Canadian Record-Radio Battle Royal(ty) Looms

By RITCHIE YORKE

TORONTO — A record industry-versus-broadcasters battle, which could have significant repercussions in the U.S., is looming in Canada over payment of additional music performance royalties to record companies. An organization of 29 record companies, Sound Recording Licenses (SRL) Ltd., has applied to the Copyright Appeal Board for the payment of about $6 million additional performance fees annually by broadcasters.

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

The president of SRL is (Continued on page 41)

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By PAUL ACKERMAN

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Under the agreement, Show Biz will give to Holiday Inn (Continued on page 8)

Bootleg Suit Hits Texas Co.

By CLAUDE HALL

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Scott Burton, program director of WDGY in Minneapolis, said that he would require lyrics this week with every record "because it is now a company policy." Storz stations also affected by the policy include KXOY in St. Louis, KOMA in Oklahoma City, WTXT in New Orleans (one of the key record breakpoint cities in the nation), Billboard, March 27; WQAM in Miami, and WHB in Kansas City. Dale Weber, general manager of WDGY, sent a letter a few days ago to all local record promotion people about the new requirements.

In Dayton, Jerry Kaye, vice president and operations manager of WING, has also notified record distributors that, because of the recent Federal Communications Commission ruling requiring licensees to review all records prior to airplay for possible copyright infringement, he will not release any song not running for at least 2 years.

Kaye said, "If the record people don't think it'll be a problem, they're wrong. We've had already has about 100 songs in its library, mostly on new material that 'hasn't broken anywhere yet.'

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

(Continued on page 41)

Dolby System Vs. Disk Noise

By RICHARD ROBSON

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

(Continued on page 8)

Strong Programming Stations Weather Dark Sales Storm

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

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

(Continued on page 8)

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

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

(Continued on page 40)

Country Music Hall of Fame
See center Section

Storz Follows FCC Rule— Demands Lyric With Disk

By MIKE GROSS

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

(Continued on page 8)

Flying Dutchman Shifts to Atlantic on Its Distribution

By ELIOT TIEGEL

NEW YORK—Armed Forces radio launches a new contemporary music show hosted by Tom Campbell this week, utilizing guest disk jockeys covering musical activities and trends in their cities.

(Continued on page 40)

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(Continued on page 40)
On Oscar night, April 15, you'll be hearing a lot of Henry Mancini. First there's his new single, "Whistling Away the Dark," #74-0454, a Best Song nominee. Then there's "Darling Lili," up for Best Song Score. Hank wrote both the song and the score with Johnny Mercer.

Next, "Sunflower," which has earned Mancini a nomination for Best Dramatic Score. And, of course, everybody knows Henry Mancini has the hit version of "Theme from Love Story." His album of the same name (LSP-4466, P65-1660) includes all these instrumentals.

Oscar night could well be Mancini night.
Survey on the Top LP Chart Is Speeded Up

NEW YORK—Billboard’s Music Personality of the Century (MPC) has expanded its speedily, accurately, and completely methodological approach to the Top LP chart.

The methodology, which incorporates and builds upon its successful title for the Hot 100 chart, offers many advantages to both the buyers and the record manufacturers. The first of these is that, by changing the contact method from mail to phone, accuracy and consistency of the reports are increased. Also important, the is the fact that the survey each week, thus resulting in an in-depth, thorough, and complete breakdown of retail sales activity in these specific areas.

By direct contact, too, the system receives the pertinent data without loss of time through mail. The MPC has 75 complete surveys every week, giving results of the latest Top LP chart every week of Billboard’s publication date.

In addition, for those manufacturers who want to watch the trends in their individual markets, the album, special reports are available for minimum charges. This provides a helpful tool to the record buyer who wants to know in what markets his album promotion is weak.

Pre-prints of singles and albums, separated by cost to all Billboard sub-scribers. These give a survey results a few days in advance of Billboard’s publication date.

Melody Sales, Vault Shuttered By Nat “T” Tape

LOS ANGELES—National Tape Distributors has closed its San Francisco and Seattle offices, Melody Sales and its local record companies have been closed.

Jack LeBouf, president of Vault for seven years, has been transferred to a San Francisco office where he will head the newly formed Record Consolidation Corporation. California Records and Hitsville, Los Angeles, will take over the responsibilities previously held by LeBouf who leaves shortly to become a vice president with Fantasy in San Francisco.

LeBouf is looking for a distribution service, such as Vault’s facts such as the We Five, Morning, Peggies, and Chuck Jackson. Vault also owns masters from the 50s and 60s. This includes performances by Gladys Knight and the Pips, The Isley Brothers, and Sly and the Family Stone. There are also tour albums by the Chambers Brothers.

Melody Sales, operated by Al Bramson, will continue to operate a direct mail-order operation which it is gathering interest in the industry.

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NARM Called Hypocrites as Dealers’ Assn. Returns Fire

- Continued from page 78

For more Late News
See Page 78

Guitarist Johnny Cash, plus other similar radio shows, Smith writes and produces. His show is called Cash Country. One of his 8-track studio features, his "Scullery equipment," is preferred by the show’s performers. Hank Poole is chief engineer and runs the soundboard at the Forty Plus Records, distributed by Radio-Island Records, and published as a free sheet.

The Smith record, known for its hit recording of "Guitar Boogie," has been compressed to 11 inches in length. He first switched his show to WSSC-TV in Philadelphia, a station that is only interested in broadcast in the Philadelphia area. He is now planning to appear on other TV stations in the Philadelphia area.

The Smith record, produced by Atlantic Records, has been a hit in Philadelphia and has been on the air for more than a week in the local market. Atlantic Records is planning to release the show on a national basis.

For Melody Sales, the move to California is a significant one. The company will be able to move its operations to a larger and more productive facility in San Francisco. The move is expected to help Melody Sales maintain its position as a leading distributor in the West Coast market.
CATV Issue May Stall Copyright

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

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

Music and programming industry representatives at the March 11 copyright session included, for the music licensors, ASCAP counsel Herman Finkelstein and BMI's Edward Cramer (see separate story for the format and TV film producer, Louis Nizer, David Horowitz of Columbia Pictures Industries, and James E. Dennis of MCA. Ossie Davis spoke for the Equal Opportunities Committee of the Academy of Radio and TV artists.

Miss Ringer's indictment of the FCC hearings on CATV policy was made "without equivocation." In her analysis of the past five-year delay in enactment of the copyright revision, she put only part of the blame on industry standoffs over the CATV provisions. She said most of the blame squarely on the failure of government leadership to settle the issue—particularly the FCC's role.

The Assistant Register said the commission's successive try at CATV regulations have shifted the bargaining balance between the broadcasters and the copyright owners over cable TV systems on the other. "If one shift, the industry stalemate does break the right action by Congress." (Continued on page 7)

**BMI Renews Pitch On CATV Payment**

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

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

'Without additional compensation, unlimited access to distant radio programs would discourage CATV systems from originating musical programs. This would reduce the income from radio of the music director and would deprive the creators of new music. Uncontrolled radio retransmission by CATV would also hurt BMI's income. BMI," he said, "could successfully negotiate fair voluntary agreements with CATV operators,' and that BMI would continue to talk about rates for broadcast and cable programs by government tribunal.

Cramer said that BMI has been involved to the point where "there is no work out." He also stated that BMI is ready to agree that CATV systems could utilize the music licensed by BMI and other agencies provided that this retransmission be made only for such usage. In conclusion, he suggested that "the first step to clear the way for negotiation would be for BMI to make it clear that compensating should be done and the matter should be handled unilaterally by CATV operators and BMI to the satisfaction of both parties. BMI's success in eliminating these programs.

"The FCC's revision, laid the groundwork for free transmission, makes it imperative for CATV operators to offer an equitable arrangement to BMI which would allow for the use of BMI copyrighted music in the CATV programming." (Continued on page 7)

**AFM Admen in Accord**

NEW YORK — The American Federation of Musicians (AFM) and the National Advertising Association and the American Association of Advertising Agencies have reached a settlement on commercial spots. Hal Davidson, the AFM's general counsel for AFM recording agreements, said he made the agreement for a 10 percent pay increase and for payment for use of commercials in foreign countries.

The settlement resolution is that employers cannot use the software program other than free TV and radio broadcast without the consent of the AFM. The agreement becomes effective with March 1 and expires April 10, 1973.

**Klein Fined In Tax Case**

NEW YORK — Allen B. Klein, head of ABKCO Industries, was fined $5,000 in a New Jersey court. Klein was forced to file quarterly federal tax returns showing with holding for his em- ployee Roy Shockley. The time was handed down March 22 in New York Fed- eral court. Klein's statement says the same day in the Southern Dis- trict Court, New York, an effort to reverse the court's findings.

The charges against Klein referred to 1964, when he filed for $5,000,000, it was held by the court that Klein was not liable for the tax.
"C'MON."
THERE'S NO
GETTING AWAY
FROM POCO'S
NEW SINGLE.

"C'mon." It's getting Top 40 airplay in every major market across the country. It's getting FM airplay in a lot of the same places. And with all that frequency, it's on all of the singles charts. With stars, bullets and everything else that goes along with a hit.

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

The album is now over the 250,000 mark in just ten weeks. It's currently going at 20,000 albums a week. And as you might have suspected, it's near the top of the charts with all the appropriate symbols. Of course, the single should push it even higher.

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

"C'mon:" Poco's single from their album, "Deliverin:'" On Epic Records

*Also available on tape.*
SALES

DIRECTOR OF SALES: Peter Heine
ASSISTANT DIRECTOR OF SALES: Bill Warlock
EASTERN SALES MANAGER: Ronald E. Williams
CLASSIFIED ADVERTISING MANAGER: Michael T. Killough (New York)

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NEVILLE, 37020, 17th West Ave
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LOS ANGELES, C.A. 90024, 7045 Central Ave
Tel. 213-3915

LONDON, E. 2. W. 10, 26 Conduit St.
Tel. 01-1101

EXECUTIVE TURNABLE

David Karshenbaum
Sidney Miller Jr.

FLOYD GLINTON, vice president of new media for RCA Records, has announced the launch of a new online music service, GlintonWorks, which will provide a platform for emerging artists and allow users to purchase music directly from artists. The service is expected to roll out later this year.

MANAGING-BERTOS Back in Action

CHARLOTTE, N.C. — The Manfords have returned to the studio with their new album, "Back in Action," which was released last month. The Manfords are one of the most successful bands in the world, with hit singles such as "Here Comes the Sun," "Jailhouse Rock," and "Lucille." The band is composed of brothers Rick, Lewis, and Jim Manford, who are all accomplished guitarists and singers.

Radio Electric Opens 8th Unit

PHILA. — Radio Electric, Inc., a company that specializes in the design and manufacture of high-quality audio equipment, has opened its eighth unit in the Philadelphia area. The new location will include a state-of-the-art production facility and will allow the company to expand its product line.

Manoogian Opens Detroit Distrib

NEW YORK — Harry (Manoogian) has opened a distribution center in Detroit to serve the Midwest region. The new office will provide dealers with a wide range of audio equipment, including amplifiers, speakers, and headphones. Manoogian, who is known as "the man who builds the best" in the industry, has been a leader in the audio equipment market for over 30 years.

Executive Turntable

Chris Arial, a new addition to the company's sales team, will be responsible for expanding the company's reach in the Midwest region. Arial, who has extensive experience in the audio equipment industry, will work closely with local dealers to ensure that the company's products are well-represented.

SALES

SALES OFFICE:

303 W. 46th St., New York, N.Y. 10036
Tel. 212-3717

MANAGER: Richard Gray
ASSISTANT MANAGER: John Williams

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From Canada,

With Love.
Specialist Gives Up The Business Ghost

CHICAGO—K O. Asher's 25-year career as a specialty record distributor in the city ended last week with a move to a new record-tape industry for product that seldom sells in boxquantity demands. Asher is the wholesaler of obscure classical music, spoken word, and religious recordings. He is dedicated to filling orders for one of the more obscure segments of dealers have complained because he charges a 50-cent handling fee, but he points out that he never increased his prices he charged in 1946. Moreover, he wonders if this age of mass merchandiser-priced distribution, how dealers can expect wholesalers to purchase catalogs and ferrit out hard-to-find recordings. The fact is, few do. The inability to fill special orders is resulting in an annual loss of over $10 million in U.S. record-tape retail sales alone, according to a special Billboard survey (Nov. 28, 1970). Asher, 65, is probably one of the oldest of a patient breed of collector-conscious distributors. Because of felling feelings resulting from an old injury, he is closing his doors this month, thus ending his career. However, one believes, an era for the many labels he represents and the more than 2,500 catalog listings. Classical recordings sales have been weak in the past five years, yet that's his head long rush to deal mainly in fast-selling pop merchandise, the German-born former metallurgy client claims. "There are no more listngs that are out of print. You cannot get classical labels are represented." He said the ones he has received from catalog listings and record clubs make it difficult for the conscientious dealers to keep their catalogs up to date. It is an added burden for wholesalers.

A wholesaler sold the first unbreakable 78 rpm records for Simmel-Moserev, a Chicago firm offering children's records. Gaining only $1,000 a year and too poor to finish the project, he transported, he walked the streets selling the records to a record specialty dealers. "I had to leave those recordings over the edge of the corner," he said in a distinctly distinguishable accent. "Because of the dealer's he left, they were unbreakable." A distributor working from his garage on Hyde Park Blvd, Asher's first labels were Jewell and Co-Art, then Concert Hall Society owners Sam and Dave Joesefowitc. He invited Asher to New York City. He told the two label owners to call him former boss if they needed something. "My former boss told them I shouldn't be doing this," he explained. "I said they would never lose a penny with me," Asher recounted. Labels such as Haydn Society and Cetia-Soria—many just forming ties with Ashley Recordation ticked with. Traveling the Midwest in a battered Dodge five days a week and peddling and shipping his products on Saturday and Sunday, Asher finally expanded to a warehouse at 9525 So. Dorchester. On one trip to Madison, Wis., he spotted a poster announcing the appearance of Toto Spivakoff, when the latter famous violinist was barely known. "I went right back to Chicago and returned with all the Spivakoff recordings I had. I placed them on consignment all over Madison and finally sold 200 copies." These were sold 78 rpm recordings.

The first description of the "battle of record speeds" in 1948-49 makes the current conflict over tape and turntable resonances and recordings seem almost mild. "It was the beginning of the end," according to Paul Lindner, president of Creative Sound's marketing services manager, who devised the "marketing container" based on his personal experiences as a kid who used to read printed information on disk. In a note accompanying the disk, the young Lindner recalled, "If they've ever worked a combo, they know what it's like to call and forget what the next single on the list was. And the shoulder rubber on the label copy was useless since you had to fake it," Lindner wrote. According to Linder, the disk was "expected to be a 1,600 alloy of 1% nickel and 1% tin. The disk and the label would go as follows. The music was cut to disk."

