W. 40th, New York, N.Y. 10036.

POSITIONS OPEN

Wanted: Contempo-MOR personality, someone who can really handle the music. Must have a good voice. 5:00-6:00 and 6:00-7:00. 1050 AM. 20 W. 52nd, New York, N.Y. 10019.

Powerful "soul" station needs DJ (6:00-7:00). Must be soul, with an edge. 1020 AM. Contact Mr. Doe, 22 W. 40th, New York, N.Y. 10036.

COUNTRY SINGLES—5 Years Ago

October 16, 1965

1. Behind the Door—Sonny James
2. Hello Vietnam—Johnny Wright (Dean Martin)
3. Truck Drives Son of Gun—Donna Fargo
4. Only You (You Break My Heart)—Bobbie Boone
5. Green, Green Grass of Home—Patsy Cline
6. It Really Over—Jim Reeves
7. The Bell of Southern Soul—Skeeter Davis
8. I Wouldn't Buy a Used Car From Him—Dolly Parton (RCA Victor)
9. The Family of Katie Elder—Johnny Cash (Columbia)

Prosen Revives Flippin' Label

NEW YORK—Sidney Prosen, president of his namesake label, Revives, will kick off Flippin' new single, "Flippin'" with a group called Commune. In addition, Prosen has also recently developed a "personality" series for Flippin', in which he'll be featured as a disk artist.
The MGM buy, which was made through Watermark by MGM president Mike Curtiss, is part of an extended campaign for 10 MGM artists: Eric Burdon, The Doobie Brothers, Moby Grape, Michael Bloom, Michael Parks, The Mike Curtis Congregation, Hawk Williams, The Middle of the Road, Richie Haven, Davis & Scherr, and 11-year-old Heintje, the Dutch Singing Import.

The label will receive more than 150 spots per week in the 30 markets of the next six weeks. Watermark, which is aiming at a goal of 150 stations by the middle of next month, has averaged one new station every three days. Latest to sign for the show, which is narrated by Kasam, a veteran disk jockey and originator of the "bio" or teaser format on rock radio, is KJZU, Seattle; WCFL, Cleveland; and KNZU, Houston.

Curtiss views the program as a pleasant surprise for the record-buyers who now can make a uniform buy across the country through "American Top 40." "We watched," he said, "the program carefully and understood its language in various markets before we made any decision. Our promotion people watched, and we believe it is a workable idea." The next show is scheduled for the day after Christmas, and the third show was taped Saturday night at the Shrine Auditorium. The show will definitely told products is a situation in which record buyers are in the audience.

Bill Robinson has taken over as new program director of WIRE, the studio station for the Warner Bros. promotion. In addition, he will continue to work as an ad sales consultant for the station. He replaces Bob deForrest, who has left KIMN in Denver, to join RKO in Los Angeles. Bill Monday has joined WCVL in Greensboro, N.C., and WAXY in Miami. Steve Hines, who had been with the station, has joined WING in Columbia, S.C.

Vox Jox

By CLAUDE HALL

Radio-TV Editor

Known news personalities—Craig Glenn, our anchorwoman in the morning drive. Also joining the station is another well-known news voice—Ram Grassmez in afternoon drive." Blue rinses the station.

WBBR in Boston, Va., 24210, has a new Saturday night show that is devoted strictly to bluegrass music. Lee Harmon is hosting records, and Gary Stearns is in charge of the promotions. The station is known as "The Grassman." In addition, the station's news department is doing a special show on "The Grass" on Thursday nights.

Bobby (Gary Schaffer) Rivers has joined the station as the new host of "The Bobby Rivers Show." He will begin at 10 a.m. and will continue to 10 p.m. John Singlet, vice president, artist promotion, Mercury Records, writes: "As I was on the road last week, I got a chance to see the Sept. 28 issue of Billboard last night. On page 54 in your column, you comment about 'Record WONE in Dayton not hearing from John Whatever' (a promotion manager). Roy Bourke is the new promotional man should be writing or calling. Roy is in our Nashville office. John is an extremely busy and energetic young man. If calls are directed to him correctly, he is sure Terry will get better service." Riverside has joined the National Record Corp., formerly known as the Record Promotion Corp., in Dayton not hearing from Roy Bourke, who is to be the new promotion man. Redd's good service to any New York or Los Angeles record company names that calls... Mike Elliott, after more than six years at WODD in Atlantic City, has joined the station's promotion department. The 24-hour day group and features include news from the Armed Forces at current products. Elliot says: "Our personality approach is that we carry through in our news department, which is under the direction of Jim Ramsey, for WPOP in Springfield, Mass."

Regional Hit

Historic Oddity

Says Baunaeh

By JOE PADULA

Radio-TV Editor

Known news personalities—Craig Glenn, our anchorwoman in the morning drive. Also joining the station is another well-known news voice—Ram Grassmez in afternoon drive." Blue rinses the station.

CITIZENS

This Is Your

Rick Ely

On RCA

TV series

On ABC TV

October 17, 1970, Billboard

The charts

The story

Billboard has the charts

CITIZENS

This Is Your

Rick Ely

On RCA

TV series

On ABC TV

CITIZENS

This Is Your

Rick Ely

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CITIZENS

This Is Your

Rick Ely

On RCA

TV series

On ABC TV
Radio-TV programming

WLS's Sebastian: Honesty Pays

- Continued from page 31

The past, when at WINS in New York City, it would be tough to come up with a perfect version of a hit with another, perhaps on the same song. We now give my philosophy of the music and the sound. I found this to be tire of my taste and more of the part of me than a tin horn or kazoo.

1st Station

Sebastian has worked all over the country, joining his first station—WKNR, Detroit—while a senior at Michigan in Ann Arbor. After Cornell University, he joined the U.S. Army and then into the armed forces and the Armed Forces Radio Network. After his hitch in the Army, Sebastian worked at WNHC, New Haven, and KLIF, Dallas, where he played several hundred plays while he was in the service. At "McLendon's flag ship, KLIF, Dallas, during World War II, Top 40 radio. He had a good job of both," commented Sebastian.

He also worked at WXYZ, Detroit; WIND, Chicago; WINS in Los Angeles and then at WCLI, Chicago, before coming to WINS.

"It was the same old story,

"Sebastian has worked all over the country. Joining his first station—WKNR, Detroit—while a senior at Michigan in Ann Arbor. After Cornell University, he joined the U.S. Army and then into the armed forces and the Armed Forces Radio Network. After his hitch in the Army, Sebastian worked at WNHC, New Haven, and KLIF, Dallas, where he played several hundred plays while he was in the service. At "McLendon's flag ship, KLIF, Dallas, during World War II, Top 40 radio. He had a good job of both," commented Sebastian.

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Letters to the Editor

Talent Helps

The discouraging disc-jockey letter that accompanied the last issue of Billboard kind of bothered me. At 14, I was broadcasting 10 years, unhappy because I hadn't been overwhelmed with "try-out" Sunday School classes, not really being seriously judging than-attractive, and the boss is always a good target.

If you've ever made this malcontent DJ nothing more than a reasonably productive member of the team, 

... he's in the wrong business. While he's a great opportunity exists in small-market stations to pick up sales, program, news, production, management, engineering experience ... whereas in a major market a person is likely to be little more than a kind of toy.

After more than a dozen years I've done so much writing and broadcasting, I have to believe that initiative is nearly always welcomed. There is a lot of room in the market-size. If a man can be versatile and acquire a variety of skills, he has a chance of becoming a manager in the business that is attracted to that station through the years.

Too many announcers get that first small-market job and do not use it as an opportunity to move up. When they move up, they make another hour a day ... the money they want, in the style you want. This type refuses to grow ... so he looks himself in a financial situation. If the base salary seems low ... there are quite a few ways to do it correctly. One way to make a good living is to work at a station in the market with the most competitive format ... even jobs at civic functions ... writing a local newspaper column ... we could possibly promoting quality events and introducing interesting programming (I've seen a lot of people make a lot of money at good promotion jobs) ... and then you are those a few are.

Each of the above also increases his marketability as a basic tool. In the market, he becomes an asset to the community and involved.

And if a job wants a good job, it's not just a matter of getting that first ticket. More stations are popping up than ever in the last few years, and it's getting harder to compete in the business. One way to compete is to work at a station that has a good management and doesn't pay you a low salary. If you're skilled, you can work at a station that will pay you a decent salary. You've met skilled radio people from Elkins, Greensburg, Midland, Chicago, Cleveland, Minneapolis, ... all of them have attributes that attract their success. At least at first.

Bill Drilling

WJID

Joliet, Ill.

'Same Questions'

First of all, let me say I liked the 'End of the Line' letter very much. I think it is a good idea that you and the other station people are asking yourselves the same questions we would consider getting out of the business. But also I don't think we're asking any other questions.

However, I'm aware of some small market stations, where their people they hold in their palms, and their talent can be valued by 150% or more per annum. They work more than 8 hours per day ... but I think the only reason they do it is because they're so wrapped up in their work. Quite often the wife and kids and the effort too ... because you get paid plenty of reason for a high-pay job.

Sure ... there are a few tykies running stations ... but most businessmen in broadcasting are willing to pay their very maximum salary and offer them a lot of good stuff. They'll treat their people right unless they're just not.

I think I see a dark cloud for jobs out there. Some are not the result of lack of money, but more a result of management that is not as good at what they do.

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**Soul Sauce**

**BEST NEW RECORD OF THE WEEK:**
"Chains and Things"

James Brown

**By Ed Ochs**

SOUL SLICKS: Breakout of the week: James Brown's "Super Bad." Don't take it for granted, he's so big. Leland Rogers has split with Shelby Singleton and opened his House of Fox label in Nashville. First order of business will be to make a hit out of "Get to Geetcha," by Maceo Parker & All the Kings Men. The Mirlettes are happenin' on Zee with "At My Staffing Enough?" Induced by Fred Smith, also the producer of Bill Cosby, Jackie Lee and the Watts 103rd Street Band, Aretha makes her return to New York, Oct. 25, at Philharmonic Hall. Kent Records expects very big business on "The Second Rudy Ray Moore Album" as well as now "Roots of Rock" series which kicks off with a LP by Roy Milton. Kent has also added four more LP's to its "Anthology of the Blues" set and repackaged Ike & Tina Turner and B.B. King's greatest cuts. A LP by Colton Slim Green featuring Johnny and Shuggie Otis will make noise for the label. At the Apollo till Tuesday (13): Tyronne Davis, The O'Jays, Otis Leavill, Barbara Acklin and The Swiss Movement. Liberty/UA has something cooking in the fire with Little Anthony & the Imperials' "Help Me Find A Way" and Bobby Womack's version of "Everybody's Talking." ... Breacking into the hit column: Roberta Flack, Luther Ingram, Kool & the Gang, Isley Brothers and Ray Charles. ... Instant everything: Johnny Taylor, Stevie Wonder, Smokey Robinson and David & Jimmy Ruffin's "Stand By Me," on Soul... Clarence Lavinion and Jerry "(Swamp Dogg)" Williams have a big first time out with "Can't Get Over Losing You" by Donna Edlebert on the Loser Budell label... Skye Records has filed for bankruptcy, Company president Norman Schwartz blamed the firm's financial woes on a general economic dull in the industry. ... Sam the Sham is recording at Criteria Sound studios in Miami for Atlantic. ... Soul Sauce Picks of the Week: Israel Profit, "Big Woman" (Wetten); Jodi Gayles, "You Gotta Push" (Thomas); Lost Generation, "Wait a Minute" (Brunswick); Little Sister, "Somebody's Watching You" (Atlantic); King of the Gypsies, "Blinded by the Night" (Impala); Eddie Fenn, "Best Years of My Life" (Stax); Notations, "I'm Still Here" (Twistville); Bobby Patterson, "I'm in Love With You" (Jetstar); Bobby Lacour, "If I Had My Life to Live Over" (All Platinum); Tony Orbison, "Confessing a Feeling" (Soul); Danny Hernandez & the Outs, "As Long as I've Got You" (Rare Earth); Otis Clay, "Pouring Water on a Drowning Man" (Columbia); Clarence Reid, "Master Piece" (Alston); Philip Mitchell, "True For All" (Shout); Boys in the Band, "Money Music" (Opieing)... Soutin' in the wings: Elton James, O.V. Wright, Satisfactions, Barbara Acklin, Joe Simon, Jerry Butler, Sweet Inspirations, Carolyn Franklin... Bound to be bigger: Emotions, Ann Peebles, Main Ingredient and Sweet Inspirations.

New LP's: Marvin Staples, Friends of Distinction, Main Ingredient, B.B. King and David Porter. Also new: Nightingales' "You're Movin' Much Too Fast" (Stax); Andrae & the Disciples, "Christian People" (Prestige); "Pretty Girl" (Manhattan); Little Brown Skin Girl" (Right-On). ... They read Soul Sauce in Canada, says Frank Davies of Love Productions' cookie in the U.S. with "Contrary, Contrary," by King Biscuit Boy with Crowbar, on Paramount. Do you read Soul Sauce?

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**Restoring Soul Singles**

A STAR Performer--Singlet's registering greatest proportional upward progress this week.

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title Artist, Label, No. &amp; Pubs.</th>
<th>Weeks on Chart</th>
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<tr>
<td>1</td>
<td>2</td>
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**BEST SELLING SOUL SINGLES**

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<tr>
<td>37</td>
<td>3</td>
<td>GET INTO SOMETHING (Jackie Taylor, T&amp;Rak 224) (Skeff 691, BRI)</td>
<td>3</td>
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<tr>
<td>46</td>
<td>4</td>
<td>LET ME TAKE IN (The Sadies, 46-691) (Skeff 691, BRI)</td>
<td>3</td>
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<tr>
<td>29</td>
<td>2</td>
<td>FUNNY MAN (The Sadies, 46-691) (Skeff 691, BRI)</td>
<td>5</td>
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<tr>
<td>3</td>
<td>3</td>
<td>I AM SOMEBODY (Jackie Taylor, T&amp;Rak 224) (Skeff 691, BRI)</td>
<td>2</td>
</tr>
<tr>
<td>31</td>
<td>26</td>
<td>I LOVE YOU (The Sadies, 46-691) (Skeff 691, BRI)</td>
<td>9</td>
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<tr>
<td>32</td>
<td>36</td>
<td>HERSHEY ASSOCIATION (Brighton, 46-691) (Skeff 691, BRI)</td>
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<tr>
<td>33</td>
<td>32</td>
<td>I HAVE TO LEARN TO DO WITHOUT YOU (The Sadies, 46-691) (Skeff 691, BRI)</td>
<td>9</td>
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**Letters To The Editor**

*Continued from page 35*

I've worked small, medium and large venues, I have yet to make the money I would like to make... but I do always manage to make enough for a fairly good living. Right now, I'm working back here in Jonesboro for the third time. And I manage to have a very nice apartment and a new car. But, I did work in Memphis at a bar called "Head Rock Saloon," and I must admit that the money here in Jonesboro is better than a lot of Memphis stations. When I was in Memphis, ... (Continued on page 37)

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**Ramsay Lewis**

Gospel-jazzman, takes time out from his recent engagement at Basin Street West, to visit the new GRT corporate offices, engineering laboratories and tape production facility in Sunnyvale, California. Ted Crowther, manager of industrial equipment engineering, explains a new four-channel stereo recorder to the pianist.
ports that "I Think I Love You," by the Four Tops, is one of the songs I request on KFRC where Carol Archer is the deejay. Other stations where the tune is No. 1 are WDBM, KOL, WSAI and CCLW.

Television, too, is going to support NEW YORKカラー's "Endlessly." 8005, which is being played on WAPL, KMOO, WJOY and WITX. In first nine days of re-

seas? the station's 17,000 copies. Jeffries said. Then, he added, "The Music Box," an independent record pro-

ducer, asks stations to pay close attention to "Looking for a Fool," by Tenney Overseas on Dot Records. Independent records, according to Jeffries, are expected to hit.

Pick at WIXN in Rockville, Md., is "Here's to Dad," by the Partridge Family. Weegee, program tag-

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This new album by the Fright Pink is an easy-going improvement in the same vein as the group's earlier work. The group's blues-rock format is creatively developed and arranged, with Kenny Woods on vocals earning a strong with credibility and sincerity. Included here are "Singing for Remains," "I'll Never Be Lonely," "Pain in My Heart," and "Eye of the Blues."

The Friends of Distinction make perfect purchase in this prime collection of their belted hit, "Time Waltz for the One," and prove a broad band of sound and sensibility. This choice is "Check It Out," "New Mother Nature" and "It's a Better Day." One voice with that certain distinction, skating not a beat on their way to the top. Longer, deeper treatments are a bonus.

Mama Cass Elliot has struck out on her own with her new "too what it comes to keeping hit singles. Now for the first time, her new works have been pushed. Her next album is a definite step forward. Included are her own special performances of "Cotton Candy apple of Heaven," "Pear" in a Little Casket Boys," and with the original Harmony antics "Words of Love."

Merry Clayton's dynamic soul-rock style is the main ingredient in her first solo LP for CBS. The album includes her hit recording of the Stones' "Greatest Hits" and her current single, "James Taylor's "Country Road."" Other outstanding cuts are the classic "Tell All the People," "Fever It Got into It," and an unflappable "Bridge Over Troubled Water.

Mike Curb Congregation-Country Rock (Columbia, $2.98)

The Congregation's latest touring project, the LP subway follows this package will give the same result. These are new, more forceful chart with heavy sounds as well. Current treatment of the title tune as well as their own "Teach You Children," and "The Time Lovers" are well done. An original, "My Home Town" has hit potential.

Seals & Crofts-Dream Boat-Scotia, $2.98

Here's a freshening performer's group that's equally effective on disc "Seals & Crofts," a combination of R&B and folk, are too charts with heavy sounds as well. Current treatment of the title tune as well as their own "Teach You Children," and "The Time Lovers" are well done. An original, "My Home Town" has hit potential.

 Pete & Alice-Four Tracks (RCA Victor, $2.24)

Initial package for the Better Roses, i.e. quarter in a quartet, two, loaded with country, folk, and rock material. Groups add up the program with a movie title "Over the River and Back."

Country Joe & the Fish-Rough Cut King of Country Music (RCA Victor, $3)

The name Joe on an album can only mean heavy sounds and chart action, and this recording on the Sun label, will prove new. Some of the best of the Joe combo, such as "Sweethearts," "Cold Cold Heart," and "Born to Lose."

Rolling Stones-S/T (Decca, $2.49)

The group's third album is heavy on blues, gospel and country. If Rolling Stones can make anything sound good, it's just the opposite of everything from Chuck Berry to the Shadows. "Brown Eyed Moon." The exciting new look is just too hot.

Friends of Distinction-Black/White/Late (Arista, $3.50)

This LP will create an interesting situation in radio where there's no way in the world the Stones or the Rolling Stones or the Stones could create.
6 days of loneliness
don't be surprised,
everyone will be at the:

THE ONLY WORLDWIDE MARKET FOR THE POPMUSIC INDUSTRY
CANNES - PALAIS DES FESTIVALS ET DES CONGRÈS
17/22 JANUARY 1971

SAVE RUNNING AROUND THE WORLD, DO ALL YOUR BUSINESS IN 6 DAYS IN SUNNY CANNES
TO ALL MY FRIENDS - THANKS FOR A GREAT YEAR

HAGGARD

P.S. See you at the Capitol party noon Saturday

PERSONAL MANAGEMENT AND DIRECTION: FUZZY OWEN
BAKERSFIELD 805-327-1006
MUSIC GROWS BIG IN THE COUNTRY.

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.

When BMI was founded, things began to change. For the first time ever, Country writers and publishers had a way to protect the performance rights on their songs and to collect royalties on them. And after years of being dismissed as worthless, they had a place where they could go and be treated with respect.
THE BILLBOARD AWARDS

In order to pay tribute to leaders and pacesetters in country music, Billboard announces the following awards. Selection was based, in part, not only on extensive research by the Billboard chart department, but also takes into consideration the overall contributions these winners have made in the field of country music, their impact on the music-broadcast industry at large, plus, in the case of the artists, such factors as personal appearances onstage and personal endeavors offstage.

BEST SINGLE: "Hello Darlin'" by Conway Twitty
BEST ALBUM: "The Best of Charley Pride"
BEST MALE VOCALIST: Charley Pride
BEST FEMALE VOCALIST: Tammy Wynette
BEST DUO: Porter Wagoner & Dolly Parton
BEST INSTRUMENTAL GROUP: Danny Davis & the Nashville Brass

COUNTRY PIONEER AWARD
Bill Monroe
Awarded on the basis of his contribution to the field of not only country music, but music in general, and for his creation of a "stream" of music all his own—Bluegrass Music.

BEST OVERALL SINGLES ARTIST: Sonny James
BEST MALE ARTIST, SINGLES: Sonny James
BEST FEMALE ARTIST, SINGLES: Tammy Wynette
BEST DUO, SINGLES: Jack Blanchard & Misty Morgan
BEST OVERALL ALBUM ARTIST: Johnny Cash
BEST MALE ARTIST, ALBUMS: Johnny Cash
BEST FEMALE ARTIST, ALBUMS: Tammy Wynette

BEST DUO, ALBUMS: Porter Wagoner & Dolly Parton
BEST NEW MALE ARTIST: David Rogers
BEST NEW FEMALE ARTIST: Susan Raye
BEST NEW GROUP: The Hagars
BEST ALBUM COVER: "Back Where It's At" by George Hamilton IV, RCA
BEST LINER NOTES: Ralph Emery, WSM, Nashville, for "Singing Songs of Johnny Cash" by Hank Williams Jr., MGM

COUNTRY MUSIC RADIO STATION OF THE YEAR: WIRE, Indianapolis
COUNTRY GENERAL MANAGER OF THE YEAR: Don Nelson, WIRE, Indianapolis
COUNTRY PROGRAM DIRECTOR OF THE YEAR: Bill Bailey, KIKK, Houston
COUNTRY DEEJAY OF THE YEAR: Ralph Emery, WSM, Nashville
BEST NEW COUNTRY STATION: WDEE, Detroit
BEST NETWORK TV SHOW: "The Johnny Cash Show"
BEST SYNDICATED TV SHOW: "The Porter Wagoner Show"
BEST LOCAL TV SHOW: "The Morning Show," WSM-TV, Nashville, hosted by Ed Bruce and Pete Sayers, a daily live hour show.

THE WORLD OF COUNTRY MUSIC

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**Note:** The text provided is a transcription of the content from the page. The page contains a comprehensive list of awards and categories, including the Best Single, Best Album, Best Male Vocalist, Best Female Vocalist, Best Duo, Best Instrumental Group, Country Pioneer Award, Best Overall Singles Artist, Best Male Artist, Best Female Artist, Best Duo, Best Overall Album Artist, Best Male Artist Albums, Best Female Artist Albums, Best Duo Albums, Best Album Cover, Best Liner Notes, and various awards for radio stations and TV shows. The page also includes a directory section with additional awards and categories related to country music.
Liz Anderson
Eddy Arnold
Chet Atkins
Becki Bluefield
Don Bowman
Jim Ed Brown
Browning Bryant
Archie Campbell
Billy Charne
Jessi Colter
Floyd Cramer
Danny Davis & The Nashville Brass
Skeeter Davis
Steve Davis
Jimmy Dean
Dallas Frazier
Kossi Gardner
Dave Hall
George Hamilton IV
Homer & Jethro
Norma Jean
Waylon Jennings
Dickey Lee
Hank Locklin
The Nashville String Band
Willie Nelson
Dolly Parton
Kenny Price
Charley Pride

Curly Putman
Jerry Reed
Jim Reeves
Connie Smith
Hank Snow
The Stonemans
Nat Stuckey
Porter Wagoner
Dottie West
Billy Edd Wheeler
Mac Wiseman

America's Favorite Country Stars are on RCA Records

www.americanradiohistory.com
No wonder we’ve won more Billboard 1970 Country Music awards than any other label.

Top Instrumental Country Singles:
#1 “Wabash Cannonball”—Danny Davis & The Nashville Brass;
#2 “Columbus Stockade Blues”—Danny Davis & The Nashville Brass.

Top Country Singles Artists:
#2 Charley Pride

Top Country Male Vocalists—Singles:
#2 Charley Pride

Top Country Duos—Singles:
#2 Porter Wagoner and Dolly Parton

Top Country LPs:
#1 “The Best of Charley Pride”;
#2 “Just Plain Charley”

Top Country LP Artists:
#2 Charley Pride

Top Country Male Vocalists—LPs:
#2 Charley Pride

Top Country Female Vocalists—LPs:
#2 Dolly Parton

Top Country Duos—LPs:
#1 Porter Wagoner and Dolly Parton

Top Country Groups:
#1 Danny Davis & The Nashville Brass

We’d like to thank Billboard, but most of all, we’d like to thank the millions of fans who support our stars and make them great.

Make a lot of great music and you make a lot of great friends.
## Billboard's 1970 Country Music Survey

Based upon the Billboard Country Chart from the issues of Jan. 3, 1970, through Sept. 26, 1970. Positions are determined by the number of records on the chart, the highest position records attained and the lengths of time records remained on the chart during that period.

