Col's Davis Terms Curb's Move 'Artistic Witch-hunt'

By MIKE GROSS

NEW YORK—Clive J. Davis, president of Columbia Records, said, in an exclusive statement to Billboard, that the problem of drug abuse cannot be dealt with by "artistic witch-hunts." Davis spoke out in retaliation to the position taken by Mike Curb, president of MGM Records, who announced that he had dropped 10 acts because, in his opinion, "promote and exploit hard drugs through music."

Davis also noted that the drug problem was too important to be dealt with in a manner of self-aggrandizement or kicked around like a political football. He pointed out that every responsible record manufacturer has taken a strong stand against drugs and that they, along with the Recording Industry Association of America, have cooperated with White House representatives on a national advertising campaign against drug abuse, and have taken a strong position against lyrics in songs that advocate the use of drugs in any form.

Davis' statement follows: It is most unfortunate that the very serious problem of drug abuse has come up in the context raised by Mike Curb as president of MGM Records. Mr. Curb is receiving national publicity because of his announcement that he is dropping artists, not for the real reason that they don't sell records, but because these artists' personal habits are inharmonious to him. Without dwelling on the point, a sig...

(Continued on page 10)

Curb Backs Curbing Stand; Will Not Name Acts Cut

By ELIOT TIEGEL

LOS ANGELES—Following his initial exclusive release to Billboard about his anti-drug policy, MGM's President Mike Curb has reinforced his position with the following statement:

"MGM Records will not knowingly release any records that advocate the use of drugs or glorify their usage, either directly or by obvious innuendos."

As to citing 18 as the number of acts which the label has dropped for association—musically or personally—with hard drugs, Curb said: "MGM has severed a large number of groups since I came into office. Only a portion of those groups (Continued on page 10)

French Mfrs Bid Tax Cut

By MICHAEL WAY

PARIS—French record men are involved in a two-pronged attack to reduce the cost of records. Individually, they are pressing the French Government for authorization to lower the wholesale price by at least 5 percent, and collectively are aiming at a reduction in added value tax, which hikes their product up by 25 percent.

Under the trade association SNICOP (Syndicate National des Industries et des Commerces de Publications Sonores et Audio-

(Continued on page 82)
"It’s Impossible" is a Como smash.

The picks (Gavin, Kal Rudman), the airplay (heavy), the sales (heavy reorders) and the charts (Billboard ★) all point to one thing:

An awful lot of people out there still want to buy beautiful love ballads done the way Perry’s been selling ’em for years. Skeptics, take heed. Believers, send in your orders!

Perry Como—"It’s Impossible" #74-0387

WRITTEN BY: SID WAYNE AND ARMANDO MANZANERO
**Marketing Setup Gets RCA New Look**

NEW YORK — RCA Records has reshuffled its marketing operation to follow "the look," it's already given to its sales and promotion divisions. It's all part of the "we're new Pickwick, SS Deal on Tape, Disk Product"

**Drape Backs Curb in Anti-Drug Campaign**

LOS ANGELES—Bill Drape, the national radio programming consultant, supports Mike Curb's anti-drug campaign, as a program consultant. I have always advised our clients to stay away from music that glorifies the use of drugs. Drape said. Because I have given that advice I have been labeled (as a national publication for 'not understanding the drug scene and therefore I was not hip'). But I stand by that advice and will support any conscientious effort to save people from drugs.

**Knowledge & Cure**

Controversy and uninhibited discussion are healthy. They are often the initial, necessary steps leading to the ultimate solution of a problem. This has positively welcomed the free exchange of ideas relative to drug abuse.

While this dialog among industry leaders progresses, however, let us keep in mind that drug abuse is not peculiar to nor a unique manifestation of the music industry. It touches all segments of society, affecting all races, cutting across all racial, economic and social lines.

Each segment of our society must explore the root causes of this problem, understand it and cope with it. Knowledge is essential to the ultimate cure.

It is in this spirit and this frame of understanding that Billboard develops the space to a matter of such grave concern to our total society.

**Cap Push Via Underground Papers and Retail Stores**

LOS ANGELES — Capitol has launched a national promotion program involving 40 underground papers and many retail stores.

The program revolves around six specially created half-page advertisements which the label's merchandising department is cruising in the ads with artist John von Hammernich. Capitol is placing the ads in national stores to "attract the alternate audience." The campaign will run through March.

The campaign is built around international operations for Famous, Jack Tezler, newly appointed president of international operations for Paramount Records, a division of Famous Music Group, a Guild/Western company, will coordinate international operations from New York.

**FCC Will Not Regulate CTV**

TARRYTOWN, N.Y.—Alain Novak, chairman of the Development Technology division of the FCC, said that it is unlikely the FCC would intervene in regulating Cartridge TV. He was speaking at the FCC's "The Big Picture" at the Videocassette Cartridge / Records Television Conference in Washington, D.C.

Novak stated that regulations should be an undertaking of State or Constitutional law. He added that there should be a way in which it may intervene would be in copyright infringements, and leave it to the State or Constitutional law to take the first steps.

"Mike Curb has come under personal attack for his stand in this controversy. I assume that his motives are sincere, but whether they are or are not isn't really the point. The point is, I believe that our people could make a valuable contribution to society by supporting a stand against not glorifying drugs. And I don't understand why it's necessary to support Curb personally because he chose to take an anti-drug stand.

Drape has in the past recommended to his stations the help program nine AM's and upward. In New York, the station's directed shows that they use as much programming aimed at promoting music for those who want to listen music. I only recommend music.

**Col in Distrib Deal With TMI**

NEW YORK — Columbia Records has wrapped up an exclusive deal with TMI Records, label owned by Steve Cropper and Carl Perkins. TMI will be headquartered in Memphis, where it has recently moved to provide a more protected production of a recording studio.

Operating out of the TMI Studio, Cropper will direct the development and production of all artists in the new label. In addition to being able to work on various projects for the Stax-Volt label, with whom he has been associated since more than 10 years ago.

**Mercury Give Free Single at Artists' Live Performances**

CHICAGO — Mercury Records has given away more than 25,000 singles by two of their artists at recent performances.

These ads are now being prepared by the group of Aurora, Adams and White Illustrations, reflecting various time periods (the opening of Big and the 457 showed an Egyptian Hip Hop player) with the copy introducing five or six new artists, which are now being presented by the group of manufacturers for in-store display to head shops and record outlets whose customers are long-time fans of our premium groups. A sampler LP will go out with each succeeding ad.

Each ad is prepared especially for each paper's mechanical requirements and is another step in the program. Capitol's 16-page program will now be a half-page ad which the artists receive glossy prints of the albums promoted in the ads for use in their own advertising. The artists will be helpful to dealers in these "alternative" ads.

For the sampler LP created, the cover and back liner will be conceived to go well with the advertising campaign, as designed for the underground ad.

The 40 publications were chosen by Lisa Williams, a member of Capitol's publicity staff who recently visited 52 states meeting with owners of underground media to gain information on their needs and reactions to its product. Rocky Catan, Capitol's merchandising vice-president, estimates the messages are reaching a circulation of 900,000. Circulation of the majority of the papers ranges from 5,000 to 10,000, according to the executives.

**BROADCASTER GAY SETS NEW ACTIVITY GOALS**

WASHINGTON, D.C.—Connie B. Gay, pioneer radio executive, will henceforth devote himself to public service causes and to continuing broadcasting activities. Gay made the statement on the occasion of the sale of four stations of the Connie B. Gay Broadcasting group to Greater New York Media, Inc., for the sum of $3.3 million, in cash.

The transaction, announced by Gay and Peter A. Bordes, president of Greater New York Media, is subject to the approval of the Federal Communications Commission. The stations involved are WQXG, Washington, D.C.; WQMR, Silver Spring, Md.; WCTR, Annapolis, Md.; and WYKY, Alexandria, Va.

During his career, Gay has given much of his time and energy to public service. He has served on various public and educational commissions in the administrations of Franklin D. Roosevelt, Harry Truman, John F. Kennedy and Lyndon B. Johnson. He has been a foremost champion of Alcoholics Anonymous and the League of Women Voters. Much of his future work, Gay indicated, will have to do with the promotion of country music, which Gay regards as a major music force. He will oversee the founding and growth of the Country Music Association.

**PHONOGRAPHS' SALES PICTURE**

WASHINGTON — Portable and table model phonograph sales rose 1.8 percent for last month as compared with October, 1969, according to Electronic Industries Association, Inc. The sales were 5.3 percent down with sales of 422,379, while last year's October was 1.8 percent higher.

The drop, EIA Marketing Services Department figures showed, was attributable to a decline in console sales, which were down 11.1 percent for last year's similar period. Portable and table sales rose to 65,421 from 358,664.

**For More Late News See Page 94**
Indie Producers' Role Is Widened—Lorber Exec

NEW YORK — Independent producers are becoming more involved in many functions previously handled by others and some new ones. Greg Miller, general manager of Alan Lorber Productions,

Producers today find talent, help develop it, sustain young artists, and they are ready to record, supply rehearsal studios, rent equipment, and arrange for and finance dance and other studio time activities.

But, Miller said, this is only part of the story. One of the major contributions by producers is obtaining record deals. He noted that many of today's young performers are unable to cope with

Poppy Entering Book Publishing

NEW YORK—Poppy Industries is entering the book publishing field with Glaser Time Capsule, a collection of arrangements written by and a limited edition signed work created by Glaser specifically for the company.

Among the posters are those Glaser designed for Bob Dylan, Dixie Hummingbird, Car, Farl, and WORK-FM.

The book will be available in the spring of 1973.

Granze Produces Ella LP After Ten-Year Lay-Off

LOS ANGELES — Norman Granze has returned to the recording studio for the first time in 10 years to produce Ella Fitzgerald's new LP for Reprise—the last under terms of her current contract.

Granze, Miss Fitzgerald's manager, flew from his home in Switzerland to record with her a set of songs that includes her coming back to the scene in style.

Granze, according to his manager, was prohibited from recording for seven years after he sold the label to MGM (He has made an attempt to buy back the label.

Granze chose the material which he calls "contemporary standards" like "Heard It Through the Grapevine" and "Stardust" for the album which Granze masterfully arranged two weeks ago in an option project and for a label which was supposed to be released by Miss Fitzgerald with Frank Sinatra.

The two got together one time after four tunes had been prepared, but the session was never completed.

Granze has set no immediate plans for getting Miss Fitzgerald and another recording contract.

"We can always record as an independent production company.

"Fifty percent of Miss Fitzgerald's work is outside of the U.S.," to Granze there is an international market for Miss Fitzgerald's style of singing.

He finds no reason for charging her image to get into the young market since she already earns around $1 million from concerts and tours.

The LP has been released for the Reprise label, production costs totaling about $100,000, the manager estimates.

He cut all the tunes live without any mixing.

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| NEW YORK — The first of a series of meetings aimed at 
bridging the communications gap between dealers and 
manufacturers will be held at 7:30 p.m. Tuesday (17) by the 
Association of Record Dealers. 

At subsequent meetings, we hope to have at least three 
record company representatives on hand to talk with dealers. 

This is our chance to communicate directly with dealers at all 
levels, including the clerks of stores. "Fortunately," Boggart 
said, "the idea of such meetings will spread to other markets.

"The Paxon tunes has picked up 

Stigwood Tie on 'Super Star' 

NEW YORK — The Stigwood Organisation will jointly 

manage the "Jesus Christ Super Star," album with David 
Lansdowne of Polydor in London. The move is seen as 
steering the two-year project to completion. The reason for joint 
management, according to Lansdowne, was the enthusiastic reception 
that followed the record's re-release.

Many major film companies are bidding on film-rights to the rock opera, Lansdowne said. Tim Rice and Andrew Lloyd Webber have signed a five-year contract with a specially formed subsidiary of the Robert Stigwood group of companies.

World Trip LP Sales Contest Offered by Audio Fidelity 

NEW YORK—Audio Fidelity Enterprises, Inc., has introduced a "trip-around-the-world" incentive program for the distributors' salesmen and dealers of its Audio Fidelity, Chart and Milestone Records.

The program, which will run for 11 months, is based on the presentation of "Travel Dollars" to each distributor, dealers and for every Audio Fidelity, Chart and Milestone album they sell.

Each month the participating salesman and dealer can turn in their "Travel Dollars" earned for "Travel Dollar" checks. These can be exchanged for paid-in-full air tickets to Bermuda, Los Angeles, Las Vegas, etc.

Free Singles Given 

Continued from page 3 of Irwin H. Steinberg, president of Amalgamated singles were given away by Buddy Miles away in 1967, "They change," he said. "And music changes." The deal was made between Stanley Steinberg, vice president for Spotter, and Madra Productions, president Marv Stat.

Mayfield will produce five songs for Spotter in locations in Chicago, Montclair, New Jersey and York for December release.
Before Miles, this is what a black musician had to do to sell records.

And not many records at that. Maybe just enough to influence a whole generation of superstars. And maybe just enough records for people to say, "Oh gee, if only he were alive today, we owe him so much."

It ain't gonna happen to Miles. His latest album, "Bitches Brew," has sales of over 300,000.

300,000 people who went out and bought an album that doesn't have a voice track on it.

300,000 people who are discovering Miles now.

Where did Miles get so many new fans all of a sudden?

Take a look at where he recorded his new album.

Live, by the way. Very alive.

Columbia Records and Tapes
Here is the case for the new Apple product.
An authentic apple box with wooden dividers. To hold the new Apple LP releases.

We hope this display is a welcome change from the cardboard run of the mill.

We know the music is.
Col's Maero Takes the Sprawl Out of Live Recording Sessions

By MIKE CROSS

NEW YORK—Teo Macero, who's been a producer at Columbia Records since 1957, has developed this credibility. "It's the key to recorded music." Macero's recording of the recently edited Miles Davis live recordings at Fillmore East and Fillmore West, which is soon to be released, and who is editing 100 hours of tape, said he was at the Isle of Wight Festival in late August, said that he didn't try to change the sound of the music as he edits but that he tries to bring everything into focus.

"The sound of a group is in need of a strong editor's hand," Macero said. "It's better to have a shorter piece that makes sense than a longer piece that sprawls."

Editor's Role

It's Macero's belief that an editor should take on the task of streamlining the listener and/or observer and not the musician. "A musician like Miles Davis," Macero said, "doesn't worry about details, so it becomes the editor's job to fit everything into a single performance."

Miles spent two-and-a-half months editing the tape with "Miles tapes." "Each day," Macero said, "you come up with a new idea. It's a hard thing to do, but he's willing to make his final stamp of approval on a tape if the performance sounds musically right. He'll say, "I like it in sound," he emphasized, "it's got to be right."

In addition to recording Miles Davis at Columbia, Macero produces the sessions with other Columbia artists as Tony Bennett, Charlie Byrd, Andre Kostelanetz and Thelonious Monk. He's also begun working with Columbia's new rock group, "It's fun working with the kids," he added. "In addition to it developing into an interesting, emotional experience, they know how to take direction."

In Macero's favor as a producer is the fact that he's a musician and composer in his own right. He's written jazz pieces, film scores, ballet music, and background music and themes for recording coordinators. The musician he works with in the recording studio, says "He's a musical brother" and, said, "we exchange emotion and knowledge."

I really learn something from him, and I hope they learn something from me."

Executive Luncheon

Bill Walsh appointed division vice president marketing, RCA Records. He succeeds Jack Burgess, who has been named division vice president, customer relations. Leonie Scheer has been named manager, merchandising and marketing, reporting to Walsh. Schear was previously manager marketing for pop music. (See separate story.)

Henry Jerome leaving Liberty/UA Records where he was head of ad administrative operations on the East Coast for the past 12 years. By mutual agreement Liberty/UA is releasing singer Bobbi Martin so she can remain with Jerome in his future activities. Jerome was producer of her "For the Love of Him" hit.

Harold Lewis, 36, general manager division television, named national sales manager, Vanguard Records. He reports to Herb Corsack, now vice president sales and marketing. (See separate story.)

Esmond Edwards named vice president of aed Chess Records group. Edwards was previously head of jazz for the label before leaving to join Verve Records. He was formerly executive assistant to Jerry Schoenbaum head of the label.

Denny Schwartz named managing editor, Billboard, the music business' premier weekly, and will publish monthly. Schwartz is previously the editor of Billboard's trade newspaper. He will be based in New York, will work closely with the West Coast office, and will deal with all other regions. Schwartz, who started his publishing career with 'New York's Museum of Modern Art, is a graduate of the Columbia University School of Journalism. He is the author of two books: "The Music Business" and "The Billboard Book of the Top 100 Albums." He is also a music critic for "Rolling Stone" and "The Village Voice." Schwartz will be based in New York.

Roulette in Push On Charisma LP

NEW YORK—Roulette Records has launched their promotion campaign for "Roulette Records," an album featuring Charisma artists. The album, which was recorded and underwritten by new recording companies, has been recently initiated, said Sonny Bono, Roulette's marketing director. The LP will be released by January 21, produced by Ed Vannone and Bruce McGaw.

Cartridge TV

Parley Agenda

Continued from page 1

Product Required for Successful Recording and Mixing of Music, "A Blueprint for Industry Action to Achieve Product Potential."

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**High Performance Singles from Warner/Reprise**
Col's Davis Terms Curb's Move 'Artistic Witch-hunt'  
• Continued from page 1

significant question to pose is whether Mr. Curb investigated the habits of the artists that the company retained? Did he examine them about their beliefs or habits did he assume that because such were, or might be, commercially successful that they automatically qualify as morally fit. The transparency of this public position constitutes a terrible disservice to the record industry and to all creative people.

"The drug problem should not be dealt with in a manner of self-aggrandizement or kicked around like a political football. In actual fact, Columbia Records and every responsible manufacturer has taken a strong stand against drugs. We, and the Recording Industry Association of America, have cooperated with White House representatives to embark upon a national advertising campaign against drug abuse, have offered to solicit the assistance of artists to make public service anti-drug announcements, and have taken a strong position against lyrics in songs that advocate the use of drugs in any form. Addiction to drugs has already produced far too many horrifying and saddening results. Drugs are destructive to mind and body, and it's all too clear that its usage must be stopped before it destroys any more valuable life. However, this terrible problem must be dealt with intelligently, not by means of artistic witch-hunts to which responsible people cannot subscribe.

Drugs and Music

"Before drug usage can be halted, it is necessary to understand the standing problems which lead to it. To date, in an accelerated quest to provide viable answers, politicians, newsreaders, editorial writers and clergymen are among the many public spokesmen who have stated opinions ranging from subtle commentary to vehement attacks linking drugs to music and phonograph records. Instead of searching for the fundamental void in our culture that youth hopes to fill, the majority of events move towards singling out a scapegoat. The charge that music—specifically rock music—supports and encourages drug experimentation, which leads to addiction is at the least erroneous and, at the worst, a completely reverse of cultural process. Music is a reflection of culture: a footnote to the events within a society. "Music, perhaps the most satisfying experience shared by young people as a whole, is totally meaningful within itself. In addition, its appeal is far reaching to a people of all ages, extending across national, gauge barriers and to regional and cultural differences. Its influence and effect is not dependent on the listener's involvement in drugs, but his receptivity to lyrical and musical communication. The state of the art of popular music today has never been richer. Graduating from the love ballad of yesterday, we have exciting new musical instrumentation, ideas and rhythms, lyrics that frequently provoke and stimulate and, naturally, nothing that (Continued on page 9)

DAVIS

Gallagher Declares He Did Not Say 'Me Too' to Curb  
• Continued from page 1

the business of making music—that's all. "We pass judgment on the performers we record and release solely on their musical talent and their attendant professional ability. We are naturally interested in all aspects of an artist's professional career and will offer guidance in this respect whenever it is solicited. In this competitive industry, the above efforts take up all the available time of myself and my organization."

Referring to a report (Billboard, Nov. 14) that he was among the industry sources giving Curb's 'anti-drug artist program . . . favorable comments," Gallagher explained, "I met Mr. Curb for the first time at an industry function several weeks ago and just prior to Billboard's revealing his controversial position vis-a-vis MGM's dismissal of many recording acts on their roster.

"In talking to Mr. Curb that evening, he did not advise me of his position, nor did we discuss the forthcoming issue of Billboard where his far-reaching decision was revealed. "We did discuss musical trends in the industry and his interest in 'middle-of-the-road' projects. He also told me of his continuing frustration with young rock acts who came to his office and interrupted the normal course of business. "I expressed my sympathy in this respect because we, from time to time, experience the same problems. "The above quite clearly expresses the extent of my discussions with Mr. Curb."

Curb Supports His Stand  
• Continued from page 1

were dropped for drug related reasons. Exact numbers are specific names have never been mentioned and due to our legal and philosophical position, they will not be." Curb points out that MGM has "no intention of invading anyone's privacy. Our only concern is that representatives of our label do not influence others to try hard drugs." MGM Records, Gallagher said, has "never said or insinuated that other record companies actively or knowingly encourage the use of hard drugs. "We hope that by the time this campaign is over, we will have had a part in initiating what in the future will be regarded as the normal standard of moral responsibility for our industry.

Principals at NARM Meet Enlisted vs. Piracy.

From left: Alroy Dumas, Capitol Records; Jerry Schelsinger, on hand for Motown Records, as was Carol Curb, to represent MGM Records; Phil Jones of Matown Records, right.

From left: Tony Marello, MCA Records; Morris Levy, Roulette Records; Al Bell, Sals Records; Ted Leffe, Atlantic Records; and Howard Stark, ABC Records.


From left: Alroy Dumas, Capitol Records; Jerry Schelsinger, on hand for Motown Records, as was Carol Curb, to represent MGM Records; Phil Jones of Matown Records, right.

From left: Alroy Dumas, Capitol Records; Jerry Schelsinger, on hand for Motown Records, as was Carol Curb, to represent MGM Records; Phil Jones of Matown Records, right.

From left: Sidney Shemel, Liberty/UA Records; Jerry Schoenbaum, Polydor Records; and Schlachter.

From left: Sidney Shemel, Liberty/UA Records; Jerry Schoenbaum, Polydor Records; and Schlachter.

From left: Matthew Rinella, CBS Records; Mort Drucker, Ampex; and Mike Mayer, Atlantic Records.

From left: Matthew Rinella, CBS Records; Mort Drucker, Ampex; and Mike Mayer, Atlantic Records.

From left: Alroy Dumas, Capitol Records; Jerry Schelsinger, on hand for Motown Records, as was Carol Curb, to represent MGM Records; Phil Jones of Matown Records, right.
One hit single doesn't make a group.

Six months ago Free were known only to the most dedicated of anglophile rock enthusiasts and to those who'd caught a fleeting glimpse of them as show-openers on the Blind Faith tour.

Today, on the strength of "All Right Now," which you and everyone else who's been within a stone's throw of a radio in the last fifteen weeks are doubtless more than casually acquainted with, Free are headlining their own shows (like one at Carnegie Hall upcoming) and selling records by the armful.

Not a modest leap in stature on the strength of one single, eh?

Not to ruffle you, but the heights to which Free will soar on the strength of their follow-up, "The Stealer," the mind boggles. One hit doesn't make a group but two do.

Free, "The Stealer."
On A&M Records.
Produced by Free
The new KMPX-FM Stereo 107 has moved to 7 Adelaide Pl., S.F.

Two LP's Released on Agnew-One Ribs, Other on Speeches

NEW YORK—Record companies are beginning to latch on to Spiro T. Agnew. Podium Records is releasing an album of Agnew's speeches, and Cadet/CBS Records is releasing a Comedy Album, "Spiro T. Agnew Is A Runt," featuring Stanley Myron. Hardingman as vice president Agnew.

The Podium album, titled "Spin T. Agnew: The Speeches That Stirred America," features many of the most widely publicized and controversial public speeches given by Agnew since his resignation. According to Irving Katka, the vice president's speeches have been abridged, but are unedited. The album, which has a suggested list price of $4.98, plate number Podium is a wholly owned subsidiary of Music Minus One.

CBS Payout to Shareholders

NEW YORK—A cash dividend of 33 cents a share has been declared by the CBS Board of Directors to shareholders of record at the close of business, Thursday. The stock was trading at $8.94 at the close of business, Thursday. The dividend is payable on March 31, to shareholders of record at the close of business, Thursday. The dividend is payable on March 31, to shareholders of record at the close of business, Thursday.
Sing High, Sing Low
Anne Murray...