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Show Biz to Holiday Inns

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The firm has signed Hutch Davie, a producer-writer-arranger noted "for Green Door" by Jimed Campbell, an expert in Midwest radio and cassette duplication. The new artists and record masters will be featured producers-coast-to-coast and in Canada. The firm has signed Hutch Davie, a producer-writer-arranger noted "for Green Door" by Jimed Campbell, an expert in Midwest radio and cassette duplication.

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"BE NICE TO ME"
A new single by
TODD RUNDGREN
("RUNT")
on Bearsville Records
Distributed by Ampex Records

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KQV  KPPC-FM  KXLU
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WABI  WCRO  KASN
WRVU  KNDX  WPPJ
WSCB  KBZY  KINT
WCOL-FM  WSD  KUGR
WEAM  WINX
WPYC  WHMC
WNEW-FM  WIFE
WDAS-FM  WHBO-FM
WMMR-FM  WMMR
WVOV  KSJO
WEIM  WWCO
WROV  WTPC
WLPL-FM  KSMU
WAAB  WDA
WLLH
WDXZ
WKNX
WAVZ
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BEARSVILLE

www.americanradiohistory.com
San Francisco — GRT Corp. reported a 25% increase in its financial commitment Thursday (25) by increasing its line of credit to $17,500 million from $15,000 million.

The company has increased its line of credit to help make acquisitions in the line of business and for general corporate purposes.

The company also announced yesterday that it has acquired three companies in the line of business.

ASSORTED POLKA LP'S

52 DIFFERENT FOR $5.00

Contact: HOUSE OF SOUNDS INC.

10 N. 9th Street

Darby, PA 19023

Attention: JOHN LA MONTE

The GRT Slide: An Analysis

By BRUCE WEBER

San Francisco — Alan J. Bayley, founder and president of the company, has acquired $10,000 million in the company's stock in the last two years, the company has announced.

Bayley said, "This was a major cause of our success in the last two years."

"As we identified this trend," he continued, "we began a cost-cutting program that included the closure of our IBM subsidiary." The company announced a $5 million write-down of its IBM subsidiary.

On the other hand, the company has reported a $75,000 profit for the first quarter of the current fiscal year, compared with a $50,000 loss in the same period last year.

The company has also reported a $20,000 profit for the first quarter of the current fiscal year, compared with a $10,000 loss in the same period last year.

"This has been a very successful quarter," said Bayley, "and we look forward to a strong year ahead."
Worth waiting for...

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

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

Produced by Rod McKuen
Photo by Wayne Massie / Designed by Hy Fujita
CAMPBELL'S GREATEST HITS

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

TODAY.
New LP/Tape Releases

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

Symbols: LP—long-playing record album; CA—cassette; ST—stereo cartridge; OR—open reel tape.

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

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

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

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

Everything about this new ULTRA 15 tape case is quality. Real luxury. The perfect case for the person who knows the value of his tapes and doesn't concern price, but cares more about quality.

Send today for information and literature about the ULTRA 15 and the complete cartridge case line. Write to Ambrogio File & Index Co., 129 S. Duane Blvd., Kankeek, Ill. 60201.
The Resurrection Shuffle

1. Take a member of the opposite sex onto the floor.
2. Do the Head Bounce. (At least 40,000 times...)
3. Now you're feeling nice and high, make a V sign.
4. Then do the Nutter.
5. Dishonour your partner, and Do See Do.
6. And away we go.

They're doing it in England. Over 400,000 times.
Now it's happening here. Ashton, Gardner & Dyke Resurrection Shuffle #3060
"Sales and mass popularity are the yardsticks of the record business. They are not the yardsticks of this Academy. We are concerned here with the phonograph record as an art form..."
(from the NARAS Credo)

RECORD OF THE YEAR:
"Bridge Over Troubled Water"—Simon & Garfunkel

ALBUM OF THE YEAR:
"Bridge Over Troubled Water"—Simon & Garfunkel

SONG OF THE YEAR:
"Bridge Over Troubled Water"—Simon & Garfunkel

BEST ARRANGEMENT ACCOMPANYING VOCALIST(S):
"Bridge Over Troubled Water"—Simon & Garfunkel

BEST ENGINEERED RECORDING:
"Bridge Over Troubled Water"—Simon & Garfunkel

BEST CONTEMPORARY SONG:
"Bridge Over Troubled Water"—Simon & Garfunkel

Simon
and
Garfunkel
Bridge
Over
Troubled
Water
BEST CONTEMPORARY VOCAL PERFORMANCE, MALE:
"Everything Is Beautiful"—Ray Stevens

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM:
"Company"

BEST RECORDING FOR CHILDREN:
"Sesame Street"

BEST JAZZ PERFORMANCE—LARGE GROUP OR SOLOIST WITH LARGE GROUP:
"Bitches Brew"—Miles Davis

BEST ALBUM NOTES:
"The World's Greatest Blues Singer"—Bessie Smith

A SPECIAL TRUSTEES AWARD:
Bessie Smith Reissue Series
BEST COUNTRY VOCAL PERFORMANCE, FEMALE:
"Rose Garden"—Lynn Anderson
BEST COUNTRY VOCAL PERFORMANCE, MALE:
"For the Good Times"—Ray Price
BEST COUNTRY SONG:
"My Woman, My Woman, My Wife"—Marty Robbins
BEST COUNTRY PERFORMANCE BY A DUO OR GROUP:
"If I Were a Carpenter"—Johnny Cash & June Carter
BEST CLASSICAL PERFORMANCE, ORCHESTRA:
Stravinsky: "Le Sacre du Printemps"—Pierre Boulez conducting the Cleveland Orchestra

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

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

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

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

Columbia Records® The Music Company.
EDWARD CRAMER, left, president of BMI, offers congratulations to Si Solis, center, head of East Baton Music, and Wayne Carson Thompson who received an award for writing "Soul Deep," which is published by Barton Music.

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

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

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

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

MR. AND MRS. STEVIE WONDER congratulate each other on their separate BMI annual awards for two songs, "My Cherie Amour," and "Never Had a Dream Come True."
congratulations to the winners of the BMI 1970

Rhythm and Blues Achievement Awards

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

Soul deep
Jaye Lee, Thomas Thomas, Younger Music, Inc.

Soulful Stax
Eugene Reed, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, Williams, 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RCA Newing a New Drive on Its Catalog

LONDON—Final preparations are being made for the RCA tape drive which was presented on cassette product, the company is releasing the drive on this month, and in the next few months, possibly launching a mid-price line, offering dealers a high-end, low-end, and middle price line, and running an advertising and promotion campaign there in the early summer.

The RCA model sales drive on cartridges is planned for the fall, although selected 8-track releases will be offered either free or at a reduced price to dealers ordering a minimum of 1,500 sets. The promotion campaign is set for June. Advertising copy will take in both the trade and consumer press and point-of-sale displays. A full and general display material is being prepared for dealers.

Pilfer-Proof Rack

Spearheading the launching of the new RCA trade line will be the pilfer-proof rack capable of holding 150 drives, which will be offered either free or at a reduced price to dealers ordering a minimum of 1,500 sets. The rack can be used either as a free-standing rack or as a wall display. RCA’s deal with Ampex Stereo Turntables is that Ampex produces the rack and the RCA tape line is due to ship in the second quarter of the year.

Almost all of RCA’s tape product line will be distributed by RCA/Philips and Tape Distributing. Hannington said that the amount of product still being manufactured by the Rome manufacturing facility had dropped to "virtually nothing." RCA’s deal with Ampex Stereo Turntables is that Ampex produces the rack and the RCA tape line is due to ship in the second quarter of the year.

A TENNOF/CAN special sales representative will be selected by RCA to tour the country on the RCA trade line.

Miss Story has been appointed to the RCA division, and will report to Sheryl Story, division head, who will attend the convention.

Miss Story has just returned from the annual convention of the Asan, for Educational Communications and Technology in Philadelphia. Aedo sold its A/V Educator Series of standard and premium cassette and open reel blank tapes.

The company assembled about 500 cassette tapes, as well as a number of other audio products, in its first major attempt to reach out directly to the parochial school market.

"We have to reach on this segment of the educational market," said Sheryl Story, division head, who will attend the convention.

Miss Story pointed to several needs in the classroom with regard to the use of blank tapes at the National Catholic Educators Association convention in Minneapolis, April 13-15.

"The companies will demonstrate to the assembly of their special education products, in its first major effort, to reach out directly to the parochial school market.

"We have to reach on this segment of the educational market," said Sheryl Story, division head, who will attend the convention.

Audio Magnetics to Exhibit New Tapes

By ELROY TIEGEL

LOS ANGELES—Audio Magnetics educational products division will exhibit for the first time its entire line of tapes at the National Catholic Educators Association convention in Minneapolis, April 13-15.

A&B Distributors, Penn Jersey Ink

PHILADELPHIA—A&B Distributors has signed an exclusive contractual agreement with Audio Magnetics for the prerecorded tape market. The company will handle the entire line of the company’s 125 retail outlets in the New Jersey/Delaware/Pennsylvania area.

A&B has made a significant step in the expanded plan of A&B’s rapid expansion designed to bring Delmar, a subsidiary of Saal Melhec, of A&B’s coloring division, makes his company the largest in Pennsylvania in the state area.

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

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

NEW YORK—A proliferation of low-cost, or so-called "consumer" 4-track recording equipment, spurred largely by RCA’s extensive effort to reach the consumer by 1972. This is the feeling of manufacturers, importers, distributors and dealers across the country.

Top traders say that the expected tide of 4-track, full-blown tape players in the market is also being fueled by the activities of the consumer electronics market.

Although the uncertainty of the market still remains, the major players in the consumer electronics field are still acting as deterrents to total involvement in the field.

The market is also thought to be ready to fund prices at a carry a big price tag.

Much of the talk in the industry today seems to be focusing on the quality of the tape and the quality and added features cannot be ignored. The kids have what they want, but, they will not spend more money on a product that is not worthy of their purchasing habits.

The major spanners in the tape works must work closely with each other to help keep the situation in the coming year. The feeling is that there will be a definite move towards the use of the product.

The industry is experiencing a feeling of helplessness in dealing with the former, they are convinced that the latter could be gaged by gaining production and shipping more carefully.

Overseas Push

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

Added effort is being made to approach importation and distribution.

(Continued on page 26)

RECORD EYES MARKET ROLE

LOS ANGELES—Record Eyes is managing the business in cartridge TV for acc. a new tape products, clubs, and organizations.

Robert Burchard, executive vice president, insists that business is "still at least two years away in cartridge TV, but we’re already making a move to expand our company’s role.

Robert will produce accessories for cartridge TV, including carrying cases, racks, etc., Burchard said.

APRIL 3, 1971, BILLBOARD
GLEN W. TURNER
SPEAKS OUT!
1800 seconds to SUCCESS

150,000 ALBUMS IN 3 WEEKS AND SALES STILL SOARING...!

SOUNCOT RECORD No. 1114

produced and arranged by BOBBY LEE TRAMMELL

Published by:
Fear Publishing Co.

www.americanradiohistory.com
FROM THE ALBUM ‘GERSHWIN: ALIVE & WELL UNDERGROUND’

The most exciting instrumental single* of the year!

excerpts from

‘RHAPSODY IN BLUE’

GEORGE GERSHWIN

excerpts from

‘Rhapsody In Blue’

Leonid Hambro - Piano
Gershon Kingsley - Keyboard & Electronic Synthesizer

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

AVE-4565

*PLAYING TIME: 3:58

AVECO EMBASSY

www.americanradiohistory.com
Bootleg High In Detroit

DETROIT—Between 30 to 40 percent of the tapes that enter the Detroit market are bootleg, according to Jack Frankfort, president of Michigan Mobile Radio and Auto Sound Distributing Inc., a distribution and installation complex. Some of the bootleggers are selling the illegal product at full price," he said. "Others are selling 'Jesus Christ, Superstar' cartridge tape at $4.97.

"If all this bootlegging isn't stopped, either we'll be forced out of business or forced to join them. '"I don't think I'm the only guy faced with this dilemma," he said. Many dealers who would like to play it straight are going to be forced into bootlegging if this keeps up."
The only solution is for manufacturers to whip these bootleggers or cut the prices to us for producer until they match the product of the bootleggers. Even if legislation is passed, how will it be enforced?"

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

Say You Saw It in Billboard

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

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

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

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

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

The line includes cassettes at $2.99, EP cassettes at $12.99, 8-track twin packs at $3.95, 7-inch coils at $1.49 and 1-hour rolls at $3.95. Sentry will continue to market a line of blank cassette and 8-track cartridges under its own label.

Sentry also plans to introduce a new line of 8-track and cassette players, primarily a line for the field, explained Rosen. "We'll be too late for this year," he said, "but we're going to offer about 10 models in 1972, including a compact unit or two and a home player. Our overall thrust though, will be in portables."

In the interim, however, Rosen plans to set up a direct mail line to acquire a line of accessories "until we can sell our own brand of players."

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

He also is interested in the emerging market of cartridge TV. "As experienced photo people," he said, "we are not only interested in film and tape is important, and we want to be where the action is."

Jay-Gee Sues Tape-Tronics

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

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

Tape-CARtridge

WAREHOUSE OPERATIONS MANAGER
MUSIC RECORD/TAPE INDUSTRY

Leading Company in music industry is establishing a large automated warehouse for music records and tapes in the Midwest. We are looking for an experienced, ambitious Operations Manager who will assume full responsibility for the administration of the warehouse, reporting directly to the president.

The successful candidate should have:
- Broad experience in the organization and operation of a record/tape distribution warehouse.
- Experience with warehouse data processing systems.
- The capacity to motivate and direct a staff responsible for warehouse receiving, picking, packing and shipping operations.

Salary, bonus and stock options. Reply with resume to Box 729 Billboard 165 W. 46th St. New York, N.Y. 10036

APRIL 3, 1971, BILLBOARD
Era, Ampex In 3-yr Deal

LOS ANGELES—Era Records has signed a three-year exclusive worldwide tape contract with Ampex, said Herb Newman, president of Era. The pact covers 24 albums, including 13 budget and 11 original Happy Tiger Records will distribute Era's titles in the U.S., while RCA has disk rights in Canada.


Ilford Adds Raw Tape-Making

LONDON—Ilford, the photographic film company, has opened a raw tape-manufacturing division at its film processing facility in Redhill, Surrey. Sample bulk reels of 1/4-inch cassette and fabricated cartridge tape have been sent to duplicators in the U.K. and Europe.