### Top Country Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>HELLO DARLIN'</td>
<td>Conway Twitty (Decca)</td>
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<td>2.</td>
<td>TENNESSEE BIRDWALK</td>
<td>Jack Blanchard &amp; Misty Morgan (Nashville)</td>
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<td>3.</td>
<td>IT'S JUST A MATTER OF TIME</td>
<td>Sonny James (Capitol)</td>
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<td>4.</td>
<td>IS ANYBODY GOING TO SAN ANTONIO</td>
<td>Charley Pride ( RCA Victor)</td>
</tr>
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<td>5.</td>
<td>MY LOVE</td>
<td>Sonny James (Capitol)</td>
</tr>
<tr>
<td>6.</td>
<td>FIGHTER'S SIDE OF ME</td>
<td>Merle Haggard &amp; the Strangers (Capitol)</td>
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<td>7.</td>
<td>DON'T KEEP ME HANGIN' ON</td>
<td>Sonny James (Capitol)</td>
</tr>
<tr>
<td>8.</td>
<td>WONDER COULD I LIVE THERE ANYMORE</td>
<td>Charley Pride ( RCA Victor)</td>
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<tr>
<td>9.</td>
<td>HE LOVES ME ALL THE WAY</td>
<td>Tommy Wynette (Epic)</td>
</tr>
<tr>
<td>10.</td>
<td>MY WOMAN, MY WOMAN, MY WIFE</td>
<td>Marty Robbins (Columbia)</td>
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<tr>
<td>11.</td>
<td>POOL SHARK</td>
<td>Dave Dudley (Mercury)</td>
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<tr>
<td>12.</td>
<td>A WEEK IN A COUNTRY JAIL</td>
<td>Tom T. Hall (Mercury)</td>
</tr>
<tr>
<td>13.</td>
<td>FOR THE GOOD TIMES</td>
<td>Ray Price (Columbia)</td>
</tr>
<tr>
<td>14.</td>
<td>I DO MY SWINGIN' AT HOME</td>
<td>David Houston (Epic)</td>
</tr>
<tr>
<td>15.</td>
<td>BABY BABY</td>
<td>(I Know You're a) -David Houston (Epic)</td>
</tr>
<tr>
<td>16.</td>
<td>SHE'S A LITTLE BIT COUNTRY</td>
<td>George Hamilton IV ( RCA Victor)</td>
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<tr>
<td>17.</td>
<td>HEART OVER MIND</td>
<td>Mel Tillis (RCA)</td>
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<td>18.</td>
<td>LONG LONG TEXAS ROAD</td>
<td>Roy Drusky (Mercury)</td>
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<td>19.</td>
<td>ONCE MORE WITH FEELING</td>
<td>Jerry Lee Lewis (MGM)</td>
</tr>
<tr>
<td>20.</td>
<td>IF I EVER FALL IN LOVE</td>
<td>Forre Young (Mercury)</td>
</tr>
<tr>
<td>21.</td>
<td>IF I WAS A CARPET</td>
<td>Johnny Cash &amp; June Carter (Columbia)</td>
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<tr>
<td>22.</td>
<td>KANSAS CITY SONG</td>
<td>Buck Owens (Capitol)</td>
</tr>
<tr>
<td>23.</td>
<td>I'LL SEE HIM THROUGH</td>
<td>Tommy Wynette (Epic)</td>
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<tr>
<td>24.</td>
<td>WHEN A MAN LOVES A WOMAN</td>
<td>Billy Walker (MGM)</td>
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<tr>
<td>25.</td>
<td>LOVE IS A SOMETHING THING</td>
<td>Bill Anderson (Decca)</td>
</tr>
<tr>
<td>26.</td>
<td>SOME DAY WE WILL BE TOGETHER</td>
<td>Bill Anderson &amp; Jan Howard (Decca)</td>
</tr>
<tr>
<td>27.</td>
<td>WHAT IS TRUTH</td>
<td>Johnny Cash (Columbia)</td>
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<tr>
<td>28.</td>
<td>YOU WANNA GIVE ME A LIFT</td>
<td>Lorrie Lynn (Decca)</td>
</tr>
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<td>29.</td>
<td>STAY THERE TILL I GET THERE</td>
<td>Lynn Anderson (Columbia)</td>
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<td>30.</td>
<td>YOU WOULDN'T KNOW LOVE</td>
<td>Ray Price (Columbia)</td>
</tr>
<tr>
<td>31.</td>
<td>I CAN'T SEEM TO SAY GOODBYE</td>
<td>Jerry Lee Lewis (Sun)</td>
</tr>
<tr>
<td>32.</td>
<td>I KNOW HOW</td>
<td>Lorrie Lynn (Decca)</td>
</tr>
<tr>
<td>33.</td>
<td>THAT'S WHEN SHE STARTED TO STOP LOVING YOU</td>
<td>Conway Twitty (Decca)</td>
</tr>
<tr>
<td>34.</td>
<td>JESUS TAKE A HOLD</td>
<td>Merle Haggard (Capitol)</td>
</tr>
<tr>
<td>35.</td>
<td>I NEVER ONCE STOPPED LOVING YOU</td>
<td>Connie Smith ( RCA Victor)</td>
</tr>
<tr>
<td>36.</td>
<td>HONEY COME BACK</td>
<td>Glen Campbell (Capitol)</td>
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<td>37.</td>
<td>MUD Bunker Blues</td>
<td>Duane Eddy ( RCA Victor)</td>
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<tr>
<td>38.</td>
<td>ALL FOR THE LOVE OF SUNSHINE</td>
<td>Hank Williams Jr (MGM)</td>
</tr>
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<td>39.</td>
<td>RISE AND SHINE</td>
<td>Tommy Cash (Capitol)</td>
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<td>40.</td>
<td>I NEVER PICKED COTTON</td>
<td>Ray Clark (Dot)</td>
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<td>41.</td>
<td>OCCASIONAL WIFE</td>
<td>Toran Young (Mercury)</td>
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<td>42.</td>
<td>ALL I HAVE TO DO IS DREAM</td>
<td>Bobbie Gentry &amp; Glen Campbell (Capitol)</td>
</tr>
<tr>
<td>43.</td>
<td>HUMPHREY THE CAMEL</td>
<td>Jack Blanchard &amp; Misty Morgan (Wayback)</td>
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<tr>
<td>44.</td>
<td>SINGER OF OLDSONGS</td>
<td>Waylon Jennings ( RCA Victor)</td>
</tr>
<tr>
<td>45.</td>
<td>TOMORROW'S FOREVER</td>
<td>Porter Wagoner &amp; Dolly Parton ( RCA Victor)</td>
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<tr>
<td>46.</td>
<td>SHOESHINE MAN</td>
<td>Tom T. Hall (Mercury)</td>
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<td>47.</td>
<td>STREET SINGER</td>
<td>Merle Haggard &amp; the Strangers (Capitol)</td>
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<td>48.</td>
<td>PICKIN' WITH MOUNTAIN BERRIES</td>
<td>Roy Harris &amp; Lavanda Lindsey (Charly)</td>
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<td>WHEN HE TOUCHED ME</td>
<td>Jean Shepard (Capitol)</td>
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<td>LOVIN' MAN</td>
<td>Alene Harden (Columbia)</td>
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<td>51.</td>
<td>ONE MINUTE PAST ETERNITY</td>
<td>Jerry Lee Lewis (Sun)</td>
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<td>52.</td>
<td>TELL ME MY LYING EYES ARE WRONG</td>
<td>George Jones &amp; the Jones Boys (Mercury)</td>
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<td>53.</td>
<td>HEAVENLY SUNSHINE</td>
<td>Faron Husky (Capitol)</td>
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<td>54.</td>
<td>SALUTE TO THE SWITCHBLADE</td>
<td>Tom T. Hall (Mercury)</td>
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<td>55.</td>
<td>I'M A LOVER</td>
<td>That Fightsheer Davis ( RCA Victor)</td>
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<td>56.</td>
<td>BROWN-EYED HANDSOME MAN</td>
<td>Waylon Jennings ( RCA Victor)</td>
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<td>57.</td>
<td>EVERYTHING A MAN COULD EVER NEED</td>
<td>Glen Campbell (Capitol)</td>
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<td>58.</td>
<td>HELLO MARY LOU</td>
<td>Bobby Lewis (United Artists)</td>
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<td>59.</td>
<td>WINGS UPON YOUR HORNES</td>
<td>Lorrie Lynn (Decca)</td>
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<td>60.</td>
<td>I WALKED OUT ON HEAVEN</td>
<td>Hank Williams Jr (MGM)</td>
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<td>61.</td>
<td>WEASEL CADDIE</td>
<td>Guy Drake (Royal)</td>
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<td>62.</td>
<td>COUNTRY GIRL</td>
<td>Janice C. Riley (Plantation)</td>
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<td>63.</td>
<td>TOGETHERNESS</td>
<td>Buck Owens &amp; Susan Raye (Capitol)</td>
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<td>64.</td>
<td>HEAVEN EVERYDAY</td>
<td>Mel Tillis (MGM)</td>
</tr>
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<td>65.</td>
<td>THERE'S A STORY</td>
<td>Don Gibson &amp; Darlie West ( RCA Victor)</td>
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<td>66.</td>
<td>ONE SONG AWAY</td>
<td>Tommy Cash (Capitol)</td>
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<tr>
<td>67.</td>
<td>THE WHOLE WORLD COMES TO ME</td>
<td>Jack Greene (Decca)</td>
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<tr>
<td>68.</td>
<td>WISH I DIDN'T HAVE TO MISS YOU</td>
<td>Jack Greene &amp; Jeanette Seely (Decca)</td>
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<td>69.</td>
<td>TALK ABOUT THE GOOD TIMES</td>
<td>Jerron Beal ( RCA Victor)</td>
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<td>70.</td>
<td>SIX WHITE HORSES</td>
<td>Tommy Cash (Epic)</td>
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<td>71.</td>
<td>NELLY'S FOOT</td>
<td>WHY DO I LOVE YOU</td>
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<td>72.</td>
<td>I'M LEAVIN' IT UP TO YOU</td>
<td>Johnny &amp; Janis Maydy (Capitol)</td>
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<td>73.</td>
<td>THINKING ABOUT YOU BABE</td>
<td>Billy Walker ( Monument)</td>
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<td>74.</td>
<td>A LOVER'S QUESTION</td>
<td>Del Reeves (United Artists)</td>
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<td>75.</td>
<td>YOU &amp; ME AGAINST THE WORLD</td>
<td>Bobby Lord ( Decca)</td>
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<tr>
<td>76.</td>
<td>WE'RE GONNA GET TOGETHER</td>
<td>Buck Owens &amp; Susie Raye ( Capitol)</td>
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</tbody>
</table>

**CONWAY TWITTY**

THE WORLD OF COUNTRY MUSIC

OCTOBER 17, 1970, BILLBOARD
One quarter of all our C&W releases didn't make the charts this year.

Three-quarters did.

On Columbia and Epic Records

*Also available on tape
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<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>CHARLEY PRIDE</td>
<td>RCA Victor</td>
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<td>2.</td>
<td>JOHNNY CASH</td>
<td>Columbia</td>
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<td>3.</td>
<td>CREEDENCE CLEARWATER REVIVAL</td>
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<td>4.</td>
<td>BOB SEGER</td>
<td>Capitol</td>
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<td>5.</td>
<td>PETER, PAUL &amp; MARY</td>
<td>Columbia</td>
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<td>6.</td>
<td>ELTON JOHN</td>
<td>Capitol</td>
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<td>7.</td>
<td>ELVIS PRESLEY</td>
<td>RCA Victor</td>
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<td>8.</td>
<td>THE BEATLES</td>
<td>EMI Records</td>
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<td>9.</td>
<td>THE ROLLING STONES</td>
<td>EMI Records</td>
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<td>10.</td>
<td>THE DOORS</td>
<td>Elektra</td>
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<td>11.</td>
<td>THE WHO</td>
<td>Atlantic</td>
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<td>12.</td>
<td>THE BEACH BOYS</td>
<td>Capitol</td>
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<td>13.</td>
<td>THE BYRDS</td>
<td>Columbia</td>
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<td>14.</td>
<td>BOBBY BERRY</td>
<td>Capitol</td>
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<td>15.</td>
<td>BOBBY BERRY &amp; THE QUINQUETTES</td>
<td>Capitol</td>
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<td>16.</td>
<td>THE LETTERS</td>
<td>Capitol</td>
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<td>17.</td>
<td>THE O'JAYS</td>
<td>Atlantic</td>
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<td>18.</td>
<td>THE MAMAS &amp; THE PAPAS</td>
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<td>19.</td>
<td>THE KINGSTONES</td>
<td>Island</td>
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<td>20.</td>
<td>THE RAISED VOICES</td>
<td>Capitol</td>
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<td>THE RUTLES</td>
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<td>THE ROLLING TONGUES</td>
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</table>
When you’re in Nashville

You’re in DOT Country

Jack Barlow   Curtis Potter
Clyde Beavers  Bob Regan & Lucille Starr
Roy Clark     Ronnie Shaw
Hank Cochran  Joe Stampley
Compton Brothers  Darrell Statler
Bill Eustis    Red Steagall
Bonnie Guitar  Mary Taylor
The LeGarde’s  Hank Thompson
Peggy Little   Diana Trask
Tommy Overstreet  Dale Ward

Joe Allison
Executive Director
Nashville Operations

Bob Wardlaw
National Director
C&W Promotion

Country Music hits on
DOT RECORDS

DOT RECORDS
A GULF WESTERN COMPANY
A DIVISION OF FAMOUS MUSIC CORP.

1605 Hawkins Street
Nashville, Tenn. 37203
[615] 244-1784

[615] 244-1784
### TOP ARTISTS BY CATEGORY

#### TOP MALE VOCALIST

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<td>FRED價格 ANDERSON (Capitol)</td>
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<td>CHARLEY PRIDE (Capitol)</td>
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<td>JERRY LEE LEWIS (Smash)</td>
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<td>BILL SMITH (RCA Victor)</td>
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#### ALBUMS

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### TOP COUNTRY PUBLISHERS

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### TOP COUNTRY LABELS

#### SINGLES

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#### ALBUMS

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<td>10</td>
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5 years of consecutive #1 hits!
THE ED SULLIVAN SHOW (CBS TV) 4 APPEARANCES
THE ANDY WILLIAMS SHOW (NBC TV)
JOHNNY CASH SHOW (ABC TV) 2 APPEARANCES
HE-HAW SHOW (CBS TV) 3 APPEARANCES
GLENN CAMPBELL SHOW (CBS TV)
FLIP WILSON SHOW (NBC TV)

Fairs & Exhibitions
SAN ANTONIO RODEO & STOCK SHOW
FLORIDA STATE FAIR
HEART OF ILLINOIS FAIR
TEXAS STATE FAIR
DELAWARE STATE FAIR
NEW JERSEY STATE FAIR
YORK INTERSTATE FAIR
VERMONT STATE FAIR
SOUTH DAKOTA STATE FAIR
WESTERN FAIR LONDON, ONTARIO
N. CAROLINA STATE FAIR
DUQUOIN STATE FAIR
MINNESOTA STATE FAIR
WINONA MINN. STEAMBOAT DAYS
BALTIMORE ORIOLES STADIUM
INTERNATIONAL BANANA FESTIVAL

THE SONNY JAMES SHOW
THE SOUTHERN GENTLEMAN

THE ASTRODOME
 PRESENTS IN PERSON
SONNY JAMES

Personal Management BOB NEAL
2325 Crestmoor Rd. Nashville, Tenn
37213 (615) 385-0310

www.americanradiohistory.com
# ARTIST DISCOGRAPHY

## SINGLES

This is an up-to-date tabulation, by artlist, of all the recordings that made Top 10 in Billboard's Country singles charts from May 15, 1948 through the chart appearing in the September 26, 1970 issue. A total of 1,397 records in the 225 issues are tabulated according to the greatest number of Top 10 records for the period involved. The listing also shows the number of those records that made the Top 1 position.

NOTE: The totals contain 65 records where the tune was recorded by two artists on the same recording—(e.g., Dolly Parton and Porter Wagoner)—each known in on or more of the Top 10. Each artist received full credit for the record involved. In three instances the recording contained three artists, and the same credit procedure was followed. The total of No. 1 listings contain eight records where two artists were on the same recording, and the same crediting was applied.

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## ALBUMS

This is an up-to-date tabulation, by artist, of all LPs that made Top 10 in Billboard's Country LP charts from their inception in 1964 through the chart appearing in the September 26, 1970 issue. Artists are ranked according to the greatest number of Top 10 LPs for the period involved. The list also shows the number of those LPs that reached No. 1 on the chart.

NOTE: The totals contain 23 listings where the albums were recorded with two artists on the same recording—(e.g., Dolly Parton and Porter Wagoner)—each known in on or more of the Top 10. Each artist received full credit for the record involved.

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(Continued on page CM-16)
In a searching study of the life of Johnny Cash — Some lighter moments with Marty Robbins — A look at the intricacies of Bobby Goldsboro — An explanation of the surging success of Danny Davis, the Nashville Brass, Hank Locklin.

This is the Ralph Emery Show, hosted by the man who has been number one in the past and now, according to Billboard, retains the position. Ralph Emery is part of the WSM corporate team, and it is a team which has long enjoyed the number one status.

WSM Television  WSM-AM  WSM-FM
**ARTIST DISCOGRAPHY**

*Continued from page CM-14*

his or her own right. Each artist received credit for the album involved in the listings.

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**LABEL DISCOGRAPHY**

SINGLES

This is an up-to-date tabulation, by label, of all the records making Top 10 in Billboard's Country Singles charts from May 15, 1958 through the chart in the September 26, 1970 issue. Labels are ranked in order according to the greatest number of singles making the Top 10. The number of singles making Top 10 are listed along with the number of records making the No. 1 position.

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**ALBUMS**

This is an up-to-date tabulation, by label, of all the LPs making the Top 10 in Billboard's Country LP charts, as of May 15, 1958 through the chart in the September 26, 1970 issue. Labels are ranked according to the greatest number of LPs making the Top 10. The number of those LPs that reached the No. 1 position are also shown in the listing.

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**PUBLISHER DISCOGRAPHY**

This is an up-to-date tabulation, by publisher, of all the singles that made Top 10 in Billboard's Country Singles charts from May 15, 1948 through the chart in the September 26, 1970 issue. Publishers are ranked according to the greatest number of records making the Top 10. The list also shows the number of singles making the No. 1 position on the chart. NOTE: The figures in parentheses denote the number of records where two or more publishers were listed (split copyright). Individual publishers received full credit for all records, and the publisher indicates the ties each publisher was involved in a split copyright on a Top 10 and a No. 1 record.

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<th>Publisher</th>
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(Continued on page CM-18)
Visiting with us at the Sheraton Hotel, El Greco Room
Thursday—Friday—Saturday 9 P.M.—1 A.M.
Your hosts: Tommy Allsup—Len Levy—Freddie Love—Margo Knesz

1201 Ave. of Americas N.Y. N.Y. 10019 • (315) 245-7100
1512 Wrecks St, Nashville, Tenn. 37203 • (615) 244-9150
800 Sunset Blvd., Los Angeles, Calif. 90069 • (213) 397-7591

Records: A GRT Record Group Co. — Div. of GRT Corporation
## Publisher Discography

*Continued from page CM-10*

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(Continued on page CM-20)
Thank you for voting us number one
The Hagers
ALMOST PERSUADED
BABY, BABY
COTTON CANDY
EVERYONE'S GONE TO THE MOON
HE LOVES ME ALL THE WAY
I DON'T WANNA PLAY HOUSE
LAURA, WHAT'S HE GOT THAT I AIN'T GOT
LOVIN' THINGS
TAKE ME TO YOUR WORLD
STAND BY YOUR MAN
TELL HER NO
WONDERS OF THE WINE
AFTER CLOSING TIME
THE HOUSE OF THE RISING SUN
SHE'S NOT THERE
TIME OF THE SEASON

AL GALLICO MUSIC CORP.
PRES.: AL GALLICO
65 West 55th St., New York, N.Y. 10019
Nashville Office:
806 18th Ave., South, Nashville, Tenn. 37203
Norris Wilson, Mgr.

A GREAT NEW
SOUND FROM
NASHVILLE!

PUBLISHER DISCOGRAPHY
- Continued from page CM-18

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(Continued on page CM-22)
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   - **Recorded by** JUSA 1001

2. "Chasing Rainbows" by Kenny Biggs
   - **Published by** BMI
   - **Recorded by** JUSA 1002

3. "Maybe She'll Find Out!" by Freddy Carr
   - **Published by** BMI
   - **Recorded by** JUSA 1003

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Jamboree USA, Inc., Wheeling, W. Va. 26003
(304) 232-1170

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**Publisher Discography**

*Continued from page CM-30*

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So you get a second chance: "Fifteen Years Ago," Conway Twitty's newest singles hit release.
As long as you're selling records, you might as well set one.

"Fifteen Years Ago"
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Land of the Country Giants.
Decca Records, a division of MCA Inc.
OUR SINCEREST THANKS TO EVERYONE FOR MAKING THIS YEAR THE GREATEST IN WAYSIDE'S HISTORY

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THE WORLD OF COUNTRY MUSIC

OCTOBER 17, 1970, BILLBOARD

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"Get the hot sound with a Hohner harmonica."

Johnny Cash

The hottest sound of all is Johnny Cash selling Hohner harmonicas.

When Johnny Cash gets his famous song "The Orange Blossom Special" rolling, millions of TV viewers see Hohner harmonicas flash into action. They see how easy it is to have fun with a Hohner. And with Johnny Cash on our team, we'll make it just as easy for you to sell Hohner harmonicas as it is to play them.

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Harmonicas are consistently good sellers...and they'll move even faster when you use the life-size, self-standing interior and window display that shows Johnny Cash with the Hohner harmonica. You'll get this exciting display free with the #1500 Hohner Music Center.

Also new... the Johnny Cash Assortment Display for your counter top and the Johnny Cash Blister-Paks featuring the Blues Harp and Marine Band. They're all terrific traffic builders.

Hot New Ads
Even if your customers miss Johnny Cash on his ABC-TV Show, they'll see our national ads in LIFE, TV GUIDE, BOY'S LIFE AND SPORTS ILLUSTRATED.

And to reach the youth market, we're advertising in their favorite magazines, country and western publications and selected college newspapers.

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Good Old Profits
It all adds up to big profits when you stock Hohner harmonicas. To "Cash" in on your share of our Johnny Cash Hohner harmonica promotion just contact your local Hohner wholesaler. M. Hohner, Inc., Hicksville, N.Y. 11802
<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
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<tr>
<td>10/17/70</td>
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<td>SUNDAY MORNING COMING DOWN</td>
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<td>RUN WOMAN RUN</td>
<td>Tommy Ventura</td>
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<td>Dave Cash</td>
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<td>BLACK WILDCAT</td>
<td>Milton Jennings</td>
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<td>John Conlan</td>
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<td>Jack Blackard &amp; Misty Morgan</td>
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<td>David Houston</td>
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<td>I CAN'T MAKE MYSELF</td>
<td>The Ventures</td>
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<td>HE'S EVERYWHERE</td>
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<td>SHUTTERS &amp; BOARDS</td>
<td>Johnny Cash</td>
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<td>MILE SKINNER BLUES</td>
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<td>J. Frank Dobie and Loreta, Pacifica 75 (Time)</td>
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</tr>
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</table>
Wade Pepper left International Harvester
...for the fertile soil of Capitol Country.

Wade is a contributor... a giver of time, effort and creativity.
He is a member of the Board of Directors of the Country Music Association.
He is a member of the Board of Governors and alternate Trustee of the National Academy of Recording Arts and Sciences.
He has twice won the Clive Davis Award for promotion and leadership in the recording industry.
Wade Pepper, for the past 18 years, has been a major cultivator of good country... through the richness of country music.
An after-midnight experimental broadcast that turned into the second oldest show in the history of American radio: That was and is the "World's Original Jamboree", from WWVA, Wheeling, West Virginia.

It was on Jan. 7, 1933, that WWVA Manager, George W. Smith, started the 12:00-m to 2:00 a.m. live show on an experimental basis. The name Jamboree was chosen because of the informal atmosphere and the carefree nature of the live show. The experiment was an immediate success, and in a few weeks original cast members (Ginger, Stag, and Sparkley; Howard Donaldson, Elmer Crowe, Felix Adams, Paul Miller, Willard Spoon, George Kanute, Jimmy Lively, Eddie Barr, Sherlock and Tommy, the Twenty Brothers and Fred Craddock) were being deluged with letters and requests for tickets to see this new show.

Feeling that a live audience would add to the atmosphere of the broadcast, limited numbers of fans were permitted in the studio every Saturday night. Again in very quick order, the fans could not and would not be limited; and the show was moved, April 1, 1933, into the Capitol Theatre in Wheeling.

Billed as the "Greatest Show On The Air for a Quarter," this first Jamboree at the Capitol Theatre pulled 3,266 with another thousand turned away for lack of space. So, within a few short weeks after its inception, the future success and the general format of the "World's Original Jamboree" was assured and set. It was an acceptance that would eventually make WWVA's Jamboree one of the giants in the world of country music and 37 years later see its parent corporation of Jamboree U.S.A. moving back to the Capitol Theatre as OWNERS of the building.

The show early proved radio's tremendous power to pull mail, when a box top offer in 1935 pulled over 15,000 responses in three days. In the first three years of the Jamboree's life, moves were made to the Virginia and Victoria theaters, and eventually to the Market Auditorium in 1936, scheduling two shows each Saturday to accommodate as many fans as possible. And it was in 1937, the year of the terrible Ohio Valley flood, that Wheeling was completely paralyzed and WWVA and the Jamboree stars worked around the clock with emergency bulletins, lifting spirits by special live radio programs, manning boats and doing whatever could be done to help.

In 1937 a new act appeared on the Jamboree stage; an act that is still, to this day, an important part of the Jamboree U.S.A. star lineup. That spring, Doc Williams and the Border Riders joined the cast, and Doc has remained till this day one of the favorites of the show and has become a living legend in country music. That same year saw the beginning of the career of Big Slim, the Lone Cowboy, who until his death a few years ago, also remained a top audience favorite.

In 1939 Jamboree attendance reached the half-million mark and the show was put on the road to entertain live audiences in nearby states. And it was during these two years that Elmer Crowe was added to the show. These tours would have continued, except for the war years which held back transportation. The war also forced the Jamboree to discontinue live audiences for the Saturday shows for a time, although the programs were to continue on the air from the studios of WWVA.

And it was during this 1942 to 45 period that the Jamboree stars concentrated on selling war bonds, raising money for the USAO, Red Cross, VA hospitals, etc. It was also during this time that advertisers were first permitted to purchase commercial time in Jamboree broadcasts. This also proved extremely effective, with the millions who were always listening on Saturday nights, and many national sponsors today use this as a medium of regional advertising. This general period also saw the beginning of the career of still another of the all-time Jamboree greats, the "coffee drinking Night Hawk," Lee Moore. Although the current Jamboree USA has become a much more "modern country music show," these three, Doc Williams, Crazy Elmer and Lee Moore, along with "America's King of the Yodelers," Kenny Roberts, and the bluegrass groups... keeps the sounds of the more "traditional" music alive on the Saturday shows.

One Million Tickets

The one-millionth ticket-holder to a Jamboree show, Miss Laverne Howell, was a special guest of honor, Feb. 8, 1947, and the reputation of the air show and stage show continuing to spread far and wide. Box loads of fans began coming from Canada, including the far reaches of the Maritime Provinces. And in 1952 WWVA and the Jamboree broadcast Christmas greetings to Canadian Eskimos... in their own language. Featured star on the Jamboree's 20th Anniversary show in 1953 was a native West Virginian who went on to become an international star, Hawkshaw Hawkins. And two million fans had visited the show by the time of the 50th Anniversary. During the 50's, many now-famous names got their first start on the Jamboree stage, including such as George Morgan, Wilma Lee and Stoney Cooper, Kathy Dee and many more. In 1962 the Jamboree was the last show presented onstage at the Virginia Theatre before it closed after 54 years of theatres. The Jamboree moved in following years to the Rex Theatre and, eventually to Jamboree Hall on Wheeling Island where it stayed until late in 1969. In November 1965 a milestone was reached when WWVA Radio switched to a completely country music format. And in a special 1967 survey it was found that fans had traveled from 22 states, the District of Columbia, Canada and Finland to attend Jamboree shows. The late Sixties also saw many extremely effective "benefit shows" for the Heart Fund, Underprivileged Children and other charities, along with a new policy of bringing into Wheeling for the Jamboree the top name national headliners in country music.