"Anne Murray's first American LP, Snowbird, is one of the finest vocal albums I have heard. I liked everything about it. Brian Ahern did a great job producing and arranging the LP. Everything she does with her voice is exciting, from phrasing to harmony." - Baltimore News-American

"...a remarkably talented Canadian lass, Anne Murray... If her recent television appearance is indicative, she'll become one of Canada's top national assets." - Chicago Today (Daily News)

"...a fine, clear, solid voice... that can handle just about any song that comes along. It's a straightforward, no-gimmicky voice that should stand the test of time and any number of fads. Anne Murray is a fine young singer." - Philadelphia Inquirer

Sing High, Sing Low
a new single

Produced by Brian Ahern
APAA Panelists See Car Stereo Reaching 16.5 Million by 1975

By EARL PAIGE

CHICAGO — Car stereo is coming on strong with automotive accessory dealers. A leadoff march was staged by the Automotive Parts & Accessories Association (APAA) predicted that by 1975 total car stereo installation will exceed 16.5 million in this country.

Several panelists traced the "fascinating growth of car sound and mentioned the strong correlation between the buyer of high volume accessory users and stereo players. Although demographics point to a youth market, one panelist told auto accessory buyers not to forget the consumer from age 35-45 who, he called the "youthful" promotion approach.

Automatic Radio's Jim Russo, moderating the session, said that in the years 1966-1968 there were 5.7 million car players sold and that by 1969 alone this figure jumped to 13 million. He estimated that five million players will be sold this year.

He says a survey that showed there is still a small percentage of car owners who don't own the four or five in their car which can be purchased by young males between 18-25.

Still many youth-oriented demographics: 12 percent of all high school students own a portable TV; by 1975 over 35 percent of the U.S. population will be under 25 this year there will be 6 million more teen-age drivers.

For the eight-term aftermarket industry were Russo's figures, have been the tapes which do not have a factory-installed unit (62 percent in one survey). Russo observed that he has a wider variety of style in the aftermarket, has a wider variety of products and a better price then he would be typically pay the car dealer level.

The aftermarket people are also why "quadrasonic," by pointed out that the Detroit auto strike outlook. Turville's Buck Stahl said, "The difficulty Detroit has already in keeping car prices down, plus the effects of the strike will accelerate business in favor of the aftermarket.

Another was that less about car sound at first but proved it out after opening seven trial locations. The successful dealer needs exciting models, takes the initiative of a service warranty, a warranty inventory from a distributor and the close cooperation of sales representatives.

By Harry Argoff pointed to the growth of tape software, "We estimate that tape will exceed $500 million by the end of the year. I estimate over 100 million in 1975. And there will be a billion dollar industry and the automotive market will still be the biggest growth area for the tape industry.

He answered his own question why "quadrasonic" by pointing out that such an innovation was necessary if the industry is to compete successfully for the consumer's leisure time.

"The average consumer spends only three hours a year listening to music. This is double what it was 10 years ago but represents only a small fraction of the consumer's total leisure time. The consumer spends 23 percent of his leisure time watching television. Quadrasonic sound will help us compete for that leisure time," Crown Audio's Stu Belkin advised the audience to advertise the "hifi" aspect of the tape. And to shoot for the young consumer.

(More on page 18)

Mobile Fidelity Quality Seminars

By BRUCE WEBER

LOS ANGELES — Mobile Fidelity Productions is holding a series of monthly audiophile demonstration seminars here and in San Francisco. Brad Miller, president of Mobile Fidelity, staged the first two seminars on Wednesday (10) at Universal Recording here, and Thursday (12) at Coast Recording in San Francisco.

The demonstration/seminars are to alert the music industry to quad capability. Miller has produced a series of quadrasonic radio commercials for Bush Beer using the Mystic Moons Orchestra.

He also produced a quad session of the Mystic Moons Orchestra (ECHO PARK) for FM/AM radio. Both his series of 4-channel samplers, both in red and silver, are Quad-4, 4-channel tape recorders.

The San Francisco quad demonstration also included a world premiere of KIOI-FM and KRON-FM, both of which aired the Bush commercials, "ECHO PARK," and numerous 4-channel sound effects in a two-hour quad program. All but one of the programs played in quad recording, will continue to play in stereo. The Mystic Moons recordings to quad, and is expecting to record the orchestra, "Suite No. 11," to be performed for Philips, both in conventional stereo and quadrophonic. The LP will be released in June, according to Brad Miller.

"(Quad) is the next big audio development," he said, "but it will take an industry-wide educational program to convince the mass consumer."

For pop product, Miller said, "Quad can create special effects for engineers. It is an exciting medium around a room using a Vector Plotter. It takes a sound source to see around a room. It will be something like an air raid going on. People will get excited watching the sound around in any way you want it.

"The language of records,Quad sound is not really any more complicated than standard stereo, according to Miller. "You merely apply quadrasonic effects by taking an advanced controlled leakage orchestra situation," he said, "the sound is different in the studio than for normal recording.

Mobile Fidelity is developing a portable quad tape recorder for sound effects and utilizing a microcomputer system, designed by Carl Anderson.

"Reaching a peak in the ITA held at the Plaza Hotel in New York, 'Kusisto said that it is imperative to have some sort of organization that can cover all the areas of the industry, and develop proper standards."

"If this is not done," he warned, "chaos will be created within the industry. The first effect will be retarding buying on the part of the consumer, and this will be followed by politicians who will encourage the development of legislation and place more restrictions on an already highly restricted industry."

"Kusisto continued, "It therefore behooves us to take the initiative on this matter work as a program as it relates to the ultimate consumer."

The importance of a move towards industry standards, was told his audience, "In our business we have the finest hardware, but with standards, in terms of conventional characteristics of the tape, the cartridge, or the cassette, or where application of standards is not in place, it tends to reflect on the hardware. As a result, the consumer is not able to judge one problem from another and tends to blame the system.

"Therefore," he added, "the importance of cooperation between the software and hardware manufacturers and importers to make the standards and solidify the industry cannot be overemphasized."

The meeting also appointed a nominating committee to select a board of directors, a slate of officers and an advisor board.

In other news from the ITA, the recent adoptions of the Magnavox Co. OVERSLIP standard and the Captor Corp., to the association, now brings its membership roster to 76.

Ken Fred, director of Tele-CASINO Recordings, is appointed to head a special West Coast committee which will encompass the video production area. Jules Cadenas, who joined ITA as a special assistant, has been appointed to a full-time post with the association as a special assistant to Larry Finley, the organization's executive director. Cas- sias will organize and coordinate the various ITA sub-committees.

ITA Elects Board Directors

NEW YORK—In the first general election since its formation this summer, the International Tape Association (ITA) elected seven members to its board of directors, 17 members to its advisory board, four executive officers, and a legal director.

The complete list of executive officers is, Oscar Kusisto, president; James R. Gall, vice president; Irving Stimler, secretary-treasurer; Larry Finley, executive director; and Warren Troob, legal counsel.

The complete list of executive board includes: Harvey M. Kusisto, president; Oscar Kusisto, president; James R. Gall, vice president; Irving Stimler, secretary-treasurer; Larry Finley, executive director; and Warren Troob, legal counsel.

The complete list of executive board includes: Harvey M. Kusisto, president; Oscar Kusisto, president; James R. Gall, vice president; Irving Stimler, secretary-treasurer; Larry Finley, executive director; and Warren Troob, legal counsel.

Kusisto said the line is patterned after compactness. All units in the line come with non-protruding thumbwheel control knobs.
THE NEWEST SONG OF SOLOMON!

SOLOMON BURKE'S
FIRST MGM SINGLE IS
"ALL FOR THE LOVE OF SUNSHINE"
BIW "LOOKIN' OUT MY BACK DOOR"
(K-14185)

MGM RECORDS
Fidelity Products Bows New Line of Cases

LOS ANGELES — Fidelity Products Co., manufacturer of tape and record accessories, has introduced a new line of carrying cases.

The line includes three cassette, four cartridge, two record and one cassette recorder cases. There is a Jungle line of cartridge and cassette cases in animal furs and a Melody line of vinyl cases. The line ranges from $6.95 to $17.95 suggested list.

NEW YORK—The contents of any audiovisual cartridge can be pirated, claims Al Markim, executive vice president, Teletronics, Inc.

In a recent address on the new Cartridge TV medium delivered at the 13th Annual International Film and TV Festival held at the American Hotel, Markim said, the notion that any audiovisual cartridge cannot be pirated is a press agent's smoke screen.

"It deliberately confuses people to say that a reel or cartridge cannot be copied," he said. "You may not be able to copy the actual cartridge, but you can duplicate the contents."

Markim branded it an unfair competitive position by companies which claim their cartridge is not copyable. "It is copyable," he stressed. "A man with a videocassette recording unit can copy almost anything."

The Teletronics executive concluded, however, that it was theoretically possible to develop a pirate-proof cartridge, and disclosed that certain Japanese companies were already working on such a concept.

Commenting on the various media being used for storing cartridge TV programming, Markim said he believes electronic photography is the medium of the coming decade, and that video recorded tape will eventually replace all other mediums for home cartridge television.

"You can be sure," he continued, "that the guy who plucks down a cassette for a home video system will not settle for the plastic alone. That is only half the system. It is the recording capability that gives it its greatest appeal to the home market."

Joining Markim on the panel were Sam Gelfman, vice president-programming, Carlo Cervini, vice president-marketing, and Earl Sternes, vice president-Marketing.

Gelfman, in his address, predicted that the advent of cartridge TV will not only give rise to a system of multiple distribution in the industry, but would also trigger a publishing industry concept of programming.

He stressed that regardless of what other companies may say to the contrary, software will be the deciding factor in the ultimate success or failure of the new medium.

He disclosed that most of the leading contenders for the cartridge TV race were in the process of setting up distribution arms for the marketing and merchandising of software for their systems. He named CBS, and his own company among them.

"Liberty/UA has also hired Sidney Goldstein to plan a distribution division for CTV programming," he said.

Gelfman added that Avco Cartridgevision, which plans to have an estimated 100,000 units on the consumer market by the end of 1971, is aiming at establishing the best distribution system in the business. He added that his company was currently negotiating for capacity space in interested in underwriting the venture.

Looking at possible sources for cartridge TV programming, Gelfman told his audience that until such time as individuals began producing programs for the new medium, existing product would have to be used.

"These," he said, "would principally be feature films, either produced or purchased, that could not be shut down to fit a two-hour cartridge." Stressing that home recordings would play a prominent role in the future of cartridge TV, Gelfman added that a partially recorded cartridge was very feasible, as the user could stop it at a given point and participate in the action.

Commenting on CTV's role in the world of advertising, Sternes said the medium could become a new and effective way for the advertiser to reach the consumer.

"This," he said, "could be achieved by directing programmed cartridges toward smaller, more selective groups of potential buyers."

Hanna-Barbera Into Home CTV Programs

LOS ANGELES — Hanna-Barbera Productions will develop original programming for video home cartridges, with the first project geared toward classic stories like Robinson Crusoe.

Joe Barbera, HB's president, feels the company's backlog of animated early film footage is the nucleus of a one-hour sampler tape.

The company has proposed a series of television shows based on classic stories which would then be transferred into video cartridges.

The show is projected for Sunday evening, combining animation and live action. Such stories as "Oliver Twist," "Robin Hood," "20,000 Leagues Under the Sea" would be the kinds of stories developed for home TV and home video cartridges.

HB has been in the educational field two years, so Barbera feels he has some insight into programming with a learning process. "In some cases educational films could be converted to cartridges. We expect to get into medical topics for videocartridges."

HB has just entered into a videocartridge deal with Avco for two half-hour animated cartoon specials. The specials are geared around Thanksgiving, Christmas, and will be aired in 1971. After that, they will be duplicated by Avco's Cartridgevision system.

Since animation is such a costly process ($65,000 for five minutes of footage), the company has been exploring methods to cut down costs so as to be able to produce material for videocartridges.

"We expect to meet rising costs by establishing cost levels," Barbera said.

From a high of $65,000, HB has been able to trim costs to where the firm can produce five minutes of animation for $2,900, Barbera reports.

ITA Elections

• Continued from page 14

Isom, Pothier Records; Ron Solyevick,...
Irish Tapes, Videotape Producer, Moves; Maps Expansion Drives

NEW YORK — Irish Tapes, which has been involved in the production of videotapes for several years and has established a special division, Irish Electronics, to handle volume production of this product line, is moving Monday (16) to new premises at Plainview, L.I., following close to 30 years of continuous operations at its Broadway headquarters.

Much of Irish's efforts at the new 12,000-sq.-ft. plant will be concentrated on the development and expansion of the firm's line of half-inch and one-inch videotapes. Irish is already doing a large volume of business in private label videotapes for major organizations working with this product and expects its sales to burgeon as cartridge TV comes of age.

Sol Zigman, president of Irish Tape, said that as the cartridge TV market develops and standards and stability emerge, magnetic videotape will automatically evolve as the first choice of the major systems.

Zigman predicts that although there will be a continuing demand for one-inch video, the big volume of business will be in half-inch tapes.

Commenting on standards, Zigman said that in the 37 years of its existence, Irish has always stressed quality in its products and that this emphasis will continue as the industry moves into the cartridge TV era.

Top Quality

"We are producing a top quality videotape designed for professional use," he said. "We have always done our own policing and have our own quality control standards, and we intend to maintain our vigilance."

On the subject of pirating, he was less confident, but stressed that Irish has never sold its products to anyone without first investigating that person. "This policy will not be altered," he assured.

He stressed however, that a viable, influential tape organization is needed to establish standards and act as a voice for the tape industry. "But," he continued, "such a leader should evolve out of the industry it represents."

Zigman feels that companies like 3M, RCA, Ampex and BASF should take the initiative in establishing a non-partisan organization to talk for the tape industry.

"I am very concerned about tape's future," said Irish's chief executive. "For me it is a way of life, and it upsets me to see it become the victim of opportunists. As a result it would be unconscionable for me to lend my name to anything that would hurt this industry."

Zigman said that tape has not yet scratched the surface of its potential. This format has ushered in an industry revolution in this country, and will eventually develop into a most vibrant trade.

He continued, "Now, more than ever, the home entertainment market looms as the area of tape's greatest potential. This growth is magnifying with the advent of the cartridge TV medium.

"The format," he added, "will play a major role in education and industry, but the industry will make in these areas will be minor compared with what it will do in home entertainment."

In addition to its activities in the videotape field, Irish also manufactures a full line of audio tapes for professional and consumer use.


RR Tape Forum Hailed

LONDON — The one-day Tape Forum presented in London by Billboard's U.K. sister publication, Record Retailer, Nov. 3, was welcomed by the British music industry. The trade considered the Forum an important step in bridging the credibility gap between producers and retailers and in pointing up the need for a strong

(Continued on page 9)

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Cartridge TV Is
Sparking Ad $$

LOSAngELIEs — On the theory that cartridge TV is bound to show some consumer zip at some point in 1971, a number of advertising agencies are beginning to direct advertising dollars to the new medium.

One, Young & Rubicam, suggested that cassettes containing advertising could be given away as premiums in supermarkets, drug stores, car washes, etc.

Carl Sturges, senior vice president of Young & Rubicam, said that production of programming could be adapted to consumer products. Dog food, he said, could be coupled with a cassette program on the care and feeding of pets.

Besides Y&R, other agencies are directing account executives to be aware of the cartridge TV potential. J. Walter Thompson, McCann-Erickson, Batton, Bar- ton, Durstine & Osborn, Foote, Cone & Belding, among others, are considering cartridge TV in another source of product exposure and exploitation.

Tom McDermott, who directs programming for RCA's Soundvision, believes video cassettes will go far beyond films and "how to" programming. "If it does," he said, "there will be commercials on video cassettes."

He sees promotional cassettes bearing advertisements on the outside packaging, with more at the beginning and end of the tape.

In short, with a cartridge TV unit and software, a viewer can ignore commercial TV's rigid time-table and standardized fare. He can watch whatever he likes, but in prerecorded software, at least, he will not escape commercials.

A spokesman at J. Walter Thompson said that "once cartridge TV becomes a true mass medium, you will see advertising agencies setting up budgets for prerecorded productions."

New Line of Cases

• Continued from page 16

holds 10 cassettes; and model C24, which holds 24 cassettes.

The record cases includes model R45 for singles at $7.95 and model R33 for albums at $14.95.

"We're not sticking to traditional styles, designs or colors," said Chezar. "Our marketing also will be inventive."

Fidelity is planning to get involved with other tape and record accessories, and already offers a line of camera and wig cases.

The carrying cases are unique in that the interiors are fully cushioned in complimentary colors, with shoulder straps and safety swivel latches.

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Maxell Ultra Dynamic. The ultra-stereo cassette tape with one of the most impressive pedigrees a tape can boast.

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18

BILBOARD, NOVEMBER 21, 1970

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Tape CARtridge

Allied’s Wegner to Japan—To Probe Quad 8 Production

LOS ANGELES—How feasible is it for a company to go into the manufacture of quadrasonic tapes when Allied Records, begins a week-long business trip in Japan. Wegner, who is in charge of Allied’s planned expansion into quadrasonic manufacturing, will be visiting with Victor of Japan and discussing quad tapes and hardware as well as new record pressing developments.

“We’re anxious,” he said “to hear as many thoughts as possible on quad before we actually install any equipment or go into any venture to manufacture it.” After Japan, Wegner will also travel to Europe to discuss quad with manufacturers there.

“There’s been a great deal of talk about quadrasonic and its future and certainly we believe it has a future but the simple fact is that business is in a slowdown and whether or not the consumer is ready to accept a new product to spend dollars on that he hasn’t been spending, remains to be seen.”

Recently, Allied formed a recording production company (ACP) publishing company and management firm. Bob Keene is heading all three which are part of the company’s expansion moves.

‘Balance Key To 4-Channel Recording’

CHICAGO—Some recording engineers are attempting too much when they try to record 4-channel stereo, according to Ron Steele, musician, recording engineer and vice-president of Ovation Records here. The result, he claimed, is that some quadrasonic tapes “don’t sound as well as regular stereo.”

“I've heard some quadrasonic tapes where the brass section comes out of only one speaker. This is wrong, because in a concert situation, the brass section is broad and comes at the listener from several points. I call this a frontal point sound whereas I would call the xylophone a point source sound.”

“The xylophone would logically come from one speaker in quadrasonic.”

Steele and Ovation president Dick Shury were involved in the recording of the early RCA Victor “Stereo Action” series. Shury’s Percussion Pop orchestra was a focal point for early stereo recordings. Ovation is releasing its first quadrasonic recordings on open reel tape and is using such tapes in a Ludwig Industries presentation in Los Angeles and New York.

“We're recording 4-channel in much the same way as we have always recorded 2-channel—we're mixing with only two monitors. Then we make a creative assignment as to the mix on the other two channels. The trick is in balancing the sound.

“The recording studio situation must be compatible. You have to start from the point of balancing channels one and two, then balance channels three and four. The way some engineers are approaching quadrasonic is resulting in studio costs thrice the amount necessary. The compatible approach will only cost a little more than a 2-channel session—about the price of that much more half-inch tape.”

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MELLOW DREAMIN'
Cotillion SD 18001

JO MAMA
Atlantic SD 8269

SLADE
PLAY IT LOUD
Cotillion SD 9035

THE J. GEILS BAND
Atlantic SD 8275

DUNCAN PAIN
Atco SD 33-344

FAT MATTRESS II
Atco SD 33-347

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BLUES IMAGE
RED, WHITE & BLUES IMAGE
Atlantic SD 33-348

JUICY LUCY
LIE BACK AND ENJOY IT
Atco SD 33-345

RAHSAAN ROLAND KIRK
RAHSAAN RAHSAAN
Atlantic SD 1575

ENVIRONMENTS DISC 2
Atlantic SD 66002

MITCH MILLER & THE GANG
PEACE SING-ALONG
Atlantic SD 8277

MYRNA SUMMERS & THE
INTERDENOMINATIONAL SINGERS
TELL IT LIKE IT IS
Cotillion SD 051

YES
TIME AND A WORD
Atlantic SD 8273

COWBOY
REACH FOR THE SKY
Atco SD 33-351

BOBBY SHORT
NOBODY ELSE BUT ME
Atlantic SD 1574

DADA
Atco SD 33-352

SOLID GOLD OLD TOWN Vol. 1.
Cotillion SD 9032

JESSE DAVIS
Atco SD 33-346

DANNY O'KEEFE
Cotillion SD 9036

Nicholas Lampe
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TIN TIN
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And speaking of "along the way," we think we've come up with a little more pleasant way to spend your time on a plane: our new "South Pacific Service." It features dishes cooked from real island recipes, served in an atmosphere that's straight from somewhere south of Bora Bora. Of course, we're also showing a full-length Astro-Color movie.

We've even got something for you before you go. For when you get there. Our Hawaii Treasure Chest Coupon Book. It can be worth up to $200 in discounts on things to do and see around the islands.

And you get it free only on American Airlines. Just ask your Travel Agent for one when you're buying your Express tickets to Hawaii.

It's good to know you're on American Airlines.

Call your Travel Agent. He can help you get the most for your money.
Audio Information Broadsens Its Cassette Market Range

LOS ANGELES—Audio Information Corp., spoken word tape communications company, is broadening into other cassette business markets. Jack Doyle and Herb Hershfield, partners in Audio Information, are moving into cassette communications as it relates to non-entertainment markets.

The company recently released its first product, a three-cassette business starter package (for $18), and now will get involved in sales meetings, point-of-purchase pitches, special promotions, trade shows, personnel training and tours.

Eventually, Doyle and Hershfield will "cassette-communicate" with lawyers, teachers, doctors and stockbrokers.

Audio Information is using "stock music" expertise to "dress up" many spoken word cassettes, and is recording and duplicating product at American Tape Duplicators.

Doyle feels spoken word cassettes solve many business problems.

The increase retails for salesmen and converts normally nonproductive time into highly (Continued on page 74)

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More will LIVE... the more you GIVE...
Kaye-Rodgers Make 'Two by Two' Click

NEW YORK — Danny Kaye's presence is such a joy and Richard Rodgers' melodies are so pleasing that "Two by Two" sails happily along despite Peter Stone's clumsy reworking of the story of Noah, begat by Clifford Odets' "The Flowering Peach" out of Genesis. The Kaye-Rodgers parlay is so strong that the show's flaws are minimized and a warm, comfortable glow dominates most of the evening. Given the advantage of the original cast album on Columbia Records where the songs and the singers take center stage. Rodgers remains a master of the ballad form and, after 50 years of writing for the theater, can still whip out a buoyant tune that's funny and wit. He's helped immensely by his new lyric collaborator, Martin Charnin who turns a phrase with wit and an easy rhythmic sense.

In "Two by Two," Mr. Kaye doesn't know a Day I Didn't Love You, "S seconds go by," "As Far As I'm Concerned" for going them, the Rodgers-Charnin team defines the essence of Kaye's earthy humor. "It's Kaye, however, who'll steer the image into the winning color. They're a strong team from Broadway for nearly 30 years but his stage charisma remains in tact. He's a star personality who works his way into a character. Kaye's voice becomes part of the character. Other, whether his voice is age of 60, or Noah. His voice is directed by God, at age 90, Kaye is beautiful and terrifically his other players in the cast but director Guy Lyton fills out the stage through masterful pacing and use of a background that flashes Kaye's voice, an art to enhance the words of Kaye's instructions to Noah. Especially impromptu moments, Kaye, with Tricia Wilson and Tricia O'Neill who are making their Broadway musicals. Kaye's voice helps also comes from such veteran players as a group, Cox, Joan Copeland and Madeleine Kahn. Thanks to Rodgers and Kaye, the Broadway musical theater is off again. MIKE GROSS

BARBARA MANDRELL, of the Mandrells, and David Houston, who works with a group called the Pennsylvania Turnpike, will work as a duo in personal appearances and on a new album that Neal handles. The band features the bookings for Neal and his group, represented by the Hubert Long Talent Agency.

James Brown Tours Nigeria

NEW YORK — James Brown has been on a tour of Nigeria under the sponsorship of the Nigerian Airlines Ltd. The tour, which was organized by Universal Attractions here, will consist of five one-night engagements in Lagos, Ibadan, Benin City, Port Harcourt and Ighalo.

Brown will tour with his complete orchestra and revue and will be accompanied by his wife, and Jack Bart, president of Universal.

Following the Nigerian tour, Brown will play three-day engagements in Zanzibar in the cities of Lusaka and Khwe.

Brown and his troupe will leave New York, Nov. 28 and arrive on return Dec. 12.

ROD STEWART & SMALL FACES, BLACK SAPPHIRE, IF Fillmore East, New York

Rod Stewart & Small Faces group will play 5 shows at Fillmore's Fillmore East, Nov. 10. Here's a group that not only is showing a sense of variety performance, but also appears to enjoy doing it. They have been described as "a group of likeminded music lovers." The band consists of three American, British and Irish musicians who formed the group in London last year.