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

Low-Cost 4-Channel

- Continued from page 32

a feature to copy over the cassettes from the old school of "trial and error" and "rule of thumb.

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

Lowest Prices! Only One Reason Why You Should Order From Double B Records & Tape Corp.

- Complete One Stop Service in all phases of records and tapes. LP's, 45's, 8-track, cassettes.
- Oldie 45's, 25 years' service to the trade.
- Special overnight service.
- Special orders receive immediate attention.
- Largest inventories.
- Complete catalog and price lists included.

Double B Records & Tape Corp.
240 East Merrick Road, Freeport, N.Y. 11520
(516) 892-2222

Scellor

1701 S. State College Blvd.
Anaheim, CA 92806
(714) 633-4260

TOP Tape Cartridges (Based on Best Selling LP's)

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<th>Week</th>
<th>LP</th>
<th>Artist, Label (67-72 &amp; Cassette Nos.) (Duplicator)</th>
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<tr>
<td>1</td>
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<td>PEARL, Jerry (Columbia, CT 30223)</td>
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<td>2</td>
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<td>LOVE STORY, Montserrat (PA 46000, CT 46002)</td>
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<td>CRY OF LOVE, Jeff Anderson (Amex, 60209, CT 46002)</td>
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<td>JESUS CHRIST, SUPERSTAR (Columbia, 50209)</td>
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<td>LOVE STORY, Montserrat (Columbia, CT 30223)</td>
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<td>CHICAGO III, Golden (Columbia, CT 30223)</td>
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<td>13</td>
<td>GOLDFIISH—Their Greatest Hits (CT 30223)</td>
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<td>18</td>
<td>TUNNELWED CONNECTION, Shelly (CT 30223)</td>
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<td>STONEY END, Shelly (CT 30223)</td>
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<td>TEA FOR THE TILLERMAN, Carlin (Columbia, CT 30223)</td>
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<td>IF I COULD ONLY REMEMBER MY NAME, Andy, (CT 30223)</td>
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<td>ALL THINGS MUST PASS, George Harrison (CT 30223)</td>
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<td>CLOSE TO YOU, Carli (CT 30223)</td>
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<td>PARADISE, Black Sabbath (Amex, CT 30223)</td>
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<td>THE PARTRIDGE FAMILY, Album (CT 30223)</td>
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<td>YOU COULD READ MY MIND, George Harrison (CT 30223)</td>
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<td>GREATEST HITS, Jethro Tull (CT 30223)</td>
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<td>PERIODICALS, Rickie Lee (Curtis, CT 30223)</td>
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<td>LIVE AT COOK COUNTY HALL, Bold, (CT 30223)</td>
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<td>SWEET BABY JAMES, James Taylor, Warner Bros. (CT 30223)</td>
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<td>WORKING TOGETHER, The Doors, Liberty (CT 30223)</td>
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<td>IF IT'S IMPOSSIBLE, Gerry Goffin, Liberty (CT 30223)</td>
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<td>TO BE CONTAINED, Isaac Hayes, ARP (CT 30223)</td>
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<td>BOB &amp; DONNIE, Donny Osmond, Reprise (CT 30223)</td>
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<td>DAVE MASON &amp; CASS ELLIOTT, MGR (CT 30223)</td>
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<td>SEA TRAIN, Capricorn (CT 30223)</td>
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25-27
A&M RECORDS AND TAPES

Ampex has received an order for over $1 million worth of videotape equipment from the Television Tape Company. The children are taught to place a knife and fork, "The children see the films over and over until at last they learn where they are to put the knife and fork."

"Ampex has received an order for over $1 million worth of videotape equipment from the Television Tape Company."
Ampex has received an order for over $1 million worth of videodisc equipment from the Televising Industries. The order is for 30,000 units, which are expected to be delivered in the first quarter of 1972.

Ampex has been experiencing increased demand for its videodisc equipment, and the order from the Televising Industries is a significant development for the company. The equipment is designed to provide high-quality sound and picture, and it is expected to be used in a variety of applications, including education, entertainment, and corporate training.

The company is working closely with the Televising Industries to ensure that the equipment is delivered on time and meets the high standards set by the industry. Ampex is confident that the order will be a significant contribution to the company's growth and success.

APRIL 3, 1971, BILLBOARD
Her new single, too: Crazy Love and (I always called them) MOUNTAINS AM 1296.

Produced by David Anderle.
Magnetic Video Enters CTV Software Field at Triple-Play Front

NEW YORK—Magnetic Video Corp., of Farmington, Mich., has entered the cartridge TV software market. The company has developed and is marketing a magnetic cartridge based on entertainment and educational programs. Each cartridge holds a 12 1/2-hour educational show and can be played in the home like a record on a 45-rpm player. The company's program for the development of entertainment software is called "Triple Play," and involves the development of a wide variety of programs for children. Each cartridge is designed for use with a special educational program, and includes a cassette player, a microphone, and a control panel. The program is available in both color and black-and-white formats, and is compatible with most standard home video equipment. The company's goal is to provide an educational tool that is both entertaining and educational, and can be used at home, in the classroom, or in the workplace. For more information, contact Magnetic Video Corp., 123 Main Street, Farmington, Mich. 48331.
5 Platters Win Round in Case Vs Turner, Club Owner

NEW YORK—A temporary injunction was granted recently by Judge Lee Brown Walker of 16th District Court of Dallas to the Five Platters, Inc. against Charles A. (Sonny) Turner and Tony Catey, owners of the Dal-las-based Lumber Club. The case was brought before the court after a week of meetings between the parties and the club owners, who finally agreed to settle the dispute.

The plaintiffs open at the Playboy Club in San Francisco on Monday (19).

Buddah’s Wild in U.S. Promo Tour

NEW YORK—Jack Wild, British artist recently signed to Buddah Records for an in the US for a 10-month tour, is set to release his new single, "I Want to Believe," on July 13. This is his first solo album after his successful stint in the group "The Rolling Stones." He is expected to perform at various venues across the country.

Record-Breaker Anthony Is Re-Signed by Hawaii Hotel

LOS ANGELES—Ray Anthony, whose drops in Hawaii, is being signed to a new contract with the Hawaiian Hotel, which is one of the largest in the country. Anthony is expected to perform at the hotel in September.

Ourso & Brown Unite Companies—Call It Home

NEW YORK—Independent producers Lynn Ourso and Jim Brown have combined their related companies under one corporate roof. The new company, called Ourso & Brown, will focus on producing and managing music projects, with a particular emphasis on television and film.

Alice Cooper Will Begin 10-Day Tour

PITTSBURGH—Alice Cooper, Warner Bros. artist, begins a 10-city tour in Chicago today. April dates include Atlanta (1), Montgomery (1), LA (2), Memphis (1), Little Rock (1), Baton Rouge (1), Detroit (1), and Chicago (4).

Talent In Action

BERGER CO. IN BIG EXPANSION

CACTUS, HUMBLE PIE
Fillmore East, New York

CACTUS is now in a recording program in the first show at Bill Graham's Fillmore East. March 1971 is the date for the appearance. The other acts, both as an opening act, include such musical honors, especially Humble Pie.

Humble Pie, A&M Records artists, combined rock and blues with a little bit of country in their act. Peter Frampton, especially the single "It's All Right," combined it by a joint lead guitar and shared it with Steve Miller. The rhythm section of the group (3) was selected by the Gay-Green, the most recent release, as the "record of the year." The Gay-Green was chosen for its appealing sound, although it was too long.

Record, for MFU Records, a South African group of pop music that has much more popularity and is expected to be a great hit, some of the material is bland, but the whole package was more than adequate. Considerable variety, which could have added, but it was crowded and pleasant.

SEALS & CROFTS
Troubadour, Los Angeles

A large group and make the most of their personnel, turning that up at the very small stage advantage.

Fake names are kept in—"Follow the Drinking Gourd" and "This Land in Your Land" and a large group. The audience is happy.

SYLVIA SYMS
Living Room, New York

Sylvia Syms, known for her versatility and musical talent, performed in New York in a variety of roles, from pop songs to classic film scores. Her performance was well-received by the audience,

LILY TOMLIN, OHIO KNOX
Bitter End, New York

Lily Tomlin, one of the most inventive and original comedians, triumphed in her New York cabaret debut at the Bitter End on Monday night with a half-hour show of high-spirited antics, including bits as an Etienne, the telephone operator, and "Losing My Body." The title of her show, "What I Was," is the name of her successful Polak Records debut. The set also included "The World Needs a Little Love," which Miss Tomlin did a couple of years ago in an Upstairs at the Downstairs revue. It's still the same winner as are the many characters the actress can portray. Edith Ann answering audience questions after the show.

(Continued on page 73)

APRIL 3, 1971, BILLBOARD
SAN FRANCISCO
Tom Donahue is in London making an interview album with the Rolling Stones, to precede their next album.... Folk singer Jef Jansen has released his "Friendly Neighborhood Narcotic Agent," and is looking for a distributor. The record includes "Narco Agent" and two other Jansen tunes, "It's Magazine," and "Saturday." Country Joe McDonald did benefit early this month in Vancouver. Parfavenne College in Washington, and the University of California at Berkeley. The Berkeley show included a set of World War I poems by Robert Service set to music and Joe's acoustic material from his forthcoming album, "Hold On, It's Coming." Artist Kareel Appel will coordinate a multimedia project with Studio 16. He will create a series of spontaneous paintings to electronic music by a computer-generated robot.

DETROIT
The Supremes finished their current tour next month to play at the Earth Day celebration there. Other dates on that tour include Boston and Chicago. "It's Beautiful Day" appeared in San Diego with Bob Scoppa, Washington State University in Pullman with Gold Boston and will play in Las Vegas later this month. English and Spanish from Alemic sound will accompany the "Rocky Days To Michigan, Wisconsin, Iowa, Missouri, New York, Massachusetts and Pennsylvania recording material for a live album. The Dead will play a benefit at the Sun Celebration at Winterland at the end of this month.

MARY TURNER

FRANK MELL, right, president of Map City De-Lite Records, hosts a wedding reception at the Playboy Club in New York for Deborah (Kodi) Bell and Robert Michael Moyer. The Seattle Sounds (of Champion) made their first San Francisco appearance in over a year at the Fillmore. Anfias goes to New York and Rockefeller Center next month to play at the Earth Day celebration there. Other dates on that tour include Boston and Chicago. "It's Beautiful Day" appeared in San Diego with Bob Scoppa, Washington State University in Pullman with Gold Boston and will play in Las Vegas later this month. English and Spanish from Alemic sound will accompany the "Rocky Days To Michigan, Wisconsin, Iowa, Missouri, New York, Massachusetts and Pennsylvania recording material for a live album. The Dead will play a benefit at the Sun Celebration at Winterland at the end of this month.

WHAT'S HAPPENING

York University, Downsview, Ontario, Canada, Bruce Hedling reporting, "The Point," Nilsson, RCA.
WNIU, Northern Illinois University, De Kalb, Curt Stalheim reporting, "Never Ending Song of Love," Delaney and Bonnie and Friends, etc.
WOWI, St. Joseph's College, Kensiela, Ind.
Don Hanzlik Jr., reporting, "If I Could Only Remember My Name," LSP.
WSGN, St. Gregory Seminary, Casino and headed for the Mo-town studios to finish up their next album, "Touch," They worked on the title tune. A new single, "Na-thus Johnson," was released this week in a trio in two weeks. There is also a Supremes-Four Tops album being prepared called, "The Return of the Magnificent?" Dennis Hopper's "An American Dreamer," to be presented to university audiences before going into national distribution. Wayne State University in Detroit got the film April 26, 10 and May 1-2.

Tomlin in Children's Series

NEW YORK — Lily Tomlin, Polydor artist, debuted a special series of children's shows during her week-long stint at the Bitter End in New York. The show, which was presented Sunday (28), was geared to the 6-to-12 age group. The Sunday Young People's Show was the first in a series. Miss Tomlin expects to hold during her various club appearances throughout the country. Miss Tomlin's tour is being held in conjunction with the release of her first Polydor album, "This is a Recording."

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Send to:
NAME: [ ]
ADDRESS: [ ]
CITY: [ ] STATE: [ ] ZIP: [ ] PHONE: [ ]

April 3, 1971, BILLBOARD
The Head Count

The Lumbering Monolith is located near the campus of Indiana University. The monolith is the tallest in the world and is made of concrete. It is painted black and is 475 feet tall. The monolith is a popular meeting place for students and is often lit up with colored lights at night.

The monolith is also a popular location for taking photographs. Many students and visitors to the campus stop by to take pictures with the monolith. The monolith is a symbol of the university and is often used in university publications and on the university website.

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Radio TV programming

Stations Weather Dark Sales Cloud

Continued from page 1

over all numbers. Stations like WIP in Philadelphia, it would seem, weren't doing very well. They had to work a lot harder to justify the money. Many radio stations are still finding it difficult to pay for their time. Some stations, though, may advertise and commit so much money in TV as a lure to get potential advertisers to do the job, they put their money into radio. So, that's one of the problems we find when we look at radio in general. Also, advertisers found that to get the young adult who wasn't watching TV they had to go to radio for market penetration. Certainly, they had to move into radio.

Hillard and George Koehler, division general manager of WQAM, W aden stations, all felt that radio offers a tremendous buy for the dollar. "Radio is definitely going ahead," Hillard said, "primarily because people are still relying on it as a source of news. In general, radio doesn't have the limited audience that we associate with it, largely because of poor programming by many stations. There's certainly room at most stations for improvement in programming. And even though few of our radio stations are not improving at the present time, the trend in radio in general is advancing more rapidly than any other medium. It's a better buy for the client to target a specific audience.

Hillard predicted that the audience for broadcast radio will double in the next 10 years. "This past year," he predicted, "is up to 70 percent; it's up to us to get the rest.

Koehler felt that 'no question that radio, in general, is growing. As a matter of fact, a majority of industries that used to be credited to independent radio stations will not be able to do so. They're giving all their money to radio as long as it continues to grow. We've felt that Top 40 today is one of the most exciting forms—ever. With the top 40, you do your own.

The station manager and program director Gene Nelson, WAMC, said he believes radio is currently at its peak. "We've got to find where the national ARB that will be taken April 15." And business has come back up, January said.

But programming is a science with a variety of inherent problems. Many programs, without question, have a lot of personal opinions. All programs, without question, have a lot of personal opinions. All programs, without question, have a lot of personal opinions. All programs, without question, have a lot of personal opinions. All programs, without question, have a lot of personal opinions.

Still, in spite of the personal opinions, there are a number of people who are actually listening to radio's advertising. "There are a number of people who are actually listening to the advertising," Hillard said. "Many people are listening to the advertising.