The ultimate final move was made, Dec. 13, of 1969 when WWVA Radio and a completely new-image Jamboree U.S.A. moved into its own home, the Capitol Music Hall on Main Street in downtown Wheeling. The same Capitol Theatre that saw the START of the show back in 1933. The Capitol Music Hall stage is now specially redone for the broadcast of the famous Saturday night shows, and nearly 2,500 can be seated in complete comfort in West Virginia's largest theatre. Special staging and lighting has been added, and under the direction of its new general manager, Quintana "Reed" Welty, Jamboree USA has had other innovations, such as two staff bands, back-up vocal groups, rear-view projection, scripted format, more national stars on the regular star lineup, etc. With Gus Thomas as host and MC, the show goes onstage Saturday nights from 7:30 to 12 midnight; one-show format except when major national names are featured. On such occasions, two shows are held: from 7:30 to 9:30 p.m. and again from 10 p.m. to 12 midnight. An unusual exception to this was on March 14 of 1970 when Buck Owens show played Jamboree USA. A new attendance record was set that night when Buck and Jamboree Stars played to THREE packed houses of over 7,500 people, and an estimated 800 more were turned away. In addition to Welty and Thomas, other Jamboree staff includes John Monte (Monty Blake) as stage manager, Bud Cartright as music director, Kenny Biggs as alternate staff bandleader, Roberta Hart as promotion director and Mary Robinson as Jamboree secretary. WWVA executives who also have a continual hand in the weekly Jamboree operation include Berk Fraser, president, Dr. Ross Felton, the station's general manager; Larry Davidson, general sales manager; Bob Pinney, operations manager; and Steve Mazure, music director.

In addition to building a new image for Jamboree U.S.A., the new corporation is now promoting its own record label, Jamboree U.S.A. Records. And hopes soon to take the show into television. A major recording studio for the Wheeling area is also part of the new, far-reaching plans of Jamboree U.S.A., Inc., a corporation dedicated to broadcasting the base of good country music and bringing it effectively to more and more people everywhere.

THE WORLD OF COUNTRY MUSIC

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THE CAST OF WWVA's Jamboree shortly after World War II, when the policy of live audiences for the Saturday night shows was resumed.

ONE OF THE all-time greats of the Wheeling Jamboree, the late Hawkshaw Hawkins.

THE WORLD OF COUNTRY MUSIC

JAMBOREE - Born in 1933 And Still Rolling

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HUBERT LONG international

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- BUCKHORN MUSIC PUBLISHERS, INC. (BMI)
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- KIOWA PUBLICATIONS, INC. (BMI)
- GREENTREE MUSIC, INC. (BMI)
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"CANNONBALL RAG/
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—RCA 47-9890
(From the
"Me and Jerry" L.P.
with Chet Atkins)
—RCA-LSP-4396

Thank you for everything,
Jerry
TO ALL OF YOU IN THE WONDERFUL WORLD OF COUNTRY MUSIC:

THANKS FOR EVERYTHING.

Charley Pride

BILLBOARD 1970 AWARDS:
"BEST MALE VOCALIST"
"BEST ALBUM" (Just Plain Charley)
Eight Blocks Long, Four Wide—Nashville’s Music Row

BY BILL WILLIAMS

In the tight confines of an old-residential area of Nashville now reside what is known as Music Row. Within this region, roughly four blocks wide and eight blocks long are more than 200 companies in or directly related to the music industry. They are located in 32 separate buildings.

Some of these are magnificent structures, with multi-million dollar investments. Others are renovated older structures. Some are merely attractive facades on old buildings. And there are those which cling to the environment.

Far removed from this area are some of the great names of the industry, spread throughout Nashville and its suburbs. Among these are Monument, located in Hendersonville, some 15 miles from the downtown area of the city; Acuff-Rose and Hickory, on Franklin Pike, five or six miles from the “row”; Starday-King, in the suburb of Madison, some 10 miles from downtown; the Bob Neal Agency, just moved to the Green Hills Shopping Area, the bulk of the Shelby Singleton Complex, spread all over Nashville with its various holdings; Athena Records, in suburban Brentwood, some 15 miles away from the cluster of activity; various suburban talent agencies, and perhaps hundreds of publishers in all parts of the city.

But it is in this section of Nashville that most of the action takes place. The principle street is 16th Avenue, a boulevard of broken dreams or great emotional upswing. Actually it is not a boulevard, and this is a great bone of contention among property owners in the “Joe Row.”

It was on 16th Avenue that Owen Bradley, some 16 years ago, purchased a duplex, and then watched Music City grow. His story has been told many times, but it was from this focal point that music—with all its growing pains—became one of the most important of all the industries in this part of the nation.

And the big, beautiful buildings started going up. BMI, the Country Musical Hall of Fame, Capitol and Columbia, Dixie, RCA (on 17th), Hubert Long, Moog-ter Talent and Bill Hudson, ASCAP, Mercury, and so on it went.

But the overriding controversy remains the proposed boulevard, which would replace 16th. It has become such a debate issue it has commandeered front page local press, and is frequently on the editorial pages. It was the subject of a recent discussion at NARAS seminar. And still nothing really is settled.

Proponents of the boulevard—and there are many—are primarily those who have invested heavily in property along the thoroughfare. They contend that the boulevard is necessary to: (a) handle traffic on the area, (b) to condemn some of the existing structures to make some of the blight in the region, (c) to bring a finalization of the street alignment so that progress can continue, and (d) to get what the city has been pressing for 10 years. They feel that, since their property has been taxed excessively, they deserve the widened boulevard which would beautify the entire area.

Opponents of the boulevard—and there are many—are primarily those who have not invested in the region. They contend a boulevard is impractical because (a) it would create more of a traffic hazard than now exists, funneling additional traffic from other thoroughfares, and destroying the street for pedestrian crossing; (b) bigger buildings could not be built over such condemnation procedures without building the boulevard, and (c) there is no money available for the boulevard, so it is more practical to go ahead with a city-proposed plan of one-way streets, regrading and re-building streets and sidewalks, planting trees to create a park-like atmosphere, and getting the job done at once.

The issue is complex, and with some validity, that non-property owners really have little to say about the street situation since they are not the ones who speculated and bought up substantial sums of money on the basis of past promises. The non-investors contend that everyone has a right in the say of conditions in the “row.” The administration says it has ample time and money to re-do the area with one-way streets, but lacks the money to get the boulevard done within 6 to 10 years.

The builders, who have dumped thousands of dollars in taxes into the city coffers because of the inflated real estate values in the area, and deserve some consideration for a boulevard, even if it means freezing a bond issue.

The administration contends the original promise of a boulevard would be made by a different administration, and consequently there is no assumption of responsibility for such a promise. The investors say the promise has been
By BILL WILLIAMS

One of Nashville's charming peculiarities is its involvement of women in all facets of the music industry. And since the primary form of music from Nashville is still country, each gets involved in this particular aspect.

The name of Frances Preston is always among the first to come to mind. Now working with more than 10,000 writers and publishers in 15 states, Mrs. Preston is vice-president for BMI's Southern branch. She has attained a unique stature.

Instrumental in the construction of one of the first of the "beautiful background" on Music Row, she also established BMI's Country Awards dinner, an annual black-tie affair which has become a prestige symbol. She originated Nashville's Theater Workshop, under the direction of Lehman Engel. The workshop now is an accredited course at Peabody College, serving songwriters by preparing them in the art of writing for the Broadway stage.

Working with the late Senator Estes Kefauver, she helped provide a resolution which brought about a five-year extension to the term of copyrights due to go into the public domain. This measure, introduced by Kefauver, took place while the copyright laws were in the process of revision.

Frances Preston gave endless hours of work toward developing the Country Music Hall of Fame and Museum while serving as chairman of the CMA board and building committee.

She remains active on the boards of CMA, the Nashville Symphony Orchestra, the Country Music Foundation, Nashville's Better Business Bureau, and the Chee Atkins Guitar Festival. She was the first woman ever to serve on the board of the Nashville Area Chamber of Commerce, and she serves on an unlimited number of public service committees.

Mrs. Joe Walker, executive director of the CMA, is another lady who has attained a high plateau of accomplishment, yet retains her femininity, dignity and her cool. Involved with the association since its inception, she now has served the country music industry for more than a decade, and also is a community leader. Hers is one of the most demanding jobs in the music business, for in addition to her regular work she must satisfy the needs of the thousands of members of the organization and oversee the general operations of the Hall of Fame. She attends all committee meetings as an ex-officio member, and is the most learned upon lady of all.

Mrs. Jane Dowlen rose from the WSM ranks (as did Mrs. Preston) to the presidency of one of the most successful music businesses in Nashville—Show Biz, Inc. As such, Mrs. Dowlen oversees the production and distribution of more syndicated television shows than anyone else in the industry; and is in direct supervisory charge of the recording and publishing ends of the all-encompassing firm.

Mary Reeves

Mary Reeves also heads a small empire, that of the Jim Reeves Enterprises. This includes publishing, recording, marketing, personal management and booking. The widow of the late RCA artist (now Mrs. Terry Davis), she has maintained an active role in the music industry for nearly a decade now.

Joyce Bush has been with Tree, Inc., almost since the inception of the company. Once a secretary to Jack Stapp while at WSM, Mrs. Bush worked part-time for Tree when he first founded it, and gradually it became a full-time job. Years ago she became an officer of the company's Secretary/Treasurer, and has been a total part of its operation.

Dean May is a veteran with the Acuff-Rose organization, and has been its office manager for a number of years. Hired first by the late Fred Rose, she is considered an expert on everything from copyrights to catalogs.

Irene Stanton, a many-time BMI winner with her outstanding songs, has been associated with Don Law Productions for some 10 years, and must be considered one of the leading ladies of the city. She is talented and persevering.

Dolly Denny and Mary Claire Rhoads both have been with Cedarwood since it was formed by the late Jim Denny in the 1950's. Now, working with Bill Denny, the two provide the backbone of one of the successful publishing firms on the row.

Emily Bradshaw, after working to the position of promotion manager of WSM Radio, formed her own promotion firm and had, among her clients, the Nashville chapter of NARAS. As the chapter grew, it became apparent it would be a full-time job, and Mrs. Bradshaw relinquished her company to become the first full-time executive director of the National Academy of Recording Arts and Sciences for Nashville. She also was instrumental in organization of the Atlanta chapter.

Aileen Jackson, who is director of publicity relations for SESAC in Nashville, is another who has worked up through the ranks. Talented, capable and attractive, she has become one of the most involved women in the music industry, and is much in demand for committee assignments and the like.

Audrey Winters, the extremely capable assistant editor of Music City News, is considered one of the most knowledgeable women in the industry. A close friend of most of the artists, she is frequently confided in by the wives of the performers.

Bobbie Hinson is the promotion director for the Shelby Singleton complex, and is considered one of the most efficient and friendly women in the business. On top of developments all of the time, she serves her company well.

Margaret Lewis and Myra Smith are a pair of ladies who consistently turn out hit songs in Nashville. Beginning in 1964 when they won their first BMI award, they have been winners ever since. Helped in their early days by Wesley Rose, they now work for Shelby Singleton.

Just beginning to make a name for herself is Phyllis Hiller, who has had songs recorded by Arthur Prysock, and has just concluded a children's LP for which she has received numerous offers, including one now under consideration by a major label. There is a possibility, too, the album may be animated for television. Mrs. Hiller has established a publishing firm (ASCAP) through which she now is working on a full-fledged musical. And she continues to turn out country hits.

Winnie White, one of the most successful of the "promotion women" of Nashville, is a study in energy. The former newspaperwoman, whose clients are numerous and important, has been extremely effective in spreading the word of Nashville to all parts of the nation through her various outlets. Head of Bonnie Bucy and Associates, she now is in her third year of a growing operation.

Martha Renaud, once associated with Mrs. Bucy, now is heading up the promotion department of Webb Pierce Enterprises. The one-time network programmer now is devoting full time to the country music industry.

Betsy Hofer is the pride and joy of the Bill Hudson Agency, and a blessing to all Newman. Thorough, complete and industrious, she is a total student of the meaning of promotion, and has aided the Hudson clients immeasurably through her drive.

Maggie Cavender, long associated with the Country Music Association, has been operating on her own in the field of promotion, and has done a thorough job of exposing her clients to the proper news channels.
We Thank You

You helped to make it for us:

Billboard's:
TOP COUNTRY GROUP

Billboard's:
TOP INSTRUMENTAL GROUP SINGLE

"Wabash Cannonball"
and
"Columbus Stockade Blues"

DANNY DAVIS
& The Nashville Brass

Personal Management:
Val Irving Associates
114 E. 61st Street
New York, N.Y. 10021
Exclusively on
RCA Records
THE LADIES OF NASHVILLE

Continued from page CM-40

A long-time favorite of many, she continues to produce.
Another Maggie, this one Mrs. Carter, is another
sterling performer. In addition to her work with the
various Mel Tillis enterprises, she is an invaluable
asset to the Music City Pro-Celebrity Golf Tournam-
ent each year. She also serves on various commit-
tee assignments for CMA and others.

Barbara Starling, although she has just moved from
her own agency to working with Royal American,
has a track record of success behind her. Her credits
include Noble-Dury, and a long stretch with Decca.
She, too, is involved in the field of promotion.

Audrey Williams

Audrey Williams continues to operate various or-
ganizations, and to perpetuate a show and a band, which
is frequently on tour.

Betty Cox moved all the way to the top with
Southern Graphics, and helped build it into a com-
mercial success. When it changed ownership, she again
started her own business, and is now in the process
of a rebuilding operation.

Gayle Hill has successfully breached most of the
fields of the music industry, and has a thriving concern.
Mrs. Hill, who heads her own promotional agency,
has also been involved in network promotions, and is much
in demand as an organizer for various areas of music,
including work with major agencies on jingles.

Judy West has successfully doubled-up as an artist
and promotion head. Working and singing for Starday,
she shows amazing versatility. She also does club sing-
ing in the area, and portrays the many talents with
which she has been blessed.

Vivian Keith, who is the personal secretary to Shelby
Singleton, has been his girl-Friday for many years. A
successful songwriter herself, she is an over-all take-
charge person.

One of the busiest men in Nashville is RCA’s Wally
Cochran, so it stands to reason that Vickie Mabe, his
assistant, is one of the busiest girls. And she manages
to keep her stability, handle the job and keep smiling.

At the Country Music Association, three girls share
billing for the incredible amount of work they per-
form, and the contributions they make to the industry.
Working with Jo Walker in harmony and unflagging
loyalty are Jan Garrett, Margaret Beekow and Che-
retha Scalf.

The No. 2 gal at BMI deserves mention because of
the unusual talents she possesses, and because of her
devotion to work. Another product of WSM, and for
many years now working by the side of Frances
Preston has been Mrs. Helen Maxson.

At One-Nites is Jackie Moynahan, a young lady
now getting strong exposure in the music industry,
again in the field of promotion.

Margie Buffett, who began her career in the music
industry in Nashville with ASCAP, now has moved to
the Johnny Cash Show, where she is assistant coor-
dinator both for talent and for tickets. The latter have
become a scarce commodity, as tickets are always in
great demand.

Judy Dalton at ASCAP is an effervescent plus for
boss Ed Shea, and a charming addition to the music
row area. She also has a remarkable memory. Still an-
other is Renate Goetz, who sits at the left hand of the
master.

Nita Brewer, the No. 2 gal at Show Biz, comple-
tes a firm which leans heavily toward female man-
agement.

Dorothy Smiley, the lady-head of Top Billing, Inc.,
has a background of agency work that ably qualifies
her for the task.

Mrs. Bob Neal—Helen— aids her husband in his
agency, and Jimmy Key has such stalwarts as Barbara
Bergner, Beverly Hamer and Nancy Hamm.

Carolyn Campbell is Chef’s No. 1 girl at RCA,
while Det Boyd coordinates the A&R department for
that label.

Buddy Lee’s Jean Sophia is one of the most impor-
tant cogs in his well-oiled machine, and she runs her
department with all the skill one could hope for.

Moneen Carpenter, lovely and talented, handles all
of the various Bill Anderson activities.

At the Hubert Long Agency and Moss-Rose pub-
lishing are such stalwarts as Shirley Welch, Flossie
Anderson, Carol Thomas, Sue B. Fletcher and Kaye
Elliott.

Brenda Blackford works with Glen Strooby at
Woodland Sound Studio, handling everything from
studio booking to artist and client relations, and her
husband runs a publishing company for Kelso Herston.

Monty Bivins, formerly with Athens, works with
Bob Tubbert at Excelsior Music, and Jean Boyd is now
executive assistant at Athens.

Louise Scruggs operates her own booking and man-
agement agency, and does so competently. It’s pretty
much a family affair, since most of her clients are in
her immediate family.

Auerff-Rose, in addition to the aforementioned Deon
May, has some of the most competent people in the
business. Working for the publishing company, for

THE WORLD OF COUNTRY MUSIC

Continued from page CM-39

repeated by every council and administration in office
for the past 10 years.

The facts are these: a few of the investors already
have built magnificent structures on the assumption the
boulevard will be built. Others are waiting, and some
say there will never be the growth originally envisioned
if the boulevard does not happen. They suggest that,
although there will not be a pull-out from the Nashville
area, there will be a strong retardation of growth.

Meanwhile, "the row" remains basically as it has
been for the past several years, with more companies
coming in almost weekly. On the following pages are
a map and a legend of music row as it exists today.

MARY REEVES

AILEEN BRUNER

FRANCES PRESTON

PHYLLIS HILLER

Hickory Records and for the booking agency are Char-
lotte Tucker, Jean Thomas, Edna Crowder, Shirley
Phillips, Martha Right, Betty Jackson, Nancy Riley
and Regina Morrill.

Polly Roper is executive secretary to Owen Brad-
ley at Decca, and she, too, deserves special mention as
one of the top people in the profession. Other Decca
luminaries are Corky Wilson and Pam Smith.

The two ladies who run the operation at Capitol
are Lorene Allen and Rosemary McLennan.

Columbia has a bevy of beauties (all of them quite
able, too), who include Danna Pedder, Peggy Preston,
Norma Jean Owen, Judy Smith, Nancy Moran, Judy
Simmons, Linda Kimbell, LaVonne Lynne and Judy
Smith. And upstairs at Epic is Emily Mitchell, keeping
things in line for Billy Sherrill, and gracing the place
with her presence.

Norro Wilson has Shelia Hall at the Gallicio com-
plices, and Karen Scott and Trix Williams are the exec-
tutive assistants at Mercury. Good ones, too.

June Hazlewood has been part of the Lucky Moeller
agency since Moeller himself joined forces with the
latest Jim Denny some 15 years ago.

And so the list goes. There are literally hundreds of
ladies—all of them beautiful—who are the heart of the
music industry in Nashville. They not only make it
work, but they make it pleasant.

Lest we forget, Billboard Publications has its own
list of lovely ladies, including Dot Jarrell, Pauline
Hardaway, Beth Jenkins, Cheryl Wachtel and Sue
Thompson.

And, too, we should mention Juanita Jones, whom
we still love.

NASHVILLE’S MUSIC ROW

THE WORLD OF COUNTRY MUSIC

October 17, 1970, Billboard
Thanks!

TOMPALL &
THE GLASER BROTHERS

VOTED
Top Country Group-Singles
BILLBOARD-1970

CURRENT SINGLE
"Gone Girl"

Written by JACK CLEMENT
Pub. by JACK MUSIC
Prod. by JACK CLEMENT
for GLASER PRODUCTIONS, INCORPORATED

Exclusively on MGM
Modern Country Radio: Friend Or Foe?

By PAUL W. SOELBERG

(Note: Paul Soelberg, a one-time RCA distributor on the West Coast, has for the past few years been associated with the Stoneham Family. Last year he joined with two others in forming the firm of Beauch, Murphy and Soelberg, which is management company dealing with country artists. Here he voices his views on a perplexing problem.)

With thousands of country music radio stations leading the charge, country music has swept the hills and mountains of the nation; toward this end it has managed to complete with its own history, traditions, creative substructures, and devout students and fans. "Modern" country radio, however, is practically an infant in comparison, since its tremendous existence dawned only about the middle 1960's.

As broadcaster after broadcaster sees others' success stories and races to convert their stations to country music policies, a tremendous demand was created for intelligent and artful programming personnel. Although many were brand new to the music, they all correctly concluded that it had mass appeal, proving it by applying techniques used to successfully present other forms of mass-market music.

They emphasized their pride by promoting such terms as "countrypolitician" and "masters of the country-art," urging radio_unique in audience. The success of this new "genre" is most evident today in the popularity of "country music," as evidenced by the "CM" magazine. It's remarkable that "country music" is on the rise, and that the country music market is expanding.

Yet, with all of this change, "country music" remains a small and very particular segment of the market. While many people enjoy country music, it is not as popular as rock and roll or pop music. However, "country music" has its own unique characteristics that set it apart from other music genres.

For example, country music is often associated with a slower tempo and simpler arrangements than other musical styles. This slower pace allows listeners to reflect on the lyrics and melodies, creating a sense of intimacy and connection with the music. Additionally, country music often explores themes of love, loss, and rural life, resonating with its audience on a personal level.

Despite its growing popularity, "country music" continues to face challenges in the competitive landscape of the music industry. Radio stations must carefully consider the programming decisions that will appeal to their target audience while also remaining true to the essence of "country music." By understanding the unique characteristics of this genre, broadcasters can make informed choices that enhance the listener experience and contribute to the growth and evolution of "country music."
BLUE BOOK MUSIC

THE #1 PUBLISHER

OF COUNTRY SINGLES
very obvious advantage: If a listener likes a record well enough to want to buy it but can't for some reason, he'll have to listen to the radio in order to hear it!

Somewhere many broadcasters have gotten the idea that their ratings will increase if listeners suddenly discover the station has played a record that's not in the store!

Radio is a much more pleasant, entertaining experience when it's giving the listener that which he can't anywhere else. This craving for freshness and variety may become a factor of vital importance to future programmers, having much more importance than moving records up and down the Chart.

Rory Boarke, Mercury Records' national promotion manager for country music, strongly defends the tight formats—"When they're used properly," he says. "There's no simpler way to get a record established than to give it on a format station. But many stations don't know when to back off from a record. I like a fast list."

Ralph Paul, veteran promotion manager of Jack Music, Inc, a major Nashville publishing company, said, "I think there's so much reliance on charts and formats in country radio because there are so many people in country radio who don't know or like the music. I know a programming consultant, a 'consultant,' you know, who admitted to me that he hates country music! Well, to program it properly, obviously you have to like it, understand it, know its history and traditions, and know a lot about the music's fans. And this doesn't happen overnight; it builds in your mind."

So, highly respected executive added, "There's a lot of insecurity in country radio. Many of the people in it don't know very much about the music, and they're afraid to admit it. But it shows up in the way they hang onto sales reports and charts. Some of them don't even know much about broadcasting; they're flaps in bubble-gum radio. Many can't converse intelligently with an average country music fan, yet they literally control what music the fans get to hear on their local station."

Local's George Ritchey: "And, of course, many people have been from country radio for some reason other than . . . Man! I love the stuff! If you come into it for any other reason, you're going to fail, because that sincere interest is the only thing that makes you right. That sincere interest is the foundation of the music itself, and the music is what you're working with."

The frustration fans encounter in the record stores should indicate intriguing considerations for broadcasters. For example, give the fan something he's unable to get on the radio or in the store—something he can get only by home listening. One elementary fact is known about the country music fan: he'll go out in his support for whatever satisfies his musical appetite, plural.

The same thing is true now of individualists like Ralph Emery, Mike Hoyer, and Bill Mack. Sincerely devoted to the music, knowing and respecting it, and successful in communicating their affection for it, they might be called the "national" country broadcasters. Dick Haymes, who has toured with country road shows since 1930, said, "I think there are enough people, and they're fed up with the general run of music, and they're tired of cheeky attempts to sell them junk music, like they've been doing for years."

Frequent announcers work with their own special interests, like Boots Rabell does KDKR, San Diego, with his Sunday Evening Bluegrass Hour. Some stations hold "record meetings" in which everyone evaluates releases together, with everyone contributing opinions. Programming is based not only on instinct but also on precise knowledge and objective research. Many music trade magazines serve informative purposes as well as absolute battle plans. Primary consideration is given to a record's value as something fans would want to listen to, not imagined or anticipated sales. Quality of performance is the ultimate determinant.

"The key to good management," explained Ralph Paul, "is that many programmers are prevented from expanding the scope of the programming because their bosses can't see how important it is to improve the way the music is presented. That's one reason for the great interest in Country Music Today, once told me, 'I own nothing to the music industry. I pay my ASCAP and BMI fees, and that's it.' And his station reflects that attitude."

Tortuous Conflict

One of Nashville's most respected producers expressed concern in the following manner, "My artists and I go in to cut the best record we can. We have a lot of information guiding us. The artists, for example, are out on the road a lot, communicating with their fans on stage. Recording is far more than a studio job. Yet we know much of our work will never see the light of day. We're sensitive about this, and we don't like to talk about it, even among ourselves. I believe every producer has trouble this way. Particular types of records are not wanted. We're often extremely concerned about getting exposure for him, sometimes we have to make records that go against our instincts. Theoretically we're supposed to make records meant for the fan to judge; instead, we find ourselves thinking about what the music director will or will not reject. And sometimes the conflict is tortuous."

Adds George Ritchey, "I won't let anything affect the way I make records. I care about one thing only: creating something that's good for the artist. I won't even touch one ounce of his talent just to get radio acceptance. That just tries to make him into something he isn't, and that defeats the whole purpose. My job is to bring out the best from an artist when he's doing what he feels is right."

"I believe many opportunities in country radio are trying to accomplish something just to gain fame, and they don't stand a snowball's chance in summertime of doing it. They've forgotten that the soul of country music is Carl Smith's Y Overlooked or Jimmy Martin's Widenin'. Really—they haven't forgotten . . . they never knew it."

Columbia's Gene Farnsworth adds, "Guys in radio stations today can play nothing but singles from superstars for weeks without ever listening to them in advance. This is copping-out, 'cause they're not risking anything, they're not risking getting the boss mad. But even if these are the worst records these stars ever made, they'll be played for weeks and weeks. If the real country quality isn't in the groove, forget it!"