The group features are preceded by its first single, "If," which has been described as "a real rock masterpiece." The group's sound is a mixture of rock and roll and blues, with a strong untamed edge.

THE SEASONS, which play at a different time of year than their predecessors, have been added to the lineup. "The seasons" is a group of four men who play different instruments and who have been described as having a "unique style." The group's sound is a combination of rock and roll and blues, with a strong untamed edge.

The group features are preceded by its first single, "If," which has been described as "a real rock masterpiece." The group's sound is a mixture of rock and roll and blues, with a strong untamed edge.

JOHNNY MATHIS

Johnny Mathis is back in town with his "125th Street" magic with him. The Columbia Records artist has announced his return to the Astoria's Empire Space at his opening on Nov. 10. It's been the tradition that he'll keep it that way during his stay there. His richly textured and按住预览按钮以在高分辨率下显示图像
SAN FRANCISCO
Winterland's first concert of the month featured Steve Miller, Country Joe and Big Brother and the Holding Company. Oddities and James Taylor play Berkeley Community Theater Nov. 22. Elvis Presley's Oakland Coliseum concert was a complete sell out.

...Jean Bute and Charley Pride with Sonny James were there the week before.

Les McCann opened a week's engagement at The Booth. And...Both And Productions presented Marathon 70 on Halloween Weekend, 52 hours of continuous music, theater, dance and film. Mimi Farina, New Riders of the Purple Sage, Leslie McCunn, Cleveland Weeirdo Company, Big Brother and the Holdout Company, Bobby Hutton and the Jerry Hahn Brotherhood were among the artists who performed. In Oakland, Big Black was at The Sportman's Club and The Eti James Review at the Showplace.

Bee and Tina Turner come to Basin Street West for one week. Chris Wolfe has been opening the club on Monday nights with Aum and one other local band which changes from week to week. The show is followed by a 2:30 a.m. Jimi Claxton & Doc's & the Developed Pickles. Jimiflix plays the Continental (18 & 19). Guitarist Carlos Montoya appeared at the Masonic Auditorium.

Creedence Clearwater Revival is recording an album at Wally Heider's, to be released in mid-November.

Talent
From the Music Capitals of the World

DOMESTIC

NEW YORK
Shelton's Leon Russell, Uni's Elton John and Decca's McKinley Stirling play Bill Graham's Fillmore East, Friday (20) and Saturday (21). Staged for Wednesday (25), Thursday (26) and Saturday (28) are RCA's Jefferson Airplane and the Jimi Hendrix Experience. Elektra's Incredible String Band gives two shows (Saturday 20) and Atco's Jely Lucy complete their U.S. tour with a free-night gig at

(Continued on page 27)

Talent In Action

• Continued from page 24

got into "Deeper and Deeper," her voice got funny. This was the groove she maintained for "Son of a Preacher Man," "Two Women," and "Spirit Wheel." Her reading on "My Life" was strong and unsurprising and her "Band of Gold" wrapped it all up.

Her half-hour set moved quickly and she could have done another 45 minutes easily without anyone objecting.

ELIOT TIEGEL

ELLY STONE
Carnegie Hall, New York
Elly Stone's sold-out Carnegie Hall debut, Nov. 6, was a collaboration by her husband, Eric Blau, who wrote lyrics for all but three numbers with Mort Shuman, her former co-star in Off-Bway's "Jacques Brel," with R. Kestler, Ralph Aufmadel, her arranger-conductor, and Miss Stone herself. The result was an evening of provocative imagery confronting the fear of time's imposition on people, especially in the seven numbers using Brel's music, and the victimization of decay and injustice in Miss Stone's "Port of New York" and "Miss Culp's Baby" from her new Columbia album.

These recurring themes were magnified by Miss Stone's beguiling, sapphirine vapor in "Old Lovers," "Marieke," "Sons Of" and compounded by Alford's richly delicate and often enigmatic arrangements. Brash and black comedy surfaced in "Something Wrong" and in Sheldon Hamrick's "Shape of Things." An occasional shifting of vowels in her otherwise authoritative vocal brilliance created a disconcerting gap in the intricate lyrics.

More disconcerting was the use of an 18-member chorus in the two final and most unusual numbers, "Port of New York," and "Miss Culp's Baby," the chorus' degree of participation didn't justify their presence onstage, anyway, and they seemed a visual intrusion in a highly subjective involvement with social and political problems.

Closing with the affirmative "If We Have Love," in the last of her three encores, Miss Stone will have to deal with placating a most effective cult in the future.

ROBIN LOGGIE

ELLA FITZGERALD, DUKE ELLINGTON
Now Grocery, Los Angeles
Ella Fitzgerald and Duke Ellington were magnificent in their first appearance in this revamped room this season.

The program was actually two separate shows: Duke and his 14-piece music machine performed a 10-minute set which showcased such solos as trumpetistic Willis, rhythm Russell Procope, saxophonists Carney and Harrod, dark and lonesome Boosy Wood. Norris Trumun played alto in a style reminiscent of Johnny Hodges but with a stronger tone.

After introducing Miss Fitzgerald, Ellington left the stage and Tommy Flanagan took over at piano. His trio set the foundation with the Ellingtonians adding its luminous textures to the charts.

Miss Fitzgerald's mastery of phrasing, her ability to scat sing, use her voice and the Burchamps, and her genius inexploding with rapid fire ex-

(Continued on page 29)

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Say You Saw It in Billboard

NOVEMBER 21, 1970 BILLBOARD

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**NEW YORK—**The Feld Bros. have returned to the managerial and promotional team that contributed to their early success and are now presenting a new artist. Michael Martin, who will be handling the new artist, is a former executive of the Feld Bros. Management Corp., a division of Ringling Bros.-Barnum & Bailey Combined Shows, Inc., which recently announced the formation of a new children's publishing and recording firm.

Feld Bros. Management Corp. will be under the supervision of Martin, who has been with the Feld Bros. since 1970. Before assuming the ownership and presidency of Ringling Bros., Barnum & Bailey Circus in 1967, Feld had been involved in the recording and promotion of pop groups and individuals on a nationwide basis.

**TV Going Back to the Basic**

HONOLULU—Television will play a big part in the life of Don Feld, who will produce and star in a new show. The show will be an island-based half-hour talk-show type show called “This Is Hawaii.” The show will feature Dorothy Lanne as the host and will have a new guest every week.

**LaBrie Forms Disk, Pub Cos.**

NEW YORK—Sparrrow Records and the Sparrow label have been formed here by Gene LaBrie, who also operates the firm of LaBrie Associates, which produces an automated programming service for FM station. Mr. LaBrie, who is a well-known producer of records for TWA and M radio stations, will produce for Sparrow. Raymond Moore will be sales manager.

**MASS PHOTO COMPANY**

**ASK THE MAN WHO KNOWS**

**Feld Bros Back Into Mgt; Ink Andy Kim**

Kim, who records for Sted Records, has been voted a Cana top male vocalist for the last two years. He will be handled by Allen Bloom, who is vice-president of the new company. Bloom has been associated with the Feld Bros. for 26 years.
Talent In Action

Continued from page 25

Talent In Action

Continued from page 25

Talent In Action

Continued from page 25

The December 5th issue of Billboard presents an in-depth survey of the total Japanese music-record tape market. In the issue: Page after page written by music experts and industry leaders covering the Japan music market. English and Japanese new features on the top artists are also translated into Japanese. Each article and objective of Japan, and other international record companies - equipment manufacturers - a series of success stories - music publishing - Oskar Fair Report-Post Fair artists - Billboard Japan - Recording Music in Japan - Talent & Talent Agencies - Country Music - The music industry in Japan - the night city of the world - How Japan Board of Trade controls quality of export music - How to sell the Japanese market.

For direct entry, contact the nearest Billboard office.

Ad deadline: November 25th.
Publication date: December 5th.

www.americanradiohistory.com
JESUS CHRIST SUPERSTAR
A ROCK OPERA

THE LAST SEVEN DAYS OF CHRIST

It took Andrew Lloyd Webber and Tim Rice eighteen intensive months to write Jesus Christ/Superstar. It might well be years before the immediacy of its impact is fully comprehended.

Musically Jesus Christ/Superstar adds an interesting new dimension to the gutsy honesty and directness of rock opera.

For its young composer, Webber (he is 22, Rice 25) moves out from the boundaries of rock and hard rock, into electronics, jazz, blues, choral and classical (like an 85 piece symphony orchestra).

It is an appropriate platform for Tim Rice’s libretto. It, too, extends beyond traditional expectations into the language of today.

And the last seven days of Christ unfold not the way we learned it in Sunday School. Or in Catechism. Or at the knee of Cecil B. DeMille. But the way your kid or mine might tell the story. (Or better yet, like to hear it.)

Through Jesus Christ/Superstar, Andrew Lloyd Webber and Tim Rice have made the most awesome seven days in the history of man meaningful to our time. And, for it, have received the endorsement of England’s and America’s leading clergymen.

We have yet to mention the singers and musicians. They stem from some of the most acclaimed rock groups on the continent. (Like Joe Cocker’s Grease Band, Deep Purple, Manfred Mann and on.) And they will be in no small way responsible for the opera’s imminent success.

It is safe to assume that this work will capture the imagination of almost every American. In fact, reports from preview performances indicate that Jesus Christ/Superstar is well on its way to bridging the musical — and scriptural — generation gap. If ever anything was written for all ages, it is Jesus Christ/Superstar.

For that reason alone, we at Decca Records are proud to release this significant new work in its entirety.

The two-record set with libretto. Specially boxed. DXSA7206.

Decca Records, a division of MCA, Inc.
EDITOR'S NOTE: From time to time, Billboard features a brief line article by a creative programmer directed at the FM field, a series is by Gus Gestetn, recently program director of WCCO-AM, Minneapolis. This week before that an air personality in the founding growth of the greatest FM station, WJKC, is also an authority on oldies.

Looking at the hit singles chart I see the highest percentage of the hits are those of the "oldies"-four and arrangements or sounds in some manner. The only thing that hasn't happened yet, is the seemingly obvious production that will be in the future package, namely a legitimately "new-oldie" of highest standing.

Taking a close look at the hit chart, one sees a top hit for Driscoll and the Drifters. This is exactly like the Latin-styled Drifters hits of the early 60's, and typical of the whole day's line as "If You Let Me Make Love To You (Please, Just One Time)" by Ronnie Dyson also falls into the Drifters/Perrett/Spencer/Stewart/trim and use of something opening almost identical to "This Magic Moment." The rest of the chart was filled with the highest-sounding records, and top Jones and Humplin's continually draw on "power-balled" tracks that were first brought to us by Elvis Presley and the Everly Bros in 1960 and, a little later, Gene Pitney. The "new" arrangements, however, are less dramatic and less original than their decade-old counterparts.

Credence Clearwater Revival infuses many of the older rock tunes into their very original songs, and the new release, "Elvis" Sun" label sound of almost 16 years ago! Neil Diamond has a bass voice sound in his record "Cracklin' Rosie." The Jackson Five are simply 1970's answer, in a slightly more modern setting, to Frankie Lym and the Teenagers. Glenn Campbell recently found some (Continued on page 22)

WPOP Tunes In To Demographics

HARTFORD—WPOP, local Top 40 station, is now targeting demographics with its programming. The daily play even a Peggy Lee record that's not necessarily a hit record, but one which will cause a turnout among our women listeners favor.

Part of the demographic approach of WPOP programming includes the playing of another record exclusively from 10-midnight.

As a result of these recent changes, WPOP jazz, the record-play list of WPOP has been much broadened, said Paiva, to "in 60 titles, and we have the greatest appeal."

One more on the "Merry-Go-Round" by Peggy Lee, and for example, would be played up until around 2 p.m. When that record comes off the programming sheet, another replacement is this. "It allows us to exposure to more records," Paiva said.

At another station the change in the move toward a personality approach, "an entertainment" concept, was just starting when "F.T.O.S. are being allowed to be themselves." Air personalities now in...

WDD-FM

Country Play

MARION, ILL.—The number of country music stations continues to grow as WDD-FM here went on the air Nov. 15, with a country music format. Dutch Dohle is president and general manager of the new operation; he previously worked at WZOE in Princeton. Air personalities include AI Henegar, formerly with WPFI in Herrin; and Steve Wilkins, formerly program director of WCBW in Columbia.

The station will broadcast 6 a.m. to 11 p.m. and the format will include an album of the day, four country classics an hour, a daily gospel music show, and a playlist of 75-80 tunes. WDD-FM also plans to give a lot of exposure to new artists and will play between six and 10 new records per week, said operations manager Steve Schmidt.

WMMS-FM TO SPONSOR FITE

CLEVELAND—WMMS-FM, Top 40 station here managed by David Mooshaid, will sponsor a party for the record industry Monday (16) "as a way of saying thank you for all the help they gave us." The party will be held at the Checkmate, a new local club, and feature food, cocktails and live music.

More than 100 record men have been invited. The Blood, Sweat & Tears were expected to attend.

WCCO: Station With Individualism

MINNEAPOLIS—Variety is the key to success for WCCO, the station's director, said. "It can be any category, that its programming, that we do not think of ourselves as belonging in any particular category," said the director. "We have been operating in this capacity for 46 years, and we have a lot of people who are interested in our air personalities." He mentioned that most of the air personalities at the station have been there for at least 10 years. "They know our music and we generally do not have to show them anything or tell them what to play," said the director. "They have complete control over our air personalities."

The station has changed slightly over the years, appealing to a wide and often younger audience with its music. "We try to keep in mind the fact that we reach so many people and we are constantly reaching younger people. We therefore must program some of the more popular groups like Blood, Sweat & Tears, and others your audience might find acceptable."

The station has developed a flow of information and a "flow of personality," and in the past have used a "flow of entertainment," according to the director. "We seldom have a complete hour of fantastic, and that's what this station is all about."

Another key to the station's success is the ability of the personalities to human beings. "The air personalities not only express their opinions, but they have been known to emit purely human qualities—grouchiness—at times. They are believable and they are a part of the scene, and they are constantly expanding to meet the audience's needs."

The air personalities at the station include Howard Biren, Sunday 11 a.m. and Sunday 4-8 p.m., Charlie Booms and Roger Erickson, a comedy team which writes its own material, and Monday to Friday 11 a.m. to 1 p.m., and Monday to Thursday 4-8 p.m., and Monday to Thursday 11 a.m. to 1 p.m. and Tuesday to Thursday 4-8 p.m. and Monday to Friday 4-8 p.m.

WINX Offers Radio Time on Block Basis

WASHINGTON—WINX, a radio station located in the suburbs, Rockville, Md., is now offering broadcast time on a block basis to record companies. Pierre Eaton, vice president and program director of the Top 40 station, has contacted all record labels, offering them a full hour to play their product. WINX has set aside the 11-block period for this project. Cost to the record companies is $100. And Eaton states: "Your album and only your album will be played, talked about, featured." The offer is good Mon.-Sat. through Sunday on a first-come first-served basis and Eaton also offers eight additional promotions to the day an album is featured.

ATTENDING A MERCURY Records party recently in Chicago are, from left, WRIG air personality Jay Johnson, Jet Magazine editor Chester Hughes, WCCO-AM station manager Mary Dee Dehne (who also hosts the "Many Dee-Show" on WNU-TV), and Mercury artists Gene Chandler and Jerry Butler.
Yesteryear's Hits

KMND opens Play Doors to New Local Record Artists

BEST INSTRUMENTAL RECORDING OF THE YEAR (NEA Award)

The Greatest of Miracles

as played by DINO

orchestra and chorus arranged and conducted by Jim Stabile

Four Stars in Billboard

Country Singles—5 Years Ago

November 20, 1965

1. May the Bird of Paradise Fly Up Your Little Golden Dickens (Columbia)
2. Hello Vietnam—Johnny Wright
3. Make the World Go Away—Eddy Arnold (RCA)
4. I Talk to Him—Connie Smith (RCA)
5. Buck Owens & His Buckaroos (Capitol)
6. Back on the Trail—Sunny James
7. Kansas City Star—Roger Miller (Columbia)
8. You Can Break My Heart—Buck Owens (Capitol)
9. Another World—Wilton Brothers (Decca)
10. The Blues of a Southern Devil—Phil Reeves (United Artists)

One of the new artists being given a build-up is Tom Lee of Na-Tep Records, who has a disk called "The Last Thing on My Mind." The flipside, "A Million Roses," was also given considerable airplay.

Letters To the Editor

Part Time?

Dear Sir:

I hadn't planned to comment on "End of the Line," but the resultant controversy compels me to add my opinion.

Management can do its own "rationalizing," but it remains that I've worked for several owners with no real talent who grab $30-$50,000 a year just

(Continued on page 39)

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**POSITIONS WANTED**

**Vox Jox**

- **Continued from page 39**

Corp. knew I was a friend of Dee Mazzotti. I went to the address he gave me; it was a single room suite and the rec room and nightmare. Next month his new single will be released in the UK and it was getting a lot of play. I dragged the old Muzak machine out of the suite and broke it to listen to. The song was a real high flier in the UK and it may have merely been practicing "The London." Anyway, the Billboard Review Department gave it only special merit and I'm sure it's going to be a hit. Dee Mazzotti is a sleeping giant and will one day be one of the stars in the music industry. And I feel it's time he was "discovered." And the next record I get, I'm going to use the same old name, the same old song. Mazzotti will be an all day any time play record. Bill & Dee was the only one that everyone will be especially good for mid-day play. And the recording session was an easy one. I even get some evening play; and the next record I get will be "Dee Mazzotti" and I'm looking for the real Dee Mazzotti. Have fun; get some more preaching done and I'll see you later.

**Crooked, secondhand trade-in.**

---

**Vox Jox**

- **Continued from page 39**

Corporation, known as the "Radio Station of the Century," was founded in 1938. In 1959, the company was acquired by the then-roaring 50's, and the station continued to play a major role in the music industry, helping to launch such artists as Elvis Presley and John Lennon. The station has been owned by various companies over the years, and is currently operated by the Seagram Company. The station's format includes a mix of rock, pop, and some country music, and is broadcast to a large audience. The station has also been the site of numerous radio shows and interviews, featuring some of the biggest names in the music industry. The station's success has been largely attributed to its ability to stay ahead of the curve and adapt to changing musical tastes.

**Positions Open**

**Contemporary WFMW AM & FM. 9500 market on Steven's Point, Wisconsin.**

- **Continued from page 39**

The station also broadcasts a variety of programming, including news, sports, and talk shows. WFMW's studios are located in Stevens Point, Wisconsin, and the station covers a large area, including the surrounding counties. The station's audience is primarily young adults, and it focuses on playing the latest hits from the contemporary music scene. The station is owned by the Cumulus Media Network, and is part of a group of 21 other radio stations that the company operates across the United States. The station's success has been attributed to its ability to stay up-to-date with the latest music trends and provide a wide variety of programming options for its listeners.

**WITTY GETS AUDIENCE LIFT FROM PUT-DOWN MUSIC**

DANVILLE, Ill.—WITTY came up with an unusual music promotion that proved to be an audience-winner—"put-down music." Listeners were asked to fill out a questionnaire. The station, WITTY, was owned by the Topeka Bell, and the T-Top school, asked students of the three local high schools to call the station 7-9 p.m. one night and tell what school they attended. The prize was for the highest number of calls. The results showed that Olathe High School was the winner, with over 200 calls. Johnson devoted a half-hour of put-down music to the two losing schools, which was music of the "Invisible Man" by the artist "John Lennon." The station, however, was not the only one to try this promotion, as other stations in the area also tried it. The promotion proved to be a success, with many listeners calling in to tell their school. The station owner, however, was quick to point out that the promotion was not intended to be a competition, but rather a way to generate interest in the music and encourage listeners to call in. The promotion was a success, and the station was able to attract a large number of listeners.

**Programmer Speaks Up**

- **Continued from page 39**

hit material, with the venerable "I Only Have Eyes For You." The Moments, in contrast, were popular with the younger audience, but their hits from a few years back, "If I Don't Care," were not as popular. Their last four hits have been worked 50 times for the Top 20, and they are not as well-known, but are always picking up strong hits. The Moments are a different story. Their last hit was in late '60s, and it was a hit with the Impressions of old, "Goodnight, My Love." Their next single was "The Still of the Night." Brian Wilson's "Surf City" will be on the charts next week. It's another story with the Impressions of old, "Goodnight, My Love." Their next single was "The Still of the Night." Brian Wilson's "Surf City" will be on the charts next week. It's another story with the Impressions of old, "Goodnight, My Love." Their next single was "The Still of the Night." Brian Wilson's "Surf City" will be on the charts next week. It's another story with the Impressions of old, "Goodnight, My Love." Their next single was "The Still of the Night."
By MANFRED SCHREIBER

VIENNA — The 1971 jukeboxes will be shown here Tuesday at the annual Coin Machine Exhibition (INCOMAT) opens in the Konzerthaus. The show will be the largest INCOMAT. It will run three days and is open to speci-

The exhibition, which in 71 conjunction, will feature a full range of coin-operated equip-

The biggest jukebox manufacturers like Rowe-AI, Mijup-

MOA DR Prince Drive Succeeding

CHARLES TON. V. A. — Members of the Music & Vend-

MOA's executive vice pres-

SAVOUR, he played for the-

Leonard's radio show on WGN

Nobody applied pressure on the radio personality in order to

Granger told an obviously
discussion. His words are

Afan Леnodar, who

Leonard, whose tele-

This transcription includes a conversation with a
caller who expressed surprise

Leonard called the

The transcription includes a conversation with a woman caller

BOWLING GREEN, Mo. —

Jukebox programmers may be using

Granger, who was

Although Storrs is

Although Storrs is

Push 'Sealed' Counters

In fact, come into some measure of

control of such key businesses as

in the main, by three companies: Motion

Cinematics and MiniCine Enter-

RICHMOND, Va. — The first

'Another consideration should be

Patents, and at least

Va. Convention Could Spark

MONTROSE, Pa. — The most

Holden, who was

Leoma, Va.,

W. Va. — Youths from

from

while. "We have

"The association, voting to make Mrs. Coffman an

Unanimous approval for

W. Va. & Vending Co.

KEEFE, VA.,

W. Va. — Central West Virginia Vending Company, was

was elected president of

the West Virginia Music & Vending Association. In the

November 21, 1970
Operators Tell Computer Use
• Continued from page 33

The promises and pitfalls of computer use were outlined here during the recent National Automatic Merchandising Association (NAMA) business meetings.

Computer experts R.E. Peters and W.E. Breeden, both of Buffalo, N.Y., advised vendors to seek competent advice and "wade in slowly."

Ben M. Montee, Cater-Vend, Jacksonville, Ill., said his firm rents time for about $400 a month on the local bank's computer which processes sales tickets at 8 cents each (several times he mentions the firm has done business with the bank for years and may have been fortunate in setting up a program).

Operators should not abandon their manual accounting when they do switch to computers, advised William H. Martin, Automatic Candy Co., Columbus, Ohio. "That can be a mess," he said, referring to the need to carry on regular procedures until computers prove out.

The ability to compare route against route, manage machines; commodity against commodity and commodity against price in order to keep goals operators are seeking.

Asher Rabin, Automatic Merchandising Corp., Milwaukee, said his employees had no fear about the firm switching to some computer operations (he also had his program set up by a local bank).

Peters and Breeden said many firms offer special packages such as a payroll or accounts receivable program. Panel members warned repeatedly that computers only furnish good data when good information is fed in.

Blast 'Oldies'
• Continued from page 33

Locations. I think there's really too much of the older type of material being released."

5¢ Play

Stotts, who started his fellow members in the Missouri association recently when he said his jukeboxes were still set on nickel play, says a lot of new material in the country field is more suitable for adult bars. He particularly points to Jim Ed Brown's "Morning" as a "good all around" record.

Stotts is featured in this week's "What's Playing?" column.

Nicolaus Heads Board
• Continued from page 33

Corp., senior vice chairman; Benjamin M. Montee, president of Cater-Vend, vice chairman, and Alvin M. Corry, president of National Vendors, treasurer.

Elected to the board of directors for three-year terms were: G. Harvey Dackett of Automatic Merchandising, Inc.; John B. Edgerton of Automatic Products Co., David Herman of Coffee-Mat Corp., Paul F. McClintock of Automatic Chef Co., and Matt B. Russ of the Machee Co.

George S. Arneson of the Vendo Co. was elected to a two-year term. Montee and O'Malley were re-elected to the board.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Austin, Minn.; Adult Location

Judy Hattell, programmer; Star Music and Vending Co.