In Good Shape

"The medium is in very good shape—more professional. There's the improvement of the various formats, with every station trying to improve the industry. Let's hope many people are listening, too," Witz said that January was a good month, February was much better and the second quarter is looking better still.

John Dietz, general manager of WOKY, Kari's progressive rock station, had no worries in January. "We did as well as last year, perhaps even a little better, as good as December. In fact, we raised our rates, which we waited a long time to do..."

The latest WABX-FM rate increase is the sixth since the station switched to a progressive rock format in July 1968. In 1980, the station was doing 24,000. Last year we did not quite do 44,000. We've coasted since then, and we're not doing much better than anticipated. "The novelty has worn off, so both national and local business was good. We've all sold out the Boston Red Sox playoff ticket raffle," he added.

And Koehler - "It's not the figures, it's the ability of the personalities to create an audience. A few years ago stations didn't want a real personality on the air. But things have changed. George Anderson, general manager of WGAN in Portland, Me., feels the same way. And Koehler was a little more than a personality. "As a personality we're much more than a personality.

We're having to go to try to find new things. There's no question about the validity of the theories of promotion. But it's not the full story today.

In our promotions — I call them "demonstration promotions" — we aim at the young Auds. If you put the program director's hand on the handle of the radio station, the second week..."

One of the stations that had previously been allocated in TV was coming to radio. "TV has been a money earner, and we're getting some of the money that would have gone to other stations," Anderson said. Koehler added, "I think it's worth doing." And Koehler himself added, "I guess we had a little bit of luck.

PROGRAMMER SPEAKS UP

Conrad: Arts Audience One Family

EDITOR'S NOTE: Robert Conrad is vice president and program manager of WCVL-FM, Cleveland's Folk Music outlet, and program director of the nationally heard Cleveland Orchestra concerts. He and his partner, C.K. Patrick, established WCVL in 1968 to do some kind of programming that wasn't already covered by any network. "We wanted to do some kind of programming for the arts," Conrad said. "We wanted to do something that was not already covered by any network."

Conrad: Arts Audience One Family

EDITOR'S NOTE: Pat H. Whitley, new program director of WWC in New York, has welcomed himself to the station and program directors now serving apprenticeships in small-market markets and attempts to answer the question most often asked of music directors: "What do you do when you're stuck in the garages of the radio station?" The answer was previously program director of WDQX in Washington, D.C., and now program director of WCVL-FM in Detroit, 40

In the 1970s, this sort of broadcaster will be very much in demand. He will not only build audience, he will become a star.

IV. Be prepared to learn just as much from failure as success, and to mentally prepare for both to come rapidly.

V. Never lose your confidence. If you're not certain you know what you want or what you should be doing, you should be aware of the potential for you to become aatica.

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V. Never lose your confidence. If you're not certain you know what you want or what you should be doing, you should be aware of the potential for you to become aatica.
EDITOR’S NOTE: Chuck Renwick, radio division program manager for Storer Broadcasting, supervises the programming on six radio stations. Starting at an announcer at KTVN, Minneapo- lis, Minn., he has been directed to the latest Storer’s WJW in Clevel- and, finally, to the position of manager of WCCO-FM in Clevel- and, finally, to the position of manager of WCCO-FM in Cleve- land, Ohio. Most recently, that position has been moved to the city of Cleveland, Ohio. His experience in Cleveland has included programming and management of several radio stations, including WJW-FM, WCCO-FD, WQXO-FM, and WCAU-FM.

Never Freeze a Format

That was the theme of a corporeato symposium held at the Storer radio station in the 1970s. The management and the professional radio industry have realized that the changing competitive climate of the radio industry is not the same as it was in the 1960s. The radio industry is in a new era, and the changes are being reflected in the way radio is being operated.

Texas Bill Strength

Texas Bill Strength is alive and well. The Memphis Press-Scimitar’s Paul Ackerman, music editor of the paper, has written a new story that is called “Hill- Bill of the Day.” This story is a parody of the story that is called “Hill- Bill of the Day.” The story is about the radio industry and the country music industry.

Job losses are the theme of the story, and the idea is to show that the country music industry is not doing as well as it used to be. The story is about the loss of jobs in the country music industry and the way the industry is being run.

Barry P. Zacharin, program director of CRKL, 560 KGL, St. Louis, Mo., and KNQ, 97.3 FM, San Antonio, TX, is a CBKJ listener. We are very proud of the fact that the story we collaborated on is being published in the Memphis Press-Scimitar. We hope that the story will be read by many people and that they will come to our CBKJ station to hear the story.

Radio-TV programming

The ABC-owned stations, which include WABC in New York, WLS in Chicago, and KGTV in San Diego, have all been screened records. They have done this because they want to make sure that the records they play are the best records.

One station that has been screened records is WABC. They have screened records because they want to make sure that the records they play are the best records.

Bob Pirinich, program director of WABC, will be one of the committee members. The decision of the committee will be based on the fact that the record is a hit record.

At WFIL, Philadelphia’s Top 40 station, program director Jay Cox said he wants to “keep the music fresh and in the forefront of what is happening on the radio today.” Cox said that the Top 40 format is a key to keeping the station fresh.

Production directors did not see any reason for asking for more records. They said that the FCC ruling allowed them to have more records.

Jay McClain, program director of KNBC in Conroe, Tex., has talked about the importance of having records on the air.

Storz Inc.

Storz Inc. is a company that has been in business for many years. They have been in the business of making records for radio stations.

The company has been in business for many years. They have been in the business of making records for radio stations.

KNBC-TV Begins Series of Unrehearsed Jazz Shows

LOS ANGELES — KNBC-TV, the local NBC station, has begun a series of unrehearsed jazz shows. The shows are the first of their kind in the United States.

The program, called “The Jazz Show,” is a program that is designed for new and established artists. The program was a huge success.

The first show, seen Saturday night on KNBC, featured Bobby Hutcherson-Harold Land and Jack Casady. The show was a huge success.

Billy Eckstine is the host, with Gene Krupa leading the band. A guest, the host, with Gene Krupa leading the band. A guest, with Gene Krupa leading the band. A guest, with Gene Krupa leading the band.
NASHVILLE — Program directors, in order to be fully effective, should gain as much control over the commercial aspects of the radio station as possible, according to Sebastian Stone, program director of WOR-FM in New York.

Stone, moderating a panel on the role of the program director in every facet of a radio station, felt that a program director should be involved in the decisions limiting commercial load. One of the most important things a program director can do is to keep a watchful eye on the commercial content, noting that certain advertising can produce income in the short run, but really hurt a station over the long haul. He cited an example of a radio station that makes a lot of money, but in the long run, will lose more.

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

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

MD Important

Stone had obvious respect for the music director. “You can’t pay a good music director too much—much—he’s that important.” Noting that the music director is the most important position besides program director, he said the best music directors display taste, storytelling and knowledge.

Stone was one of several speakers attending a meeting of program directors, air personalities and record promotion men here Feb. 26-27 at the King of the Road-Airshow, a convention sponsored by Bob Hamilton, who moderated. At the convention, he is planning to have a network of hip music personalities and performers. Among the speakers on the first day of the convention was Donnie Scott, the program director at KRML in Los Angeles, who moderated the second session, along with the problems of musical programming.

Stevens told the audience that at KRLA, the national charts are not the sole deciding factor as to what is played. “We do look at them, but as a guide,” he said, “if it fits in with our image, we’ll do it.”

Stevens said that he never used the phrase “bureaucratic imperialism” and I don’t remember commenting on the lack of corporate involvement of the movie and book business.

This way, it is true for a few. I have been received forms from programmers and other owners of their radio station, and considering the cupidity of the program manager, many of the owners who have read letters pertaining to the FCC’s new regulation.

Of what am I speaking? The matter of record buying in one retail outlet, in any given market.

This, they say, is a form in their people receive a true reflection of a selling record in their respective markets. This is only done when the program director, the owner, doesn’t believe their local distributor, their local promotion man, and any other national promotion man; oh, yes, the regional promotion man, the songwriter, the producer, and even the artist himself. And if a song doesn’t sell, what other that does, or is it playing?” They don’t affect our market. We bring to their attention, the fact that there may be a hit record here and there. Claude, these “freebies” are not given indiscriminately. A good number of these would tend to mean nothing about any record, even if it is a hit record. We all know that foundation rooted in jazz, when it’s good, and if they could Miller to show that that was part of the jazz tradition, “Switching from a jazz format to a rock format, the jazz buff is a rather selfish and stingy person. I mean, it’s just not as good to have anything but jazz. Look at the structures.”

The idea is that some people do like “grapes,” because it wasn’t so. It is just as an explanation, that some people are instigated at times. Thank you.

GENE DEGRAIDE: night air personality on WJAR in Providence, R.I., chats with United Artists Records artist Jimmy Roselli, right, Roselli who sang the theme of a TV show and the concert he performed later. DeGradae encroached the concert.

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

The 500-watt station owned by Salerno Sunny in the San Francisco area is now the home to the former out of KLSI-AM in Los Angeles.

Salerno, a veteran programmer who became the 200,000-person resident in this area below San Francisco, is mostly retired, ex-military and as such are not prone to theSan Francisco "news" scene. But he does need those stations for the audience. The service from San Francisco is real lousy.

Kim Simeone competes with KIDD (MOR) and KMB (Top 40) in Monterey, and KDN (in Salinas). In addition San Francisco stations boom into the air, noted the Monterey Jazz Festival.

WBRD-FM Format

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

Keep Eye on Spots: Stone to PD’s

By BILL WILLIAMS

CARSON, Calif. —KRML’s (1280 AM) program director Donnie Scott has been named assistant program director at KRLA in Los Angeles to fill in for Tom Terrick, who recently left the company.

Scott, who has been at KRML for five years, said he is looking forward to the new challenge.

Letter to The Editor

WSDM-FM Reshapes

To Jazzrock Style

By EARL PAIGE

CHICAGO—Since evolving from a contemporary sound a blend of jazz and rock, WSDM-FM could not ever be as viable to the city as it was in the old days. Chicago’s liberation came to a fore, was that Burden and he found it is difficult to define the present day, and the island created by the combination at WSDM-FM. Burden said that jazz and rock reflects what is happening in both the city and rock. This new system is not entirely divided between jazz and rock. Thus the old six-year-old tradition of the slogan “smooth jazz, smooth rock, rock, jazz” still plays it well by two or three that are in theenties composing.

Right now, the station is in the process of changing the tape system that will allow WSDM-FM to play a faster without all the old problems of the past. Some programs are still live, but even more will be utilized in the near future. The spontaneous and information that characterize the station.

While the new format is “exploding” the female voice without being forced, actually has a very wide range. The personality comes through easily, but never quite as freshly delivered. All records are either from that information that is available. Burden takes it all around on WSDM-FM long before the "call of undergrounds."
**WBT Exec Turns Off Tune-Outs**

By RUTH CASTLEBERRY

CHARLOTTE, N.C.—Any of the variables in a radio station format—promotion, personal announcements, jingles, music, promotions, or public service announcements—delivered in a negative or unprofessional or immature manner can create a tune-out factor, believes Tom McMurray, operations manager of WBT here. WBT, one of the first radio stations in the South, has dropped all of the trappings that went with its previous middle-of-the-road sound. The change in the format of the 49-year-old station has been gradual since last September. McMurray coined the phrase "comfortable radio" to describe the new WBT format, a concept reinforced by every facet or production, from music, to public service announcements, to jingles.

"WBT has always considered itself a leader in the field of radio," McMurray explained. "And as such we must take a stand with today's trend in entertainment to effectively offer the people what they want to hear," said McMurray, explaining the station's attitude.

"It's too difficult to say what we'll be playing in the audience's 18 to 49 years old want to hear. An independent radio research study was under-

taken for the specific purpose of changing this format. WBT changed to the people-oriented station and the format will be new adult radio," he said.

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

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

**Custom-Written**

"Everyone is custom-written," WBT jingles have no clichés—WBT is now instrumentally," explained McMurray. "There are no individual jingles announcing an upcoming "off-hour."" The news or sports weather is "all said with music."

"The WBT signature in instrumental," he continued. The key to what follows is a particular signature of the instrument that is now the instrumental signature that has been arranged and embelished.

There is an interesting facet to the difficulties McMurray encounters trying to locate a company that would produce his jingle package. While Pams in Dallas wasn't too excited about what McMurray proposed, Fred Hardy and Bob Piper worked with him for 10 days. After hearing the finished product, they agreed to tag it "Logo 1" and is syndicating it.

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

"You have variations in any radio station—personalities, commercials, promotions, and public service. Any one delivered in an negative or unprofessional or immature manner creates a tune-out," McMurray said. "Through careful research and with the program director's knowledge and experience you have a clear road map of where you're going. We've erased the variables. Personality radio will continue at WBT. The present lineup includes Dick Taylor, Mike Ivers, TV Boyd, Mike McKay, and Jack Petry. "The only thing I ask is that when we talk they say something and that they're talking to their audience," McMurray said.

In his efforts to create a "people" radio station, McMurray feels the "real key to WBT" is that everyone involved is "enthusiastic and produced," including the pub-

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**WSDM-FM Reshapes To Jazzrock Style**

Burden mentioned Richard Williams' "I'll Love You/Touch Me/Your Mind" on Quad Records distributed by MGM as another example of a new record WSDM-FM has been receiving recently.

"We also play Tony Bennett of course, and went wild over the new Barbra Streisand album. But we play Santana, Bread, 5th Dimension, a lot of Elton John, Crosby, Stills, Nash & Young and Pete Townshend. WSDM-FM has always been an album-oriented station. Of the 17 new songs added last week, "Alas were singles. "I lean towards albums for the better sound. This isn't to say singles are inferior because many are now in stereo and many are great. But for a permanent library, I prefer albums." The station is the at the top. The format is the best possible."
**Radio-TV programming**

**VOX JOKES**

- Continued from page 43

**Radio Job Finder**

**WBT Exec Turns Off Tune-Outs**

- Continued from page 42

**Never Freeze in a Format: Renwick**

**Conrad: Arts, Audience One Family**

- Continued from page 40

**Radio-TV programming**

**Never Freeze in a Format: Renwick**

**Conrad: Arts, Audience One Family**

- Continued from page 40

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

The lineup at WTRM, Beaumont, Texas, includes program directors Steve Wisdom 5-9 a.m., Jerry P. Mullane, a goaper from Lubbock until 5 p.m., James Black from 5 to 7 p.m., and a country music station during the period that Bob White is program director of WEEZ, Chesterton, Indiana. Bill Len-non is out of WOKK in Washington and the town. Bob White is program director. He's been with KLUD in Windsor, Colorado. There's going to be a heavy country music radio programming event in Washington, D.C., during April at the Holley Inn Vander-berg's. A number of people will be there, including Bob Belsh, Bill Mullane, and Tom Allen who is the program director of WIL, the St. Louis country music station.