Both industries depend on each other. Radio is the primary showcase for the music record, providing large percentages of programming material. Both industries need to grow, expand, and improve.

KSON's Dan McKinnon remarked last spring at a programming clinic that country music is in danger of losing its identity. He's correct. It can happen unless the industry makes adequate opportunity to hear and buy its music. When the music loses its distinctiveness, its guts, country radio will have lost its hold on the vast numbers of country music fans who, in the meantime, will turn to their collections of other music.

This doesn't mean dropping the formats or stopping experimentation in the recording studios. It's basic human nature to expand and experiment, both from the standpoint of the creator and the industry. Perhaps radio can be persuaded to pour the fire to its evolutionary activities and once again open itself to the full range of product available. The industry has a lot of people standing by, eager to offer suggestions and heartfelt co-operation.

In San Francisco, we're hearing, 'Give it to me! Dig out all those old masterpieces made in the early twenties by the Old Masters, legends who are totally ignored today without justification!' And the time is now. It's time to go back to the roots of country. We're trying.

In a place like San Francisco it could be fantastic! If you got a guy like Hugh Cherry, who, in my opinion, is the Great Historian of country music, if you put him in charge of programming an underground country radio station, I'll bet you that Jimmy Driftwood as contributors, just see what would happen! I'd blow your mind!!!!"
Not Just another record label

SOUNCOT it's Soundsational!

* CLAY DANIELS
* BRAD WOLFE
* JIMMY GILREATH
* DORIS BERKLEY

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MANY MORE EXCITING AND TALENTED PERSONALITIES ON SOUNCOT.

SOUNCOT RECORDS INC.
ORLANDO, FLORIDA

IF IT'S HOT IT'S GOT TO BE SOUNCOT!
D. J. Copies - Contact
Sounicot Inc., Suite 120, 1221 Lee Road, Orlando, Florida
It was last year when Jay Mick, a musician and a student of a commercial music course, did a survey report on the recording business in Nashville. In the special Spotlight on Nashville issue of last spring, Billboard printed portions of the report. It caused so much comment that even more detailed findings of the report are printed now, to give a picture of the Nashville industry, and its still overwhelming leaning to country music. Although the picture may have changed slightly since that time, it gives an accurate six-month account of what was taking place.

In classifying sessions, for example (a difficult task for many reasons), it was shown that those classified solely as country constituted more than half of all sessions. And when the researcher added those classified as country-pop, country western and the miscellaneous listings for Nashville, Tennessee, as well as folk, and the like, that figure jumped to two-thirds.

It showed, too, that nearly 100 producers were involved in various sessions.

Here are the figures:

<table>
<thead>
<tr>
<th>CLASSIFICATION OF RECORDING SESSIONS WITH REFERENCE TO THE ARTIST</th>
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<tbody>
<tr>
<td>This information was obtained by contacting the individual recording companies, producers, leaders of the groups, and players who performed on the sessions.</td>
</tr>
<tr>
<td>Country Pop Rosenberg, Jim 116.7</td>
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<tr>
<td>Country Pop Rosenberg, Jim 116.7</td>
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<tr>
<td>Gospel 109.7</td>
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<td>Gospel 109.7</td>
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<td>R&amp;B 99.9</td>
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<td>R&amp;B 99.9</td>
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<tr>
<td>Underground Rock-folk 67.4</td>
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<td>Underground Rock-folk 67.4</td>
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<tr>
<td>Country Western 56.6</td>
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<tr>
<td>Country Western 56.6</td>
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<td>Folk 19.1</td>
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<td>Folk 19.1</td>
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<tr>
<td>Pop Rock 16.1</td>
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<tr>
<td>Pop Rock 16.1</td>
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<td>Sacred 10.9</td>
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<td>Sacred 10.9</td>
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<tr>
<td>Miscellaneous 3.0</td>
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<td>Miscellaneous 3.0</td>
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</tbody>
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| THE NUMBER AND PERCENTAGE OF EACH OF THE RECORDING CLASSIFICATIONS IN RELATIONSHIP TO THE TOTAL AMOUNT OF THE RECORDING SESSIONS |

The 1,626 recording sessions were produced by 96 producers. These producers are listed with their company.

<table>
<thead>
<tr>
<th>Company</th>
<th>No. of Artists</th>
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<tbody>
<tr>
<td>Capitol</td>
<td>22</td>
</tr>
<tr>
<td>Columbia</td>
<td>22</td>
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<tr>
<td>Decca</td>
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<td>Columbia</td>
<td>22</td>
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<tr>
<td>Decca</td>
<td>22</td>
</tr>
<tr>
<td>United Artists</td>
<td>22</td>
</tr>
</tbody>
</table>

| RECORDING COMPANY AND THE NUMBER OF ARTISTS ASSOCIATED WITH EACH COMPANY |

Music City Records has been a ground level, country music studio that has been in business for over 10 years. They have produced many hit records and have built a reputation for quality work. Their studio is located in the heart of Nashville, and is known for its warm and inviting environment. They have a wide range of recording equipment, and are able to accommodate any size production. Music City Records is a great choice for anyone looking to record in Nashville.
The sesac world of music

One of the world's foremost music licensing organizations saluting the important worlds of country and gospel music.

WORLD HEADQUARTERS: 10 Columbus Circle, New York, N.Y. 10019 • (212) 586-3450
REGIONAL OFFICES: The SESAC Building, 1513 Hawkins Street, Nashville, Tenn. 37203 • (615) 244-1992

Distributed by Nashboro Record Company 1011 Woodland St. Nashville, Tenn.
OCTOBER 17, 1970, BILLBOARD
The international aspect of country music got another shot in the arm this year when the British Broadcasting Co. signed George Hamilton IV to do a series of nine TV shows this fall.

Just as Johnny Cash and Glen Campbell have helped the entire country industry through their exposure (and that of their guests) on nationwide TV, the country music people are bound to get a boost from this event.

Couple the significance of that with an upcoming board of directors meeting of the Country Music Association in London in the spring, and the feel of internationalism is everywhere. There are other factors, too, which shall be explored later.

Hamilton (of Scottish ancestry) feels right at home in the U.K. and well he might. He is one of a few artists who have appeared at both country music festivals at Wembley Pool, in the London suburbs, in the last successive springs. To call the festivals successful would be to underestimate the case.

"I am exceedingly grateful to Mervyn Conn and a few others for what has happened," George explained. "He was the first to undertake the task, and it was a gamble from the start. No one had any idea it would be so successful." Conn is the London promoter who brought the festival to that city, exploiting Nashville talent to the fullest.

Hamilton also is grateful to Douglas Boyd and Philip Lewis. It was these two who produced a TV show from the Wembley Pool affair, then judiciously edited the tapes to make a tight presentation. Boyd and Lewis later were among those who conceived the idea for the George Hamilton IV series, and sold their superiors on the idea. Another was David Allen, a BBC announcer who was master of ceremonies at the festival, and used whatever persuasive powers he had to help sell the concept. Still another was Ian Grant, formerly with the BBC, and now with RCA in the U.K. Grant also was instrumental in getting the Hillbillys, a British group which has recorded both in Nashville and in England, to be a part of the show. Finally, he credited Country Music People, a London-based country music magazine, for help.

**October Taping**

Wherever the responsibility lies, the outcome doubtless will be good for all of country music. No one doubts Hamilton's ability to win friends and influence fans. One of the most competent and professional of the entertainers in the business, he also is a great ambassador of good will, understanding, and diversity. America would have been hard pressed to come up with a more suitable representative.

Hamilton, who will be in London during much of October, will begin taping the show at that time. Much

(Continued on page CM-52)

**COUNTRY-International Style**

The World of Country Music

October 17, 1970, Billboard

George Hamilton IV performs at Wembley Pool near London.
Everybody pays tribute to Nashville's country music writers and publishers. We'd like to pay them something more.

When we at ASCAP tell country music writers and publishers that we pay more per performance than BMI, we're not just whistling Dixie. We can show it to you in black and white because ASCAP surveys performances of all musical works whether or not the writer or publisher is a member. A study of these surveys enables a writer or publisher to see what he might have earned had he been an ASCAP member at the time. ASCAP thinks country music writers deserve to be paid more than tribute. So come into our offices or call collect. A free analysis of these surveys will convince you that while you're composing figures that are music to the ears, you should collect some that are music to yours.

American Society of Composers, Authors and Publishers

Ed Shea
700 17th Avenue South, Nashville, Tennessee 37202 (615) 244-3936

Dave Combs      Herb Gottlieb
575 Madison Avenue, New York, New York 10022 (212) 688-8800  6430 Sunset Boulevard, Hollywood, California 90028 (213) 466-7681

www.americanradiohistory.com
COUNTRY—International Style
* Continued from page CM-50

One segment of each show will include a conversation with David Allen in regard to the history of country music, particularly as it relates to its English roots. It will be somewhat similar to the "train" section of the Johnny Cash Show.

There, too, will be audience participation, a considerable amount of it, which is consistent with the theme of country music generally.

This breakthrough is another in the giant strides made across the oceans by country entertainers and their product in recent years. The internationalization of music publishing is now a matter of routine among the larger publishers of Nashville and other country music havens. More and more sessions are being done abroad by country artists, and more records are being distributed. This, too, is at least indirectly related to the Wembley Pool Festivals, which have created a demand for the product. Artists who have appeared in the festivals, in many cases, had never had a single or LP released abroad.

Too, there has been an incredible expansion of dates played overseas, not only in the service clubs but to native civilian audiences as well. Some artists have made as many as four and five trips abroad in a calendar year, and are prevented from making more only by their commitments in the U.S.

Wembley Pool (as the festival has come to be called in Nashville) will not only be repeated in the year ahead, but will be turned into a two-day affair instead of trying to compress it all into a single day. Once more there will be exhibits, with virtually all labels involved in country overseas product taking part.

Country music continues to be an integral part of Armed Forces Radio, and thus reaches countries on both sides of the Iron Curtain. No longer is it a matter of acceptance; today it involves the ability to meet the demand.

THE WORLD OF COUNTRY MUSIC

OCTOBER 17, 1970, BILLBOARD
SAYS IT LIKE IT IS......

THANKS FOR YOUR GENEROUS AIRPLAY AND WELCOME TO NASHVILLE’70

STAFF
NICKIE DOBINS, secretary
MILLIGENE JONES, secretary
THERESA BARNES, secretary
KATHY NAITOYE, secretary
CURLEY McINTYRE, coordinator
JOHNNY WILSON, professional mgr. RPM publishing firms
JERRY SEABOLT, national promotion mgr.
ARNOLD B. THIES, assistant v. p. & merchandising mgr.
ROBERT D. SHAW, assistant treasurer & controller
BRUCE D. DAVIDSON, vice president in charge of sales
JIM MALLOW, manager artists and repertoire dept.
TOM RIDDLE, executive vice president
BRAD McCUEN, president

ARTISTS
SAMMI SMITH..........................................."He’s Everywhere"
HOLLY GARRETT................................."It’s The Rider"
DIANE MCCALL................................."You’ll Not Take Nothin’ Out"
BOB DALTON........................................"Mama, Call Me Home"
ALAN RUSH & THE STONEHOUSE......"It Takes Minutes"
BOBBY HARDEN........................................"Tulsa"
MONTY MONTGOMERY.............................."Reba Got the Preacher"
DAVEY BUEHL............................."A Dedication (Sing My Song)"
RANDY DENISON................................."Collage"
OLIN BINGHAM........................................"It’s Quitting’ Time"
HAROLD LEE..........................................."Ten O’Clock Train"
BRIAN COLLINS................................."Your Kind of Man"
THE CORNBREAD................................."Payin’ My Dues"
MARLOW TACKETT..............................(in production)
MACK VICKERY.................................(in production)

A Special Thank You from
MARTY ROBBINS
and
MARIPOSA MUSIC, INC.

thanks for making
‘You Gave Me A Mountain’
and
‘My Woman, My Woman, My Wife’
a big success.

Current Columbia Release
"JOLIE GIRL"
4.40215

OCTOBER 17, 1970, BILLBOARD
The Old Songs Are the Best Songs—Right Now

The old songs, Vaughn Horton is convinced, are the best songs after all. Apparently that line of thought is filtering over into the new generation of singers.

A visit to the Peer-Southern office in Nashville is not unlike a trip into the past. Horton's walls are decorated with old 78 rpm records bearing such labels as Monarch and Victor-Monarch, and containing recordings by Pop Stoneman, the Delmore Brothers, Gene Austin, Vernon Dalhart, Riley Picket and Johnnie Marvin.

Another wall is lined with copies of original sheet music, and he has a container of such tunes as "I Love My Wife But Oh You Kid," "School Days," "Pony Boy," and "Will You Love Me in December as You Did in May?"

And there is a montage of the Vaughn Horton hits, which are plentiful.

There are two adjoining rooms, and each is rich in tradition. Now, each is becoming a popular gathering place. One is the Jimmie Rodgers room. There is a miniature train, of course, a lantern and a trainman's hat. There are all of the Blue Yodel songs on the wall, all the records, and a thousand things to remind the viewer of the Singing Brakeman.

And next to that the Carter Family room, replete with the autograph, an original letter from A.P. Carter, a serious dissertation done by Scott Wolfe at Williams College of the Carters. There are family photos, and all of the memories of the past.

But, instead of being museum-like, the rooms are vibrant. And they are as much the present as the past. The reason is twofold: Vaughn Horton has made it that way, and suddenly the music of Jimmie Rodgers and the Carter Family is a part of today's scene.

It is not surprising that, during a recent visit with Vaughn Horton, two of the visitors were Dick Thomas and Maybelle Carter. It was Thomas who was among the first to bridge the gap between country and pop with his smash hit of the 1940's, "Sioux City Sue." And it is Maybelle who has bridged the gap between the Original Carter Family and the current clan of Carters, doing twice-weekly tapes on the "Johnny Cash Show" and travelling the road with the same fellow, who is Maybelle's son-in-law.

But the topic of conversation was not the past. It concerned the fact that the old Carter Family songs and the Jimmie Rodgers songs are currently some of the hottest properties going.

"Two or three times a week I find that something of Jimmie Rodgers is being or has been recorded," Vaughn said. Merle Haggard, of course, did a double-album of Rogers songs. Dolly Parton stimulated a whole new generation with her "Mule Skinner Blues," Hank Snow's "Memory of Jimmie Rodgers," was big. RCA, a couple of years ago, did an album called "When the Evening Shadows Fall," featuring such artists as Gene Autry, Elton Britt, Bradley Kincaid, Jim Reeves, Mrs. Jimmie Rodgers, Hank Snow and Ernest Tubb singing songs and doing tribute to the great artist of the past. Horton says there is so much of a resurgence now that labels are busy packaging everything they can get of his on current product.

He had just received word, too, that Country Ramblers had concluded an album of Carter Family songs on RCA. Maybelle chuckled when she told of her conversation with Chet Atkins Chet, who spends his life doing things for other people, saw to it that a song written by Maybelle ("Fair and Tender Ladies") was in the album. It had been done a few years ago when the Osborne Brothers did the song. Lee Moore had recently cut the "Red Man Blues" up in Wheeling, one which had been done not many years ago by the Kingston Trio. And, Maybelle noted, "Blue Eyes" had been done so many times there was no way to count.

The point was made that, despite the "powerful" lyrics of today, the old songs are still kicking around. They are as commercial today as they were in the 1920's, when Ralph Peer got Jimmie Rodgers and the Carter Family together for a first-time in the same house in the same week in Bristol, Tenn., and put them on record.

Not that Peer-Southern isn't involved in the present, too. It is, definitely. But then, it has such a glorious past, and it can be seen on those walls.
One out of every four writers elected to the Songwriters Hall of Fame was an Acuff-Rose exclusive writer...

(Three others wrote songs with Acuff-Rose on a non-exclusive basis.)

FRED ROSE*
HANK WILLIAMS*
REDD STEWART
PEE WEE KING
LEON PAYNE

*Also members of the Country Music Hall of Fame

BMI
2510 Franklin Rd., Nashville, Tenn.
Last we forget, it's an anniversary. In fact, that's what it's all about.

There would be no gathering of the clan (at least we can assume that is so), no hospitality suite, no seminars, and little of anything were it not for that fateful day some 18 years ago when invitations were sent out to those who wanted to celebrate the birthday of the "Grand Ole Opry."

Now, nearly two decades later, the parties go on, the seminars take place, there's a golf tournament tossed in, awards are handed out, a television show is originated here, and sometimes almost lost in the shuffle is the "Opry" and its people.

This year another anniversary takes place. It's the 20th birthday of WSM Television, which has been country oriented since its inception on that day in 1950. As in most everything else, WSM was first in the Nashville market.

The late Beasley Smith was music director at the time. The same Beasley Smith who wrote "Lucky Old Sun" and "The Old Master Painter From the Faraway Hills" and plenty of others. He was succeeded by Owen Bradley, who went on to become vice president of Decca. Owen was succeeded by Marvin Hughes, who made a name for himself musically, and then settled down to the job of music manager for Eddy Arnold. After that it was Bill McElhiney who, among other things, did those famous arrangements for the Nashville Brass.

There was a show called "Eight O'Clock Time" which gave way to a show called "The Waking Crew" hosted by one of the most dynamic radio personalities the world has ever known, Dave Overton, now program director of the station.

There was the "Noon" show, hosted for most of its years by Jud Collins, unquestionably one of the great air men of all times, now vice president of WSM-TV, and now hosted by Teddy Bart, a multi-talented young man who has made his mark as a singer, songwriter, book author and radio and television announcer.

There was "Noontime Neighbors" which for some three decades brought first live and then recorded country music to the mid-south. Handled by John McDonald, the show still is going strong. It was the showcase for some of the great names in country music today.

There was (and is) The Morning Show, an hour-long color live daily presentation hosted by Ed Bruce and Pete Sayers which spotlights top country artists.

And, especially in the late 1940's and early 1950's, there were the multitudes of morning shows, 15 minute segments, which almost literally kept some artists from starving to death. It was here that such acts as Flatt and Scruggs, the Carter Family, Chet Atkins, Patsy Cline and so many others got their first real radio exposure with identity.

It was here in the halls that the great promoters of the time lingered. . . J.L. Frank, Colonel Tom Parker, Oscar Davis, the Brown Brothers and so many more.

It was here that Fred and Wesley Rose met the tall, skinny youngster from Alabama named Hank Williams.

It was here from Dinah Shore, Pat Boone, Phil Harris and so many others got their start.

It was here, under the leadership of general manager and vice president Bob Cooper that the Opry was syndicated and sent around the world, and grew to national stature. In this respect, some credit must be given, too, to Len Hensel.

It was there where Ralph Emery became the nation's number one country disk jockey, on both radio and television, and simulcast hour-long, in depth interviews with such greats as Marty Robbins and Johnny Cash.

It was here that Bud Wendell took the management of the "Opry" a few years back and gave it new dignity and meaning.

It was here that the late Edwin C. Craig, through all of the trying years when country music was struggling for its very existence, had the faith and determination and fortunately the money, to hang on and to bring it back to its place in the sun.

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Porter Wagoner Leads TV Way

The Porter Wagoner Show, named by Billboard as the top syndicated television program in the field of country music, can lay claim to many titles.

The latest American Research Bureau figures available for the Syndicated Program Analysis (SPA) show that the Porter Wagoner Show is the leader in virtually every category.

The report, which includes 11 country music syndications, shows that total viewers come to 15,627,000, or an average of just under one and a half million viewers per show.

Of these 11, six are Show Biz properties, and the total viewers for the six is 11,271,000... or an average of nearly 1,900,000 viewers per show.

And the country music show with the greatest number of viewers is the Porter Wagoner Show, with 4,471,000, or more viewers for this one show than the combined total for the five "other" shows.

The SPA report also reveals that the average rating (percent of homes watching the program) for the Porter Wagoner Show is an incredible 12.2 percent. As a point of reference, the 152 strongest competing shows, per ARH, had an average rating of 10.7. This includes the top network shows in prime time.

The Porter Wagoner show, despite its overwhelming success, is really country in the true sense of the word: plain and earthy. Now going into its 11th season, it was the first of the Show Biz properties, and only the third country music show ever to be syndicated.

It is now in more than 100 markets, more than any show making the rounds, and is stronger than ever.

Produced by Jane Dowden, and taped at WSM-TV in color, the program is ranked number one in adult viewing in over 75 percent of all its markets.

The show, of course, features Porter Wagoner, a "Grand Ole Opry" performer, who makes some 275 personal appearances each year. He is an institution with RCA. It has Dolly Parton, one of the most talented and certainly one of the prettiest singers in the world. It has comedian Spec Rhodes, and it has the Wagonmasters. Additionally, every show features at least one top-name guest, selected from the greats of country music.

Tribute To Carl Smith

Last May 12, Columbia Records gave recognition to Carl Smith and his twenty years with the company by honoring the artist with a luncheon at the Twenty-One Club in New York. Columbia's guests from Los Angeles to New York were deeply impressed with Carl Smith's twenty years of loyalty to the Columbia label.

Mr. Clive Davis, President of Columbia Records, was the speaker and made the presentation of a large gold plaque that reads: "To Carl Smith for twenty years of great music on the label. Music laced with emotion, quality and style. A style which has been warmly received by millions, a quality strong enough to earn the title of the first Country Gentleman and emotion enough to continue to make more great music. Signed, Columbia Records."

Mr. Davis said, "Here is a man, Carl Smith, who has been with Columbia Records for twenty years, has sold fifteen million records, and today his latest release is number eighteen in the charts. He has been loyal to those working with him."

Mr. Davis continued, Carl Smith still has the same booking agency, Mother Tolan (once owned by the late Jim Denny), the same A&R man, Mr. Don Law, and is still with Columbia Records.

Smith in receiving the award, introduced his guests attending the luncheon from Nashville, "Larry Moeller, my booking agent and his wife, Doe; Roy Smith, the DJ who played my first record in Nashville and is now vice-president of 21st Century Productions, WLAC-TV, Inc. and his wife, June; Mr. Don Law, my first and only A&R man; Goldie, my wife; and Joan Ray, my Promotion Manager."

Smith continued with tears in his eyes to thank Columbia, then he brought a laugh to the crowd by saying he decided two years ago to start all over again and he planned to be around for another twenty years and retire when he was fifty-six years old. He ended his recipient speech with, "I'm not a very good actor, I don't cry very well, I can't say anything else, but Thank You."

He received a standing ovation from the guests.

SONGS FOR THE 70's
PLAYED AROUND THE WORLD!

AIN'T THAT BEAUTIFUL SINGING
HONKY TONK MAN
CUT ACROSS SHORTY
LITTLE BOY SAD
DADDY SANG BASS
MONEY CAN'T BUY LOVE
DETOUR CITY
RISE AND SHINE
HEART OVER MIND
RUBY, DON'T TAKE YOUR LOVE TO TOWN

CECIL B. DE Mille
PUBLISHING CO., INC., 815-16th Avenue, S., Nashville, Tenn. 37203

OCTOBER 17, 1970, BILLBOARD
Country Ramblings

CHECKING CHARTS—Porter Wagoner checks on his records with his secretary Joan McGriff.

MONUMENT PRESIDENT Fred Foster, right, with Steve Whaley, president Custom Distributors, Bob Staino, production director, Custom, and Roy Smith, vice presidents and general manager, 21st Century Productions.

TALENT IN ACTION—Boots Randolph, tenor saxophone, Chet Atkins, guitar with guest star Pete Fountain, clarinet.

OFF TO VISIT Tree International's foreign offices—Buddy and Sue Killer, with Bill Hudson, Curly Putman, Bernice Paiman, Diana Trask and Tom Ewen so with them on voyage.

DOLLY PARTON with schools superintendent, Sevier County schools, Paul Bogart.

ONE OF Nashville's great recording studios.

JAYE MORGAN, pop artist, gets a warm welcome in the field of country music from Roy Acuff, left, Archie Campbell, and Skeeter Davis, right.

LEAPY LEE, British pop artist, with champagne bottle, finds he has developed a taste for country music. Lynn Anderson is at bottom left. Lorrie Lynn at bottom right. Above, from left: Barry Munsie, Laura Conn, Leapy Lee, Meron Conn, and Jo Walker, executive secretary of the Country Music Association.
Booming Country Agencies Are Not Small Time

From the end of World War II to the middle of the 1950's, there was only one agency in Nashville dealing with country talent. Called Artists Service Bureau, it was owned and operated by WSM and the Grand Ole Opry.

When Jim Denny left WSM and formed his own talent agency, there were two. That number soon dwindled to one again when WSM voluntarily left the business.

Now the number stands at 26. There probably is nothing more indicative of the growth of country music and its place in the fairs, outdoor shows, arenas, concert stages, colleges and auditoriums of the world than in the agency growth. It's not a small-time business, either. Some of them now book 20 to 40 acts. One books more than 50.

Many of them double as personal managers to some of their acts. Coincidentally, there are currently 26 personal managers listed in Nashville, and many of these are heads of the agencies.

Nashville's unique organization of agents probably has been as instrumental as anything else in the incredible success of agencies in the country music capital of the world. A spirit of competition exists, but—more strongly—a spirit of cooperation. No one is ever surprised to see a Hubert Long come to the aid of a Buddy Lee, a Buddy Lee help in every way Lucky Mosier, or any of the Moeller group aiding Wilt-Helm or the Joe Taylor Agency or Acuff-Rose.

All of this is part of Nashville's uniqueness, and it has paid rich dividends. The Moeller Agency, now among the oldest in the city (an outgrowth of the original Denny Agency), is as healthy as the newest of the agencies. During the past year it moved into a new Spanish-style structure in the heart of Music Row, and added to its ownership Tandy Rice, one of the young and brilliant men of the industry.

Acuff-Rose, directed by Howdy Forrester, expanded its agents and its roster, and opened new areas for bookers in many parts of the country.

Dub Albritten, who has been a successful manager and booker for years, added more country acts to his One-Nites operation and added a promotion force.

Arco Enterprises, headed by veteran X. Crosse, continued to book and promote one of the greatest shows on earth, the Masters' Festival of Music, to record-breaking crowds everywhere.

Under the leadership of Haze Jones, Atlas Artists is in an expansion program, and still books top names. The firm of Bean, Murphy and Soothberg, a group with new and virulent ideas, has scored with new dimensions. It is totally imaginative and will be an important part of the future.

Beaverwood, despite its small size, shows unusual vigor. The same is true of the agencies such as Country Talent and Bill Crawford. Billy Deason, who books and managesaron Young and is a dynamic personality himself, demonstrated his ability to grow and to progress.

Glasser Productions, a "total" agency, is getting stronger in its booking department. It already has made a tremendous mark in other fields.