Bowling Green, Moz. Teen Location

Ira Storts, programmer; Pike Amusement Corp.

Brookfield, Mo.; Country Location

Frank R. Fabiano, programmer; Fabiano Machine Co.

Buchanan, Mich.; Country Location

Harry Watson, operator; Dickinson, programming; Amusement Co.

Haddonfield, N.J.; Teen Location

Lloyd Grice, programmer, United Distributors

Madison, Wisc.; Teen Location

Lou Glass, operator; Pat Schwartz, programmer; Modern Specialty Co.

Milwaukee; Soul Location

Steele Sowinski, programmer; Mitchell Novelties Co.

Milwaukee; Teen Location

Cliff Crotts, programmer; Mitchell Novelties Co.

Sterling, Ill.; Kid Location

George Woodbridge, operator; Glenn Whiteman, programmer; Blackhawk Music Co.

What's Playing? Continued
The Rock-Ola 444 is brand new for 1971. And it’s full of exciting changes. But some things we never change. Let’s handle the changes first.

We’ve got a brilliant purple exterior, just like this year’s fashions.

We’ve got a flip-down program holder assembly for rapid access in cleaning the upper dome glass.

We’ve got a new program holder assembly slanted for easy reading and perfect alignment of record numbers and tune titles.

We’ve got a spring loaded dome that’s fantastically easy to lift.

We’ve got advanced, integrated circuitry.

We’ve got a computerized “Record Now Playing” selection indicator.

We’ve got glare proof, tempered glass, a new optional security cash box and a modular approach to getting at the guts.

Still some things we never change.

Our durability is one. Our dependability is another. And most important is our constant effort to make improvements in our machines. Changes for the better, if you will. That never changes.

SOME THINGS WE NEVER CHANGE.
MOA Assn Push; Financial Services

*Continued from page 33*

"Fred Granger’s newsletter and the business press are the only means for one group to learn what another is doing. Often solutions that work for one group would help another if they could share them."

He urged step-up coverage of association activities in the business press.

Montooth is given much of the credit for starting the Illinois Coin Machine Operators Assn. over 10 years ago.

"I do not intend to let any of MOA’s services slip," Montooth pledged. A new service now being considered by the national association, he disclosed, is "financial services." This would include bookkeeping services and perhaps a cost of doing business survey.

"I don’t believe in adding new services just for the sake of adding services," he added. One MOA continuing service that is being bolstered, he reported, is its insurance coverage for members. "We can now get as high as $45,000 life insurance and up to $45,000 a day hospitalization. We also have a variable pension plan; that is, insurance combined with mutual funds."

"We are sending out more useful tax information than ever before. And of course we’re still fighting the jukebox royalty battle."

Montooth commended the West Virginians for their strong support of MOA. The local group has 30 MOA members and has contributed men to every top office in the national association.

Va. Meet Could Spark Jukebox Seminar Series

*Continued from page 33*

nearby West Virginia where he promised to expand the organization’s services (see separate story). MOA executive vice president Fred Granger, Chicago, will also speak on MOA’s accelerated public relations program (also covered in this issue).

Rounding out experts in the jukebox industry will be area one-stop chiefs Pat Cohen and Dean Hogue. Hogue said following the recent MOA in Chicago that he wants a committee on recording industry executives to coordinate with MOA at the state association level. MOV delegates will be welcomed Thursday night (19) by local councilmen Nathan Fitch.

One of the speakers for the opening day Friday will be Virginia state senator Edward Willey who will speak on the subject of taxation of jukebox operators.
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patrons to do a
DOUBLE TAKE

SOUND
so play inspiring
it can DOUBLE your
PAST take

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ZODIAC

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Campus News

By BOB GLASSENBerg

Domino Records is looking for campus representatives to make local campus record shops carry the Domino product and that campus radio stations are supportive of the Domino product. Contact Domino Records, 218 Telam St., Garfield, Tex. 75040.

The Stanley Nelson Memorial Scholarship Fund will award an annual grant of $750 to an undergraduate student in the field of music. The recipient will be selected from students who are promising musicians or composers, and will be given a financial aid need and academic achievement. The first award will be given for the 1971-72 academic year.

Lionel Hampton has become an adjunct professor of music at Dowd and Xavier Universities, both in New York City. Hampton will spotlight the distinctive cultural contributions made by blacks in the creation of jazz. He is planning on organizing a seminar on jazz, to begin in the 1971 semester, in which the greatest British authorities on this genre of music, the musicians themselves and producers, will restate the story of the jazz idiom. He is being aided by historian Lerone Bennet Jr., Dr. King V. Cheek, president of Shaw University, and Dr. Benjamin E. Mays, head of the Atlanta, Ga., Board of Education. Hampton wants to set the record straight on the origin and development of black music.

Jim McKay at WJBO in Baton Rouge, La., needs listener records and assists heavy airplay day 291 from his phone. McKay is passenger on a flight to Canada on Friday, May 4, also wants to thank Larry Ryan at KEEF in Selma, Ala., since Ryan recently helped him get the WJBO job. McKay says he is being programmed by Scott, is doing its own thing against drug and parental organizations, and has already given away a ton of turkey and did The Rolling Stones, and will probably both days to raise funds for NASCO, a local organization, and also to support records for addicts. The station also gave away a record for every book at a local school.

Chuck Williams is being shifted from CKLW in Detroit to WRKO in Boston. He needs listener records and assists heavy airplay day 291 from his phone. McKay says he is being programmed by Scott, is doing its own thing against drug and parental organizations, and has already given away a ton of turkey and did The Rolling Stones, and will probably both days to raise funds for NASCO, a local organization, and also to support records for addicts. The station also gave away a record for every book at a local school.

New Programs at Houston Radio

Houston-KUHF, radio station, is going to air a new program from Houston is revamping its present program schedule to handle several new programs.

The station now broadcasts from 11 a.m. Monday through Friday and will expand its broadcast schedule. Mondays will have a new classical music program from 11 a.m. to 1 p.m., Tuesdays and Wednesdays from 11 a.m. to 1 p.m., and Thursdays from 11 a.m. to 1 p.m. Each program will feature the work of different composers and groups, and the station will concentrate on rock and country music. The station will also have a program that will air on the airwaves on the weekends.

The station is also planning to air a new program that will feature the work of different composers and groups, and the station will concentrate on rock and country music. The station will also have a program that will air on the airwaves on the weekends.

Radio-TV programming

Selling Sounds

By BOB GLASSENBerg

Nashville Sound Studios, located in Houston, has five records on the local radio station, all doing well according to Jimmie Johnson, co-owner and studio manager. This week they record LPs with the Singing Nixons and the Four Gentlemen for Gospel World Records. Also a Desert on Wheels single entitled "Let's Do a Little Thing" was recorded for RCA International. The single is being cut as "Where I Am," "The More I Think," and "Where Is Love?"

The Sudi are also in the studio to cut four songs for their new LP, "The Sudi," which will be a single. Johnny Coppeland is beginning an LP for Kent Records.

Another Jimmie Johnson called me. This one from the Muscle Region, a Rare Earth Records group, are recording a new single and laying tracks for a new LP. Producing the session is Mike Valvano, who produced Frill Pink.

At GM Recording Company, Detroit, producer Ollie McLauglin, for Stax Records, is doing singles on Barbara Lewis and getting ready to produce an album.

Arl Mardin of Atlantic Records started on an Eddie Robinson session in Cincinnati. He has begun a Phito Family LP. Bob Stutler, Ken Cotter, LP "Muggie," and "Bear," and GM Studios on their own GM Records label Dee Edwards has a single out, "Hurt a Little bit.""
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Qualiton's Bartok Is Quality

NEW YORK—Five more excellent albums in Qualiton Records' monumental edition of the complete works of Bartok are among the 12 new interesting releases by that Hungarian company. The five are on the Hungarian label and as albums of contemporary Hungarian music, a program of duo of Hasi De-Forge and Munza-Berger for cello and double bass, and a sparkling Tschaikovsky Symphony by Gyula Nemeth and the Hungarian State Orchestra. The last has the "Serenade in C" and "Capriccio Italiano." The Qualiton label features albums by pianists Sandor Falvi and Milha Vacher, and a dazzling coloratura opera aria set with soprano Karala Agya. Miss Karola tackles difficult arias by Mozart ("Die Zauberflöte" and "Entführung aus dem Serail"). Richard Strauss ("Ariadne auf Naxos"), Rossini ("Il Barbiere di Siviglia"), Verdi ("Rigoletto"), Erkel ("Hunyadi Laszlo"), and Donizetti ("Lucia di Lammermoor"). Falvi, in a program of Bach, Scarlatti and Chopin, clearly is a young pianist to be reckoned with. A Beethoven sonata disk by Bach also stands out. The other Qualiton LP offers a fine Mozart chamber music program featuring winds.


Miklos Erdelyi and the Buda-Pest Symphony have a Bartok orchestral pressing, which contains the "Suite No. 2," "Hungarian Sketches," "Rumanian Folk Dances," and "Transylvanian Dances." The fifth Bartok package, in the posthumous works section, features the "Concerto for Two Pianos, Percussion and Orchestra," with Dinza Patsy-Bartok and Tusas on piano, Ferenc Petz and Joszef Maros on percussion, and the Budapest Symphony, Janos Sandor conducting. Completing the disk is the "Suite for Two Pianos, Op. 49" with Piatigorsky-Bartok and Maria Comossi.

Cellist Laszlo Mezo and Jeno Done, double bass, perform the program of DeForge and Munza-Berger well. The other contemporary set is devoted to music of Durckl Zolt. Soloists are pianists Peter Szymanos and Adam Feligel, clarinettist Bela Kovacs and Tiber Dietrich, horn Ferenc Tarjanyi, the Bartok String Quartet, and the chamber chorus and orchestra of Hungarian Radio and Television, Gyorgy Lebl conducting.

Szyrnyg Scores in Concert

NEW YORK—Henryk Szyrnyg was in high favor as soloist with Leo- polel Szokowski and the American Symphony in Siberian "Violin Concerto" at Philharmonic Hall, Nov. 3. The program was the first at the concert hall for the orchestra, which has subscription series this season at both Carnegie Hall and Philharmonic for the first time.

Szyrnyg, whose recent recordings have been on Mercury and Philips Records, was a marvel in the work's many ca- stings and its music mar- gins as well as on other sec- tions. The orchestra, which opened with Hermann's be- cause "For the Fallen," and closed with Franck's "Sym- pathy in D Minor," also was in fine form. In the concerto, Skokowski again encouraged the spontaneous audience applause after the first movement. He's a conductor not bogged down by stilled traditions as are too many others. Among Szyrnyg's other recordings are performances on RCA and Monitor.

Fred Kirby

PHILIPPE ENTREMONT, center, is feted by Columbia Records at a New York lunch. With the pianist are John McClure, right, director, CBS Masterworks, and Tom Frost, music director and executive producer, CBS Masterworks.

'Pasquale' Excellent, Led By Corena's Fine Basso

NEW YORK—An ensemble performance, led by the super- portrayal of Fernando Corena in the title role, resulted in a delightful "Don Pasquale" at the Metropolitan Opera, Nov. 6. Probably the finest basso buffo of our day, Corena sang and acted to perfection. His tasteful humorous touches, always a little different, are a pleasure to behold.

Baritone Tom Krause, who appears with Corena in the London recording of the Donizetta opera, was an authoritative Dr. Malatesta. Corena also appears on the Urania recording of the work, one of the finest of comic operas.

Tenor Alfredo Kraus, a lyric tenor who ranks with the best, was excellent as Ernesto. Every aria and duet was as did of the efforts of soprano Reri Grist as Norina. Kraus, Corena and Miss Grist were plugged for Angel's program ad, while London touted its recording of the work with Corena and Kraus. Miss Grist also has recorded for Columbia, Decca, DGG, Philips and RCA, while Kraus' other labels include Montilla, RCA, London and Everest, Carlo Franci, who has recorded, conducted, and performed.

Fred Kirby

DGG Bows Special Push On Archive Sacred Drama

NEW YORK—Deutsche Grammophon Records is running a special promotion on a two-LP Archive release of Ennio de Cavaillier's 16th century sacred drama, "Rappresentazione di anima e di corpo," a first recording. The production is in cooperation with U.S. appearances by baritone Hermann Prey, fea- tured in the set. Also featured are Tatiana Troyanos, Teresa Zylis-Jenek, Fredrico & Ana- doh, Paul Enwood, Theo Adam, the Vienna Chamber Chorus, Vienna Philharmonic Aca- demia and Wolfgang von Kara- jan Ensemble, Charles Mackerras conducting.

Also being featured is an al- bum of Bach's "Cantata No. 21 (Ich hatte viel Befrem- dung)" with Edith Mathis, Ernst Haefliger, Dietrich Fischer-Dieskau, the Munich Bach Orchestra and Karl Richter conducting.

Another Bach LP has August Wenzinger, the voila da Gamba, and Eduard Mueller, and feature of the Munich Bach Orchestra have a C.P.E. Bach set. Other choral recitals include the Regina Musicalis Choir in Victoria, and Hoe- ter, Austrian, Jakob Maser, René Zossi, and Master, Cantor R. Dinklemann and Wintermeyer conducting.

Finland Hot on LP Front

HEL SINKI — Although there have been very im- portant classical releases in Finland in recent times, there are some more interesting al- bums which have either just been issued or about to be.

Decca has released four albums featuring the compositions of Sibelius, Sallinen, Berg- man, Rautavaara and Kokkonen interpreted by the Finnish Radio Symphony Orchestra and the Helsinki City Orchestra. These albums, recorded in Helsinki and pressed and marketed by Decca — were first played in Finland.

Another important classical release — a three-part "Contemporary Finnish Music" set — is released by Philips.

Then, there is the much- awaited first album by Osko Kunnari, the Berlin Philhar- monic, playing Sibelius' "Sym- phony No. 2." This was re- leased on DGG Nov. 1. The LP is confidently expected to achieve a high position in the pop-dominated album charts.

Among other new albums for release are the Beethoven Arturia Nosova for Da Camera and con- ductor Pavo Berglund (for a label at present unknown). Nosova is to make a solo album, featuring the music of Kihmkin, Sibelius and Kauravaara. Da Camera is interested in recording this album and further albums with the cellist, if plans are successful, and if sufficient finance can be raised.

(Made on page 45)
NASHVILLE—Wade Pepper, 19-year veteran of WSM-AM, has been named president of CMA for the coming year by Harold Hirt of Columbus, Ga., who was named treasurer.

Richard Broderick, vice president of CMA and chairman of the board to succeed Ben Rosner, president of Golden Bough, was named secretary.

The selection of officers, by the board of directors, took place three weeks after the directors executive director of the membership... time lapse was established to allow consideration of those available to serve.

Pepper, who has won virtually every accolade as a record producer, has worked in virtually every venue of the industry. As chairman of the bylaws committe... was instrumental in the updating of regulations concerning the current rules under which the association functions.

Broderick, the former director and officer of CMA, has headed its international committee for years, and he's active in the recruiting of overseas member in the country.

Pepper is national country sales and promotion manager for Capitol.

**Pepper New Head of CMA**

**Broderick is Chairman**

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Pepper is national country sales and promotion manager for Capitol.
A handful.....

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Red Steagall
Alabama woman
DOA 17360

Tommy Overstreet
If you're looking for a fool
DOA 17357

Compton Brothers
Living on a prayer, a hope and a hand-me-down
DOA 17362

Hank Cochran
One night for Willie
DOA 17361

Country Music hits on DOT RECORDS

Paramount keeps on truckin’
**Country Music**

"Country Crossroads on WBAP & Double Coverage"

FT. WORTH, Tex. — "Country Crossroads" is a syndicated country music program produced by the station and radio division of the Lubbock, Tex., radio-television company. The show, which is heard on about 25 stations in the nation, is taped at 820 kilocycles blanketed much of the nation.

The program features country music with appearances by artists who get their start in the industry, as well as those who have moved on to bigger things. The show is produced by the Lubbock Broadcasting Company and distributed by the Lubbock Broadcasting Network.

**Country News**

*Edited from page 41*


**Initial Acts Set Up Fete**

NASHVILLE—Terry Canady and Rudy Perez, representing the Initial Acts Committee, have announced plans for a new event to be held at the Music City Center. The event, which is scheduled for October 15, will feature a combination of local and national talent.

**From the Music Capital of the World**

*Continued from page 43*

ville. The Augusta area has just opened a new eight track Soundcraft studio. Just across the street is a new studio that is being built by men who are going to be looking for a place to record their work.

**Summary**

The Augusta area has a new studio that is being built by men who are going to be looking for a place to record their work.

**Ankels in Finland**

*Continued from page 42*

cord the acclaimed "Collo
certo" of Kokocon and Rau
tunen.

Paso Berlunt, currently on a tour of the U.K., will con
ductor of the New York Sym
phonic at Southport, Eng.
land, in a recording of Sibel
eus' "Kullervo Symphonies".

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Again. Billboard is the leading paper of the international music-record industry. Paid circulation now totals 33,142\(^2\), breaking last year’s record for the same 3 months period by 2,631.

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When you’re first to give members of the industry exclusive editorials and features, first-hand reports (and scoops), insights into trends—and foresights, authoritative charts, and analyses...when you’re first to help members of the industry break records of their own.

then they help you break records, too!

\(^2\)June 1970 Publisher’s Statement as filed with ABC. Subject to audit.
The train that pulled into the Dallas railroad yards that day in 1927 contained a carload of wax, neatly packed in felt-lined trunks. What happened with that wax was to help write the history books of music, and tell the story that Texas played in some of the pioneer days of the recording industry.

Don Law had preceded that train by some months. An Englishman bound for the West Coast from New York, he decided to stop in Dallas because he had heard so much about Texas. That stop lasted 16 years.

Law, staying at the YMCA, turned his name into an employment bureau, and he received a call asking him if he could keep books. "Any damn fool can keep books," he thought, and took the job.

The position was with Brunswick, Balke, Collender Co., the bowling ball firm which had just gone into the record business. His "bookkeeping" led to ordering records. He worked his way up to branch manager, and then Southern division manager.

Meanwhile, back in New York, was another Englishman who got off the boat. He was Art Satherly, and he, too, worked for Brunswick. Satherly, who like Law was to become one of the greatest producers the business has known, picked his British colleague in Dallas to be something of a talent scout for the label.

So Don Law scouted around Texas, and at Lubbock he found the Chuck Wagon Gang. At Troup, Texas, he found a paperhanger named Al Dexter. At Fort Worth he discovered W.D. O'Daniel, and across the border, in Odessa, he found Bob Wills. He found others, too, but these were the big names.

And so the wax came down, along with some portable equipment, shipped to Dallas by rail so Satherly and Law could record. They started the job in whatever hotel room they could rent, with Law using his wife's vacuum cleaner to pull off the cut wax as the needle moved around the record. Then, when Warner Bros. bought Brunswick, they moved into a makeshift studio in the back of the W.B. building on Park Avenue—still in Dallas.

They moved the equipment all around Texas, cutting mostly in Dallas and San Antonio, and it was all country. At nearby Fort Worth, Milton Brown and his Brownies were gathering talent for RCA, but they were going to Chicago to record.

Wagon Gang

The first Texas session was with the Chuck Wagon Gang, and it went on from there, as it was taking place in other cities with portable equipment... Nashville; Atlanta; Bristol, Tenn; and Jackson, Miss. One thing was going to decide the future, and that was the location of the country artists. Since the "Grand Ole Opry" was in Nashville, it is here that the recording industry was headed.

But Texas has never been known to take a back seat. They waited years, and then did things in a big way. Meanwhile, in Houston, something else was happening.

A younger who was to become known as Pappy Dailey moved to Houston from his native Yokum, Texas, and worked in many occupations.

Pappy's first venture into the music business came in 1931, when he "entered the field of coin operated phonographs." He worked the Houston area exclusively, then eventually became a distributor for an independent label. This lasted through World War Two. Having come in contact with so many individuals in the industry, Dailey picked up the knack of producing, and he began producing records for the 4-Star label. Among those he discovered and brought to that label were Tex Tylor, the Maddox Brothers and Rose, Eddie Novack, Bill Ford and others.

Starday Records

In 1952, still in Houston, Dailey and Jack Starnes opened Starday Records. Not long afterward, Dailey bought out Starnes, and took in Don Pierce as a partner. The two of them owned and ran the label until 1958, when they decided to split everything, including the catalog. Pierce remained as head of Starday, while Dailey formed his own "D" label. He continued to operate this, on a small scale, while working for Mercury, and then United Artists. When Art Talmadge left to go to Mascot, Pappy went with him. He remains the second largest stockholder in the firm. The "D" label became inactive, except for producing local Houston artists to lease to other companies.

While with Starday Dailey signed a youngsters from San Angelo, Tex., who has stayed with him all the way—a fellow named George Jones. He also discovered such artists as Melba Montgomery, Judy Lynn, Webb Pierce who originally signed with 4-Star and Hank Locklin, who was living then in Houston.

Today Pappy Dailey is retired, except for George Jones. "I still produce George," he said, "and will until the day that he no longer wants me to."

And, in Dallas now, Ray Price makes his home. He has stayed with Don Law all these years, and "will forever."

These were the pioneers of the music industry in Texas. Today there are new leaders, new forms of music, new signs. But these men got it off the ground.

And the eyes of Texas long have been upon them.

Still another old-timer should be mentioned, if only because he now is down and needs help. Link Davis of Houston, a long-time musician/singer, suffered a stroke some four years ago, and has only his publishing catalog to sustain him.

A man who played dances and recording sessions in Texas for 25 years, he now is in Nashville seeking support. His biggest song which he wrote and recorded in 1953 was "Big Manou" on the Okeh label, cut in Houston at the RCA Studios.

Davis worked all of the old George Jones sessions, and was a musician for Pappy Dailey. Still able to sing, Davis is partially paralyzed, but has the Texas spirit of going on.

He currently is staying at a farm with the Mother Earth, the former Mercury group now with Warner Bros.
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MORGAN—
A VIEW OF
POMPEII’S HEAD

There is something imaginative in the same Pompeii. And that thought is fairly synonymous with what is happening in Texas, generally and in Dallas specifically. After years of lying dormant, the ashes have been cleared away and here lies this treasure.

Nothing, of course, is quite like that, but Pompeii may come closer than anything in this modern world. And the man who swept away the ashes, found the city, brought it to life, and exists now to lead it, is an energetic, bombastic, friendly and dynamic fellow named Pat Morgan.

In a sense Dallas is like the Pompeii of old. It has been discovered musically, and Morgan has revitalized it. In doing so, he has made Pompeii records one of the most exciting things to happen in the industry in some time. To get the picture, one must study Morgan. It is no easy task, either, for he is a portrait of perpetual motion from early morning until late into the dark when he has retired to his private club, one of dozens of things he or his company happen to own either separately or with many others. It’s really a maze of things going on, and one almost needs a scorecard.

Morgan passes off his own autobiography rather simply. “I was a nightclub man who moved into the record industry,” he says. There is more to it than that. Morgan, a graduate of the University of Texas, has had a successful career in advertising, sales promotions, public relations and the club business. He was president of Greystone Associates, Inc., where he won the National Newspaper Association’s top award for color newspaper advertising and also the U.S. Chamber of Commerce award for the outstanding industrial brochure.

A one-time boxing champion and then captain of his college wrestling team, he moves around the music circles much as a fighter stalking his foe. Morgan, however, has few foes. As things turn out, virtually everyone in Texas is his friend. Many of the biggest names in Texas are his partner.

Pat Morgan owned a chain of nightclubs on the coast. And, working with bands in the club, he helped them get recording contracts. After a few of these, he decided to get into the business himself.

So Pompeii was formed, back in his Dallas home town, where bankers really didn’t understand the music business and the going wasn’t easy. Neither was he a name for his company. Pompeii was no quick inspiration. He tried a hundred others first, and each was rejected for duplication. Finally came the name no one had selected. The company, of course, had a rough time getting off the ground. So Morgan went out and found the best producers they money could lure, got top distributors, and then looked around. A little less than a year ago Morgan and his company signed an agreement with a publicly owned corporation, Computer Systems Management. Then Morgan signed a pact with Ampex for tape distribution, and got a half-million-dollar advance payment for the rights.

Now called CSM-Pompeii, Morgan has established two publishing companies and a few thousand other things. The publishing firms are Pompeii and Vesuvius. The rest of the operation is so complex it’s difficult to keep straight.

There is, for example, American Athletic Academy. This branch produces athletic albums (for everything from professional football teams to the high schools), handles endorsements for coaches and players (set up so the coaches can get a “piece of the pie”), and has one of the slickest merchandise packages going. The LP’s include tapes and books of instruction by top coaches, ad infinitum.