**Radio Job Finder**

**WBT Exec Turns Off Tune-Outs**

- Continued from page 42

and so a WPHN listener finds himself in the "reachout" campaign that takes a number of his calls, such as Bradley's "Save Our Precious Pat-ience," but not so much the "s'not goin' to happen." His overall program, it seems, is "What's Bugging You Today" feature... to newcomer Dean保险, and "The 360°" man of the Manhattan's illuc traffic. The 360° man is created by Prentice and is a series of three radio programs, one of which is a series of three radio programs. The 3° has been in the 360° for the past few years and most of the people who have gone through the 360° are back in. Paul Christy is out of WCLF in Chicago. Bob Ray, program director of WSR in Peoria, Ill., did a good thing against drugs offered to give out bumper stickers saying: "Don't arrive D.O.D." in Chicago. In four days, gave about 700-plus. Tom Allen has been promoted to program director of WIL, the St. Louis country music station.

Jerry Thomas, veteran staffer at WPTF, has been named program director, succeeding John Patton. Jerry continues with his platter-chatter ses-son on the 10 a.m. to 2 p.m. shift. Bill Nickels, sports director at WCLF, is the new chief of the WCLF, WCN, Cyn-tya, Ky. Replacing him at WLCN is Jim Cannavan, of the WNUR, Evanston, Ill. Denton Marr has left WBLN-FM, Chicago, and has been named program director, oper-ating manager of the station.

Sherman & Wright Set Prod, Pub Cos.

LOS ANGELES—Bill Sherman and Bill Wright have joined Sure-Production Co. and two publishing firms known in Sher-man-Wright Music (ASCAP) and Sherman Music BMI. Wright is the leader of the Watts 103rd Street Band. Sherman was with WCBS, New York, for four years and was president of Valient Records.

**Radio Job Finder**

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- Continued from page 42

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**Never Freeze in a Format: Renwick**

**Conrad: Arts, Audience One Family**

- Continued from page 40

land Orchestra Command Performance, to be broadcast live over WCLF-FM to raise money for the funding of the station.

The success of the marathon, and the fall of the nation, is clear-cut. The 1970 project aimed to raise a final total of $33,000, a figure representing 60 percent of all potential revenue. To be achieved by the various local media: radio, television, advertising, and point-of-sale materials, and magazines, during that year's marathon. Past year's goal of $33,000 and arrived at a total of $43,000 less than, WCLF-FM Lon-don Orchestra by WCLF-FM lis-teners, who raised the money raised the help of a number of people. The important part of the station's library of Cleveland Orchestra brochures is from 1965. The music contained in those 350 programs was cataloged through the catalog was the Library Program Guide and program books of the Orchestra's performances at Severance Hall, with the cahier as a reference. Listeners who

If you need a pro... We have them. References have been checked, all you have to do is listen to our master tape, and find the right man for your station.

Why waste time... Call now.

(512) 655-1144

Radio our only business

Bay Haven, Mass., May 7. (AP) — At least 12 people were injured, one of them seriously, when a bull got loose from a barn and charged into a nearby house. The bull was later shot and killed by police.

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We are both honored and proud to be a part of the great Country Music Hall of Fame.
JIMMIE RODGERS

Founding Father

The man who doubtless inspired more country singers than anyone else lived for only 35 years. Jimmie Rodgers, The Singing Brakeman, The Blue Yodeler, The Patron Saint of Country Music, The Father of Them All. The late Steve Sholes (also a Hall of Fame member) once said: "Jimmie Rodgers directly caused the sale of more phonographs and guitars, inspired more youngsters to take up singing than any other single person before or since." He was among the first named to the Hall of Fame when it originated in 1961.

Jimmie Rodgers was born in Meridian Miss., September 17, 1897, and the only non-entertainment life he ever knew was that of a railroad man. He was born before him. Aaron W. Rodgers was a section foreman on the Missouri and Ohio Railroad. His mother, Eliza Bonna Rodgers, died when Jimmie was four. After 10 years with a stepmother, he moved into the rail yards. The blacks who worked along the line taught him how to play guitar and banjo. From them he first heard the blues. He became a brakeman, but many of his buddies took over his duties so he could sing to them.

Rodgers met and married Carrie Williamson in 1920. A few years later she would be the "First Lady of Country Music,"

After six years, Rodgers' first daughter, June, died at six months. Then tragedy continued: tuberculous struck Rodgers while he was working in rail yards of Colorado and Utah, punkwoodier. Only nine years of his life remained.

Because of the disease, Rodgers was no longer able to work in the rail yards. At times they were out of money, out of food. He was occasionally out of a home. He turned to music to try to earn a living and began following the tent shows, with his family following him. Most of the time was spent in the west because of his health.

In Bristol, Tennessee, Jimmie Rodgers met Ralph Peer. Peer was there to record with portable equipment. Peer took him into a building and Rodgers recorded "Sleep, Baby Sleep" and "Soldier's Sweetheart." His first royalty check was for $27.45. But in that same year his records were outselling everyone in the U.S. except Enrico Caruso. In no time, he was making $50,000 annually.

Rodgers wrote and sang his songs, and they ran into the hundreds. He built a $50,000 home near Kerrville, Texas, and called it "Blue Yodeler's Paradise." But medical expenses kept shaving away and Rodgers had to keep working to sustain himself. Eventually, he had to sell his "paradise" and move into a small house in San Antonio.

In 1933, weak almost to the point of total collapse, Rodgers took a train to New York to record for the last time. He had to rest on a small cot in the recording studio between songs. That night, before the 24-song session was finished, he died in his sleep in a hotel room.

James Charles Rodgers was buried in Meridian, Mississippi, beside the body of his second daughter, Mrs. Rodgers, who continued to live in Texas, then befriended a youngster who had admired her husband. She then helped launch the career of Ernest Tubb. In Canada, Hank Snow also inspired by Rodgers. And in 1952, 30 years after his death, Snow and Tubb triggered ceremonies honoring the memory of Jimmie Rodgers. They put a monument up in Meridian's Memorial Park. A bust of Rodgers was unveiled on May 26 before crowds estimated as high as 40,000. Near the statue is a locomotive, a memorial to an old railroad man, "The Singing Brakeman" and the other railroadmen of that city.

On Nov. 3, 1961, Jimmie Rodgers became a member of the Country Music Hall of Fame. Twenty-five days later his widow died in San Antonio.

FRED ROSE

Nashville's First

Fred Rose was a man who did it all. His music ran all the way from jazz to country. His musical endeavors included musician, composer, song writer, producer.

Born in Evansville, Ind., August 1897, Rose taught himself to play the piano by the time he was seven. At 10 and living in St. Louis, he was already a professional. Once the piano was mastered, Rose turned to singing. Riding a freight, he headed for Chicago, where jazz was happening. He sang and he passed the hat and he polished his voice, becoming known. Eventually Bruswick signed him to a recording contract. All of this happened while he was still in his teens.

He started writing songs three years shy of his 20th birthday. At 22 he had written some of the greatest tunes in America, including the Sophie Tucker signature, "Red Hot Mama," "Honest and Trudy," and "Deed I Do." Rose then auditioned as pianist with Paul Whiteman and got the job. After a Whiteman tour he settled in Chicago to record and write songs.

Fred Rose joined forces with Elmo Tanner, both of whom worked for Brunswick, and they formed a team—The Tune Peddlers, becoming one of Chicago's top radio shows over KYW. Then came Fred Rose's Soldier's Shop, a hit radio show that ran for one week. The CBS outlet in Chicago, WBBM, became interested in Rose. He was hired, given a feature (5 minute spot), daily, and was heard on the full CBS network. Rose finished out the 1920's and started the 1930's in Chicago, but the latter part of the decade saw him making a wrong turn-in the road while heading back to St. Louis, he was pointed toward Nashville, and continued on his way. WNOX radio was delighted to see him, hired him, and started the Fred Rose "Song Shop" program there again five times a week.

Lured back to the midwest by NBC and the Chicago World's Fair, he again was a featured coast-to-coast entertainer. Rose returned his father to Nashville, then went to New York to write. From New York he went west, where he wrote songs for Gene Autry to sing in films. He turned out 24 songs for Autry at one writing, and most of those became hits.

Once more, because of a new found love for country music, Rose returned to Nashville, and in 1943 he renewed his friendship with Roy Acuff.

Together, they created the first exclusive country music publishing company, Acuff-Rose.

It is far more now, of course, more complex and around the world. But at that moment, with a hand- shake, a publishing company was born. It was Nashville's first.

It was once said: "It was not uncommon for Fred Rose to have a good country song and regardless of whose song it was and without any personal or financial interest in it, he would use his powers of song progress to make it live, and sometimes that song, simply because of that, would benefit the music industry."

In the late 1940's, Fred Rose discovered Hank Williams and, through hard work and an almost father-son relationship, developed him into one of the greatest country songwriters. All Williams' songs were published by Acuff-Rose.

With Fred Rose assuming the leadership, the company was one of the first to get paid records of country songs. When Williams died in 1953, the firm searched for new writers. Fred Rose found them in Marty Robbins, Melvin Hendley, Boudleaux and Felice Bryant, John D. Loudermilk, Don Gibson and Roy Orbison. Then Rose disappeared from the forefront and music must go on. More and more, all the while, Rose kept busy writing. He turned out everything from "Blue Eyes Crying in Rain" to "Kawliga."

The last song was written in 1954: "I Wonder When We'll Meet Again." Later that year, his health began to fade. Dec. 1, 1954, Fred Rose died of a heart attack at his home, not far from the Acuff-Rose offices. The year after his death, Billboard awarded him the posthumous honor of "Country and Western Man of the Year." In 1961, he was elected to the Hall of Fame.

PREFACE

Country music—its history, its people and its songs—represents a major segment of the American cultural heritage. This volume presents a series of highlights of this heritage. Each story is complete in itself, so that the reader may browse through the contents and read different articles at his leisure. Taken as a whole, the entire list of stories adds up to the brunt total saga of the country field.

Virtually all of the material contained herein appeared through the years in the pages of Billboard's Annual World of Country Music. Many of the stories were written by Bill Williams and Paul Ackerman, two Billboard editors who very age became hopefully locked on country music and have lived happily ever since.

We feel the same will happen to any reader of this volume, for the country song is the language of truth and reality of all who listen.

COUNTRY MUSIC HALL OF FAME ERECTED 1961

JIMMIE RODGERS
AUGUST 24, 1897 - DECEMBER 13, 1933

COUNTRY MUSIC HALL OF FAME—A TRIBUTE

FRED ROSE
AUGUST 24, 1897 - DECEMBER 3, 1954

COUNTRY MUSIC HALL OF FAME—A TRIBUTE

APRIL 3, 1971, BILLBOARD
Woodward Maurice Ritter was born Jan. 12, 1905, at Murvaul, an East Texas town named by his grandfather for a local Indian chief.

"When Tex was a boy, he was always found making speeches from a stump, pleading law cases," said his eldest sister, Mrs. W. K. McCarley of Houston. "If he had become a lawyer, he probably would have gone into politics, because he loved that, too." As things turned out, Tex Ritter did go into politics, at a high level. He ran unsuccessfully for Senator not of his native state, Texas, nor of the state where he had spent most of his years, California, but Tennessee. In high school, Tex became a skillful debater, but in college, he also spent considerable time with music.

Eventually, in Houston, he became a cowboy ballad singer.

A traveling musical troupe took him to Chicago where he entered Northwestern Law School, but show business claimed him again. In 1930, in New York with $30 and high hopes, he joined the New York Theater Guild and, in 1931, landed a featured role in "Green Grow the Lilacs." Later he gave recitals at eastern universities on the subject of the American cowboy and his music. He was called "The Singing Lecturer."

Ritter played more Broadway shows, the Madison Square Garden rodeo, and then was signed to radio for the "Lone Star Ranger" series. Later, he co-starred in "Cowboy Tom's Roundup," another radio show for children. Scores of other radio programs started, until 1936, when Tex Ritter made his film debut.

He signed his contract in September, and became the nation's second singing cowboy (Gene Autry was first). Working for Monogram, Columbia, Universal and Producers Releasing Corporation, Ritter made westerns for nine consecutive years. During seven of these years he ranked among Hollywood's "top-ten best money-making" performers. His westerns were the first to be televised on the British Broadcasting Corporation network, and they first appeared on U.S. TV channels in 1953. His movies were used as vehicles for programing top songs.

CROSS RITTER
40 SINGING YEARS

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In 1936, Stan Kenton (Capitol's second signing) did a album release with Tex Ritter. In 1964, Ritter recorded a Spanish language album in Mexico, under the direction of Ralph Carmichael, then unknown, now one of the biggest names in the religious field.

But by 1965, the Ritter style had changed almost exclusively to country music. Ritter marked his 40th year in show business in 1966. During this time Ritter has always recorded with Capitol.

In 1964, he became the second living person to be inducted into the Country Music Hall of Fame. Tex has a reputation for helping people. Among those he gave a push along the way were Hank Thompson, Moon Mullican, Jim Reeves, Charlie Walker, Jan Howard and Buck Owens. In 1938, Tex Ritter sang to his leading lady, Dorothy Fay, in a western called "Sandown on the Prairie." Three years later they were married and Dorothy made five films with Tex. They have two sons, Thomas Matthews and Johnathan Southworth.

Tex Ritter holds at least one more distinction. He is the only member of the Country Music Hall of Fame to have been hijacked to Cuba, in Dec. 1968.

The Ritters moved to Nashville that year, and Tex briefly was its new hero as co-host of a radio show with Ralph Emery. Then he returned to his first love, that of singing and making personal appearances. A member of the Cowboy Hall of Fame, Tex also has served the industry as head of the Country Music Association, and once assumed the chairmanship of the National Committee for Recording Artists.

Tubb went west to Hollywood, and he got bit parts in several movies. The first movie he made was "Fightin' Buckaroo," and he got to sing a little in it, and a flour company then hired him as a goodwill ambassador and for radio appearances. The company furnished him with a white car with a platform on the roof, and Tubb was sent to sing to shopping housewives.

But the Tubb cut it out for Decca, "Walking the Floor Over You." The company was reluctant at first to release it because there had been no great demand for earlier Tubb records. But Ernest pleased with them, and it sold 1 million. Tubb immediately caught the ear of J.L. Frank, who took over as his manager, and led him directly to the "Grand Ole Opry," joining the "Opry" in January 1943. Tubb arrived in an eight-cylinder Chevrolet and wound up with four curtain calls.

