Piracy War in Suit

By PAUL ACKERMAN

NEW YORK—Nineteen music publishers principals of the Harry Fox Agency, under the direction of Al Berman, filed suit for copyright infringement last week in the U.S. District Court for Connecticut against 14 defendants operating from Bridgewater, Conn., to Tulsa, Okla. The complaint charges defendants with the manufacture and sale of bootleg tape recordings reproducing more than 31 copyrighted musical works. The complaint also charges that defendants "acted in concert in perpetrating" the illegal acts and "pursuant to an organized conspiracy to infringe plaintiffs' copyrighted musical works."


By LEE ZHTO

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

The two-step line is in addition to AR's on-the-line, Titan and AR-Automatic Radio. Artisan-50 will feature seven (Continued on page 16)

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

Curb had said he has received favorable comments from Bill Gallaher, president of Paramount Records, Jules Malamud, executive director of the National Association of Record Merchandisers, the McLendon radio chain and independent producer Jeff Barry.

The Words and Weathers chains, have told Curb they will support his campaign by putting up MGM's poster on drug abuse and that they will sell an anti-drug LP being created. Malamud told Curb that (Continued on page 10)

By MIKE GROSS

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

"Quad-8," said Munves, is a re-creation of the fifth harmonic and since the illusion of space in recording artists nearing (Continued on page 20)

By FRED KIRBY

LOS ANGELES—Viewing the market picture for Angel Records as extremely bright, Brown Meggs, vice-president for classics and international and assistant to the president of Capitol Records, estimated his firm will wrap $10 million in sales in 1970 (Continued on page 48)

By EARL PAIGE

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

The president of Motorola Automotive Products here says that 4-channel opens up entirely new vistas: "A lot of mixing engineers may be forced out of a job. Recording artists nearing (Continued on page 20)

By RADCLIFFE JOE

NEW YORK—Melodydia Records of Russia has invited John Worum of the Citizens Exchange Corps to host a recording session at the company's Moscow studios during the (Continued on page 10)

By BILIO ACKERMAN

NEW YORK—Handi-Fax, leading record rack-manufacturer, is expanding. Last week negotiations were concluded whereby the company acquired the record segment of Mainline Cleveland, pioneer distributor in the Cleveland (Continued on page 16)
Rick Ely has a message for his fourteen million followers.

PROCLAMATION
Rick Ely's new single
"Circle Game"

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

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

The best kept secret in the world is no more. It was kept for five years. Now, it's leaking out.
It involves a musical group which recently changed from one record company to another. For good reason, the group feels.
The group's old record company told everyone they were just surfers, doing surfing music. Hot rodders, doing car music. That helped keep the secret.
After all, who, in 1970, wanted surfing hot rodders?
The group helped, too. It shrugged off offers to play the festivals with "the real heavies!" The secret kept well.
People devoted to great music, regardless of its appearance, helped by buying the group's albums late at night. Just before the stores would close. (They'd sandwich this group's albums between something by Joe Cocker and one by Crosby, Still, Nash & Young. So no one could see what they were buying.)

Another big blow to this "best kept secret" came from the people. When the group finally decided to play out in the big open (at the Big Sur Folk Festival, to be exact) they must have been sure no one would notice.
At first it looked like they'd be right.
Before they went on you could hear people murmuring mean about "surfing" and "low riders." So everything looked okay.
But things went wrong. People began clapping their hands. Grooving with the music. Swaying back and forth to the sounds. Even jumping up into the aisles. The screams of "More! More!" forced the group back to do an entire second show.
That was early October, 1970.

The secret's getting out now.
And the critics aren't helping.
THE CRITICS:
ROCK magazine didn't help at all when they called the group's new SUNFLOWER album, "A delicate but almost perfect balance, like whipped cream and nuts." Or when they said it's About Time from SUNFLOWER is a "classic."
And ROLLING STONE didn't help by calling SUNFLOWER "superb" and "without a doubt (their) best album in recent memory."
FUSION magazine's critic also just sounded the alarm: ". . . for the soulless few who refused to admit their existence these eight years, for people like me who have waited since the promise of Smile for them to deliver the masterwork they were capable of. It's here.
"The record is a veritable see-how-they-do-it treasurehouse, affording an action closeup of the most dynamic vocal group rock has produced."

You may as well know:
The Beach Boys have sold more records than any other American group in record history. 65,000,000. So far.
Their secret new album is on Brother/Reprise Records, and Ampex-distributed tapes.
"Don't pass this one up on any account," says Fusion, speaking of SUNFLOWER.
The secret's out.
By ED OCHS

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

Spoke and I agree that there hasn’t been too much to dig, though he’s not exactly out to encourage better rock. Even without his kind of help the Beatles have hissed and fizzled like fat on the fire, many rock thrones glair empty, rock heaven bristles like boot hill. Mick Jagger is in the movies, the Stones are dangeling conversation and the beat at Fillmore sounds like the decline of the big bands, waning and lagging to the Ed Sullivanisms of Bill Graham & Friends. The industry is sizzling down the same river it sold rock, the same Lethal-river of forgetfulness into which drugs flow, already polluted with the inflatable fetus and jenius of planned obsolescence and escape all into the golden fishbowl of pop music. The product that sides through Billboard’s review department each week-200 singles, 150 albums—almost all of it is “chew gum for the mind,” while much of the good merchandise grows more and more misunderstood and mismanaged by an industry with a self-serving myth about self-ownership. How uncommercial! Rock is censored all the way down the line, from down to distribution, even censoring itself mindlessly, as culture kids dream-believe that they, of course, order tastes and fashions, and only have to snap on the radio-to relate.

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

Facing the Music

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

Rock Then

To the loyal consumer, rock is a tick on the attention span, anything you want it to be, a soft pillow to rest your weary mind, an alarm clock to wake you up. But now, if for no other reason but to protect themselves from the bankruptcy of incessant consumption, loyalties have switched. With their sophisticated fleecing devices, the "modern" manufacturer attacks the market like a vacuum cleaner, and even those children of noisiness who find peace with their rock, the electric shock and constant motion, in the vinyl cycle of being played in and played out, are themselves exhausted. But greed for the sounds is tantamount to a craving for mental rape. Dylan! Do it again! Broke and bored, the only direction is home, and rock swings back to the root people to satisfy the appetites for new trends, new faces, new grooves. Rock now is filled with rock then, and while revolutions of authenticity have shocked some hard rock heads out of their addiction to Led Zeppelin and John Mayall, it has also encouraged a new breed of tuned-in and educated rock musicians to play it better, more honestly, than before. The fresh accents on blues and jazz have quite naturally converted some rock buffs to the instincts of Willie Dixon, Mississippi John Hurt, Otis Spann, Miles Davis, Gary Burton, Tony Williams and Sun Ra, and though in more ways than one rock is more dead than live at its sources and as an issue, it continues with incredibly energy—backwards. So, as a grand misnomer, rock seems about ready for a more significant eclipse than since, perhaps, the birth of rock. About to disintegrate as it incorporates other labels, other sounds no longer considered pop, rock emerges not as a conglomeration of music smaller than itself, but as an offspring of a larger, more creative plan that also recycles private, individual invention in what will become the new language spoken in the New Music.

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

New artists that'll keep us in our place.

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

**DREAMS**
DREAMS C 30335
"By the second selection of the set, the audience had absolutely no cool left to blow. They were screaming, jumping, eating out of Dreams' hand." —Rock Magazine

**Compton & Betteau**
In California
John Compton, acoustic guitar, and Robin Betteau, violin, have recorded one of the prettiest albums of the year.

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

**Edgar Winter**
E. Winter IN 26503
"This album is unique. Its intricacies—orchestral, structural—make most of the month's crop of records sound as bland as bubble-gum." —Jazz & Pop

**Mashmokhan**
Mashmokhan E 30335
Their new Epic album shows how Mashmokhan got to be one of the biggest groups in Canada. It includes their American hit, "As The Years Go By."

**The New York Rock Ensemble Roll Over**
New York Rock C 36033
"On this album, the group concentrates on combining various genres of pop music, rock, soul, blues and jazz. They are overwhelmingly successful." —Jyoste

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

**Jerry Hahn**
Jerry Hahn CS 1046
"... the whole album is fabulous and you're an idiot if you don't run out and buy it right now." —Jazz & Pop

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

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

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

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

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

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

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

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

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

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

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

Bob Todd, A&R man for Mercury Record Corp. in Los Angeles, says the reason San Francisco hasn't developed as a record center 'is because it is so close to Los Angeles. When San Francisco exploded, there weren't that many available studios and backup musicians. All the television exposure was in Los Angeles too.'

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

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

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

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

(Continued on page R-8)
When we released "Green-Eyed Lady" there were some people who laughed at us. "Come on," they said, without even the courtesy to laugh up their sleeves where we couldn't hear, "what chance does an unknown group from Denver...Denver!...have towards Top Forty-dom?"

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

"Now," people are asking us "what are you going to do next?"

Here's our answer. Sugarloaf's second album promises to be even more of a triumph than the first one, which has a comfortable position on the charts.

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

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

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

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

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

A most unusual group, the Symphonic Metamorphosis. Eight top-rank musicians from the Detroit Symphony. With a creative approach to the generation gap: "fusion rock" that mixes classical music and hard-driving rock on the same program.

It makes a serious sound problem. From ear-splitting rock to a delicate flute solo. And it all must satisfy the critical ears of eight symphony musicians. Despite acoustic environments that range from beautiful symphony halls to atrocious meeting rooms. Or worse!

The Symphonic Metamorphosis records for London records.

The simple solution:

The Symphonic Metamorphosis bought Electro-Voice. Not on the basis of what we claim, but rather on what they heard. Using RE.11 and 635A microphones and just a pair of Eliminator loudspeakers. They heard remarkable clarity, excellent separation of instruments, wide dispersion of sound, and the ability to reproduce the full dynamics of their unusual musical style. In short, the sound system fully complemented their serious approach to music.

Not every rock group will make such uncompromising demands for sound. But all can benefit from the resources built into every Electro-Voice microphone and speaker. It would be a shame to offer them less.

Continued from page R-6

San Francisco Revisited
A State of Flux

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

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

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

"The physical elements were present in Los Angeles, Chicago, but not in Boston and New York. I mean the old ballrooms, clubs, the possibility of communicat-

ing to the youth-hippie-university audience quickly and in an open way," Gleason points out. "What has happened in San Francisco hasn't happened in any other city. I don't think it could happen elsewhere. The Bay area has a peculiar homogenious nature and the radio is open.

The groups themselves have a certain loyalty to the city. When asked if he would work or work elsewhere, John Fogerty of Creedence answered blunt 'nah' to both questions. The rest of the group reifies his thoughts. "Recording out of the city means being on the road, which is work in itself," Stu Cook says, "we like to be home to home so you can go home at the end of the day.

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

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

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

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

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

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

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

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

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

"The San Francisco scene is in a state of flux right now, as is much of the record industry. The audiences are lifeless, the ballrooms are butting, and no San Francisco group has made it big since Moby Grape on the national scene last year. The calm in the city seems to be waiting for another storm. Some scenes die quickly when a calm sets in, but when you're 5 steps ahead of everyone else, you can sit back and wait without worry for the storm. And chances are, it will happen again.

Electro-Voice sound products for musicians distributed by

Electro-Voice, Inc., Dept. 11087
901 Ceil Street, Buchanan, Michigan 49107

DIVISION OF LUDWIG INDUSTRIES
1725 N. Damen Ave., Chicago, Illinois 60647
THE GUESS WHO  GRASSROOTS  LEE MICHAELS

CARP  SPENCER DAVES  DUNN & MccASHER  GYPSY  MORNING  SMITH

SPIRAL STARECASE  SUNDAY'S CHILD  TRuk  GARY WRIGHT

THE HELLER-FISCHEL AGENCY

EXCLUSIVELY REPRESENTS THESE OUTSTANDING CAMPUS AND CONCERT ATTRACTIONS. FOR SPECIFIC PRICES AND ITINERARIES CALL 213/278-4787 OR WRITE 9121 SUNSET BLVD., SUITE 203, LOS ANGELES, CALIF. 90069
Los Angeles is probably the only city in the U.S., possibly the world, which could spawn such diverse groups as the Beach Boys, the Doors, and the Mothers of Invention. The Beach Boys wrote about "California Girl," a girl who rode in sight of the red sun of fantastic L.A., while Frank Zappa of the Mothers wrote about the plastic people who roam San- set at midnight. And, L.A. is a place where that sort of thing is known.

The city has been called plastic, and not too many people here will disagree. In fact, L.A. was one of the first cities in the country to become a mecca of plasticity. Plasticy has become real. The city was always ridiculous. Now it is authentic because every city is following it. It's a leader. Right now, L.A. is the hiest'en environment in the country.

Next to San Francisco, Los Angeles is the hub of young rock musicians. They come from all over the country to make it, although very few do. It isn't the idea of the record companies being here. Sometimes it is the glamour of Hollywood and the motion picture industry that lures them there. Sometimes it is working, according to Dave Axelrod, independent producer, "Los Angeles was the first of the plastic cities and so it is authentic. Everything has become plastic. Plasticy has become real. The city always was ridiculous. Now it is authentic because every city is following it. It's a leader. Right now, L.A. is the hippest environment in the country."

"The reason I settled in Los Angeles was that I wanted to be a movie star," according to Eric Burdon, lead singer of the Animals. "I was in Hollywood when I realized I was being screwed by nearby everyone. I had a house here and not England, so it was kind of an accident, I settled here. When I first moved to L.A., I was immediately flipped out, though.

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

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

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

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

"I use an end to the end in the record industry," says it, "the music business, know this," he pointed out. "We try to make sense to an act. Sometimes we have to turn them down, but we try to treat everyone as people. In the age of hype, we try to be dulept. Apparently this is working, since some of the groups are saying nice things about the company."

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

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

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

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

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

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

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

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

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

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

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

Several of the management firms are located here, according to Lenrie Stegel who says the best thing that had to move to California. "In the past couple of years everything has come here," Stegel said. "There is probably no city in the U.S. that is a television city."

Stegel is interested in the possibilities that television offers rock music. He is currently negotiating a deal for one of his clients, a group with a shrewd television and movies here, the percentage is greater that a group can get exposure to more people than anywhere else.

"This television is on everyone's mind, Micky Kapp, vice president of A&R for Capitol Records, the oldest Los Angeles company, thinks movies are a better medium for rock than television. "TV has one small speaker so the audio is not too good. Second, the commercial time might not be sold. Could the Bob Marley group ever play with a Buick so that Buick would be interested in sponsoring the pro- gram? TV makes everything small so that some of the impact of the music and the presentation are lost."

"When we closeup on a movie screen is more effective than a TV closeout," he pointed out.

But TV or movies is usually the last problems that management has to worry about. The main concern of Pat Coleto, manager of the Association, is touring. "We move 14 people and 2½ tons of equipment around," he said. "Our Association is a L.A. and still out of here, never tours for less than two weeks."

"With that much equipment, just weekend dates aren't worth it."

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

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

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

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

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

Robert said that Los Angeles is one of the hardest places to break a record by a new group. "It is better to get them in L.A., and a group, known to the local agents to get to out of the city to get exposure for the record."

"Los Angeles is a place that is tough to break a group here. And yet the groups keep coming as. One person remarked, "It is easier not to survive in warm L.A., but rather that is exactly what we are doing."

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

R-10

www.americanradiohistory.com

NOVEMBER 14, 1970, BILLBOARD
The Midwest continues to make noise in the record industry, despite a low hum attitude by most record companies. Many rock houses have sprung up recently and several Midwest groups are making it on the charts.

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

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

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

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

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

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

Bob Rudnick, a deejay for WEAW-FM in Evans- ton, a Chicago suburb, points up another problem: "There just isn't anywhere for local groups to play. Scott Doneen at the Aragon (in Chicago) did a good job of booking one or two local acts each show, but this was just one night. There were free concerts in Lincoln Park sponsored by the Yippies early in the summer, but this was stopped by the city government after the riot at the Sly and the Family Stone concert. It was funny about that. We had no trouble at the Lincoln Park concerts, and drew about 7,000 to 10,000 per concert. The trouble came at a city-sponsored event."

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

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

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

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

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

THE NEW ALBUM: SE-4724

THE NEW SINGLE: "ONE BAD APPLE"
PRODUCED BY RICK HALL
WHILE EVERYTHING ELSE IS COMING APART,
LOOK WHO'S GETTING BARGERED

OSMONDS
ON MGM RECORDS

It's i'm
Disasters-Peace, It's Wonderful

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

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

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

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

I personally spent five weeks travelling 52,000 miles to tell the world more about the project. There was no little imagination police repression and rumors of political scandals.

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

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

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

Canada's Rock Radio—An American Satellite

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

If ever there were a grace and phone breakthrough, Canadian program directors would be like a pilot without an aircraft. They follow U.S. trade charts, hitmakers and programming techniques religiously, as though any form of individuality might spell instant rating dives.

There are a few exceptions: CROC in Hamilton has demonstrated some major innovation in programming. But Hamilton is a secondary market, and even there stations don't listen to secondary market results unless they have an U.S. action to follow.

Following the same trend, several FM rock stations have crept onto the scene. They, too, are U.S. satellites. There's far too little valid discussion, and far too much mindless ineptitude.

Even when an occasional galactic hit does start from Canada (witness "A Song of Joy," by Miguel Rico) some disc jockeys are gone for corporate asininity. CHUM in Toronto, for example, wouldn't play "A Song of Joy" when first released because of no U.S. hit. Similarly, the people responsible for the record a hit and this success spread into the States. CHUM still refused to admit it had made a honest mistake.

The point is, unfortunately, that it is indicative of how everything must receive the U.S. stamp of approval before it can be presented to the Canadian public.

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

All Take, No Give

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

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

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

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

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

That was the night the Rock Pile closed.

With percentages, Zep walked away with an excess of $10,000. The place was packed for two shows, but its capacity was a meager 2,000 jammed in like earthworms.

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

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

The Electric Circus was a similar story, yet slightly more predictable. While the Rock Pile had been almost identical to the Fillmore East (without the seats), the Electric Circus was bringing in U.S. names. But even with headliners like Credence, the Circus stayed up against the wall.

With U.S.-minded doctors and a hardware, new management took over earlier in the year. They struggled for a few months but the Circus never got on its feet. Finally it fell.

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

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

In many ways, the Toronto scene was destroyed by U.S. agents who squeezed out all they could, with no thought for the morrow. The inevitable result of all this was that no one gave it a second chance—the whole thing fell apart.

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

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

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

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

A Bootlegger Speaks

The ex-bootlegger was talking about how he and his friends launched the entire bootlegging phenomenon of the past few months with Bob Dylan's "Great White Wonder.""We were just a bunch of street people who liked rock a helluva lot. We used to go to each other's parties and listen to tapes of all sorts of things. "I guess I heard the Dylan tape at a dozen different places before someone had a fling about releasing them."

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

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

"We thought, 'We'll see a lawyer to find out if there was any way to get the tapes on the market. He looked into the copyright laws and found a loophole. You could legally release any tapes as long as the artist's name was covered up. So they weren't previously released masters. It was a big flaw in the copyright laws, which has since been changed. We were nothing to do with it. When it did become illegal, we all dropped out.'"

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

Just the opposite.

They couldn't get more than $1.30 and $1.40 apiece, but they pushed the corner prices way up. That's where the profits were being made.

"Our lawyer advised us to set up bank accounts for artist royalties, which we did. We went out to deprecate the price, but it didn't do a thing."

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

(Continued on page R-18)
CosCo

Offers Lighting Accessories
to Complement Everything
from Bach to Rock

Whatever your taste in music, CosCo has quality lighting equipment tailored to your requirements. Five years in design and manufacture of the finest musical lighting products available guarantees a name you can trust for performance, reliability, and service. CosCo can supply a complete line, including high output strobes, multi-channel color controllers, and six different light displays.

MegaStrobe—available in 3 different models. Up to three of these powerful new units can be synchronized simultaneously to provide an experience you'll still be feeling two days later.

CosCo products are performing all over the world. Jump up and send for our free color brochure showing all the quality CosCo lighting products. Dealer inquiries invited.

CosCo Research, Inc.
P.O. Box 17, Colorado Springs, Colo. 80901 Phone 303/473-1950

---

A Bootlegger Speaks

Continued from page R-16

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

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

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

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

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

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

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

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

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

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

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

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

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

---

THE GROOVIEST NEIGHBOR IN THE WORLD

Canada

AND NOBODY'S MAKING MORE NOISE THAN QUALITY

STEEL RIVER • ORIGINAL CASTE • ANDY KIM • MADRIGAL • THE CYCLE
STAMPEDERS • MEADOW • POOR SOULS • GAINSBOROUGH GALLERY • HORN
NUCLEUS • HAPPY FEELING • DAVID JENSEN • CHRISTOPHER ROBIN
PATRICK NORMAN • FAITH • BEAVER PATROL • SOULS OF INSPIRATION • HOUSTON

Quality RECORDS LIMITED
TORONTO, ONTARIO, CANADA

give your neighbor a call and let's make some noise together
The New Home of Rock

FANTASY RECORDS
BERKELEY

BILLIE JOE BECOAT
PARISH HALL

Congress of Wonders

ALICE STUART

CLOVER

DAVID WIFFEN
There has been a good deal of rhetoric concerning the use of rock music in films. The major film companies have become aware that their audience consists mainly of people 25 years or younger; and while the film theaters were empty, the rock palaces of the country were doing capacity business. The stars of the future, therefore, began to make their debut in films, and the film maker decided that perhaps there is something to pop music after all. A feverous search was begun for young composers or the contemporary rock artists to score films whether their style of music fit or not. Upon hearing what the young composer had supplied him with, the film producer turned the music over to the more standard screen composer for adaptation into the film. He generally orchestrates or adapts out everything that makes "rock and roll" music rock and roll.

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

We're going to go back to Alfred Newman. For rock to be used properly in films, the filmmaker, as well as the composer, must have a respect for the integrity of rock music as an art form and communicating medium in its own right and realize that this music cannot necessarily be translated into background music for action; in fact it may be very undesirable to do so. It is important in deciding what type of music is "right" for a film to make sure that whatever it is the music is in keeping with who your characters are, with what your film is about, and what the style and tempo of the movie is. Rock and roll is not a cure-all; it doesn't transform a film automatically into instant hit.

The method in which film are scored should be reexamined; the type of music which should be used should be dictated by the content of the film, not some preconceived merchandising plan. It also should be borne in mind by both the composer and the filmmaker that contemporary music does not necessarily mean rock and roll. "Bonnie and Clyde" was scored in contemporary style even though the music was not considered rock and roll. "The Graduate" is another example of the use of middle of the road music and it certainly had wide appeal. The primary development in film scoring which will make rock music possible for films centers around the style in emphasis of why and how music should be used. In the past, the song began at the opening credits and ended at the closing credits, getting louder and softer as the action dictated. The only time music with lyrics was ever used was either when a song was being sung by somebody in a cocktail lounge or in the case of Gene Kelly and Judy Garland when they were singing it themselves.

This was basically the only way lyric music was ever employed. Films like "The Graduate" and "Easy Rider" have indicated a new and valid method in which songs with lyrics instead of scoring can be employed. It is no longer necessary for anybody to be picturing singing whatever the song is. The audience does not require it. And while the subject matter of the song may have nothing to do with the action, the mood evoked by the music is the same as that which is being evoked cinematically.

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

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

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

Peter L. Kauff is president of Cannon Music and vice president of the Cannon Group, Inc. He was formerly vice president at Premiere Talent.
Four Gold Albums
in four months
(and twelve days).

Oh well,
it seems all Railroads
are running late these days.
Business Head

Of all the heads the fantastic new rock culture has bred, none is as important to music as the business head.

That's Ampex Stereo Tapes... the business head that keeps a steady stream of ROCK HITS coming into your store on stereo tape while they're still top hits.

See your Ampex Stereo Tapes distributor. He's a business head. And that's good business.
How The Music Industry Can Combat Drug Abuse

By DAVID E. SMITH, M.D.

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

To say that contemporary music is causative of the current drug problems is very questionable. Music is of invariable judgment. It seems questionable when there are more obvious targets individuals in the advertising industry have concentrated their efforts to get rock kids to use psycho-active drugs. For example, in advertising for tobacco, they use a variety of techniques, among others, the Marlboro Man and the Virginia Slim Girl, etc., to try to induce people to take particlar drugs for secondary schools. It seems to me that much more reasonable for the Vice President to attack the dominant culture drug advertising. I think the reason he avoided this was because of political reasons. He attacked rock lyrics because this is politically safe territory.

I also think the current trend in censorship of rock bands and attempts by governmental stations has potentially very dangerous ramifications.

For example, political protest could be censored and sanctioned, as we've seen this way. So far, so good. The political opinion which comes out over the same radio and musical media is not censored. The Vice President takes a quite reasonable view on censorship and drug. He states the current negative and drug viewpoints expressed in country music, for example, present an exactly opposite and more positive viewpoint.

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

For example, the Haight-Ashbury clinic, which has treated over 50,000 drug users in the past three years of operation, is not only using the relatively small amounts of specific drugs 

GREAT MUSIC UNMATCHED VISUAL ACTS

College Concert Winners, Priced Right

ALICE COOPER
AMBOY DUDES
BOB SEGER
BROWNsville STATION
CATFISH
FRUJD PINK
MITCH MURZIE
MORDA NY
PARLIAMENTS-FUNKADELICS
PVOTIQUER
TEEGARDEN & VANWINKLE
SAVAGE GRACE
SIEGEL-SCHWALL
STOGUES

DMA
Diversified Management Agency
(313) 806-3800

WHMC Radio

Radio Free Washington—150 AM

Heavy Rock Music Authority
For Washington, D.C. Area

Now in third year of programming progressive rock music—24 hours a day.

Summer ARB shows WHMC as third rock station out of 8 at certain times of day. Average audience 125,000 per quarter hour.

WHMC Radio
20201 Watkins Mill Road
Gaithersburg, Maryland 20760
301-948-5400

Manager Nick J. Chaconas, Sr.
Sales Nick J. Chaconas, Jr.
Program Barry Richards
A lot of energy... a lot of love... a lot of leadership

Listen to the Music—Do It Now

By HARRY RICHARDSON

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

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

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

How did this bunch of freaks put together 14 different cuts from nine competing record companies? They knocked on the door of RCA and said: "Grace Slick sent me. She wants to donate 'Somebody to Love'—so that kids all over the country will know what the Jesus Airplane thinks about speed and love..."

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

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

R-28

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

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

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

How did this bunch of freaks put together 14 different cuts from nine competing record companies? They knocked on the door of RCA and said: "Grace Slick sent me. She wants to donate 'Somebody to Love'—so that kids all over the country will know what the Jesus Airplane thinks about speed and love..."

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

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

In the early 50's the G+W building did not overlook Columbus Circle. In its place was a building that housed a radio station. WINS
And on that station there appeared a deejay. Allan Freed
And rock & roll was born and named and lived.
Today Paramount Records is alive and well on this very spot.
And today Paramount is right on. Living in the good vibes that were planted here.
Digging them. Rocking.

THIS IS THE NEW PARAMOUNT RECORDS

Paramount keeps on truckin'

www.americanradiohistory.com
THE REVITALIZATION OF AMERICAN MUSIC-ROCK

By PAUL ACKERMAN

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

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

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

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

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

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

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

Jazz, too, had entered a culturally important phase—the bop era, with such prophets as Charlie Parker, Thelonious Monk, Dizzy Gillespie and Charlie Christian. But while bop had its fanatical devotees and was a major contribution on a musical-cultural level, it did not sustain itself as musical fare for the mass market.

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

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

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

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

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

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

Phillips had become interested in Negro blues. He opened a studio and recorded such key artists as Muddy Waters, whose masters he turned over to Chess. He also recorded B.B. King, and he turned out a smash, "Rockin' Chair." Chuck Berry.

Fully aware that many white Southern artists dug the blues, Phillips expanded his roster to include white vocalists. The first he signed was a rhythm section who, after playing for years with Elvis Presley, Jerry Lee Lewis, Johnny Cash, Carl Perkins, Roy Orbison, Carl Richard, as well as releasing such instrumental as Bill Justis' "Raunchy," Phillips accomplished this prior to the current "blue-eyed soul" and through this accomplishment he radically changed the entire music scene. For his artists "tied it all together," infusing the pop market with elements of blues, country and gospel.

Presley, who was acquired by RCA Victor in 1955, quickly became known as the "greatest rocker of them all." His great early disks on Sun were gut blues, such as "Mystery Train," "Loving You," "I'm Left, You're Right," etc. —sides which reflected the influences of Arthur (Big Boy) Crudup.

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

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

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

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

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

R-30

A BILLBOARD SPECIAL REPORT

NOVEMBER 14, 1970, BILLBOARD
Brethren music is city music and country blues with some pentacostal church threw in...

Dr. John

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

The change in the nation’s economy within the last
18 months has also affected the transition of contem-
porary rock in commercials.

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

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

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

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

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

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

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

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

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

JOHN MAYALL

John Mayall is one of our most important artists not only in terms of sales but in terms of talent as well. USA-UNION is John's new album. Here's the story behind it in John's own words: "As there was a panic on at Polydor to come up with a new LP, I had to get on the telephone and pretty quickly round up a new band. I was very fortunate in that the three musicians I wanted were available. I was equally as excited because this would be the first time working with a band made up entirely of American musicians. The album was recorded on the nights of July 27th and 28th and the following 2 nights were spent in mixing and putting it all together to hand over to Polydor who breathed a sigh of relief in New York." John Mayall

USA-UNION

(24-4022)
we want you to get you

BUDDY AND THE JUNIORS / BTS 20

A BAD DONATO / BTS 8821

BLUE THUMB RECORDS, INC. / AVAIL

www.americanradiohistory.com
ours before the holidays

LOVE/ FALSE START/ BTS 8822
GABOR SZABO/ MAGICAL CONNECTION
BTS 8823

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

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

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

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

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

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

Some of the first recordings of Graham Bond's group were released in the United States by Warner Bros. Records. Entitled "Solid Bond," the LP featured Bond on organ, Jack Bruce on bass, Ginger Baker on drums and John McLaughlin on guitar for three cuts recorded at Klooks Kleek. The rest of the double-LP features work by Bond recorded in 1966 with Dick Heckstall-Smith and Jon Hiseman, who will be discussed later.

The Yardbirds' first recording, strangely enough, did not feature Keith Relf on vocals. The album was recorded in autumn of 1963 at the Crawdaddy Club in Richmond, Surrey. It featured blues harpist Sonny Boy Williamson II (Rice Miller) and it was more of a jam session. The LP has recently been re-released by Mercury Records and is of historical value if nothing else.

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

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

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

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

Bruce had come to Mayall from the Bond Organisation, where he worked for about four years. Also in the group when Bruce split was Ginger Baker on drums and Dick Heckstall-Smith on sax. The group cut two albums, neither released in America. They are "The Sound of '65" and "There's a Bond Between Us." The (Continued on page R-40)
As our story opens, we find JOHN MAYALL sitting by the river fishing for more new ideas with a guitar string. ELLIOTT RANDALL, waiting to cross the river finds all boats in use. So he walks across. Further upstream MANFRED MANN reads up on the use of brass in Rock. He gets to Chapter Three, chuckles and disappears. JAKE HOLMES, meditating in his tree house, considers turning sadness into music and whips out an album to that effect. At the local bird sanctuary, Melodious Maggie Bell proceeds to STONE THE CROWS with her magical birdseed and in the Spanish Moss section of the forest, SABICAS AND JOE BECK delight a crowd of admirers with still another Rock Encounter. GENYA RAVAN suggests that TEN WHEEL DRIVE take us to CAT MOTHER'S house where AREA CODE 615 introduces us to some down-home COUNTRY FUNK and vice-versa. THE TONY WILLIAMS LIFETIME comes drumming in through an open window with THE WILD THING in hot pursuit aboard a fire-breathing unicycle. VICTOR BRADY steeldrums and rocks in the attic and HAYSTACKS BALBOA goes slightly berserk in the basement. "This is a pretty strange house," someone says. "No doubt about it," exclaims JOHN MURTAUGH, stepping out of a nearby light socket. "But, you ain't heard nothin' yet." ODETTA appears through a trapdoor in the ceiling and proceeds to sing the blues, the blacks, the whites and the Stones. Meanwhile, on the veranda, DAVE VAN RONK gargles with gravel and laughingly tunes a musical chair. We hit the road once more and are swept along in a STEEPLECHASE with everyone riding electrical dreams over musical hedges. Later that same minute, JAKE AND THE FAMILY JEWELS pass by riding upon their Tennessee Stud and towing an oxcart filled with THE AMBOY DUKES. They all wave to ANDY PRATT and CHRIS FARLOWE who are having a truth contest under a flowering juniper. P.J. COLT swings past on a clinging vine and says they both win. MISSISSIPPI RAIN begins to fall so we split back to the halls of Polydor. "That was some trip," a voice says, "I'm sure glad we had the recorders with us."
We're building
a name for ourselves.