Jack Johnson, often referred to as the "Tom Parker" of Nashville, has added to his roster after concentrating solely on the career of Charley Pride for a number of years.

Jimmy Key and his Key Talent group also in an explosive expansion program, and his booking success is legend.

Hank Williams Jr.

Buddy Lee has to be one of the most successful of all. The one-time wrestler and wrestling promoter went country in a big way, and currently has the largest stable of any agency in Nashville. The list includes such talents as Hank Williams Jr., Danny Davis and the Nashville Brass, Webb Pierce, Carl Smith and nearly 50 others.

Don Light, although predominantly a gospel booker, also has taken into his week such artists as John D. Loudermilk, and is involving himself in agency work beyond the music field.

Hubert Long is a legend in his time. This personable agent/manager has probably—over the years—helped more talent develop than anyone in the business. Additionally, he is responsible for the beginning of many careers in Nashville, and has been a success in many fields. His is one of the largest of agencies and he has consistent winners such as Bill Anderson, Jan Howard, Lee Roy Van Dyke, etc.

Music City Talent, headed by Jack Boles, is a corner. It is increasing its talent roster daily.

Bob Neal, of course, has done it all. The man who once had under contract (in his Memphis days) such artists as Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis, etc. now has the great Sonny James, and such top artists as Conway Twitty, Nat Stuckey, Jack Blanchard and Misty Morgan and dozens of others.

Louise Scruggs, wife of Earl and mother of two fine young talents, manages the agency that books members of her family. Competent and capable, she had been at the job for a number of years.

Joe Taylor's Agency also has a string of top talent, and he enjoys an excellent reputation in the field.

Top Billing, headed by charming DeLores Smiley, is another of those speedily growing companies, with outstanding talent. It includes Del Reeves, Jim Ed Brown, Jamie Ryan and—again—many more.

The Wilt-Helm Agency, headed for most of its years by Smiley Wilson, has the enviable task of booking everything from the Loretta Lynn Rodeos to the whole Lynn family. And there are many there, too, including some of the top talent in the recording industry.

Most of the others in the Nashville area are comparatively small, but most are growing. Outside of Nashville, two of the biggest are Omac and Jim Halsey. Headed by Jack McFadden, the long-time manager of Buck Owens, Omac is one of the great leaders on the West Coast, and the bookings are worldwide. It has proven beyond a doubt that it can be done outside of Nashville.

Jim Halsey, who has operations both in the Midwest and the West Coast, has an incredible roster of talent and has enjoyed unqualified success, particularly in the field of television. In a four-month period, for example, he had booked Roy Clark on eight separate network TV shows. His group includes most of the "Hue-Haw" cast.

Marve Hoerner in Amboy, Illinois, is a successful booker of Midwest talent. Bernard, Williams and Price has done phenomenal things in Hollywood. The Dewey Groom Agency in Dallas is a long success story.

Fuzzy Owen books one of country music's great ones of the decade, Merle Haggard, along with Bonnie Owen and a handful of others.erry Purcell in New York takes care of the bookings for one of the biggest ever, Eddy Arnold. Frank Page does an outstanding job with his agency in Shreveport.

The list, like so many others, is endless. It is additional proof of where country music is going.

DAVID ROGERS

I'm new, but I've had seven straight chart records—thanks to you!

David Rogers

EXCLUSIVELY ON COLUMBIA RECORDS

Produced & Published by Pete Drake
Personal Mgr.: Kathleen Jackson, 660 Peachtree St., N.E., Atlanta, Ga.

CM-60

THE WORLD OF COUNTRY MUSIC

OCTOBER 17, 1970, BILLBOARD
What can I say but thanks. You know I mean it. You know it’s sincere, and that we are as gratefully humble as anyone can be. Yet we’re proud, too. And we plan to go on trying to be best.

(And Dolly thanks you, too)

Billboard’s Best Duo
PORTER WAGONER & DOLLY PARTON

Best Duo/Albums
PORTER WAGONER & DOLLY PARTON

Best Syndicated TV Show
THE PORTER WAGONER SHOW
Country Radio—Some Giant Steps

By CLAUDE HALL

Country music radio took several giant steps during the past year and—instead of leveling off—shows signs of zooming even higher. Joining the ranks of country music radio were such major broadcasting chains as Metromedia and Storer.

Storer Broadcasting had tried a country music format on WHAL in Los Angeles, but although the station swung the weight of 30,000 watts, it was a daytimer and failed to make an impact on the city audience. Two weaker (6,000 watts) examples. However, Chuck Renwick of the Storer organization had achieved considerable success with WCJW-FM in Cleveland and his urging was a factor in Storer switching 50,000-watt WDEE in Detroit to country music. Result? An almost immediate success in spite of competition. Detroit already had a country music station—WEXL in the suburbs of Royal Oak. Storer Broadcasting believes it's bringing country music to an even greater audience than ever before in the motor city.

Meanwhile, prestigious Metromedia who owns and operates probably the nation's most successful radio station, WINS, in New York, also decided to try the format—began doing some research into country music in both Cleveland and in Los Angeles. Although no move has been made in Cleveland, Metromedia recently switched KLAC in Los Angeles to country music—to enthusiastic response, according to George Davis, program director.

Doubts that today's listeners are interested in country music had been expressed even by many of the so-called modern radio executives. Those doubts may be at least partially explained by the fact that country music is written and performed by the kind of people that the folkies themselves so often voted against. However, the mountainous accumulation of evidence regarding its popularity is indelible, and country music is the only segment of the music world where the artists are the people's own. They are the kind of people the folkies themselves say are the kind of people they should listen to. Yet, they have often done the opposite.

To counteract the belief that folkies don't like country music, folk radio stations were started to attract folk listeners. But, as one of the network executives puts it: "We have not proven that the folkies like country music. It's true that we have found that they listen to it, but we have never proved that they like it."

The idea that the folkies don't like country music—perhaps they don't—is not new. The folkies have been around for years. They are a minority and, until the recent controversy over the "controversial" status of country music, they have been ignored by the country music broadcasters. But, some country programmers have found a way to reach them. They have found that the folkies are not the only people who listen to country music. They have found that country music is listened to by a large number of people who are not the folkies.

And so, in an attempt to reach these people, the country music radio stations have begun to try to appeal to them. The result has been an increase in the number of country music listeners. This increase has been accompanied by an increase in the number of country music radio stations. The number of country music radio stations has increased from 10 to 15 in the past year. And, the number of country music listeners has increased from 10 to 15 in the past year.

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1000 sessions. We would like to
have a chance to include YOU
among those we serve during the
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- Neal Matthews

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FOR SUPPORTING US AND PLAYING
OUR RECORDS FOR THE LAST
18 YEARS, AND MAKING OUR LAST
TEN SINGLES TOP 5
LETS KEEP

'GOING STEADY'

John Young

CM-64
THE WORLD OF COUNTRY MUSIC
OCTOBER 17, 1970, BILLBOARD

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DiscoGRAPHY

- Continued form page CM-22

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"IT AIN'T NO BIG THING"
"I NEVER PICKED COTTON"

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Sad Billy
Jo Jones & Julie Misky
Chaparral Brothers
Octavio Ayala & Tito Lares
Bob Armstrong
Marcia Lam
1010
Sings
Harry Mayland
Arch Nelson
Maynard Felker
Vernon James
Billie Brown
Winston Sharkey
Bill Burton
Billie Joe
Tennessee Ernie Ford
Bob Oden
Jr. Walker
Jr. Walker
Kathy Saling
Jr. Walker
Terry Collins
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Glen Garyson
Bobbie George
Vera Brawl
Renee McManus
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Publisher DISCOGRAPHY

SPORTING US AND PLAYING
OUR RECORDS FOR THE LAST
18 YEARS, AND MAKING OUR LAST
TEN SINGLES TOP 5
LETS KEEP

'GOING STEADY'

John Young

BMFA801

BMFA801
70
IS THE YEAR FOR
DAVID HOUSTON
WATCH OUT FOR
71

1964  MOUNTAIN OF LOVE
1966  LIVING IN A HOUSE FULL OF LOVE
1966  ALMOST PERSUADED
1967  LOSER'S CATHEDRAL
1967  WHERE COULD I GO (But to Her)
1968  YOU MEAN THE WORLD TO ME
1968  ALREADY IT'S HEAVEN
1968  HAVE A LITTLE FAITH
1968  WHERE LOVE USED TO LIVE
1969  MY WOMAN'S GOOD TO ME
1969  I'M DOWN TO MY LAST "I LOVE YOU"
1970  I DO MY SWINGING AT HOME
1970  BABY, BABY (I Know You're a Lady)
1970  WONDERS OF THE WINE
1970  DAVID HOUSTON'S CURRENT RELEASE
     "AFTER CLOSING TIME"
       A Gigantic Duet With
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Country Music

200 Name Artists Set for Ole Opry Birthday Shows

*Continued from page 1*


The Finger Musical Instrument show that afternoon will feature the following: The Stone Wall Gang, Loretta Lynn, Del Reeves, Tompall and the Glaser Brothers, L. Wanda Jackson, Johnny Cash, Hugh L. Lewis, Jr., the Blue Bonnet Band, Front Porch, Kenny Vernon, Karen Keller, Bill Bissell, Jim Ed Brown, and many other members of his orchestra.

The Artists and party and show the same night features Del Reeves, Dale Robertson, Bob Wills, Red Smiley, Ernest Tubb, Roy Driscoll, Maybelle Carter, Ray Stevens, Buddy Miller, Bob Wills and Kathy Morain, and Patsy Sied.

Dot to Host

On Friday, following seminars for broadcasters and tape sessions for artists and disk jockeys, Dot will host its luncheon and show, with the following: Roy Clark, Jack Barbout, Compton Brothers, Peggy Little, Tommy Overstreet, Bob Reagan and Lucille Starr, Joe Stampley, Mary Taylor, Hank Thompson, Diana Trask, Red Steagall, Bill Anderson, Jack Cochran, the LeDaretts and Darrell Statler.

The 5:00 p.m. Deca party and show will feature: Bill Anderson, Margaret Brixen, Wilma Burgess, Al Gregg, Jack Greene, Bill Howard, Jan Howard, Wayne Kemp, Bonnie Owens, Loretta Lynn, Wally Mack, Jimmy Martin, Bill Monroe, the Osborne Brothers, Billy Parker, Peggy Sue, Debbie Pierce, Webb Pierce, Laverne Prince, Jack Pruitt, Jimmy Riddle, Jeanne South, Carl Smith, Jerry Smith, June Stearns, Ernest Tubb, Conway Twitty, LeRoy Van Dyke, Whitey Forcier, the Willie Brothers, Marion Worth and Bobby Wright. (The Johnny Wright, Kitty Wells show will be over seas at the time.)

The 6:30 p.m. CMA banquet and show, hosted by Terry Titter, will include Ray Stevens, Conway Twitty, Donnie West, Grandpa Jones and Gordie Tapp.

Registration for the Saturday RCA breakfast will be handled by Archie Campbell, and will include Terry Reed, Bill and Jean Jennings, Jess Colter, Homer and Jethro, Nat Stuckey, the Univer of Ed Wheeler, and Charlie Pride.

The Capitol Records luncheon and show, held that noon, will feature: Buck Owens, Sonny James, Merle Haggard, Bonnie Owens, Ferlin Huskey, Wanda Jackson, Jean Shepard, Billy Joe Spears, Melba Montgomery, Charlie Louvin, Dick Curless, Roy Rogers and Dale Evans, Wynn Stewart, Rodney Lay, Roland Easton, Bobby Barnett, Anita Carter, Jim and Jesse and Karen Raley.

The Columbia evening party and show (5:00 p.m.) will have on its bill, Junior Cash and his entire show, Marty Robbins, Ray Price, Carl & Pearl Butler, Mac Davis, Johnny Duncan, Stone Wall Jackson, Claude King, Barbara Mandrell, Dr. Gabriel, Earl Scruggs, David Frizzell, Freddie Weller, Tommy Cash, Jody Miller, Charlie Rich, Valerie Jay, and the Rhodes Sisters, with possible appearances by Lynn Anderson and Arlene Harden, both of whom are expectant mothers.

The MRM Records party and breakfast beginning at 10 Saturday night will have Hank Williams Jr., Luke the Drifter, Steve Wooley, Ben Colder, Tompall and the Glaser Brothers, Billy Walker, Mel Tillis, Abe Mulkey, Lammie Morris, Walt Conklin, Lois Johnson and the Music City Sounds. In addition, MRM has rented the Rainbow Room in Printer's Alley, where it will have continuous entertainment on its country sets Friday and Saturday from 5:00 p.m. to 2:00 a.m., with admission by the registration badge of the convention.

Registration for the convention entitled a $10 donation to the Opry Trust Fund and, handled by the Third National Bank, and utilized to aid indigent or ill musicians not connected with the "Grand Ole Opry" or WSM. RCA headquarters will be at the Ramada Inn.

PR & Advertising Agency Is Formed by E&G Owens

NASHVILLE—Formation of Gerry-O, Inc., a "people to people with sight and sound" public relations and advertising agency, was announced here this week by Earl and Gerry Henry Owens.

The firm will specialize in management, biographies, album design and liner notes in addition to promotion, advertising and public relations. Each specialty will be scaled to the budget of the artist or the company. Also included will be personalized letter-head design and "image" consultation, i.e., detailed information ranging from makeup and costumes to personal appearance and fan club organization.

Earl Owens, who formerly managed and booked the Charlie Louvin Show, also has long been a musician. He also was regional promotional director for Sun-Musical Equipment Company. In August of last year, Owens sold his interest in the LCO Talent agency and joined Buddy Lee Attractions as a talent agent. He was cited as "agent of the month.''

Gerry Henry Owens was promotion director for the WWVA Jamboree in Wheeling, W. Va., did continuity, and handled newspaper and direct mail advertising. She also free-lanced as a short story writer.

Later she took over the promotion duties with Buddy Lee, and handled much of the Hank Williams, Jr., publishing company correspondence. The firm will be located at 801 17th Ave. South, across from RCA Victor.

JAN HURLEY HAS A BRAND NEW HIT TITLED RICHARD NIXON'S WALTZ

ALSO AVAILABLE NOW IS THE TUNE TITLED YOU'RE ALMOST OUT OF MY MIND COMING SOON A NEW ALBUM BY JAN HURLEY

OPOSSUM RECORDS
Bob Peterson, President
214 North Clark Street
Grand Island, Nebraska

For D.J. Copies, write to
Brite Star Promotions
728 15th Avenue South
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(615) 244-4061

FREE COUPON

(IT WON'T BUY YOU ANYTHING...BUT IT'S FREE!)

1. This coupon introduces you to our new location.
2. Come see us at the Ramada Inn during the convention this year.
3. Our suite will be open 2:00 to 5:00 P.M. Thursday, Friday and Saturday.
4. We have coffee and hors d'oeuvres.

MARCH, 1970, BILLBOARD
Country Music

Fair & Auditorium Dates Up 35%

• Continued from page 41

ord sales soared, was, according to Lee, constantly in demand.

Another of the big names during the year was that of Danny Davis and the Nashville Brass, which drew capacity crowds at fairs all over the country. With Mel Tillis now on the “Glen Campbell” show on a semi-regular basis, Lee expects the Tillis record sales to climb, and fair dates next summer to be numerous.

The Jimmy Key agency said it experienced a similar increase for such acts as Dave Dudley, Bobby Bare and Tom T. Hall.

It estimated the increase at more than 25 percent, saying indications already were that the figure would be increased more next year.

The Moeller Talent Agency, which long has been a strong force at the outdoor show, said fairs this summer were up 35 percent over a year ago, when they were up a like amount.

Again, record sales were cited as a prime reason. Among their top drawing cards were Waylon Jennings and Dottie West.

Charley Pride’s bookings were way up over a year earlier, as were those of Sonny James and other artists on the Bob Neal roster. Throughout country music, the big names were making it big with the fairs.

Nashville Scene

One of the pleasant surprises of the year occurred when songwriter/entertainer Dick Thomas dropped in, accompanied by one of the all-time greats, Vaughn Horton, who, in 1943, authored the multimillion seller “Kissin’ City Girl,” was among the first to break the country-pop barrier. Written as a country song, and recorded first by such acts as the Hoosier Hot-Shot, the tune later was picked up by Bing Crosby and others and made its mark around the world. Thomas still is an entertainer, working clubs in the Philadelphia area. He last recorded in Nashville 20 years ago for Decca under the late Paul Cohen. . . . Bluegrass musician/singer Jimmy Martin is recovering from an auto accident. He's out of danger now.

More than 3,500 people turned out in the town of Weber City, Va., to watch a two-hour concert by Tompall and the Glaser Brothers. The show was held in a tobacco warehouse. . . . It's been a big year for Keith Whitley, the fine lady from Hudson, Ohio, who has been entertaining for years and doing well with her Ohio label. She's had top bookings, got good reviews, and ended up as the No. 5 female country artist in Sweden. . . . Jim Ed Brown and his “Country Place” show right up to the competition, and then gets busy on the road again immediately thereafter. . . . The Singing Corp. has closed down its Nashville operation with all production moved to the recording company's home offices in Grand Rapids, Mich. . . . Don Crow has his first religious LP out. Among other things, he owns and manages WTCW in Whitesburg, Ky. . . . Chase Webster of Show Biz presided at the coronations festivities at the Buckwheat Festival in Kingwood, W.Va., and crowned the Queen. He and his TV singing companion, Jeannie Ryma, told an act at the festival.

Jack Burley of WRFD, Worthington, Ohio, recently won the title of Mr. Ohio DJ. In a state contest sponsored by the Ohio Country and Western Music Association. He received a trophy at Frontier Ranch in Columbus.

Kris McFadden, young songwriter from Bailey Lakes, Ohio, had her first tune recorded in Nashville by Brenda Harris. Both are associated with Bur-Net Enterprises. . . . Del Reeves concluded a recording session last week, and less than an hour later he was on a plane for Toronto for an appearance. He'll return next month for a stand at the Horseshoe Lounge. . . . The Country Music Foundation Board of Trustees held its quarterly meeting at the new Library and Media Center in the Country Music Hall of Fame today.

Donald Gliss has been named Southern regional sales manager for the consumer equipment division of Ampex Corp. He's located in Atlanta.

Jim Cammarata, president of Professional Management International in House, has announced the signing of Jim Aldridge of Little Rock. The youngster already has been signed to Mainstream Records.

Seven Bachman publishing properties are included in the new Kris Kristofferson Monument LP. . . . Van Torey of Royal American, has signed a regular appearance contract with the "Jamboree USA" show in Wheeling. . . . This has been "motherhood" year for many of the country music artists. The latest added to the list is Marvin Hanky, wife of Ferrin, who is extending her booking period.

(Continued on page 43)

THANKS TOM T. FOR A GREAT YEAR

JIMMY KEY Newkeys Music, Inc.
NASHVILLE Mayor Beverly Briley placed a commemorative wreath on the grave of Judge George D. Hay, the "State's Old Judge," the original announcer on the "Grand Ole Opry." The event took place in Norfolk, Virginia, where Mayor Briley dedicated the new USS Nashville. With her is Irvine Hill, executive vice president and general manager of WMCB, Norfolk.

Barlow, titled "Return to Eden," Howard White produced both sessions. The songs are from Ensign and Locomotive. affiliates of Footwear.

Carl Perkins wrote the title song, "Ballad of Little Fans and Big Hair," for a film. Carl has an instrumental in the movie called "706 Union." Gus. Jeanine C. Billy's new LP, "The Generation Gap," has produced a single by the same title. It's written by Jan Hayden and Charlie Craig. all of Cedarwood... Tom T. Hall has written three new recorded releases, by Nora Wilson, by Dona Duke, and George Kent, the latter titled "Mama Bake a Pie and Daddy Kill a Chicken." All are on Mercury, and published through Newkeys... Lois Jensen, secretary at Shelby Singleton Music, Inc., was severely injured in an auto accident last week in Nash- ville, but is mendig. The Grandna Room of the Sherron will be the hospitality suite for Shelby Singleton during the con- vention... It's a girl for Tammy Wynette and George Jones, born at Lakeland, Fla., last Monday (5)... Henry Mancini, in Nashville to visit Chet Atkins, utilized Nashville musicians for sessions in preparation of a new Mancini album... "Homer and Jethro" are new parents. A son was born the day "Washakie Woman" hit the Billboard Charts... Sen. Albert Gore of Tennessee joined the Peggy Little-Tommy Overstreet show at a democratic campaign rally in Chattanooga.

BIL WILLIAMS

Mr. Mervyn Conn will be attending the C.M.A. convention in Nashville and can be contacted at the Lamada Inn for further information regarding this forthcoming festival.
Angel's 'Composer' Series
Geared for a Yule Pitch

LOS ANGELES — Angel Records this month is institut-
ing a three-LP "Portrait of the Composer" series geared for
special Christmas promotion. Also geared for holiday sales is
a Christmas album by sop-
prano Elisabeth Schwarzkopf
and Charles Munchers conduc-
ting.

The three-LP package, also
emphasized for Christmas sales, has the 1875 Opera-Comique

Cossotto & McCracken Give
Met an Exciting Double Bill

NEW YORK—The excitingly
played role of Santuzza by
mezzo-soprano Fiorenza Cos-
sotto and the dramatic force
tenor James McCracken's Cane
helped spark the traditional
double bill of Mascagni's "Ca-
vallo di Rondinella" and Leonc-
vallo's "Pagliacci" at the Metro-
politan Opera, Schiff.

"The "Pagliacci" was espe-
cially strong as McCracken, who has recorded the role for
London, was at his forceful
best. Teresa Stratas, who has
recorded for CBS, gave a fine
interpretation to Nedda, while
Mario Serrai, who has recorded for
RCA and Angel, was a strong Tonio, which has long
been one of his best roles. Mc-

Foster to Fill Sir John Dates

HOUSTON, Tex.—Lawrence
Foster, permanent guest con-
ductor of Britain's Royal Phil-
harmonic Orchestra, who has
been scheduled for four
Houston Symphony concerts this
season, will conduct six of the
concerts left vacant by the death of Sir John Barbirolli.

The first Barbirolli dates he
will fill, Feb. 28, March 1 and 2,
have been designed as a
memorial to Sir John, who died
July 28, 1967, seven months after he
observed his 70th birthday in Houston.

At that time he was appeared
as one of the Houston Sym-
phony's conductor emeritus for
life. Foster is also regarded as
one of the principal conductors
for the post of conductor of the Hou-
ston Symphony.

Ferenc Kurtz, conductor of
the Houston Symphony from
1948 to 1952, will conduct Barbirolli's third date, March
13 and 16. This is the first
time he has appeared with the
orchestra since his departure as
permanent conductor.

Cassel and the Mariboro
Festival Chorus, with choirs”,
adoles and Philippe Entremont.

Pierre Boulez conducts the
orchestra and I've taken up
the Royal Opera House, Covent
Garden, and students, including
tenor George Shirley and sop-
prano Elisabeth Sorelstoner in
a three-LP package of De-
ussy's "Pelléas et Mélisande.
Other soloists are Donald Mc-
Intyre, Pierre Lesage, Dennis Wicks and An-
thony Britten. Entremont also
has Chapman's "Early Square"
and the Philadelphia in
Bach, Entremont with Grammaphone
and the Philadelphia in
Gershwin, 24 Kt. Gold
selections with soloists and
the Sacre de Printemps, to
publish as "The party record of
the decade. Special promotion
and packaging is slated for all six
packages.

Col Rushes 6 2-LP
Sets for Yuletime

NEW YORK — Columbia
Records is promoting six spe-
cially priced two-record sets for
Christmas selling in addition to
a strong Beethoven release (see
Billboard, Oct. 10 issue). The
packages spotlight Bach, Cop-
land, Gershwin, Lotte Lenya and
Cleon Pearl and will list at
$6.98.

The six special sets, "20
Greatest Hits by 20 Great Com-
posers from Bach to Wagner
Performed by Columbia's Greatest Artists from Bernstein
to Strauss." A four-color wrap-
around cover which also is a
casette, shows the 20 composers
as they appear in Columbia's
"Greatest Artists series.

The artists, in addition to
George Szell and the Clevel-
and Orchestra, also with
Bernstein with the New York
Philharmonic and Columbia
Symphony, include Andre Kos-
telanetz, Eugene Ormandy and
the Philadelphia Orchestra, the
Mormon Tabernacle Choir,

Letters To the Editor

7. Never take off from any
job, with no job-waiting—
Caused you're out of work
you'll have to learn to refund rule 2.

8. Don't grapple with wages—
you took it, too much, if you can't
get more, get out.

Perhaps I'm judging a little
too hastily, Mr. DJ, but I've
seen far too many daydreams
in the business who believe
they're God's gift to radio. It
takes a certain kind of cat to be
in the business, but like any-
thing else, the cat that works the
hardest gets the moat.

Realistic, I've taken up an
awful lot of space already, but
let me make my point.

"Asking for there are people
who will work for slave wages,
there will always be slave
wages.

Don't blame the industry for
your troubles Mr. DJ, you
made your bed, now sleep in it.

Bill Zandera

PS. The rules I stated are sim-
ply rules that I live by, they
are not to be taken as a credo for
all. Anyhow, I'm proud to an-
ounce that Uncle Hal Harbeck
is back. Ask around first, don't
drive every one's salary down.

If you ain't union, don't
break any strike and keep your
noise clean—Someday you may
have to strike.

1. Never, under any circum-
stances, make parallel moves.
2. Establish a minimum sal-
ary requirement, and abide by
it—If you can't get it, get out
of the business for a white
and make tapes like crazy until
you do.

3. Work like a horse and
make each job last at least one
full year.—You'll need it for
references.
4. Keep a back door open
when asking for a raise—ie.
another job, as a credo for
all.

7. Not take off from any
job, no job waiting—
Caused you're out of work
you'll have to learn to refund rule 2.

8. Don't grapple with wages—
you took it, too much, if you can't
get more, get out.

Perhaps I'm judging a little

7. Never take off from any
job, with no job-waiting—
Caused you're out of work
you'll have to learn to refund rule 2.

8. Don't grapple with wages—
you took it, too much, if you can't
get more, get out.

Perhaps I'm judging a little

7. Never take off from any
job, with no job-waiting—
Caused you're out of work
you'll have to learn to refund rule 2.

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Perhaps I'm judging a little

7. Never take off from any
job, with no job-waiting—
Caused you're out of work
you'll have to learn to refund rule 2.
OCTOBER 17, 1970, BILLBOARD
MOA Expo Seven-O

MOA Success Despite Critics

By EARL PAIGE

CHICAGO—Despite its unprecedented growth, the Music Operators of America (MOA) convening 2,000 strong here Friday (16) still has its detractors, critics and disappointments. Although exhibit space has increased each of the past several years, there are only seven record manufacturers participating. Although the MOA jukebox convention dominates the Sherman House Hotel which it finds in many ways ideal, there are critics who say the rooms are abominable. And although MOA has set attendance records when it was held at a different time from the huge vending show, there are detractors who believe the jukebox and vending shows should be combined or at least be held concurrently.