Tubb and his Texas Troubadours became one of the most revered groups in the business, logging more than 2,000 miles a week, and spending more than 300 days a year on the road. And he always showed up at the "Opry" on time and in every way.

During the Korean War, Tubb and Hank Snow, another early admirer of Jimmie Rodgers, entertained front line troops, giving 39 shows in 30 days.

In 1965 Decca honored him at a Friars Club dinner in New York City. The honors were for the songs he wrote and the ones he sang.

"There's an old saying about not knocking success. Country music, over the years, has been the most successful type and I neither intend to knock it or to give it up. There are those who cross over into country music, and their music, but I personally have no desire to do this. Country music is good. It is humble and simple and honest and relaxed. It is a way of life of some of the most courageous of the human race. We try young faces and we see old faces—and many in-between faces. Therefore, country music must have general appeal to all of us."

Tubb's advice to writers: "I don't read music and I'd fight the man who tried to teach me. I don't care whether I hit the note right or not. I'm not looking for perfection of delivery—thousands of singers have that. I'm looking for individuality. I phrase the way I want to. I sing the way I feel like singing at the moment."
Tex Ritter

"...an untiring pioneer and champion of the country and western music industry. His devotion to his God, his family and his country is a continuing inspiration to his countless friends throughout the world." - Inscription on Tex Ritter's plaque in the Country Music Hall of Fame.

For thirty years, Tex Ritter has been a part of Capitol country. We are proud to announce the availability of his new album and single GREEN GREEN VALLEY.

Tex Ritter...a continuing inspiration.
GEORGE D. HAY
Sollem Old Judge

When George Dewey Hay called himself the "Sollem Old Judge" he was neither solemn, nor old, nor a judge. But he was many things: among them a leading showman and a creative force. For three decades he headed the show he founded, WSM's "Grand Ole Opry." On the way there he had been a newspaperman, a real estate salesman, and radio announcer.

Hay was born in Attica, Ind., in 1895 and lived there much of his life. It's where he began selling real estate. Eventually, bent on a newspaper career, he migrated to Memphis where he worked for the Commercial Appeal. The paper was one of the first in the south to branch into the field of radio. Hay eventually became radio editor for WMC, the Commercial Appeal-owned station, and in 1923 he gained a national reputation by scooping the world with news of the death of President Warren Harding.

Chicago's WLS was looking for someone of this caliber, and he joined them. While still in Memphis, Hay acquired a steamboat whistle, which he took with him to Chicago. That was in April of 1924. He named the whistle "Humppuckena," named for a small town in north Mississippi. Hay never forgot the whistle, nor did he forget a barn dance he had seen while a reporter on assignment in Arkansas. He was convinced this sort of music was common to rural America, and once in radio he set out to prove his point.

Hay first took part in the WLS "Barn Dance," in Chicago. He was chief announcer there at the time, and the show was founded by station manager Edgar L. Bill. In short order, Hay won a poll showing him to be the most popular announcer in America. Hay was inducted to Nashville for the dedication of WSM, which went on the air Oct. 5, 1925. He returned to Chicago only long enough to resign, and then to Tennessee. He became WSM's first director.

Country Music Hall of Fame

November 9, 1955

GEORGE D. HAY

The Sollem Old Judge, a Memphis Enterprise Correspondent, was one of the leaders of the Grand Ole Opry. He started it all with a barn dance at the Auditorium in north Nashville, where he had worked for the Commercial Appeal.

Dave Macon

Dixie Dewdrop

Just mention the name "Dixie Dewdrop" and any devotee of country music will instantly say: Uncle Dave Macon. And there are those who speak of Macon's music as if it were a brand, an instrument, the sound, the lyrics.

He was born David Harrison Macon, October 17, 1870, in Warren County, Tennessee, near McMinnville. His parents were Capt. John Macon and Martha Ramsey Macon.

The hotel was a stopping place for the show people. The circus rode into town, things were never quite the same. Little David got free passes from the 24 members of the troupe, and he became enraptured with show business. He began to pester his parents for a banjo, which, between jobs, he practiced diligently.

But Captain John Macon died when Dave was 16, and the widow moved the family back to a farm, this time on the banks of the Stones River in Cannon County. Dave still had time for his banjo, however. In 1897, at 17, Macon married Martha Richardson. She bore him seven sons, and she died in 1939. A farmer in 1901, Macon transferred business with multiple drawn wagons, which he operated for 20 years. Along the route, he played banjo.

Banjo Money

It was virtually the end of the 20's when Dave Macon visited a brother, R.G. Macon, in Vinitas, Oklahoma. While there he was asked to play, and the personnel were so impressed that he began a career as a professional comedian.

He became a minstrel banjo, each tuned in a different key. He was to continue this practice long after the death of the Grand Ole Opry, but he still had a long way to go, and he didn't get a recording contract. He was getting a personal reputation.

Country Music Hall of Fame—A Tribute

Country Music Association

Uncle Dave Macon

October 7, 1870—March 22, 1955

The Dixie Dewdrop from Smart Station, Tennessee, was one of the first to introduce the minstrel banjo. His performances are remembered by many.

There were the Macon shows, where he used to play the Minstrel Banjo. And there was the music, the instrumental music, and the vocal music.

Macon was a master of the banjo, and he was a master of the music. He played it all, and he played it well.

Flushed with the success of the Barn Dance in Chicago, Hay relocated the show to Nashville. He originated the "WSM Barn Dance," which was later named for him. Uncle Jimmy Thompson, who was 80 at the time, was a regular on the show. He said that year Hay was 30 years old at the time, but he was a believer in unusual names for everyone, including himself. He was the Sollem Old Judge. He named the bands of the time, giving them such titles as The Pettum Hunters, the Gully Jumpers and the like.

Hay invented the "Grand Ole Opry name." Hay later recalled: "It was on a Saturday night, and the barn dance shown in the program of Dr. Walker Damrosch that came to us on the line from New York. (The program was the National Broadcasting Company's "Music in the Park," and Damrosch had given an inspiring program of orchestral selections, and I felt some explanation was needed to launch our little hillbilly group.) I explained that after Dr. Damrosch's Grand Opera music, we would have a little music closer to the ground, more on the order of 'Grand Ole Opry'."

The lead-off artist for the show under its new (and permanent) name was Bill Henry, a black electric operator and sometimes show-shine boy who played the harmonica.

Hay's Barn Dance show would have a special meaning tonight because the men and women of the Opry stand in respect at the passing of a great man. This year, George Washington Hay, who was no longer with us, would have celebrated his 79th birthday.

George Hay not only created the Opry out of the fabric of his imagination, he nurtured and protected it during the years. Country Music was just beginning to get its legs, and he was the first man to make it popular. He had a great love for music, and he loved music. He lived to see the 'Grand Ole Opry' become an institution for the music industry, and he was happy with it. George Hay's love for this music from the land was surpassed only by his affection for the people who listened to, performed and made it. Tonight, we'd like to return some of that love."
The great American sound of Nashville.

Lynn Anderson  
Carl & Pearl Butler  
Carter Family  
Johnny Cash  
Tommy Cash  
Chuck Wagon Gang  
Mac Davis  
Johnny Duncan  
Barbara Fairchild  
Lefty Frizzell  
Arlene Harden  
David Houston  
Stonewall Jackson  
Murray Kellum  
Claude King  
Bob Luman  
Barbara Mandrell  
Jody Miller  
Steve Norman  
Carl Perkins  
Ray Price  
Donna Rhodes  
Charlie Rich  
Sue Richards  
Marty Robbins  
David Rogers  
Earl Scruggs  
Carl Smith  
Bobby Vinton  
Charlie Walker  
Freddy Weller  
Tammy Wynette

On Columbia and Epic Records.
Eddy Arnold was the Plowboy who cultivated his talents, the sharecropper's son who breathed other fields of recreation and a different kind of music. His roots lie in the Top 10 of the biggest selling recording artists of all time, his albums alone having sold 52 million.

Arnold, in 1966, became the youngest living member inducted into the Country Music Hall of Fame. He was born May 15, 1918. He was 27 years old when he signed his first recording contract, and from that point on he averaged about two million records a year.

Eddy Arnold was born in West Tennessee, in rural Chester County, in the Sandhills not far from the Mississippi River where cotton grows abundantly. His parents were Will and Georgia Wright Arnold. His mother played the guitar, sang and sang bass in the church choir, and his grandfather, Dick Wright, helped Eddy learn.

Eddy's own legend is that his cousin purchased a mail-order guitar from Sears, and Eddy borrowed it. He took four 75-cent guitar lessons from a traveling musician.

Eddy attended a one-room school house in the county, and then went to Pinson school. Will Arnold shared a room with Eddy when Eddy was 11. The farm was lost, and every other thing, and the three Arnold boys worked a rented farm.

Four years later, Arnold had enough of the cotton fields and made his first flight as show business. He had played a square dance and "candy pulls." Now he was ready for the big time. To supplement his meager income he had in the early entertainment field, he worked in a funeral home. Between driving ambulances and performing other chores, he sang on a Jackson, Tenn., radio station, and working his way up in two weeks. He moved with a brother and a sister living free in different states, there was no money, no movies, and kept learning how to sing. He auditioned for several labels, singing with none that appeared in any touring shows.

RCA Contract

It was in 1945 when RCA Victor finally signed the recommendation for the signing came from Chicago music publisher, Fred Foringer. Arnold's first recording was a sad song titled "Mummy, Please Stay Home With Me," backed with "Mother's Prayer." Neither was a smash. But the following year the talented West Tennessee recorded "That's How Much I Love You," which sold about $50,000 copies, and "Holida, Hold On My Heart," and "It's A Sin." Things were happening.

Arnold's first of countless million selling records was "Bouquet of Roses," which he recorded in 1948. There was a time in his career when he had a dozen consecutive number 1 hits, and 20 songs at one time, and his talents were used for recording in half million copies. Among them were "Cattle Call" which became his signature, and "I Really Don't Want To Know," which has always been his personal favorite.

In those early days, Eddy worked for a time with Pee Wee Hunt, and the Golden West Cowboys. Pee Wee helped him get a part in the late Harry Stone, who managed WSM in the half-century days, and Colonel Tom Parker, who later was to manage Elvis Presley. Parker handled Eddy for eight years. Later, Gertrude Purcell took over Arnold's management and helped to bridge what has often been called Arnold's "second career."

This later career has even been more phenomenal than his first. Arnold became father to an extensive land agency and a "management" company, a "Seminole," a "Seminole of the Year," and a man who dabbed in politics. In the 1960's he was prominent in the "sunshine state" as a gubernatorial candidate, but he lost the opportunity.

Arnold has chucked up many "firsts" in his ascent. He was the third regular "Country Music" performer on radio to come from the West Coast to Los Angeles. He was the first to appear on many of the network television shows and, prior to that, on the radio.

Most of all, he has remained a friend of those who were with him in his lean days. He has written an autobiography, and has published a book in West Tennessee to his invitation to dine at the White House.

JIM Denny

Country Music Man

Jim Denny was a tough, virile man, he was a gentle and a kind one.

His name was James, appropriately, in a town where the local family was named Dunne. Denny family, mainly in the midst of the Original Denny clan, was born in Nashville, with no hooch sack with him. He would help him get into the rest of Denny time. Alone, broke, frightened, scared me, he once recalled. "Four people standing together looked like a mob."

Jim Denny was a country boy long to learn. He sold newspapers on a downtown by delivering telegrams. He worked in a room at the warm corner of the press customers were from all walks of life. Skipping school on a regular basis, wasn't until it was completed the Watkins Institute, and got a little formal education.

At 16 in 1927, Denny took a job in the mail room of the National Life and Accident, a firm with which he was to be associated for many years.

The insurance company, of course, owned WSM Radio which, in turn, owned the "Grand Old Opry," a show which had begun its two years earlier. The show took place on the fifth floor of the basement where Denny worked, and he was at the point of no turning up. He found an extra job at the Opry, running errands, ushering, and even serving as a part-time bouncer.

Denny was always, always, eventually took over operation of the "Opry" concessions. He made it pay. Eventually he organized and ran the Artists Service Bureau, an agency which booked "Opry" performers at the houses and to the radio. Any promoter who wanted to work through Jim Denny was the most knowledge man in the field, becoming one of the leaders. He was a star among 60 performers on the road.

Top Bookers

Then, seeing the potential and recognizing it, Jim Denny moved into the publishing business. This was the heyday of popular publishing company with him. They claimed it was unethical for a man to be in the broadcasting, booking, songwriting and publishing fields at the same time. Years later, paradoxically, WSM was to enter the publishing and recording business.

That was in 1956, the same year which Billboard named him Country Music Man of the Year. He cited him as "the top booker of country talent in the world," and the top man in the world on things country and western.

Jim Denny and moved right down the street near the corner of 7th and Church. Scars of the "Opry" talent went with him. He move full-time into booking talent and publishing company through his Jim Denny Artists' Bureau and Cedarwood Publishing. Eventually, he move away from downtown and into the House which Owen Bradley had established as Music Row.

The artists Jim Denny booked exclusively in those early days included Minnie Pearl, Hank Williams, Marty Robbins, Hank Snow, Porter Wagoner, George Morgan, Brenda Lee, Little Jimmy Dickens, Webb Pierce, Carl Smith, Red Sovine.

Denny went to work setting up a major country music show for the Phil Morris company. And there were scores of others. During the peak years, Denny was handling 50 acts in 2,000 bookings annually, all over this country and into Canada. Everywhere those acts went, records were broken.

His publishing company was flourishing. The 14 offices, nearly a half million dollars of winners each year, and the Cedarwood walls were lined with plaques.

Start expanding, Denny bought all or parts of several radio stations. His civic work was widespread. The well-dressed, clean-shaven man, writers may never be told in entirety, but it was incredible. The man with a tough exterior (which he retained) has a heart that is given to those whom he associated, and he fought in their behalf.

Wayne Walker is one of these. Denny befriended him. Walker, a song writer, Walker eventually wrote a thousand of them for Cedarwood. "He not only took care of me," Walker said, "he treated me like a son." Walker said, "treated me like a son."

Cancer struck Jim Denny early in the 1960's. Typically, until almost August 27, 1963, at the age of 52. Jim Denny lost the battle. He was elected to the Hall of Fame in 1966.
WE'RE PROUD TO BE PART OF NASHVILLE

Single 3015
Album ST-734
Also On Tape
When Joe Frank was named to the Hall of Fame in 1967, a few young people asked: "Who is he?" Someone almost old enough to remember answered, "He's Pecos Bill's father." Joe Frank, and the answer was true, it certainly did not begin to get to the far end of the Country Music Hall of Fame.