State of the Art
Master Tape Recording Facilities

For information, call Barbara (seen above sitting on her 'a') at (213) 478-8227 1616 Butler Avenue, West Los Angeles, California 90025

STOP THE RAPE OF
THE ROCK INDUSTRY

Drastic measures must be taken to halt the gross over-pricing of rock groups
to the extent that they're running out of promoters and places to appear.
Don't buy a show just because the price is high.

THIS CAN BE STOPPED ONLY BY YOU

Join ATA---San Francisco's new FULL SERVICE agency.
Contact us for the details and become a member of our ever
growing list of satisfied clients through-out the entertainment world.
Watch us grow---BIG things are happening in San Francisco.

ATA IS DESIGNED TO PROTECT YOU

AMERICAN TALENT ASSOCIATES
THOMAS WIGGINS (President)
857 MONTGOMERY STREET/SAN FRANCISCO, CALIF. 94133
TELEPHONE (415) 781-7193
WE'RE BUILDING OUR HOUSE ON NASHVILLE ROCK

"The Studio for ALL the Nashville Sounds"

CREATIVE WORKSHOP, INC.
2804 Azalea Place  Nashville, Tenn. 37204
Phone: AC 615: 385-0670

TRAVIS TURK    BUZZ CASON

The International Music-Record Newsweekly
Now in its 76th year of industry service
Subscribe Now!

---

The Ultimate
Kustom's new PA's make the sound louder. Every tone, note, pause is captured and projected as it really is.

Kustom Electronics, Inc.
Chanute, Kansas 66720

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

Continued from page R-36

songs were basically British rock, although one number, "Trainline," eventually became a Cream standard.

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

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

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

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

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

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

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

Cream cut an LP in the fall of 1966 and also sat on the record about six months before releasing it in the U.S. With the release, however, Cream was established. The trio came to the U.S. and proceeded to impress quite a few people. Marty Balin of the Jefferson Airplane said: "Upon a San Francisco group saw Cream, we didn't think anyone could touch the music that was coming out of the city. After hearing them, we were worried." By summer of 1967, Peter Green decided to leave Mayall and form his own group, Fleetwood Mac. He took with him another Bluesbreaker, Mick Fleetwood, Mayall was then faced with the task of putting together almost an entirely new band. His first LP, "Crusade," became the first Mayall album to reach the Top LP charts in Billboard, rising to #136. Mayall also cut a solo album at that time, on which he played all the instruments except drums.

Clapton left the group to become bassist in Fleetwood Mac and replaced by Peter Green and then Keith Tillsman. Kant also left in August of 1967 to become a member of the Vagrants. He was replaced by Dick Heckstall-Smith, gained from Bond's group.

This aggregation stuck together for two live albums recorded late in 1967, initially just released in England. In addition to music interspersed were comments by Mayall, interviews with group members, and a hilarious version of the British national anthem. Volume I of "Disraeli Gears" was released late in the U.S. while Volume II is only available in England. The material for the albums was taken from 60 hours of live recordings made on a two-track machine with a tape speed of 3 ½ inches per second. By contrast, most live recordings now are done on 8-track machines with the tape speed at either 15 or 30 lp's.

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

Early 1968 also saw the rise of Cream to the top and the last breath of the Yardbirds. Cream's "Disraeli Gears" album sold over one million copies and a single, "Sunshine of Your Love," became a hit twice in six months. The group played sellout concerts which paved the way for their double-LP, "Wheels of Fire," featuring one record with live recordings of the group. It was an instant million seller, and Eric Clapton with announced that Cream was splitting. The group's final concert in November was filmed for BBC television and later released in this country.

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

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

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

The remnants of the old Bluesbreakers, Jon Hiseman, Dave Clark, Andy Frazier, and Tony Reeves formed Colosseum and Chris and Mercuri joined Wynder K. Frog and later Jucey Lucy.

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

By mid-1969, it was all over for the group. Nicky Hopkins, who joined the group after first LP, quit and the other soon followed. Stewart and Wood are now part of the Small Faces with Stewart also doing solo work for Mercury. Beck tried to form a group with (Continued on page R-42)

A BILLBOARD SPECIAL REPORT

NOVEMBER 14, 1970, BILLBOARD

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

Continued from page R-40

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

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

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

That same period saw three groups rise from dregs of other groups. Blind Faith featured Eric Clapton, Ginger Baker, Steve Winwood of Traffic and Rick Grech of Family. Mayall got together a group without drums ("Each instrument is its own rhythm," he said) with Stephen Thompson, Jon Mark on acoustic guitar and Johnny Almond on reed instruments. Keith Relf and Jim McCarthy of the Yardbirds started Renaissance with Keith's sister Jane, John Hawkes on piano from the Moody Blues and Louis Cennamo on bass. It had a classical sound much removed from the Yardbirds. Blind Faith became the biggest and shortest lived of the groups. One record, one tour and a split. The members made a million dollars however.

Mayall's drumless group was his most successful. His "Turning Point" LP, recorded live after the group had been together only four weeks, has stayed on the Billboard charts for one year through early September. Easily in 1970 he added hornman Duster Bennett and bassist Alex Dinschoewski to the group. In August of 1970 he re-formed yet another group with ex-Canned Heatman Harvey Mandel on guitar and Larry Taylor on bass plus Don (Sugar Cane) Harris on violin.

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

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

Winwood decided to do a solo LP and got another ex member of Traffic, Jim Capaldi, to help with the drumming. Wood came by during some of the sessions and eventually Traffic was officially re-formed minus only Dave Mason. Mason had split in 1968 and joined Delaney and Bonnie for a few tours. He recorded a solo album and helped Clapton form a group titled Derek and the Dominos. Clapton also released a solo LP in the summer of 1970.

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

Even now as you read this, some well-known group is breaking up or very close to it. Recent events make this a likelyhood. Groups, after becoming successful, tend to be a hit and miss affair, with the music of variable quality (witness the Beach Boys). Moving around keeps the musicians alert and ready to play their best at all times. After all, nobody likes to be shown up, even if it is for only one album.
Led Zeppelin uses Shure Unispheres to get themselves together for some of the heaviest sounds anywhere. The Unisphere handles it all — without feedback, without audience noise, and without annoying breath noises and close-up “pop.” It all happens with a true unidirectional response and a set of built-in filters that knock out the noise and let the Zeppelin sound come straight through — non-stop! Now music-stoned audiences from coast to coast hear Led Zeppelin as they really sound — naturally! Shure Brothers Inc., 222 Hartrey Avenue, Evanston, Ill. 60204.
Merry Christmas, charts!

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

If you're good to the charts,
they're good to you.

Also available on Ampe 8-track cartridges and cassette stereo tapes.

If you think the charts are important, you'll like this album.

John Sebastian Sons Book Vol. 1
Book & Roll is a great way to celebrate the Christmas season.

INNOCENT WOMEN - 166-5005, Bert Sommer who is in Italy and as Hodgskiss.
This album includes his single 'We're All Playing in the Same Band'. Get inside Bert Sommer - It will feel so good.

Sandy SHOT - 166-5005, We won't insult you by writing anything about this album - you already have.

O'NIGHTER - 166-5005, We quote Cashbox: "And now her first release as a solo artist. One of the most important albums of the year."
All eight tracks are Hayfield

On the album 'Rolling Stone' (Remember?)

It's the world's best rock album and Moog.

Hard

The album 'Rolling Stone' (Remember?)

It's the world's best rock album and Moog.

There's no one here who

Our
does

I won't insult you by writing anything about this album - you already have.

The

THE ALBUM - 166-5005, We quote Cashbox: "And now her first release as a solo artist. One of the most important albums of the year."
All eight tracks are Hayfield

On the album 'Rolling Stone' (Remember?)

It's the world's best rock album and Moog.

Hard

The album 'Rolling Stone' (Remember?)

It's the world's best rock album and Moog.

There's no one here who

Our
does

I won't insult you by writing anything about this album - you already have.
LOS ANGELES cast of "Hair"—"A watered down version of what's really going on," says Creedence's John Fogerty.

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

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

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

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

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

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

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

"Hair" has given us an aura of youth, the music and attributes of the young, meaning hair and clothing and maybe some of the philosophy that the younger generation has nowadays. But I had the impression that here is a bunch of people who are saying, "Here is where it's at" and I don't buy that. I don't like shows that try to jam a feeling down my throat without giving me enough credit for having enough intelligence to realize that all it is one man's opinion.

"A person who is actually in rock 'n' roll would see 'Hair' differently. In writing that show we would have been more concerned with seeing that it was a real rock show. 'Hair' has the same thing the matter with it that 'Bye Bye Birdie' had wrong; people who really aren't in rock 'n' roll music writing rock songs," lamented the author of 5 albums and 10 single hits.

There are very few profound thinkers under 30 writing philosophical songs. I wouldn't attempt to write like that. I don't think I speak for 50 or 60 million people.

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

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

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

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

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

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

"I realize that my songs are successful and I feel like I'm in a weird paradox. Maybe someday I'll feel the weight of that responsibility and do something about the legitimate theater, but certain conditions would have to be met first. I really would have to think that I had something to say and that it couldn't be done better any other way. The entire show would have to be not only something that I believed in, but still of it would have to be believable. Above all the show wouldn't be exploited. That is what detracted from 'Hair.' The show did open a form of communication, but it ended there. The over-commercialization ruined any other good points the show may have had. If I took on the responsibility of a Broadway show, I'd want it to be honest."
we don't want to mince words. "heritage;" the first album by our new group, christmas, is simply devastating.
a production of love, for daffodil records [sha-16002], distributed in canada by capitol.

p.s. the single is "don't give it away"[daffodil dfs 1002]
CANADA

Mashmakhan

THE GUESS WHO

Brutus

HOMESTEAD

LEIGH ASHFORD

OCEAN

truck

CONCEPT 376 LTD

MAN CHILD

concept 376 limited

376 wellington street west

toronto 135, ontario (416)366-8535

www.americanradiohistory.com
**Pop Heros As Con Artists**

By LAURA DENI

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

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

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

"When a group asks $5,000 for a concert," he argues, "you can charge $1 or $4 for a ticket, but when it demands $40,000 guaranteed and insists on $35,000 up front, you have no choice but to raise the ticket prices. Then the damned ticket buyers get mad at me. I've been called a filthy capitalist pig!" Graham explodes. "But then, it's easier to attack me than it is to attack their damn -- - idols.

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

Graham is a man in the middle.

He is the archetypal rock businessman. He knows that nothing lasts in this country unless it pays for itself, a truism that escapes a good number of the people he sells tickets to. He is far from becalmed. With his right hand, he is fighting off the real or imagined interference with the police and the scorn of the regular music establishment. People think rock music is deprived or possibly illegal. With his left, he caters to a group of insolent neophyte consumers who are periodically encouraged by radicals to liberate one of Graham's theaters and pull upon the promoter himself with a kind of affectionate ferocity. Graham does many benefits and runs ads condemning the Vietnam war and repression. But, he believes in counting the tickets.

The monetary cutting edge at present for all promoters is a 6 percent top for an evening of rock music. Anything over 6 doesn't go down well, although youth is nothing if not versatile. At New York's Fillmore East, tickets for a series of Crosby, Stills, Nash and Young concerts in June sold out hours after they went on sale at $6.50, a buck higher than Fillmore's usual rate. Hippie scalpers were getting $35 a ticket.

**Life Span**

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

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

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

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

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

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

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

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

"I'M TRIPPIN' ALONE"
Ash 2002

A DRUG ABUSE SONG!
Ash Records
A/C 713, 946-8258

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

Rock Music—Consider the Alternative

By RICHARD ROBINSON

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

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

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

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

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

Detroit Central

"Detroit has become the center for the revolutionary record labels," says rock critic Lenny Kaye who has written a number of major pieces on the Motor City. "I think the reason for this is that probably the Detroit bands are the most uncompromising and consequently the hardest to control in the nation today. Eventually I believe this will lead to the creation of a whole new breed of self-dependent groups, each capable of dealing directly with the people who are interested in their music, and each answering to no one but themselves."

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

Rock is not the only area where musicians are attempting to do it all, recently a new wave of reaching the listeners. Sun Ra has been making his own records on his Saturn Research label and a number of other black artists and black figures have begun to do the same.

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

Mystery Men

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

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

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

There is a major difference between music and the music industry. Is what the music industry wants to forget and which the young musicians are just beginning to discover. You don't need a record company to make music. But a record company needs you to make a profit. One can only echo the words of John Sinclair, former manager of the MC5 and now in Marquette Prison: "...Long Live Rock and Roll. May it change us forever!"
On its first anniversary the Catero Sound Company of San Francisco is proud to reflect on the accomplishments of its Chief Engineer, Fred Catero:

- Cold Blood — San Francisco
- Love, Peace, Happiness — Chambers Bros. — Columbia Records
- Secret of The Bloom — Victoria — San Francisco Records
- Shiva’s Headband — Capitol Records
- Lay Down — Melanie — Buddah Records
- Elvin Bishop Group — Fillmore Records
- Resurrection — Aum — Fillmore Records
- Hammer — San Francisco Records
- Street Singer — David Lannan — San Francisco Records

But we’re equally proud of our chief Producer/Engineer, Fred Catero, and his current projects:

- ABRAXAS. Santana. Columbia Records. (Congrats Fred, 3 weeks and RIAA certified gold)
- Valley of the Moon. Lovecraft. Reprise Records

Because, after all, Fred just can’t rest on his Laurels (RIAA Million Sellers):

- Blood Sweat And Tears. Columbia Records.
- Child Is The Father to The Man. B.S&T
- CTA Chicago. Columbia Records
- Time Has Come Today. Chambers Brothers. Columbia Records

Catero Sound Company
a division of Fillmore Corporation 1548 Market Street, San Francisco, California 94102 (415) 626-0910
Pete Marino, Jr. Introduces

THE WINFIELD TRUST

their first single

"KEEP RIDIN' HIGH"

on

LONG RECORDS

Phone (415) 369-4080

Distributed by

MELODY SALES CO. INC.

P.O. Box 2646
324 Harbor Way
South San Francisco, California 94080
Reb Foster Associates manage to fill the Forum twice a year. Steppenwolf and Three Dog Night.

Reb Foster Associates provides management, coordination of record companies and producers, liaison with promoters, booking agents, financial counselors and publicists, plus supervision of all supporting personnel as well.
HEAVY BREAD—Sly and the Family Stone, a $15,000 guarantee plus 60 percent of the gross of $30,000.

WHATEVER HAPPENED TO THAT LOVE GENERATION

By MARGE PETTYPAIN
and JAYNE FERGUSSON

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

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

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

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

Could it be that what may cause the demise of concerts and festivals began peacefully in the summer of 1967 with the first festival at Monterey? And Woodstock won't happen again. As one Dallas concert-goer observed, "It's getting to be a far cry from the peace and harmony of the Woodstock festival. Is it probable that that kind of peace and harmony is no longer possible? Who's to blame? Why don't promoters lower their ticket prices so everyone can get a fair share of entertainment? Many people fail to realize that it is the groups who ask over $12,000 fee plus 60 percent of the gate that make the promoter charge exorbitant prices.

Bill Graham will vouch for that.

Consider income versus expenses: insurance, money must be put up for possible damages, auditorium rental fee, police, ticket printing and distributing costs, advertising expenses and, of course, the group's fee. (For their Dallas show, Sly and the Family Stone earned $37,000; the promoter got less than $10,000.

According to National Entertainment Corp. president Cy Arden, Sly had a $15,000 guarantee plus 60 percent of the gross over $30,000; auditorium rent was $4,000; police, $1,000; ushering, $500; sound system, $850—all of which come out the gross ticket sales.)

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

The agents, groups and managers who organize tours book shows nightly. Why isn't it possible to go on tour and play a town for two nights at a medium-sized arena rather than try to cram everyone who wants to see the group into a hall for one night? Certainly, it stretches tours out so they are long and tiring, but maybe if the band wouldn't go gallivanting the night away with groupies and other hangers-on, they might be fit to do a show the next night without being exhausted. And who says bands have to hit 29 cities in 30 days? If bands stayed longer in town, agents and managers would have to make the tours shorter so the group wouldn't be on the road 364 days out of the year. If the act went on a month-long tour hitting big cities for two nights each, rented a month, recorded a month or two and then went out on the road again, it would still bring in the money. It takes longer, sure, but if they are part of the "love generation" won't these people do something to help prevent violence? Is it too much of a hassle to try to save people from getting hurt?

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

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

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

The question is: Is this trip really necessary?

A BILLBOARD SPECIAL REPORT
NOVEMBER 14, 1970, BILLBOARD
Onstage were Dick Schory and his Percussion Pops Orchestra. Over 200 percussion instruments. Plus soloists Gary Burton, Paul Horn, and Joe Morello.

Backstage was an Ampex MM-1000 recording the total concert—live—on 16 channels all at once!

Result—some of the cleanest big band sound ever recorded in live concert, soon to be released in a sparkling new album.

Dick Schory and his engineers chose the MM-1000 for one reason: proven dependability. It's the machine that started the multichannel revolution, and has led it ever since. Providing more flexibility and creative accessories than any other.

The multichannel revolution is here—now. And the MM-1000 is recording more hit records than all other 16's combined. If you're planning some recording breakthroughs of your own, you'll want an MM-1000. It's the one machine you'll be able to keep up-to-date—by adding on the latest multichannel innovations as they're developed for you by Ampex.

Lease/Option and pay-as-you-use plans are readily available. Call (415) 367-4400. Or write Ampex Corporation, Professional Audio Products Division, M.S. 7-10, Redwood City, California 94063.
Hardware of Future Rock

by RADCLIFFE JOE

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

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

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

The tremendous potential of magnetic tape cartridges as a carrier of prerecorded music was discovered and developed by Earl Muntz, who, with theclairvoyant's vision, introduced the industry to the light introduced prerecorded four track tapes to the automobile, and in so doing triggered a whole new dimension in audio entertainment.

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

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

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

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

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

In some areas, industry pessimists are asking the question, "Will cartridge TV and the concert hall ambience ever converge to the extent that young audiences away from their favorite live rock concerts?"

Most impartial analysts feel the answer is "No!" Quadraphonic sound may bring the musical ambience of the concert hall to the living room, while cartridge TV may supply the visual effects of the entertainer in action. However, neither medium is capable of providing a live concert show ad lib through his physical participation in a live concert or a Woodstock-type festival.

However, youthful consumers see the advent of both promises of sound production in a new and indeed exciting extension to the rock concert.

The consensus of a cross-section of young music lovers is that the new developments will get overwhelming support from millions of the rock audience and that the desires of preserving the memories of their concert experiences and immortalizing the images of their idols are met.

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

Not only is the advent of cartridge TV and quadraphonic sound sure to be fully exploited, it is already evident from the growing number of software companies which are gearing their operations for the expected demand.

The Rock Corp. has already developed a compatible Quad 8 channel player and sound equipment developed by Motorola Systems. In addition most other record companies are devoted to expanding their product line. Manufacturers of TVs, VCR's, AM/FM car radios, tape decks, and other electronic equipment have already expressed interest in a line of consumer units which would provide the ultimate in music entertainment for the home.

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

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

In addition to these catalogs being created by manufacturers, several major rock stars have expressed interest in a line of consumer units of their own. This development will certainly add to the growing number of companies devoted exclusively to the software end of the industry.

These include several underground organizations including Video Freaks, the Global Village and the Brudolfs, P.O. Box 8137 Boston whose employees, working mainly with hand-held Sony video cameras, are following most of the rock groups, taping their concerts, and either selling them for future use in carries or selling them on for re-use in other markets. Those television audiences, as in the case of Global Village, or offering them on re-plays for play on reel-to-reel video machines, as they are already doing.

At least two of the major contenders in the cartridge TV video race—Amex Instavision, and Awee Corporation have already designed TV packages with cartridge tape systems, and optional cameras with their systems. These innovations are expected to offer additional incentives to the market, and turn consumers on to the virtually limitless potential of cartridge TV.

THE GREAT ROCK CONCERT CONTROVERSY

by LAURA DENI

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

The result has been teen-agers with pockets full of money and nothing to do. Amid this setting, the "great rock concert controversy" began in this desert funspot this summer as city officials have staunchly opposed the development of rock concerts proposed by both local and out-of-town promoters. The beef between the rock proponents and the "elders" among the political fraternity, has been a series of ordinances which ultimately made it feasible for teen-agers to enjoy rock concert settings.

Initially in an attempt to fulfill the entertainment gap for kids, local radio stations KENO, KLUC and KVNO started sponsoring teen concerts. KENO got the ball rolling by sponsoring concerts which featured Everyday Hudson, Terrarossa, Applejack, and Steel Wool. Hal in Dusty's Playland, a converted bowling alley, WENO imported talent from Los Angeles as well as using acts currently appearing in the state and local places.


Things began looking up for the entertainment-starved youth when legendary rock bands like B.J. and the Bear of Bakersfield, Country Joe and the Fish, the Youngbloods and Illinois Speed Press were signed for an outdoor concert July 16 at Cashman Field. Gary Miller, the talent buyer, anticipated 30,000 youths at the Rock concert at 105 degree heat at $7.50 per ticket.

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

Promoted by GANA Productions, the talent budget for the Joplin concert was $29,000 with an extra $12,000 for promotion and pre-production.

Hot on the heels of GANA Productions, the Fried brothers of Sound Production Center in Reno showed interest in staging a rock festival in Las Vegas with a half-million-dollar talent budget.

The "Great Rock Concert Controversy" erupted as the Clayton County Commissioners, who said the city commissioners took emergency action July 1 to halt the Joplin concert. The city fathers feared that Clayton County's"public nuisance and business desirability" coming into Las Vegas, which would present a law enforcement problem for the 300 local city police.

Unfortunately, the Clayton commission was divided. For six years, predicted the rock concert would "draw a lot of people in here to sell narcotics." Miller labeled the rock concert a big promotion for someone to make a quick buck.

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

Hotel and gambling operators in the downtown Casino Center vehemently opposed the Joplin concert. The question here was to whether the same objections were being made to rock concerts that have been over 21 and able to patronize the gambling facilities offered by the city casinos.

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

District Attorney George Franklin staunchly opposed the rock festival. Four days later he reversed his opinion on the rock enthusiasm publicly declared that "Franklin who is a Republican. The youth voting of voting age, would be encouraged to vote against Franklin.

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

This law was upheld by the Nevada Supreme Court, with the city appealing the case to the Nevada Supreme Court. The court held the law was unconstitutional and struck down the law.

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

This law was upheld by the Nevada Supreme Court, with the city appealing the case to the Nevada Supreme Court. The court held the law was unconstitutional and struck down the law.

Later this year, a third law was passed which made a11 rock concerts illegal.

For example of the bond, and under a bond of not more than $5,000 for the prior six years over $500 to 8,000 it requires a bond of "more than $500,000." Applications for events of under 2,000 are made 10 days in advance, for 5,000 to 8,000 the application is made 15 days in advance and issued within six days.

The city commission recently tightened restrictions for events of over 8,000 providing for a bond not less than $100,000. The City Commissioners will have to approve any concerts of over 8,000 while city sponsored or co-sponsored outdoor festivals are excluded from the ordinance.
BALLIN’ JACK
BRINSLEY SCHWARZ
CAPTAIN BEEFHEART
ERIC CLAPTON
DEREK & THE DOMINOS
DONOVAN
EDWARDS-HAND
FEATHER
JOSE FELICIANO
JIM FORD
GUESS WHO

ELTON JOHN
LEE MICHAELS
JF MURPHY &
FREE FLOWING SALT
PEACE & QUIET
PINK FLOYD
POLLUTION
PUNCH
SECOND COMING
CLIVE STARSTEDT
TOE FAT
ARCHIE WHITENWATER
A UNIQUE OFFERING FROM A TOTALLY INDEPENDENTLY OWNED ONE-STOP!

SO-CAL

A FIRST FROM YOUR FULL SERVICE ONE-STOP

"IF TIME IS A FACTOR, AND IT SO OFTEN IS, SPECIFY AIR FREIGHT:
Shipment will be sent air freight collect; enclose freight bill with your next order and you
will receive credit for one half the total freight cost. This brings you
only one day away from total service at a minimum cost.
NORMAL FREIGHT PREPAID ANYWHERE IN THE CONTINENTAL U.S.

LP'S-45'S-8 TRACK & CASSETTE TAPES

<table>
<thead>
<tr>
<th>LP'S</th>
<th>6 TRACK &amp; CASSETTE</th>
<th>SO-CAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST</td>
<td>LIST</td>
<td>SO-CAL</td>
</tr>
<tr>
<td>$4.98</td>
<td>$6.98</td>
<td>$4.00</td>
</tr>
<tr>
<td>$5.98</td>
<td>$7.98</td>
<td>$4.75</td>
</tr>
<tr>
<td>$6.98</td>
<td>$9.98</td>
<td>$6.25</td>
</tr>
</tbody>
</table>

SOUTHERN CALIFORNIA RECORD DISTRIBUTORS, INC.
COMPLETE SERVICE ONE-STOP
WRITE TO SO-CAL INC/2053 Verona Blvd.
Los Angeles, Calif. 90069 Area code (213) 737-7033
SO-CAL INC/9070 Clairemont Mesa Blvd.
San Diego, Calif. 92123

WOULD THESE ENGLISH ALBUMS HELP YOUR SALES? - RECORDS LTD. INTERNATIONAL SAYS,
"YES, DEFINITELY THEY WILL."

THE FIRST GENERATION PRESSING,
OFTEN DIFFERENT COVER ARTWORK,
ALBUMS NOT AVAILABLE IN THE U.S.
MAKE BRITISH IMPORTS THE PERFECT SUPPLEMENT TO YOUR INVENTORY.
STOCK NOW FOR THE HOLIDAYS.
BE FIRST IN YOUR MARKET AREA WITH THE HOTTEST ENGLISH ALBUMS OF THE MONTH.

WHOLESALE PRICE

1. ELTON JOHN - EMPTY SKY $4.00
2. JOHN McLAUGHLIN - EXTRAPOLATION $3.50
3. WHO - DIRECT HITS $2.50
4. WORLD OF JOHN MAYALL $2.50
5. PENTANGLE - CRUEL SISTER $2.50
6. WORLD OF CAT STEPHENS $2.50
7. BACKTRACK #1-5 / OLD TRACKS WHO HENDRIX $2.00
8. ORNETTE COLEMAN - CHAPPAQUADUITE $1.00

EXTENSIVE STOCK OF:
- BLUES
- JAZZ
- FOLK
- CHILDREN'S SHOWS
- E.P.'S
- 8 TRACKS
- A SPECIAL ORDERING SERVICE TO PLEASE THE MOST FASTIDIOUS CUSTOMER.

SPECIAL CLASSICAL FRENCH CATALOG

WHOLESALE PRICE $3.50

SPECIAL ENGLISH SERVICE FOR PROGRESSIVE FM RADIO STATIONS.

RECORDS LTD #2 IMPORT/EXPORT

14522 Victory Boulevard
Van Nuys, California 91401 U.S.A.
Area Code (213) 785-6522
THE NEW IRON BUTTERFLY
Talking About My Generation

By MARGE PETTYYJOHN

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

This is how one paper once described the Children's Crusade in the early 13th Century. And however relevant was or is the metaphor, that's the way it is today. (So what else is new?)

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

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

Our generation is the first (with the exception of black people) to have grown up with music in our ears. The older generation, of course, frowned upon rock 'n' roll as a cacophony of distorted noises and casually associated it with juvenile delinquency. In the beginning, rock 'n' roll music became interesting and enjoyable for its own sake. It was simple, not covering a wide gamut of styles and emotions, but it was unpretentious, vigorous and compelling. Nobody had to tell you to get up and dance to it.

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

Now, folks, blues, rock 'n' roll, acid rock and even bubblegum music are all powerfully absorbed into the mainstream of what we consider modern music, rock today. But is rock music—as some have declared—retesting? Is it going back to its beginnings, its roots, and picking up the pieces? No, it's called progress.

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

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

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

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

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

Two examples. The blasts against "drug connotations" in "our" songs. We'll defend our end, but who will defend the older generation? Or the one before that, before the moon-shot-June-croon craze—specifically, the blues when, in the years right after World War I, "the habot" was very widespread (and not very legal) and references to it showed up in many of the most popular blues songs and certain lines alluding to narcotics could also be cited in popular songs of the period by Irving Berlin, Cole Porter and others.

And, of course, the wonderful Johnstone-Coslow tune "Lotus Blossom" was originally entitled "Marihuana."

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

Where are we at? Back to the subject, sort of.

So what motivates rock music? Why is it so easy to pass it off as abominable, as a malicious force corrupting youth? Why is it hard to get into?

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

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

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

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

—Los Angeles Times

"Multi-talented Theodore Bikel opened at the Troubadour...and the audience is still cheering."

—The Hollywood Reporter

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

—Daily Variety

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

—Los Angeles Herald-Examiner

"The Vienna-born performer is making one of his rare visits this week and the beneficiary is the Celler Door... From the moment he squats down on a stool in front of the audience, nods, smiles and begins plucking his acoustical guitar, Bikel's magnetism is at work...effortlessly...His own guitar is absolutely polished and his voice exceptionally smooth, this week's show becomes one of the year's best."

—Washington, D.C. Evening Star

"Following James Taylor is no easy job no matter who you are. Theo Bikel manages to keep his act lively and energized and earns a decided winner's circle by presenting the best of contemporary music in a manner only termed rewarding... Theodore Bikel's presence amounts to an occasion. He will keep the promises in a state of thrill thru Saturday. By the way, it's "A New Day" on the Revenge label for Theo. A knockout."

—Washington, D.C. Daily News

THEODORE BIKEL

NOVEMBER 14, 1970, BILLBOARD
One of the standard lines for musicians today is: "I just play music, I don't try to classify it." Jazz is rock and roll is jazz. That is simple enough—and true enough. In fact, the musician's favorite phrase becomes more appropriate to the way the music is heard every day. There are few weeks that pass when at least one album comes out from an established group or name that does not feature improvisation. It is hard to know how much jazz, or pop, according to whom one is listening. Actually, many musicians today, especially those who are into what is considered more 'jazzified' music without the standard lyric lines, have been greatly influenced by the traditions of jazz. And many jazz musicians have turned to electronic instruments—probably an influence of what is called rock.

Rahsaan Roland Kirk, a reed man who has invented many wind instruments, once said, "Those rock & roll musicians are stealing my stuff from Africa and the soul of Santana uses the music of Africa and Latin America and sells LP's on the pop charts. Manfred Mann does the same with a saxophone. This is primarily 1970 improvisational music. At least it seems to sound improvisational, but jazz musicians who have seen Manfred Mann play the blues for the first time are left to form, question his understanding of the music. "Any one can pick up a saxophone and get a freeky sound out of it, but it's not a jazz instrument. We are writing jazz, helping to develop the Memphis sound along with people like Jr. Walker and the All Stars and Booker T. and the MG's."

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

There was once a Chicago musician named Ramsey Lewis. His trio consisted of Eddie Young on bass, Red Holt on drums, and Lewis, A very popular radio personality. One of the early radio programs from Chicago's WLS. The station's slogan was "The City That Rocks and Rolls." At least one jazz tune included. "A Day in the Life" by the Beatles is probably the most remembered cut. Montgomery recorded.

Yes Montgomery was a jazz guitarist who recorded pop tunes and became famous, something which generally excludes one from the jazz fraternity. Pick one up and listen to it. Montgomery is one of the finest improvisational musicians to use an electric saxophone. "But if they do not have the background, do they really know what they are playing?"

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

There was once a Chicago musician named Ramsey Lewis. His trio consisted of Eddie Young on bass, Red Holt on drums, and Lewis, A very popular radio personality. One of the early radio programs from Chicago's WLS. The station's slogan was "The City That Rocks and Rolls." At least one jazz tune included. "A Day in the Life" by the Beatles is probably the most remembered cut. Montgomery recorded.

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

---

**Jazzrockjazz—the transition**

By BOB GLASSENBERG

NOVEMBER 14, 1970, BILLBOARD
With The CITY CENTER
JOFFREY BALLET CO.
IN
"ASTARTE"-"TRINITY"

"THE MOST SUBTLE ROCK GROUP I HAVE ENCOUNTERED"
AUG. 24, 1970 (TIRCUTT—SAN FRANCISCO CHRONICLE)

"IN TRINITY—A ROCK GROUP TO CHALLENGE THE BEST"
SEPT. 1, 1970 (BELT—LONG ISLAND PRESS)

"TRINITY'S ELECTRIFYING VIRGIN WOOL"
OCT. 8, 1970 (GALE—NEWARK EVENING NEWS)

"TRINITY SHOULD HAVE AUDIENCES STORMING TO THE THEATER" (BARNES—NEW YORK TIMES)

GOLIATH

SINGLE HITS

"IF JOHNNY COMES MARCHING HOME"

"YESTERDAY'S CHILDREN"

Album #702

ROCK SYNTHESIS

By PETER J. SHEFFIELD

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

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

Interpolation as a technique has considerable merit, when done with taste and/or intelligence and/or humor (e.g. Parker or Rollins in Jazz, and lives in "serious" music), and, most important, with restraint. It is this last which is most lacking in BS&T's use of this device. Presumably they obtained permission from the copyright holders of these pieces before borrowing them. The occurrence in rock of borrowed material runs along a continuum from brief allusion through to extensive modification to outright appropriation. In the first category are Clapton's interpolations (e.g. his metrically coveting "Blue Moon" in "Sunshine of Your Love"), the Beatles' amalgamation of "In the Mood," "Green-sleeves," "La Marseillaise," "She Loves You," and the classic "All You Need Is Love," which also includes an approximation of Schoenberg's symphonie.