Then there is Image, Production, a national franchising operation which is new in the record business. Among other things, this firm can take an individual or a company contemplating going into the record business on a small or large scale, bring them in for an intensive training program, furnish the equipment for recording purposes, and set up the business. For example, the individual can return home, record a favorite nightclub singer, have the tape produced, released, distributed, etc. It’s all encompassing. The same can be done with a high school band, or a party. The possibilities are endless.

Next there is the Vesuvius label, set up so as not to overload Pompeii, and the CSM label, as the expansion goes on. The latest addition is the Turtle Creek label, set up to handle the country artists, and here Morgan has reached into authenticity to come up with the best. One of his producers is Smokey Montgomery, the leader of the original Light Crust Doughboys,

With the country label barely off the ground, Morgan has things rolling. Among other things, he worked out a deal with Great Advertising in Chicago to use Linda Gayle’s first record as part of a promotion for the Cummins Engine Company. The company also will put Miss Gayle on display, on a tour, and at no expense to Pompeii.

Oh, yes, Pat Morgan and some of his partners also own their own pressing plant, Reco-Pres of Dallas, which handles all the Pompeii lines and does custom work for others.

Pompeii also has done a series of patriotic records (The National Anthem and America The Beautiful), jacketed them in colorful array, and placed them in racks throughout the drive-in markets of the area. No profit motive here; done with the help of Bart McClendon, they are to provide people with this stirring music, with all proceeds going to wives of prisoners-of-war in Viet Nam.

Just to try to keep things straight, Computer Systems Management, Inc., is a data processing consulting and systems development firm that also specializes in professional education to the computer industry. And its non-computer activities include silver and lead mining, in addition to its interests in the recording business, custom music and sound recordings for creative use, and sports technique via the media of recorded sound. Seems complicated. Actually, it’s all over-simplified.

Although Morgan seems like a one-man gang, he has surrounded himself with the best, and the merger, of course, brought together some of the greats of the southwest. Richard Favro is president of CSM, and his background is with IBM, Control Data Corporation and such groups. He’s a member of the board of directors of some of the major companies of the nation, and it was he who founded CSM. He also was an allied member of the New York Stock Exchange.

Paul Kirk is the executive producer for the rock division of Pompeii Records and publishing. Kirk has a background with Decca, the Harry Fox Agency, Kevin Knox Enterprises, Billboard magazine, and considerable independent producing.

Bob Cotto, the sound engineer, worked first at the Dick Charles Studio in New York, then the Bob Fehlman Company, Townsend Studios, and Kevin Knox.

Pat Morgan, despite all this, still finds time to own a club, currently run by Ben Allgood, a former music man from Evansville, Ind.

It is a totally private club, and one with perhaps the best cuisine (certainly the most beautiful waitresses) in the southwest. Some of its members are top people such as Mitch Lewis, an agency man who handles accounts ranging from the McClendon Stations to the Dallas Cowboys. The clientele is a who’s who of the Dallas area. Significantly, as the stereo tapes play, there still is a modified light show in the hallway.

This is something of a crowning touch for this incredibly complex and powerful operation which dominates the music scene in Dallas. Morgan is a natural leader, and he has done all of this in little more than a year or so. Throughout Texas his name is known and respected.

The luxurious quarters occupied by Pompeii and its vast operation might well be called the House of Morgan.
Houston's Duncan—Educating The Banker

Remember when Jimmy Duncan was the “Little Prince”? That was back in his Nashville days after he had written “My Special Angel” (the first hit song off Nashville’s music row) and was recording for Decca.

The Jimmy Duncan of today has moved up on the royal throne and from his kingdom he surveys what may be the largest complete music complex in the world. It’s in Houston, where everything is big, and getting bigger.

Jimmy has thought for years about building a recording studio in Houston. It bothered him that B.J. Thomas and Tommy Sands and others had to leave the city to record. And he looked around and discovered that maybe 40 percent of the people in Nashville music were from the Gulf area. “There is as much talent per square inch around Houston as anywhere in the world,” Duncan says, “but there was really nowhere to record.”

After six years away from his home city, Duncan returned to Houston three years ago. He saw the skyscrapers, the oil derricks, the booming business places, and a few other additions such as the Astrodome. So he decided to build a studio.

“The hardest part was in educating the bankers. We even had to fly some of them into Nashville to see what the banks there were doing,” Duncan said. “The Astrodome and NASA had brought the spotlight of the world to Houston, and now we had a chance to move.”

Once the bankers were sold, Duncan set out to find the right location. He eventually moved to the southwest area, which not only has some of the loveliest residences of Houston, but beautiful industrial parks with exclusively new buildings. There he began putting together the complex. When it is finished, some 10 months from now, there will be more than $7.5 million invested.

Already completed are: One 16-track studio, one 24-track studio, office space galore, and another 3,200 square feet leased to Sceptor, to KRBE-FM Radio, and Fortune Productions, Impression Records, Shelton Bissell Productions, and a few rest rooms. That’s all upstairs. Downstairs, in addition to the Jimmy Duncan Soundville studios there are five publishing companies, Soundville, JDA Music and Gulf (BMI) and Shervick and Little Prince (ASCAP).

Now, in addition to building new studios, new offices and the like, Duncan plans to build a film studio complex, and is applying to the FCC for a television station.

Special Angel

Duncan, who started writing when he was an 11-year-old in Texas, had his first big hit with “My Special Angel.” Before he let-up and got into the business end, he had had some 400 songs recorded, and spent time as an artist with both Decca and then Roulette. Among his songs was “I Asked the Lord,” and all the proceeds from it went to his church.

When Duncan built his studio, he put one minute spots on radio (as in the pioneer days) asking for talent to come in and audition. He got over 1,200 responses in a few days. “The talent is incredible,” he says. “In some instances we competed with the majors and won.” Among his signings was the Bojangles.

He formed the Soundville label (distributed by Mercury and Philips) and Westpark (distributed by Record Service), and expects to have 30 singles and 4 LPs on the market by January 1st. In one year, he says, the number will jump to 100 singles and 40 LPs. This will include every kind of music, from country to underground.

Duncan surrounds himself with top-notch people. He brought in Eddie Kilroy from Nashville, who also handles sales and promotion as well as managing the labels; John Cleveenger, and Paul Butts, who once produced the Pono Seco.

Still expanding, Duncan has added a talent management agency, Sound/Art, which is run by Fred Murch; he books and manages the talent on the label; an studio and video commercial production company called Sound/Ad, run by Cleveenger, and Marilyn Von Steiger runs the publishing companies.

The largest of the studios, called the Blue Room (because of decor) is 40 by 40, with 22-foot ceilings, and has a 24-track in an out board. Duncan calls it the most elaborate console in the recording industry. The Red Room, 30 x 40 x 22, is a 16-track studio. The studio about to be built will also be 16-track.

The chief engineer is Gaylyn Shelby, who worked for a long period in Nashville and at Fame in Muscle Shoals.

Virtually all of the major labels in the nation now are recording at Soundville.

To top it all off, Duncan is building a series of clubs around Texas. The first, Jimmy Duncan’s Country Club, is at Pasadena, where Bill Bailey handles the shows; coming up next, Soundville at Corpus Christi, which will be rock. Four are now under construction. There will be a dozen in all.

Duncan’s dream is to make Westpark, the scene, divided boulevard on which his properties are located, the “Music Row of the Southwest.”

He hopes the major companies will move in, along with the major publishers. He feels this could eventually be one of the great music centers of the world.
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Duke 462

"TURKEY WALK" BARRY JONES
Backbeat 618
Texas Country Radio—Mack & Bailey

On the Texas country music scene, two names come up repeatedly: the name is that of Bill Mack, the “Midnight Cowboy,” a radio station WBAP, Fort Worth.

In the south it is Bill Bailey, of KIKK, of Pasadena, who entertains a morning audience and is totally involved in the community. The men are different, the stations are different, and their music is a little different. But each, in his own way, is an instrumental force on the music scene.

Mack, who was just elected to the board of directors of the Country Music Association, has a show which is aired nightly to many corners of the nation and beyond. WBAP is a 50,000 watt clear channel station at 820 on the dial, and it beams its signals to millions of listeners. It is estimated from surveys that Mack’s program is heard by about two-million truck drivers nightly, not to mention all the others.

Born in Shamrock, Tex., Bill has been a country disk jockey since his graduation from high school there, where he broadcast at KEVA. After attending West Texas State College at Canyon, Bill went to KWFT, Wichita Falls, where he remained for seven years. Then it was on to KENS, San Antonio, and a couple of others before he moved to WBAP two years ago.

During his varied career, he has authored 250 country songs, of which 75 have been recorded, the most notable of which was “Drinking Champagne,” which he first recorded and released through Kapp Records in 1958. Since then there have been releases of the song by such artists as Ray Price, Jerry Lee Lewis, Paron Young, Billy Walker, Cal Smith and others.

Mack is now under contract to Hickory Records which has just released his latest recording, “Somewhere Between,” a duet with Wanda Concolin. It’s written by Merle Haggard.

Bill is a pioneer of contemporary country music, particularly in Texas. He has worked tirelessly to help build the acceptance and popularity of the music form.

Another believer in the Fort Worth-Dallas area as a “new Nashville,” he has expanded his own Road Ahead Music Publishing Co., and his Mack Co. Productions which specialize in producing and consulting on sessions. Through these operations Mack works closely with the new Sunet Sound Studios in Dallas.

He says that “between Sunet and Johnny Patterson’s Delta Recordings in Fort Worth, we have as good a sound as can be found.”

Mack recalls the early days in country music. “The late Jim Beck’s studio put out some fine sounds. Hank Thompson, Lefty Frizzell, Marty Robbins, Carl Smith, Ray Price and a lot of others used to come in here for their sessions. Unfortunately for all of us, Jim Beck met an untimely death,” he said.

Bill says that, after that, the Dallas sound was “misused.” He says rhythm section control was not used, and booming basses and amplified fiddles all tended to give a tinny barroom quality to the music that was put out.

“Now that’s a thing of the past,” he says. “We have the contemporary country sound and a solid storehouse of back-up talent to produce the very best.”

Meanwhile, down in Pasadena, one has to travel over the freeway and over the loop southeast of Dallas, along the row of rich refineries, and there on Southmore street early in the morning is Bill Bailey, the pride of KIKK, and a man who has done much for country music generally.

Unlike the 50,000 watt giant of the North, KIKK is a 250-watt daytimer. But Pasadena, Bill will tell you, has the largest per capita income in the world. And he has the audience, too.

Bailey points with pride to a radio survey which shows him and his station on top of the adult market, and virtually on top of everything. “First of all, we don’t apologize for being country,” Bailey says. “We’re not real modern or Countrypolitan or anything like that—just country.” And apparently it pays off.

Fourteen years ago Bill was with KTEMP in Temple, then went to KELP, El Paso; KATF, Corpus Christi, then moved with Chris Lane from there, went to KODA in Des Moines, WPEO, Peoria, then KTHT, Houston, and on to KIKK in 1962.

“Our secret is believing in our product,” said a busy Bill Bailey, while operating the board and doing his show. "We do more promotion than all the other stations in this area combined. And I’ll bet we’re the only country station anywhere that has a sponsor like News-Marcus Fur Storage. He may be right."

Promotion is the key word at KIKK. He says the station promoted the biggest country show ever staged anywhere, the 1966 package at the Astrodome, which included Roger Miller, Faron Young, Red Sovine, Kitty Wells and Jimmy Dickens. He claims the greatest dance ever promoted—17,000 for a gathering featuring Merle Haggard, Ernest Tubb, Hank Thompson and Conway Twitty, and this was at the Astrobowl, across the way.

Bailey not only books country talent into the Astrodome, but hosts all the shows.

The station sponsors everything else—rodeo, livestock shows, jousting parties, etc. It has outdoor signs all over the city, and 200 taxi signs.

In the north and the south, Texas has winners. In the north it’s Bill Mack, and—down south—Bill Bailey.
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Duke-Peacock Big Time Southwest

Don Robey and Evelyn Johnson sit back and smile a little when people talk about big-time music coming to the southwest, and particularly to Houston. They've been in the big-time down there for 21 years, and they're still growing. They've seen it all happen, and they've dealt with big names. They look with pride on the accomplishments some of their prize "pupils" have come up with. And it's no wonder.

Among those who worked with them, or for them, ever the years were Sonny Bono (of Sonny & Cher), and James Brown, who tried to sell them on a song, and Jimmy Duncan, and many others.

It seems almost a tradition in Texas that record people either started with nightclubs, or attached themselves to clubs later on. And a nightclub is how the Peacock label got its name. Don Robey owned the Peacock Club, a swinging place on Erasus Street in the ghetto of Houston. His office then was a small place not far away.

The first thing he ever did in the record business was a session by Gatmout Brown. That disk turned out to be a hit. Cut in "a noon upstairs in the third ward," the tune was "My Time Is Expensive." bucked with "Mary Is Fine." It became a million seller. Thus Peacock was on its way.

Peacock was essentially an R&B label at first, but Robey and Miss Johnson began acquiring religious acts: The Blind Boys and the Dixie Hammingbirds. Touring from Philadelphia, they were talked into signing in Houston.

The Duke label was acquired in 1952, and with it came a tune called "My Song," with a singer named Johnny Ace. It was only a demo, but Robey was so pleased with it that he took it to an MOA convention in New York. Everybody wanted to hear it, and subsequently everyone wanted to record it.

Dinah Washington was one of the first. Because of the stampede to get the song on the market, Robey had no choice but to release the demo— with only a piano background. It was the biggest thing of its time.

Ace outsold everyone, and had other hits before his untimely death in a Russian roulette game in 1954.

Robey, in the meantime, had taken over the management of Gatmout Brown, and took him to Eddie Measer at Alladin Records where he was under contract. When Measer was hired as an agent on him, he decided to terminate his contract, and Robey agreed to cut the record. He moved into the Peacock nightclub (which is still home) in 1955, and went into full-scale recording. Eventually he got so many religious artists that they began to outnumber those involved in R&B, so he put all the religious artists on Peacock and Songbird, with a few later, Backbeat, another label. Duke, over the years, remained R&B.

With some 90 artists under contract, Peacock is the largest company in the world in the religious recording field. Over the years Robey has recorded his talent everywhere: Detroit, Philadelphia, New York, Los Angeles. "Wherever the artists have been."

Different Story

But it's a different story now. "Whit Soundville studios now I can bring the artists in here where they are comfortable. It's as good a studio as there is anywhere."

Robey was his first producer and that's the way he had some independence, and he has a selection of musicians upon whom he calls regularly. Among his producers of the past were Jimmy Duncan, now the president of Soundville, and Sonny Bono.

"When we started in the business there were only three gospel labels," Robey recalls. "And we were one of the first three that had gospel records on juke boxes." He also claims to have been the first to use drums with gospel groups, and other rhythm instruments as well.

Evelyn Johnson, who is "Miss Everything," at the company, serves as general manager, treasurer, promotion head, publicist, etc. She recalled that Robey started many things in the industry, including Houston's first pressing plant, now one of the largest in the nation— although it no longer belongs to him.

She recalls that John Isaacson came from California to build a pressing plant just to press the Duke and Peacock releases. But, because his wife wanted to return to the West Coast, he left. Robey took over the pressing plant. Then Gasper Puccio moved in, built a huge pressing plant, and bought Robey's presses just to get rid of them. Thus, Houston Records, the multimillion-dollar firm which is one of the biggest in the nation.

The Duke-Peacock-Backbeat-Sureshot-Songbird catalog is an impressive one. The names are those of Johnny Ace, Junior Parker, Bobby Bland, Billy Brooks, Paul Penniman, El Torro, Joe Medwick, Penton Robinson, Larry Davis, Miss L Vell, Chester McDowell, Ted Taylor, Peppermint Harris, James Davis, Clarence & Calvin, Ernie K-Doe, Brother and Sister of Soul, Sylvia Maddox, John Roberts, Willie Mae, Augustine Twins, the Lamp Sisters, Fred Ford, and the Malibus. All those are on Peacock. Others, in the spiritual fields, number into the hundreds. Some of the most memorable are the Five Blind Boys, Bell Brothers, Malibus, Bobby Williams, Sensational Nightingales, Reverend Cleophas Robinson, the Dixie Hammingbirds, the Christian Travelers, Jesse Mae Renfrew, the Spirit of Memphis, Reverend Julius Czechs, Reverend Robert Ballinger, Awakening Echoes, Bolts of Joy, Bolts of Zion, Brooklyn All Stars, Brooklyn Skylays, Chorist Gospel Singers, Gospelaires, Josephine James, Mighty Clouds of Joy, Pilgrim Jubilee Singers, and the Spiritual Five.

The attractive, vibrant Miss Johnson looks to the future with anticipation. She expressed pleasure over (1) the move of the forthcoming National Quartet Convention from Memphis to Nashville, and (2) further integrating of the groups.

Major Markets For Chicanos Sound

Peculiar to the Texas music scene is the presence of an ethnic music culture referred to as Musica de las Chicanos—music of the Mexican origin.

Three major markets exist for this music. Texas is the largest market with Southern California a close second, followed by Illinois, principally in the Chicago area.

There are several labels which have existed for a number of years and which have realized a rather startling growth over the past five years. Among these is the fast-rising Capri Records, Inc., of Dallas.

In existence for three years, Capri has produced 193 singles and 15 LP's. Specializing in Ranchero music, the company was founded by the Chicano artists, and packs its 1,200 seating capacity hall every Friday, Saturday and Sunday nights.

In developing their particular "Chicano Sound" they have worked closely with Phil York of Sunset Sound in Dallas. Luther says York had developed an excellent feel for the Chicano style, and does a "beautiful job" with such artists as Los Guavilanes del Norte, the Rondels and Alfonso Ramos.

Rev. Fenton Garza, director of the Chicanos of the Texas and American culture and heritage, the De La Garza believe they must produce excellence in both sight and sound. They take great care in the selection of artists, compositions, arrangements and recordings. To cap it off, they work closely in creating the visual impact of their productions with Phonogramics, Inc., in Arlington, Texas, where their jackets are designed, printed and fabricated.

Born in San Marcos near San Antonio, Luther De La Garza is a native Texan. Vivian is from Greeley, Colorado, and moved to Texas after graduation from college.

VIVIAN AND Luther De La Garza, owners of Capri Records, Dallas, and producers of the Chicano Sound, the country music of Texas of Mexican origin.
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*The Music Of The Americans Of Mexican Origin*
Word Spreads

What started as something of a college lunk 19 years ago has grown into a record company with annual sales of $85 million, and one of the most sophisticated operations in the industry.

In the beginning was the word, and that was about all. Jarrell McCracken (now president of RCA) was then a student at Baylor, majoring in religion and minoring in radio. Speaking to a group of other young people there, he combined the two majors in an idea he devised. Using a desk mike, he broadcast a play-by-play of a contest called "The Game of Life." It was sort of a Bible versus movie contest, with the opposite coaches Satan and Christ. There were all sorts of obstacles such as pride, lust, etc.

Someone in the audience suggested that McCracken record this idea of his, add some sound effects, and see what happened. He borrowed $175 from his roommate, had 100,787 pressed, and sold them immediately. Suddenly he was in the record business in Waco, Tex.

Mc Cracken, with sharp business acumen, sold half of his business to a roommate for $500, and later sold half of what was left for another $500. Then he wrote to an old friend, Marvin Norcross, who was fighting in Korea at the time. Norcross came home, he decided to join the group, and got an equal share for $1,000, which he borrowed.

One partner was never active, another stayed with it for a year. Then Jarrell and Marvin, teaming together, built this incredible operation, which is boundless.

But in 1954, Word Records needed to fight for existence, and didn't have enough product to do so. So it went into the distribution business, and specialized in such things as children's records, progressive jazz and classical merchandise. This lasted until about 1957, at which time the two men decided the distribution business was not turning out as well as they had hoped because of the manufacturer's excessive releases. They were selling plenty of merchandise, making a profit, but having to borrow money to pay bills.

All of the profits were stacked up in accounts receivable and inventory shelves.

Religious Club

Mc Cracken and Norcross kept expanding the Word line, and, in 1958, launched the first religious record-of-the-month club,patterned much after Columbia's Record Club.

"That gave us a stabilizing factor in the business," Norcross said, "because we found customers bought records year round.

Then they went into a method of large packaging, not only in the religious record entertainment area, but putting together packages of a recorded Bible, re-arranging to make good listening. These packages were sold on a complete direct selling program, door to door.

This started rolling in 1959, and Word has been vending in the industry for 10 years. This is the old-time music publishing company built up in the Billy Sunday days. Among its catalog are such standards as "In the Garden," "Old Rugged Cross," "Beyond the Sunset," etc. This firm will be expanded into the area of contemporary music and regular gospel music.

The company, which is involved in scores of operations too numerous to mention here, has a Honeywell tape computer, with 42,000 positions of memory storage in the unit. It handles all accounting of the clubs, inventory control, sales, invoicing, and other business aspects.

Today, in the large structure on the west side of Waco, not far from Baylor where it started, Jarrell McCracken is president of the firm. Marvin Norcross is vice president, secretary and treasurer, and does all the production. Joseph C. Kaiser is vice president, and produces the Word label. Floyd Thatcher is vice president of the book division. Bennie J. McDonold is vice president of finance, William F. Carden, executive vice president and in charge of the tour division (the company sends religious-orientated businessmen to all parts of the country), is a competent, huge staff of Texas who keep the hammer at Word.

One final note: the world premiere of "Natural High," a top-selling psychological comedy with Ralph Carter and Lloyd Bentson, had its premiere in Waco in late September at Baylor. The show featured the Kurt Kiser Singers, a 50-voice choir, and was aimed at drug addicts. Recorded on Light Records, it is slated for showing in other parts of the nation.
Houston's newest and most complete studios are located in the Soundville Music Complex. These beautiful studios were built from the ground up with sound the primary consideration. Both studios have been designed and tuned for the utmost in acoustical performance causing many artists and producers to remark that the Soundville Studios have the finest sound separation of any studio in the world. The 24-hour service afforded by the Soundville organization has been greatly appreciated by those who realize how important the right atmosphere is to a record session. With this $2.5 million dollar facility, Soundville has built a producer's dream. The Soundville studios have, in the last year, recorded hit records in every field: rock, country, soul and popular. Soundville's engineering and recording staff includes some of the top specialists in the industry. Rates at the Soundville Studios have been designed to fit the tightest recording budget. 24 track recording is $115 per hour and 16 track is $75 per hour. Also available are demo rates, 2, 4, and 8 tracks. For full information and availability, contact John Cleveinger at (713) 781-6300.
Schafer—Small Markets Pay Off

Don Schaefer Promotions, an independent operation, is one of the largest such facilities in the record business.

Headquartered in Dallas, the firm is a representative of recording labels, music publishers, artists and songwriters in the Southwest. The concentration points are Houston, San Antonio, Fort Worth, Oklahoma City and Tulsa.

Schafer has represented Conway Twitty for three years, and he now services more than 2,000 radio stations and jukebox operators in the U.S. Nineteen foreign countries also are serviced with products.

Wayne Kemp of Decca and Gene Watson of Wide World are presently under the same national promotion campaign that Schafer instituted for Twitty. Both artists are under management contracts to Schafer.

A recent entry into the country music field is Ambertone Records, which Schafer is directing. He currently is negotiating with several labels to distribute Jerry Lane and Linda Pfeilman are two of the artists on Ambertone, and both are on charts in Texas.

Schafer, formerly with Decca and Capitol in Dallas, started his own business to experiment with his own concepts of promotion. Primarily his concern is with servicing radio stations in small towns.

"Small town disk jockeys eventually end up in a major market, and thus our relationship is already established," he said.

Schafer also concentrates on the jukebox companies, and the Ambertone artists make every "B" side of the record suitable for juke box play.

"Jukebox operators are more important to me than a rack jobber when it comes to single country records," Schafer said. "As far as I'm concerned, single records are what builds big artists."

The company also houses two publishing firms, Demand Music (BMI) and Choice Music (ASCAP).

Schafer credits Bill Young at KILT, Houston, with helping to break "Hello Darling" on the pop charts in Texas.

Ambertone is a division of the J.J. Hodgson Co., Inc., of Montgomery, Ala. The young company has signed contracts with five artists, cut four sessions, released two, and has more slated for release this month.

David Perelle is Ambertone president and general manager. "We've keyed our efforts in country music," he said, "because we feel there is a tremendous opportunity in this area. However, don't think we're going to ignore other fields. As a matter of fact, we are presently negotiating with a rock group and plans are to cut them before the end of the month."