The man who is credited largely with the success of MOA and who also is confronted by the national organization's shortcomings is Fred Granger,

ACSA Sales and Service, booths 3, 117
Advance Automatic Answering Service, booth 1
Allied Leisure Industries, Inc., booths 45-46
All-Tech Industries, Inc., booths 21-22, 31-32
American Shuffleboard Co., Inc., booths 91-94
Automatic Products Co., booth 2
Bally Manufacturing Corp., booths 71-77
Barnaby Records, booth 103
Billboard Publications, Inc., press area
Brunswick Corp., booths 14-17, 36-37
Cash Box, press area
Chicago Coin Machine. booths 47-50
D&K Industries, Inc., booths 99-100
Delmo Billiard Mfg. and Supply Co., booth 38
Dynaball, booth 50A
Empire International, booths 6-9
Al Fischer & Co., booth 50D
Fischer Manufacturing Co., booths 39-43
Gale Records, booth 120
Gold-Mor Distributing Corp., booth 118

Juke Record Co., Inc., booth 102
Irving Kaye Sales Co., Inc., booths 64-70
Knights Enterprises, booth 15
Leisure-Ton Corp., booths 20, 33
MCA Records, booth 105
MGM Records, booth 104
The Marketplace, press area

MOA Exhibitors

Midway Manufacturing Co., booth 95-97
Mike Munves Corp., booth 53
Murrey & Sons Co., Inc., booths 54-56
National Shuffleboard, booths 10-12
Nutting Associates, Inc., booths 51-52
Nutting Industries, Ltd., booths 60, 81

Record World, press area
Rock-Ola Manufacturing Corp., booth 112
Rowe International, Inc., booth 114
Seeburg Corp., booth 111
Sega Enterprises Ltd., booth 4, 5
Sensorama, Inc., booth 18
Shelby Singleton Corp., booth 106
Spindel Insurance Agency, Inc., booth 44
Surta Import Corp., booths 34-35
Tape-Athon Corp., booth 50B
Thunderbird Records, booth 119
Tommy Lift Gate Co., booth 13
U.S. Billiards, Inc., booths 85-90
United Billiards, booths 23-30
Vending Times, press area
Valley Mfg. & Sales Co., booths 57-59, 82-84
Wico Corp., booth 98
Williams Electronics, booths 61-63, 78-80
Wurlitzer Co., booth 115
Yeats Appliance Dolly Sales Co., booth 50C

Games Business Is Revolutionary

CHICAGO—The games exhibits at Music Operators of America (MOA) won't be held behind closed doors, but some manufacturers are acting that secretive. Many have increased exhibit areas. But some at last year's show arc out of business. All this reflects a revolution in the coin-operated amusement games business.

Exhibitors point out that it is increasingly im-

(Continued on page 56)

MOA Expo Seven-O Schedule Of Events
See Page 55

New MOA President
See Page 48

Coin Machine News
See Page 55

Congressional Bids Key Copyright Law

By MILDRED HALL

WASHINGTON—Jukebox operators will be watching elections more closely than ever before, this November, because many legislators will be watching the political tightrope—and so will the copyright revision bill. A third of the Senate, including nine out of 17 members of the full Senate Judiciary Committee acting on the bill, as well as the whole House face re-election challenges.

(Continued on page 74)

MOA Talent

FERLIN HUSKY, Capitol Records.
B.J. THOMAS, Scepter Records.
RONNIE DOVE, Diamond Records.
JERRY BUTLER, Mercury Records.

(Continued on page 59)
MOA Board Members to Nominate, Elect Officers

CHICAGO — Although Music Operators of America (MOA) conventions are not characterized by candidate speeches and delegates stumping for their favorite nominees, the selection of a president is not cut and dried.

Under new rules set up in 1946, MOA’s membership elects the board of directors and the board elects the officers.

The nominating committee charged with the responsibility of nominating the officers and electing them meets Thursday (15) and presents the proposed slate to the board meeting the same day.

At this point, according to the new bylaws, "any group constituting at least five members of the board of directors may nominate a candidate or candidates for officers in addition to those persons proposed as nominees by the nominating committee for officers." Traditionally, the secretary of MOA moves into the top spot and the secretary of MOA this year is Peoria, Ill., operator Les Montooth. In theory, any member of MOA could be nominated by the board members. In practice, any additional nominee would probably come from the list of nine vice-presidents, the treasurer, the secretary and the sergeant-at-arms. These men have long experience in MOA.


If there is any deviation from the traditional practice of moving the secretary into the presidency, it will be known by Thursday night.

Since the logical candidate is Montooth, members of the committee may well decide to propose him to the membership at a meeting of board members Thursday morning. This year, the membership meeting will be held in conjunction with the annual convention, which opens Thursday night at the Merchandise Mart, Chicago.

LES MONTOOTH, Morrisville Phonograph Service, Morrisville, N.C., secretary of MOA, age 45, and one of the few who qualify to hold the post, recently has been president of MOA. He explains that the work required of a secretary is considerable. His term of office as secretary is limited to three years, and he cannot determine at this point if he will run for the post again. He was president of MOA in 1963, managing a telephone business for five years before entering the association. In 1957, he was president of two Illinois jurisdictions associated with the greater Midwest association of MOA.

This year, the post is up for grabs, and the possibility of a change in leadership is remote, if not impossible. The secretary is an officer of MOA, and the new slate of officers will be announced at the annual convention.

RUSSELL MANDREY of Russell Hall, Inc., Honolulu, Hawaii, vice-president of MOA age 45, started in business 10 years ago. Russell Hall in 1922, started operating in Honolulu, Hawaii, and operated in various parts of the country, including Hawaii. He is now the owner of the headquarters of the I.H.R.A., three years ago, Russell Hall established his own company, Russell Hall, Inc., and operated in various parts of the country. He is now the owner of the headquarters of the I.H.R.A., three years ago, Russell Hall established his own company, Russell Hall, Inc., and operated in various parts of the country.

WILLIAM V. ANDERSON JR. of Brooklyn and Automatic Machines Co., in Chicago, III., vice-president of MOA age 47, started in business in 1927, in business with his father, James Anderson, and has been in the business ever since. Anderson has been member of board of directors of MOA since 1936, and is now the owner of the headquarters of the I.H.R.A., three years ago, Russell Hall established his own company, Russell Hall, Inc., and operated in various parts of the country.

AL DENVER of Lincoln Vending Corp., in Brooklyn, vice-president of MOA age 45, started in business in 1935, in business with his father, James Anderson, and has been in the business ever since. Anderson has been member of board of directors of MOA since 1936, and is now the owner of the headquarters of the I.H.R.A., three years ago, Russell Hall established his own company, Russell Hall, Inc., and operated in various parts of the country.

FRED COLLINS JR. of Collins Music Corp., Inc., Greensboro, N.C., vice-president of MOA age 45, started in business in 1945, in business with his father, James Anderson, and has been in the business ever since. Anderson has been member of board of directors of MOA since 1936, and is now the owner of the headquarters of the I.H.R.A., three years ago, Russell Hall established his own company, Russell Hall, Inc., and operated in various parts of the country.

Robert Nems of Lucky Coins Machine Co., 425 Broadway, New York, vice-president of MOA age 45, started in business in 1935, in business with his father, James Anderson, and has been in the business ever since. Anderson has been member of board of directors of MOA since 1936, and is now the owner of the headquarters of the I.H.R.A., three years ago, Russell Hall established his own company, Russell Hall, Inc., and operated in various parts of the country.

Robert O. Walker, Jr., of Capitol Music & Vending in Dallas, Tex., president of the Association of Vending Machine Operators of Dallas, has been in business in 1935, and is now the owner of the headquarters of the I.H.R.A., three years ago, Russell Hall established his own company, Russell Hall, Inc., and operated in various parts of the country.

JOHN R. TRUCCIO of Black Hills Novelty Co., Inc., Deadwood, S.D., treasurer of MOA age 49, started in business in 1944, operates jukes, jukeboxes, and jukebox repair equipment. TRUCCIO is the owner of the headquarters of the I.H.R.A., three years ago, Russell Hall established his own company, Russell Hall, Inc., and operated in various parts of the country.
Wait until you see what WURLITZER has in store M.O.A. SHOW booth 4

A constellation of high-styled beauty with a sound that tunes 'em in—turns 'em on—to produce terrific take

THE WURLITZER COMPANY
North Tonawanda, N.Y. 14120
115 Years Of Musical Experience

Copyrighted material
for the play that pays every way!

VALLEY COIN TABLES

Every feature on this line of Valley coin tables is designed for long service, long life, and long profit. Routed rail edges, aluminum trim, laminated plastic on exposed surfaces, plus other asked-for features add up to durable, low maintenance operation. Tables are available in four sizes, all with onepiece slate playfields, reinforced cloth, 4-prong cues, regulation 2 1/4" balls, and 2 5/8" cue ball.

Turn small spaces into profit centers with our new Bumper Pool® tables — made only by Valley

Exclusive from Valley — the ball that revolutionizes coin-operated table play!

It's regulation size for true action and accuracy! Locks in only when all numbered balls are played, because it "sees in the dark" and rolls to a stop. Opening, ready for return to play. Only Valley has it . . . only Valley could!
Labels Bring Talent; Seek MOA Programmers

Continued from page 47

rack. At the booth, Michael Allen and Lois Walden, two MGM artists, will appear on Saturday. They are also slated for the Sunday banquet and show. Handwerger said that samples of new products would be distributed to operators.

"The programmers for the operators should be there," Handwerger feels. "This is very important. Nobody is getting to the programmer who does the work. He's the guy who works the route. We want to meet him."

Handwerger also says that the records still can be sold on jukebox play alone if operators are willing to help promote the records. He also said MGM hasn't heard complaints on long singles, but said the company tries to trim the time on some before they are released.

Herb Schucher of the Shelby Singleton Corp. recognizes that long singles are a problem to operators, but said that "this is today's music trend and the operators will have to live with it. Good operators will buy the long single if it's good and fits the location."

The Singleton Corp. is coming to MOA, with catalogs and samples of both new and old products. Schucher said that the "jukebox is the last stronghold of the single." He said the main reason for the corporation coming to MOA is to improve the company's service to operators and make them aware of product.

Last year we revised our list of operators who receive free samples. All the operators we know of are on the list. This year we hope to revise some more," Schucher said. He also pointed out that Singleton will listen to any ideas that operators have on pulling singles from albums, assuming it will not conflict with prearranged plans.

NEW from Fischer
A BURGLAR ALARM
that protects your income

ATTENTION OPERATORS
YOU CAN HAVE A MAGNAVOX COLOR TV FOR YOUR HOME...
or a Bulova watch, a Sunbeam steam iron, a CharBroil bar-be-que grill or any of hundreds of other gifts you might choose with Fischer's new premium program for operators.

Every time you buy new 1971 Fischer coin-operated tables, you receive Bonus Certificates that you can trade for valuable merchandise. Ask your Fischer distributor for all the details.

Why an alarm for protection? Other methods only make cash boxes harder to break into. It may have been harder, but it wasn't impossible, as any operator who's had to repair a table knows. A simple warning that your cash box is protected by a burglar alarm is enough to discourage most break-ins—but if it isn't, every Fischer alarm is rigged with a gas powered "air horn." This is the kind of protection you want for your tables—your source of income.

FISCHER'S ALWAYS OUT IN FRONT
Come and see it at the Sherman House in Chicago during the MOA show. Our booth number is 112.
**Come to “where it’s at”...**

**BOOTHs 47 - 48 - 49 - 50**

**THE DRIVING THRILL OF A LIFETIME!**

Chicago Coin's

Excitingly New

**Motorcycle**

The Most Thrilling Game of the Decade,
Offering All the Excitement, Sound and Spectacular Realism of Speed Demon Raceway Driving. Authentic Motorcycle Effects - Color - 3-D Illusion in Lighted Sign and Playfield.

**Z-O-O-M! Z-O-O-M!**

- **REALISTIC DRIVING!**
  Authentic Handle Bar Steering, Handle Grip Controls Acceleration.

- **AUTHENTIC MOTORCYCLE RACE SOUNDS!**
  Real Motorcycle Sound Accelerates Louder and Faster, In Time with the Speed. Has Volume Control.

- **REALISTIC WIND SIMULATION!**
  Air Current Actually Blows on the Player.

- **REALISTIC RACEWAY ACTION!**
  Player Controls Actual Scale Model Motorcycle in Raced Competition with Other Cyclists.

- **DARING RACEWAY SITUATIONS!**
  Accidents - Passing - Lane-Hugging, etc. When Accident Occurs, Player's Motorcycle Actually Falls Over, Siren Sounds and Handle Bars Vibrate.

- **REALISTIC CONSOLE**
  with Clustered Instrument Panel.

- **FAST SKILL PLAY**
  Safest Driver - 1st fastest speed, Makes Highest Score. 11.4 Min. Playing Time, Adjustable.

Available with Authentic Motorcycle Seat - Easy to Install.

**CHICAGO COIN MACHINE DIV.**

**CHICAGO DYNAMIC INDUSTRIES, INC.**

1725 W. DIVERSEY BLVD. CHICAGO, ILLINOIS 60614

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**MOA EXPO SEVEN-O**

**Chicago Nights Offer Variety**

**CHICAGO**—While delegates to the Music Operators of America (MOA) convention are sure to be busy checking seminar exhibits during the daylight hours, the nightlife here offers many diverse activities for the delegates and their wives.

The city offers several restaurants appealing to the most varied tastes. Most are within a short distance of the Sherman House, The most unusual is Dave's, located on the 5th floor of the John Hancock Building, 875 N. Michigan. This is the tallest building in Chicago. Another unusual restaurant is the revolving one on top of the Holiday Inn on Lake Shore Drive. Another skydine restaurant is located at the top of the

(Continued on page 57)

**Operators Watching November Elections**

*Continued from page 47*

Sen. John L. McClellan (D., Ark.) hopes for a Judiciary committee approval of the bill hammered out by his Copyright Subcommittee, with a floor vote early in the 92nd Congress which opens in January. Sena-

tor McClellan has said that the Judiciary committee will bear the heaviest responsibility for voting out the revision and getting it to the floor in 1971. But the copyright revision will again very likely be buffeted by the furious battle between broad-

casters and cable TV forces over the controversial CATV copyright section in the bill. Senat-

or McClellan has frankly warned all copyright interests that they could be stuck with an

outdated 1909 law, if the broadcaster-CATV standoff has to be fought out on the Senate floor. Continued failure by the conflicting interests to compromise could scuttle the bill, as it nearly did in the House-passed version of 1967. The CATV section had to be deleted before the House bill could pass.

In the view of the jukebox op-

erator, the Senate bill's proposed new record royalty which cost

$1 per box per year, in addition to the $8 for performance of copyrighted music, is a hotly controversial issue. Senator Mc-

clellan, in his statement to the Senate about the bill in August, specifically mentioned "recording artists" among the creators of modern music who have a right to expect Congress to enact a viable and progressive copyright law . . ." (Billboard, Aug. 29, 1970).

Four out of five members of the Copyrights subcommittee that voted to leave the new rec-

ord royalty in the revision bill face election battles in November. A change in membership could put a drag on the speed with which Senator McClellan hopes to get the present version of the bill rapidly to the full committee in 1971.

Whether the generally conser-

vative-minded Senate Judiciary Committee members will keep or kill this aspect of the bill, and whether the 92nd Congress will act on a revision bill early in the session, or at all will remain

cliff hangers for a span of time impossible to estimate this point. The tenor and mood of the 92nd Congress and the crises that will occupy it, are as yet an unknown quantity.

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**OCTOBER 17, 1970, BILLBOARD**

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**www.americanradiohistory.com**
Coin Machine World

Seeburg Changes Shape of Jukebox

CHICAGO — Seeburg Corp. has changed the shape of the jukebox. The Musical Bandshell shown here is a completely new unit—and simultaneously at other wholesale outlets—departs completely from the traditional rectangular profile through use of a rounded arc, fronting silver, that commands the person's attention from the play selection panel on top through the title strip panel to the giant stereo speakers below. Most people who have seen the H-160 selection all-new looking units will be higher priced—about $150. But veteran World

Wide salesman Art Wood put this into perspective by saying, "Everything is higher today. I have a new Pontiac ordered and it's $2500 higher."

Many features of the break-through 1970 Apollo model are carried over but the radical styling places new emphasis on such items as the knob panel (10 buttons centered in the top edge of the arc), the computer-type "coin in" spring panel (at the left) and even пatients even across the room which number is being heard) and the "Deposit More Coin" indicator that informs the patron when addition is due.

(Continued on page 56)

Call Off Coin Machine Fair In W. Germany

By WALTER PALIN

HAMBURG—There will definitely be no coin machine fair in West Germany this year according to the association, the machine association, the ZOA.

As to IMA 71, scheduled to be held in Mannheim in October, final decisions are expected to be taken this month at the AMM convention. The ZOA is the joint committee of the American Machine manufacturers organizations—the ZOA, representing the operators, the DAMA, representing the wholesalers and importers/distributors, and the VDAI, representing the manufacturers.

A small fair originally scheduled by IMMA co-founder Karl Fes, to be held in Vienna, Oct. 3 to 5 was cancelled because the 11th IMMA exhibition will be held in Vienna in November. A considerable number of coin machine manufacturers are expected to attend that event.

Meanwhile, following the election of Paul Damm of Augsburg, president of the ZOA, the association is set to set up its administrative offices in Hamburg.

(Continued on page 57)

Rock-Ola Jukebox Plugs Song Titles

POINT CLEAR, Ala.—The new Rock-Ola 444 will emphasize the "Record Now Playing" feature with a computer-type indicator providing animation as well as information. The jukebox was unveiled here recently and will be on display for the first time at the Music Operators of America show this Friday through Sunday (16-18).

The 444 allows 160 selections and features a mechanical flip-down program holder assembly. It drops down for complete accessibility so the glass can be cleaned easily. Program holders flip down for easy title strip changes. The program holder is now slanted for easy reading. The record titles themselves are perfectly aligned. The program holder and shredder are tinted blue to cut down glare and improve visibility of the title strip.

The jukebox comes in a purple exterior and also features a Leshan "Coin社会稳定" which snaps off for easy cleaning and quick bulb change. The front door is now standard by release of two snaps and a chain. A swing-out, plug-in, lift-up design allows the amplifier, accumulator and credit meter to be taken off for service. The swing-out transistorized amplifier with integrated circuits is constructed for installation in the cabinet service. The circuitry is printed for easier servicing.

The side panels are made of rosewood "Comolite" and polished chrome castings accent the decor of any location. The transistorized amplifier has AVC machine speaker "L" and center and stereo-monaural switch. More music power is available at very low distortion.

(Continued on page 58)

Leyser Lauds Japanese for Game Design

LOS ANGELES — "Thank God for the Japanese and their ability to come up with games that are unprecedented in the history of the amusement business. Those are the thoughts of Harry Leyser of ACA who feels that the Japanese innovations, at least as far as the amusement business is concerned, have been limited to "copying Japanese imports."

Leyser, who represents several Japanese lines as well as one from Germany, has high praise for Japanese products and particularly Japanese research and development. At the same time he

$5 Mil. in New W. German Arcades

HAMBURG—About $5 mil. will be invested in new arcade installations in West Germany between now and 1980, according to Lars K. Skriver of the Association of the German Gaming Industry, Bursick, West Germany (Aracdes Council of the German coin machine associations (ZOA). This growth rate of about 20 percent based on the current 2,000 arcades throughout West Germany.

Meanwhile the ZOA is urging a change in the law of certain federal states which restricts the number of pay-out machines per arcades to two. Skriver feels the minimum should be raised to three, and that there should be a limit on how many arcades could be granted to arcades for more than one year at a time—which is at present the case where certain states are concerned.

(Continued on page 57)

Schedule of Events

FRIDAY

8:30 a.m. to 3 p.m.: Registration desk open.

9 a.m. to 3 p.m.: Exhibits open.

Noon: Ladies luncheon.


Hospitality suite opens in the evening.

SATURDAY

10 a.m. to 6 p.m.: Registration desk open.

10 a.m. to 6 p.m.: Exhibits open.

11:30 a.m. to 1 p.m.: General membership meeting brunch and program. This will be an informal meeting with brief progress reports from MOA and the executive committee.

Hospitality suite opens in the evening.

SUNDAY

10 a.m. to 3 p.m.: Registration desk open.

10 a.m. to 3 p.m.: Exhibits open.

6 to 7 p.m.: Cocktails and hors d'oeuvres.

7 p.m. to 1 a.m.: Banquet and show, produced by Harsh de la Viz and George Brenner as master of ceremonies. Show features: Michael Allen, Browning Bryant, Jerry Butler, the Coldwells, Archie Campbell, Gene Chandler, Ronnie Dove, Jesse Ferguson and the Outer Limits, Ferlin Huskey, Ramsey Lewis, Cherry Mccarter, Judy Miller, Sander and Young, the Steelers, B.J. Thomas, Lois Walden and Tommy Willis.

Association Digest

FLORIDA

WINTER HAVEN—The Florida Amusement and Music Association (FAMA) is preparing for what looks like the "heaviest taxation session in the state's history." The Association has printed mailed members by R. S. Rhinerth Jr., FAMA executive director. The re-print of an article in the Jacksonville Florida Times-Union estimated that $2000 million in new taxes would be sought.

(Continued on page 57)

JORDA

CHICAGO—The Iowa Automatic Merchandising Association recently elected Marshall J. Markey, Burlington, president. Other officers: Mrs. Dorothy Palmer, vice-president; Jim Grinnell, treasurer; Des Moines, secretary; Fred Busick, Des Moines, treasurer; (Continued on page 57)

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Seeberg Changes Shape of Jukebox

* Continued from page 55

al coins are required and a light even says "Thank You".

**Sound System**

Much emphasis is being placed on sound. Two, matched exponential horns for wide dispersion of mid-range and high frequency sounds are mounted at the front corners. The back-mounted woofers are enclosed in a tuned enclosure utilizing additional air space in the bottom and back of the cabinet. The system incorporates a cross-over network.

The overall design of the machine is characterized by rich blue metallic and colored panels of unbreakable plastic. The title strip panel, horizontal, features a shadow box effect for each title strip. At the rear of the title strip panel is a recessed area where spilled liquids are quickly drained away.

More attention is focused on the coin selection panel where again Seeberg is emphasizing all coins—the unit accepts any combination of coins and an optional dollar bill acceptor is further dramatized by the only element on the back grille.

World Wide is offering a free 30-day test on dollar bill acceptors and the digital stereo console wall box.

Of equal interest among new features is the accessibility of the Musical Bandshell. The rear windows right down onto the title strip panel and the twin amplifiers pop for easy servicing. The title strip rack, on the other hand, slides off making the changing of records equally simple and fast.

Again, as in the Apollo, microlog circuitry "space-age packs" control pricing, selection transmission system and selection receiving system.

The size of the Musical Bandshell is somewhat deceptive because of the radical design. It is only 4½-in. high, 40-in. wide and 2½-in. deep.

An array of accessories is also available.

**New MOA President**

* Continued from page 48

For the past treasurer and League, an exhibitor, stepped down. As for the membership meeting (17), the officers will be announced (the decision by the board being final). The nominations for director and officer will be again open to the general membership, although a slate will already be proposed.

The nominating committee for director is composed of Ellin, chairman; Wingrave; Garrett; Snodgrass; Sills; alternates Masters and Storyes: alternate Free Anderson, Greensboro, N.C.; and two members at large, Mel McCarty, Hurleyville, N.Y., and Robert Rooney, Baton Rouge, La.

Should the membership wish additional candidates, any 5 regular members can propose them. The other candidates. However, several notices are mailed out six months in advance, with the meeting asking for nominations so that it is not expected that new nominations will come from the floor.

**Game Business Revolutionary**

* Continued from page 47

important to guard new game designs for fear competitions will rush out copies. Moreover, there will be less profit at the show. Those operators will be the most part ready to roll on production lines. There will be even added importance for operators.

There will be many new games. In fact, MOA's initial announcement in the revolution in games and the fact that the real new realistic sound effects games are opening up entirely new locations.

But games are more and more like hit records. Only recently, have there been really real Chicago, Coin's Speedway became such a hit that it was moved to a new arcade type place that moved into regular street location and stayed in week after week earning fabulous money.

Contronics, an MOA exhibitor this year, is out of business. Some games, such as the knowledge testing units, have lost their glamour, experts feel. Pinball games, once the operator's staple, are less important today.

But there is sure to be other games such as Speedway (Motorcycle is an example), and so is Wild Goose (From Allied Leisure).

Much attention is focused on Jukebox, the Legs's Jet Rocket. Experts predict several copies of the model will be up in MOA's bustling game displays.

Chicago Coin is expected to show still another new followup to Motorcycle. Bally-Midway will bring in new types of games. So will Nutting Industries, according to a late report.

Of the exhibitors increasing space. United Billiards has eight booths and will show several non-ballard type games as well as a completely new line of con- omed and home tables.

There are more ballard type exhibitors this year than ever. (National Shuffleboard & Billiard Co. is back after a year's hiatus) and Delmo Billiards and Murray & Sons are entirely new). Brunswick Corp. is adding two booths.

At deadline time for this issue, the large exhibit planned by Myron Sagerman International was taken over by Empire International, the giant Chicago distributing company. A Sagerman spokesman would only say that the booth will be a "co-operative effort." Operators will find some exciting foreign games at this exhibit.

Wichard Industries, National Pok-O-Golf and Funtronics will be missing this year's show (Nationale Empire's huge booth and others new to the show add up to even more excitement).

In fact, ACA, heretofore a jukebox exhibitor, is bringing games (see separate story on ACA's Henry Levy and his view of the Japanese influence on the games business).

There will still be staple items such as Bally's Trick Em & Williams' Strike Zone flippers. But Williams is showing Ringer an entirely new piece, as just another indication that games manufacturers are exploring new horizons in a very tricky business.

**What's Playing?**

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

**Albuquerque, N.M.; Teen Location**

John Snodgrass, operator; Mary Roth, programmer, Sanatorium of New Mexico


**Chicago; Soul Location**

Moss Profit, operator, game; J.W. Bosch, programmer, South Central Novelty Co.

*Current releases:* "Super Bod, Part I," James Brown, King 852; "175 Be There," Jackson 5, Marvec 175; "Rompin' Yourself," Charles Wright and Brothers, 12th Street Rhythm Band, Warner Bros. 1747; "Silm Like I Canta Do Wrong," White, Soul Clock 1004.