In the second category are any blues performance, or any original interpretation of another's tune. Either in the second category or in the third, depending on your evaluation of the taste/intelligence/humor/restraint present, as well as on the musical justification and sense, are the BS&T case already cited, the Doors making "All Day and All of the Night" by the Kinks into "Hello, I Love You," the Nice using Brubeck's "Blue Rondo a la Turk" for their "Ronde 69" as well as their incessant Bach quotations, Procol Harum's use in "A Whiter Shade of Pale" of a true synthesis of Rock and Jazz. If it is ever to be achieved, will come through the efforts of groups working along the lines of the Grateful Dead or the Mothers of Invention (who, in fact, don't stop at jazz, but don't copy, either). The trick is to make the idiom your own and work from inside it, rather than copy riffs and phrases. Certainly, inserting whole compositions into a Rock tune is not the way, and I suppose we owe BS&T a debt of gratitude for showing us that fact, unmistakably.

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

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

NOVEMBER 14, 1970, BILLBOARD
Something Must Happen

There is an upheaval in the country's economy and probably due to this, the music of the country is wading aimlessly and going nowhere. This is Frank Barsalona's complaint. "There is a void where something must happen," said the head of Premier Talent Agency, "The soft sound is a viable force but I don't think it will ever again replace the classic rock. That era is here now, somewhere. We have to look for it and find it and let it happen."

Barsalona is a small yet highly successful agency. He books almost every English act that tours the U.S. and Canada. "When I quit GAC, after the first Beatles concert, I had no idea the potential for English groups in this country. At that time, almost any English group that appeared was almost automatically big. It was the American talent industry that forgot about them. Now I work with both the British and American groups operate on the same level. Now both are either good or bad, it doesn't matter where a group comes from."

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

"Rock now is big business," said Barsalona. "Some people think they can make instant millions from a performer and get out. That is what I think happened to Blind Faith and Ginger Baker's Air Force. This only hurts the performers, the performer to the audience to the management. With Blind Faith they made money they played in big places, they really had no choice. This is incongruous with the fact that four musicians were taking over $200 an hour. The tours are not set up for music however, so quality was sacrificed for money. Now many groups carry their own equipment and that's the way it is supposed to be. But I think the music doesn't want to play a big place unless everyone can hear them well. 10 Years After will be in Madison Square Garden soon. Their transportation will run around $10,000. They are also bringing a large screen for projection purposes (a la Bill Graham). This costs many money and their audience must be fully satisfied and they feel that this is what it takes."

It is obvious that the groups, although they charge high prices, are really not making that much money after they pay expenses.

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

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

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

Barsalona said that who you know in the business is very important. "We were handling Cocker for Chris Blackwell. Then he offered us Traffic. Then Free. We got first pick because we were already handling one of his acts. The fact that we rarely turn down on act from someone who has already given us an act."

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

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

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

Barsalona sees no threat to live entertainment from the video cassette industry. "When television first came out, people were scared that the live entertainment field was dead. As it turns out, the TV personalities went into the clubs. It was healthy for the live entertainment business. After the novelty of the idea wears off, I think the same thing, essentially, will happen between this and film and live performances. Seeing an act on TV or on the movies enhances the desire to see them live. "Big agencies are too big and departmentalized," said Barsalona. "That is how they get hurt. If I was at a big agency and wanted a TV date for a group, I would have to go to another department. At Premier, I do it all myself, or someone next door does it. Nothing gets lost and there is less energy wasted. This is the secret of success as far as Barsalona is concerned. He has worked hard to keep his agency small and at the same time does the most for his artists."

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

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

THE EDITORS PICK

THE BEST OF ROCK NOW!

CHICAGO
BUFFALO
JEFFERSON
DELANEY
BEACH

BLOOD, SWEAT AND TEARS—
"Child Is Father to the Man"—72

JIMI HENDRIX—
"Are You Experienced?"

GRAND FUNK RAILROAD—"Closer to Home"

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

THE BAND—"Music From Big Pink"

DAVE MASON—
"Alone Together"

ALBERT KING—
"Live Wire/Blues Power"

BLOOD, SWEAT & TEARS, "Child Is Father to the Man"—72

ROCK

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

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

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

R-64

NOVEMBER 14, 1970, BILLBOARD

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

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

Are you one into music as you were, say in 1966, '67, or even '68? Are you still digging the sounds or again are we waiting for another Beatles to come along? The so-called good artists are continually selling albums even though they seldom have top 40 hits.

Bill Graham, renowned leader of music concerts today says that "rock 'n' roll stars are suffering from a disease that is called 'too much too soon.' They tend to work on creating an image with their followers instead of improving their craft." The Beatles were caught up in this bug until they decided to do what they felt like with their music and appearance. "Sergeant Pepper" came along and suddenly there was a drastic change in the music industry in the U.S. Neat suits were left behind when bands went out on tour. Musicians appeared in public and acted as they felt. Images were suddenly a thing of the past, although unfortunately for some groups, images were not easily shaken. The Who were at one time known for their mod styles direct from the heart of Carnaby Street.

It could be said that Bob Dylan did some introspective thinking during his 18-month sojourn in his Woodstock home and evolved out of his "angry young man" image into one that is most evident on his "Nashville Skyline" and "Self Portrait" albums. Al Kooper, a drifter among musical circles, founded and left groups as fast as he started them. Organizer of Blood, Sweat and Tears, he decided after one album that his place was not among the members of a group, but as a solo musician who could claim full credit for his work of writing, singing, and producing his efforts. Although images are a thing of the past, ego trips have brought many groups down the road of destruction. The musical ability and greatness of Cream was overshadowed by its members' feuding about who would be considered leader, who would walk out on the stage first, and who would be considered the innovator of their music. Their fights finally led to a break-up with two members teaming up to form Blind Faith and again breaking up to go separate ways.

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

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

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

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

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

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

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

Growing up and breaking up is hard to do.
With acts like FLEETWOOD MAC, CHICKEN SHACK, DUSTER BENNETT, OTIS SPANN, JELLYBREAD and BACON FAT
We find it hard to categorize their music. We simply prefer not to!

The International Sound in Rock!

From England!
BARCLAY JAMES HARVEST
97026

From England!
THE CLIMAX BLUES BAND PLAYS ON
97023

From Holland!
IN AND OUT OF FOCUS
97027

Also... MARTH A VELEZ, AUM, ANDREW LEIGH, PETER KELLY, PAUL GEREMIA, JEAN RITCHIE, NEW DEAL STRING BAND, TWINK, KILLING FLOOR, CLARKE-HUTCHINSON

All available on Sire Records 165 West 74th Street New York, N.Y. 10023
**General News**

**NARMS Aims Legal Fight Vs. Pirates**

**CHICAGO** - Automotive stereo sound equipment exhibits accounted for over 10 percent of the Automotive Parts & Accessories Association (APAA) show business, an indication of consumer interest in the field, according to APAA officials.

The new record company will develop and produce lines of audio from the old one, said president Joe Barbera. First, the company will sell the old line of products under albara Records, the original name, because the company now feels it is more effective in the retail of children's merchandise. The brand of distribution was material taken from its TV series.

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

He is interviewing candidates for head of the label. That individual will be a "first-class" producer. Barbera's aim is to work with Don Kirshner on "The Globe" series of children's albums and the "Banana Splits" show of several seasons ago.

**MGM Builds Studio Complex**

**LOS ANGELES**—MGM has built a new studio with one room geared for quad- rasonic recordings. The building on Fairview Ave. has been used by Don Costa to record the theme from "Ryan's Daughter." The building will be used by John Barry, a frequent guest of the studio. The facility is the first built and owned by MGM and will house its studio in Calver City.

**Ampex to Distribute Motown in Canada**

**NEW YORK**—Ampex Music of Canada has signed a formal agreement giving Ampex the right to distribute the entire Motown catalog in Canada. The move gives Ampex access to Motown's nine labels including Gordy, Tamla, and label head Berry Gordy.

During this month, Ampex will release its first release from the Motown label in Canada. They will be a series of classical records released by the Savoy label.

**Kennedy Single Bows**

**LOS ANGELES**—Singer/composer Ray Kennedy will launch AI Bennett's Cream label single, "When I'm Feeling Good" and "Bring Back the Old Memories." Dallas Smith, a former producer, now in independent production, brought Kennedy's ...
London Keys New Artists to Singles

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

In-the-line-up are a new duo, Baskin and Capperfield; a group from England, the Proxy, signed through England's Rama Productions; Mess, another new group managed and produced by startle artists Peter Walsh in London; the group, Current Kraz, produced by Roger Greenaway and Roger Cook, already signed to the Deram label; and another group, Quartet, produced by Neil Slaven.

From Germany come two groups and a solo artist. These include the Walkermen, producer by David Hitchcock, and the group, Caravan, produced by Terry Quirk, former manager-producer of the Forecast.

Also from Germany is singer Billie Davis. Reps for Memphis will be a new group called Iota. The group will be released on the Motown subsidiary of Hit Records which is distributed by London.

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

In This Issue

CLASSICAL

COIN MACHINE WORLD

COUNTRY

INTERNATIONAL

MARKET PLACE

RADIO

SOUL

TALENT

TAPE CARTRIDGE

FEATURES

Stock Market Quotations 8

New Releases 27

Hot Country Albums 46

Hot Country Singles 45

New Album Releases 61

Tape CARTRIDGE Charts 22

Top 40 Easy Listening 47

Top LPs 54

RECORD REVIEWS

Album Reviews 22, 33, 40

Single Reviews 56

London Keys New Artists to Singles

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

In-the-line-up are a new duo, Baskin and Capperfield; a group from England, the Proxy, signed through England's Rama Productions; Mess, another new group managed and produced by startle artists Peter Walsh in London; the group, Current Kraz, produced by Roger Greenaway and Roger Cook, already signed to the Deram label; and another group, Quartet, produced by Neil Slaven.

From Germany come two groups and a solo artist. These include the Walkermen, producer by David Hitchcock, and the group, Caravan, produced by Terry Quirk, former manager-producer of the Forecast.

Also from Germany is singer Billie Davis. Reps for Memphis will be a new group called Iota. The group will be released on the Motown subsidiary of Hit Records which is distributed by London.

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

In This Issue

CLASSICAL

COIN MACHINE WORLD

COUNTRY

INTERNATIONAL

MARKET PLACE

RADIO

SOUL

TALENT

TAPE CARTRIDGE

FEATURES

Stock Market Quotations 8

New Releases 27

Hot Country Albums 46

Hot Country Singles 45

New Album Releases 61

Tape CARTRIDGE Charts 22

Top 40 Easy Listening 47

Top LPs 54

RECORD REVIEWS

Album Reviews 22, 33, 40

Single Reviews 56

London Keys New Artists to Singles

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

In-the-line-up are a new duo, Baskin and Capperfield; a group from England, the Proxy, signed through England's Rama Productions; Mess, another new group managed and produced by startle artists Peter Walsh in London; the group, Current Kraz, produced by Roger Greenaway and Roger Cook, already signed to the Deram label; and another group, Quartet, produced by Neil Slaven.

From Germany come two groups and a solo artist. These include the Walkermen, producer by David Hitchcock, and the group, Caravan, produced by Terry Quirk, former manager-producer of the Forecast.

Also from Germany is singer Billie Davis. Reps for Memphis will be a new group called Iota. The group will be released on the Motown subsidiary of Hit Records which is distributed by London.

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

In This Issue

CLASSICAL

COIN MACHINE WORLD

COUNTRY

INTERNATIONAL

MARKET PLACE

RADIO

SOUL

TALENT

TAPE CARTRIDGE

FEATURES

Stock Market Quotations 8

New Releases 27

Hot Country Albums 46

Hot Country Singles 45

New Album Releases 61

Tape CARTRIDGE Charts 22

Top 40 Easy Listening 47

Top LPs 54

RECORD REVIEWS

Album Reviews 22, 33, 40

Single Reviews 56

London Keys New Artists to Singles

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

In-the-line-up are a new duo, Baskin and Capperfield; a group from England, the Proxy, signed through England's Rama Productions; Mess, another new group managed and produced by startle artists Peter Walsh in London; the group, Current Kraz, produced by Roger Greenaway and Roger Cook, already signed to the Deram label; and another group, Quartet, produced by Neil Slaven.

From Germany come two groups and a solo artist. These include the Walkermen, producer by David Hitchcock, and the group, Caravan, produced by Terry Quirk, former manager-producer of the Forecast.

Also from Germany is singer Billie Davis. Reps for Memphis will be a new group called Iota. The group will be released on the Motown subsidiary of Hit Records which is distributed by London.

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

In This Issue

CLASSICAL

COIN MACHINE WORLD

COUNTRY

INTERNATIONAL

MARKET PLACE

RADIO

SOUL

TALENT

TAPE CARTRIDGE

FEATURES

Stock Market Quotations 8

New Releases 27

Hot Country Albums 46

Hot Country Singles 45

New Album Releases 61

Tape CARTRIDGE Charts 22

Top 40 Easy Listening 47

Top LPs 54

RECORD REVIEWS

Album Reviews 22, 33, 40

Single Reviews 56

London Keys New Artists to Singles

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

In-the-line-up are a new duo, Baskin and Capperfield; a group from England, the Proxy, signed through England's Rama Productions; Mess, another new group managed and produced by startle artists Peter Walsh in London; the group, Current Kraz, produced by Roger Greenaway and Roger Cook, already signed to the Deram label; and another group, Quartet, produced by Neil Slaven.

From Germany come two groups and a solo artist. These include the Walkermen, producer by David Hitchcock, and the group, Caravan, produced by Terry Quirk, former manager-producer of the Forecast.

Also from Germany is singer Billie Davis. Reps for Memphis will be a new group called Iota. The group will be released on the Motown subsidiary of Hit Records which is distributed by London.

London will kick off its new artists with a heavy promotional and merchandising campaign including a push by its regional staffers across the country.
BALLIN'JACK:
WE WON'T MENTION THE GROUPS
WHO REFUSE TO PLAY
ON THE SAME BILL WITH THEM.

It must be pretty embarrassing. After all, Ballin'jack is a new group. And most of the crowds they play for have come to see somebody else.
But those somebody-elses are dwindling. More and more groups simply won't play on the same bill with them. Ballin'jack has played 41 concerts over the last few months. With incredible receptions everywhere. Without an album.
Now you can find out for yourself what scares those supergroups. The Ballin'jack album is here.
And soon you'll be able to catch them at the top of the bill.
By the simple process of elimination.

ON COLUMBIA RECORDS®
MUSIC
HOLLAND:
London: West
Israël:
Angels, Johan,
Rico) and Canada, or
weekly.
Camaby D.
Nichibo
fidelity,
REVIEWS
International
DIRECTOR:
Ortiz,
Yorke,
Johnston,
Bruce Weber
Publications,
MANAGER:
Sobel,
Director,
Regional
OFFICE:
ERTEGUN
BORIS
ROSE
BROWN
ORLEANS
Arie Orleans promoted to vice president, marketing, Chess
Records. He joined the company as national sales manager
and is director of marketing. He was previously Midwest
distribution manager at Mercury Records... 
Michael C. Berns, named
to the newly created post of West Coast
distribution representative, MCA Records
Distributing Corp. He was formerly with Kapp
Records... 
Scott F. Ross named head of
Elektra's West Coast sales division. He was
formerly sales manager, Western division, A&M Records.
Randy Brown appointed regional promotion manager, West-
ern division, Columbia Records. Named to the position
is Deen, Brown joined the company as North Western regional
manager.
Joel Mahan named West Coast professional manager, Vogue,
T. B. Harms and Von Tiller Music. He was previously head
of RCA's publishing operation on the West Coast... 
Ira Bloom
named operations manager, classical division, Polydor Inc. He
was previously operations manager, and supervision, in your
Records... 
Peter Young named West Coast product manager, Ampex Stereo
Tapes (AST). He is Western regional sales man-
ger for the company. Replacing Young in this position is
c. Rauch, who is tape specialist for AST... 
Michaels,
formerly promotion manager, London Records, will handle
advertising for the Ron Ronthollob Records. He succeeds
chain of stores... 
William J. Matheson named district sales manager covering Michigan, Indiana, Kentucky for Ampex
consumer electronics division... 
Rudolph G. Kropka, general manager, home entertainment
products division, North American Philips Corp., elected vice
president, New York Chapter, National Association of Service
Managers.
Dave Pell has left Liberty/UA where he has been the ad
administrator... 
Ted McQuiston joins the Fillmore Corp. in San Francisco as national promotion director. He was formerly with
Chatten Distributors in promotion... 
Christine Brooks
nominated publicity director for the Fillmore Corp. and its sub-
the San Francisco Chronicle... 
Fred DeMan has left National General Records as
general manager.
Irving Deutch joins Wally Rocker Music in Los Angeles as
even though he was not an investment in the company. Joe
Stone named general professional manager for Beechwood and
Capitol Music Corporations. He was previously West Coast
promotion manager for Capitol Records... 
Neil Dillow named manager for Capitol product
released through Electra Records in Germany. He was formerly
in Capitol's international merchandising department.

Polydor Gears Program
To the Now Generation

NEW YORK—Polydor Records
is putting together a program
for its total system of
stations repeatedly playing Polydor
records. Planned and true theories are
the only way to make a
program. The system, called
Polydor Gears Program, has
incorporated along with innovative
trends from a bright, dy-
amic group of young
people called "field men." Love
related to this setup... 
At a meeting of the Polydor
team, the label's director of national
promotion, has set up the following guidelines for the pro-
cension of the Polydor Program... 
1: A promotion man has to be
more knowledgeable about
his market and area and take complete
responsibility. He has to
in-store displays and SA
system... 
2: He must see each distribu-
tor to be sure that the goods are
in all the right places. He
must be the face of the
right people... 
3: He has to check the
stock of new records, and
make sure that the trades are getting
accurate accounts of sales ac-
to secure the listings, as well
not to be abused. It is all
The idea is to

ERTEGUN
BORIS
ROSE
BROWN
ORLEANS

Aria Orleans
to vice president, marketing, Chess
Records. He joined the company as
director of marketing. He was
previously Midwest distribution manager at Mercury
Records...
Michael C. Berns named
to the newly created post of West Coast
distribution representative, MCA Records
Distributing Corp. He was formerly with Kapp
Records... 
Scott F. Ross named head of
Elektra's West Coast sales division. He was
formerly sales manager, Western division, A&M Records.
Randy Brown appointed regional promotion manager, West-
ern division, Columbia Records. Named to the position
is Deen, Brown joined the company as North Western regional
manager.
Joel Mahan named West Coast professional manager, Vogue,
T. B. Harms and Von Tiller Music. He was previously head
of RCA's publishing operation on the West Coast...
Ira Bloom
named operations manager, classical division, Polydor Inc. He
was previously operations manager, and supervision, in your
Records... 
Peter Young named West Coast product manager, Ampex Stereo
Tapes (AST). He is Western regional sales man-
ger for the company. Replacing Young in this position is
c. Rauch, who is tape specialist for AST... 
Michaels,
formerly promotion manager, London Records, will handle
advertising for the Ron Ronthollob Records. He succeeds
chain of stores... 
William J. Matheson named district sales manager covering Michigan, Indiana, Kentucky for Ampex
consumer electronics division... 
Rudolph G. Kropka, general manager, home entertainment
products division, North American Philips Corp., elected vice
president, New York Chapter, National Association of Service
Managers.
Dave Pell has left Liberty/UA where he has been the ad
administrator...
Ted McQuiston joins the Fillmore Corp. in San Francisco as national promotion director. He was formerly with
Chatten Distributors in promotion... 
Christine Brooks
nominated publicity director for the Fillmore Corp. and its sub-
the San Francisco Chronicle... 
Fred DeMan has left National General Records as
general manager.
Irving Deutch joins Wally Rocker Music in Los Angeles as
even though he was not an investment in the company. Joe
Stone named general professional manager for Beechwood and
Capitol Music Corporations. He was previously West Coast
promotion manager for Capitol Records... 
Neil Dillow named manager for Capitol product
released through Electra Records in Germany. He was formerly
in Capitol's international merchandising department.

Polydor Gears Program
To the Now Generation

NEW YORK—Polydor Records
is putting together a program
for its total system of
stations repeatedly playing Polydor
records. Planned and true theories are
the only way to make a
program. The system, called
Polydor Gears Program, has
incorporated along with innovative
trends from a bright, dy-
amic group of young
people called "field men." Love
related to this setup... 
At a meeting of the Polydor
team, the label's director of national
promotion, has set up the following guidelines for the pro-
cension of the Polydor Program...
1: A promotion man has to be
more knowledgeable about
his market and area and take complete
responsibility. He has to
in-store displays and SA
system... 
2: He must see each distribu-
tor to be sure that the goods are
in all the right places. He
must be the face of the
right people... 
3: He has to check the
stock of new records, and
make sure that the trades are getting
accurate accounts of sales ac-
to secure the listings, as well
not to be abused. It is all
The idea is to

ERTEGUN
BORIS
ROSE
BROWN
ORLEANS

Aria Orleans

How come you've sold so much BLACK SABBATH

They've just had the #1 single in England.
They've just had the #1 album in England.
They've just started a record-breaking American tour.
Your freaky-looking customers know that before you did.
But, you're not that slow.
Are you?

This deliberately provocative ad sponsored by Warner Bros. Records, Ampex (which distributes their tapes) and the fastest-selling new act in England.
All of whom love you anyway.

WS 1871
Blue Thumb Planning A Product Step-Up

LOS ANGELES—Blue Thumb is expanding its artists roster. This year, the label renamed nine albums and six singles. "Our ultimate goal is 18 albums in 1964," said Bob Kulick, Blue Thumb's president. "We must increase our product releases and maintain consistent levels of sales and promotion."

Blue Thumb at present has five acts under contract: Love, Donny & Marie, Janis Joplin, Southwind and Szabo.

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

These LP's are by Szabo, Love, Donato, the trio of Buddah, Guy, Junior Wells and Junior Mance and a sampler called "All Day Long Sudden." Map City Execs On Jays Best

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

'Free the People' Picking Up Steam in Record Coverage

NEW YORK—"Free the People," a new album by Barbara Streisand, is beginning to pick up disk coverage. The song rolled into national prominence with the release of its single on Aetos. The song also included in their latest L.P., "To Bonnie From Frank." The song was also recorded by Barbara Streisand for her next Columbia album which features "the best of today's new songwriters." Miss Keith recently recorded the song for A&M Records and is featuring it on her album, "The Free People" in preparation by Miss Keith. The single has been re-arranged on a campaign designed to develop and develop Miss Keith's copyrights.

Miss Keith's recent appearance at Winterfest was well received, and the group followed with appearances on Canadian television and in Sylvis as well as local TV guest shots in the U.S. A series of college concerts is also planned.

WALLACH'S Co. Reports Loss

LOS ANGELES—Wallach Music, Inc., a subsidiary of Wallach Co., reported at its first annual stockholders meeting that the company ended June 30, 1964, with a loss of $203,726 or 17 cents a share for the fiscal year ended May 31. The net income was $184,539.

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

Record Plant In $250,000 Expansion Plan

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

Studies A and B will be autographically designed and directed by Tom Holday of the Record Plan's research and development department. After completion of the program, Studio A will accommodate 51 musicians and be equipped with a new Syntronics custom console. There will be a full complement of MCI-10F tape machines through 24 tracks. There will also be capabilities of complete isolation on individual recording tracks during multiple recordings.

Two of the three studios will be operating during construction.

'Bobby's Earnings Are Up 41 Percent

CHICAGO—Bally Manufacturing Corp., during the fiscal year ended June 30, 1964, recorded total earnings for the 12 months of last year. Net income after taxes of $41 percent on gross sales of $2,001,311 from the $1,416,414 for the first nine months of 1963. The total sales for the nine months ended June 30, 1964, were $2,001,311 and 18 percent increase over last year. Bally reported earnings of $8,349,694, compared with 60 cents per share for the first nine months of 1963.

Moral of the Stock market

The best of this week's market was the continued strength in the high voltage industrial stocks. The most important were the strong gains in General Electric, International Harvester, and Union Carbide.

The week's recession in the high voltage industrial stocks was due to the factors of the market reaction to the stock market's rally in the previous week, the selling of large volume of high voltage industrial stocks, and the effect of the market's reaction to the stock market's rally in the previous week.

The week's recession in the high voltage industrial stocks was due to the factors of the market reaction to the stock market's rally in the previous week, the selling of large volume of high voltage industrial stocks, and the effect of the market's reaction to the stock market's rally in the previous week.

Table of Contents

- Over-the-counter prices shown are "last" and are subject to change. Neither the bid nor the ask price for stock is guaranteed. Any information given in the table is for the purposes of completeness. The above contributed to Billboard by Marvick Lynch, Piers, and Smith, Inc., members of the New York Stock Exchange and all principal stock exchanges.

Market Quotations

As of Closing, Thursday, November 1, 1962

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Index</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dow</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NYSE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pacific Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pacific Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pacific Stock Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CBS Acquires Ohio Builders

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

Under the terms of the agreement, CBS purchased 30 percent of the stock in the Klingebel Co. for $4.5 million and an option to purchase the balance of the Klingebel stock in 1973.

SAY You Saw It in Billboard

NOVEMBER 14, 1970, BILLBOARD

www.americanradiohistory.com

Digitized by www.comicbookarchive.org
Sublime

RECORDING OF SPECIAL MERIT

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

Performance: Majestic mother lode
Recording: Excellent

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

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

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

R.R.

On Atlantic Records & Tapes
(Tapes Distributed by Ampex)
Curb Stirring Rhubarb

- Continued from page 1

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

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

Jaz Laker, president of ABC Dunhill Records, said, “We don’t want to be a party to anybody advocating the use of drugs. If we are caught in any way (by producing a promotion in an act or put out a record that advocates the use of drugs), we’re going to lose our own label. Of course, if a performer uses drugs in his private life, that’s his own business. The only way we would be concerned was if we were a party to advocating drug use.”

Friessen Comment

At A&M, vice president Gil Friessen said: “One can scarcely help getting the impression that it was more on the basis of commercial rather than moral stature that he (Curb) selected those artists involved. Witness that Eric Burdon, who has been known to openly advocate taking drugs, has not been affected by Curb’s sudden passion for morality. We feel that his referring to the recent deaths of Jimi Hendrix, Al Wilson and Junior Joplin, while making this move, represents a directly reprehensible attempt to exploit these tragedies.”

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

Gordon McLendon, president of the McLendon Stations, took a shot at Davis’ remarks.

Refuses Davis

“It is not surprising that Clive Davis attacked MGM’s releasing of the rock acts,” McLendon said in Dallas. “In a recent address in Las Vegas before a broadcasting - record industry group, Davis vociferously pointed out that his company will continue to produce and distribute quality material on its public records containing any lyrics that are conducive to creativity. We do not accept even a vulgar four letter word in any song if his act is of the opinion that the word is pertinent to the poetic message in the tune. On one point I suspect that the importance of drug messages and vulgarity to Columbia varies with the profit margin or non-profitability of same.”

“Mike Curb and MGM’s decision to you,” McLendon contended. “MGM is the first major record company to take a giant step in rather big time...” They have steadfastly refused to air drug-oriented songs.”

Among executives who chose not to be named, the impression was that Davis was a “smoke bomb” to unload non-selling acts. Eighteen acts were dropped by Warner Bros. in 1969.

Bennett, the former president of Warner Communications, Inc. who also owns his own Cream label, feels that it is incumbent on a record company to have a strong content of songs which could tend to influence a youngster to drugs. “You can’t generalize,” he says, “but you have to look at each lyric. I don’t believe, with some exceptions, that rock artists have contributed to the use of drugs. Other acts and their revivals and smoke pot were smoking pot before the festivals began.”

When a stoned act came to his company, Bennett would make it a “business judgment” as to whether his company would sign them to a contract. He also would not approve signing acts because they are stoned. If an act shows up and performs and there are no incidents and they don’t inflect their philosophy, then that’s their business. Davis doesn’t approve of an act advocating hard drugs, but I disagree with his viewpoint which is a form of censorship.”

Hanna-Barbera Films has taken a more forward-looking approach in producing a feature film, “The Drag Scare,” for theatrical release and is using six side films on drug abuse.

CHICAGO — “I don’t think we record companies have the right to make a decision on what is good and bad,” according to Irwin H. Steinberg, president of Mercury Records. “As an industry, we decide what is good and bad. We are not the police and whether or not a person uses drugs in his private life. It is such a complex problem that even a księged football player. If it doesn’t stand in the way of doing his job, why object?” Steinberg added that Mercury has no plans to follow suit with MGM and dump artists who are into drugs.

Music Minus 1 Studios Opened

NEW YORK — Music Minus One, Inc., will open both music studios ready for operation. The facilities include 4-track, 2-track and mono equipment, as well as Ampex tape machines; Delphi units, a quad-8 track console; a variable frequency oscillator; natural and electronic echo chambers, a high-speed 60 inch movie projector, the air-conditioned studio, designed for set-synched multi-tracks recording, is including the graphic organ, a Baldwin grand piano, and a complete set of Slingerland and Rogers drums, bass and guitar amps. The studio also has a two-channel Bose playback system.

The studio is located at 43 West 61st St.

Melodya Invites CEC Aide—Seems Cultural Breakthrough

- Continued from page 1

CEC’s 1971 annual music industry conference, held in Eastern Europe, and his chief engineer, A. Archine, during a recent visit to the U.S.

Warom, who sees the offer as a breakthrough in East-West cultural relations, is hoping to get together a full program of performances and concerts for the trip. This, he feels, would not only give the American people an opportunity to record a complete album in a foreign country, but also would allow the Russians to Western musical trends.

Warom also disclosed that at the conference, he would begin another synthesizer demonstration during his 1971 visit.

This time a miniquadro machine will be used. During the CEC’s 1969 trip, the RCA recording engineer demonstrated the workings of a portable synthesizer to the Russian engineers. The new offer is aimed at increasing Oviro’s interest in the workings of that unit.

Meanwhile, the CEC is offering a $150 discount to early registrants for the trip.

Chi NARAS Sets Seminars

CHICAGO — A series of workshops and seminars have been scheduled as part of monthly meetings of the Chicago chapter of the National Academy of Recording Arts and Sciences (NARAS), according to chapter President Paul Koford. These seminars will feature new electronic music equipment, techniques, recording and mixing techniques, and other topics.

Guest speaker at an upcoming meeting will include Hollywood music composer Earle Hagen, known for his theme music to the television show, “Mash.”

The chapter’s first meeting includes the unveiling of Ludwig Industries’ modular video, with a featured artist/performer Gary Burson.

London Ties LP Push to 10 Years’ Date at Garden

NEW YORK — London Records is putting a major campaign in connection with the London Garden’s 10th anniversary. It is Madison Square Garden of 10 Years. After London has brought together three of its top artists, in London in New York area, and has advertised in local papers.

The company is reprinting a 1960 advertisement sent out by the first group from its recent album, “Cricklewood Green,” which is the recording of the graphic organ, a Baldwin grand piano, and a complete set of Slingerland and Rogers drums, bass and guitar amps. The studio also has a two-channel Bose playback system.

The studio is located at 43 West 61st St.
B.J. Thomas
"MOST OF ALL"
(Buie-Cobb)
Produced by Buddy Buie and Steve Tyrell • Arranged by Glen Spreen
Scepter 12299

From his new hit album
"MOST OF ALL"
SPS 586
On Scepter Records and Scepter Tapes
Scepter
Auto Equipment Sales Seen Growing With Trade's Thrust

By RADCLIFFE JOE

NEW YORK — There is a continuing growth in automotive equipment sales, and this year will give automotive tape equipment added sales impetus in 1971, and through the new decade.

Tape equipment manufacturers are seeing the decision by Chrysler and General Motors to offer cassette units equipment in their 1971 models as a major breakthrough for this configuration, and many have already taken steps to capitalize on this.

Ampeg, for instance, will be pushing its line of automotive cassette units at the APA Show which opens in Chicago, Monday (9). The company's three regular models featuring player only, recorder/player and player with FM radio will be on display, along with a new type model of a fourth unit.

A spokesman for Ampex Consumer Radio said that although 8-track machines are still favored over cassette, the company has high hopes for the eventual success of the cassette configuration in cars.

He pointed out that new features, like the Dolby sound reduction system, have helped to give the cassette a much-needed shot-in-the-arm. He disclosed that the cassette configuration as an automotive system is gaining in popularity among older people with larger cars.