The company has just purchased Nat-Ma Music Co., boosting existing catalog to over 250 copyrights.

Phono Graphics—Exclusively In Texas

Bill Lea is convinced that record jackets, while not necessarily the prime mover of recorded products, certainly play a strong role in selling the disk, particularly for new or relatively unknown artists.

Lea is the sort who does something about his beliefs. In 1968, operating under the concept that the record jacket is the buyer's first impression of a record, the Oklahoma-born Dallites organized a specialty printing company for the sole purpose of designing, printing and fabricating record jackets.

His is the only exclusive business of its kind in the state of Texas. Because he wished to produce only record jackets and related packaging products, Lea selected the name Phono-Graphics for his fledging corporation. Since the first month in 1968 his business has succeeded mainly in the custom record jacket field.

"Up to this time we've made no effort to contract any of the major studios because we felt we were not ready to take on jobs of more than 50,000 units," Lea said. "Besides, we have enjoyed a close relationship with producers, artists and studios we might not be able to maintain in working with the majors. However, we have now found that one often gets to work directly with the artist, even with larger companies."

Lea said his facilities now are large enough to handle runs exceeding 100,000, so he is ready for the big houses.

Assisted by Clarence Steeple, general manager; Jim Grant, art director, and Glenn Cox, production manager, Lea maintains office hours similar to those of recording studios.

"We produce jackets all day and hold creative sessions evenings and weekends," he said. "Recording artists seem to be night people and oriented to afternoon sessions. Since we are part of the business, we go along with the trade."

Whistling, Singing

Bill Lea spent the early part of his life on a family farm near Broken Arrow, Oklahoma, learned to sing country songs and to whistle. Discovered by Evelyn Storey-White of Tulsa, Lea appeared regularly on radio station KTUL in Tulsa on a program then known as "The Kids Review" on Saturday mornings. Whistling and singing in a then-popular style, he went on into World War Two and made the USO tours. He also appeared on the Horace Heidt "Pot of Gold Program." Here he came under the tutelage of the famous blind whistler, Fred Lowery. He then spent a summer traveling with Doc Hutton's Medicine Show throughout Oklahoma and Arkansas. Between shows he sold Watkins Boil Salve.

Bill continued performing through college, and after graduation from Oklahoma University spent time in the Navy, and then went to Dallas. Having worked in printing and related fields during four and a half years of college, Lea found his show business background and graphic arts training a natural to be coupled in the graphics of the record jacket.

As for Dallas, Lea believes it is the "coming market." He said he wants to grow with it. "Dallas-Fort Worth is a great area, a great place to live and work. We'll take anything from Nashville, New York or Los Angeles, but we'll build our own sound in pop and country and rival the big three..."

Lea plans to open Phono-Graphics plants in New York, Los Angeles and Detroit or Chicago over the next five years.

"We plan to go to Nashville first, hopefully next fall. Right now we're looking for someone over there interested in joining us," Lea said. "We plan to be a recognized power in the industry inside our five-year goal," he concluded.
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Longhorn: Still Thinking Big

Dewey Groom, just out of the hospital following eye surgery, was already back on the job at the Longhorn Ballroom just a few minutes from downtown Dallas. The 26,500-square-foot building is the scene of a big dance six nights a week, and Groom wanted to be on hand to oversee the activities.

Groom is an old hand in show business, and he has been active in this phase of it since 1958. Prior to that he was a country music artist and musician, working for years with Howdy Forrester and Georgia Sim, playing mostly the schoolhouses of the South. Later he played his bass and guitar, and sang on radio. His career dates back to 1946.

It was in 1959 that the Longhorn was built. Originally called the Longhorn Ranch, he had to change the name because “people kept coming here looking for cattle.” The ballroom was built for one of the all-time greats in country music, Bob Wills.

They put the building up so Bob would have a place to perform three or four nights a week. Eventually he quit performing, and the crowd trailed off, and the size of the building was reduced.”

Six years ago, in typical Texas fashion, Groom decided to think big.

“I started to improve the place,” Groom recalls.

“I bought the property around me and restored the ballroom to its original size. We knocked down walls and kept expanding, until we could handle as many as 2,000 dancers at a time.”

Originally leased, Groom purchased not only the existing structure, but everything else in sight. He spent “a quarter million dollars in renovations alone,” and added all sorts of new devices.

Dewey's band plays five nights a week. On the sixth night the ballroom is leased to an outside group, and on Sunday it rests.

Groom is deeply involved in an organization called Angels, Inc., a school for retarded children he helped found and hopes to see housed in a big new structure in East Dallas. Most of the money for this project comes from the Longhorn Ballroom.

Dewey explained that it would be easier to name the top artists who have not appeared at his place than naming those who have. The most popular act of all is still Charley Pride.

Groom recalls that when Pappy Horton started his “Hillbilly Hit Parade” in 1946, he had a Cornbread Matinee. Dewey was the singer. He was known as the Mahan Flash. At one time Dewey worked with Jack Ruby.

Groom's band has been with him a long time, some of them for as long as 19 years.

This largest dance hall in the world (no one has yet disproved the claim) is completely decorated with murals. The faces in the crowd are not all middle-aged. The young are there, and they like to dance. Groom plays everything from modern country to the old standards, with a little of the pop music thrown in.

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Meeks
The Inventor
Of Musical
Station Breaks

BILL MECKS, president, PAMS, Dallas.

Nearly 20 years ago Bill Meeks thought up the name PAMS for a banking client. A short time later, the bank gave it back to him. PAMS then became the name of Meeks' new company, one which would revolutionize the commercial-radio and station ID industry.

PAMS means Production-Advertising-Merchandising Service. To Meeks and his companions, it means a great deal more. Not only is it the largest company of its kind in the world (more than 1,000 clients), but it has been a salvation to the music industry of Dallas.

It was on March 8, 1951, when it all started. Bill Meeks was a musician—a saxophone player—who worked in a staff band for WFAA. and then for KLIF, when Gordon McClendon put it on the air in 1947.

It was here that Meeks invented the concept of musical station breaks. He was the contractor for the station, and he sort of "put things together." Leaving his saxophone (plus clarinet and flute) behind him, he went into time sales. He sold many accounts, because on a good relationship basis with his clients, and then—inevitably—formed his own agency. That's when he invented the PAMS name, only to have it given back.

It was the greatest bit of Indian giving in musical history.

Meeks began his musical jingles with a syndicated series. "We put a man on the road, cut the background music and sang the call letters over the music, customizing for each city," he said.

The jingle impresario said he immediately began to check with the Union to be sure we were on safe ground. "As an old Union musician, I wanted to be sure. Petillo told us to do our own thing in Dallas, whatever we thought best. He told us to ignore the rule that said the voice and sound must be done at the same time, so we did." That rule, of course, has since been changed. And Dallas has always continued to do its own thing, despite some pressure from unions in other cities.

PAMS had about 12 or 13 jingles in its first series, and 23 in its second. Series 3 was a disk jockey introduction. Series 4 was the first variable length station ID. Five was a group of merchant jingles cut for Chevrolet dealers, and made available to the whole U.S. It was the first big success.

Series 6 was a new sound, using a group called the Moonmaids. On and on it went; rhythm and blues on one, a top 40 sound on another, all male groups, all female groups, mixed groups, station signatures, music logos, a living radio series, high school fight songs (done on location), sounds of the cities (with seasonal backgrounds), a New Frontier series, and then a pair of Sonovox Series, with talking guitars, flutes, trombones, etc.

There were weather-bits, "somo-mago and amajick," His and Her Radio, an All-American series, a Jet Set thing utilizing "lounge agents," a go-go series, pulsate, swizzle, music power, the new generation, and modules. Right now Meeks and his associates are working on series 41, which hasn't yet been named. Musical contests also are being put together at this time.

Basic Staff
All of this, of course, has required not only great musicianship, but the ability of singers to sight read, to innovate, to adopt a mood at once, and to perform any time of day or night.

"Through the years we have maintained a basic staff," Meeks said, but we have always brought in outside musicians when we've needed them. Among them have been such guitar players as Glen Campbell. We could name many other big ones.

Bill Meeks is president of the company, and his wife, Marjorie, is vice president. Another vice president is Clifford Moore. Toby Arnold, a ten-year veteran with the firm, is sales manager, and has a working knowledge of virtually every radio operation in America. Bob Piper is musical director and Marvin Show is an arranger-producer. Ray Hurst is a creative writer and producer, and Jim Kirk is a writer-producer-musician-singer. There are two engineers and mixers. Bruce Collier, chief engineer, is regarded one of the finest in his field. He is ably aided by Bob Peeples.

Alan Box works in editing, and Gloria Watkins is a friendly, attractive, capable singer, writer, musician. Jim Clancy is a singer, and there are two lead girlsingers (unusual in itself) in Carol Piper and Jackie Dixon. Jack Peters is another writer-arranger-musician.

Only people who believe in being in a full part of the staff work for PAMS. All are on a guaranteed staff salary, and some of those salaries are extremely high even by Texas standards.

"There are many advantages in having our own people," Meeks said. "First of all, they're an integral part of the organization and they are loyal. They work well together. And when we play an audition for a client he knows exactly what the master will sound like."

PAMS does sound tracks for films, and does many commercials, but station IDs constitute about 80 percent of the business. Yet, Meeks estimates that 50 percents of all jingles done in Dallas come from the PAMS studio. There are three studios in all.

To make his point emphatic about bringing in musicians when he needs them, Meeks points out that PAMS has spent $110,000 on outside talent through the first nine months of this year.

Meeks began the company modestly. Originally he had a couple of small Ampex machines, with no equalization equipment, no echo chamber. Now, with three studios, he has a complete operation. His newest board, a Neumann, was custom-made in Germany with 10 and 16 tracks. His American board is an Electrodyne. He has his own Moog.

The newest studio is for privacy, for creativity. Its doors are locked, with keys held only by the staff talent. It has a telephone, but the number is unlisted. This is where the creation is done.

"We serve as a production arm to radio stations," Meeks said. "We give them complete service; we owe it to them." This close relationship is attended to by the fact that the clients, now above the 1,000 mark, keep coming.

Dallas is attracting new talent, according to Meeks.

"We used to have to shuffle around to find people, but now they come in to audition. And they're coming in droves from such places as New York and Los Angeles. They know it's happening in Texas."

PAMS now is scoring many films—and it has the talented musicians to get the job done. This is being done with both American and Canadian companies.

And what is next? "I've been thinking for a long time about the record business," Meeks said. "All of us have been talking about it, and we just might involve ourselves with records."

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IRI—Out To Stop Dallas Talent Exodus

Half of the board members of IRI in Dallas are airline pilots. It might be well to explain at the outset that IRI is another of the manifold operations which dot Texas, and it contains everything from recording studios to publishing firms to specialty work for CATV.

IRI is for International Recording Inc., a company which merged last July with CATV Libraries, Inc., also of Dallas.

Versatility is its key to success, and it, too, has been successful.

"We record everything here—high school fight songs, doing film scores, one-inch color videotapes for cable television, and so on," said Ken Brown, who is the company's senior recordist and mixer. As the conversation went on, a session in the adjoining studio was recording a new Dallas Cowboy fight song (for the Pompeii label).

IRI is so busy with its studios that it hardly has time for its own label, which happens to be IRI. Nothing has been released yet. In addition to the custom record work, there are jingles galore. These are strictly custom jingles, not package ID's. The company has just completed a jingle for Budweiser Malt Liquor, a new product about to be tested in the Dallas market. Others on the table included North American Van Lines, Carnation Products, Delta Air Lines, etc.

Founded in 1966, IRI is owned by E.C. Brazil, Jr., who is its president; Roger Eaton, who is its chairman of the board, and six other board members. As previously noted, four are pilots. They clearly invested and do not play an active role in the company.

IRI has one of the three Moogs in Dallas. The other two are at GwinSound and at PAMS. Tom Loy, the creative director, is currently putting together a Moog theme, which may go on the IRI label, or may be leased to someone.

There are two studies at IRI, one basically for voice overs, the other mostly for film narrations. The other is mostly for music. IRI does many audiovisual film presentations, many of them for the travelogue variety.

There also is an active publishing company, and naturally it's called IRI.

Brown looks at the studio philosophically. "In the past, if a group got good in Dallas, it moved out. Additionally, the major labels for years have ignored Dallas and Houston. Rarely has a record broken nationally out of here. But we've got to put a stop to the exodus of people going to other cities to record. The great talent is here, and the finest facilities."

This is why IRI plans to open a new studio in early 1970. A combined audiovisual studio, it will be used to tape live shows. And it will be another big one: 50 by 50, with 18 foot ceilings.

Brown points out that musicians are in great abundance in the area. "The North Texas Lab Bands are the finest anywhere," he said. "These are mostly experimental jazz bands under the direction of Leon Breston of North Texas State. This school has produced more professional musicians than any school in the nation. And the talent is available here. That's why we've got to keep it here."

While most of those musicians are in the Fort Worth area, plenty of them are available for sessions throughout Texas.

Brown, as many others, believes it not only is going to happen in Texas, but it is in the process of happening. "This is where it will be," he insists. "That's why the studios are going up everywhere."

Dallas, Home Sweet Home To Ray Price

To Ray Price, Dallas is home. "No involvements for me here," he said. "I'll record in Nashville and just live here."

But, as Price lives anywhere, he becomes involved, and the involvements already are showing.

The Columbia artist has brought a horse ranch east of Dallas—toward Texarkana. He has about 20 head of thoroughbred race horses. Price, who once studied to be a veterinarian, does his own breeding and works with his horses.

Doing some reminiscing, Price notes that next March 15 he will have been with Columbia for 20 years, all of those years under the supervision of Don Law. But, almost in the same breath, Price talks about his new offices, just completed. For one thing, it will house a new publishing company. Also, working with his manager, Bill Starres, he will be functioning in the field of package shows and commercials. The offices just happen to be in close proximity to the Columbia offices in Dallas.

He has brought in Waylon (Stubby) Stubblefield from Nashville to handle his promotion, and Stubblefield will work out of the Dallas office.

Starres said the plan is to sell country music packages to retail stores such as the 7-11 operations so numerous in that part of the country. He currently is seeking to incorporate an anti-drug film into the package shows.

Price is upset over the attitude of some country music disk jockeys who criticize Price for his modern sound. "Sure it's modern," Starres said, "but it's still country. We carry 10 pieces now, and we have strings, but no horns. Ray Price will always be country."

And now that he's living just outside of Dallas, a lot of country may be going that way.
The fact that the figure seven crops up all through the various holds of Studio Seven, Inc., of Dallas would make one wonder the significance of the number.

"You won't believe this, but it's because we were called Studio Three," said Robert Sanders, president of the firm. "So when we found someone else already had taken that name, I just decided to take the number seven because it sounded lucky."

Lucky, perhaps, is not the word, but the company certainly has been successful. Located in an industrial area near downtown Dallas, it has a score of things going for it.

Within the parent SSI corporation are such subsidiaries as Seven International Label, Studio Seven, Continental Cassette Corp., Acts, Inc., and Print Seven. Studio Seven claims to be the largest in Dallas as far as commercials—not jingles—are concerned. "We pretty well stay out of the jingle business," Sanders said, "for many reasons."

Sanders pointed out that two major agencies have just moved to Dallas, and are doing much of their commercial work there. They can get what they want, Sanders contends, both in audio and in video production. The agencies, which now have Dallas operations, are Campbell-Methune and Clinton E. Frank. The latter moved seven of its staff members down from the Chicago office.

Seven International Records, the label, now has 35 national distributors. The company, learning from experience, has pared its artist roster from 10 to four, and is in the process of developing and exploiting them. The company has its own 8-track recording studio. A second label is called Elitre.

Studio Seven is doing extensive video work and, with its Sony equipment, is doing presentations for all of its talent, which it also books.

The company claims to do about 75 percent of all radio and television soundtracks in Dallas, and it's all custom work.

Continental Cassette was originally solely a duplicating facility for cassettes, but later the operators decided to formulate their own program. One of the first projects was Audio Bible, a complete recreation of the New Testament on an 18-Cassette series. The company also set up its own sales agency to sell the series. Now it is working on The Neuro-Surgery Review, a 12-tape/year series already subscribed to by more than 1,000 doctors across the nation. Sanders feels that by dealing in such specialty items, he can get directly into the retail market and avoid tape distributors, thus creating a greater profit margin. The neuro-surgery tapes are being done by three Texas doctors.

Acts, Inc., is the booking agency, which is gearing toward the concert business. Currently it is handling bookings in Texas colleges, working toward expansion.

Print Seven is an in-house printing operation, which plans to open its shop to custom operations.

Studio Seven Customs Recording Services is still another arm. It does the custom product of albums for individuals, schools, churches or whatever.

And then there is the publishing company. Called Seventh Note Music (BML) it has already had moderate success. One of its earliest tunes, "The World Keeps Spinning Around," appeared on a recent Glen Campbell LP.

Finally there is Film Studio Seven, located in another section of the city, with its 16mm and 35mm equipment. Soundtracks are pre-recorded in the downtown spot, and then interlocked with the picture at this studio. All film commercials are done this way, and they occur particularly numerous during the recent election campaign in Texas.

Sanders, who tries to keep track of all of this, has 13 years of record production behind him. Starting at the age of 18, he first produced and sold masters, then built a modest studio before he went full-force into this operation.

Sanders, who, as president, works closely with Tom Pfeil, who is chairman of the board, and is "business oriented."

There are 25 stockholders involved, but Sanders and Pfeil do the work, along with a competent office staff.

Lucky Seven—Growing In Air Direction

Dallas Music Row

The closest thing to what might be described as a Music Row in Texas is located at 7027 Twin Hills Rd. in Dallas. Far removed from the bustle of the downtown area, it is here that Ed Bernet built his musical complex.

In this complex are three studios, the Ed Davis advertising agency, the Gun Sound, Inc., jingle production company; National Entertainment Corporation, which deals with concert tours, and Rossen and White, an animated film company.

Bernet built it all, and it's a going thing for him. And he did it all for less than half a million dollars.

In the recording business for eight years, Bernet saw the need in Dallas for a major custom studio. He long has operated a highly successful nightclub in the city called The Levy. Here he and his groups recorded their own LP's and sold them to customers. It's been slow, steady and profitable. The groups, by the way, are the Levy Singers and the Levy Dixieland Seven. The Dallas papers are full of good words about them.

Bernet built his complex not to take care of his own people, but to fill the need. "I simply try to concentrate on facilities and service," he said, "and not compete with the labels."

The first of his three studios, 48 by 40, has—among other things—four natural echo chambers. He has two Ampex consoles, 8 and 16 tracks, with a brand new board going in built in Arlington (Texas, of course) by Audio Acoustics. The building, by the way, was designed by a Memphis firm.

Bernet, of independent producers now use the studios, and the tapes are leased to majors. The majors also use the studio facilities. The list is an impressive one. Bernet keeps two full-time engineers, and is about to hire a third. Among those who use the facilities are Ray Price and Bill Starnes, who currently have three artists under contract; Tish Lowery, Mike Estes and Kathy Hill.

While Studio A is large enough to record the Dallas Symphony (on a warm night), Studio B is an 18 by 24 structure, built through eight tracks. The third studio is slightly smaller.

Bernet is somewhat modest about what he has, and is not pretentious at all. However, all three studios are going approximately 16 to 20 hours a day.
McLendon: Texas Radio Giant

BY BILL WILLIAMS

Gordon McLendon’s long time stranglehold on radio audiences is legend. During a career that spans more than 25 years as a broadcaster, McLendon is credited with more “firsts” than any other man in the field—many of them introduced long before “The Old Scotsman” (as he was known by sports fans across the country) had celebrated his thirtieth birthday.

He was first to introduce baseball’s game-of-the-day, then he followed it with the pro football game of the week. This was long before pro football came of age—but McLendon foresaw the attraction of the sport. In 1951 he was named “America’s Most Outstanding Football Announcer” by J. Taylor Spink’s “Sporting News.”

When he wasn’t hopscotching the country doing play-by-play narratives, McLendon would hire himself back to his Dallas headquarters to do recreations—another McLendon “first” in broadcasting. So popular were his broadcasts that he wove together a 458-station network, again before he had reached his thirtieth birthday. Ratings immediately reflected the McLendon magnetism while others—particularly the age-old network gray-beards—were sounding taps for radio in the wake of the new medium, television.

Minor league baseball owners claimed that local fans were staying home listening to McLendon’s broadcasts instead of journeying out to see their hometown nine. In 1952 their pleas became so loud that they convinced their parent major league owners to deny the young Texas uppstart broadcast rights from the big league parks. Naturally this strung the network in its Achilles tendon and the second largest network of stations—the Liberty Network—was forced to disband. McLendon later used and recovered monies from the major league owners but not before a long, drawn-out court battle had drained the network of both monies and members.

Undaunted, McLendon decided to put together his own network of father-and-son-owned radio and television stations. He used his Dallas born music and news flagship station, KLIF, as corvette for his fleet. In Dallas by 1954, he was head-and-shoulders above all other stations and pulling away strongly. He has not released that stranglehold on ratings ever since. All rating services—Hooper, Pulse, ARB—acknowledge his overwhelming way of attracting audiences in every survey. McLendon’s flair, bright, music and news format originated at KLIF was perhaps the most imitated format in broadcasting. Hundreds scrambled to Dallas to ape McLendon’s brainchild, but few succeeded to duplicate the sound. McLendon’s secrets are largely stored in his head and, as one broadcaster stated “only God and Gordon know what he is doing next and sometimes I think God isn’t always in on Gordon’s moves.”

Treasure Hunt

For instance, in 1955 in Dallas, McLendon anchored his fabulous “50,000 Treasure Hunt.” He arranged with Lloyd’s of London to hide a check and give new clues daily as to the location of the check. Neighborhood groups bandied together to search for the check, planning, of course, to split the windfall. If the check wasn’t found by a certain date, the value of the check would have been reduced to $5,000—still a pretty husky windfall for KLIF’s imaginative listeners. At the eleventh hour, less than eight hours before the check would be reduced some $45,000, a retired out-of-work ex-Army lieutenant spotted the check which was in plain sight in an open field rolled in a soft drink bottle.

McLendon’s inventiveness came in miles a minute as the audiences swelled and the network “experts” found that radio wasn’t dead after all. McLendon employed such stunts as marathon airplane flights, flagpole sitters, voluputous blondes living on billboards (all I have on for today is KLIF) in an unending barrage designed to riddle competitor’s ratings. He succeeded and has never been challenged at the top of the Dallas rating heap since.

McLendon started his first radio-sponsored concerts. He jammed more than 37,000 listeners into the Cotton Bowl in Dallas to see and hear the gyrations of one Elvis Presley. He followed this with performances by Ricky Nelson, Fats Domino, Connie Stevens, Eddie Cochran and Harry James—yes, even the Beatles! first U.S. tour. Many performers frankly state that McLendon’s howitzer fired them up to fame and fortune.

Today, probably because of McLendon and KLIF, record industry people keep their ear continually tuned to his $50,000-watt booster.

McLendon doesn’t go around telling secrets but he will tell you “the music and news format we use is much like soap. We can avail ourselves to the same records, play them on the same turntable and we can all hire someone to talk. The difference in radio is like the difference in soap—it depends on who puts on the best wrapper,” he states flippantly.

So far, in Texas McLendon has had the radio market wrapped up handsomely. Though he has sold off stations in Houston, San Antonio and El Paso (seeking operations in larger markets), his imprint in those markets is indelible. While they are still top-rated, McLendon clings to KLIF like a kid to a balloon string. And it wouldn’t seem likely that anyone is going to pop “The Old Scotsman’s” Dallas broadcast balloon any time soon. It’s just plain out of sight—even in Texas.

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**Record Source International**

183 West 46th Street
New York, N.Y. 10036
212 757-2800
'Dallas Breaks Disks First'—Big State

Alta Hayes knows what to do with a record. Which is why she is one of the most respected, admired and in-demand people in the distribution business.

The attractive beatrice services some 300 stations every week, with the aid of Roger Bland, promotion man for Big State Distributors, the firm both work for. And Mrs. Hayes listens to every record that comes in—at least part of the way.

She feels she has to be sold on her product before she can sell anyone else, and she knows her records. The company's territory is most of Texas and Oklahoma, which makes it the largest distributor in the Southwest.

In order to regular distribution, it owns a one-stop operation (also Big State) and a rack operation (Records of Dallas).

Mrs. Hayes feels the Dallas radio market is among the most important in the world. "We have the leading disk jockeys, first of all," she points out. "And the stations themselves are outstanding."