**Coo Bay, Ore.; Teen Location**

Nels Cherry, operator, Gerry Gross, programmer, Sunset Music Co.


**Jackson, Miss.; Soul Location**

Windham Caughman, operator, Moonglow Capital Co., Inc.

*Current releases:* "I'm Someday," Johnny Taylor, Stax 0028; "Love Bone," Tyrone Davis, Cotillion 621; "Best Years of My Life," Eddie Floyd, Stax 0027.

**Lee's Summit, Mo.; Teen Location**

John Masters, operator, Marigan, Jr., Franka, Missouri Valley Amusement Co.


**Malta, Mont.; Young Adult Location**

Dorothy Christiansen, programmer, Sunrise Music Co.


**Peru, Ill.; Adult Location**

Bill Bush, programmer, Montooth Phonograph Service


**Peru, Ill.; Teen Location**

Les Montooth, operator; Bill Bush, programmer; Montooth Phonograph Service

*Current releases:* "Orange Blossom Special," San Antonio Rose, Everglades, Rimwood 892.

**Shirley Center, Mass.; Young Adult Location**

Raymond Barker, Sentiment of Wayland Amusement Co.


**Sterling, Ill.; Country Location**

George Woodard, operator; Glenn Whitmer, programmer, Blackhawk Music Co.

Leisure Time Coin Game Unveiled by Nutting Co.

MILWAUKEE — A new leisure time coin game will be unveiled at the Music Operators of America (MOA) convention and trade show by Nutting Industries, Ltd.

So new that it has not yet been named, the game is being produced as a joint venture with the Milwaukee-based Vocational Information Systems.

The machine features a series of 13 audio-visual bowling lessons (one for each of the professionals) that are contained in 13 cartridged in a carousel at the rear of the machine. According to Johnson, the in-game questions are in a "transition stage." The trend is toward designing more educational games as well as entertainment values into the games.

On display at the MOA show was the nutting Industries IQ Computer game first introduced 3 1/2 years ago. Latest lesson is 9 and the series is complete.

Johnson is convinced that quiz and coin game-type games have a bright future. "Although the concept is a new one, it remains flexible to stay in the coin industry's mainstream today. We have a large market. They walk into a location and must be intuitively so the 'look' of coin equipment. The game that promises the most action and has the most fun gets their patronage."

Gene Brehmer, comedian and master of ceremonies for the MOA show.

Chicago Nights Offer Variety

* Continued from page 54

Lake Point Towers, near the Holiday Inn. The revelers perched some 70-plus sites in the air. In other unusual restaurants that still offer fine food include El's in the Carriage House, 235 E. Chicago Ave., Erie Cafe, 658 N. Wells St., the Italian Village, 71 Wabash, South Pacific at 30 W. Randolph, Jason's Restaurant at 225 N. Wabash and Marion O'Grady Restaurants at 300 N. State. The Club on 42, located on the 42nd floor at 35 E Wacker, also offers a fine view of the city, plus is housed in the Chicago Merchandise Mart Corporation Record Court.

There are also several plays shown around the Loop area and a few just a few blocks south. "The Elephant Man" is showing in the Woody Allen comedy "Play It Again Sam" at the Broadway Theatre, "A Midsummer Night's Dream," the American tribal love-rock musical, is starting its second year at the William Morris Theatre at 1414 N. Monroe. "Joy," starring Oscar Barnes in the Happy Medium Theatre at 901 N. Rush. In suburban Mt. Prospect, Maggie Schmid's "Lucy" is showing at the Country Club Theatre, 105 W. Milwaukee Ave., while the fun movies all within walking distance of the Sherman Theatre.

There is also live entertainment available at various night clubs in the area. Miter Kelly's at 1028 N. Rush St. and the London House at Wacker and Madison is offering in super club entertainment. For rock and roll, the younger generation is tuned into new, the Chicago Coliseum offers Grand Funk Railroad Friday (the 16th), the Auditorium Theatre Michael Johnson and the Guess Who. Laura Nyo opens the following night at the Auditorium. On Sunday at the Intercontinental Amphitheatre, the Jackson 5 give two shows. The Quiet Knight at 953 W. Belmont offers the best in folk music on the weekend.

There are several museums and art institutes worth seeing while in the city. The Art Institute of Chicago is best known by CTA buses. They include: the Museum of Science and Industry, 57th and Lake Shore Dr.; the Garfield Park Conservatory, 2600 S. Cottage Grove Ave.; the Chicago Public Library; the YWCA; the Field Museum; the Chicago Historical Society; the Museum of Science and Industry; the Museum of Modern Art; the Museum of the American Indian; the Museum of Natural History, Roosevelt Rd. at Lake Shore Dr. and Adler Planetarium; Roosevelt Rd. at Lake Shore Dr.; and Shedd Aquarium.

Japan's Deficit

Leyser Lauds Japanese For New Game Designing

* Continued from page 55

... says that r&d in the U.S. amusement machine business is nonexistent and pinpoints the U.S. lag to several factors, most important of which is the r&d deficit.

Japanese involvements in the amusement business started only about five years ago and it's too early to tell what time Leyer says they've contributed the most "brilliant games in the history of the business."

He cites the introduction of "Baktrak," by Sega as a good example of what he means. "Baktrak" was researched and developed in Japan; marketed there, then here. "The game is said to be very demanding and is certainly the forerunner of Speedway, a game that has done much better in Japan than it ever did in the U.S."

On a recent trip to Japan, Leyer says that the prime reason for Japanese success in the market is because of the fact that most Japanese companies are both manufacturers and distributors. "They know the problems first hand...they can test before they put anything on the market...too many manufacturers in this country have no conception of the operator and his problems."

Leyser credits Japan's Sega

Labels Aim at Programmers

* Continued from page 51

ord out is little LPs," Leyer says.

Wills also said that record companies should try to cut down on single singles, both according to what he considers a fine idea. "If they could make a profit from making them, that would be good, according to what we're trying to find money by doingradio.

Schuher was cautious in the little LPs, saying that it has been tried for years with little success. "But we can make a profit from making them, that would be good, according to what we're trying to find money by doingradio.

The idea for a regional jockey- box programming seminar would be good according to Schuher, if it was strictly a business meeting, with no ex-

Wills said that time, he doubted if anybody could get together, although it is not a good idea.

Association Digest

* Continued from page 55

board of governors: Thomas Murphy, Fort Dodge; Gregory Michel, Coolidge, Massachusetts; Daniel溢价; and Joseph Phelan, Dubuque.

HAWAII

CHICAGO—Charles Tashima, a former director of the Music Operators of America, was elected president at recent meeting of the Pacific Automatic Vendors Council. The election was an organizational one with the intent to become affiliated with the National Automatic Merchandising Association (NAMA) as a state council.

Other officers elected were Thomas Kigani, vice president; Richard C. Vaise, recording secretary; and成语. Temporary directors elected were: Clarence Lee, Arthur Wong, Lokin Kushiyama, Tom Okimoto, U.P. Suzuki, Denver; Tom Skaggs, Tashima, Kigan and Uehara.
Labels Ignore MOA Success

- Continued from page 50

who would minimize MOA, he says: "You can’t judge the success of MOA in terms of numbers—there is only one reason for an organization such as MOA—the industry feels it needs it and it’s supporting it as never before.”

He is correct. On the basis of advanced registration, attendance should exceed 2,000.

Contrary to a year ago, MOA was in debt but its treasury was reported Oct. 17 during the annual membership meeting to be at an all-time high. Dues were over $25 a year but the ceiling is now $500 with over 80 percent of the members paying $100. Membership has grown from 750 to over 1,000.

Although the number of exhibitors has dropped from previous years this is more than compensated for by the increased number of exhibitors requiring multiple booths. United Billiards is up from about eight. Brunswick Corp. is taking two more booths and Fischer Manufacturing is using three additional booths. Myron Supermae International (which has three with four booths and other giant firms such as Bally Corp. and Irving Kaye Company) has several booths.

Yet despite the steady growth of MOA exhibitors, there is no significant growth in the participation of record manufacturers. There is no diminishing either, however. As this issue was in preparation, seven record labels were in the show, plus Gold-Med Dist., a producer of Little Lulu (33 1/3 rpm. seven-inch albums).

In some respects, the participation of record manufacturers in a show that represents a market estimated conservatively at $523 million annually, is an emblematic subject. Granger has reviewed all aspects of the subject in his six years with MOA.

Most industry experts admit to a slimming gap that seems very difficult to bridge. The labels seem to be more in and year out obviously believe in the value of impressing top management of jukebox firms, some of which control thousands of jukeboxes (in the case of ARA Services, Servo- motion and other large, publicly owned vending firms that have acquired music routes). MOA, parent firm of Decca; MGM Records, Shelby Singleton label family; Barnaby Div. Epic Records—are all regular exhibitors.

Other labels complain that they see too few programmes at MOA; that is, the men and women who deal directly with one-store and distribution every day. These people are often doubled as route mechanics, collectors and office personnel and cannot be away from the business long enough to visit MOA.

The middle group in the marketing gap—the one-stop, complainers that their interests back home are regional and that it does them little good to operators from wide areas beyond their sphere of activity.

"The situation is changing," Granger says. "We are noticing it in little ways. RCA Records called me recently to find out if they could buy our membership record (which is available for $10 to any label) and they asked my opinions about how to promote product to operators. We talked about sending samples, printed promotion pieces and other ideas.

I suggested that one of the most necessary forms programmers want is a list of releases coming up in importance. They want to know what records to watch and RCA seemed impressed to learn this.

RCA is not an exhibitor this year but three of its stars will participate in the huge banquet talent show Oct. 18 along with 10 other artists.

"Herb Schuchter at Shelby Singleton is very high on coming to MOA. Another of the most avid boosters we have is Sol Haarburger at MGM. These are the type of record executives who believe it is worthwhile to get closer to the jukebox operator—to learn more about the jukebox market.

Granger says MOA’s view towards record manufacturer participation is a "very patient" one. His remarks in this vein were made known some time back when it was disclosed that again, for the second year running, another record industry convention will conflict with MOA (the Country Music Association and WSM Radio celebration in Nashville).

He said only: "We can expect these kinds of conflicts because it is difficult to obtain October convention dates—there will always be conflicts."

At the time he said: "We feel that the record companies should realize there will be possible conflicts in dates. But they should still make an effort to participate in our show. We shouldn’t be ignored. On the other hand, we accept the responsibility that we can do more to make record manufacturer participation worthwhile—we’re not giving up."

If I believe that in 1971 we will schedule the most thoroughgoing seminar on record programming ever. It could run the full two hours of our seminar period. This year’s seminar will include an evening seminar between jukebox operators and record manufacturers. Just the one subject of records that are running beyond three minutes could occupy a lot of discussion time."

This year’s seminar will be devoted to games, but MOA has scheduled record programming seminars in past years with great success. "We can’t have the same seminar subject each year," Granger offers.

It is no secret that some record manufacturers object to the rooms at the Sherman House, as do other people. "There are quite a number of complaints," Granger admits. "I am told that the hotel is renovating rooms again."

As for a rumor that the hotel is to be torn down, he says: "There is no truth to it."

"We’re very conscious of the location of the Sherman House, mostly concerning the rooms. However, there are many problems connected with finding a totally suitable hotel for a show our size. You must work two to three years in advance. Moreover, if you don’t maintain some kind of continuity you cannot expect hotels to give you any considerations."

Granger reiterated the many ideal points about the hotel: its central location, its reasonable exhibitor costs, its ease of setting up; its size which allows MOA to dominate it without fear of another show competing.

"Many people who complain about the Sherman are completely unencumbered with information about running a trade show," he says.

Which leads right into the problems of MOA running concurrently with the National Automatic Merchandising Association (NAMA) giant show for vendors.

The Sherman recently pressed Granger for confirmation of the 1971 dates and MOA decided that the jukebox show will overlap NAMA. The following year is another matter. At one point, Granger said: "The major problem comes when the two shows are scheduled near the same time. If they are close, then many feel they should overlap. If they are apart there is no problem. We may even decide to switch to a spring show one of these days."

The subject is sure to be a major topic at this year’s show as it always is, because of the overlap in operations of MOA and NAMA members.

But Granger will remain unflappable as always because he has managed associations for too many years and always takes the long-range view.

This year, for example, MOA is doing something completely for a long time but never attempted—involving the newspapers, radio and television newsmen to the show. This is considered a bold move in its long efforts to improve public relations and the image of the industry.

"If it doesn’t work out we will probably try it again," Granger says. "We’ve learned to be very patient. This is how MOA has won the confidence of the industry so we must be doing a good many things the right way."

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SEEBURG

The Seeburg Sales Corporation  •  Chicago
The International Publishing Corporation (IPC), the British publishing and distribution company, has appointed John Baydon as vice president of its European operations. Baydon will be responsible for the company’s activities in the United States, Canada, and Latin America.

Baydon has been with IPC for 15 years and has held a number of management positions, including director of the company’s London office. He is also a member of IPC’s executive committee.

Baydon will be based in London but will travel extensively to meet with IPC’s clients in Europe, North America, and Asia.

IPC is a leading global publishing company with operations in more than 50 countries worldwide. The company publishes, distributes, and licenses a wide range of content, including books, magazines, and digital products.
**Canadian News Report**

**Pindhoff to Launch Quebec Rock Arm**

TORONTO—Pindhoff Record Sales, one of Ontario’s largest record distributors, will launch a large rock-jobbing arm in Quebec, and has hired several Campbell salesmen to aid in the operation.

Chris Pindhoff, the founder of the company, revealed that this move is in response to the growing popularity of rock music in Quebec. Pindhoff plans to hire several Campbell salesmen to aid in the operation.

**Canadian Releases**

**TORONTO—**New Canadian releases include Tiltcombe, whose single “Don’t Stop Loving Me Now” has topped the charts. Also, Capleton’s “Is Sweeter” is currently at #2 on the national charts.

**Polydor Album**

TORONTO—Polydor has released a new album by singer Jack Grunsky. The album was produced in Toronto and recorded in London, “Brooklyn Blues.” The song was produced by group leader and producer Ralph Edwards, and Polynor is putting out a national promotion drive behind the disc.

**Anne Murray in Toronto Session**

TORONTO—Capitol’s Halifax singer, Anne Murray, currently in the U.S. and Canadian charts with her single “Snow Bird,” was in Toronto this week to start work on her new album and frequent concerts in the area. Her first album, produced by Ralph Edwards and Polynor, has sold over 500,000 copies and is still going strong.

**RCA Push on Simon Caine LP**

“Snow Bird” has been re-released by RCA on the RCA label in both Canada and the U.S. It is produced by Simon Caine, who has a long history in the music business, and is scheduled for a major promotion drive.

**Looking for Talent Booking an Act**

Bill Patterson appointed vice president of booking services for Webscor Canada Ltd., a wholly-owned subsidiary of the giant U.S. Consul General, to develop the company’s booking and record sales network in the U.S. and Canada. The Canadian operation is to distribute its product through the company’s existing network of record stores, radio stations, and other media outlets.

**Canadian Executive Turntable**

Bill Patterson has already scheduled several product shows for October, in such places as London, Hamilton, Toronto, Winnipeg, Vancouver, and Montreal. Patterson has also appointed Steve Wozny as national sales manager.

**3 WINNING DISKS LISTED BY MAPLE LEAF SYSTEM**

TORONTO—The three Maple Leaf System winners in this week’s city charts are: Bells—“This is My Life,” Ray Conniff—“My Heart Will Go On,” and Shep’s—“I’m So In Love.”

**From The Music Capitals of the World**

TORONTO—Columbia Records this week awarded a gold record to Montreal’s Moshumak, for sales exceeding 100,000 on the band’s debut single “As the Years Go By.”

**DELNAU**

DUBLIN—After 13 years with the Royal Showband, Brendan Bowyer is leaving the band to front a new band for the Tribune organization. Bowyer has been one of the most active Irish record producers and is expected to be a major force on the future of Irish music. The new band will feature several hits from the showband’s past tours, including “You’re My Everything” and “I Can’t Help Myself.”

**PHILIPS We mean business**

PHILIPS Electronics Industries, Ltd. 116 Vanderhoof Avenue, Toronto 15, Ontario, Canada

**December 26th.**

**THINK**

**ADVERTISING IN BUSINESS MEANS PRINCIPALITY OF**

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**International News Reports**

### MEXICO CITY

**Music Career, winner of the New York Latin Song Festival, and author of the book "Music of the World"**

The Festival, which was inaugurated in Mexico City, will be represented by Imelda Miller and Manolo Munoz at the Grammy Awards. The group "El Zocalo" won first place, followed by "El Lagarto". The second place was awarded to "El Javelino". The group "El Zocalo" has been performing for over 10 years and has won numerous awards. The Festival aims to promote Latin music and culture worldwide. The ceremony will take place in Mexico City on November 20th. The event is open to the public and will feature performances from various Latin music artists. For more information, please visit www.mexicocitymusic.com.

### SAN JUAN

**Jorge Mora, a famous Puerto Rican cantor, performed at Carnegie Hall in New York.**

Jorge Mora is one of the most celebrated Puerto Rican cantors and his performance at Carnegie Hall was a testament to his talent and dedication to his craft. The event was sold out and attendees were treated to a night of beautiful music. Mora's powerful voice and emotional delivery left a lasting impression on the audience. For more information on Jorge Mora and his upcoming performances, please visit www.jorgemora.com.

### MADRID

**Z菲尔o, the latest album by Jean-Michel Jarre, has been released in Mexico.**

The album "Z菲尔o" is a collection of Jarre's signature compositions and is expected to be a major hit in Mexico. The album features a blend of electronic and classical music, and Jarre's unique style is apparent throughout. The album is available on all major digital platforms and physical copies are also available at select retailers. For more information on Jean-Michel Jarre and his music, please visit www.jeanmicheljarre.com.

### STOCKHOLM

**Hayati Fawzi (MNFW) will represent Sweden at the Grand Prix in Moscow on November 15th.**

Hayati Fawzi is a renowned singer and songwriter from Sweden and is expected to deliver a powerful performance at the Grand Prix. The event is held in Moscow, Russia and is one of the most prestigious music competitions in Europe. Fawzi is known for her hit single "Jag är din" and has been a popular figure in the Swedish music industry. For more information on Hayati Fawzi and her music, please visit www.hayatifawzi.com.

### JOHANNESBURG

**Elvis Pecce, a prominent South African singer, will perform at the Durban July music festival.**

Elvis Pecce is a well-respected figure in the South African music industry and his performance at the Durban July festival is highly anticipated. The festival takes place in Durban, South Africa and features a range of local and international musicians. Pecce is known for his soulful vocals and his music is loved by fans across the country. For more information on Elvis Pecce and his music, please visit www.elvispecce.com.

### AMSTERDAM

**Boskerd, a popular Dutch DJ, will perform at the Noordereiland music festival.**

Boskerd is a highly skilled DJ and his performance at the Noordereiland festival is expected to be a highlight of the event. The festival takes place in Amsterdam, Netherlands and features a range of local and international musicians. Boskerd is known for his energetic sets and his music is loved by fans across the country. For more information on Boskerd and his music, please visit www.boskerd.com.

### WARSZAWA

**Krzysztof Stach, a well-known Polish singer, will perform at the Radosław Festival.**

Krzysztof Stach is a renowned figure in the Polish music industry and his performance at the Radosław Festival is highly anticipated. The festival takes place in Warsaw, Poland and features a range of local and international musicians. Stach is known for his dynamic performances and his music is loved by fans across the country. For more information on Krzysztof Stach and his music, please visit www.krystofstach.com.
IPA Meet on Writer Fee

LONDON — The question of providing some remuneration for the writer who is responsible for a lyric which sells in countries other than his own was once again given an airing when KPM chief Jimmy Phillips raised the matter at the Working Conference of the International Publishers Association held Sept. 30 to Oct. 3 in London's Bloomsbury Centre Hotel.

The much-discussed resolution of the conference approved the principle of those who are responsible for business associations building into future contracts. The whole issue was once again raised when the IPA music publishing di-

event meetings again during the run of the conference, which opened Jan. 17-22.

Delegates from more than 20 countries attended the conference and the major topic of discussion was the writing of the committee, particularly those aspects affecting developing countries.

The much-debated Rockefeller Programme of commissions to developing countries in the years of copyright, which has been abandoned by the Working Conference unanimously adopted the committee's recommendation agreed by the governing commi-

tee and the MPF and to the Copyright Conventions in Septem-

ber.

EMI Italiana

Mina Co. Tie

MILAN — The PDU Schan record company owned by Maria Italiana female singer, has assigned management of the company product to EMI Italiana, with effect from today.

The distribution contract with Duran etc. has also been renewed.

The new deal clinched by EMI general manager Michel P. Barczak, and the PDU's Tuscan director Giacomo Mazzini (who is also the father of the singer) it is underst-

ood that the new PDU Schan EMI deal is expected to place figure in the region of $500,000.

After the deal, Mazzini said: "This happens to be with EMI, a company which can give interna-

tional promotion to Mina."

WA Australia Starts Operation

SYDNEY — The new Warner Bros. Records of Australia company has been successfully operation. Oct. 1, will distribute the Warner Bros., Reprise and At-

lanco catalogues in this country.

The new company, which head-

quarters in Sydney, is an autonom-

ous entity in the company's network of its and the distributed pattern evolved when the label was establishing and distribution organization fol-

lowed the same pattern in the US, with the company's out-

tracts with its Australian licensee. President Paul M. Turner and his team are now concentrating on the control of release and promotion policy in the country to fit local needs and conditions.

Polydor-Nederland

Classical Catalog

AMSTERDAM — During a special meeting, Polydor-Nederland presented its new classical catalog for the fall to dealers and the press in Amsterdam this week.

Speakers included Polydor's managing director Robert Oegens, classical producer Johan Van Bart, publicity manager Wyane An-

dersen and Polydor's classical director Heiner from DGG, Hamburg.

Among the new recordings is the DGG Subscription Album IP, which contains five concerts in a new Privilege budget-line releases and special promotions for Mogique Royale, Hello, Supraphon and Supraphon Special, as well as the inclusion of DGG double-LP cassettes.

Elektra Eyes Licensing Changes in Europe Mart

LONDON — Elektra Records licensing contracts in all European countries expire at the end of this year. The RCA U.S. firm, the latest addition to the Kimsey music group, are hoping to make sweeping changes. At the same time, Elektra's U.K. contract with Polydor is due for renewal, and Polydor U.K. m-

anager director John Fries is cur-

rently negotiating with Elektra executive Jack Holtzman in New York.

But, according to European di-

rector Clive Selwood, "changes in the distribution will not be just for the sake of it," and many of the existing arrangements will be maintained.

"At the moment, we're looking around globally for a distributor in each country — France, Italy, Scandi-

navian countries, for instance, can do the best job for us," Selwood con-

cluded.

A possible possibility, how-

ever, is that Elektra could link up with firms which already handle product in each territory of other Kimsey firms. Atlantic and Warner-Reprise. Atlantic contracts in several European countries are due for reappraisal late this year and early next year.

GREEK COMPOSER Mikis Theodorakis, left, signs an exclusive three-

year deal with Polydor president Jacques Kern, looks on. Polydor is releasing as the first Theodorakis record, "La Rector," which was commissioned by the Municipality of Athens. This is an oratorio based on a poem by A. Skliarou, sung by the Municipal Orchestra of Athens and the 50 musicians of the London Symphony Orchestra directed by Theodorakis.

Southeast Deal On Polish Music

Warsaw — After almost three years of negotiations, the Southeast Periodical has concluded the most important deal in the history of Polish music.

The deal was now obtained by exclusive rights in the entire Western Hemisphere, including Australia, New Zealand, Japan, India, and the Eastern bloc countries, than classical works. Under the terms of the new deal, Polydor will get all exclusions for the Polish music, which has been concluded principally due to the initiative of Southern Music A.M. managing director Bob Blomker who has made visits to Poland in the course of negotiations.

The Polish underground was done at the 1968 MIDEM in Cannes. Representing Poland in the deal was the Polish Author's Agency.

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DAVID REID, left, on behalf of the Abbott/Dunhill, receives a gold disk award and a citation from Gordon Beales, President of Phonographic Industries for the song "Megalomania" under the title of "Bjorn AMF (NLZ) Ltd., who distribute the song in the Netherlands, has announced an eight album release by Abbott/Dunhill in New Zealand.

New Format From Allo

PARIS — The young Allo Mu-

sic publishing company has signed deals with leading French artists Georges Moustaki (Polydor), Fran-

cise Hardy and Delilda (Cec- 

no), under a new format which could revolutionize publishing in France, professional manager Max Amphoux announced.

Amphoux, along with general manager Jean Paul and interna-
tional director Maurice Bouchoux, formed the Allo company last year after leaving the Philips af-

liate Tur.

Amphoux said that apart from sub-publishing deals with individual artists, Allo Music would only operate on a song-by-song basis. Said Amploux: "Our only foreign catalog is that of Sacha Gardine of Brazil. We offer contracts to artists, "pre-

ferring just short-term expla-

nation."

Apart from running the profes-

sional side of the Latin American French catalog, which has one of France's major children's lines, Allo Music currently has songs by many popular artists, including Richard Anthony (Polydor), Mirlulle Mathieu ( Barclay), Nita Zara and Nana Mouskouri (Philips) and Sheila (Carrere), plus a film shortly before the period of the orchestre (Barclay).

Amphoux is trying to escape from the hold of big record companies as are the independent producers, and the new format gives independent producers the chance to publish and promote their work.

The three directors of Allo Mu-

sic were shortly to leave for the U.S. on a "flying trip," Amphoux said, adding that the company was planning expansion later this year.

Over 2,000 Expected

For MIP-TV in April

PARIS — More than 2,000 peo-

ple are expected to attend the ex-

hibition of the Programme (MIP-TV) at the Palais des Festivals in Cannes, April 17-22, 1971.

The Conference on the basis of the inauguration of the first International MIP-TV (MIP-TV) at the Palais des Festivals, Cannes, in April 1963, 1965 and 1967, MIP-TV can be obtained.

The three directors of Allo Mu-

sic were shortly to leave for the U.S. on a "flying trip," Amphoux said, adding that the company was planning expansion later this year.

Three Day B Aires Fest

BUENOS AIRES — Hector Cadahia of EMI Latin America, "Aleijas" of Polydor, was the winner of the open art contest dedicated to the celebration of the city of Buenos Aires.

The song is published by Editorial Fonovox, the record company represented in the country by the agents artist and music company associated with Fonovox.