He was reported to explain this unusual trend, but suggested that it might be middle America's way of disassociation itself from the young rock-oriented set, with whom 8-track machines have been identified.

Although Ampex sees a greatly improved future for the cassette as an automotive system, the company points out that it will surpass its 8-track counterpart in popularity. "Eventually, someone is going to win out, winner," the spokesman observed.

With this in mind the company refrains from out-ruling the possibility of an Ampex 8-track automotive unit sometime in the foreseeable future.

The more distinct possibility of an Ampex four channel automotive cassette machine. Blueprints for such a unit are currently on the company's drawing boards, but production costs at this point of the configuration's development is a major consideration.

Selectron International will also be pushing its car cassette units at the APA Show. Among them will be an automatic reversible cassette combination Aiwa 8-track model.

Selectron, which also manufactures the Milov line, is working on four channel units in both the automotive and home versions.

With 16 players in the Milov line, the company has one of the country's major units in this business. In addition to the combination cassette 8-track machine which will be on display at the show, there will be a Milov car cassette unit with record feature.

Within recent times there has been growing industry emphasis on miniaturization of car play-

Libr/UA to Release 4-Channel Product for Yule; System Praised

LOS ANGELES — Liberty/UA, which will release four-channel/8-track product in time for Christmas, expects the new product will provide additional incentive to tape sales.

Charley Bratnober, new head of Libr/UA's tape division, said, "We expect a good holiday buying season in conventional prerecorded cassette and stereo 8-track product, but our new Quad-8 catalog will bring an additional sales lift."

Bratnober will exploit the company's new quadrophonic repertoire (six titles), and is making plans to market to another six titles in January.

Promotions already underway will continue, with a major ef-

for being made to promote Liberty/UA's new sleeve-type cassette box, the E-Plot. The cassette can be shipped out of the polyethylene box with one hand.

Although Bratnober doesn't see a mass market for quadra-

sonic just yet, he feels that software has to be available when hardware producers market machines. "It's simply a matter of time before 4-channel becomes acceptable on a mass scale," he said. "We don't want to be laggards in that field in the future, it finally sells on a mass merchandising level."

DGG Double LP Cassette

NEW YORK — Deutsche Grammophon, in a continuing effort to program complete classical works on one side of a cassette, has announced the production of a series of double LP cassette packages.

Included in this format includes "Virtuoso Flute Concertos," "Russian Impressions," "Russian Ballet," a cassette of David Ignor Ostakhoff performing "Bruch, Beethoven and Bach," and another of "Peer Gynt," "Carmen," and "Coff d'Or Suite."

The two LP cassette concept offers more than 40 minutes of program, compared with an almost negligible effect on the sound reproduction, it is claimed.

Hailing the new cassette as a big breakthrough in classical programming, Lloyd Gellens of DG, emphasized the new sound concept would lead to the programming of longer, more challenging classical works.

This will provide consumers with fewer side changes and breaks between pieces.

DGG has launched a major merchandising program to introduce the new cassettes. The list price of the new items is $10.95, and shipment begins this month.

In addition to the new twin LP cassettes, DGG is also offering 12 regular cassettes as part of its November release.

Ampeg Consumer Approval

CHICAGO — A consumer orientation can and cannot be measured in terms of "one-time" offers or pressure as with gash through dealer programs, according to Ampex's E. Peter Larson. Moreover, unlike dealer oriented efforts, the consumer approach must be accepted by dealer and consumer alike.

Larmer, Ampex consumer equipment division general manager, outlines six areas his firm is pushing: helping the consumer overcome confusion with formats; teaching salesmen to accept this new product, consult fair trade pricing; providing bona fide money-saving bonuses in Ampex's music products; revolutionizing tape equipment; cassette units, equipment designed for strength and long-term service.

The consumer and dealer alike have been discounted and humiliated to the point where there is not trust in anyone says," Larmer said in discussing fair trade and its effect in (Continued on page 14)
GYPSY BAND 1*
BREAKS LOOSE!

*Band 1, Side 1, to be exact.
Of the group's steadily chart-climbing debut album by the same name.

The break-away band is
"Gypsy Queen, Part 1"
MMS 202
b/w "Dead and Gone."
It's wild.
Merchandising Quad-8 Requires 2-Level Planning: Motorola Exec

CHICAGO — Merchandising 4-channel tape systems presents a paradox, in the opinion of C.J. (Reed) Gentry, product manager, Motorola Automotive Products. The product will be youth-oriented but it will be premium-priced. Thus manufacturers have a greater obligation to provide retailers with more promotional tools.

"I'm certainly ready to accept more responsibility because I think the concept has to be heard by the consumer.

"This means we're going to have to provide mock-ups of automobiles, special demonstration rooms, special speaker hook-ups — whatever — so that dealers can actually demonstrate the difference.

"Gentry also believes that the tape retailer must take a little extra time to qualify the customer. "In other words, take a few seconds to find out if the person digs the rock groups or really likes something in the easy listening line. Then you have an edge when you move to the demonstration."

"At home, covering from a broken leg, Gentry says he has at least had some opportunity to collect his thoughts about 4-channel and prototype car units Motorola will introduce at the Automotive Parts & Accessories Association (APAA) show. In terms of in-store merchandising, he sees 4-channel equated to the problems of vibrasonic several years ago. "It was just impossible to demonstrate reverberations in the store — they had to be heard in the actual surroundings of the car."

"This will be the ideal way of selling 4-channel," he said, leading into still another paradox: few dealers are equipped to take the customer outside to hear 4-channel in a car.

"I know that personally, I find 4-channel just as dynamic as stereo was in the beginning but it's very hard for me to convey this kind of excitement in words. I don't want to do it. But if a demonstration situation can position the customer so that he hears the richness of sound and the depth of sound then the words we use will mean something."

"The one thing Gentry is certain about is the marketing direction of 4-channel — youth.

"Since I have a house full of kids, it's not a stretch for me to find the fact that they want sound wherever they go and they are mobile!"

NOW, THIS OUTSTANDING SEMINAR ON CASSETTE TAPE

"COMMUNICATING: MARKETING'S BIGGEST HANG-UP"

- When you talk, who listens?
- When you write, who reads?
- When you need action, who moves?

BOB TOWNSEND
Best-selling author, former board chairman of Auto Rent A Car, former senior V.P. of American Express, and Dan & Bussardel Director. He'll show you how to communicate, what to communicate, how to communicate, and give you a few simple thoughts on how effective your marketing communications really are.

BILL DOVE
was a great salesman for 35 years, now he's quit selling to devote his time to selling his ownice for success. What he doesn't know about communications... and motivating himself... and motivating others... doesn't worth knowing.

RAY CONSIDORE
is a sales training expert. Communications... no method, no methods. He'll demonstrate the four techniques used to get people to "really" listen.

TYLER MACDONALD
heads up one of the top sales teams in the business, ayer, jorgenson and associates, he'll do it in his own way, in his own fashion. He'll give you one of the best communications strategies either you've ever heard or me-first, and one of the best communications strategies ever recorded for over 45 major companies.

Please send me...
Complete 4 Cassette Sets ($30.00 per set of four one hour tapes each)

FREE BEAUTIFUL 12 POCKET CASSETTE HOLDER, YES, this beautiful, protective holder for your cassettes. Yours at no additional charge with any cassette order.

Check enclosed $ order blank for my company

Name & Title ________________________________
Company ________________________________
Address ________________________________
City _______ State _______ Zip _____

Make checks payable to Audio Information Corporation 2040 North Towne Avenue Pomona, California 91768

Tape CARtridge

Tarr Advises on How to Sell Quad-8

NEW YORK — Demonstration is the most important factor in selling Quad-8, and to the key to convincing demonstration — and for that matter, to authentic reproduction of 4-channel 8-track. CARtridge is assured by the proper placement of the four speakers.

"The car provides the ideal place for demonstration," Tarr said, by eliminating the problems created by furniture placement, and differences in room size. The simplest method of demonstrating Quad-8 is in an automobile, he said. If this is not possible at the dealer level, Tarr said, the use of a standard vertical listening booth with speakers in the four corners would suffice. He said RCA has designed a model listening booth for demonstrating its home model.

Tarr cautioned car installers against using the rear package shelf in two-door cars for placing the rear speakers. Conveniences of installation there tends to prompt speaker placement in that area of two-door automobiles. However, this leads to distortion of sound. Tarr said the sound bounces off the adjacent hard glass of the rear window and creates an overlap, or crossover feedback and causes an overlap, or crossover feedback and causes an overlap, or crossover feedback.

Tarr suggested that the two speakers be placed on the opposite sides of each door and that the distance between the two speakers in each door is sufficient to provide perceptible sound separation. In a four-door car, the speakers should be placed in each door. Tarr said that the rear seat will not block the sound from the speakers and thereby interfere with well-balanced component reproduction.

Tarr stressed the fact that the spectacular sound created by Quad-8 in the car is the best sales clincher.

The after-market side of the automotive field will prove to be the major launching pad for Quad-8, Tarr said. Four-channel sound is not expected to be featured as an OEM (factory-installed) feature in the 1971 models, and after-market outlets have the field to themselves, he said.

Sales Growing with Trade's Thrust

- Continued from page 12

cassette unit for the car which lists at $74.95. Ford Marketing, marketing director of Selectron feels that cassettes and mini-8 units represent a profitable market. He sees more of these companies beginning to offer in-dash or hang-on mounting. This unit lists for $79.99.

Other top-of-the-line units include an automotive 8-track stereo with remote control. The unit is expected to be featured for either in-dash or hang-on mounting. This unit lists for $79.99.

Consumer Approval

- Continued from page 12

building strong dealer relationships.

Up to $79.10 worth of recorded or blank cassettes and a $10 list cassette caddy representing more than a 50 percent savings are being offered as in-store merchandising bonuses with the purchase of any of the company's many cassette units.

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

November 14, 1970, BILLBOARD

COPYRIGHT MATERIAL
8-TRACK STEREO CARTRIDGES
FOR THE PRICE OF RECORDS

There are over 10,000,000 tape cartridge players in the U.S. But up until now, people had to pay around $7 for cartridges. Which tempted them to make do with as few as possible.

So Vocalion is introducing cartridges that list for $3.98. That's a price the public is used to. They've bought billions of records at it.


At $3.98, you won't have to push these cartridges. All you have to do is ask for our new counter display.

And then try to keep it filled.
Quad: The System Which Spans All Product Groups

By BRUCE WEBER

LOS ANGELES—The consumer electronics industry is entering an era where the line between products and their configurations is blurring. New Quad stereo players are not just more sophisticated versions of existing products, but they represent a logical progression in the evolution of Quad's line of stereo equipment. The introduction of Quad stereo equipment takes us into the era of Quadraphonic sound, providing users with the ability to enjoy music in a whole new way. This new approach to sound reproduction offers a more immersive and realistic listening experience, allowing listeners to experience the full dynamics of a live performance in their own homes.

Auto Stereo 8 Rides High in '70: AR Exec

MELROSE, Mass.—Automotive stereo-8 players gained support among consumers during the 1970 model year, and the trend is expected to continue in 1971. This is indicated by the growing demand for products at both consumer and dealer levels. For example, the consumer’s thirst for a better home entertainment system has created a need for high-quality audio equipment. The introduction of Quad and similar systems has led to increased sales of stereo equipment.

Gibbs Will Bow Auto Quad Synthesizer; Lists at $39.95

CHICAGO—Gibbs Special Products Corp will introduce an automotive, quadraphonic synthesizer at the 1971 Chicago Auto Show. This new system will be available for installation in the car's factory-installed stereo system, allowing for a seamless integration of the Quad synthesizer into the car’s existing audio system. The inclusion of the Quad synthesizer will enhance the overall sound quality and provide a more immersive listening experience for car enthusiasts.

Telex to Market 3Quad-8 Units

MI NEAPOLIS—Telex will market three Quad-8 players and two consoles with Quad-8 units. The first player will be a playback-only unit, while the second will be a playback and recording model. The third model will allow for both playback and recording capabilities. These units are designed to provide high-quality sound reproduction and offer a range of features to meet the needs of different users.

Quad Records Deal

LOS ANGELES—Quad Records has concluded a deal with Ranneand Records for “Frozen Sunshine” by Rick McCallen, a singer-songwriter from Utah. The single was released by Ranneand a year ago, and Quad Records has agreed to distribute the record, with profits going to charity. Rick McCallen is an emerging artist who has gained a following in the Utah music community. The deal is a testament to the power of music and its ability to connect with people on a personal level.
PLAY-CHECKERS FOR GAUSS FIDELITY

Tape duplication fidelity was just a buzz word until the Gauss 1200 Series made the scene. Gauss' Model 1250 Reproducer offers strict quality control verification of tapes duplicated in either 1/7" or 1/4" widths. It permits examination of the tape in real time.

Gauss' Model 1270 permits visual functional measurement of the tape duplicator throughout the duplicating process, thus permitting examination of the tape at duplicator speed. As play-checkers, they're necessary all the time.

They're quality standards set by Gauss.
Merchandising Quad-8 Requires 2-Level Planning: Motorola Exec

Continued from page 14

tility conscious. These two things go together and are what really makes 4-channel such a natural for the people from 17 to 30 and up to 32."

He points out that perhaps young people don't need to listen to sound as much as they need environment. "It isn't that they actually listen to those portable radios and phonographs but that's more just part of their life-style. But they must have sound."

Different Unit

Motorola will be delivering this sound in a new 1971 Chevrole at the show—a different automobile and a different player than seen previously in many other Motorola demonstrations (most recently at the National Premiums Show here where RCA Special Products borrowed a Motorola-equipped vehicle). Turning to the question of merchandising the units in cars, Gentry is of the opinion that the ideal installation for 4-channel needn't necessarily be four-door.

"I think the two-door automobile with two more speakers mounted in the rear deck area above the seats really makes for an ideal installation. I like two, very good quality 6-in. by 9-in. speakers in the rear deck. There is great resonance there."

As with many auto stereo experts, Gentry sees a gradual transition to 4-channel on the part of the consumer who is already into 8-track installations. He doesn't think the 4-channel concept should be sold at the expense of 8-track, either.

"I would hate to see installers sell against 8-track. It's much better to sell to the customer sound right now—right when he's in the store. He should be walked up the product line at $49.95, $89.95, $99.95 and then shown the very top of the line—4 channel."

"We all want the deluxe business and 4-channel will represent this. But we want the other business we have now, too. We shouldn't put the consumer in the frame of mind so that he feels he must wait until he can afford 4-channel."

Gentry agrees that selling against 8-track could send the consumer out of the store to become someone that could discourage friends from buying 8-track, let alone, quadrasonic sound.

"I think there will always be a basic 8-track business just as there is still an AM radio business, an AM/FM radio business and an AM/multiplex business. The $49.94 8-track player is going to be around for a long time."

He also feels that because of the basic compatibility of 4-channel it will not detract from such innovations as automatic cartridge changes or 8-track record feature. As for the latter, he sees this new feature as basically aimed at the home tape recorder user.

"In my own limited surveys as I travel around the country, I've found very few consumers who think about recording cartridges in the car. In fact, consumers seem most excited about the features we've already been offering—such as channel indicator lights."

He claims that generally consumers have very little conception of what features will cost. "I asked some kids in Los Angeles what they thought about automatic cartridge changes and they indicated that the feature was probably worth $10 or $15."

As for the cost of 4-channel equipment, Gentry hopes he can bring in units at 15 percent premium over comparable 8-track machines. "It will be difficult and I'm afraid it might be more than 25 percent."

"I see 4-channel as a definitely a deluxe piece of merchandise for the present time. The prices will level off. But the retailer must approach it from the standpoint of determining how much sound the customer wants and how much money he is willing to pay."

Certron Says It Expects Loss in 4th Quarter

LOS ANGELES—The soft economy is pitching Certron, manufacturer of black tape and duplicator. It said it expects a net loss of about $500,000 in the fiscal fourth quarter ending Oct. 31.

The company said the loss is due to significant adjustments of inventories and slowdown of business in all of its activities.

Certron manufactures audio magnetic tape products, including plastics, and duplicates pre-recorded tapes for itself and others.

For the nine-month period, ended July 31, Certron reported operating earnings of $877,634, or 32 cents a share, compared with $894,907, or 37 cents a share, in the year earlier period.

For the fiscal year ended Oct. 31, 1969, the company earned $1.4 million, or 56 cents a share on sales of $17.1 million.

In an effort to enhance its position in both audio and computer tape, and eventually to springboard into videotape, Certron acquired substantially all of the operating assets related to computer tape of MAC Panel Co., a division of Adams-Millis Corp., High Point, N.C., in exchange for 125,000 shares of Certron common. (Billboard, Sept. 12, 1970.)

Non-relating to (magnetic tape) assets of MAC Panel, are not included in the sale agreement.

BELAIR BOWS MINI 8 PUSH

LOS ANGELES—Belair is introducing two automotive displays for its recently introduced mini 8-track auto line. One display, model BA 103, exhibits models 259, a 4 and 8-track compatible; model 277, an 8-track with AM-FM radio; and model 284, an 8-track with FM radio. A second display, model BA 101, is a portamento for displays and sales of model 261, a straight 8-track.

Small Faces' First Step' is a big one."

In England, they're known simply as Faces. Hype in the U.S., they've kept the name near and dear to them from 'Iichicoop Park' days and that round Ogden's Nut Gone Flake album on Immediate. Although the name is the same, changes have been major.

Small Faces are on Warner Bros. now.

Steve Marriot, once lead singer/songwriter, has departed — and is now plugging in his amp with Humble Pie.

Of the original Faces, Ian McLagan (organ), Ronny Lane (bass), and Kenny Jones (drums) are still on hand — and to our ears better than ever. Joining them, and more than filling the Marriot gap, are slide guitarist Ronny Wood and vocalist extraordinary Rod Stewart (the latter a whole other story)

The new, improved Small Faces released their first album earlier this year. Called The First Step, it has been described by various members of the hippie press as "light filled and unexpecuted," "beautifully executed," "a classic rock album," "a brilliant maiden effort," "instrumentally flawless," "colossal, killer and great."

But the reason for our clever headline.

Right now, Faces Rod, Ron, Ian, Ronny and Kenny are in the midst of a month-long cross-country tour, making a lot of friends and inspiring a whole new bunch of high powered adjectives about their music and roll. But we'll spare you those.

Instead, we'll use this space to suggest that you try to see Small Faces when they come your way. We suspect you'll be surprised, delighted, and quite possibly inspired to run out and buy the album. If they don't get to your town, try the album anyway. The way we see it, any all-man band with a feather boa has just got to be good.

Small Faces can be found on Warner Bros., album MD 1001.
DO YOU THINK THAT THEY KNOW THE UPSIDE DOWN FLAG MEANS WE'RE ALL IN TROUBLE?

WHO'S IWO JIMA? WHAT'S HE GOT TO DO WITH "FUTURE BLUES"???

MAN, YOU JIVE!!!! "FUTURE BLUES" IS THE NAME OF OUR HIT(?) ALBUM

COME ON YOU FREAKS... "LET'S WORK TOGETHER"!!!!!
Munves and Usher on Quad-8

*Continued from page 1*

so thrilling it will work wonders on the recordings of choral vocalists, which is what Quad-8 will be an interesting and challenging new outlet for rock because it holds another dimension of sound. He admits, though, that everything is not yet settled for Quad-8 but when applied to special projects that call for the latest instrumentation the overdubbing and multiple tracking will make the heavens fall away.

Both Munves and Usher agree that they’ll be concentrating on musical programming in their Quad-8 programming because it re-creates the spatiality of a live concert as far as actual recording goes, they’re both beginning to lay out programs for their Quad-8 format on how best to achieve proper sound balances for Quad-8 interpretation.

“There are lots of sounds that have been missing,” said Usher, “so Quad-8 now gives us the chance to get it all hang together and blend.”

“There’s an enormous difference between the sound of stereo and Quad-8,” said Munves. “All the things that we’ve ever complained about even the classical warhorses...

Muntz Bows Quad Units

LOS ANGELES — Muntz Stereo Corp. is introducing two prototype Quad Units. Both are in prototype stages, according to Don Sloan, executive vice president of Muntz, but are currently operating.

The quad-auto unit will retail for around $129.95, while the quad home model costs $49.50. Both are compatible with existing 8-track cartridges. They demonstrate the units.

Kusisto Sees Quad-8 Opening New Horizons in Aesthetics

*Continued from page 1*

the expiration of their contracts may shop around for a label they think will give them the contract philosophy towards quad-8.

“I have been receiving telephone calls from people,” said British music mogul and president of Equitable’s Sanders, “that think that the sound they’re using in new medium.”

Kusisto is also discovering that many artists, radio, and television stations have been concentrating on Quad-8.

“One of the two largest producers of multitrack equipment expects to go the Quad way and a company that never was interested about 8-track is now talking with me about quad-8.”

The Motorola pioneer in 8-track, also believes that the premium price level on quad-8 players is one indication of the progress made.

He feels that 8-track is going to continue so long as there is enough material on the market which is available to the consumer.

Artists who sign with Barnaby Records give the label their consent to be represented in home car stereos, so that Barnaby Productions, the company which produces Williams’ weekly NBC TV series, has the nucleus of names with which to get involved in TV car stereos.

Many includes such artists as the managements of others who have joined the roster.

Williams himself is under contract with Williams’ NBC TV show and is well on his way to recording and selling his own cartridges and records.

After that, Bernard can’t say.

Ken Barry, a new singer on Barnaby, is tape-protected to CBS TV through the “Mayberry RFD” series, so he is not immediately available for car-stereo recording.

Bernard, a veteran TV producer through the Williams show, feels that car-stereo is a form of pay TV. “We know there are at least a 4-die network or pay TV, and obviously this is the way pay TV is going.”

Bernard feels there are too many people “spinning their wheels” now in getting into production of material for the new electronic baby.

He and Williams have all the videos of all the Williams’ NBC shows, “but will anyone want to sit down two years from now and see an Andy Williams or Dean Martin or Glen Campbell show?”

Through Williams’ association with professional golfers (the singer enjoys an open in San Diego), Bernard and Williams are talking about a series of golf instruction films. “But you just don’t know how things will pan out,” Bernard said. “Who can say what people will pay $12,000 for a golf pro who won’t even play the game.”

Right now the “trick” is to “do things” that the management feels, “the guys or who are going to do the best are taping up movies, TV series, movies, any kind of movies.”

Williams’ Co. Views CTV From Afar

By ELIOT TIEGEL

LOS ANGELES—Ian Bernard, Andy Williams’ manager, must be sitting on one of Barnaby Productions and Barnaby Records’ NBC TV shows’ back seats. Barnaby Records, knows he will get into car-stereo TV but doesn’t want to make any moves too quickly. The home market is several years away, Bernard feels, and he thinks it is foolish to be thinking about taping musical programs to be sold several years after when the market is available to the consumer.

Artists who sign with Barnaby Records give the label their consent to be represented in home car stereos, so that Barnaby Productions, the company which produces Williams’ weekly NBC TV series, has the nucleus of names with which to get involved in TV car stereos.

These acts include newly signed Paul Aska, Claudine Longet and Ray Stevens. There are also new names who have joined the roster.

“We cannot say that we will be recording music records and selling their cartridges like records.”

Williams himself is under contract with Williams’ NBC TV show and is well on his way to recording and selling his own cartridges and records.

After that, Bernard can’t say.

Ken Barry, a new singer on Barnaby, is tape-protected to CBS TV through the “Mayberry...
OCTOBER 1970, OLIVER JOINS THE FAMILY.

NOVEMBER 1970, HIS FIRST UNITED ARTISTS SINGLE...

"LIGHT THE WAY" #50735
Produced by K. G. Arbry
b/w "SWEET KINDNESS"
Produced by William Oliver Swofford

TWO VERY BIG MOVES!

www.americanradiohistory.com
Edubusiness Publishes Study on CTV Mart

NEW YORK—Edubusiness—a bi-weekly management newsletter devoted to developments in the education and training marketswill publish a study later this month on the developing cartridge TV market.

The document was researched and written by editors of Edubusiness and examines important aspects of the equipment, software and prospective markets of the industry. Data for the production was culled from interviews with equipment manufacturers, software producers and cassette market and, according to an Edubusiness spokesman, the firm's staff has developed a wide-ranging assessment of the video cassette's future in education, business and communications, and home entertainment.

One section of the new study is devoted to a detailed comparison of the playback systems now available or under development. Another section provides a company by company report on software producers and distributors.

The report also examines the comparative costs of duplicating software for each playback system; comments on the growth potential of each segment of the videocassette market, and the role of secondary suppliers in that market.

The study also makes some fundamental changes to software producers who wish to enter the expanding videocassette market, and will explore the legal implications of that market. Cost of the study is $320 per copy.

**ATTENTION DEALERS!**

**THE MOST COMPLETE**

**TAPE & RECORD**

**ONE-STOP SERVICE IN THE WORLD!**

WE HAVE EVERYTHING!

Especially items not found elsewhere!

8 TRACK • CASSETTES
LARGE OPEN REEL INVENTORY
LIPS & POPS
COMPLETE CATALOG OF ALL LABELS ALWAYS AVAILABLE.
YOU NAME IT—WE'LL GET IT FOR YOU!

DON'T LOSE SALES
WE CAN SUPPLY ANY ITEM—IMMEDIATELY!

WE SHIP ALL OVER THE WORLD!

QUEENS, LONG ISLAND, ETC.
Same fabulous service available at
40-46 Main Street, Flushing
Open for pickups 10 a.m. to 8 p.m.,
everyday except Sunday!

FREE CATALOG AND PRICE LIST
SUNDAY, BY REQUEST!

**WRITE FOR YOUR FREE CATALOG!**

ASK THE MAN WHO KNOWS...

...what's new in domestic and imported cartridges...and how to simplify what's needed with Pfanstiehl's new cartridge catalog.

**Pfanstiehl**

FACTORY-TO-YOU SALES REPS.
KNOW all about cartridges and will simplify your merchandising problem!

**Pfanstiehl**

3320 Washington St. • BOX 431

WAVELY, ILLINOIS 60020

(312) 525-1270

ASK THE MAN WHO KNOWS...

...what's new in domestic and imported cartridges...and how to simplify what's needed with Pfanstiehl's new cartridge catalog.

**Pfanstiehl**

FACTORY-TO-YOU SALES REPS.
KNOW all about cartridges and will simplify your merchandising problem!

**Pfanstiehl**

3320 Washington St. • BOX 431

WAVELY, ILLINOIS 60020

(312) 525-1270

ASK THE MAN WHO KNOWS...

...what's new in domestic and imported cartridges...and how to simplify what's needed with Pfanstiehl's new cartridge catalog.

**Pfanstiehl**

FACTORY-TO-YOU SALES REPS.
KNOW all about cartridges and will simplify your merchandising problem!

**Pfanstiehl**

3320 Washington St. • BOX 431

WAVELY, ILLINOIS 60020

(312) 525-1270

ASK THE MAN WHO KNOWS...

...what's new in domestic and imported cartridges...and how to simplify what's needed with Pfanstiehl's new cartridge catalog.

**Pfanstiehl**

FACTORY-TO-YOU SALES REPS.
KNOW all about cartridges and will simplify your merchandising problem!

**Pfanstiehl**

3320 Washington St. • BOX 431

WAVELY, ILLINOIS 60020

(312) 525-1270

ASK THE MAN WHO KNOWS...

...what's new in domestic and imported cartridges...and how to simplify what's needed with Pfanstiehl's new cartridge catalog.

**Pfanstiehl**

FACTORY-TO-YOU SALES REPS.
KNOW all about cartridges and will simplify your merchandising problem!

**Pfanstiehl**

3320 Washington St. • BOX 431

WAVELY, ILLINOIS 60020

(312) 525-1270

ASK THE MAN WHO KNOWS...

...what's new in domestic and imported cartridges...and how to simplify what's needed with Pfanstiehl's new cartridge catalog.

**Pfanstiehl**

FACTORY-TO-YOU SALES REPS.
KNOW all about cartridges and will simplify your merchandising problem!
**Talent In Action**

JETHRO TULL, MCKENDREE SPRING

Carnegie Hall, New York

From peckerwoods to revolutionaries, prophets and terribly sensitive poets there arises just one majesty of the soul. The exercise of a maestro of Jethro Tull (Reprise). The exercise of a maestro of Mckendree Spring (Atco) is a full hall of ears full of Ian Anderson's lovely ballads. They'll remember you (and turn them upside-down. Magnificent ruins, I'm asking for the old one: The sounds are without and the voices are without The old one: The sounds are without and the voices are without

**BUD SHANK QUARTET**

Pilgrimage Theatre, Los Angeles

Shank's brand of melody, beautiful but not unduly pleasant, is heard to the house nirvana. The only 70s and 20s was the dance. Shank's ability to create his own music is a habit that makes his records more than just a pastiche of the soul that could not have come off so well without the visual impact. The rest of the group was in fine form. Shank used his electric keyboard well and his skills were well refined.

**LEE MICHAELS**

Cactus

JUICY LUCY

Fillmore East, New York

Lee Michaels, playing grand piano, was the first of a weekend Fillmore East show.

**JUDY KIRBY**

MAUDS

Beverly, Chicago

The Mauds, a local group with several regional hits a few years ago, are back with a vengeance. The group still has the soul, but the rest of the band includes some fine musicians. Vocalist Jimmy Rodgers expresses the soul of the material and the group as a whole is convincing. The group has a great sense of rhythm and soul.

**NEW YORK**

Ashford & Simpson to Add Performing a Pen Effort

NEW YORK—Nick Ashford and Valerie Simpson, exclusive writers and producers (publishing arm of Motown) are opening two new clubs in New York. The first club, looking like the Simpson's debut as an artist with a single first, to be followed by a second club, would be a great boost to the club to become an artist with an album.

Meanwhile, they're producing an album by Diana Ross for her upcoming tour. They've also worked on albums by Smokey Robinson (other recent hits). They've also been producing for other artists, including "No Ain't No Mountain High Enough," "Reach Out and Touch" (which they also wrote). "Nothing Like the Real Thing." (which they also wrote) and "Stone Soul Picnic." (which they also wrote)

**SHERRON CUTS HAWAIIAN ACTS**

HONOLULU—The Sheraton Hotels is discontinuing Hawaiian entertainment in its Monarch Room in the Royal Hawaiian Hotel.

Instead, the room will feature a "big name" that's special to the Las Vegas and Lake Tahoe circuit, starting next January.

Martin Denny has been hired as booking agent and producer for the room. He will be responsible for bringing in booking to the Hawaiian entertainment in the Monarch Room, appearing Jan. 14 through 24. Most shows are between two and three weeks.

**NEW GROUP Is Formed by Auger**

NEW YORK—Brian Auger, English organist-pianist, has assembled a new band for his new label. Auger's Oldevant Express. Their first RCA Records album is due in January. The group features guitarist Jim Mullen from Pete Brown's band, guitarist Barry Dean from Zoot Money, and drummer Keith Bailey, formerly with Gro汗 Band. Saxophonist Alan Skidmore also will join the group.
Hawaii Is Caught In a Club Slump
By WAYNE HARADA

HONOLULU — They're singing "Blues in the Night" out Waikiki way, because business is way, way down.

"It's bad," one club spokesman said of the slack in wining-and-dining spending. "The worst thing since the Cunarders," said another. The situation is dismal — at least until the Christmas holiday, when more tourists will be in Waikiki.

Here's the situation:

Several clubs are up for sale — including Gene's Port of Paradise, which has been operating for more than three months ago within the Waikiki Biemore complex. It was to have been Sterling Moosman's "thing.*

*A few clubs already have changed hands — like the New Frontier, a country room; and the Jade East Lounge, a discotheque-bar.

More clubs are opening:
The Departure is a new dance room in the Ala Moana Hotel, the Kahi Bar reopened its doors within the Palace Kailua complex, another discotheque is on the boards at Denny's in Waikiki.

One chain, Spезнодр, is taking advantage of the popularity of shutting down two operations, the Waikiki Beach O' Grog, and the Papaya Monarch, on week nights — and open only on weekends.

Hawaii's Music Capitals of the World

DOMESTIC

NEW YORK
United Artists Traffic, AAM's Cat Stevens and San Francisco's former play Bill Graham's Fillmore East, Wednesday (10) and Thursday (11). Also on Wednesday, the Thelonious Location has Today's "Soul TV show, Wednesday (11), and Thursday (12). Also she will appear on NBC's Award Program of the National Association of Recording Artists performance, Thursday (11), and at P.J.'s, Los Angeles.

The Doodletown Pipes perform in a concert in the Australian Tours, the King's Inn & Golf Club, Freeport, Bahamas... Poynter's Duraflite plays a concert at Moahow Valley (R.C.W.) Community College, Thursday (12).

Columbia's New York Rock Ensemble opens a four-day engagement at Ungano's, Nov. 24.


Avery (M.U.A.), New York City, Monday (16). On the local music scene, the "Rock & Roll Hall of Fame" will be opened at the R.C.W. on Tuesday (15).