He was called the "Farrier" and "The Hillbilly," and both of those terms were enduring. He was instrumental in the success of at least three members of the Hall of Fame: Roy Acuff, Eddy Arnold and Ernest Tubb. Joe Frank also gave a boost to Gene Autry.

Joe Frank was born in Okolona, Alabama, in 1900. He was the son of Mr. and Mrs. Joseph Lee Calvin Frank, and he grew up in Giles County (later to be remembered as the "home of the horse thieves") and then moved to Illinois. His brother, Frank, his father, when he was two, his father, when he was seven. After Frank left for Birmingham to work in the steel mills. Later he went to Illinois for the coal mines. Life's outlook was enough that life went to work at the Edgewater Hotel in Chicago, and met a young widow. The Frank had worked briefly in the field of professional management, and she persuaded Joe to give it a try. The Franks teamed up to work with vaudeville acts, and one of their first clients was the team of Fibber McGee and Molly. Franks later became closely attached to the WLS group, but he drove a dry-cleaning truck to tide them through the lean times. It was at WLS that Frank met Gene Autry and brought Smiley Burnett to him. Smiley would be his perennial sidekick. Frank, always a successful businessman, liked to bring his shows down below the Mason-Dixon line. He and his wife went out on the road and did their own booking. He did his own promoting, his own public relations.

In Kentucky, basketball has always been big. It was, too, with Red Foley. He practiced with primitive equipment, and it was enough to win him acclaim in high school as an outstanding athlete, a trait common in many of the country field. Red had to be one of the few artists who ever took voice lessons but "not enough to hurt him," as the saying goes. They lasted two weeks. The teacher did not believe in Red, and entered him in singing contests. At 17 he won local, district and regional A.M.Veterans' competitions, and competed for state honors, where he won third place. He also won the acclaim of judges who praised his voice when the young man three times forgot the words to the song he was singing. It wouldn't happen again often in his life.

Foley went on to Georgetown College in Kentucky, but a WLS talent scout found him there and hired him to perform at the Barn Dance in Chicago. He began with $75 and an almost reverential awe of the big city. He carried the money in his shoes at first, later pinning it inside his shirt pocket.

It was then that Foley met his first wife, the former Pauline Cox, who died during the birth of their first child, Betty. Later he met Eva Overstake in Chicago, a member of the sisters known as "The Little Maids," who also were featured in the WLS show. They were married and had three daughters, Shirley Lee (who married country singer 'Papa Boobie') and Lou and Julie Ann.

Comedy Act

Foley turned to comedy in the 1930's, teaming with Jack Bell, Bixler before married Scotty Wiseman, and teamed with program. He made records for the Sears-Roebuck label, "Sears-Opry," and then went into partnership with the Son of the Blue Ridge in eastern Kentucky. Three years later he resigned and returned to WLS. At one time he was part of the Whitey Glidden Trio and the Bob Foley Trio.

He signed a recording contract with Decca, and this ultimately led to a lifetime arrangement.

Halfway Mark

In 1935, when country artists were first beginning to receive recognition, Joe Frank decided to move to Louisville, about halfway between the "Opry" and the "Blue Ridge." Joe Frank came back to middle Tennessee, and then to Nashville, where he opened offices and became manager and booking agent for many of the Opry Troubleshooters. He succeeded in getting them booked in parts of the country never before reached.

Frank brought Ernest Tubb from Texas to the "Opry," and then Frank was handling Eddy Arnold, whom he had met through publisher Fred Foster in Chicago.

Arnold went on to work for Frank (Pee Wee King and the Golden West Cowboys. King eventually became a son-in-law to the Franks. Joe Frank was a star-maker, a builder. He helped people who later became industry giants. He fed and clothed many, loaned money to others. Frank worked with Nashville theater-chain owner Tony Sudemick in booking acts in the South. Frank also wrote songs, including "Chapel on the Hill," and "Red Foley." A national style, "the booking buzzards of the southeast. Possibly he'll have six shows going in one week, scattered all the way from Louisville, Kentucky, to Miami, Florida. The following week will be a replica and so it winds the year round."

At the same time he was reaching his peak, and opening the widest of avenues for country music, J.L. Frank died at 52. He was stricken with a stroke on his trip to Minnesota, in the peak of his career, for a promotion tour, and died there in a hotel room. It was 15 years later when the Country Music Hall of Fame honored him. His early contributions were honored. His widow said: "Everybody loved J.L., and he knew his business."

Red Foley

His name was Clyde Julian Foley, but no one ever knew him by any name other than "Red." He was a Hall of Famer the way Al Jolson was a world-famous juggling act. It was that way in the bluegrass country. Everyone had a patch of land in those days, and because of the economics of the rural life, virtually everyone also had a job somewhere. Foley's father was no exception. He was a storekeeper in Beres and, around the home at night, played fiddle.

The store was big news to Red. Everyone in the old stores used the barrel-system, and the best trader went out. One customer traded in an old guitar, and although the senior Foley didn't consider it much of a bargain, Red did. He taught himself to play, with the thumb at first, later with all the fingers.

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Red Foley

Country Music Hall of Fame

Elected 1967

RED FOLEY

June 17, 1910 - Sept. 19, 1968

One of the First, One of the Best, One of the Most Versatile and Moving Performers of All Time. He Could Make You Cry with Your Fingers in "Red Foley" and Make You Cry with "The Voice of the Valley." A Giant Influenced the Derivatives of the Contemporary Country Music Scene.

JOIN THE NATION'S LEADER IN COUNTRY MUSIC AT THE COUNTRY MUSIC HALL OF FAME IN NASHVILLE, TENNESSEE.
Del Reeves
Solves the Country Music Hall of Fame

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B/W
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Watch For Del's New Album 'Standing Ovation'

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STEVE SHOLES The Center of Everything

COUNTRY MUSIC HALL OF FAME
ELECTED 1967

STEPHEN H. SHOLES
FEBRUARY 12, 1911 - APRIL 22, 1968
RECORD COMPANY EXECUTIVE AND GIANT INFLUENCE IN MAKING COUNTRY MUSIC AN INTEGRAL PART OF CULTURAL AMERICA. WITH GREAT FORESIGHT HE ESTABLISHED THE FIRST PERMANENT COUNTRY MUSIC ORCHESTRA IN 1937 IN KENNESAW, GA. HE ESTABLISHED THE RECORD COMPANY STARS INK GROUP, CHET ATKINS. JIM REEVES. SAVED SOME INCREASING PROMINENCE OF COUNTRY MUSIC THROUGH THE ABILITY TO BUILD A STRONG, COMMERCIALLY SUCCESSFUL ORCHESTRA IN ATLANTA. RICHARD CARLTON KHARE, COUNTRY MUSIC'S OWN "GENIUS." NO Other MUSICIAN HAD BETTER押し REALIZED THE POTENTIAL OF COUNTRY MUSIC TO ACHIEVE NATIONAL AND INTERNATIONAL POPULARITY. SHOLES离开, a former RCA Victor employee, was elected to the Country Music Hall of Fame in 1967.

JIM REEVES Gentleman, Jim, Around the World

"The velvet style of Gentleman Jim Reeves was an international influence. His rich voice brought millions of new fans to country music from every corner of the world. Although the crash of his private airplane in 1964 took his life, posterity will keep his name alive because they remember him as one of country music's most important performers."

These were the words written about Jim Reeves, when he was elected to the Country Music Hall of Fame in 1967.

It was just three years earlier, on July 31, when Reeves - single-engine Beechcraft Debonair had disappeared from a radar screen at the Nashville airport during a thunderstorm. Reeves and his co-pilot, second baseman for the Cardinals, had left Nashville bound for St. Louis. The plane was never seen again.

Reeves was born in 1926 in Independence, Mo., and was known as "The King of Country Music." He was one of the first artists to bring country music to the masses, with hits like "He'll Have to Go," "I Can't Help Myself," and "The Best of Times." His music was a perfect blend of emotion and storytelling, and his voice was one of the most recognizable in the genre.

Reeves was a member of the Country Music Hall of Fame and was inducted in 1967.

50 years later, Jim Reeves was honored with a special tribute at the Country Music Hall of Fame and Museum in Nashville, Tenn. The tribute included a performance by the Country Music Association and a special presentation honoring Reeves' contribution to country music.

Today, Jim Reeves is remembered as one of the greatest country music artists of all time, with a legacy that continues to inspire new generations of musicians.
Country's number one company salutes the Country Music Hall of Fame.
BOB WILLS
The Inventor of Western Swing

Uncle Art Satherly and Don Law both were with Bob Wills when he told them he had a song called "San Antonio Rose," and that he'd like to make a record of it. It didn't take much for Wills to write it. He just turned the "Spanish Two-step" around. But that's not his great contribution to the field of music.

It was his style, his improvisations, his use of all instruments to form the greatest band in the history of country music. And he invented the "western swing."

He was born James Robert Wills in 1905, and he was known as Jim to his father, Robby to his mother, Jim Rob to his brothers and sisters, and Jack to his friends.

The public knew him only as Bob Wills and the Rainbow Ranch Band.

Wills, one of 10 children, was born at Turkey, East Texas. His father, Johnnie, was a tenant farmer with a small crop of cotton and corn in Limestone County, between the roads. His mother, Emma, once was the champion girl cotton picker in her county. His father played the fiddle, and nine uncles and four aunts were musically inclined. Wills began his career by playing guitar for his fiddling father at dances.

At 16 Wills hopped a freight and moved across the road to the real world. He was on his way to becoming one of the biggest country music stars in the world.

Eventually Wills came back to his hometown in Texas and started a record label, which was a huge success.

He was one of the biggest names in the U.S. and Brazil, and he was a great singer and musician.

Bob Wills was an important figure in the history of country music, and his influence can still be heard today.

GENE AUTRY
Paving the Way for the Cowboy Singers

There are some who will tell you Gene Autry's career was largely responsible for the boom in western record sales, and he was one of the most successful and influential cowboy singers of all time.

Gene Autry was born on a farm in Tioga, Texas, on September 29, 1907. He began singing at an early age and developed a strong voice.

His first instrument was a saxophone, and he later learned how to play the guitar. He formed his own band, the Rainbow Ranch Band, and started recording music.

In 1933, he signed a contract with the Café, and the band began recording music.

Autry went on to become one of the most successful and well-known cowboy singers of all time.

He was known for his cowboy songs, and he was a great entertainer.

Gene Autry was an important figure in the history of country music, and his influence can still be heard today.

COUNTRY MUSIC HALL OF FAME

COUNTRY MUSIC HALL OF FAME

September 29, 1907

Gene Autry was a great cowboy singer and a pioneer of country music. He was known for his charming personality and his ability to connect with audiences.

Autry's career was marred by several controversies, including his personal life and his business dealings.

However, his contributions to the genre cannot be overlooked.

He was inducted into the Country Music Hall of Fame in 1969.

Gene Autry was a true pioneer of country music, and his legacy will live on for generations to come.

COUNTRY MUSIC HALL OF FAME - A TRIBUTE

A Conversation with Bob Wills and the Rainbow Ranch Band

Bob Wills and the Rainbow Ranch Band were one of the biggest names in country music, and they were known for their upbeat and energetic performances.

Wills took up barbershop, but eventually the lure of a traveling medicine show got to him. He had no money, even though he had given up drinking, and had a hard time getting the credit to get himself a fiddle. A radio job he got briefly in those days in Fort Worth paid him nothing.

In 1930 Wills formed a partnership with a cotton mill worker, Herman Armstrong, and formed the Wills Fiddle Band to entertain at house parties. A little later the band added vocalist Milton Brown, who had been a cigar salesman. This band had several names: the Aladdins Laddies, the Crystals Spring Dance Band, and - the most famous name of all - the Light Crust Doughboys. Wills was sponsored on one radio station by a chicken hatchery, and moonlighted under different names for two other stations. Money at last was coming in.

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Then came the incredible association with Hall of Fame, Wills, Cowan and the Rainbow Ranch Band. Wills started by driving a truck for the mail, Armstrong joined, and they formed the Wills Fiddle Band. They played a radio program in the morning, worked for the firm during the day, and then put on four night shows. Wills began writing lyrics for the group, and the band would write the music.

When O'Daniel had trouble meeting the salaries, Wills and his band went first to Waco, then to Oklahoma City, and it was there that Wills called his band the Texas Playboys. The band went on to Tulsa. There he landed a daily show on 50,000-watt KVNO, and he added a Western swing band, the Texas Playboys. Eventually he became known as the leading dance-band leader in the Southwest. Wills contacted an oil-drilling company and offered to buy his own radio time, which he did. He then bought a barrel of barrels for 400 dollars. Within two years it was one of the top-selling stores in America.

He was known as Wills met Satherly and Law, and was signed to a recording contract. This was the beginning of a long association. Law discovered him and brought Satherly in for the writing. Wills once bought a hit with a third of the front. And that bus took them everywhere. The dance band was greatly in demand. "San Antonio Rose" was first recorded as an instrumental later years after as a vocal. Being a dance band, Wills was not reluctant to use brass and reeds to play his country music. After all, the original Jimmie Rodgers records certainly had horns.

Wills had become so big that, naturally, Hollywood beckoned. So did the big hallrooms, the rodeos, the concert stages. He made his first western movie, "He Back to Tulsa," with Tex Ritter in the early 1940's.

When World War II came, he served briefly in the Army, then went on a war bond selling tour. After the war, Wills reorganized the band, and it grew to 22 pieces. Eventually, Wills returned to Texas. In Dallas he opened the Longhorn Ballroom, "the most decorated western ballroom the nation has ever known." Later he went to Hollywood and married his former wife, Texie Sue to Dewey Groom, an old friend and former partner.

One of Wills' trademarks was his ten-gallon hat, which he wore everywhere. However, when he was stationed in Japan during World War II, he had to get rid of his hat and revealed his bald head for one of the few times in public. "I don't usually take my hat off to nobody," he said. "But I sure do to you folks."
MUSIC GROWS BIG IN THE COUNTRY. WE'VE HELPED IT GROW EVEN BIGGER.

It is only since the founding of Broadcast Music Incorporated, that Country music has become an industry rather than simply a way for a burned-out farmer to keep the blues away. When BMI was founded, things began to change. For the first time ever, Country writers and publishers had a way to protect the performance rights on their songs and to collect royalties on them. And after years of being dismissed as worthless, Country writers had a place where they could go and be treated with respect.

So, as Paul Hemphill writes in his book, The Nashville Sound: "It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed in 1939 did it become possible for country songwriters to make a decent living."

We've come a long way since then and we've come that way together. So much together that today, over 90% of all Country songwriters are licensed through BMI.
CARTER FAMILY

FIRST FAMILY

It was in 1927 when Ralph Peer left Okeh Records and went into business for himself. One of the first cities he visited to do some portable recording was Lynchburg, Virginia. Mr. Peer ran a column on the front page of the Bristol newspaper advertising his search for talent.