Royal Variety Bill Announced

LONDON — Diane Warwick, Argentina's Kiri Te Kanawa, N.Y.

to, Maria Hopkin and Caterina Valente are among artists selected to appear in the 1971 Royal Va-

riety Performance which will be presented by Bernard Delfont in the presence of Queen Elizabeth, Queen Mother, and other members of the Royal Family at the London Palladium.

With the exception of comedian Max Bygraves, who will compare the show, the artists will be making their first appearance in a Royal Variety Bill. The show will be recorded in color by British Films for commercial release mid-February.

Other acts selected for the Royal Variety Performance include the artist Arthur Wood with a show which has recently revived the Glenn Miller Band in Britain with great success; piano duo Peter Rowland and Paul Schaffer; mariner. Melody Man, Leslie Crowther and Freddie Starr; the Blackpool Theatre of Drama, and the Doris Girls dance troupe.

FONOVOS BOWS TALENT HUNT

HELSINKI — Fonovox, a new Finnish record company owned by an American firm, has announced a new talent hunt to ask for new record artists.

As a new Finnish record company, and as such it is independent, and in independent in every way, it is asking for new talent who are under the age of 21 and 75 years, in the release of his record. The Fonovox's main purpose was to give young talent a chance to be heard, and it will give free singing lessons to the most promising talents it can find.

Managing director Haapahalmin was revealed to be the man who will negotiate with Blue Master Band, and the Fonovox is to be a man who will sign the new talent to the label.
Phonographs (Sel.)

Sel.)

Flashing & Black Magic Games

1935 Model A (12 Sel.) Phonographs, Army & Navy, Hold & Draw, Headlight, Totally 21, Screamo, T-N-T, Big Game, Squadron, Trans-Atlantic, Bomber, Flashlight & Black Magic Games

Cold Strike Games (12 Sel.) Phonographs, Dillo, Barkette, Draw Glob Trotter, Monte Carlo, Fortune, Hawaiata, Alamo, Flash, Gold Rush, Stampede, Gold Award, Deluxe 46, One Better, Credit, Major Series, Queen Mary Games, School Days Arcade Gun, Park-O-Girl Parking Meter

1937 Imperial (16 & 23 Sel.) Rhythm Master (16 Sel.) & Rhythm King (12 & 16 Sel.) Phonographs, Junior & Senior Rock-O-Ball, Easy Stairs, Trojan, Hollywood Games, Tom Mix, Arcade Gun

1938 Monarch, Ambassador & Windsor (20 Sel.) Phonographs, 5-Up Game, Flattening Flick, Tri-Wheel Deluxe, Tri-Wheel Molder Scooters

1939 Luxury Lightup Deluxe & Standard (20 Sel.) and Counter Phonographs, Dial-A-Tune Standard and Deluxe Wall Boxes


1958 Phonographs, 1452 (16 Sel.) & 1457 (20 Sel.) Empress Phonographs, 1492 Wall Box, 3402 & 3403 Instant Coffee Vendors

1403 & 1404, 1405,Capri (100 Sel.) & 406

Rhapsody (100 Sel.) Phonographs, 1401-S, 1403 & 1403-S Single Cup Coffee Vendors, Buck-O-Mat & Shop-O-Mat Booklet

General Merchandisers

1964-65 Grand Prix (160 Sel.)

1965 Rhapsody II (160 Sel.)

1965 Capri II (100 Sel.)

242 Princess Royal (100 Sel.) Phonographs, 1534, 1578, 1580, 1594, 500, 501, 503 & 504 Phonette Wall Boxes, Caravelle Electric Cigarette Vender, 1428 & 1404-S Single Cup Coffee Vendors

3300 Cold Can Drink Vender

1965-62 Starlike (100 Sel.) & 462 Grand Prix II (160 Sel.) Phonographs, 3301 & 3302 Cold Can Drink Venders

1966-63 GP/Imperial (160 Sel.), 431 Coronado (100 Sel.) & 434 Concerto (100 Sel.) Phonographs, 3304 & 3304 Cold Can Drink Venders

1963-64 437 Ultra (160 Sel.) & 438 Centura (150 Sel.) & 435 Princess Deluxe (100 Sel.) Phonographs, H-D-1 & CDD-1 Instant Hot and Instant Cold Drink Venders

1968-65 440 (160 Sel.) & 441 (100 Sel.) Phonographs, CDD-5 Cold Can Drink Vender

1969-44 (160 Sel.) & 445 (100 Sel.) Phonographs

1970-44 (160 Sel.), 445 (100 Sel.) & 446 (100 Sel.) Phonographs, CDD-4 & CCA-6 Cold Can Drink Vendors.

David C. Rockola and Alfred W. Adickes

CELEBRATE 40 YEARS OF MUTUAL SUCCESS

It was inevitable that David C. Rockola and Alfred W. Adickes crossed paths early in their careers. Both were ambitious young promoters of coin machines, each in his own way, destined to become a leader in the industry.

They first met in 1930. Ever since then, mutual trust and admiration between the two men helped make coin machine history and the Rock-Ola-Novas organizations the dominant names in the phonograph trade in Europe—the world’s largest coin machine export market.

Now, 40 years later—after unparalleled successful joint ventures in everything from amusement games to vending machines, the two dynamic leaders look upon their association as more than just business. Partners in friendship as well as in commerce, in an age dominated by vast corporate complexes and impersonal business relationships, their mutual trust and total cooperation from opposite sides of the Atlantic are not to be so easily found elsewhere.

This shaped an industry—and will continue to do so.

ROCK-OLA
THE SOUND ONE

MUTUAL
www.americanradiohistory.com

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HITS OF THE WORLD

This Week

AUSTRIA
1. "IN THE SUMMERTIME" - Mungo Jerry
2. "JOY" - Albinoni
3. "DOOR" - Niels-Henning Orsted Pedersen
4. "OVIDIA" - Eleonora (CBS)
5. "COME IN," - Dorena
6. "TANGOL" - Vivaldi
7. "DEADWOOD" - Charlie Rich
8. "IN THE SUMMERTIME" - Mungo Jerry
9. "TAP" - Paul Riser
10. "SOMETHING" - The Beatles

ITALY
1. "IN THE SUMMERTIME" - Mungo Jerry
2. "SYMPHONY" - Raoul Benoist
3. "JOY" - Mungo Jerry
4. "WINTER AND FALL" - Peter Paul & Mary
5. "SOMETHING" - The Beatles
6. "IN THE SUMMERTIME" - Mungo Jerry
7. "LOVING OUT MY BACK" - The Righteous Brothers
8. "YELLOW RIVER" - Ennio Morricone
9. "SURE" - Ennio Morricone
10. "NEANDERTHAL MAN" - Ennio Morricone

NORWAY
1. "MANNALADE" - Ivar Aasen
2. "HORS ROSE" - Pietro (CBS)
3. "EL CONDOR COLO" - Ennio Morricone
4. "SEND ME A POSTCARD" - Ennio Morricone
5. "PENBUR Manager" - Ennio Morricone

POLAND
1. "SKU" - Polish F. M. Phonograph
2. "COTTONFIELDS" - Beach Boys
3. "SINGAPORE" - The Beatles

SINGAPORE
1. "RAIN AND NEARLY" - Tim (CBS)
2. "THEY WERE LIKE A SHEEP" - Tim (CBS)
3. "THE MEETING" - Tim (CBS)

SOUTH AFRICA
1. "AFRICAN" - Johnny Cash
2. "THE WEDDING" - Johnny Cash
3. "I FELL IN LOVE" - Johnny Cash
4. "SOMETHING" - The Beatles
5. "I FELL IN LOVE" - Johnny Cash

SWITZERLAND
1. "SONG OF JOY" - Anonymous
2. "LOVE LIKE A MAN" - The Beatles
3. "LOVE LIKE A MAN" - The Beatles
4. "LOVE LIKE A MAN" - The Beatles
5. "LOVE LIKE A MAN" - The Beatles
6. "LOVE LIKE A MAN" - The Beatles
7. "LOVE LIKE A MAN" - The Beatles
8. "LOVE LIKE A MAN" - The Beatles
9. "LOVE LIKE A MAN" - The Beatles
10. "LOVE LIKE A MAN" - The Beatles

From the Music Capitals Of the World

Continued from page 63

The USA at the end of this month. The group has been booked by two American agencies, Universal Agency and NBC, and by a Polish impresario, Jon Wojewoda. The group will make a ten-week tour of the USA and will also appear in clubs. The tour will last one year, from 1969 to 1970.

The seven-piece group first broke into the U.S. market with two records released by CBS, "Polish Folk Ensemble" and "Polish Popular Music," performed by Polish classical pianist and professor at the Warsaw Music Academy, Jan Sibilska. The ensemble consisted of ten Polish artists, among whom was Mieczyslaw Szwed, a young singer who recorded the Russian song, has recorded an album, "Polish Folk Ensemble," with the late Russian singer/pianist, Aleksandr Wertschuk. The record included Russian popular music, "Maiden's Farewell," dedicated to Wertschuk, a woman living in Detroit, Irena Krzaklewski, who has now published a few books. Szwed is scheduled for a new album. He is attempting to improve the standard of song performances in the Association of Folk Ensembles and Artists, under the Ministry of Culture, and the Special Polish Music Study Group which will investigate new music genres. Radoslaw Przywara,

ROMAN WASSKO

OCTOBER 17, 1970, BILLBOARD
Announcing the Third International Music Industry Conference. The most significant opportunity for businessmen from all over the world, all phases of the industry, to meet, discuss, exchange views, learn, prepare for developments, help each other and enjoy.

In only two years, IMIC has established itself as the world-wide communication seminar for individuals involved in the international music business—records, publishing, personal management, law, performing arts, mechanical licensing and performing rights societies, radio, TV, audio-video technology. In 1969, 600 music men participated in the first international music industry conference on Paradise Island, Bahamas. The second conference in Palma, Mallorca drew 900 registrants. IMIC has become a vital element in the successful workings of the international music industry. Over 1,200 participants are expected to convene in Montreux, Switzerland for IMIC 3 in June. Register now.

THE BUSINESS

Program Format and Speech Translations. Sessions will be held every morning 0900-1200, Monday through Friday. Speeches in the plenary sessions will be translated into English, French, German, Italian and Spanish.

Company and Association Meetings. IMIC 3 affords organizations an excellent opportunity to hold special meetings with executives from principal countries, with licensees and sub-publishers, associations and other companies. After the stimulation of the morning conference sessions, the afternoons are a perfect time to hold company meetings and seminars. Complimentary rooms will be provided for any of these meetings. Secretarial help as well as audio-visual equipment is available, Write: Meeting Coordinator, IMIC 3, Suite 900, 300 Madison Avenue, N.Y., N.Y. 10017.

Registration Fees. Because of the growing attendance at IMIC conferences, participants should register early.

Special pre-registration fee: If you take advantage of this first announcement of the IMIC 3 conference and register NOW, the fee for the entire conference is $210 per person. The fee includes attendance at all sessions, opening cocktail party, closing dinner dance and all work materials. (It does not include hotel rooms.) A check made out to the International Music Industry Conference should accompany registrations. Please use the coupon below or send the requested information on your letterhead. A check made out to the International Music Industry Conference should accompany registrations.

Regular fee: $235 per person. Effective after January 1.

THE PLEASURE

Hotels. Early registrants have their choice. IMIC 3 registrants will enjoy accommodations at the five leading hotels of Montreux: Eurotel, Excelsior, Swiss, National and Palace. A special rate has been arranged for the Music Industry Week from Sunday night, June 6th, until Saturday, June 12th. A limited number of suites and singles rooms are available. Hotel and room choices will be allotted on a first-come basis. Meals can be included at your option. The IMIC 3 Conference Office in Montreux will write each registrant to determine individual needs.

Ladies Invited. Last year, 250 women attended. Different tours are available each morning. In addition, IMIC 3 will have an opening cocktail reception on Sunday evening and closing dinner dance on Friday night. Registration fee: $30 per person. This registration fee does not include the women’s attendance at the conference sessions.

Travel and Transfer Arrangements. SWISSAIR will be picking you to IMIC 3. Registrants travelling by plane will be contacted by Swissair and offered the services of their worldwide organization. Special schedules have been arranged for IMIC 3 registrants to facilitate travel. Buses from the Geneva Airport to Montreux have also been set up specifically for IMIC registrants.

ADVANCED REGISTRATION FORM, FOR BUSINESS AND PLEASURE

The Third Annual International Music Industry Conference, sponsored by Billboard, Record Retailer, and Discografia Internazionale, will be held in Montreux, Switzerland June 6-12, 1971.

Advanced Registration Fee: $210 (207-16a) per person. $235 (207-2a) after January 1, 1971.

Name of Each Registrant

Address

Company

Full Address

Your Name and Title

Additional names can be sent in a separate letter. Acknowledgements and information on hotels and transpor-
**Spotlight Singles**

**TOP 20 COUNTRY**

*This record is predicted to reach the TOP 40 EASY LISTENING CHART*

**SPECIAL SPOTLIGHT**

Spotlighting single new singles deserving special attention of programmers and dealers.

- **TOP 20 SOUL**

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES CHART

- **SPOTLIGHTS**

Predicted to reach the top 60 of the HOT 100 Chart

**RAY STEVENS—SUNSET STRIP**

Prod. Ray Stevens (Wright, Stevens) (Aka), RAY-Stevens comes up with another stellar piece of material and a near production that will please & top chart fans. Power & chart potential is here. Watch out (Sp) July 1972

**DELANEY & BONNIE & FRIENDS—THEY CALL IT ROCK AND ROLL MUSIC**

Prod. Stevie Wonder (Wright, Morris) (EMC), This is a power & single that everyone will want to hear. Watch out (Sp) July 1972

**ERIKA ANDERSEN—SITTING IN THE SUNSHINE**

Prod. Jackie Mittoo (Wright, King) (Jamaica/Caribou, EMC), This is a strong back up to the current top 40 but has all the right ingredients to make a big splash. Watch out (Sp) July 1972

**BROKEN STRINGS—BE A MAN**

Prod. Bill Brooks (Wright, Morris) (EMC), This is a power & single that everyone will want to hear. Watch out (Sp) July 1972

**EVER LAST—YOU TAKE MY BREATH (2:40)**

Prod. Lesra Arrington (Wright, Loren) (Aka), This is a power & single that everyone will want to hear. Watch out (Sp) July 1972

**SPECIAL SPOTLIGHT**

Spotlighting singles deserving special attention of programmers and dealers.

- **B.B. KING-Things and Things (3:57)**

Prod. Bill Spencer (Wright, King) (Aka), This is a great back up to the current top 40 but has all the right ingredients to make a big splash. Watch out (Sp) July 1972

- **DOXY VEL—Sweetheart (3:43)**

Prod. Delfin Smith (Wright, Vel) (U.S.), This is a great back up to the current top 40 but has all the right ingredients to make a big splash. Watch out (Sp) July 1972

- **CAUDY-SMITH—Loneliness**

Prod. Delfin Smith (Wright, Smith) (U.S.), This is a great back up to the current top 40 but has all the right ingredients to make a big splash. Watch out (Sp) July 1972

- **GUARDIAN—You Take a Shot at My Heart**

Prod. Charly Brown (Wright, Brown) (G Phú Quế, Vietnam), This is a great back up to the current top 40 but has all the right ingredients to make a big splash. Watch out (Sp) July 1972

- **PICO BORD—Strawberry Fields/Something**

Prod. Lesra Arrington (Wright, Loren) (Aka), This is a great back up to the current top 40 but has all the right ingredients to make a big splash. Watch out (Sp) July 1972

- **JEFF THOMAS—Don’t Try To Lay No Alleys Up/You Can’t Make Me Smile**

Prod. Bill Brooks (Wright, Morris) (EMC), This is a great back up to the current top 40 but has all the right ingredients to make a big splash. Watch out (Sp) July 1972

- **COUNTRY COALITION—Take In the Mountains (2:49)**

Prod. Bill Brooks (Wright, Morris) (EMC), This is a great back up to the current top 40 but has all the right ingredients to make a big splash. Watch out (Sp) July 1972

- **JOEY BAMA—Baby One More Night (3:10)**

Prod. J. Feiler (Wright, Feiler) (EMC), This is a great back up to the current top 40 but has all the right ingredients to make a big splash. Watch out (Sp) July 1972
EVERYBODY'S TALKIN' ABOUT HEINTJE'S MAMA

Mama, as performed by the 14 year old Dutch singing sensation, Heintje, sold 75,000 copies the day after his first European television appearance. (Two million Albums to date)

Mama is the name of Heintje's first MGM single and album. American TV audiences will be able to see Heintje perform Mama on Chevrolet's "Changing Scenes" this fall... so get all your friendly neighborhood record stores ready...! Heintje's one mama's boy that's going places... on MGM Records.
SMOKEY Robinson and THE MIRACLES

"TEARS OF A CLOWN"

#1 on the English charts.
Headed for #1 on our charts.

OVER 600,000 SOLD

www.americanradiohistory.com
| Week Ending: October 17, 1970 | Artist | Title, Label, Number (Distributing Label) | Artist | Title, Label, Number (Distributing Label) | Artist | Title, Label, Number (Distributing Label) |
|---|---|---|---|---|---|
| **TOPS** | CREEDENCE CLEARWATER REVIVAL | Rolling Stone | 1 | CREEDENCE CLEARWATER REVIVAL | **TOPS** | SANTANA | 2 |
| | JIMMY RUFFIN | Little Bit Of Lovin' | 3 | JOE COCKER | **TOPS** | NOODLES BLUES | 4 |
| | **TOPS** | Jailhouse Rock | 5 | **TOPS** | JACKSON 5 |**TOPS** | 6 |
| | **TOPS** | Woodstock | 7 | **TOPS** | JAMES BROWN | 8 |
| |**TOPS** | A Question Of Balance | 9 |**TOPS** | NEIL YOUNG | 11 |
| |**TOPS** | Born To Run | 10 |**TOPS** | CHICAGO | 13 |
| |**TOPS** | San Francisco | 11 |**TOPS** | GRAND FUNK RAILROAD | 15 |
| |**TOPS** | Bridge Over Troubled Water | 12 |**TOPS** | CARPENTERS | 15 |
| |**TOPS** | Bridge Over Troubled Water | 13 |**TOPS** | **TOPS** | 5 |
| |**TOPS** | My World | 14 |**TOPS** | NEIL YOUNG | 19 |
| |**TOPS** | You Are So Beautiful | 15 |**TOPS** | **TOPS** | 21 |
| |**TOPS** | Give Me Some Slack | 16 |**TOPS** | **TOPS** | 25 |
| |**TOPS** | Corinthian | 17 |**TOPS** | **TOPS** | 29 |
| |**TOPS** | Sunday Morning | 18 |**TOPS** | **TOPS** | 31 |
| |**TOPS** | Blackbird | 19 |**TOPS** | **TOPS** | 33 |
| |**TOPS** | Let It Be | 20 |**TOPS** | **TOPS** | 35 |
| |**TOPS** | A Change Is Gonna Come | 21 |**TOPS** | **TOPS** | 37 |
| |**TOPS** | Bridge Over Troubled Water | 22 |**TOPS** | **TOPS** | 39 |
| |**TOPS** | Bridge Over Troubled Water | 23 |**TOPS** | **TOPS** | 41 |
| |**TOPS** | Bridge Over Troubled Water | 24 |**TOPS** | **TOPS** | 43 |
| |**TOPS** | Bridge Over Troubled Water | 25 |**TOPS** | **TOPS** | 45 |
| |**TOPS** | Bridge Over Troubled Water | 26 |**TOPS** | **TOPS** | 47 |
| |**TOPS** | Bridge Over Troubled Water | 27 |**TOPS** | **TOPS** | 49 |
| |**TOPS** | Bridge Over Troubled Water | 28 |**TOPS** | **TOPS** | 51 |
| |**TOPS** | Bridge Over Troubled Water | 29 |**TOPS** | **TOPS** | 53 |
| |**TOPS** | Bridge Over Troubled Water | 30 |**TOPS** | **TOPS** | 55 |
| |**TOPS** | Bridge Over Troubled Water | 31 |**TOPS** | **TOPS** | 57 |
| |**TOPS** | Bridge Over Troubled Water | 32 |**TOPS** | **TOPS** | 59 |
| |**TOPS** | Bridge Over Troubled Water | 33 |**TOPS** | **TOPS** | 61 |
| |**TOPS** | Bridge Over Troubled Water | 34 |**TOPS** | **TOPS** | 63 |
| |**TOPS** | Bridge Over Troubled Water | 35 |**TOPS** | **TOPS** | 65 |
| |**TOPS** | Bridge Over Troubled Water | 36 |**TOPS** | **TOPS** | 67 |
| |**TOPS** | Bridge Over Troubled Water | 37 |**TOPS** | **TOPS** | 69 |
| |**TOPS** | Bridge Over Troubled Water | 38 |**TOPS** | **TOPS** | 71 |
| |**TOPS** | Bridge Over Troubled Water | 39 |**TOPS** | **TOPS** | 73 |
| |**TOPS** | Bridge Over Troubled Water | 40 |**TOPS** | **TOPS** | 75 |
| |**TOPS** | Bridge Over Troubled Water | 41 |**TOPS** | **TOPS** | 77 |
| |**TOPS** | Bridge Over Troubled Water | 42 |**TOPS** | **TOPS** | 79 |
| |**TOPS** | Bridge Over Troubled Water | 43 |**TOPS** | **TOPS** | 81 |
| |**TOPS** | Bridge Over Troubled Water | 44 |**TOPS** | **TOPS** | 83 |
| |**TOPS** | Bridge Over Troubled Water | 45 |**TOPS** | **TOPS** | 85 |
| |**TOPS** | Bridge Over Troubled Water | 46 |**TOPS** | **TOPS** | 87 |
| |**TOPS** | Bridge Over Troubled Water | 47 |**TOPS** | **TOPS** | 89 |
| |**TOPS** | Bridge Over Troubled Water | 48 |**TOPS** | **TOPS** | 91 |
| |**TOPS** | Bridge Over Troubled Water | 49 |**TOPS** | **TOPS** | 93 |
| |**TOPS** | Bridge Over Troubled Water | 50 |**TOPS** | **TOPS** | 95 |
| |**TOPS** | Bridge Over Troubled Water | 51 |**TOPS** | **TOPS** | 97 |
| |**TOPS** | Bridge Over Troubled Water | 52 |**TOPS** | **TOPS** | 99 |
Vanguard's brilliant new series designed to make you money

twofers

the best of these great Vanguard recording artists, each a two record set...

$5.98 per set, list price
*two discs for the price of one

GREATEST HITS
Sim Kwasinski & The Jug Band

GREAT Hits
The Best of Buffy Sainte-Marie

THE BEST OF JOHN HAMMOND

IAN & SYLVIA GREATEST HITS

THE BEST OF THE CHICAGO BLUES

VANGUARD

71 WEST 23RD ST.,
NEW YORK, N.Y. 10010
• Continued from page 72
Jake Holmes has been selling records all over the world for years. But he's never had a hit single. Until now that is. SO CLOSE has been on the charts ever since its release over three weeks ago. Coast-to-coast airplay on top forty, middle of the road and underground stations has been fantastic. Sales have been excellent and are getting better all the time. SO CLOSE is from Jake's new album SO CLOSE, SO VERY FAR TO GO, which is shipping right now. His recent European tour was so successful that a U.S. tour is in the works and will be underway by November first. The way we see it the single will promote the album, the album will promote the tour and the tour will promote both.

We've only just begun.

SO CLOSE

So Close, So Very Far To Go

Polydor

Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Inc., and in Canada by Polydor Records Ltd.
Woodfill Into Music Packaging for Films

LOS ANGELES—Woodfill Productions, music publishing subsidiary of Capitol Industries, has announced the packaging of a number of songs featuring the music of feature films.

Woodfill was responsible for hiring Shelly Rogers to score the film, "Fools," for which Alex Harvey and Paul Parish created two songs for the production. Also featuring songs by Kenny Rogers and the First Edition, "Stripes" was scored by Roy Thomas and Mike Jacobson. The songs will be sold for a profit.

The budget film (two songs for $99,000) stars Jason Bor-

near and has been transported to Los Angeles for a tour of the Red Skelton stage. The film will be directed by Ron Roul-

ier, who has been producing the film for the past several weeks. The film will be released later this fall. The score uses a 10-piece band consisting of local jazz names, including Red Shaw and Shelly Rogers, who plays a featured theme.

Steve Stone, a professional manager with the publishing com-

pany, acted as a director of the score. For its efforts, Woodfill was paid a fee for the publishing company, a fee for the first time a production royalty on each LP sold at retail. It will also publish all the score.

As part of Woodfill's other diversifications, the division is producing a motorcycle LP for an upcoming feature and a poster for Capitol plus publishing the music of "The Bagloons" an NBC-TV series.

Woodfill is also releasing a new recording of "The Sound of Music" by The Sound of Music played by "The Sound of Music" cast.

Farrell Unit Is Riding High

NEW YORK—The Farrell Organization's commercial division has hit a hot stride during its first year of operation. Wrapped up in the first year are such accounts as Exxon, AT&T, Goody, Mobile Oil, Lever Brothers (Close Up toothpaste), Canada Dry, the Association of Full Service Banks, and N.Y. Telephone, among others.

Steve Bedell, president-in-chief of the company, was recently named an assistant advertising manager for the company.

Roullier, from the MTA

and the Wynn

neering

son

MTA

WGJB to Play At Mercer Fete

NEW YORK—The World's Greatest Jazz Band will entertain atop the American Cancer Society's Defend Your Heart and Defend Your Life Gala, which will be held at the New York Hilton, Oct. 15. The event will benefit the American Cancer Society and the American Heart Association, as well as the American Red Cross.

The band is being formed by Mercer, whose association with the American Cancer Society is in its fifth year. Merc-

er has been associated with the organization for the past several years and has been a major contributor to the cause.

Executive Turntable

WJGB to Play At Mercer Fete

NEW YORK—The World's Greatest Jazz Band will entertain at the American Cancer Society's Defend Your Heart and Defend Your Life Gala, which will be held at the New York Hilton, Oct. 15. The event will benefit the American Cancer Society and the American Heart Association, as well as the American Red Cross.

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Whipped up like a great fountain delight and calling itself the cream of the industry. Pop music with all the people and places, music makers and music takers, the medium and the messages, then, tomorrow, but mostly NOW!

Including the stars, from the Association to the Zeppelin. Profiles, who's who, interviews. The pastures of Max Yasgur's farm to the lace of the Metropolitan Opera House. The medium's disk, tape, cassette, radio, theatre, magazines, sheet music and instruments.

Rock discography, rock milestones, rock then, rock tomorrow. But mostly, ROCK NOW!

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