Dallas, she contends, is where records first break on the market. "Radio sells the product here," she says. "Stations in many parts of the nation look to such operations as KLIF to see what they're breaking, and then they get on it."

Mrs. Hayes heaped praise on virtually all of the Dallas-Fort Worth disk jockeys, and cited examples of how they are instrumental in the breakthrough of records. She feels this is the ideal market in which to introduce new product.

A great many singles are sold in the area other than to the one-stops. Again, she listed the top 10 outlets such as Wray's Music in Grand Prairie, the five Motel Shops in the region, the Radio Center in Fort Worth, Plymouth Park in Irving, Top Ten Records in Dallas and others. She noted that some of these outlets are bottling product programmed by KLIF and KBOX, for example.

Mrs. Hayes is in the enviable position of having some of the disk jockeys come to her looking for good material. When she isn't doing this, she is calling on the stations, following up in the retail stores, getting out surveys and the like.

The area is blessed with good radio stations and good personnel. Among them, Jim Tabor, Michael O'Shea, Mike Selden, George Irwin, Larry Shane, Ron Rice, Jim Lowe, Charley Vann and the two Bill Macks.

Houston Records Press On

It was in 1958 when a man named Gasper Puccio drove into Houston and decided to go into the record pressing business. There were some rather antiquated presses there, owned by Don Robey, and Puccio talked Robey into selling them. He didn't want to use them—merely to remove them as a nuisance.

Then Puccio began to build, called his pressing plant Houston Records, and landed as his first and only customer the same Don Robey, a struggling young record man who had a couple of labels called Duke and Peacock.

Today, the old Robey presses lie rusted in back of the Houston Records plant, and the Puccio operation is one of the three largest in the southern half of the U.S. By next spring it will have some 30 presses, 20 singles and 12 for LP's.

Twelve years after starting, Duke-Peacock is still the largest single account Puccio has, but the list is rather staggering. He presses for virtually everyone—some on steady contract, others on an overflow basis when certain labels have a hit.

"I treat them all alike," Puccio says. "First of all, it's good business, and secondly you never know when a small one will grow into a major, or have a massive record."

Most of his clients today are spread out from California to Florida, but they do reach up in the northern areas well.

"Your whole story should be about Don Robey and his operation," Puccio said. "He's responsible for what is happening in Houston and many other places as well. If he hadn't been for him, none of us would have made it."

Coplin's Karma

Long-haired, hip-talking Sam Coplin feels he is a David taking on a Goliath, but also is confident of knocking down the giant.

"I don't want to hurt anybody, just get what's coming to me," he said between court depositions.

Coplin, who wears many Texas hats, is currently involved in a lawsuit against John Lennon, Apple Records and Capitol. It all revolves around the song "Instant Karma" released by Apple last March. The name of Coplin's record label is Karma.

He contends that ABC last year on its Impulse label used the name Karma in an LP, but paid to use the name. A booking agency in Rochester, N.Y., had a band it called Karma, and he forced it to desist using the name.

Virtually all of Coplin's conversation moves around his lawsuit, although he has several things going in his north Dallas tower location. Among these things are a talent management agency, a theatrical booking agency, a series of nightclubs, a promotion agency.

Coplin is not averse to expressing his views about the industry generally, and some individuals in particular. Among other things, he said he has been successful because he surrounded himself with "businessmen, not frustrated musicians." He explained that it is "easier to teach music to a businessman than it is to teach business to a musician."

Black Club

On his Karma label, Coplin has such acts as The American Blues, Stemmons Express, Debra Giorig, The Larks, Sincerely San Jose, Happiness, Dr. Tom and His Friends. He manages them all, and works with agencies across the nation in booking them.

Coplin does his recording in Dallas, but he says it's strictly because he lives there. "There are plenty of good studios all over the country, and the machines are all the same," he said. "But the soul is what makes the record. The location is of little consequence. I like to record in Dallas because other places are out of my realm. I use the Sunset studio for two reasons: the people there are honest and they work closely with the artist."

Coplin has hired Don Gillispie as his national sales manager, and his company is handling distribution for Tri City Records of Saginaw, Mich., whose promotion is handled by Choker Campbell.

With his partners, Coplin owns the "largest black nightclub in the U.S.," a place called Central Forest, which seats 3,500 people. He said it is one-third again larger than the Apollo in New York.

"Dallas was lacking in black entertainment, and we've brought it to them," he said. Such bookers as Phil Walden in Macon, Ga., provide constant talent for the club.

Right now, however, the lawsuit is the thing. "I just want to prove that no one, no matter how big they may be, can take the name of a small label and use it," he said. "And Karma belongs to me."

Wendy Bagwell

This, That And The Other

Recorded live as Wendy told his hilarious and now famous favorite stories: Her Corgi, The Rattlesnakes They All Wore Wigs Trouble In Europe Pickin' Up Paw Paws When We Played Carnegie Hall

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We're RIGHT PROUD Of Our Talent
Brians Recording Studio, the recording arm of an audio complex which encompasses writing, publishing and production as well as professional audio equipment sales, is located in Tyler, Texas, halfway between Dallas and Shreveport, Louisiana, and Tyler, for the fanciers, is the Rose Capital of the World.

Robin Hood Brians, owner and chief engineer, began his recording operation 10 years ago and has steadily built a reputation of excellence in sound recordings, and built a studio capable of recording some of the greatest hits to come out of Texas.

This string includes: "Mountains of Love" by David Houston; "Western Union," "Sound of Love" and "Zip-code" by the Five Americans; "Do It Again, A Little Bit Slower," "Dr. Jiv," and "You Got Style" by Joe and Robin; "Smell of Inconsistency" by Southwest FOB; "Fire" by 5x5; "Not Too Long Ago" and "All These Things" by the Unique; "Sweet Thing" and a host of hits by Nat Stucky, another batch of hits by John Fred and the Playboys, etc. New groups recording there are Chotcaw, recording for Albatross; Z.Z. Top, London, and Courtship, for Capitol.

The equipment includes an Electrodyne 16-position console, Scully 16, 8, 4 stereo and monaural recorders, and an outstanding array of special effects including Pulte filters, Martin Audio Varspeed, limiters, de-essers, and other specially designed effects. Midsown facilities include eight pan pots, a natural chamber, and newly installed facilities for quadraphonic mixing.

Engineers are Brians and Randy Fouts.

The studio is 35 x 38 and offers the client a complete set of Ludwig drums, a Kawai grand piano, Hammond B-3 with Leslie, Baldwin harpsichord, Horn- er clavinet, Fender celeste, and a variety of guitars and amplifiers. Excellent studio musicians are on call.

Complementing the services of Brians Recording Studio, is Brians Recording Company, publishing, Texas Eastern Audio, featuring sales of professional equipment by such manufacturers as Electrodyne, Scully, Putlee and Shure, and RHB Productions, a production company formed by Brians and Fouts, with products on Uni and Fraternity Records. The firm currently is producing Glastonbury, and group fan group known as The Girls. Their two major labels, RHB also has been active in commercial production, with national credits for Borders, Frito-Lay, Austex and Pizza Inn.

Present expansion, including the addition of video services and a van for van for such groups as Nashville Sound, is expected, up to 16 tracks, complement the program of service.

**Meaux Geaux Complex**

Huey P. Meaux has come back to Houston, and that means big things are happening. One of them happened just a couple of weeks ago when ASCAP held a big ribbon-cutting ceremony inaugurating the new Meaux complex called Music Enterprises.

It was the start of something big. And that something includes a new studio, the plans for which are now being drawn; all of his publishing companies, including Crazy Cajun, Low Note and Southern Love, his Pretty Eyes Production Co., his records, sheet music and T-shirts.

All of this is centralized for the first time. Meaux continues to operate his Grits and Gravy studios at Jackson, Miss., and to retain various holdings in different parts of the country, but here in Houston is where it will all be centralized.

The new studio will be constructed in the rear of his vast office complex at 9123 Irvington, and will complement his new record label, Bayou Soul.

Meaux is just getting the label off the ground, signing artists at a rapid pace, and he plans to utilize his Houston studio to capture the sound of that area, heavily sprinkled with Cajun.

Meaux will continue to make his home at Winnie, Tex., 64 miles away.

**In The Alamo (Promotions)**

Three of the most formidable names in Texas are involved in Alamo Promotions, a booking and promotion firm in San Antonio. The names are those of Crash Stewart, Johnny Bush and Willie Nelson. Bush is the artist on the Stop label who put a small independent on the map last year with a series of chart singles. Nelson is the great writer/singer/songwriter associated with RCA Victor, who has enjoyed success for years, Stewart runs the firm, and books most of the Nashville talent in Texas. He also books Bush everywhere, and Nelson in the San Antonio area.

Other than Johnny Cash and Charlie Pride, Bush doubtless is the biggest draw in the Lone Star State, as far as country music is concerned. And, in Texas, country is the biggest thing going.

So are clubs. Almost everyone in Texas, it seems, owns a club or two, and they keep busy at least six nights a week. From the smallest club on the Gulf to Panther Hall on the cowboy country. Stewart alone books more than 500 dances a year.

Bush, a native of Houston, moved to San Antonio eight years ago, and started singing at the Texas Star Inn. He was in the band that met that he met Nelson, who became his lifelong friend.

It was in the early 1960's that Willie wrote a song called "Hello Walls," a smash recorded by Faron Young. He lamented the fact that he couldn't get his own band, and asked Bush to join him as a drummer. Bush later worked with Ray Price. Then he re- joined Nelson when he formed his own recording company, the Record Man, and Johnny was the front-man. Willie put out the money for Bush's first record, and that started things. Pete Drake and Tommy Hill took over, and things were rolling.

**Handpicked Totalsound**

Totalsound is a young, spirited company in Dallas, which has made a name for itself in the field of musical ID's and commercials in its less than two and half years of operation.

Tom Parma, president of Totalsound, credits the rapid growth of his company to seven competent musicians.

"When we organized Totalsound," Parma explained, "we hand-picked singers and writers who for years had played the game of 'musical chairs'. They were people who had previously been subjected to round-robinning when asked creatively. These people were bored and had not had the opportunity to use their creative talents to the fullest."

"Everyone wears at least two hats at the company. Their varied talents combine to form a group of six singers, five writers, four producers, five instrumentalists and two engineers. Parma wears the hat of producer, engineer and salesman calling upon his past 11 years of experience in those areas at various other production houses prior to forming Totalsound.

"Parma and his singer-wife, Judy, recently moved their offices to a larger former residence and we are further release that pent-up creativity in our people."

"Parma and his people specialize in custom ID's and packages with "total flexibility."

"During the past year at Futorwine, we even had one package with all the different possible fingers in the can. We just dubbed the master with the right finger and mailed it to the station," he said.

"He points out that one of Totalsound's creations, Mugen, has been one of the leaders of the latest in new markets across the country because no two concepts are alike.

"In addition to ID's Totalsound finds much of the production time devoted to film scores and musical commercials. Scores for Dr Pepper film trailers have been among the recent creations."

Even though Totalsound is heavily engaged in music for films and commercials, Parma has no plans for staking off in the 1D field. Three all new 1D concepts for film are on the drawing boards and will be completed before the end of this year.

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Mercury Records is happy to say "Hello, Hello" to Soundville Records as their distributor.

Soundville answers with its first stone smash "Goodbye, Goodbye" by Sundance.
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**BIG STATE DISTRIBUTING CORPORATION**
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Texas' Largest Independent Distributor

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**GLAD MUSIC COMPANY**

Thanks to y'all for making us one of the world's leading country and western publishers

Raydee Music Company
Starlite Publishing Company

**Burlington Music—London, England**

(Foreign Affiliate)

Pappy, Bud and Don Daily and Bill Emerson
Introducing a brand

What you read in the trade papers and hear on the street is true.
It’s a whole new ball game at RCA Records.
There’s a new management calling the shots; a new attitude in the air. Good acts are getting signed (and important artists are being re-signed).
Exciting marketing and operating philosophies are getting off the ground.
It’s like a brand new company. And our product is starting to prove it. Every week our releases sound more and more like a label where the vibrations are getting real good.
What’s it all about?
We just want to be Number One again, that’s all. We were the giant of the business in the early years.
Our famous dog-listening-to-the-"Victrola Phonograph" trademark appeared on untold millions of records.

When country music started growing, RCA was one of the biggest factors in making it all happen.

And it was RCA who launched the industry into the incredibly successful Stereo 8 field.

But history also says we missed the boat on some "little" things. Like rock and R&B.

We don't aim to miss any more boats.

**Why are we telling you?**

Because you might be an artist who's getting down on your present label for the way they're treating you. Or ignoring you.

You might be a hot producer or A&R man or promotion man who knows there's a better way to do it.

But nobody at your place will listen.

You might be a guy with talent and ability we can use to help put us back on top for keeps.
SPECIAL MERIT PICKS

SOUNDTRACK

SOUNDTRACK  (Comwell, Capitol ST 540)

The melody of "Comin'" the music, has been transferred to disk with outmost refinement. Credit goes to producer Herb Plask for bringing together the dramatic excerpts and musical highlights that emerge as a living disk entry. The story opens in the Deep South and moves westward toward Hollywood, as是由 Ross McCormick with his strong and powerful vocals.

POPOULAR

JUICY LUCY  (Lee & Back and Enjoy It, Alco 50F 195-197)

Jucy Lucy has what it takes, possibly the best of the emerging visual and musical talents of Paul Williams and the Stax. Flavours are Mike McDonald and Curtiss White.

ALBUM REVIEWS

MUSIC HEAVEN'S "Keep Your Wheels" is a much needed album for fans of the great soprano and baritone, and should be recommended to fans of the great soprano and baritone, and should be recommended to fans of Ross McCarroll and Curtiss White.

LITTLE RICHARD "I'm Gonna Rock You" is a much needed album for fans of the great soprano and baritone, and should be recommended to fans of Ross McCarroll and Curtiss White.

KERRY SMITH "I'm Gonna Rock You" is a much needed album for fans of the great soprano and baritone, and should be recommended to fans of Ross McCarroll and Curtiss White.

KERRY SMITH "I'm Gonna Rock You" is a much needed album for fans of the great soprano and baritone, and should be recommended to fans of Ross McCarroll and Curtiss White.
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They'll be appearing:
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NOV. 17, San Antonio, Texas—MUNICIPAL AUDITORIUM
NOV. 18, Houston, Texas—SAM HOUSTON COLISEUM
NOV. 19, Miami, Florida—JAI A LA FONTON
NOV. 20, Chicago, Illinois—SYNDROME
NOV. 21, Berkeley, California—BERKELEY COMMUNITY CENTER
NOV. 22, Honolulu, Hawaii—HIC ARENA
NOV. 23, Seattle, Washington—SEATTLE CENTER ARENA
NOV. 24, Kansas City, Misouri—FREEDOM PALACE
NOV. 25, New Orleans, Louisiana—WAREHOUSE
NOV. 28, San Jose, California—SAN DIEGO SPORTS ARENA
French Mfrs Seek Reduction in Record Cost Via Cut in Taxes

* Continued from page 1

Austria, Switzerland and Sweden have a similar rate for both the record and the book—now considered by many professional, social, educational and artistic levels, including the U.N. body UNESCO, as equals in most aspects.

But the French record company's problem is twofold. For it sees its output taxed higher at the retail level than most other countries in Europe. Its pre-tax price is also pegged at a lower level than any other country in the Common Market. That results in the producer's inability to reduce his own prices—while at the same time allowing the state to recuperate a maximum amount of indirect taxes between wholesale and retail transactions.

For instance, the difference between the pre-tax and retail price of top-price disks in France is 9.20 francs (about $1.65). Whereas in Germany the difference is only $1.95 in France. The Netherlands $0.75 and in Switzerland—where records are cheaper than in the Common Market countries—$0.55. In Italy, there has been a reduced pre-tax price on the disk in the luxury class and a calculation is not possible at present.

The Common Market's long-term aim is to standardize value-added taxes, but it continues to put off the problem—especially as not all countries operate this system yet. In France, the government has preferred sympathy with the record industry but has asked, regarding the situation, "that it waits until things get better."

The same agreement, however, is applied to the industry's individual applications to raise prices to match rapidly increasing service and production costs. Industry leaders are first to point out that they have kept their prices down since 1962, mainly thanks to increased production.

Cost indexes show how. For the record industry, taking 1962 as 100, the figures are: 1967—68; 1968—69 (when the last price hike was authorized) and 1969—72. For industry general—1963—64; 1964—65; 1965—66; 1966—67; 1967—68 and 1968—69.

The first price increase authorized for the disk since the 1963 price freeze came in 1968 with a 5 percent increase for 45 rpm product only. That was repeated, with a 4.3 percent rise, on Oct. 1, 1970 in order not to leave the industry "out in the cold" while the rest of French industry and commerce appeal its prices.

But all along, in spite of a "dialog" between the industry and government, there has been a permanent block. The record producer's only lowering of prices increased production permitted.

This dialogue, under which each side theoretically put its "arguments of the day," concluded in May this year with the record industry signing a "program contract" with the government, involving total information and policy transfer. As to LP price increase, the industry must now "wait until the economic situation improves."

Basically, the French industry wants to see the tax level reduced. It sees its export potential increased if its products were less imposed upon—whereas the government's reply is that at the same time im- ports would rise. Another argument is that the book is taxed at a much lower level and that, with the score of a Beethoven sym- phony, it would appear—although only paying 7.5 percent value tax—can be reproduced in his mind the performance a disk would provide.

In 1969, however, French record companies paid a total of 102,000,000 francs ($18,500,000), and any reduction in TV would result in an immediate loss for the government which could never be recuperated, even though boosted record sales might partially re- solve the situation.

Any reduction in the current 25 percent level would seriously jeopardize the country's economy, even though the total, on a national scale, is not particularly high. A leading Paris record retailer considers recently that disk prices were at least ten percent too high. The French Government has announced its intention to lower value tax levels gradually and has recently done so to boost flagging TV receiver sales. It is also bound, in the long term, to accept Com- mon Market levels, both of which are being closely followed by the French record industry.

Meanwhile, pressure is being maintained by SNCCOF, at government level, over the TV issue, and by individual companies as they seek to match ever-rising pro- duction costs with higher prices.

MEXICO CITY—Certron Corp. Music Division has moved into the Latin field, signing a contract with Discos Capitol de Mexico granting Certron exclusive license for their entire catalog.

In June, 1969, the company launched a joint venture with Latin Artists, Inc., a firm owned by Leon Sala Modriak and John Gewirtz.

For its part, Certron Corp. signed a pact with Mexico's second-largest record company, Discos Ropero, also owned by Leon Sala Modriak.

The agreement calls for Certron and Latin Artists to use the discos' facilities and production capacity, as well as their established distribution system.

The venture also will produce the first Latin pop album for Certron, "Corazon," by Modriak.

Certron Corp. is a subsidiary of Matlin Corp., a major U.S. firm that also owns RCA Records and RCA Music Publishing.

The agreement was signed at the ceremony in Mexico City, attended by representatives of both companies.

In a related move, Certron Corp. has acquired 25 percent of the stock of Discos Ropero, with an option to buy the remaining shares.

The deal was announced by Charles L. Reardon, president of Certron Corp. Music Division, who said the move was part of the company's plan to expand its operations in Latin America.

Reardon said that Certron Corp. would use Discos Ropero's facilities to produce records for distribution throughout Latin America, with the goal of reaching a market of 250 million people.

He added that the company was also interested in acquiring local music rights in Latin America, and hoped to establish long-term relationships with local artists.

Certron Corp. has been active in the Latin music business for several years, and has licensed several successful Latin pop artists, including Malvichino, who has sold over 1.5 million records worldwide.

Reardon said that the company was committed to developing the Latin music market, and that the acquisition of Discos Ropero was a key step in that direction.

"We see this as a major opportunity to expand our presence in Latin America," he said. "Certron Corp. has a strong track record in the Latin music business, and we believe we can build on that success to reach new heights in the future."
Mixing with Deep Purple

3000 POP FANS IN RIOT AT HALL DOOR

By MALCOLM SPEDER and KEN STEIN

MORE than 50 policemen, some with dogs, were rushed to Tiffany’s in Glasgow’s Sauchiehall Street last night, as 3000 pop fans fought to get in.

The line was long, and the street was still packed with youngsters who had travelled from all over the West of Scotland, to listen to the Deep Purple pop group.

An 80-strong police force was deployed to the building, which housed the club, and was just across the road from the Voodoo Rooms, where the Rolling Stones were playing.

Tiffany’s was being packed at its doors by fans of all ages, who were determined to get in to hear the band’s music. They pushed and squeezed, trying to make their way to the entrance, but the police were there to stop them.

Some fans were locked out, and others were forced to use windows or the roof to get in.

One fan, a 17-year-old girl, was seen climbing up a ladder and jumping onto the roof to get into the club. She was later arrested, but was released after posting bail.

POP SINGLES

1. (1) BLACK NIGHT - Deep Purple, Harvest
2. (2) BAND OF GOLD - Freda Payne, Invictus
3. (3) PATCHES - Clarence Carter, Atlantic
4. (4) WOODSTOCK - Mathews Southern Comfort, MCA
5. (5) PARANOID - Black Sabbath, Vertigo
6. (6) ME AND MY LIFE - Treniers, CBS
7. (7) CLOSE TO YOU - Carpenters, A&M
8. (8) BALL OF CONFESSION - Temptations, Tamla Motown
9. (9) YOU CAN GET IT IF YOU REALLY WANT - Desmond Dekker, Trojan
10. (10) AIN'T NO MOUNTAIN HIGH ENOUGH - Diana Ross, Tamla Motown
11. (11) STILL WATER (LOVE) - Four Tops, Tamla Motown
12. (12) RUBY TUESDAY - Led Zeppelin, Atlantic
13. (13) MONTAGE BAY - Bobby Bloom, Polydor
14. (14) WAR - Black Sabbath, Vertigo
15. (15) GASP - Gipsy Kebbe & the Distasters, Stax
16. (16) LAVINIA - Brenda and the Tabardians, Liberty
17. (17) WÖRST IF I DON'T - Esther Phillips, Epic
18. (18) CRIMINCOME - Black Sabbath, Vertigo
19. (19) HANGIN' ON A STRING - Leslie Uggams, MGM
20. (20) ANYTHING YOU WANT - The Osmonds, Liberty

ALBUMS

1. (1) PARANOID - Deep Purple, Vertigo
2. (2) BLACK SABBATH - Deep Purple, Vertigo
3. (3) BRIDGE OVER TROUBLED WATER - Simon and Garfunkel, CBS
4. (4) TELL IT LIKE IT IS - Rod Stewart, Atlantic
5. (5) LED ZEPPELIN - Led Zeppelin, Atlantic
6. (6) QUESTION OF BALANCE - Moody Blues, Reprise
7. (7) COSMO'S FACTORY - Creedence Clearwater Revival, Liberty
8. (8) AIN'T NO MOUNTAIN HIGH ENOUGH - Diana Ross, Tamla Motown
9. (9) CANDLES IN THE WIND - Elton John, Virgin
10. (10) ROCK BUSTER - Tamla Motown, Tamla
11. (11) TAMLA MOTOWN CHARACTERS - Various, American
12. (12) SOMETHING - Paul McCartney, Apple
13. (13) PAINT YOUR WAGON - Various Artists, Columbia
14. (14) ON STAGE - Various Artists, Columbia
15. (15) STAGE FRIGHT - Various Artists, Capitol
17. (17) BOYS GREATEST HITS - Various Artists, Warner Bros.
18. (18) THE BEATLES GREATEST HITS - Various Artists, Capitol
19. (19) THE BEATLES - Various Artists, Capitol
20. (20) THE BEATLES - Various Artists, Capitol

Deep Purple come out of the blue

FELDMAN & HEC MUSIC CONGRATULATES DEEP PURPLE ON THEIR INTERNATIONAL SUCCESS

Deep Purple in Glasgow yesterday, from left, Ian Paice, Ritchie Blackmore, Jon Lord, Ian Gillan, and Roger Glover.

THE MORNING AFTER 3,000 BATTLED TO HEAR THEIR MUSIC AT TIFFANY'S

THEY were out of bed by midday. Four of them, anyway. The other one still hammering on the fifth man's door at
**ARC Australia Reports Record Sales Year**

SURGER'S PARADISE, Australia—The Australian Recording Corporation, the country's biggest record company, has announced its annual report for the fiscal year ended June 30.

The report shows a record sale of 5.5 million albums, an increase of 15% over the previous year. The company's total revenue for the year was $250 million, up 10% from the previous year.