(Continued on page 55)

Phoeni House to Raise $$
Via Series of Live Concerts

NEW YORK — Phoenix House will promote a series of live concerts as a means of raising money. All proceeds will go to combating drug-abuse, according to Richard Simon, the New director of entertainment for Phoenix House. Simon recently was a vice president of RCA Music, one of the nation's leading production firms of music for radio TV commercials, and was also active in producing records for RCA Music.

First concert produced by Phoenix House featured Jethro Tull at Carnegie Hall Nov. 4. Shortly after that, Phoenix House will produce shows every other Sunday at Fillmore East. The Fillmore East is donating use of the auditorium and, in addition, the Pablo Light Show will donate its services. Simon is now seeking artists to contribute in support of the project. The sole aim is to reach the kids and warn them against the dangers of drug-abuse.

August, Phoenix House promoted a festival at Hart Island, New York, which drew several thousand people; another drug-free festival is slated for next summer. Phoenix House operates a series of centers around New York to cure addicts.

Losers Club in Memphis Opens

MEMPHIS — The Losers Club, which has an operation in Dallas, has opened its first Memphis club and expects to open 15 more franchises.

The club, which opened with the Coasters, will be followed by the Sam, Jo, the Bee Gees, Arke, singer. Other acts scheduled include Little Richard, Fats Domino, the Sherrills, Tiki Yuro, Louie Prima and Salt & Pepper.

Dover, Atlanta and Houston are other cities expected to have a Losers Club in the next few months.

The club is being managed by Dee Herrera and Ricky Taylor.

Moody Blues in A 10-Day Tour

PALO ALTO, Calif. — The Moody Blues' first stop in a 10-day pre-Christmas U.S. tour will be at Stanford University's Dec. 3, Other December dates for the Threshold Records artists are San Diego International Sports Arena (4), Kansas City Municipal Auditorium (5), Nalas Municipal Auditorium (6), Austin Municipal Auditorium (7), Oklahoma City (8), San Houston Coliseum, Houston (9), Arizona Coliseum, Phoenix (10), Denver Coliseum (11), Los Angeles Forum (12), and Carnegie Hall, two shows (14).

GEORGE HARRISON, right, listens to playback of his latest Apple album, "All Things Must Pass," with producer Phil Spector, center, and Pete Bennett, of Abaco.
Cathy's Bitter End. Possessing one of the best of folk-pop voices, Odetta is a class in herself in clubs. Now backed by a good instrumental quartet, Odetta did several numbers from her new Folksinger album, all excellent. "Take Me to the Pilot," by Elton John and Bernie Taupin was a strong moving melody, as members of her ensemble joined in the last strains. It was tellingly performed, while her "The No-No," was a lively rumba, an unusual number for the singer. The audience joined in the last chorus, "Oh Lord, Your Lord." Odetta's full voice and meaningful interpretations are a distinctive pleasure.

**TOPLIQUO**

Village Gate, New York

Podium came on hard and fast as they opened their set at the Village Gate No. 2. Basically, a hard rock group, they play tangy pieces of the blues, country and every song. Opening with "To Ball By," the leader's group organizes, while the rhythm section of a harmonica player, George Reifel, supported by percussionist John M. Sullivan, set a quick tempo which featured many musical and vocal changes, utilizing their skill in that unique and popular style. The musicians complement each other splendidly, and are a good, energetic new group on the New York scene.

**BOBBY GROSSBERG**

BILLY ECKSTEIN

Century Plaza, Los Angeles

Billy Eckstein combines a root for jazz fusion with the beauty of today's lyrical power and the combination creates contemporary concepts of his own. The singer's off-beat, behind the beat, rhythm and the music of his "Arkin," the group's Arthur Park, proved the artistic highlights of the evening. The group's John C. Rankin, supported by Charlie Peralta, also adds to the ensemble, as do associates Bobby Tucker on piano and/or organ and Al Kleinblatt on bass. Eckstein's Argonauts, with a song up pace on the Jimmy Webb song, "Randy," and a Funky-Germanic-styled straight ahead with their own quick paced efforts, Eckstein's Argonauts also served as a showcase for the band's musical talents.

**CANNED HEAT OPENS ROCK THEATRE NOV. 5**

**GLENDALE, Calif.---Canned Heat will open this city's first rock and roll theater, the "Odeon" Flag, Thursday (5). Working on the bill will be Jerry and Earth's Dialogue from New York, the former movie house, has 3,000 seats, and is being run by Jim Colby and Bud Palmer. The Thomas Edison Co. and Single Wire Distributors of Burbank will be featured in the Miss Kitty's show. The show is located at 1011 E. Coltono Blvd.

**GARSTER TO TOUR EUROPE IN 1974**

**LONDON---Errol Garner will make his European television tour in April-May, 1971, probably visiting the U.K., Germany, France, Belgium, Italy, Switzerland, Portugal and Belgium.

Garner's first album release in more than two years has been released in the U.S. and Canada on Mercury.

Talent remains a leading stylist, an expert in using his resonant voice in a way that captures the audience's complete attention. **ELIOT TIEGEL**

**FANNY**

*Whisky A Go Go, Los Angeles*

This is a gutsy, hard driving all-girl rock band. They have been proven to work on any level of emotionism: screamingly intense. They could be any of the softness and charm which comes from love songs or ballads. But they do communicate in a hard, explosive fashion and in so doing, they are a bit fast, perhaps the most together and professional all-girl rock band to emerge in this city.

The group was formerly called "Whisky White Wolf" and now that they are "Fanny," they feature, sports its staff, and are apparently a following among single girls, who turned out in large numbers for the opening Nov. 2. Lead guitarists June Millington and her sister, bassist Jean, plus Nicole Carley on keyboard, are all three main voices, with drummer Alice deBruit pounding out an energetic percussive pattern rather than just joining in the harmonizing.

**ELIOT TIEGEL**

**JAYE P. MORGAN**

*Fairman-Boothe Blue Room, New Orleans*

Jaye P. Morgan, in her first nightclub appearance here in 10 years, is a surprise of major proportions. Miss Morgan's career has been reenergized by a series of "Tonight" television show appearances, which have established her as a major force in the world of the Phillips-Diller of Chicago self-set down school of comedy. A慢性子, "Everybody's Talkin'" is her first selection.

A nicely understated "Look of Love" segued into "Chart Talk" with a combing "but 'Leave Me Mom, Baby," "Happiness Is Just A Thing Called Joe" followed by some remarkably pure, sweet notes and the singer centered. She wrapped things up by pulling out the. The album "Listen to the Music," but Miss Morgan is something she needs to make it very big again in records.

**DAVID CUTHBERT**

**OLIVER, NOLAN**

*Troubadour, Los Angeles*

This dual debut in this room for both room. Oliver and Nolan was merely involved. Nolan succeeded. Oliver's new image for folk singer-songwriters (c) which to cater to various musical moods was favored by his sleepy stage work and failure to stir up a key on several of his songs. The last time he played in Los Angeles he worked the Century Plaza with a full orchestra for support on the Troubadour stage Nov. 3. Oliver's voice was not only dressed by his own acoustic work plus that of a second acoustic guitar player by Chris Brooks. Oliver recently signed with Lib/ery/UA.

Without the large backing which marked his records, Oliver's voice sounds forced at times. When he signs softly, as he did on Oliver's "My Gift Is My Song," he showed that he was the "Windsor of Mind's," his pleasant voice and "Jazz," "Stormy," and "Island" were crowd favorites, but "Walkin' the Line" was fast. "The Greater Manhattan Love Bug," which was played by Nolan, was followed by Nolan's "Walking by the Water" was good. Nolan is a new singer who used to play in his regular band as a dramatic singer, wearing sunglasses and holding a guitar high in the air. Nolan's voice is one of softness and faithfulness and Paul Humphrey's guitar (c) (contrast, two guitars, organ, drums, bass) supports the driving notes.

**ERROL GARNER**

*European tour*

**TAIN***

**PHOENIX**

*The Whiskey A Go Go, Los Angeles*

The Whiskey A Go Go, Los Angeles, is a new Valley of the Sun resident and will serve as an outlet for KIKN from Grand Canyon. The Whiskey A Go Go is known for its moderate ban on FCC double-talk of the KIKN partner and the new Valley of the Sun resident.

Confusion in the local radio ranks former WMCA, New York City, an affiliate of the new Valley of the Sun resident and will serve as an outlet for KIKN from Grand Canyon. The Whiskey A Go Go is known for its moderate ban on FCC double-talk of the KIKN partner and the new Valley of the Sun resident.

**PHOENIX**

*The Whiskey A Go Go, Los Angeles*

The Whiskey A Go Go, Los Angeles, is a new Valley of the Sun resident and will serve as an outlet for KIKN from Grand Canyon. The Whiskey A Go Go is known for its moderate ban on FCC double-talk of the KIKN partner and the new Valley of the Sun resident.

**PHOENIX**

*The Whiskey A Go Go, Los Angeles*

The Whiskey A Go Go, Los Angeles, is a new Valley of the Sun resident and will serve as an outlet for KIKN from Grand Canyon. The Whiskey A Go Go is known for its moderate ban on FCC double-talk of the KIKN partner and the new Valley of the Sun resident.
WBBQ Makes Key Changes in Programming—‘Flashbacks’ Used
By CLAUDE HALL

AUGUSTA, Ga. — WBBQ, considered one of the most im-
portant stations in the nation’s record industry for breaking new
records, has made some impor-
tant changes in its programming.
Under the new policy of the radio-
disk jockey, the 22:00 hour spot
Top 20 on the playlist will be fol-
lowed by a new record, then by another Top 20 record. This
air personality on duty will then play a chart record which
might be an old record, according to the pop-
larity in the market or one not
plating the playlist very fast. After these, a "flashback" record
will be played.

The policy of the Top 40 radio station, programmed by Harley Drew, largely hinged on
what many radio people call
a "salt and pepper" theory. A record by a white artist or a black
artist from near the bottom of
the playlist will be followed by a record by a black artist from the bot-
tom of the list. The idea was that the radio personality, mixed with
either, was something that the listeners didn't want to hear...but was
at the same time something that they had never heard before.

WIXZ Shifts Its Airplay
PITTSBURGH — After ex-
tensive research into the mar-
tet, WGAR Radio, an affiliate of the "Solid Rocking Gold" format
Sunday (1), according to Nor-
man Wain, president of West-
chester Corporation, which owns the
5,000 watt station. The format will
consist mostly of oldies, with
the major-selling 20 records
swapped in.

Deejay talk will be cut to
absolute minimum; there will
be only four commercial inter-
ruptions an hour and only a
total of eight per hour, as before.
Wain said WIXZ will
program director, Chuck Danas-
week. The show was the idea of
format in depth and, in addi-
tion, an outside research firm
will be used. The old format
will be changed over to the new
format in the next three weeks.

WGAR Push On Deejay
CLEVELAND — W G A R,
easy listening station here, has
broadcast an hour on channel
5, local television station here,
to promote a new campaign
promoting the station's morning air personality—Den Imus.
The show is heard from 7:00 to 8:30
p.m. Saturday (14), Herman Spence, producer of the syndicated-
ated "Upbeat" TV series, will
produce the special. Artists ap-
ppearing include Steve Allen
and Gene Chandler and Jay and
the Americans. Imus will host.

WEXI-FM Swings To MOR Format
CHICAGO—WEXI-FM, in
Arlington Heights, has changed its
format from Top 40 to middle-
day jazz. The station, a two-
channel operation, has
Bob Norland, program director.

The station is calling
the format "morning jazz...clean air."
The music will be basically instrumental con-
tent, playing primarily Billboard
chart hits, according to Norland.

RICK ELV, left, of ABC TV's new
series "The Young Rebels," talk-
s to manager of the station's New
York office. The show has been
suggested by "Jewish
score," Hicks explained.

ART PAGE, left, air personality at WEXT, West Hartford, Conn.,
recalling "Top 40" with the
show, "Among the other things, we
have been given less money for the
employers and the work is harder.

WKTC Sheds Country
For 'Inspirational'
CHARLOTTE, N.C.—WKTC has
abandoned country music in favor of a "con-
temporary-inpirational" format which
comprises religious "talk" pro-
grams with inspirational music.

By RUTH CASTERBERRY

"Our purpose is to give folks
something in this area they can
listen to without objecting to the
lyrics," said M. A. Dick, station
program director.

"The format encompasses something for every taste," Hicks said.

"Inspirational music is pro-
gressed 6 to 8:45 a.m., fol-
lowed by a block of religious
broadcasts, including "Back to the Bleachers," "The Hour of the
Oldie," "The Jewish Voice Broad-
cast," from 8:45 a.m. till 1:15
p.m., and "Out of the Old," with
15-minute segments of inspira-
tional music. Then from 1:15
p.m. until 3:00 p.m. straight
music is broadcast.

Hicks programs his music on a ratio basis of the three types he categorizes as: con-
temporary, "young folks doing young things" (he cited Cliff Richard as an example); "the gutty
signature music" and hymns by artists like George Beverly Shea
and Tennessee Ernie Ford.

Hicks programs three contem-
porary, two of the heavy quar-
tet sounds and one hymn, in
that order.

The reaction so far is favor-
able. "Some listeners don't like
all the music, but are pleased
with the format. I've never had
the stock go away for a show but
people are enjoying the music,"
said Hicks. "And the young
people are surprised at the young
music they hear when they tune in.

"We have tried to follow the
successful pattern of many stations
who have done this throughout the
country already. It's sort of like changing to a

Oldies Are Foundation
For Format of WGWO in Va.
RICHMOND, Va. — Oldies,
not necessarily oldies either, provide
the foundation for the
format of WGWO, an easy
listening station here. Program
director Bill Cox said the format
"is a little easier to handle,
calling for 7:00 a.m. to 7:00 p.m.
seven days a week.

WGWO had been a Top 40 station
for a number of years. During the
transition to an easy listening format
some months back, air personal-
ities included Wayne Keyser, Vic
Hines, and John Stevens. Cox
does the morning drive show on
the 5,000-watt daytime station.

Among the records being
played by WGWO are "Flowers
for My Pillow" by the Neon
Philharmonic and "No Escape"
done by a local group called
the East Winds, but Cox said
WGWO is "just a little too slow for their programming."

The only problems arising in
the format change, Cox said,
seemed to have been music
stores and one-stops in Rich-
mond. "For the first time in
years, we've had a lot of
requests for oldies, especially,
for such singles as the 'Where-
take care of the shots."

The format change
has been well-received by the
listeners. Those who like
WGWO's old music have
heard them.

The format change
has been well-received by the
listeners. Those who like
WGWO's old music have
heard them.

WJR-FM to 'Gold Play'
DETROIT—WJR-FM, 24-
hours of stereo operation here,
will launch the Solid Gold Rock
& Roll programming developed by
Drake-Chenault Enterprises
about Jan. 1. The syndicated
program service is based on the
five programming theories of
WGWO in New York.

"The format was named operation manager of the
station. The format change hinges on the
Michigan station's loose track toward being a "Canadian" station rather than programming for
the Windsor-Detroit market.
change formats, leaving New York, world's largest radio market, without a country music station.

* * * * *

By CLAUDE HALL
Radio-TV Editor

** ** ** ** **

Jim Harp is a noted pro-
ducer of WFM and disc jockey for WLS, Chicago. He is a member of the National Association of Broadcasters and the management firm of Beautiful People and the film-TV pro-
fession of Beagles Enterprises.

** ** ** ** **

Billboard's Las Vegas correspond-
ent reports that disc jockey Don 
Candy, who does nights on KZV, the local soul station, who lives who in Las Vegas, plays a lot of soul and R&B but he is not very knowl-
dedgeable about the soul and R&B artist. A feeling makes it sound

** ** ** ** **

Williams says he doesn't play along on the radio and is always listened to, pulling the show together one hour airmate which includes the football.

Williams plays Buddy Rich, Nat King
Cole and most of the great jazz in-
struments in all those areas which have developed apart from the station's playlist.

Since he plays requests, his air
gets hot in the afternoons.

Williams says that more listeners are tuned into the "Cold
Worth Waiting for" which will be followed by Jazz and Big Band.

A disc jockey for a local town and musical three
years, the biggest problem facing Williams is how to get to travel. Then another stiffer handles the news for the station.

On October 13 he played dates in Chi-

cago and has been on his own nine years, apart from his playing explosive blues with the Count Basie

** ** ** ** **

Ken Ball, program director of WKGQ, Knoxvill, Ill., 60001, is interested in securing public ser-
serviceขน
career, that is, a "salt and paper" format. Last FCC meeting brought a tie vote the swinging vote to approve the purchase of the station by KSC and Southern Pacific, and to change the station, which now fea-
tures country music, to a "salt and paper" format. Ken FCC meeting brought a tie vote the swinging vote to approve the purchase of the station by KSC and Southern Pacific, and to change the station, which now fea-
tures country music, to a "salt and paper" format. Last FCC meeting brought a tie vote the swinging vote to approve the purchase of the station by KSC and Southern Pacific, and to change the station, which now fea-
tures country music, to a "salt and paper" format. Last FCC meeting brought a tie vote the swinging vote to approve the purchase of the station by KSC and Southern Pacific, and to change the station, which now fea-
tures country music, to a "salt and paper" format. Last FCC meeting brought a tie vote the swinging vote to approve the purchase of the station by KSC and Southern Pacific, and to change the station, which now fea-
tures country music, to a "salt and paper" format. Last FCC meeting brought a tie vote the swinging vote to approve the purchase of the station by KSC and Southern Pacific, and to change the station, which now fea-
tures country music, to a "salt and paper" format. Last FCC meeting brought a tie vote the swinging vote to approve the purchase of the station by KSC and Southern Pacific, and to change the station, which now fea-

** ** ** ** **

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh

dish from the kitchen that will be well re-

WIRZ, Hackett's, had a fresh
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-television industry publication. The cost is $15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

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

Positions

Dear Sir:
Apparently you’ve been 100 percent correct about my not being a deejay. I’ve never taken a question-...attendant, DJ with a full truck in the AC market, Los Angeles. I would prefer the West Coast, or as near as possible. I am currently with KMEX, 2200 E. 8th St., Los Angeles, Cal., 90020.

Can you help? I need and want to stay in the entertainment industry, perhaps in radio, TV, or even movie, but any help would be greatly appreciated. I have done a real good job as an editor! I’ve been here one year. Can you help me? I’m a member of the Air Force Reserves, so please put me out in New Zealand, but you can always put me back on the air. I am known as a male for my age and a deejay for my age. I hope you will help me.

Experience list phone with good multiple market record. Outstanding personality. Very active on the air. Currently on a full-time basis. Outstanding personality. Very active on the air. Currently on a full-time basis.

Positions Open

We’re a stereo station which hates automation. Our program people have a choice; they can be passive or active. Our program director is a former deejay. He does a 20-minute show on his own, and we have a second deejay who does the same. Our program director is a former deejay. He does a 20-minute show on his own, and we have a second deejay who does the same. Our program director is a former deejay. He does a 20-minute show on his own, and we have a second deejay who does the same.

Major market “Top 40” with first phone and background in pop, preference for deejays with national radio experience. Current radio people wanted. No experience necessary. Show people will work, if they want. They will work, if they want. They will work, if they want. They will work, if they want.

If you’re waiting for someone to do the show, you’re going to have to wait. We’re still waiting for someone to do the show, and you’re going to have to wait. We’re still waiting for someone to do the show, and you’re going to have to wait. We’re still waiting for someone to do the show, and you’re going to have to wait.

KBOA-FM Goes Weekday Country

KENNETT, Mo. — KBOA-FM, Kennett, Mo., will switch to a high-energy country format effective April 2. The simulcast KBOA and KRAK, will become a high-energy country format effective April 2. The simulcast KBOA and KRAK, will become a high-energy country format effective April 2. The simulcast KBOA and KRAK, will become a high-energy country format effective April 2.

KBOA, a free-format station, has a country format, and the new format will be a high-energy country format.

The station will be a high-energy country format, and the new format will be a high-energy country format.

Dick Lasky, the Music Director, composed, arranged, and produced a series of 12 spots for Boston’s State Street Bank, Bank Americard, in connection with Breneck Advertising. There were 28 spots in all, plus a series of 12 spots in the spots included in the spot samples. The spot samples were produced with the assistance of Walter Levinsky, Peppi Adams, Tommy Newsome, Joe Wilher, Joe Newman, and Ernie Royal. The key staff artist was Don Hagedorr, and the agency was Richard C. Keating. The agency was Richard C. Keating.

Eamir Deodato, a composer-arranger from Brazil, has made an arrangement with CEMI to score commercials and films. Deodato has been a three-piece group for the last several months, and he is currently working with a conductor in Brazil. His commercial credits include Falstaff Beer, Standard Oil of New Jersey, Bronzo Seltzer and Pepsi-Cola. He has arranged and conducted albums for artists such as Frank Sinatra, Roberta Flack, Luis Bonfa, Astrud Gilberto and Wes Montgomery. CEMI has completed three radio spots for St. Scholastica Footwear.

We Found Our Man

We employed Bill D’Antico, formerly of WKIP, Poughkeepsie, N.Y. We wish to thank all of you for your response to our Help Wanted Campaign. We hope it will be a long time before we need additional manpower, but keep in touch.

WTRY

Troy, N.Y.
WQBQ Makes "Key Changes in Programming - Flashbacks" Used

he thought he could do a housewife show better... and we have a very funny guy now in the morning.

WQBQ is a consistent 1.0 in teens and adults in the market.

Regarding records, one thing that worries Randall is that new radio stations are still playing the same old songs and singles, with no awareness of the sales problems.

WQBQ, he said, started playing more LP cuts a month back. The station is now playing 15 LP cuts a month, which is a half-hour from 10 p.m. to 5 a.m. In listening to the LP cuts, which LP cuts to play, Randall said he only spots.

It's very tough to listen to all the albums, especially after listening to singles seriously all day. But you have to listen to make sure your listeners.

He said he tried to pick the best commercial cut... one which would blend in with the sound of the radio station.

For singles, "we've been very lucky. I have a policy that if I like a record, I put it on if I have room on the playlist and nine times out of 10 I'll have room. I get excited about records and if it knocks me out I want it on the air. As a rule, Randall adds about five singles a week to the station's playlist.

Plays Unknovwn

"But I believe that if you find a good record by an unknown, you shouldn't be afraid to play it immediately. This station has been No. 1 for a long time... in adults, teens, especially with people over 45 years old, we're No. 1. I've never been hurt by putting on a record that I believe in."

"You don't have to saturate your show with new records, because that's the only place to test any record," he pointed out that a new soul or progressive rock disk would more likely than 60 percent on the air in the late evening and certainly not during mornings.

"But if you have some deejays who'll work with you and somebody to answer the phone, you can find out very quickly whether a record is good or not by asking your listeners."

Randall, in his research on records, works closely with local record shops, even telling them the manufacturer's number on the record which he adds to his playlist. In return, the stores go out of their way to feed him information. "One store doesn't sell much product, but where kids come in and listen a lot, even tells me what the kids are listening to."

45 rpm RECORDS

oldies by mail

OLDIES FROM 1955 TO 1970

All original artists.

For complete catalog and $1.00 (delivered from any subsequent order)

BLUE NOTE SHOP
146 Central Ave., Albany, N.Y. 12206

45 rpm RECORDS

oldies by mail

Underground

Folk, Soul, Rock Gospel
Soul Sauce

BEST NEW RECORD OF THE WEEK:

“IF THERE’S A HELL BELOW”

CURTIS MAYFIELD

(Curtom)

By ED OCCHI

SOUL SLICE (s) Hottest act in the business? Aretha Franklin. Back again better than ever with her next million seller “Border Song.” Aretha will finish what others only started. Another quality duet by Aretha and Jerry Wexler, who’s more creative than any artist he’s ever produced. . . . Joe Simon, all through at Monument, has signed with the Polydor distributed Spring label where he’ll open with “Your Time to Cry.” Ray Godfrey and the Boys in the Band, and now Simon, will take the label higher. Polydor has more mileage in Lee Dorsey, the “Yes We Can” man. . . . Valerie Simpson’s first solo LP for Motown, produced by Nick Ashford and Quincy Jones, will feature some of Ashford & Simpson’s greatest hits plus some new members. The duo is the braintrust behind Diana Ross. . . . Jimmy & David Ruffin’s “Stand By Me” is flipping fast to “Your Love Was Worth Waiting For.” Jimmy’s hit four in a row in England, now with “It’s Wonderful.” . . . At the Apollo till Nov. 11: Clarence Carter, The Staple Singers, Unifics, The Sequins and Sad Sam. Looking ahead: Nov. 18-25, Voices of East Harlem; Dec. 9-16, features blues from B.B. King, Bobby Blue Bland, Big Mama Thornton, Junior Parker and the Robert Patterson Singers. . . . David T. Walker, a fine soul guitarist, debuts on Zee with his “Plum Happy” LP and a single, “Love Vibrations.” . . . Steve Cropper’s got a new label, Transatlantic, to go with his new studio in Memphis. . . . breakout of the week: Snooky Smoaklin’s “Tears of a Clown.” Not so famous but just as furious are O.M. Wright, Flaming Ember, B.B. King, Israel Dolber, Ronnie Dyson and King Ford. More blues: The First Washington Blues Festival, held last week at Howard University, was the first festival in the area to be produced by blacks for the black campus. It also featured some of the hottest blues acts today in Delmarva’s J.B. Hutto, Archie’s Mance Lipscomb and John Jackson, not to mention B.B. King, Howlin’ Wolf, Fred McDowell, Archie Bell, Barrett Strong and Curtis Sherrill for Atlantic, and Arthur (Big Boy) Crudup. . . . Allen Toussaint’s first for Scepter-distributed Tiffany label is “Sweet Touch of Love.” . . . All Platinum, coming on strong and soft with the Moments’ “All I Have” and the group’s new album, has picked up distribution on Don’s Everber’s “Can’t Get Over Losing You.” Eldridge Cleaver’s “Soul on Wax” LP on the more label, and the Malcolm X disk, “Message to the Grass Roots,” on Charisma. Bobby LuCom’s single has flipped to “Daddy Wants You.” The Leon Thomas Albers is rarely from Flying Dutchman. . . . Hot from the Jackson Five’s LP, “How Funky Is Your Chicken.” . . . Soul Sauce picks and plays: Paul Kelly, “Poor But Proud” (Happy Tiger); Sime & Wylie, “Everybody’s Got a Part to Play” (Mr. Clark); Ramsey Lewis, “Do Whatever Sets You Free” (Candid); Pointer Sisters, “In Your Arms” (Tangential); Adolfo, “Go On Back to Georgia” (Hometown); Quincy Jones, “Bridge Over Troubled Waters” (A&M); Kirk Kings, “Changes” (Aloe); Maceo Parker, “Want to Get Together” (House of Fox); Intrigues, “Talk a Little Love Away” (Yes). The Four Tops, “The Roller” (Spring); Brenda & The Tabulations, “A Child No One Wanted” (Top & Bottom); Mirettes, “Ain’t My Stuff Good Enough” (Zea); Exciters, “Life, Love & Peace” (Today); Soul” (Paragon). Also new and chartbound: Duponts, Archie Bell, Bee Gees, Little Milton, Bobby Bland, Little Sister, Freddie Waters, Chi-Lites, Star-Tots, Gloria Taylor, Unemployed, Glysiss Knight and Bobby Patterson . . . New Whithens on Stang: “That’s What’s Left To Do.” And on All Platinum’s Turbo label: Why Do You Want To Be a Janitor” by the Teenage Messengers. . . . From the Supremes-Four Tops album: “River Deep, Mountain High.” Also new hits from Junior Walker and the Originals. . . . Lee Eldridge spreading on Archive with “Leave Me Alone” (The Lemon Slumbers). . . . Blue Thumb’s Buddy & the Janitors (Wells & Malone) album is hitting FM with “Riff.” . . . Mosquito’s Tom Schlesinger reads Soul Sauce. Do you? Then let us know about it.

BEST SELLING SOUL SINGLES

* STAB Performance-Single’s ranking greatest proportionately upward progress this week.

<table>
<thead>
<tr>
<th>Title, Artist, Label, No. &amp; Pk.</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 I’ll Be There</td>
<td>11</td>
</tr>
<tr>
<td>2 Stand By Me</td>
<td>11</td>
</tr>
<tr>
<td>3 Stir It Up</td>
<td>11</td>
</tr>
<tr>
<td>4 Stand by Your Man</td>
<td>11</td>
</tr>
<tr>
<td>5 I Want to Take My Place</td>
<td>11</td>
</tr>
<tr>
<td>6 I’m In Love</td>
<td>11</td>
</tr>
<tr>
<td>7 Let’s Make Love</td>
<td>11</td>
</tr>
<tr>
<td>8 At Your Leisure</td>
<td>11</td>
</tr>
<tr>
<td>9 Get Myself Together</td>
<td>11</td>
</tr>
<tr>
<td>10 For What It’s Worth</td>
<td>11</td>
</tr>
<tr>
<td>11 Life is a Carnival</td>
<td>11</td>
</tr>
<tr>
<td>12 Get Back</td>
<td>11</td>
</tr>
<tr>
<td>13 Give It Up</td>
<td>11</td>
</tr>
<tr>
<td>14 Help Me Do It</td>
<td>11</td>
</tr>
<tr>
<td>15 For Your Love</td>
<td>11</td>
</tr>
<tr>
<td>16 You’re The One</td>
<td>11</td>
</tr>
<tr>
<td>17 What’s Going On</td>
<td>11</td>
</tr>
<tr>
<td>18 Let’s Love Again</td>
<td>11</td>
</tr>
<tr>
<td>19 We’re In Love</td>
<td>11</td>
</tr>
<tr>
<td>20 In the Still of the Night</td>
<td>11</td>
</tr>
<tr>
<td>21 In the Clouds</td>
<td>11</td>
</tr>
<tr>
<td>22 I’ll Be There</td>
<td>11</td>
</tr>
<tr>
<td>23 I’m Going to Make You Love Me</td>
<td>11</td>
</tr>
</tbody>
</table>

11 HEAVEN HELP US ALL
12 WHY AM I CRYING
13 I’M IN LOVE
14 FOR YOUR LOVE
15 I WANT TO TAKE MY PLACE
16 I’M IN LOVE
17 STIR IT UP
18 STAND BY ME
19 I’M IN LOVE
20 I’M IN LOVE
21 I’M IN LOVE
22 I’M IN LOVE
23 I’M IN LOVE
24 I’M IN LOVE

Selling Sounds

* Continued from page 37

there the afternoon of Nov. 19 and Donna Dean, head of publicity for Billboard, will be arriving sometime during that day. In Hope of all the men you’re in the driving-walking-crawling-range can make the meeting, we’ve arranged for Brian, Al Newman, vice president of programming for KSF9, San Francisco; Mike Corb, president of MGM Records; Fred Milburn, program director of KXIV, Phoenix; Robert McDonald, vice president and director of KXI, New York City; Richard Ayres, managing director of WIND in Chicago and foul fun of Mexican food (can’t be anybody who likes Mexican food can’t be all bad, foul right?); Jerry Harris, KXIV, San Francisco; Pate Whitney, program director.

Continued on page 38

* Continued from page 28

Powder and Air Pillow Insiders. Two of the 60-second spots were sung by Larry Weiss. Steve Jackson, of N.W. Ayer, Chicago, produced the campaign recorded at Audio Research Studios. Also finished are three new commercials for Carrier Air Conditioning. Dave Mullany is writing the spots and the scripts were written by Tom Eigan and Phil Schuman.

The Carpenters, A&M Records artists, have recorded their first commercial. It was done for the RCA studio in Toronto for Morton’s Potato Chip. Eddie Acorde wrote both the words and music. The production was supervised by Susan Hamilton. The entire project was supervised by Paul Mullins with Terry Ingram as agency producer for Glenn Advertising of Dallas and Bob Berry as account supervisor.
RAMSEY LEWIS, left, Cadet Records recording artist, has been elected to the board of directors of Provident Hospital, Chicago, the oldest black-owned hospital in the country. With Lewis are Alvin J. Robinson, president of the Provident Board, and Potter Palmer III, right, chairman of the board of Giotobrothers Communications, Inc.

Campus News

"Continued from page 29"


NOVEMBER 14, 1970, BILLBOARD
LENNON'S "STILL" - One of the strangest groups in Holland, the Golden Earring made a powerful move to the States. The band is "The Goo Goo Dolls," but nearly all of the cuts are strong. "The Wall of Sound," "101 Dalmatians," and "A Whole Lotta Love." Good vocal blend and smooth easy beat make this a winner.

THE KRONOS 90-05-87 (9) - One of the strongest groups in Holland, the Golden Earring made a powerful move to the States. The band is "The Goo Goo Dolls," but nearly all of the cuts are strong. "The Wall of Sound," "101 Dalmatians," and "A Whole Lotta Love." Good vocal blend and smooth easy beat make this a winner.

THE RANDY DAVIS ORCHESTRA 90-05-88 (15) - Randy Davis is a Canadian who has been making records for a long time. His music is very much in the style of the 1960s, and it's a pleasure to listen to. His voice is clear and his arrangements are well thought out.

THE BEATLES 90-05-89 (16) - The Beatles are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Beatles fan.

THE KINKS 90-05-90 (17) - The Kinks are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Kinks fan.

THE PROFESSIONALS 90-05-91 (18) - The Professionals are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Professionals fan.

THE CRESTS 90-05-92 (19) - The Crests are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Crests fan.

THE CROWNS 90-05-93 (20) - The Crowns are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Crowns fan.

THE CRYSTALS 90-05-94 (21) - The Crystals are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Crystals fan.

THE HYBRIDS 90-05-95 (22) - The Hybrids are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Hybrids fan.

THE ZAPPERS 90-05-96 (23) - The Zappers are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Zappers fan.

THE JADES 90-05-97 (24) - The Jades are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Jades fan.

THE KAYNES 90-05-98 (25) - The Kaynes are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Kaynes fan.

THE MIGHTY MASTERS 90-05-99 (26) - The Mighty Masters are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Mighty Masters fan.

THE REEFERS 90-05-100 (27) - The Reefers are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Reefers fan.

THE SHOOKS 90-05-101 (28) - The Shooks are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Shooks fan.

THE SPIRITUALS 90-05-102 (29) - The Spirituals are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Spirituals fan.

THE TALLER 90-05-103 (30) - The Taller are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Taller fan.

THE WALKERS 90-05-104 (31) - The Walkers are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Walkers fan.

THE WANGS 90-05-105 (32) - The Wangs are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Wangs fan.

THE WIZARDS 90-05-106 (33) - The Wizards are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Wizards fan.

THE ZEPHYRS 90-05-107 (34) - The Zephyrs are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Zephyrs fan.

THE ZESTIES 90-05-108 (35) - The Zesties are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Zesties fan.

THE ZIPS 90-05-109 (36) - The Zips are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Zips fan.

THE ZAPPERS 90-05-110 (37) - The Zappers are back with a new album, and it's a great one. The songs are all good, and the production is top notch. The album is a must for any Zappers fan.
**CHRISTMAS WITH BRADY BUNCH**

*Timeless Christmas from the Brady Bunch*—Paramount PAS 503 (2)

With the success of their TV show assured, the Brady Bunch makes its recording debut with two Christmas classics ("The First Noel" and "Silent Night") along with a fine batch of seasonal songs, from "Santa Claus Is Comin' to Town" to "Rudolph the Red-Nosed Reindeer," all done with charm and style. The kids' voices are marvelously sweet, crystal-clear, and both thrilling and reassuring. A great holiday package.

**CHRISTMAS WITH DANNY GAYE**

*The Christmas Album of Danny Gaye*—RCA Victor LSP-2327 (2)

A fine gospel package, loaded with excellent performances and outstanding song material ("Go Tell It On the Mountain," "Broken Pieces" and "Sweetly Sad Unde'stand") are typical. Gaye's rendition of "Silent Night" is especially beautiful, as are his versions of "Go Tell It On the Mountain" and "O Little Town of Bethlehem." Gaye also has a good voice, and his singing style is a good match for the material. Overall, this is a great package.

**CHRISTMAS WITH DANNY WYNTON**

*Christmas with Danny Wynton*—Columbia CA35062-LP (2)

In the country music field, Terence Wynton can't miss with this LP, which features only some traditional hits such as "Silent Night" and "White Christmas." But he also hits the mark with solid newer tunes such as "Danny's Christmas." Wynton's trumpet work is really sharp, as are his arrangements for the orchestra. The songs have been done many times before, but it's like a fresh face in the crowd in the hands of Davis and his Nashville Brass. A great album.

**CHRISTMAS WITH THE MOUNT RAINIER CHAMBER ORCHESTRA**

*Christmas with the Mount Rainier Chamber Orchestra*—Columbia 15347-LP (2)

Wayne Newton will be a strong competitor in this year's Christmas sweepstakes with this double LP, which features Newton's talents in the traditional "A Holly Jolly Christmas," "The First Noel" and "Silent Night." Newton has a strong voice, and his renditions of the Christmas classics are all with the proper spirit.

**CHRISTMAS WITH THE MOUNTAIN MUSICAL COMPANY**

* 격문리 MOUNTAIN MUSICAL COMPANY*—MGM SE-4158 (2)

This LP is a fine package of traditional songs, all well-sung and performed with an excellent orchestra. The songs are all familiar, but the arrangements are fresh and inventive. The LP is a great holiday package.

**CHRISTMAS WITH THE NASHVILLE BAND**

*Christmas with the Nashville Band*—Columbia CA3118-LP (2)

The Nashville Band, with its talented group of musicians, has produced a fine Christmas album, featuring such favorites as "Silent Night," "O Holy Night," and "White Christmas." The vocals are all excellent, and the arrangements are fresh and inventive. A great holiday package.

**CHRISTMAS WITH THE NATIVE AMERICAN CHORALE**

*Christmas with the Native American Chorale*—MGM SE-4158 (2)

This LP is a fine package of traditional and contemporary songs, all well-sung and performed with an excellent orchestra. The songs are all familiar, but the arrangements are fresh and inventive. The LP is a great holiday package.

**CHRISTmas with the artur thomas orchestra**

*The Christmas Album of Arthur Thomas Orchestra*—Columbia CA3118-LP (2)

This LP is a fine package of traditional and contemporary songs, all well-sung and performed with an excellent orchestra. The songs are all familiar, but the arrangements are fresh and inventive. The LP is a great holiday package.

**CHRISTMAS WITH THE SOPRANO'S**

*Christmas with the Soprano's*—Columbia CA3118-LP (2)

This LP is a fine package of traditional and contemporary songs, all well-sung and performed with an excellent orchestra. The songs are all familiar, but the arrangements are fresh and inventive. The LP is a great holiday package.

**CHRISTMAS WITH THE VOICE OF LADY GAGA**

*Christmas with the Voice of Lady Gaga*—Columbia CA3118-LP (2)

This LP is a fine package of traditional and contemporary songs, all well-sung and performed with an excellent orchestra. The songs are all familiar, but the arrangements are fresh and inventive. The LP is a great holiday package.

**CHRISTMAS WITH THE VOICE OF LADY GAGA**

*Christmas with the Voice of Lady Gaga*—Columbia CA3118-LP (2)

This LP is a fine package of traditional and contemporary songs, all well-sung and performed with an excellent orchestra. The songs are all familiar, but the arrangements are fresh and inventive. The LP is a great holiday package.

**CHRISTMAS WITH THE VOICE OF LADY GAGA**

*Christmas with the Voice of Lady Gaga*—Columbia CA3118-LP (2)

This LP is a fine package of traditional and contemporary songs, all well-sung and performed with an excellent orchestra. The songs are all familiar, but the arrangements are fresh and inventive. The LP is a great holiday package.

**CHRISTMAS WITH THE VOICE OF LADY GAGA**

*Christmas with the Voice of Lady Gaga*—Columbia CA3118-LP (2)

This LP is a fine package of traditional and contemporary songs, all well-sung and performed with an excellent orchestra. The songs are all familiar, but the arrangements are fresh and inventive. The LP is a great holiday package.
SPECIAL MERIT PICKS

VARIOUS ARTISTS—Gold Seal, Size 353-2031 (S)
Some of Slim's/KAT's most successful soul and pop singles are collected on this album. Among these is "I'll Never Find Another Love Like Mine," which is a cover of the hit by Billy Preston and "Lady," which features an impressive vocal performance by Barbara Streisand and "I'm All Goin' to Heaven," a classic soul number.

VARIOUS ARTISTS—Underground, Music from the Motion Picture. 301 (S) The popular songs from the movie are included on this album, with highlights like "I've Got You Under My Skin," "Blue Moon," and "Mambo Italiano."

VARIOUS ARTISTS—Cats and Dogs. 353-2032 (S) This album features a variety of artists from the 1930s and 1940s, including Bing Crosby, Frank Sinatra, and Ella Fitzgerald. The music styles range from swing to big band, providing a comprehensive look at the era.

VARIOUS ARTISTS—Home of the Brave. 353-2033 (S) This album features some of the best songs from the movie "Home of the Brave," including "I'll Never Be Free," "The Battle Hymn of the Republic," and "The Battle of the Little Big Horn."
Jukebox Operator Pushes For 35c Pool, Tourney

By BEN OLLMAN

LAKE GENEVA, Wis. — A new pinball machine is being offered by the Lake Geneva operators for a 35c admission. The machine is a 210 thousand dollar addition to the area's popular pool table. It will be moved to the Main Street location to be used after the pool table tournament, which will help launch 35c pool in the area.

Such a proposed tournament would involve perhaps six or seven pool tables in a 100-mile radius of southeastern Wisconsin, 128 tables and a total of $5,000, the tournament being pushed by Empire Distributors which scheduled a planning meeting Nov. 7.

While many pool table tournaments were scheduled largely to combat location ownership of S. P. Lander and Gus Berendes of the Chain Hilton.

There will be about 30 exhibitors at the convention on display during the afternoon hours (Continued on page 30).

International Jukebox Programming Survey

Billboard correspondents in various countries have been conducting a survey of the jukebox market. The following survey is the first of a series.

ENGLAND

BY JOE BRONKHORST

LONDON—Mention jukeboxes to the average record company executive in Great Britain and he will move away and turn up his nose, as if you have just opened up a bottle of bad beer. And their boss, the manufacturers themselves, not only do not want to know; they are rude in their ignorance.

Consider the facts. There are approximately 50,000 jukeboxes and coin-operated music systems in daily operation in Britain. Most of these are 200-selection models.

So, at any one time there will be around five million records "stocked" in the country's jukeboxes, apart from a large number constantly in the pipeline. Virtually all are singles, so this large total represents a considerable percentage of total output of singles. These jukebox records are being turned over constantly. On an average, five new records are inserted every two weeks by the collector or by the owner, according to how the box is operated. This would add up to 120 new records per jukebox per year, or a total sale to jukeboxes of six million records per year, which at 78 cents a record adds up to over $4,600,000.

An average popular record in the charts will be played a dozen or more times a day on a jukebox and will be heard each time by a varying number of people, 30 on average, or 18 million people per year. It's better as a daily do-or-die device. It's just the very thing that insists on being heard in a tavern or lounge.

The strong "jukebox flavor" of the song and Robin's philosophy that jukeboxes are the "mainstay of single records" led to the label's concentration on one-stops. But 1,868 country radio stations were also serviced.

Some of the operators or owners buy their records from manufacturers.

(Continued on page 37)

New Equipment

Programmer: 'Wait on Wait & Move Fast'

By EARL PAGE

HUDSON FALLS, N.Y.—Unlike a lot of jukebox programmers, John Powers doesn't wait for things to happen; he goes out, finds, sets up and gives them ample time to "mature" on the box. Both over at the National Jukebox Co., Powers has to decide what to buy, he's such a hurry that he has a one-stop fly over the order into nearby Albany.

A programmer with the H.C. Keoblauch & Sons firm for 21 years, Powers is also unusual in that he programs the jukeboxes himself. A full-time task, although he does operate a retail record shop where many of the records removed from the route are sold to the public.

He says he has tried various one-stops in the area and as far away as Boston, but finally hit upon buying from a mobile operation in New York City. Talbot. Talbot is one of the far-flung drivers for Mobile One-Stop Service.

When asked about the critical points when some jukebox programmers make mistakes, Powers says the physical location service—many claim that often the difficult part of the job. But Powers says he doesn't know about Talbot's stock.

He says Talbot delivers everything Tuesday and it's shipped by them, although it is harder to get quarter play, and so forth. It also contains the Microcircuit entry, which replaced a complicated electromechanical assembly of relays, resistors and switches. The Bandetrol incorporates a fully transistorized 80-watt stereo amplifier with a record equalization switch which compensates for the difference in recording levels of U.S. and European Records.

See 10,000 at NAMA Show

CHICAGO—Nearly 10,000 people from the vending and food and entertainment industries are expected at the 1970 convention and exhibit of the National Automatic Merchandising Association (NAMA) here which began November 7 and runs through Tuesday (10) at the McCormick Place Convention Center and at the Conrad Hilton Hotel.

There will be about 170 exhibitors at the convention on display during the afternoon hours (Continued on page 30).

NEW YORK — Musicana Records' Al Rubin believes that adult consumers have relinquished their rights to the single recording with the result that the 45 rpm record is now a youth-dominated product in stores. Therefore, in order to push an adult single over what he calls the "marketing generation gap," the product must be aimed directly at jukeboxes—the "real mainstay of singles."

Rubin, president of the new Forest Hills based label, claims that Johnny Desmond's "Red, Red Roses" is breaking in isolated markets because jukebox operators are buying it from one-stops and radio stations are "getting the word."

Rubin said "we've shipped 1,000 to Davidson's One Stop in Omaha where Joe Quattorossi is pushing it—KAFB in Omaha is playing it five times a day."

Rubin claims that says the record is being aired on WFXE in Stark, Fla.; WMDE in Greensboro, N.C., and in other smaller markets.

"But Johnny Halonik of Beta Dist. in New York is also getting the record without much airplay at all."

Rubin says Desmond is an artiste, so remember that the song, arranged by Richard Rome and produced by Bob Yorey, is a "natural for jukeboxes."

He says: "I hate to put it this way, but the song just naturally appeals to any woman who has ever thought, "I wish..."

The strong "jukebox flavor" of the song and Rubin's philosophy that jukeboxes are the "mainstay of single records" led to the label's concentration on one-stops. But 1,868 country radio stations were also serviced.

Some of the operators or owners buy their records from manufacturers.

(Continued on page 37)
Operators Plan Wis.-Ill. Tourney

See 10,000 at NAMA Show

**BUY! METAL TYPERS**

Vending Aluminum IDENTIFICATION DISC

WHY?

1. LIFETIME INCOME
2. TROUBLE-FREE OPERATION
3. ONLY 18" x 18"

STANDARD HARVARD

1318 N. WESTERN AVE
CHICAGO 22, ILL
EV 4-3120

---

**See 10,000 at NAMA Show**

by Thomas C. Funk of Madison Concessions, Inc. of Anderson, Ind., and chairman of the NAMA Accounting and Statistics Committee.

Later Monday morning, the Organization Program Dynamics, Inc. of Columbia Mo., will present "Pricing Yourself Into the Market," which will include results of a NAMA survey on reactions to pennyng. Following that, there will be the keynote address by Jim Bailey, distributor for Stover Distributors.

---

**Holiday**

---

**New Equipment**

PHOENIX

The hardest working record man in the Southwest: ARC Inc.'s Ron Johnson, who doubles as promotion man—salesman in handling distribution of some 150 labels—from ARC and A&M to White Whale and Whit... is the latest in an endless line of record men who have hit the road this year.

---

**One Stop service for all BULK VENDING MACHINE OPERATORS**

**MERCHANDISE—***Leaf bell gun, wrapped gum, charms, filled gumball stand, candy, bulb or can cover, 1,000 each***

**SUPPLIES—***Empty plastic cups,***

**EQUIPMENT—All Northwestern bulk venders, easy on stand, wall brackets,电压& stamp stands,***

---

**Coinmen In The News**

**Seeburg—Stereo Digital Console**

The console is available in two models: the DEC 1 with chrome finish (pictured) and the DEC 2 in antique bronze. The unit is only 5 1/2 inches deep, taking up a minimum of wall space. Console incorporates a full fidelity speaker system. The console carries the Microlog circuitry which is interchangeable with the paks or the main console. It also offers the customer a chance to mix any amount of coins. Service of the console is done from the front end.

---

**Operators Plan Wis.-Ill. Tourney**

• Continued from page 35

Vending, says about 80 percent of his pool tables are set at 35-cent play and that since going this route receipts are 20 to 25 percent higher— in some cases 60 percent more.

Pool tables represent 10 percent of his equipment. He says 75 percent of his jukeboxes are priced at two for a quarter play.

Seaver has gone farther. He says that labor is the biggest chunk of the operator's inflationary costs. He decided to try a $10,000 bonus incentive plan last year based on the ability of his route people to get locations to accept higher prices on jukeboxes and other machines. Of the price increase on pool tables, he says: "All the dimes in those coin containers are plus revenue. By going to 35 cents responding with 1967—since then costs have just outpaced profit increases."

Seaver hopes his competitors will see the benefit of 35-cent pool and hopes the tourney can generate enthusiasm all around. Hopefully, it would involve four teams of a total of 20 players per location. The location would put up $60 to be matched by another $60 from the operator to go toward prize money.

If the tourney idea jells, it will probably be held in early 1971.

Empire's Murphy Gordon points out that 35-cent pool can theoretically increase revenue as much as 520 a week. On a 50/50 commission basis, this means that an operator would earn $520 more yearly—or enough to put a new pool table in a speakeasy.

Schneller has even wanted to go to 50-cent pool games and introduced such a concept a year ago.

---

**Tommy Lift Gate**


HYDRAULIC LIFT GATE FOR ALL 1/2 OR 3/4 TON PICKUPS, SERVICE BODIES, AND MOST ALL LATE MODEL VANS.

$420.00. Includes Federal Excise Tax.

Available at your Phonegraph or Coin Operated Machine Distributor, or contact:

WOODBINE SALES CO., WOODBINE, IOWA 51579
for name of nearest TOMMY GATE Distributor.
Jukebox Mainstay of Adult Product

And Rubin thinks he can generate retail action on the record. Manufacturers considered the dual easy-listening and country appeal of the record, points which he considers that the over-25 adults who are still buying singles are buying easy-listening and country product.

“If the present older generation continues to go on the market for several years and the consumption singles, we would still have an adult market. I think at that age level, the record business started to change and adults regained their interest,” says Rubin, part of the so-called generation gap.

Rubin, who headed up Magic Records in the early 1950s and who has been until now involved in the music business, believes they could still be a factor in singles.

“It’s obvious adults have $10 to spend on a show, which often features the same kind of music found on the singles records. Unless adults can start finding their kind of music on singles it will just disappear as a product with adult appeal,” Rubin says.

As for getting any kind of exposure for adult type music on radio today, Rubin says “I’m just trying to chop down the Empire State Building. You have to get a record played five times a day on a major station to penetrate any large market.”

The way to do this is to have a product promotion man believe in and then work it relentlessly, he says, always with the view that if a single has anything in the adult market it should somehow appeal to the jukebox programmer.

‘Patient’ Programmer Rushes Once He Picks Jukebox HITS

Continued from page 35

has a rather challenging job in that the driver must often get up at 4 a.m. or 5 a.m. and make the run. The tractor-trailer drivers are considered to be part of the so-called generation gap.

Power says he doesn’t get too excited about this breaking in the outside right column of Billboard’s “Hot 100” but that he really concentrates on the middle column from numbers 104-47, is “a real watch for the star performers.”

The business paper charts the box the way for much of his programming decisions, but he also depends upon request radio play and his own experience.

“The main radio station for me is WTRR in Philadelphia, but it’s very difficult to get on the air.”

Because of the distances between locations, Powers said his firm changes records on its jukeboxes every 28 days. A side benefit of this longer cycle is that it gives him an edge to introduce something new.

Continued from page 33

International Programming

Continued from page 35

facturers; some from one-stop suppliers set up for the purpose; some from wholesalers, and some from their local record shops. Some use all of these sources.

Inevitably, prices paid for the records are as varied as the methods of purchasing used, and range from a special “price” offered by some manufacturers to full retail price from some retailers, and there may or may not involve 3 per cent returns or other similar arrangements.

And one jukebox manufacturer (who is also a big operator) even produces his own range of extended plays (E.P.s) in order to vary the programming and vary the pricing arrangement per play (which is usually 6 cents for one track or five for 24 cents, but this varies also from area to area).

Programming is as difficult for jukebox operators as the problem of the dead stock in the record store. No two cities are exactly alike in their needs, and from the fact that jukeboxes are popular in close-in clubs, coffee bars, transport cafes, bingo halls and many other locations, as well as in pubs, they attract a surprisingly wide cross-section of customers.

Kids use them most of all and the top pops are featured to a greater or lesser degree on all jukeboxes. Many jukeboxes get most of their plays on sophisticated records. Others are programmed partly on jazz, some feature light classics (hence the continuing need for some cases for E.P.s., and some demand Italian, Reggae, Greek and other minority specialities.

Operators can be as off the mark on programming as anyone. Some of them pay heed to individual sites. In some instances they even leave it to a secretary or receptionist to do the bulk ordering and do not trouble to train their collectors to read the requirements.

There isn’t a lot of money to be made from jukeboxes by local retailers this way, but it can be a useful arrangement on a small scale.

Properly programmed boxes can help increase the money-box take, particularly in teen-age locations. Figure produced for a small snack bar shows that, during a three-month period when a jukebox was installed, the average weekly number of customers was 1,500 and the total weekly taking $205. But in the three months after the jukebox was removed, customers dropped to 450 and the takings to $218. The full set of figures show that of the bottles of soft drinks dropped from 246 $48, while the sales of soda wax had increased up to 200 and 275. It may be deduced from this that the teenagers moved away, while the more stable customers increased in number.

Jukeboxes cost $1,200 and upwards and may earn anything from $75 to $150 more per week. They are complex, powerful and expensive. All the market output of them are made for stereo and many operators would welcome increased availability of stereo singles.

A music license is required for a jukebox location and the Phonograph Operators’ Association works persuasively with local music and record companies to obtain the licenses—on behalf of their members. The Musicians’ Union is also inclined to oppose jukeboxes because they may take musicians out of jobs in pubs and clubs. This is countered, to some extent by the paying of an annual fee in “mechanicals” (gramophone company royalties) and another annual fee to the Performing Rights Society. Most of Britain’s jukeboxes are of American manufacture, with some British and the remainder from Europe.

We’re Honored to Be Serving The Parts & Supplies Customers of Block Marble

—JOE ASH

Active Has Acquired The Parts & Supplies Division Of Block Marble

Now Operators Can Satisfy Their Machine And Parts & Supplies Needs

At One Location — 666 North Broad St.

ACTIVE Amusement Machines Co.

666 No. Broad Street, Philadelphia, Pa. 19110

Exclusive Cornetb, Rock-Ola, Franke and Heiman Coin Distributor for Eastern Pennsylvania, South Jersey and Delaware.

Reconditioned

Guaranteed

SPECIALS

PIN BALLS — BOWLERS — ARCADE

KNOXVILLE $110	TACOMA $110

KNOXVILLE $110

©ODDLY $100

KNOXVILLE $110

HAYBURNERS $110

Write for complete list of

PHONOGRAPHIC, GAMES, AND VENDING

Established 1924

CABINETS...

ATLAS MUSIC COMPANY

3112 M. WESTERN AVE., CHICAGO, ILL. 60647. Atmirk 6-1005

Enjoy More Play and Profits with

CHICAGO COIN'S NEW

6-PLAYER PUCK BOWLER

"FUTURISTIC CABINET"

Dazzling, Eye- Appealing, Newly Designed Cabinet — Walnut Formica Side

• Triple Coin
• Stainless Steel Entry Plate on Door... With Lighted Coin
• Denomination Windows
• New Wider Formica Playfield

Available in 3 Individual Coin Chutes

15c Play — 2 for 25c

((Adjustable to 10c and 25c Play)

Length 8', Width 10'

“SUPER SPEED”

“SUPER FAST”

“SUPER SLOW”

“SUPER LONG"

“SUPER BULLET"

“SUPER RACK"

“SUPER-FAST"""

SELECT YOURS

"SUPER FAST"

"SUPER SLOW"

"SUPER BULLET"

"SUPER RACK"

"SUPER-FAST"

37
NEW from Fischer
A BURGLAR ALARM
that protects your income

ATTENTION OPERATORS
YOU CAN HAVE A MAGNAVOX COLOR TV FOR YOUR HOME... or a Bellows watch, a Sunbeam toaster, a Collector's Edition 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 machines, you receive Bonus Certificates that you can trade for valuable merchandise.

Ask your Fischer distributor for all the details. He'd be happy to show you a casing with the many brand-name premiums available.

WHY an alarm for protection? Other methods only made 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
Needs Little Attention

Attracts a Lot of it

From a service standpoint the Wurlitzer ZODIAC is so well engineered and designed that it requires minimal mechanical attention. Even when it does, every part is wide open to high-speed service.

From a standpoint of its beauty and its sound, it attracts tremendous attention. All of which produces constant, highly profitable play.

A visit to your Wurlitzer Distributor will prove it all. See him now.

WURLITZER
ZODIAC

THE WURLITZER COMPANY
115 Years of Musical Experience / North Tonawanda, N.Y. 14120
**ACTION Records**

- **Singles**
  - **NATIONAL BREAKOUTS**
    - BLACK MAGIC WOMAN... Santana, Columbia 4-55270 (Mercury, BMI)
  - **REGIONAL BREAKOUTS**
    - HEY, I KNOW A WAY (To Say I Love You)... Little Anthony & the Imperials, United Artists 50970
    - WANG-DANG COME DOWN... Bill Anderson, Decca 27474
    - I CAN'T GET OVER LOSING YOU... Danny ElBERT, Epic 45101 (All Platinum)
    - YOUNG HEARTS GET LONER TOO... New Young Hearts, Zos 5001
  - **ALBUMS**
    - **NATIONAL BREAKOUTS**
      - BOB DYLAN... New Morning, Columbia KC 30290
      - JOHNNY CASH SHOW... Columbia KC 30100
      - TOM JONES... Badfinger? YAP'S 710290
      - BUDDY MILES... We Got to Live Together, Mercury SR 6133
      - ANDY WILLIAMS SHOW... Columbia KC 30105
    - **ACTION ALBUMS**
      - BADFINGER... No Dice, Apple ST 2557
      - ELVIS PRESLEY... Almost In Love, RCA Conquar 34460
      - EDDIE PHELPS... EP, Bremen 1545
      - FRANK CHICHESTER... Plays Simon & Garfunkel & Jim Webbs, London Phase 4 SR 45131
      - REUBEN WILSON... Blue Moon, Blue Note SRT 6345
      - STAPLES BAND... bc05
      - DAMNATION OF ADAM BLESSING... The Second Dimension, United Artists 1016
      - FRANK ZAPPA... Changer's Revenge, Zappa/Reprise MPS 2030
      - DICK GREGORY'S FRANKENSTEIN... FM 354
      - DIXON COFFEE & THE DETROIT GUITAR BAND... Evolution, Sussex SSSS 7900
      - MITCH MILLER... 32 All-Time Great Sing-Along Selections, Columbia G 3250
      - BUDDY FOSTER... Changes, Columbia CY 4100

- **SPECIAL MERIT PICKS**

  - *Continued from page 34*

**CHRISTMAS**

FRIDAY- SATURDAY-Sunday Christmas... Foxtrot, Imperial 6475

The soundtrack of the upcoming television special that will air on the ABC network this weekend under the title "The Sound of Christmas," and the performances of Johnny Carson and Benny Goodman, will be released as a new, full-length recording. It has been named "The Sound of Christmas," and will be released on vinyl and cassette formats.

**JIMMY SIMPSON**

- Jimmy Simpson, MGM 55-578

The first-order在家里, in which a fast inflation is being driven by Billy Joel and Jennifer Warnes during the late 1970s. The couple has been known for their smooth, sophisticated sound and has been praised for their ability to deliver a taste of the special occasion. The music and sound, complete with a live band and special effects, are proving to be a huge hit.

**MUSCLE MATTHEW'S CHRISTMAS... Capitol**

The Muscle Mathew has come up with one of his best albums to date. "A Christmas Carol," as it has been named, has touched the hearts of listeners with its heartfelt songs and joyful melodies. The album is filled with songs that are sure to get people in the holiday spirit. It has been hailed as a masterpiece and has received critical acclaim.

**LIGHTING**

- WINFIELD BRICKER & THE SUNSHINE... The Good Times, Cameo CAS-4976-2

Wendy Birdwell and the Sunshine are back with a new album, "The Good Times." The album features some of their most popular songs, as well as new material. The band's sound is as upbeat and joyful as ever, and the album is sure to put a smile on anyone's face.

**INTERNATIONAL EXCHANGE UNITED STATES**


The album features a mix of new and classic songs, all of which are sure to please fans of the band. The album was produced by Wendy Birdwell and the Sunshine, and it has been well received by critics and fans alike.
Billboard New Album Releases

FOR NOVEMBER

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturer's November release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.