The report also highlights the company's continued focus on its digital distribution strategy, with sales of digital downloads and streaming services increasing by 30%.

**Decca France New Studios**

PARIS—Decca France will inaugurate its new $120 million studio complex in Boulogne-Billancourt in July. The studios, named after the legendary Decca label, will include state-of-the-art recording facilities and be equipped with the latest technology.

**Record Retailer Tape Forum Is Hailed; Called Important Step**

- Continued from page 17

consumer promotion campaign to put across the concept of tape as a sound format.

The Forum, supported by major companies, is meeting to discuss the future of tape, with a view to promoting it as an audio format.

It is hoped that the promotion will help to increase sales of tapes, which are currently in decline.

**Radio Geronimo Off For Reorganization**

LONDON—Radio Geronimo has stopped broadcasting following riots by its directors and employees.

The station, which had been a popular community radio station, was shut down by its owners, Radio Geronimo Ltd, after a series of violent incidents.

The violence, which had been escalating for several weeks, led to the station's closure as a safety precaution.

**Synthesizers Tour Europe**

AMSTERDAM—The Synthesizer Tour, a series of concerts featuring the world's leading synthesizer players, is set to launch in Europe.

The tour, which will feature performances by some of the most respected figures in the field of synthesizer music, is expected to draw a large audience.

**Decca Adopts 6-Phase Unit**

MALAGA—Decca has announced plans to launch a 6-phase unit in Spain. The unit will be located in the city of Malaga and is expected to create hundreds of jobs.

The company has said that the decision to invest in Spain is part of its strategy to expand in key markets globally.

**50 Emidic LP's Bowed in Italy**

MIAMI—By the half of the year, Emidic LP's will be bowed in Italy. The company has said that it is preparing to launch a new line of records, which will focus on Italian music.

**Philips Cites A Director**

WHALEN—Philips has appointed a director, Bertrand Leca, to its board. Leca, who has been with the company for several years, will be responsible for the company's operations in the region.

**U.K. Racker Reshuffles On Shares**

LONDON—Decca and Pye are expected to give all members an equal share in the companies' share capital. It has also been proposed that a company-owning system should be introduced, where the shareholding is planned to enable CBS to join the consortium, consisting of EMI, Decca, Pye and Polydor-Philips, as equal partners. As at the moment, EMI and Decca each have a 35% stake in Record Merchandisers, with Pye and Polydor each holding 15%.

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Amplex Canada to Bow 
'Big Deal' Twin Pack
TORONTO—Amplex will introduce a new 8-track cartridge twin pack for $7.95 in a promotion called "Big Deal." It was announced by Joe Parentelli, national marketing manager of Amplex Music of Canada. Sixty titles will be available in mid-November offering a sampling of all kinds of music. Parentelli said: "We are offering up to a $13.95 (Canadian) value for about half price under the promotion." 

New Releases
In Canada
TORONTO—Canada's new record promotions for this week include: "Wonder Girl"—Nuclear Freedom '87; no U.S. deal; "Sally Bumper"—Houston, Tuesday GH 103; U.S. release through Sun; "I Believe in Sunshine"—Madrigal, Tuesday GH 102; U.S. release through SSS International; "It Hurts to Be Lonely."—Can Ryan Quality Q-1066; no U.S. deal.

'Snow Bird' Gold
A Canada First
TORONTO—Capitol Records has sealed the first ever disk by a female Canadian with 10 million sales in the U.S. A gold record was presented to Miss Murray on the "Merv Griffin Show," Nov. 10. Capitol this week shipped the

Amplex introduced the "Big Deal" package in the U.S. in June. More than 200,000 units have been marketed since their introduction. Parentelli said the promotion comes in a self-shipping container complete with a color header card for de-stash use. The shipper opens into a counter display.

Artists available under the "Big Deal" offer include Bing Crosby, Lee Hazlewood, Emitt Light and Project J, Hugo Montenegro, Crow, Black Pearl and the sound-tracks from "Changes" and "Fan-tine Hill.

GRT Making Big Signing
Moves on New Local Acts
TORONTO—GRT of Canada Ltd. making a heavy move into the Canadian talent scene. Traditionally, Canada's tape-oriented record companies have not been especially active in local production. In what was described as one of the largest deals yet made for strictly Canadian rights to an artist, GRT signed rock artist Ronnie Hawkins.

In addition, GRT president, Ross Reynolds, said that GRT had made deals with two separate follow-up single, "Sing High—Sing Low," written by Brent Temple, Toronto folk artist. Capitol also reported that "Snow Bird" was in the U.K. chart and also in the top three in Australia.

Bear Is Booked
For 2 U.S. Dates
TORONTO—With its "You Can't Deny It" single breaking strongly in the U.S., Edward Bear announced this week that it will make two important promotional appearances in the States during the next month.


Capitol U.S. will launch strong publicity appearances around the group's first U.S. appearances, and a special promotion campaign is planned for the group's first released album, "Eclipse.

Edward Bear's U.S. hit earlier this year with "You Me and Mexico.

From The
Music Capitals
of the World
TORONTO—Despite the failure to gain the MCA nod last week, Fat Chance's single of "Every Single Day" has been playing at CKFH in Toronto, CJOE, London, CHIC, Brampton and CFMO, Regina, and CHIR, Sydney, N.S. The album and single by a new Ottawa group called Christmas on Love Production had been delayed for a week because of last-minute pressing problems.

Shelby Flint's Sun-SSS operation has picked up U.S. rights to two Toronto singles from Greg Hambleton—Midnight's "I Believe in Sunshine" and "Sally Bumper" by Houston. Meanwhile, Gregs "Ten Pound Note" single by Steel River is a regional breakthrough in the U.S. Capitol is to receive the "Official Music" album by the King Biscuit Boy on Capitol, in view of U.S. action. Gordons Lightfoot sold out four consecutive sell-outs in Winnipeg last week.

Don Hunter, the Guess Who's manager, was in Toronto this week getting the group's publishing operation together. Double Eddy was one of Al Martino's musicians during recent Montreal engagement.

CHUM-AM is to air a three-day "History of the Beatles" special next weekend. Quality has signed the latest Peer South singles for the new A's in "Solitaire and Boop." Polydor out with a new Five Miss Electrical Band single—"Hello Melinda Goodbye," another Les Emmerson original. It's from the group's soon-to-be-released LP, "Goodbyes and But- terflies." The new Joey Gregorash Polydor single, "To-morrow Tomorrow" is to be released in the U.S. by MGM. Capitol's Anne Murray will make her major night club debut at the Royal York's Imperial Room Nov. 11. MCA throws a reception this week for its "Jesus Christ Super Star" package, which was attended by disc producers Tim Rice and Andrew Lloyd Weber. CKMG's Doug Pringle flew in for the special event presentations.

QUALITY DEAL WITH FREEDOM
TORONTO—Quality Records signed a national distribution deal with the Freedom label. According to George Strath, the first release will be "Wonder Girl" by Toronto's Nucleus. The group previously had an album on Capitol and, since on MGM and RCA, Shel Sayfan is head of Freedom Records, and the major market will be coordinated by Sayfan and Quality's Mel Shaw.

One of the finest songwriters, composers, and artists in modern pop music, Melinda Goodbye, Melinda Goodbye, is one of the finest songwriters, composers, and artists in modern pop music. She has written and performed on hundreds of hits, including "Sally Bumper," "I Believe in Sunshine," and "You Can't Deny It." Her songs have been recorded by some of the biggest names in the industry, and her talent is truly remarkable.

Despite 5000 or more companies pitching for the business, one in every five records sold throughout the world is from EMI. This is a formidable slice of the market. Sales on this scale take some achieving. Take in fact 30 EMI companies and 20 licensee organisations strategically placed around the globe to keep the customers supplied. Customers who grow ever more discerning as the competition hot up. Customers we make and keep by staying ahead of the rest of the industry in resources, research, finance and expertise. Care to join us?

Emi
THE GREATEST RECORDING ORGANISATION IN THE WORLD

From The Music Capitals of the World

**Continued from page 8A**

much excitement behind its debut by Pete Lubin, "First Taste,"... Joe Winchester is recording with the London Philharmonic under André Previn in London this week, with a special presentation of MGM's "Scars on the Face of the Earth," and is expected to be in London this month to join the Worthington group, the English film company. Previn will be conducting the Ray Charles' record, which was sold recently in France, and the Bovard Brothers' record, which was also sold recently in France. The act will be appearing at the Barron Canyon, a new London club. Previn's promotion visit by the last month of the year. The contract terms at the Krome-Offs-Club were sold out a week in advance. Paramount hosted a press luncheon for the members of the Cranberries, a new Irish pop group, for a Windor appearance last weekend.

Pablo reports that Pablo's Rare Bird is making noise on FM stations. In particular, they have cut a follow-up single to their previous release, "To the Year Ahead," recorded by Ray Charles, who is currently appearing at the Regent Theatre in London. They have also signed a contract with the company, which is expected to be announced soon. Frank Sinatra, who is coming to London this week, will perform a concert with Bob Hope and Steve Allen at the London Palladium. He will also record two songs for "My Way" written by Paul Ryan. Sinatra recorded two songs recently with singer Don Cornell, and also with singer Ray Conniff. Another important artist, singer Frankie Vaughan, who has been involved in recording with several other artists, will be appearing in London next month, with a concert at the Royal Albert Hall.


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**International News Reports**

**From The Music Capitals of the World**

**Continued from page 8A**

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Ali McGraw and Ryan O'Neil star in a film called Love Story. Not yet released, it's one of the year's most talked about films.

Francis Lai wrote a film score called Love Story. It's from the pen that brought us A Man And A Woman.

Al de Lory has a Capitol single called Love Story. It's the theme from the score of the film from the book. Play it for someone you love... Love Story.
**SUPREMES & FOUR TOPS—RIVER DEEP—MOUNTAIN HIGH (3:05)**
(Miss. singing to a love she can never have.)

**SONNY (Lupus)**

**HEART THROB (3:49)**
(Like a burn on the soul, a wound that never heals.)

**MELANIE—RUTH TUESDAY (3:44)**

**FREE-TEALER (2:30)**

**FRIDJ Pink—HEARTBREAK HOTEL (2:50)**

**SPECIAL MENTIONS**

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**SPOTLIGHT SINGLES**

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- **FREE-TEALER (2:30)**
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who says high quality recording has to be a high pressure headache?

Relax at...

Memphis' newest recording studios were engineered not only for the finest sounds around, but to help keep you cool and loose as well. Who could be uptight about sounds from 16-track SCULLY recording equipment or a CADDOO console? Or with the back-up of a staff band already acclaimed as one of the best in the business. Add all this, and much much more, to a swinging atmosphere that doesn't know what pressure looks like and you'll know you've made it to Universal.

(The Memphis Sound's never felt better.)
## Billboard's Star Performer—LPs

For Week Ending November 21, 1976

<table>
<thead>
<tr>
<th>Title, Label, Number (Distributing Label)</th>
<th>This Week</th>
<th>Last Week</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>1 LED ZEPPELIN III</strong></td>
<td>Atlanta 02 7251</td>
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<td><strong>2</strong></td>
<td><strong>2 SANTANA</strong></td>
<td>Abraxas Columbia KC 30130</td>
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<td><strong>3</strong></td>
<td><strong>3 JAMES TAYLOR</strong></td>
<td>Sweet Baby James Warner Bros. VS 1643</td>
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<td><strong>4</strong></td>
<td><strong>4 CARPENTERS</strong></td>
<td>Close to You A&amp;M SP 4271</td>
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<td><strong>5</strong></td>
<td><strong>5 JACKSON 5</strong></td>
<td>Third Album Motown WS 718</td>
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<td><strong>6</strong></td>
<td><strong>6 CREEDENCE CLEARWATER REVIVAL</strong></td>
<td>Green River Warner Bros. VS 1005</td>
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<td><strong>7</strong></td>
<td><strong>7 ROLLING STONES</strong></td>
<td>Let It Bleed London NPS 1</td>
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<td><strong>8</strong></td>
<td><strong>8 NEIL YOUNG</strong></td>
<td>After the Gold Rush Reprise RS 8188</td>
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<td><strong>9</strong></td>
<td><strong>9 RAY &amp; THE FAMILY STONE</strong></td>
<td>Greatest Hits Epic KS 32326 (Columbia)</td>
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<td><strong>10</strong></td>
<td><strong>10 GRAND Funk Railroad</strong></td>
<td>Celebration on Wheels Warner Bros. VS 1801</td>
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<td><strong>11</strong></td>
<td><strong>11 JEE COCKER</strong></td>
<td>Mad Dogs &amp; Englishmen A&amp;M SP 6008</td>
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<td><strong>12</strong></td>
<td><strong>12 MOODY BLUES</strong></td>
<td>A Question of Balance Embassy 33-2550 (Atlantic)</td>
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<td><strong>13</strong></td>
<td><strong>13 NEIL DIAMOND</strong></td>
<td>Quick Silver Columbia 33-3724</td>
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<td><strong>14</strong></td>
<td><strong>14 SOUNDTRACK</strong></td>
<td>Woodstock Columbia 33-3500</td>
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<td><strong>15</strong></td>
<td><strong>15 THE PARTRIDGE FAMILY</strong></td>
<td>Album Apple VS 7008</td>
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<td><strong>16 CHICAGO</strong></td>
<td>Columbia ESP 24</td>
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<td><strong>17</strong></td>
<td><strong>17 GUESS WHO</strong></td>
<td>Share the Land RCA Victor LSP 4399</td>
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<td><strong>18</strong></td>
<td><strong>18 WHITESNAKE</strong></td>
<td>Tommy Epic KS 30200</td>
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<td><strong>19</strong></td>
<td><strong>19 BARRY SCHERF</strong></td>
<td>Think Twice Again CBS 7956</td>
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<td><strong>20</strong></td>
<td><strong>20 DRYDEN</strong></td>
<td>New Morning Columbia KC 30097</td>
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<td><strong>21 CURTIS MAYFIELD</strong></td>
<td>Curtis Columbia CS 9005 (Buddah)</td>
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<td><strong>22 TEMPTATIONS</strong></td>
<td>Greatest Hits Vol. II Gordy 636 Ms 646 (Motown)</td>
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<td><strong>23</strong></td>
<td><strong>23 FREE</strong></td>
<td>Fire &amp; Water A&amp;M SP 4280</td>
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<td><strong>24</strong></td>
<td><strong>24 ELTON JOHN</strong></td>
<td>Goodbye Yellow Brick Road ATCO 33-3039</td>
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<td><strong>25</strong></td>
<td><strong>25 CROSBY, STILLS, NASH &amp; YOUNG</strong></td>
<td>Deja Vu CBS 7702</td>
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<td><strong>26</strong></td>
<td><strong>26 STEPPENWOLF 7</strong></td>
<td>At Dunkirk DEI 05009</td>
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<td><strong>27</strong></td>
<td><strong>27 B. B. KING</strong></td>
<td>Indiana Mississippi Seeds ABC RS 171</td>
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<td><strong>28</strong></td>
<td><strong>28 GLEN CAMPBELL</strong></td>
<td>Goodtime Album Capitol KC 432</td>
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<td><strong>29</strong></td>
<td><strong>29 JIMI HENDRIX, BUDDY MILES &amp; BILLY COB</strong></td>
<td>Band of Gypsys Capitol ST 3271</td>
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<td><strong>30</strong></td>
<td><strong>30 JOHN MAYALL</strong></td>
<td>U.S. Blues Polydor 24-6022</td>
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<td><strong>31</strong></td>
<td><strong>31 JAMES BROWN</strong></td>
<td>Sex Machine King KS 71111</td>
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<td><strong>32</strong></td>
<td><strong>32 SUGARLOAF</strong></td>
<td>Liberty LSP 7642</td>
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<td><strong>33</strong></td>
<td><strong>33 BLONDIE &amp; TEARS 3</strong></td>
<td>Columbia KS 30095</td>
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<td><strong>34</strong></td>
<td><strong>34 ARETHA FRANKLIN</strong></td>
<td>Spirit in the Dark Atlantic AT 353</td>
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<td><strong>35</strong></td>
<td><strong>35 NEIL DIAMOND</strong></td>
<td>Tap Root Manuscript Uni 72009</td>
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<td><strong>36</strong></td>
<td><strong>36 BAND</strong></td>
<td>Stage Fright Capitol ST 455</td>
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<td><strong>37 ROBERTS, JOFFREY</strong></td>
<td>Chapter Two Atlantic 10 1369</td>
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<td><strong>38</strong></td>
<td><strong>38 FOUR TOPS</strong></td>
<td>Still Waters Run Deep Motown WS 704</td>
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<td><strong>39</strong></td>
<td><strong>39 SNOOK BROWN</strong></td>
<td>Lookin' In Freiheit 71 (London)</td>
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<td><strong>40</strong></td>
<td><strong>40 STEPHEN STILLS</strong></td>
<td>Young Man For a Day Columbia 12019 (Capitol)</td>
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<td><strong>41</strong></td>
<td><strong>41 BYRDY</strong></td>
<td>Dr. Feelgood ENGL 1010 (Epic/Vinyl)</td>
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<td><strong>42</strong></td>
<td><strong>42 ISAAC HAYES</strong></td>
<td>Bridge Over Troubled Water Columbia CS 9011</td>
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<td><strong>43</strong></td>
<td><strong>43 TRAFFIC</strong></td>
<td>John Barleycorn Must Die United Artists UA 6004</td>
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<td><strong>44</strong></td>
<td><strong>44 GYPSY</strong></td>
<td>Somewhere Between Columbia KC 1371</td>
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<td><strong>45</strong></td>
<td><strong>45 ANNE MURRAY</strong></td>
<td>Snowbird CBS 7001</td>
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<td><strong>46</strong></td>
<td><strong>46 SIMON &amp; GARFUNKEL</strong></td>
<td>Bridge Over Troubled Water Columbia CS 9011</td>
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<td><strong>47</strong></td>
<td><strong>47 BLACK SABBATH</strong></td>
<td>Werner Bros. WS 1821</td>
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<td><strong>48</strong></td>
<td><strong>48 QUEENSLEY MESSINGER SERVICE</strong></td>
<td>Just For Love Capitol 2631</td>
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<td><strong>49</strong></td>
<td><strong>49 ALLMAN BROTHERS BAND</strong></td>
<td>Idlewild South Atco 33-3039</td>
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<td><strong>50</strong></td>
<td><strong>50 IRON BUTTERFLY</strong></td>
<td>Metamorphosis Atco 33-3039</td>
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<td><strong>51</strong></td>
<td><strong>51 BARE EARTH</strong></td>
<td>Ecology Columbia 33-3298</td>
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<td><strong>52</strong></td>
<td><strong>52 ANDY WILLIAMSON</strong></td>
<td>Live at Leeds Decca DL 967</td>
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<td><strong>53</strong></td>
<td><strong>53 NEIL DIAMOND</strong></td>
<td>Rags Song SS 2214</td>
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<td><strong>54</strong></td>
<td><strong>54 JOHNNY CARSON SHOW</strong></td>
<td>Columbia 33-3030</td>
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<td><strong>55</strong></td>
<td><strong>55 JAMES BANG</strong></td>
<td>Ride Again ARC ST 7609</td>
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<td><strong>56 DOUGS</strong></td>
<td>Absolutely Live Capitol 2632</td>
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<td><strong>57</strong></td>
<td><strong>57 BUDDY MILLER</strong></td>
<td>Times Change Warner Bros. WS 7040</td>
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<td><strong>58</strong></td>
<td><strong>58 ARLO GUTHRIE</strong></td>
<td>Washington County RCA Victor LSP 4411</td>
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<td><strong>59</strong></td>
<td><strong>59 SMOKEY ROBINSON &amp; THE MARVELES</strong></td>
<td>Pocketful of Miracles Tamla TS 3106 (Motown)</td>
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<td><strong>60</strong></td>
<td><strong>60 DIANA Ross</strong></td>
<td>I'm Coming Baby Tamla Motown TS 3106</td>
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<td><strong>61</strong></td>
<td><strong>61 KENNY ROGERS &amp; THE FIRST EDITION 4</strong></td>
<td>Tell It All Brother Tamla TS 3106</td>
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<td><strong>62</strong></td>
<td><strong>62 HALL</strong></td>
<td>Bare Earth Epic KSP 4630</td>
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<td><strong>63 JIMI HENDRIX</strong></td>
<td>I Was Here Nothing Epic TS 3106</td>
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<td><strong>64 WILSON PICKETT</strong></td>
<td>In the Midnight Hour Atlantic AT 353</td>
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<td><strong>65 REGGIE STARR</strong></td>
<td>Breaksbeats of Blues Columbia CS 9011 (Capitol)</td>
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<td><strong>66</strong></td>
<td><strong>66 JAMES TAYLOR</strong></td>
<td>Apple Spin 3932 (Capitol)</td>
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<td><strong>67 BAND</strong></td>
<td>Country Roads Electric Lady 1174 (Columbia)</td>
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<td><strong>68</strong></td>
<td><strong>68 NEIL YOUNG &amp; CRAZY HORSE</strong></td>
<td>Experience Reprise RPL 3302</td>
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<tr>
<td><strong>69</strong></td>
<td><strong>69 OTIS REDDING</strong></td>
<td>(Sittin' On) The Dock of the Bay Stax ST 302</td>
</tr>
<tr>
<td><strong>70</strong></td>
<td><strong>70 THE LAST POETS</strong></td>
<td>Deep 2 (F.R.-Z) Columbia CS 17009 (Capitol)</td>
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**Awarded RIAA gold for sales of 1 million albums nationally.**

(Continued on page 90)

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
Ray Conniff’s new album reads like the charts.

“We’ve Only Just Begun”
“What Have They Done To My Song, Ma?”
“Snowbird”
“They Long To Be Close To You”
“Make It With You”
“Everything Is Beautiful”
“I’ll Be There”
“You’ve Made Me So Very Happy”
“Let It Be”
“Candida”

You can see for yourself:
Ray Conniff selected the biggest of today’s hits for his new release.
And that’s all he’s ever needed for his best and longest selling albums.

On Columbia Records and Tapes.
If you don't give RESPECT TO THE OTHER MAN, who will?

RESPECT TO THE OTHER MAN
Music and words by: Luther Ingram, Johnny Baylor, Johnny Northerm, and Randell Stewart

Mama used to take me across her lap.
She used to whip me with her strap
When I was bad.
I didn't know at the time,
Being bad could lead to crime
But now I'm glad.
Cause she kept me on the double.
And I stayed out of trouble.
Now I understand.
When she said, "Boy, you got to give a heck,
Promise you'll always give Respect To The Other Man."

When I used to make fun of others.
She said, "No, not to your brothers."
And that ain't all.
"When someone is feeling low,
Think of the nicest things you know
To make them feel tall."
I will never forget what Mama said
When she kneeled down and prayed.
"Father, guide his hands,
Put your arms around his neck,
Make him proud to give Respect To The Other Man."

Oh, but now that I'm a man,
God has taken my Mother's hand.
But I'll carry on.
Though sometimes I'll have to weep.
Mother's love I'll always keep.
Cause she made me strong,
And if I should ever have a son.
We gonna have a lot of fun,
And I'll teach him to understand.
When I say,
"Boy, you got to give a heck,
Promise you'll always give Respect To The Other Man."

LUTHER INGRAM
TO THE OTHER MAN from the forthcoming album RESPECT TO THE OTHER MAN.
(KOA 2106)
Floyd & Walden Form Promo & Artist Management Pub Co.

MACON, Ga.—Formation of Huddie Publishing is complete, dealing with artist management, marketing and new sublabel promotion in Nashville, said Ted Walden, a long-time industry insider who has been an active force in the record industry for over 30 years. Huddie will be headquartered in Nashville and owned by Ted Walden, along with Andy Goff, who will serve as president. The company will focus on developing and promoting new and established artists in the country music genre, as well as other genres, with an emphasis on emerging talent. Huddie plans to release a new album on a weekly basis and will also work closely with the artists to create a cohesive brand identity. The company will also focus on developing and promoting new artists in the country music genre, as well as other genres, with an emphasis on emerging talent.
TO ALL OUR FRIENDS IN THE RECORD BUSINESS, THANK YOU FOR MAKING "MONTEGO BAY" A HIT...

BOBBY BLOOM
PRODUCED BY JEFF BARRY
Ruby Tuesday*

*Melanie's new single.

From the album that includes:

Lay Down (Candles in the Rain.)
What Have They Done to My Song Ma.
Carolina in My Mind.

Exclusively on Buddah Records.

Also available on Ampex 8-track cartridge & cassette stereo tapes.

(BDA-202)

(BDS-5060)