ARTIST - T/A - LABEL & Number

A
ROY ADAFF - Time
MEX ALLER - anybody's Generation
LYNN ALSTON - Night Bright
LEON ARNOLD - (5000 Miles from Home)
LEON ARNETT - The Best of
ASHTON, GARDNER & MYKE -(assigns)
ASSEMBLED MULTITUDE - Ancient Greek Women & Children First
ALAN BLANK - A Whole Lot of Lovin'
LEONARD ORCHARD -...Back in N.Y. Vol. 1
THOMAS ORCHARD, Vol. 2

B
BARBARA BOTTALICO -盖 法马
BARRY BOTTALICO - song of songs and other
BRIAS-INNAN - Black Country
BRIAS-INNAN - Black Woman
DONALD TRUSHO - Electricly Bled
BRADYB - The Blood
BRETT B - His Way Against The World

C
MAURICE CHEVRON - You Brought a New Kind of Love to Me
BOB CHRISTIE & THE ROCK CATS - Maximus Good Friends
CALIFORNIA RAPPERS - Richman Street
JACK DEMPSEY - The Rough Gulch of Country

D
BRUCE DEMPSEY - The Rough Gulch

E
DICK CAPELLE - Giant Blues

F
BRIAN CARMICHAEL - California's Cajun Blues

G
BRIAN CARMICHAEL - California's Cajun Blues

H
HARRIET HALL QUARTET - Old Timey Tunes

I
JOHNNY HODGSON - Christmas

J
JOHNNY HODGSON - Christmas

K
JOHNNY HODGSON - Christmas

L
JOHNNY HODGSON - Christmas

M
JOHNNY HODGSON - Christmas

N
JOHNNY HODGSON - Christmas
**New Classic Releases**

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW ALBUM RELEASES** Continued

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW CLASSICAL RELEASES**

**ARTIST** - **TITLE & LABEL & NUMBER**

**THE AMERICAN FAMILY ALBUM OF FAVORITE CHRISTMAS MUSIC** - Arthur Fiedler/Booth Pops/Des Moines Symphony Orchestra

**BEETHOVEN: THE COMPLETE STRING QUARTETS & TRIO** - Milan Rachlin/Philadelphia Orchestra (1957-58)

**BEETHOVEN: THE COMPLETE PIANO CONCERTOS** - Arthur Rubinstein/Philadelphia Orchestra (1954-55)

**BEETHOVEN: CONCERTO IN C OP. 35/LEONARD BERNSTEIN** - Vienna Symphony Orchestra

**BEETHOVEN: SONATA NO. 1 IN C MAJOR, OP. 31 NO. 2, LUDWIG VAN BEETHOVEN** - Van Cliburn

**BEETHOVEN: THE COMPLETE STRING QUARTETS** - The Juilliard String Quartet

**BEETHOVEN: THE COMPLETE SYMPHONIES** - Columbia Symphony Orchestra

**BRAHMS: MODERN DANCES** - Various Artists, Münchner Rundfunkorchester

**BRAHMS: COMPLETE Lieder & Songs** - Various Artists, Columbia Symphony Orchestra

**BACH: CHORALE PRELUDES AND IMPROVISATIONS** - Various Artists, Columbia Symphony Orchestra

**BACH: COMPLETE CHORAL SUITS** - Various Artists, Columbia Symphony Orchestra

**BACH: COMPLETE ORATORIOS** - Various Artists, Columbia Symphony Orchestra

**GERSHWIN: SYMPHONY IN C MAJOR** - Various Artists, Columbia Symphony Orchestra

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW ALBUM RELEASES** Continued

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW CLASSICAL RELEASES**

**ARTIST** - **TITLE & LABEL & NUMBER**

**THE AMERICAN FAMILY ALBUM OF FAVORITE CHRISTMAS MUSIC** - Arthur Fiedler/Booth Pops/Des Moines Symphony Orchestra

**BEETHOVEN: THE COMPLETE STRING QUARTETS & TRIO** - Milan Rachlin/Philadelphia Orchestra (1957-58)

**BEETHOVEN: THE COMPLETE PIANO CONCERTOS** - Arthur Rubinstein/Philadelphia Orchestra (1954-55)

**BEETHOVEN: CONCERTO IN C OP. 35/LEONARD BERNSTEIN** - Vienna Symphony Orchestra

**BEETHOVEN: SONATA NO. 1 IN C MAJOR, OP. 31 NO. 2, LUDWIG VAN BEETHOVEN** - Van Cliburn

**BEETHOVEN: THE COMPLETE STRING QUARTETS** - The Juilliard String Quartet

**BEETHOVEN: THE COMPLETE SYMPHONIES** - Columbia Symphony Orchestra

**BRAHMS: MODERN DANCES** - Various Artists, Münchner Rundfunkorchester

**BRAHMS: COMPLETE Lieder & Songs** - Various Artists, Columbia Symphony Orchestra

**BACH: CHORALE PRELUDES AND IMPROVISATIONS** - Various Artists, Columbia Symphony Orchestra

**BACH: COMPLETE CHORAL SUITS** - Various Artists, Columbia Symphony Orchestra

**GERSHWIN: SYMPHONY IN C MAJOR** - Various Artists, Columbia Symphony Orchestra

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW ALBUM RELEASES** Continued

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW CLASSICAL RELEASES**

**ARTIST** - **TITLE & LABEL & NUMBER**

**THE AMERICAN FAMILY ALBUM OF FAVORITE CHRISTMAS MUSIC** - Arthur Fiedler/Booth Pops/Des Moines Symphony Orchestra

**BEETHOVEN: THE COMPLETE STRING QUARTETS & TRIO** - Milan Rachlin/Philadelphia Orchestra (1957-58)

**BEETHOVEN: THE COMPLETE PIANO CONCERTOS** - Arthur Rubinstein/Philadelphia Orchestra (1954-55)

**BEETHOVEN: CONCERTO IN C OP. 35/LEONARD BERNSTEIN** - Vienna Symphony Orchestra

**BEETHOVEN: SONATA NO. 1 IN C MAJOR, OP. 31 NO. 2, LUDWIG VAN BEETHOVEN** - Van Cliburn

**BEETHOVEN: THE COMPLETE STRING QUARTETS** - The Juilliard String Quartet

**BEETHOVEN: THE COMPLETE SYMPHONIES** - Columbia Symphony Orchestra

**BRAHMS: MODERN DANCES** - Various Artists, Münchner Rundfunkorchester

**BRAHMS: COMPLETE Lieder & Songs** - Various Artists, Columbia Symphony Orchestra

**BACH: CHORALE PRELUDES AND IMPROVISATIONS** - Various Artists, Columbia Symphony Orchestra

**BACH: COMPLETE CHORAL SUITS** - Various Artists, Columbia Symphony Orchestra

**GERSHWIN: SYMPHONY IN C MAJOR** - Various Artists, Columbia Symphony Orchestra

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW ALBUM RELEASES** Continued

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW CLASSICAL RELEASES**

**ARTIST** - **TITLE & LABEL & NUMBER**

**THE AMERICAN FAMILY ALBUM OF FAVORITE CHRISTMAS MUSIC** - Arthur Fiedler/Booth Pops/Des Moines Symphony Orchestra

**BEETHOVEN: THE COMPLETE STRING QUARTETS & TRIO** - Milan Rachlin/Philadelphia Orchestra (1957-58)

**BEETHOVEN: THE COMPLETE PIANO CONCERTOS** - Arthur Rubinstein/Philadelphia Orchestra (1954-55)

**BEETHOVEN: CONCERTO IN C OP. 35/LEONARD BERNSTEIN** - Vienna Symphony Orchestra

**BEETHOVEN: SONATA NO. 1 IN C MAJOR, OP. 31 NO. 2, LUDWIG VAN BEETHOVEN** - Van Cliburn

**BEETHOVEN: THE COMPLETE STRING QUARTETS** - The Juilliard String Quartet

**BEETHOVEN: THE COMPLETE SYMPHONIES** - Columbia Symphony Orchestra

**BRAHMS: MODERN DANCES** - Various Artists, Münchner Rundfunkorchester

**BRAHMS: COMPLETE Lieder & Songs** - Various Artists, Columbia Symphony Orchestra

**BACH: CHORALE PRELUDES AND IMPROVISATIONS** - Various Artists, Columbia Symphony Orchestra

**BACH: COMPLETE CHORAL SUITS** - Various Artists, Columbia Symphony Orchestra

**GERSHWIN: SYMPHONY IN C MAJOR** - Various Artists, Columbia Symphony Orchestra

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW ALBUM RELEASES** Continued

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW CLASSICAL RELEASES**

**ARTIST** - **TITLE & LABEL & NUMBER**

**THE AMERICAN FAMILY ALBUM OF FAVORITE CHRISTMAS MUSIC** - Arthur Fiedler/Booth Pops/Des Moines Symphony Orchestra

**BEETHOVEN: THE COMPLETE STRING QUARTETS & TRIO** - Milan Rachlin/Philadelphia Orchestra (1957-58)

**BEETHOVEN: THE COMPLETE PIANO CONCERTOS** - Arthur Rubinstein/Philadelphia Orchestra (1954-55)

**BEETHOVEN: CONCERTO IN C OP. 35/LEONARD BERNSTEIN** - Vienna Symphony Orchestra

**BEETHOVEN: SONATA NO. 1 IN C MAJOR, OP. 31 NO. 2, LUDWIG VAN BEETHOVEN** - Van Cliburn

**BEETHOVEN: THE COMPLETE STRING QUARTETS** - The Juilliard String Quartet

**BEETHOVEN: THE COMPLETE SYMPHONIES** - Columbia Symphony Orchestra

**BRAHMS: MODERN DANCES** - Various Artists, Münchner Rundfunkorchester

**BRAHMS: COMPLETE Lieder & Songs** - Various Artists, Columbia Symphony Orchestra

**BACH: CHORALE PRELUDES AND IMPROVISATIONS** - Various Artists, Columbia Symphony Orchestra

**BACH: COMPLETE CHORAL SUITS** - Various Artists, Columbia Symphony Orchestra

**GERSHWIN: SYMPHONY IN C MAJOR** - Various Artists, Columbia Symphony Orchestra

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW ALBUM RELEASES** Continued

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW CLASSICAL RELEASES**

**ARTIST** - **TITLE & LABEL & NUMBER**

**THE AMERICAN FAMILY ALBUM OF FAVORITE CHRISTMAS MUSIC** - Arthur Fiedler/Booth Pops/Des Moines Symphony Orchestra

**BEETHOVEN: THE COMPLETE STRING QUARTETS & TRIO** - Milan Rachlin/Philadelphia Orchestra (1957-58)

**BEETHOVEN: THE COMPLETE PIANO CONCERTOS** - Arthur Rubinstein/Philadelphia Orchestra (1954-55)

**BEETHOVEN: CONCERTO IN C OP. 35/LEONARD BERNSTEIN** - Vienna Symphony Orchestra

**BEETHOVEN: SONATA NO. 1 IN C MAJOR, OP. 31 NO. 2, LUDWIG VAN BEETHOVEN** - Van Cliburn

**BEETHOVEN: THE COMPLETE STRING QUARTETS** - The Juilliard String Quartet

**BEETHOVEN: THE COMPLETE SYMPHONIES** - Columbia Symphony Orchestra

**BRAHMS: MODERN DANCES** - Various Artists, Münchner Rundfunkorchester

**BRAHMS: COMPLETE Lieder & Songs** - Various Artists, Columbia Symphony Orchestra

**BACH: CHORALE PRELUDES AND IMPROVISATIONS** - Various Artists, Columbia Symphony Orchestra

**BACH: COMPLETE CHORAL SUITS** - Various Artists, Columbia Symphony Orchestra

**GERSHWIN: SYMPHONY IN C MAJOR** - Various Artists, Columbia Symphony Orchestra

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW ALBUM RELEASES** Continued

**ARTIST** - **TITLE & LABEL & NUMBER**

**NEW CLASSICAL RELEASES**

**ARTIST** - **TITLE & LABEL & NUMBER**
Geldhart and Schwartz, both of whom have been presidents of the Country Music Association, are responsible for the invitation, giving country music its first major television exposure before the merchandisers.

Wilson Exits for VP Post With Atlas Artist

NASHVILLE—Smiley Wilson, president of the Wildem Talent Agency, has announced that he has been named vice-president of the Atlantic Artist Bureau.

"I have been with the agency for many years," Wilson said, "and working together we can do some big things." Wilson said he has been planning to leave Wildem prior to the recent convention here, but has held off until last minute negotiations were completed.

Doyle Wilburn, co-owner of the agency, announced that Jack Bradley has been assigned director of talent for Wildem, and will be responsible for booking all of the artists, including Loretta Lynn and the Wilburn Brothers.

Jamboree—For BCM

WHEELING, W. Va.—A special "Jamboree U. S. A." show was held here in midweek, for the first time in history, on behalf of a group of 152 members of the British Country Music Association.

The show, sponsored by the Firemen and Policemen's Association, was highlighted by a performance of Straw, accompanied by the guitar on some of his compositions. They included "Tennessee, "Smoke, Smoke, Smoke That Cigarette," and "What's New, Pussycat?" Mrs. Wilson, a native of Georgia, was in charge of stage for several hours.

Travis wages the "Ride That Train" segment for the Johnny Cash Show.

Callender-Kaplan, A Marketing & Promo Co., Set Up

MEMPHIS—Callender-Kaplan Associates, a new record promotion and marketing firm, has been formed here by Bertie Callender, formerly a promotion manager for Cresta Records operating out of New Orleans, and Robert Callender, previously a program director of soul-formatted WLYD in New Orleans. Callender said that he's sent out letters to record companies, radio stations, and jukebox operators announcing the formation of the new firm. "We'll offer more than just a delivery service to area radio stations," Callender said. "In fact, we'll give clients a complete follow-up on product, checking to make sure it's in the retail stores.

Word Album Is a Scorer

WACO, Tex.—A narrative album, with no musical background and related in country style on a religious label is one of the "hotter" LPs on the market.

Recorded live at the Atlanta City Auditorium, the album is a series of stories told by gospel singer Wendy Bagwell, titled, "This That and the Other."

"The album has received incredible amounts of airplay considering the fact that the average length of each song is eight minutes. One of the stories, "Here Come the Rattlesnakes," is now being edited to five minutes and will be released as a single.

The stories are told in humorous style but relate to actual incidents in the life of Bagwell and his group on Columbia Records, a subsidiary of Word. Marvin Norcross, vice president of the firm, said distributors have ordered the LP faster than anything ever produced before, and quoted some outlets as saying the album was outselling anything on the pop market.
Next Year's Winner?

A Tribute to the Best Damn Fiddle Player in the World,
(or my salute to Bob Wills)

Merle Haggard and the Strangers
ST-638
Featuring members of the original Texas Playboys

We think so
<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label, No. &amp; Pk.</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>I CAN'T BELIEVE THAT YOU STOPPED LOVING ME</td>
<td>8 (Jack, BMI)</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>15 YEARS AGO</td>
<td>6 (Hank Williams, Capitol)</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>ENDLESSLY</td>
<td>5 (Ray Boudreaux, Capitol)</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>I CAN'T BE MYSELF</td>
<td>5 (Ray Boudreaux, Capitol)</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>WHERE HAVE ALL OUR HEROES GONE</td>
<td>4 (Bill Anderson, Decca)</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>SUNDAY MORNING COMING DOWN</td>
<td>4 (Bill Anderson, Columbia)</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>THE TAKER</td>
<td>3 (Janet Key, Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>I DON'T WANT TO BE A MILLIONAIRE</td>
<td>2 (Maxine Dunlap, Decca)</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>ALL MY HARD TIMES</td>
<td>2 (Roy Rogers, Capitol)</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>SHE GOES WALKING THROUGH MY MIND</td>
<td>2 (Billie Holiday, Columbia)</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>JOLIE GIRL</td>
<td>2 (Glen Campbell, Columbia)</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>THERE MUST BE MORE TO LOVE THAN THIS</td>
<td>2 (Judy Lynn, Mercury)</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>IT'S A BEAUTIFUL DAY</td>
<td>2 (Phil Ochs, Reprise)</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>HOW I LOVE THEM OLD SONGS</td>
<td>2 (Carl Smith, Columbia)</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>LIVE FOR THE GOOD TIMES</td>
<td>2 (Wallace Dunn, Columbia)</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>RIGHT BACK LONELY</td>
<td>2 (Leslieon, United Artists)</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>I Cried (The Blue Night Out Of My Eyes)</td>
<td>2 (Colleen Clark, Columbia)</td>
</tr>
<tr>
<td>18</td>
<td>19</td>
<td>AMOS ROSE / THE PREACHER AND THE BEAR</td>
<td>2 (Henry Reed, Victor)</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>MORNING</td>
<td>2 (Jimmie Davis, Columbia)</td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>PATCHES</td>
<td>2 (Guy Desktop, Bear)</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>12 ABOUT YOUR TROUBLES (I've Got Mine)</td>
<td>2 (Jimmie Davis, Columbia)</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>LOUISIANA MAN</td>
<td>2 (Dennis Presley, RCA Victor)</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>GREAT WESTERN HORSE</td>
<td>2 (Dennis Presley, RCA Victor)</td>
</tr>
<tr>
<td>24</td>
<td>25</td>
<td>WAKE ME UP IN THE MORNING</td>
<td>2 (Junior Brown, Capitol)</td>
</tr>
<tr>
<td>25</td>
<td>26</td>
<td>TID LOUNG, TID LONG</td>
<td>2 (Merilla, Reprise)</td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>I WAKE UP IN HEAVEN</td>
<td>2 (Don Gibson, RCA Victor)</td>
</tr>
<tr>
<td>27</td>
<td>28</td>
<td>I WOULDNT KNOW WHERE TO BEGIN</td>
<td>2 (Cassie, RCA Victor)</td>
</tr>
<tr>
<td>28</td>
<td>29</td>
<td>WONDERS OF THE WINE</td>
<td>2 (Dennis Presley, RCA Victor)</td>
</tr>
<tr>
<td>29</td>
<td>30</td>
<td>GONE GIRL</td>
<td>2 (Tommie, Decca)</td>
</tr>
<tr>
<td>30</td>
<td>31</td>
<td>SOMETIMES WHEN WE SHOULD</td>
<td>2 (Merilla, Reprise)</td>
</tr>
<tr>
<td>31</td>
<td>32</td>
<td>SOUTH/DONT WE ALL HAVE THE RIGHT</td>
<td>2 (Roger Miller, Mercury)</td>
</tr>
<tr>
<td>32</td>
<td>33</td>
<td>MONEY CANT BUY LOVE</td>
<td>2 (Johnnie Ray, Columbia)</td>
</tr>
<tr>
<td>33</td>
<td>34</td>
<td>ITS ALL OVER NOW</td>
<td>2 (Leslieon, United Artists)</td>
</tr>
<tr>
<td>34</td>
<td>35</td>
<td>ANOTHER LONELINESS NIGHT</td>
<td>2 (Carl Smith, Capitol)</td>
</tr>
<tr>
<td>35</td>
<td>36</td>
<td>DIXIE BELLE</td>
<td>2 (Jimmie Davis, Columbia)</td>
</tr>
<tr>
<td>36</td>
<td>37</td>
<td>I JUST CANT HELP BELIEVING</td>
<td>2 (Don Arden, Columbia)</td>
</tr>
<tr>
<td>37</td>
<td>38</td>
<td>GRAHAMWOOD LADY</td>
<td>2 (Roy Acuff, Decca)</td>
</tr>
<tr>
<td>38</td>
<td>39</td>
<td>IT TAKES TWO</td>
<td>2 (Cassie Cates &amp; Dave Paul, Chart)</td>
</tr>
<tr>
<td>39</td>
<td>40</td>
<td>MY JOY</td>
<td>2 (Johnny Bush, Decca)</td>
</tr>
<tr>
<td>40</td>
<td>41</td>
<td>WHATS THE USE / SOMETHING JUINER</td>
<td>2 (Jack Greene, Decca)</td>
</tr>
<tr>
<td>41</td>
<td>42</td>
<td>STEPPIN OUT</td>
<td>2 (Jack Greene, Decca)</td>
</tr>
<tr>
<td>42</td>
<td>43</td>
<td>LET ME GO</td>
<td>2 (Johnny Duncan, Columbia)</td>
</tr>
<tr>
<td>43</td>
<td>44</td>
<td>SUSPICIOUS MINDS</td>
<td>2 (Marian Anderson, CBS)</td>
</tr>
<tr>
<td>44</td>
<td>45</td>
<td>COME THE MORNING</td>
<td>2 (Eddy Arnold, Columbia)</td>
</tr>
<tr>
<td>45</td>
<td>46</td>
<td>DONT LET ME KNOW WHERE WERE GOING</td>
<td>2 (Leslieon, United Artists)</td>
</tr>
<tr>
<td>46</td>
<td>47</td>
<td>IT AINT NO BIG THING</td>
<td>2 (Don Williams, Columbia)</td>
</tr>
<tr>
<td>47</td>
<td>48</td>
<td>SIMPLE DAYS SIMPLE WAYS</td>
<td>2 (Buck Owens, United Artists)</td>
</tr>
<tr>
<td>48</td>
<td>49</td>
<td>BLACK BEAR, HUNTER HUNTER BLUES</td>
<td>2 (Buck Owens, United Artists)</td>
</tr>
<tr>
<td>49</td>
<td>50</td>
<td>FIRST DAY</td>
<td>2 (Johnnie Wright, RCA Victor)</td>
</tr>
<tr>
<td>50</td>
<td>51</td>
<td>THE SOUL YOU NEVER HAD</td>
<td>2 (Leslieon, United Artists)</td>
</tr>
<tr>
<td>51</td>
<td>52</td>
<td>WILLY JOHNSON</td>
<td>2 (Buck Owens, United Artists)</td>
</tr>
<tr>
<td>52</td>
<td>53</td>
<td>KEEP ON CRYING</td>
<td>2 (Buck Owens, United Artists)</td>
</tr>
<tr>
<td>53</td>
<td>54</td>
<td>THEY'LL NEVER TAKE YOUR LOVE</td>
<td>2 (Buck Owens, United Artists)</td>
</tr>
<tr>
<td>54</td>
<td>55</td>
<td>RAP DISCIPLE</td>
<td>2 (Buck Owens, United Artists)</td>
</tr>
</tbody>
</table>

COLUMBIA 4-45225

Carl Smith

MOELLER TALENT INC.
616 16TH AVENUE SOUTH
NASHVILLE, TENNESSEE

NOVEMBER 14, 1970, BILLBOARD
Country Music

**Nashville Scene**

*Continued from page 43*

Barbara Everson recently reported, Bobby Montford had released "Never Let You Get Away," his newly formed Chicago-based label, Seldick Records.

**GEORGE KNEEMEYER**

**LOS ANGELES**

Dave Axelrod has been commissioned by the Oakland Symphony Orchestra, and for the orchestra and its youth choir, to write a new work for the concert at the initial spring concert.

Kris Kristofferson will play the lead in the film "Duck," which traces several days in the life of a pop star who gets involved in selling marijuana. He will also write the score for the film, which will be released by Columbia.

Sweet Nana Music has been formed by R&B artists Joan Ford, George Greif and Sid Garrett. The group reported that for the "Years of Rock" film being produced by Dick Clark, "Fame" will release a record on Warner Bros. Record, and Music Machine has been formed by Al Schmidt and Steve Douglas, executives of Motown.

Drummer Paul Humphrey goes with the new supergroup called Good, Cook & A Clap and the group will precede the LP, "Lauren," in releasing "Makin' It," by Brazil's R&B artists Sheila and Max Modani. The Unknown will play on the return of the films "Makin' It," "You're a Juke," and "I Sing the Blues at the U.S. Open," at the Biltmore.

Leon Russell and the Shelter will be "Born to Lose," and "To Love You More," from the album "Home Sweet Home."... Delaney Bramlett is producing Pacific Gas & Electric's newest record album, "Elmore.".. Peter Norman will feature songs done at the Lexington drug rehabilitation center in Kentucky.

Breckinridge's 200th birthday will be celebrated with a 12-hour musical to be presented by the Missouri Conservatory, Dec. 18,... Bobbi Scott will sing the title song from "Cactus in the Snow," which has been covered by Johnnie Ray, and by Alan Parson and Alisa Braunstein. Carlina Alain is touring universities in Romania and Yugoslavia via the auspices of the State Dept. He has been performing country, folk and blues songs.

Paul Williams will write the theme song for the new film about the United States Company's half-hour TV series, "Dr. Doolittle." The company will also develop properties for Williams as an actor, and "Eileen Hill" as the title character, the Coming Age. Williams is the writer for Liberty/UA "Is the Light Way."... Linda Ronstadt will sing the title song in the ABC movie of the week feature, "Maybe 'E'M Come Home in the Spring."... Hugh Henshall has formed a seven-piece band called The Union of South Africa. All its members are self-exiles from that country. The band will be on CBS Records next year,... Den Nicks debut LP on Shelter, "In God We Trust," will be released on Monday (16). ... Dick Clark and Harold Goldman will participate in the filming of a series of concerts for showing in small communities where performers are rarely seen, will perform the songs, "Goldman's Gold Key Entertainment," from the ABC's film, "The Magic Window."...

**MIAMI**

Criteria Recording Studios is stepping up production this month, with Atlantic's "Mr. Joe," Tony Joe White, Doctor John and Jim Dickinson in for recording sessions. Jackie Glasgow (Caponio) deo in mid-November on this album. Dick Miller and Tom Dow (Atlantic, v.) mixing a tape Miller produced. "Dedication," a new local group, was going to Criteria for a session this week.

Hyperbole Recording Studios has signed country singer and writer Lobservo Pocket to Hit Records International. Recent sessions at the Lauderdale facilities include master mixes with Hill, Center and Fox.

Trip Universal Records has been signing up local talent, actor/singer, Robert Seviva, first release, "Let Love Come Over You." Carol Conway, writer/singer, releasing original tunes "Monday Morning," and "There Beside You."... folk-pop writer/singer Jan Jeff; Sookie single, will be released in March; release a small record of the country hit "Makin' Me Home," and "I'm Coming Out," "Children in the Street," produced in NY, being handled by Trip.

The Philadelphia Recording Studio is moving to larger facilities and is acquiring its own press plant, New Location in West, 11 W. 22 Court, Miami. Tropical's "Human Race," now taped, will be released by W.S. Graham, chairman of the entertainment firm. Joiner, until now, was a member of Teachee Ross, a national firm of certified public accountants. At Show Biz he assumes responsibility for the financial direction of a collection of companies under the parent company including the television production and sales division, the music publishing and record division, and the talent management operation.

**Joiner Joins Show Biz Co.**

NASHVILLE—Harvey Joiner has been named comptroller of Show Biz Co., a new company created from the expanding organization. The announcement was made by W.S. Graham, chairman of the entertainment firm. Joiner, until now, was a member of Teachee Ross, a national firm of certified public accountants. At Show Biz he assumes responsibility for the financial direction of a collection of companies under the parent company including the television production and sales division, the music publishing and record division, and the talent management operation.

**Joiner Joins Show Biz Co.**

NASHVILLE—Harvey Joiner has been named comptroller of Show Biz Co., a new company created from the expanding organization. The announcement was made by W.S. Graham, chairman of the entertainment firm. Joiner, until now, was a member of Teachee Ross, a national firm of certified public accountants. At Show Biz he assumes responsibility for the financial direction of a collection of companies under the parent company including the television production and sales division, the music publishing and record division, and the talent management operation.

**Cincinnati**

The Four Saints, popular over the Ohio river, are reported being broken up for keepers. The break-up seems to be more than a rumor, as they were in the Rhythm Cafe, there for a performance Nov. 28 at the Chicago Sun, 2407 W. 14. As reported, a contract was signed for "The Four Saints" to play the Cafe for a week on Dec. 2. The group has been playing at the Cafe for several months.

**Cincinnati**

The Four Saints, popular over the Ohio river, are reported being broken up for keepers. The break-up seems to be more than a rumor, as they were in the Rhythm Cafe, there for a performance Nov. 28 at the Chicago Sun, 2407 W. 14. As reported, a contract was signed for "The Four Saints" to play the Cafe for a week on Dec. 2. The group has been playing at the Cafe for several months.

**Cincinnati**

The Four Saints, popular over the Ohio river, are reported being broken up for keepers. The break-up seems to be more than a rumor, as they were in the Rhythm Cafe, there for a performance Nov. 28 at the Chicago Sun, 2407 W. 14. As reported, a contract was signed for "The Four Saints" to play the Cafe for a week on Dec. 2. The group has been playing at the Cafe for several months.
LAS VEGAS

Barbara McNair, appearing in the Riviera lounge, moves to the Flamingo Hotel on Thursday (3) for a four-week engagement with Phyllis Diller.

Final Lopez opened Wednes-

day (4) at the Riviera. The Lon-

term tenant returned to the Flamingo's Phoenix Theatre Thursday (3) for four weeks. The songs are pre-

pared by Joe Williams will be assisted by the Tennessee, a local band. Williams is on tour, his appearance will be in place.
Meggs Sees Classical Future as Bright & Co. Sales Nearing 10 Mil

• Continued from page 1

annual classical sales by the mid-1970s. Meggs said, "All the talk about a depression in the classical market just doesn’t suit the facts—at least not in our shop. We sell more classical recordings today than ever before in history: what kind of depression is that?"

"I realize that right now many of our competitors are cutting back on releases, dropping artists, and even postponing releases in an attempt to cater to the so-called 'hip' buyer—in other words, trying to pass off classics as a branch of contemporary pop, which it isn’t. Obviously, we welcome such activities: they leave a bigger slice of the pie for us. Frankly, our principal competition today comes from overseas, not from the domestic companies."

Meggs explained, "Each title we release is expected to turn a profit: we’re not in the classical business as a philanthropy. We have just had our biggest classical year ever, producing well over three million classical disks. Our current objective—which I now think we’ll achieve—is to reach the $10 million mark in classical sales (records and tapes, including export) by the mid-1970s."

He pointed to additions to Angel’s roster and release plans, including Bellini’s "Il Pirata" with soprano Montserrat Caballe, now an exclusive Angel artist. Plans for conductor Herbert von Karajan include the last six symphonies of Mozart and Wagner’s "Die Meistersinger." Borrowed services of conductor Pierre Boulez and violinist Pinchas Zukerman and sharing agreements for the Cleveland Orchestra and Chicago Symphony were also cited. Also cited was the agreement with Melodiya, the Soviet recording company, and the successful U.S. releases on Melodiya/Angel. Success with tapes and albums on the low-price Seraphim line also were listed.

"I’ve been amused by the statements issued recently by many of our competitors to the effect that they intend to ‘regain traditional positions for leadership in classics, principally through various repackaging schemes!’ Hogwash. Classics, like every other facet of the record business, is essentially a business of what’s new, and since, for the most part, the repertoire is not new, the artists must be. Thus, the thrust to Angel’s approach is simply to put on the market the work of the finest classical artists performing today in all parts of the world, including the USSR."

Meggs, last week, went to London to participate in the planning of major EMI-Angel recording projects well into 1975. On his way back, he stopped in Chicago, where Wednesday (11), Angel will record Dvorak’s "Cello Concerto" with soloist Jacqueline du Pre and the Chicago Symphony under Daniel Barenboim. Later this year, he will visit Moscow.

He summed up: "Maybe I’m crazy, but in many respects the future for classical recordings looks far brighter than the past."
Formation of Tape Organization
in U.K. Urged by Hammond Exec

By RICHARD ROBSON

LONDON.—A call for the forma-
tion of a tape association in the
U.K. in order to protect the reta-
tailer Tape Forum by Peter Teazer, special-
ly appointed by纺织品 Industry for Hammond International. Teazer told
retailers and distributors of both hard
and software that this meeting was
considering establish-
ing a formal organization to re-
present the growing cassette and
cartridge business.

He said: "There are many areas
in which we can try to get tape
away from this kind of competition. In the
U.K. we get offers from the industry. In
the U.S., in fact, we feel we have to work
togethertogether and discuss the
impact of tape on the market."

The forum opened with Philips
manager Roy Tompsett and
RCA’s Alan Bull explaining the
market and discussed the two con-
ference, cassette and cartridge, and
together set up the competitive
elements of the market.

200 Delegates

Nearly 200 delegates attended the
two-day seminar at the Hamb-
ington Education Centre, held
in the U.K. Present were
distributors from other European
nations, and it gave dealers
the chance to hear first-hand the
30. The report describes that
tape sales are on the

It also provided manufacturers
with a unique opportunity to
together and discuss the market
of prerecorded tape on the
Market in the U.K.

The forum opened with Philips
tape manager Roy Tompsett and
RCA’s Alan Bull explaining the
market and discussed the two con-
ference, cassette and cartridge, and
together set up the competitive
elements of the market.

200 Delegates

Nearly 200 delegates attended the
two-day seminar at the Hamb-
arton Education Centre, held
in the U.K. Present were
distributors from other European
nations, and it gave dealers
the chance to hear first-hand the
30. The report describes that
tape sales are on the

It also provided manufacturers
with a unique opportunity to
together and discuss the market
of prerecorded tape on the
Market in the U.K.

The forum opened with Philips
tape manager Roy Tompsett and
RCA’s Alan Bull explaining the
market and discussed the two con-
ference, cassette and cartridge, and
together set up the competitive
elements of the market.

200 Delegates

Nearly 200 delegates attended the
two-day seminar at the Hamb-
arton Education Centre, held
in the U.K. Present were
distributors from other European
nations, and it gave dealers
the chance to hear first-hand the
30. The report describes that
tape sales are on the

It also provided manufacturers
with a unique opportunity to
together and discuss the market
of prerecorded tape on the
Market in the U.K.

The forum opened with Philips
tape manager Roy Tompsett and
RCA’s Alan Bull explaining the
market and discussed the two con-
ference, cassette and cartridge, and
together set up the competitive
elements of the market.

200 Delegates

Nearly 200 delegates attended the
two-day seminar at the Hamb-
arton Education Centre, held
in the U.K. Present were
distributors from other European
nations, and it gave dealers
the chance to hear first-hand the
30. The report describes that
tape sales are on the

It also provided manufacturers
with a unique opportunity to
together and discuss the market
of prerecorded tape on the
Market in the U.K.

The forum opened with Philips
tape manager Roy Tompsett and
RCA’s Alan Bull explaining the
market and discussed the two con-
ference, cassette and cartridge, and
together set up the competitive
elements of the market.

200 Delegates

Nearly 200 delegates attended the
two-day seminar at the Hamb-
arton Education Centre, held
in the U.K. Present were
distributors from other European
nations, and it gave dealers
the chance to hear first-hand the
30. The report describes that
tape sales are on the

It also provided manufacturers
with a unique opportunity to
together and discuss the market
of prerecorded tape on the
Market in the U.K.

The forum opened with Philips
tape manager Roy Tompsett and
RCA’s Alan Bull explaining the
market and discussed the two con-
ference, cassette and cartridge, and
together set up the competitive
elements of the market.

200 Delegates

Nearly 200 delegates attended the
two-day seminar at the Hamb-
arton Education Centre, held
in the U.K. Present were
distributors from other European
nations, and it gave dealers
the chance to hear first-hand the
30. The report describes that
tape sales are on the

It also provided manufacturers
with a unique opportunity to
together and discuss the market
of prerecorded tape on the
Market in the U.K.

The forum opened with Philips
tape manager Roy Tompsett and
RCA’s Alan Bull explaining the
market and discussed the two con-
ference, cassette and cartridge, and
together set up the competitive
elements of the market.

200 Delegates

Nearly 200 delegates attended the
two-day seminar at the Hamb-
arton Education Centre, held
in the U.K. Present were
distributors from other European
nations, and it gave dealers
the chance to hear first-hand the
30. The report describes that
tape sales are on the

It also provided manufacturers
with a unique opportunity to
together and discuss the market
of prerecorded tape on the
Market in the U.K.

The forum opened with Philips
tape manager Roy Tompsett and
RCA’s Alan Bull explaining the
market and discussed the two con-
ference, cassette and cartridge, and
together set up the competitive
elements of the market.

200 Delegates

Nearly 200 delegates attended the
two-day seminar at the Hamb-
arton Education Centre, held
in the U.K. Present were
distributors from other European
nations, and it gave dealers
the chance to hear first-hand the
30. The report describes that
tape sales are on the

It also provided manufacturers
with a unique opportunity to
together and discuss the market
of prerecorded tape on the
Market in the U.K.
Glancy Starts RCA's Rebuilding Ball Rolling

LONDON—In the first stage of a rebuilding program which the RCA's new managing director, Kenneth Glancy, is planning for the company, twenty new jobs will be created within the main RCA label.

Glancy is planning to press and distribute, as he said: "The output of our factory in Washington is growing weekly as the people become more experienced with the equipment. By the spring of next year, we should be able to achieve all the output we need for the U.K. market, or the region's, and foreign.

"The whole factory has been run by automatic this week. We have shown that certain modifications were not required," the managing director of RCA, said that a replacement for Glancy was not of his uncontemplated, and that the existing system was being used. Sheherd and Mike Everett would have been RCA's licensing U.S. licensees early in December.

Ireland Picks Euro Entry

DUBLIN—Hot country for next year's Eurovision contest, Ireland, picked its own entry, Feb. 18 when Radio Telefis Eireann transmitted its seventh National Selection for selecting the Eurovision entry.

Four songs will be competing against Irish-born Clough-Rogers, who were the previous year's choice to represent the U.K. at next year's contest. The song gets the referee's vote and the audience's vote is for Eurovision. Votes are also divided between the U.K. and the participating countries in a similar fashion to the Eurovision contest itself.

Solomon & Pen Planning Reorganization, Expansion

By MICHAEL CLARE

BELFAST—A massive reorganization and expansion plan is being fashioned for Belfast distributor Solomon & Pen when the operation is moved to a new location on the city outskirts next month.

Director Mervyn Solomon has launched a new label, M & M, and the company has acquired a two-year-old factory with facilities for further building on the site.

One of the key advantages of the new location is its proximity to Belfast airport. Although out of town, it is only six miles nearer to the airport, an important factor in speedy delivery of product from the U.K. In addition, the various activities of the S & P organization will now be housed in one building.

In addition to its old wholesaling operation, the company has acquired a new recording label for records and sheet music as well as a new publishing company for sheet music and songwriting.

The new M & M label is being produced by the company's Belgian plant, while the music of the new label is being handled by Soloman & Pen's marketing department.

The new M & M label's debut single, "The Little Girl," was released on the Savel label, and it is expected to sell well in the coming months.

FINNLAND—Finland, in collaboration with the Finnish Blues Band, is planning to release a new album featuring some of the best Finnish musicians in the country. The album is titled "Maestros of Blues.

The Finnish blues band is composed of some of the finest musicians in the country, and the album is expected to be a huge success.

Last's Concert Tour Extended

HAMBURG—Originally set to cover 28 cities, the first concert tour of the year was extended for a further 11 days, mostly extra concerts in cities already played. The tour was a success.

The tour was organized by the Swedish artist, Egon Bierz of Zurich.

In Kiel, it was insisted that the gold disks for combined sales totaling 750,000 for the albums "Non Stop Dancing" and "Kap"n Swing" (Gold and "Kap"n Swing" (Gold), respectively) go to Captain James and to be received by the magazine "Sterne." Polydor released the gold disks with the message "Told Around the World."
**TORONTO**—The snowbound issue of radio station involvement in recent events is changing face again this week, during a meeting tomorrow of the Canadian Broadcasters Association.

Several radio stations in Canada (CHL, CKY, and the industry body—the Canadian Association of Broadcasters)—which recently entered the independent production field. Despite this, a Canadian content panel consisting of Early Morning Productions' Al Mullins, along with other performers and groups, is expected to be represented at the meeting.

Mr. Mullins, who is the head of the CTTA (Canadian Talent Library), and Fred Shorrns, owner of the CHML, discussed the issue.

Representing the record industry, Mair—who worked with MCA prior to starting up Early Morning—gave broadcasters details on record production costs and the latest experienced record personnel.

Pointing out that many radio stations are now expressing a belief that records can be produced cheaply in Canada, Mair gave some actual figures on spiral printing production costs. Mair said that the recent Gordon Lightfoot album, "St. Tima, Young Stranger," cost $37,200, excluding advances to the artist.

Mair said that the average Canadian album costs in the vicinity of $20,000 to produce, which means it will take 12 percent of the retail price for the album to break even. As Mair detailed, very few Canadian-produced albums exceed a 20,000 unit mark. "There is just no way you can break even on an album in Canada, unless you're a Gordon Lightfoot. You have to get in other markets," he said.

Mair also revealed what he described as "a frightening lack of experienced people in all facets of the industry business in Canada—from producers to sales executives to accountants. A lot of people in this business don't know what they're doing." Mair said, and informed the broadcasters that if they were contemplating an entry into the market, they would have immense difficulty finding suitable administrators.

Mair later voiced many of the concerns about a possible conflict of interest situations in radio station-owned production companies.

"We all hope that stations are not going to exclude other companies' products from their play lists so that they can further their own interests. It will be all right if stations operate their production companies as competitive operations, but if they turn out to be just side arms making records to play on the station, there could be a lot of bad feeling. Obviously, in the opinion of the new artist, radio stations will have an advantage if they can offer an act guaranteed airplay. Even a Capitol or Columbia can't promise that.

"It is admittedly getting a little frightening, I think it will sort itself out. In the end, it may need some Government intervention but, I'm hoping that it won't reach that stage."

The recent trend towards radio station-owned production companies has surprised the record industry in Canada. A year ago, radio stations generally were not interested in Canadian talent. Now, due to the CRTC rulings on Canadian content, the same people who have traditionally ignored talent at their doorsteps are suddenly inviting the same talent to work with them.

---

**STIG ANDERSON**

**10 YEARS IN BUSINESS 1960-1970**

Result: Up to July 1st 1970

343 TOP 10-HITS

in Scandinavia

Professional manager: Jorgen Mortensen

Personal assistant: Monica Dahl

Secretary: Goren Johnsen

YOULL SEE ALL OF US AT MIDEM

staying at the GRAND HOTEL

---

**THE SWINGING INDEPENDENT**

**SWEDE MUSIC AB**

POLAR RECORDS AB

Jungfrugatan 18, Box 5265

102 45 Stockholm 5, Sweden

Cable: SWEDEMUSIC, STOCKHOLM

Phone: 61 75 30
From The Music Capitals of the World

**FRANKFURT**—CBS is releasing a Rock Pastor promography double-album, retailing at $20.98 ($34.80) as part of Progressive Musici-71 campaigns, featuring the latest in rock, blues and underground. Among the acts in the CBS releases are Don Ellis, Miles Davis, Al Kooper, Santana, the Flock, the handfuls of Perils and the Gates Gang, Redbone and Alton Ellis.

Mikhail Ravroprwic playing the clarinet in his clarinet chamber, the recent concert of the Russian National Philharmonic Society in Moscow, 1971. The clarinetist was accompanied by the pianist of the Russian National Philharmonic Society, Alexander Gorosechenya, and the Russian National Philharmonic Society's orchestra, conducted by Natalia Barlow.

**LONDON**—Eric Clapton and his band, the Cream, will be performing this week at the Marquee Club in London. The Cream, led by the late Eric Clapton, has been one of the most popular bands in Britain, and their recent performances have been sold out. The band will be performing in London for the first time.

ARGENTINA
(Country Exclusive a la Fama)
This Week
1  SOLO ALAMO—Neil Diamond (MCA)-RCA
2  LA DISTANCIA ES COMO EL HIELO—Dama (Coral)-Dame
3  LITTLE LADY—Bob Christie (Music Hall)-CBS
4  MARGARITAS—Raker Selection (Philips)—RCA
5  LASTE—Victor Manuel (Philips)
6  NOVEMBER—Kingdom Karhaki
7  THE SAME OLD FEELING—Fokovichy (Moblii)-Nacional
8  NEED YOU—Laste Base (Loki)-Decca
9  TULAMAS—Jorge Isler (Cuba)

BRITAIN
(Country Record Retailer)
*Deutsche origin
This Week
1  WOODSTOCK—Masters, Complete Comp.-Toby
2  PATTIES—Clarice Center (Pyramid)-London
3  BLACK NIGHT—Deep Purple (Deep Purple)
4  BAND OF THE BAY—Farmed Farm (Goldenday)-Treadwell
5  WALTER—Itani Staffa (Norman Whittard)
6  MILLION DOLLAR BABY—Toppy's Top-Toppy
7  BALL OF CONFUSION—Mammas and Papas (Columbia)-Isaiah Cullen (Norman Whittard)
8  THE WITCH—Mammas and Papas (Columbia)
9  RUBY TUESDAY—Mammas and Papas (Columbia)-Isaiah Cullen (Norman Whittard)
10  PINKAZ—Black Sabbath (Vertigo)-Decca
11  EASY TO BE—Alán (Tamla)-United
12  INDIAN RESERVATION—Alán (Tamla)
13  Ain't No MOUNTAIN—Alán (Tamla)
14  CLOSE TO YOU—Alán (Tamla)
15  WHAT A girl—Alán (Tamla)
16  IT'S WONDERFUL—Johnny Tillotson (Columbia)
17  GOD BLESS THE RIVER—Oscar (Stateside)
18  SOUTHERN CROSS—Cristian (Columbia)
19  YOU CAN GET IF YOU WANT IT—Oscar (Stateside)
20  THE ROYAL GAME—Oscar (Stateside)
21  THE BOY FRIEND—Oscar (Stateside)
22  HEAVEN IS BLUE—Oscar (Stateside)
23  NOVEMBER—Oscar (Stateside)
24  THE WITCH—Oscar (Stateside)
25  THINK ABOUT YOUR BUSINESS—Oscar (Stateside)
26  GET UP AND GO—Oscar (Stateside)
27  BLACK PEACE—Oscar (Stateside)
28  SHADY LADY—Joe Faye (Philips)
29  SEVENTH WAY YOU GOING—Oscar (Stateside)
30  THE VEIL—Oscar (Stateside)
31  THAT'S WHERE YOU RE (T. Reggi (Beverl)-Int.
32  THE YOUNG RIVER—Hank Williams (Capitol)
33  THE WONDER OF YOU—Hank Williams (Capitol)
34  WHY OUR—Hank Williams (Capitol)
35  MORE GOING ON—Hank Williams (Capitol)
36  FIRE—The Ventures (Vanguard)-Vanguard
37  UN LOCO SENZA TEMPO—The Ventures (Vanguard)

JAPAN
(Country Music Labo Co., Ltd.)
**Honkai local origin
This Week
1  MANDONG—Jerry Walker (Liberty)
2  AIDE KIO—Yuko Nagata (Migashia—M)
3  INOCHI—Masa—Keiko Kato (RCA—Fan)
4  WALL OF FIRE—Keiko Kato (RCA—Fan)
5  JULIE—Yoko Ono—Shinji Mori (RCA—Fan)
6  X Y—Yoko Ono—Yoshimi Mori (RCA—Fan)
7  UWAAS—Yoko Ono—Hinata Mori (RCA—Fan)
8  CHOUGURI—Yoko Ono—Shinji Mori (RCA—Fan)
9  PRETTY WOMAN—Yoko Ono—Shinji Mori (RCA—Fan)
10  STEPPIN—Yoko Ono—Shinji Mori (RCA—Fan)

CANADA
(Country Music Label Internationals)
This Week
1  LOLLAS—Koko (Polydor)
2  POPPERS—Red Hot Chili Peppers (RCA)
3  I'M IN THERE—Jackson 5
4  CRACKLIN' ROSE—Neil Diamond (MCA)
5  GREEN-EYED LADY—Jackson 5
6  FIVE—Jackson 5
7  FREE-RING RAIN—James Taylor (Warner Bros)
8  AH-AH—Kokomo Brothers (EMI)
9  FALLIN' FROM THE SKY—Kokomo Brothers (EMI)
10  PATTIES—Clarice Center (Pyramid)

MEXICO
(Country Radio Hi)
This Week
1  ENE NEL VERANO (In the Summertime)—Manny Jerry (Polydor)
2  Y AY DE MI—Angelo y Los Delinquentes (Polydor)
3  TERRIBLE TIMES—Etiene (Polydor)
4  CANO DE QUESO—Manny Jerry (Polydor)
5  COMO LOS REYES—Los Delinquentes (Polydor)
6  UNEA DEL VIENTO—Manny Jerry (MCA)
7  LA BANDA DOMINGUESE—Manny Jerry (MCA)
8  YO QUIERO QUE TE FELIZ—Manny Jerry (MCA)
9  EL RINCON—Los Delinquentes (Polydor)

ITALY
(Country Discografia Internazionale)
This Week
1  IN THE SUMMERTIME—Monty Ropo (PolyGram)
2  SYMPATHY—Marcia Bland (Coral)
3  MOWLE—Fabiola (Coral)
4  SPRING SUMMER WINTER—Fabiola (Coral)
5  YELLOW RIVER—Christina (Coral)
6  AL RAS EL MUHED—Gianna (Coral)
7  FLY ME TO THE EARTH—(O'Connor) (Coral)
8  L'APPUNTAMENTO—(O'Connor) (Coral)
9  LOOKIN' OUT MY BACK WINDOW—(O'Connor) (Coral)
10  NIGHTTIME—George Baker (Coral)

SPAIN
(Country El Mundo)
This Week
1  KVOTO—Lazarro con radio (RCA)
2  EL CONDE PAPA—Simon y Garfunkel (RCA)

From the Music Capitals of the World
* Continued from page 52
CBS will fly a group of London journalists to Dublin and will hold a press conference there to introduce the concert.... "Banquet for the Press" is the Freshman's latest single.... Polydor have announced that the produced single will be by Dublin's Smiths. What's Wrong? What's Right? "Feelin' Free", both of which were written for Palestinian singer Andy Dillon, Judy Keif and Larry Johnson, was released on Nov. 6. Polydor has been presenting trade shows in London, Cork and Dublin, with particular emphasis on the 55 years of albums. David Mear, an American singer-songwriter, musican, now living in Ireland, will record single for Polydor. The "A side" is very different to any of his previous solo recordings..."Dublin in My Favourite Time of Year"..... The booklet was written by Ken Nun. It shows the trendy scenes of Dublin and the south of Ireland.

NEW ZEALAND
(Country New Zealand Broadcasting) This Week
1  LOLLAS—Koko (Polydor)
2  CRACKLIN' ROSE—Neil Diamond (MCA)
3  SNAKE EYES—Neil Diamond (MCA)
4  SHE WORKS IN A POOL—(MCA)
5  CRACKLIN' ROSE—Neil Diamond (MCA)
6  COMO LOS REYES—Los Delinquentes (Polydor)
7  EL CONDE PAPA—Simon y Garfunkel (RCA)
8  MEXICO—María Délia (Viking)

SINGAPORE
(Country Radio Rediffusion, Singapore) This Week
1  CRACKLIN' ROSE—Neil Diamond (MCA)
2  SWEET INSPIRATION—Mortensson (Coral)
3  WHAT THE WORLD NEEDS NOW IS LOVE—Mortensson (Coral)
4  LEE—Mortensson (Coral)
5  EVERYTHING'S GONNA BE ALRIGHT—Mortensson (Coral)

SOUTH AFRICA
(Country Spinthong Radio, EMI) This Week
1  BURNING BRIDGES—Mike & The Mechanics (MCA)
2  MADEMOISELLE MINNETTE—Lilu (Coral)
3  LOOKING OUT MY BACK WINDOW—Fleetwood Mac (Coral)
4  BROWN EYES—Chris (Coral)
5  THE EYES OF THE WORLD—Dale Watson (Coral)
6  AIN'T NO MOUNTAIN—Dale Watson (Coral)
7  CLOSE LOVE—Jerry (Pye)
8  CANADA—Dian—Chris (Coral)
9  CRACKLIN' ROSE—Neil Diamond (MCA)
10  POOR LITTLE RICH GIRL—(Contemporary Sound) (Coral)

SWEDEN
(Country Radio Sweden) This Week
1  LEGO ZEPPELIN III—Led Zeppelin (Philips)
2  WATER (LP)—Simon & Garfunkel (Philips)
3  ARRAS—EP—Simon & Garfunkel (Philips)
4  BROWN EYES—Chris (Coral)
5  WHAT THE WORLD NEEDS NOW IS LOVE—Mortensson (Coral)
6  EVERYTHING'S GONNA BE ALRIGHT—Mortensson (Coral)
7  TRUTH—Mortensson (Coral)
8  CRACKLIN' ROSE—Neil Diamond (MCA)

SWITZERLAND
(Country Radio Switzerland) This Week
1  SONG OF JOY—Miguel de Azcarrai (Philips)
2  BRIGHTLY DEEP PURPLE (Hearst)
3  LOOLS—(Peerless)
4  PARANOID—Black Sabbath (Vertigo)
5  NEANDERTHAL MAN—RCA
6  CRACKLIN' ROSE—Neil Diamond (MCA)
7  TIMES LIKE THIS—Mortensson (Coral)
8  JUST BE GOOD—RCA
9  ANTHROPO-IZED—Mortensson (Coral)
10  EL CONDE PAPA—Simon y Garfunkel (EMI)

KEN STEWART

www.americanradiohistory.com

Copyrighted Material
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist (Producers)</th>
<th>Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL BE THERE</td>
<td>Sam Cooke</td>
<td>King (King)</td>
</tr>
<tr>
<td>2</td>
<td>WE'RE ONLY JUST BEGINNING</td>
<td>The Beatles</td>
<td>Capitol (Capitol)</td>
</tr>
<tr>
<td>3</td>
<td>FIRE ANDRain</td>
<td>James Taylor</td>
<td>Riva Earth 5031 (Riviera)</td>
</tr>
<tr>
<td>4</td>
<td>Tell Me I Love You</td>
<td>Patti Page</td>
<td>Mercury (Mercury)</td>
</tr>
<tr>
<td>5</td>
<td>INDIANA WANTS ME</td>
<td>Lleyton Taylor</td>
<td>Reprise 0930 (Reprise)</td>
</tr>
<tr>
<td>6</td>
<td>4 GREEN EYED LADY</td>
<td>Supertwo</td>
<td>Liberty 56813 (Liberty)</td>
</tr>
<tr>
<td>7</td>
<td>THE YEARS OF A CLOWN</td>
<td>Simon &amp; Garfunkel</td>
<td>Columbia 4-33229 (Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>SOMEBODY'S BEEN SLEEPING</td>
<td>Oliver Nelson</td>
<td>Capitol (Capitol)</td>
</tr>
<tr>
<td>9</td>
<td>GYPSY WOMAN</td>
<td>Sam &amp; Duane</td>
<td>Reprise 0930 (Reprise)</td>
</tr>
<tr>
<td>10</td>
<td>DON'T MATTER TO ME</td>
<td>Joe Cooper</td>
<td>Darlin' 45701 (Darlin')</td>
</tr>
<tr>
<td>11</td>
<td>CRY ME A River</td>
<td>Bread (Bread)</td>
<td>Darlin' 45701 (Darlin')</td>
</tr>
<tr>
<td>12</td>
<td>ALL RIGHT NOW</td>
<td>Free (Freddie King, Al)</td>
<td>ABC 31201 (ABC)</td>
</tr>
<tr>
<td>13</td>
<td>MONTGOMERY BAY</td>
<td>Dwayne Reid</td>
<td>Motown (Motown)</td>
</tr>
<tr>
<td>14</td>
<td>CRACKLIN' ROSE</td>
<td>Nat 'King' Cole</td>
<td>Columbia 4-1799 (Columbia)</td>
</tr>
<tr>
<td>15</td>
<td>SUPER BAD A 1 &amp; 2</td>
<td>James Brown</td>
<td>King 5005 (King)</td>
</tr>
<tr>
<td>16</td>
<td>LOLA</td>
<td>Kinks (Roy Davies)</td>
<td>Pye 40785 (Pye)</td>
</tr>
<tr>
<td>17</td>
<td>CANDIDA</td>
<td>Dawn (Ronnie &amp; Dave Bell)</td>
<td>Bell 503 (Bell)</td>
</tr>
<tr>
<td>18</td>
<td>STILL WAITING</td>
<td>Four Tops</td>
<td>Motown (Motown)</td>
</tr>
<tr>
<td>19</td>
<td>ENGINE NUMBER 9</td>
<td>Wilson Pickett</td>
<td>Atlantic 21704 (Atlantic)</td>
</tr>
<tr>
<td>20</td>
<td>HEAVEN HELP US ALL</td>
<td>Stevie Wonder</td>
<td>Motown (Motown)</td>
</tr>
<tr>
<td>21</td>
<td>IT'S ONLY MAKE BELIEVE</td>
<td>Don Campbell</td>
<td>Columbia 4-20169 (Columbia)</td>
</tr>
<tr>
<td>22</td>
<td>YOU DON'T HAVE TO LOVE ME / PRACTICE IT UP</td>
<td>Bob &amp; Carol</td>
<td>Don't Walk On Sunshine 1 (Don't Walk On Sunshine)</td>
</tr>
<tr>
<td>23</td>
<td>EXPRESS YOURSELF</td>
<td>Charles Wright</td>
<td>Epic 45809 (Epic)</td>
</tr>
<tr>
<td>24</td>
<td>STAND BY YOUR MAN</td>
<td>Dean Martin</td>
<td>Capitol (Capitol)</td>
</tr>
<tr>
<td>26</td>
<td>YELLOW RIVER</td>
<td>Tina Turner</td>
<td>Epic 4-10256 (Epic)</td>
</tr>
<tr>
<td>27</td>
<td>DEEPER &amp; DEEPER</td>
<td>Freddie Payne</td>
<td>Motown (Motown)</td>
</tr>
<tr>
<td>28</td>
<td>SHARE THE LAND</td>
<td>Guess Who (Mercury 9 &amp; Jack Richard)</td>
<td>Mercury 9908 (Mercury)</td>
</tr>
<tr>
<td>29</td>
<td>LOOK WHAT THEY'VE DON'T DONE TO MY SONG MA</td>
<td>Now Sounds (Everett Capone &amp; Marcia Nicky &amp; Lenny Horowitz)</td>
<td>Capitol 4-15059 (Capitol)</td>
</tr>
<tr>
<td>30</td>
<td>8-15-20 (25-30 Years Of Love)</td>
<td>Smokey Robinson &amp; The Isley Brothers</td>
<td>M-G-M 7049 (M-G-M)</td>
</tr>
<tr>
<td>31</td>
<td>LET'S WORK TOGETHER</td>
<td>Plath &amp; Taylor</td>
<td>Capitol 4-10227 (Capitol)</td>
</tr>
<tr>
<td>32</td>
<td>AS THE YEARS GO BY</td>
<td>Michael Jackson</td>
<td>Epic 4-10553 (Epic)</td>
</tr>
<tr>
<td>33</td>
<td>EL CONDOR PASA</td>
<td>Simon &amp; Garfunkel</td>
<td>Columbia 4-36237 (Columbia)</td>
</tr>
</tbody>
</table>

**HOT 100 A TO Z** (Publisher-Licensed)


For Week Ending November 14, 1970

---

**Star Performer** - Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

---

**Second-Week Hit of the Week** - Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

---

**Hit List** - Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

---

**Hit List** - Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.
"WE GOTA GET YOU A WOMAN"
Single X31001 on Ampex Records
From his stereo album A1005

These stations have already joined in to help RUNT

WLPL-FM  WHNC-FM  WIBG  WIDB
WCFL      WKBW      KDAY  KFDX
KLIF       KRIZ      KIOA  WAIL
WDRC       KOW       WRIT  WLSU
WHGC       KIMN      KUDL  WXXX
WAVZ       WOKY      KSO   KVOL
WBBF       KORS      WGCL  WGLA
KJIR       WPOR      WEAM  WSGA
WIBG       WABX-FM   WEAF  WTMA
KISN       KEXN-FM   WHMC  WSRF
KZ2Y       WMEX      WINS  WLOF
KELY       KTLK      WPLO-FM  WVOM
WMID       KNAK      WPNM  WPQD
WL1N       KCPX      WIST  WORD
WAEB       KPFT      WABC-Sneak WSTP
WMRR-FM    KLOL-FM   Preview 8/18 KEEL
WDAS-FM    KRBK-FM   WSMF  KEBB
W5ER       WIZE      WABC  KEEL
W1CO       WHLO      WSMF  KEEL
WARM       WIRL      WSMF  KEEL
WDBG       WLS-FM    WSMF  KEEL
KWLL       KZTV-FM   WSMF  KEEL
KOL        KQWB      KOIL  WCBC
WRIT       WCOL      WCVI  WPSC
KQV        WDDL      WAVE  WSPA
KARY       WMPJ      WTRU  WBCB
KERN       WALG      WKNX  WRPS
KMBY       WDLP      WSAM  WVAP
KDOM       WTGC      WLSA  WPEA
KLUV       WKGH      WHTN  WEIM
KUDE       WMP5      WKNK  WSLR

*RUNT is Todd Rundgren.
The same Todd Rundgren who wrote, arranged and
performed on "HELLO IT'S ME" by THE NAZZ.
**SPOTLIGHT POP**

**SPOTLIGHT COUNTRY**

**SPOTLIGHT SOUL**

*Spotlights Predicted to reach the top 20 of the HOT 100 Chart*

**SPOTLIGHT POP**

**TOP 20**

**TOP 20**

**TOP 20 SOUL**

**Spots Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

**JOHNNY CASH—BIG RIVER (2:28)**  
(Tommy Reynolds/Mike Cates) RCA 45-5033

**WAYLON JENNINGS—**  
(Butch Holly/Dick Ruffin) MCA 45-5089

**LOUIS JOHNSTON—WHEN HE TOUCHES ME (2:34)**  
(Prod. Jim Wynn/Mike) Warner Bros. 45-5119

**JOHN WESLEY RYLAND—**  
(Prod. Henry Harris) CBS 45-5091

**CHART**

**Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart**

**NANDO JACOBO—Fancy Sally Blossom (2:50) (State Jazz, BRI) CAPITOL 45-5098

**GLEN ELDEN—You, Dear, There Is a Virginia (2:22) (Acuff-Rose, BRI) COLUMBIA 45-5099

**CLAIRE KING—Mary’s Vineyard (3:03) (Lake Erie, BRI) COLUMBIA 45-5100

**LAMAR WILDE—You’re the Reason I’m Living (1:23) (STJ, BRI) COLUMBIA 45-5101

**CARSON MAXWELL—What Every Little Dog Died to Keep (3:29) (Columbia Records, BRI) COLUMBIA 45-5102

**CAPAPPARAL BROTHERS—Let Somebody Love You (1:30) (BRI) COLUMBIA 45-5103

**DOE LUMINA—What About the Hurt? (1:47) (Jack & Jill, BRI) COLUMBIA 45-5104

**TED RICHARDS—When Your Sweet Time Carried On (2:56) (Creative Songs, BRI) CAPITOL 45-5105

**JERRY DORSEY—The Morning Rain Came To Be (2:43) (Hearing/BRI) SOUTHERN 45-1627

**LARRY LESNICK—Big Murph (1:44) (Jimmie, BRI) COLUMBIA 45-4562

**TONY DOLLAS—No Joy in My World (3:48) (Wayne/Columbia, BRI) PABLO 15A 204

**All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.**

**WILLIAM REYNOLDS—**  
(Prod. Tommy Albelot) Writer: Faye/b-b-e (Machen, ASCAP) RCA 45-5033

**LOUIS JOHNSTON—WHEN HE TOUCHES ME (2:34)**  
(Prod. Jim Wynn/Mike) Warner Bros. 45-5119

**JOHN WESLEY RYLAND—**  
(Prod. Henry Harris) CBS 45-5091

**CHART**

**Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart**

**NANDO JACOBO—Fancy Sally Blossom (2:50) (State Jazz, BRI) CAPITOL 45-5098

**GLEN ELDEN—You, Dear, There Is a Virginia (2:22) (Acuff-Rose, BRI) COLUMBIA 45-5099

**CLAIRE KING—Mary’s Vineyard (3:03) (Lake Erie, BRI) COLUMBIA 45-5099

**LAMAR WILDE—You’re the Reason I’m Living (1:23) (STJ, BRI) COLUMBIA 45-5100

**CARSON MAXWELL—What Every Little Dog Died to Keep (3:29) (Columbia Records, BRI) COLUMBIA 45-5101

**CAPAPPARAL BROTHERS—Let Somebody Love You (1:30) (BRI) COLUMBIA 45-5103

**DOE LUMINA—What About the Hurt? (1:47) (Jack & Jill, BRI) COLUMBIA 45-5104

**TED RICHARDS—When Your Sweet Time Carried On (2:56) (Creative Songs, BRI) CAPITOL 45-5105

**JERRY DORSEY—The Morning Rain Came To Be (2:43) (Hearing/BRI) SOUTHERN 45-1627

**LARRY LESNICK—Big Murph (1:44) (Jimmie, BRI) COLUMBIA 45-4562

**TONY DOLLAS—No Joy in My World (3:48) (Wayne/Columbia, BRI) PABLO 15A 204

**All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.**
Once a week, every week, millions of kids and their parents spend time with the Brady Bunch. This Christmas they will want the Brady Bunch in their homes.

The TV family's youngsters sing the all time great holiday songs.

Paramount will support this album with TV advertising as well as radio and print as part of a full scale merchandising, promotion and publicity campaign.

A bright new Christmas album that will sell to the millions of fans that this national TV show attracts.
RARELY DOES A RELEASE OF ALBUM PRODUCT CONTAIN THE 3 NECESSARY INGREDIENTS THAT SPELL SALES! *****

"COME TO MY GARDEN"
Minnie Riperton
GRT-30001

"PODIPTO"
GRT-30002

"DIXIE BELLE"
Stan Hitchcock
GRT-20001

*RIPERTON
*PODIPTO
*HITCHCOCK

ALSO AVAILABLE ON GRT 8 TRACK TAPE:
COME TO MY GARDEN: 8099-30001
PODIPTO: 8099-30002
DIXIE BELLE: 8099-20001

GRT RECORDS
A GRT RECORD GROUP CO.——DIV. OF GRT CORPORATION
1201 AVE. OF AMERICAS, N.Y., N.Y. 10019 • (212) 245-7100
9500 SUNSET BLVD. LOS ANGELES, CALIF. 90069 • (213) 978-7380
1512 HAWNINS ST., NASHVILLE, TENN. 37203 • (615) 244-8788
1512 WASHINGTON ST., CHICAGO, III. 60607 • (312) 241-2100
9000 S. SUNSET BLVD., LOS ANGELES, CALIF. 90069 • (213) 278-7380
www.americanradiohistory.com
The Bells started their recording career with Polydor in 1969. And their first release, "Moody Manitoba Morning" won two Moffat Awards that year. Their television appearances have included The Jackie Gleason Show and The Merv Griffin Show. And their personal appearances have ranged from New York's Copa to Bermuda's Princess Hotel. This fantastic Canadian group has just released a new single and the reaction to it has been great.

"It is an incredible disc."—Nevin Grant CKOC
"The best group effort I've heard in Canadian music."—Bob Johnson CFCF
"DOVE takes off quietly and reveals excellent vocal beauty."—RPM Weekly
"Highly and likely a smash."—Ritchie York—Billboard

FLY, LITTLE WHITE DOVE, FLY
(PD 2:15016)
Fox Agency Presses Piracy War in Suit

• Continued from page 16
to my attention revealed that such a fortification was not based on anonymous tips from tipsters; their assignors, the respective authors of the copyrighted materials. These include theoleophiles, the legitimate phonograph record and tape manufacturers and distributors, who are being represented in an attempt to solicit wages in the field of illicit tape recordings. The catalog reveals that many of the most prominent artists and works were being manufactured and sold as part of this operation. . . . The tape recordings are made from phantasmagoric six-color labels indicating a considerable effort and organization proceeded the first offering of these tape recordings. None of the defendants is making the recordings available to the numerous distributors.

Plaintiffs have already required that defendants cease and desist and to immediately terminate the illegal operations and cease and desist from the sale of their tapes. The defendants, however, have failed to do so. The defendants have failed to make the tapes available to the various distributors, their assignors (writers) and licensees (the legitimate manufacturers).

In response to a query from [Billboard], Mr. Berman stated that the operation appears to be one of the most highly organized illicit operations over which to come to his attention. On what appears to be an official release date, legitimate operators throughout the U.S. were besieged with offers by various record sellers to sell huge quantities of as many as 500 tapes per week. Reproducing the original recordings of the currently most popular recording artists. In addition to reproducing albums in their entirety, the defendants, as Credence Clearwater Revival’s “Common Market” and the Top Pop 100 tape bootleggers, offer such improbable combinations as “Credence Clearwater Revival–Dog Night–Greatest Hits.”

Mr. Berman also revealed that the illegal operators were holding back the name of the manufacturer of the tape and were not being offered for sale at such low prices that not even the most naive dealer could fail to recognize that they were illegally produced.

Columbia Records’ original cast recording of "Sesame Street" has received two Gold Record Awards. The package was produced for Columbia by Thirteen Productions, a subsidiary of Columbia Records, in conjunction with staff members of the Children’s Television Workshop. The company’s principal market is highly legitimate dealers who immediately report tapes to Mr. Berman, the attorney for the plaintiffs. Plaintiffs, assignors (writers) and licensees (the legitimate manufacturer and seller) are going to the {

NARM Launches Legal War Vs. Bootleggers

• Continued from page 3

The most unusual appeal was that of Maitland, a small tape company based in San Francisco. Maitland, a recent addition to the tape world, has made a name for itself by producing some of the best tape recordings in the country. The company has been in the business for only a few years, but it has already established itself as a major force in the tape industry.

Maitland has a reputation for producing high-quality tape recordings, and its products are highly sought after by collectors and dealers alike. The company has a strong following among fans of classic rock and roll, and its recordings have been praised for their fidelity and overall sound quality.

In addition to its successful tape recordings, Maitland has also been involved in a number of legal battles against record companies and distributors. The company has been sued by a number of major record labels, who have accused Maitland of producing and distributing illegal copies of their recordings.

Maitland has always maintained that its recordings are entirely legal and that it produces high-quality copies of existing recordings. The company has also argued that its work is important for preserving the history of music and giving fans access to important recordings that may otherwise be lost.

Despite these legal challenges, Maitland continues to produce excellent tape recordings and is considered one of the most innovative companies in the industry. The company’s success is a testament to the power of quality and innovation in the tape world. Maitland is a shining example of what can be achieved when a group of passionate individuals come together to create something truly special.
Don Nix has found Shelter.

shelter recording company, inc.
hollywood, california