The people came from everywhere, and by every means. The Carter Family, for instance, arrived from Maces Spring, Va., for their first recording effort. There were others who recorded that day—perhaps as many as 120 or so—each group having two or more members, each with only two years to attain success. One was Jimmie Rodgers.

The other was the Carter Family.

Forty-three years later, this family would become the "first family" ever enshrined in the Hall of Fame. Making the selection more difficult was the fact that one member was deceased at the time, another was alive and inactive, and the third was alive and very active.

Alvin Pleasant Carter, known throughout his life as "A.P.," was born in Maces Spring in 1891, and died there for his last years. At Copper Corn, Va., in 1915, he met and married Sara Dougherty, and they settled at Maces Spring. Not far removed from this, E.J. Carter, a brother of A.P., met and married Maybelle Addington, who had been born in 1899 in Nickelsville, Va. Maybelle was not only a talented singer, but could play the autoharp, banjo, and guitar. Frequently, at family gatherings, the family were among those who read the advertisement for talent placed by Ralph Peer at Bristol.

The Carter Family (a name they had then adopted) came in to record, and that is exactly what the group did. Both Maybelle and Sara played guitar, and they sang background for A.P.'s strong voice. History was being made.

"Bury Me Under the Sh allowed Willow" was the first of six songs cut that day, and famous. RCA liked what it heard, and asked Peer to do more. By the end of the first day, all five of the most famous groups in America. The next decade personal appearances, radio shows and records. A.P. wrote the songs. The three of them recorded them. This strong bond remained until the early 1940's, even though A.P. and Sara were divorced in 1936.

Probably the best known song of all the songs written by A.P. and performed by the Carters was "I'm Thinking Tonight of My Blue Eyes." Others included "Lonesome Valley" and "Jimmy Brown, the Newsboy.

The Carpenters were well into the millions. And their radio shows were among the most popular in America.

The Carter Family's contribution to American music, according to many, was their perpetuation of the traditional Anglo-Saxon ballad, making it live anew in the hearts of succeeding generations.

The Carters taught themselves harmony, and utilized it to the fullest degree. But, more important, the group was able to communicate and relate the lyrics of what they sang to the people who were the early-day country folk.

In 1938, when the Carter Family left Texas, the three original members were joined by Jeannie and Eugene O'Brien, and A.P. and Sara. The entire family stayed together in 1941 when they moved to Charlotte, N.C.

A.P. in 1937 and 1938, he and Sara were the break-up finally came, however, and A.P. returned to Maces Spring to live out his remaining years. Sarah and her new husband moved to California.

And Maybelle formed a new group with her three talented daughters, June, Helen and Anita. For five years this new family group (Mother Maybelle and the Carter Sisters) was featured on WRVA in Richmond.

In the early 1950's the Carter Family came to Nashville, and accompanied by Carl and June, to attain their own great heights. They sang lead for a single, eventually marrying later. Johnny Cash. Helen, who continued to sing with various groups, married, and her son, Kenny Jones, became a noted singer and songwriter. Carl, the other son, and his wife, Anita, continued to perform and record as the Carter Family on the network television program. Still another generation, John Carter, has made his appearance.

But the Hall of Fame also recognized the original group, A.P., Sara and Maybelle, who made that fateful trip into Bristol on Aug. 1, 1927, and recorded those six songs, one of which followed, enshrined this family into the hearts of America for all the years to come.

BILL MONROE

Bluegrass Father

Find a Bluegrass musician anywhere, and ask him where he learned it. The chain ultimately will go back to Bill Monroe. A direct descendant of the legendary Monroe family of western Kentucky, it is perhaps the most unlikely in the world to become the "Father of Bluegrass Music."

The evidence is convincing. Monroe perfected it, taught it to his disciples, who number in the thousands. Among them are Lester Flatt and Earl Scruggs, Clyde Moody, Howdy Forrester, Don Reno, Red Foley, Jimmie Martin, Carter Stanley, etc.

William Monroe was born September 11, 1911, eight years after the birth of his brother, Charlie. Both were born on a farm near Rosina, Ky., in the western part of the state. Paradoxically, that is the opposite end of the state from the so-called Bluegrass, horse-breeding area.

The mother of the Monroes, an old-time fiddler, died when Bill was 10, leaving seven other children to pretty much fend for themselves. Bill Monroe first began playing a guitar at the age of 12, having picked up knowledge from a black musician in the area, Arnold Shultz.

The blues style, which is obvious in virtually all of the Monroe music, has always shown a black influence. Bill Monroe was influenced by church music, the shaped-note variety, which was prevalent in the area.

It had a purist quality which could be traced back to Beethoven, and it was a style which was influenced by his Uncle Pens (Vanderlee), who became the subject of one of his most famous songs.

Although he could play most string instruments, Bill Monroe settled on the mandolin, which played an integral part in the style he developed.

Bill actually began his professional career with two of his brothers, Charlie and Thad, a few years later, with Birch having left the act. Bill and Charlie were playing throughout the midwest and part of the South. The Monroe brothers were associated with Bluegrass Boys. The Bill Monroe brothers were with Bluebird in 1936. During the next three years they would record some 60 songs together. On each record Bill played guitar, mandolin, Charlie the piano, Charlie sang lead and Bill sang high harmony.

In 1938 the Monroe brothers disbanded, Bill sang lead for the first time and introduced his group the Bluegrass Boys. He, of course, had no idea that this would one day become descriptive of a style.

In 1939 when Bill Monroe became a member of the influence of Bob Wills and his orchestra, and the distinctive quality of Bluegrass music was conceived.

Always when Monroe performed, it was his voice and his mandolin which dominated. In 1942 Monroe added a banjo to his group performed by Dave Ake- man ("Stringbean"), who later gained success as a banjo virtuoso. A short time later Earl Scruggs joined the group and gave the banjo new five-string dimensions.

Monroe continued to expand, both with his artists and with his coverage. He was booked into areas which had never been exposed to Bluegrass music before, and he continued to educate not only the audiences but the musicians as well.

In his early years Monroe had written many melodies to songs. In 1942 he began adding lyrics. One of the first of these was "Kentucky Waltz," which Eddie Arnold recorded his version of. Another of these was "Blue Moon of Kentucky." It was in the 1950's when Elvis Presley recorded this, and it helped Presley on his way to stardom.

The 1960's style and popularity continued to grow, but it wasn't until the 1960's that the Bluegrass form of music caught on in the colleges. It opened new avenues for Monroe, and his style became the "in" thing with the young people of America.

Monroe was, of course, copied. Scores of Bluegrass bands began to emerge, and most of them came from those who had worked with Monroe and learned it from him.

In his outstanding book, "Country Music U.S.A.," Bill Malone writes about Bluegrass music's chief contributions to country music has always been the maintenance of integrity of old-time country styles, songs and instruments. This contribution was made in the period when concert country music was wholly oriented toward greater commercialization and amalgamation with popular music forms. The Bluegrass bands had been constrained that instrumental effectiveness was limited by the absence of electric amplification, and they have revealed that the old rural high harmony is still very much a part of the southern musical style at its best.

In the late 1960's and on into the 1970's, tributes were paid to Bill Monroe through the establishment of Bluegrass festivals, originated by Carlton Haney and Ralph Reider. Monroe has been in demand at virtually all of these festivals.

At his own annual show at Bluegrass, he (where Monroe owns the park), the finale of the show revolves around the Hall of Fame and those musicians who have learned from him over the years.

In 1970, after more than 30 years as a member of the "Opry" and the recognized inventor-perfecto of a musical form, became a member of the Country Music Hall of Fame.
MAN IN BLACK

You wonder why I always dress in black,
Why you never see bright colors on my back,
And why does my appearance seem to have a somber tone,
Well, there's a reason for the things that I have on.

I wear the black for the poor and the beaten down,
Living in the hopeless, hungry side of town,
I wear the black for the prisoner who has long paid for his crime,
But is there because he's a victim of the times.

I wear the black for those who've never read
Or listened to the words that Jesus said,
About the road to happiness through love and charity,
Why, you'd think he's talking straight to you and me.

Oh, we're doing mighty fine I do suppose,
In our streak-of-lightnin' cars and fancy clothes,
But just so we're reminded of the ones who are held back,
Up front there 'ought to be a man in black.

I wear it for the sick and lonely old,
For the reckless ones whose bad trip left them cold.
I wear the black in mourning for the lives that could have been,
Each week we lose a hundred fine young men.

Yes I wear it for the thousand who have died,
Believing that the Lord was on their side,
And I wear it for another hundred thousand who have died,
Believing that we all were on their side.

Well, there's things that never will be right I know.
And things need changing everywhere you go.
But until we start to make a move to make a few things right,
You'll never see me wear a suit of white.

Why I'd love to wear a rainbow every day,
And tell the world that everything's okay.
But I will try to carry off a little darkness on my back,
Until things are brighter, I'm the Man In Black.

John R. Cash

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History of CMA—America's Most Active Trade Organization

The Country Music Association, an outgrowth of the earlier Country Music Disk Jockey Association, was organized in November 1958 by a group of "hard-core executives."

No one person can be credited with its founding; it was something of a team effort. In the beginning there were 200 regular members and 33 lifetime members.

Originally there were nine directors and five officers. Connie B. Gay, broadcasting executive and entrepreneur, served as president of CMA during its first two years. During the same period Wesley Rose, president of Acuff-Rose Publications, Inc., served as chairman of the board of directors.

At the first annual meeting in November 1959 the board was extended to 18 directors and the slate of officers was increased to nine. There were nine original categories of membership: artist, record producer, promoter, agent, publicist, radio director, newspaper writer, and magazine editor.

Two years after the inception of CMA, Ken Nelson of Capitol Records served as CMA's president and Steve Sholes of RCA Victor became chairman of the board. Subsequent presidents over the years have been Gene Autry, Tex Ritter, Bill Denny of Cedarwood Publishing, Paul Cohen of Kapp Records, Hubert Long of Hubert Long International, Bill Williams of Billboard, Harold Hitt of Columbia, and the current president, Wade Pepper, of Capitol.

Subsequent chairmen of the board have been: Wesley Rose, Frances Preston of BMI, Hal B. Cook of Billboard, Roy Horton of Peer, Int.; Jack Loetz of MCA; William P. Gallagher (then of MCA); Ben Rosner, Golden Bough Enterprises, and the current chairman, Dick Broderick of MCA.

The Country Music Association has been, since its beginning, devoted to the promotion of country music, its exposure in all areas of the world, its attractiveness to advertisers, its spread through radio station formats, its distribution.

Known as "America's most active trade association," CMA's membership is made up of all the listed categories, and each member is involved in some way with the music business.

CMA has sought to encourage the highest ethics in every phase of the industry, and, indeed, established a code of ethics primarily through the work of Johnny Bond.

CMA has, over the years, presented special country music awards and sales presentations to viewers in seven key areas: New York Sales Executive Club; Canadian Radio and Television Executive Society; Nashville Area Chamber of Commerce; Detroit Aircraft Club; Sales Marketing Executives of Chicago; Los Angeles Advertising Market, and the International Radio and TV Society of New York City.

This year, taking one more giant step, CMA prepared and presented a filmed selling-show to the National Association of Record Merchandisers at their convention in Beverly Hills.

GoaM, another step beyond, CMA took its board of directors and officers meeting this year to England, working for the promotion of country music abroad.

CMA, in 1967, established its first Country Music Awards and they were presented to the winners at the ninth anniversary banquet and show on Oct. 20.

In 1968, primarily through the efforts of Irving Waugh, president of WSM, Inc., and Jack Stapp, president of Tree, Inc., the CMA Awards Show was televised on the Kraft Music Hall on NBC. Each year this pact has been renewed.

CMA Achievements

Some of the achievements of CMA over the years include the following:

- Production of a sales kit which includes information of country music and its audience. The kit contains facts and general information on country music, and is used by member stations as a sales aid in gaining new advertising dollars.
- Production of a 12-minute color film with soundtrack tracing the history of Country music and its growth through the years. In addition the film features the demographics of country music and cites examples of its popularity to national advertisers and its effectiveness in moving products. An International Country Music Month (chaired each year by Roy Horton). Radio and television stations compete for the best promotional effort on behalf of country music, and governors of all states now issue proclamations encouraging the recognition of this music form.
- An International Seminar, held annually by CMA, at which time panels from the country music field with interests in the international aspects of the trade make presentations dealing with a wide range of practices. The session is taped and made available to members.
- A country broadcasters meeting, utilizing top broadcast and advertising personalities who speak on current topics of interest to this media. In addition, the CMA arranges speakers for both the annual NAB meeting and the special NAB programing seminars held in various U.S. cities.
- Production of Hall of Fame albums, utilized to raise money for the organization, and sent to post exchanges overseas for an inexpensive yet valuable object for servicemen.
- A monthly newsletter, Close Up, free to the membership, keeps them abreast of developments in country music.
- A complete list of radio stations and disk jockeys programming country music.
- An annual artist-disc jockey taping session, held in joint sponsorship with WSM, allowing radio stations to determine time, place and appearance of the artists for utilization however they see fit.

These are but a few of the activities of the Country Music Association.

No Salary

It should be noted that no officer nor director of CMA receives any salary or any other compensation; each officer and director pays his own way and all his own expenses to each meeting, no matter where it is held, and each officer and director is required to give time and energy to committee assignments, to specific annual projects, and to attend at least two of the quarterly meetings each year.

Any member of the organization is eligible to become an officer or director through nomination either prior to or at the annual meeting held each October in Nashville. The directors are elected directly by the membership, and the directors, in turn, select the officers.

Directors of categories serve two-year terms, and may not succeed themselves as directors, while officers are picked for one-year terms. Consideration in nominations is always given to geography, giving the board a constant international flavor. Although headquartered in Nashville, CMA is an international organization. Neither the president nor chairman, for example, is from Nashville.

CMA, in keeping with its past, will continue to expand in its future. Its goals are astronomical, but, as before, they can be attained.

April 3, 1971, Billboard
Who put music in Music City?

Lots of people did. And Metro is really high on music appreciation. That's why each year, for the past six, Mayor Briley on behalf of the Metropolitan Government has been proud to present the golden Metronome Award. It's awarded to the person who has contributed most in a year to the development of Music City, U.S.A.

Again this year, Metro will award the Metronome and again the choice will be a difficult one. But then, that decision is up to the music industry, itself.

Metro 1963-1971: Making it work.
Country Music: Tennessee Heritage

By Governor Frank Clement

Reprinted from World of Country Music, 1963

A SMALL BOY IN TENNESSEE once wrote an essay on the caterpillar which has become a sort of classic for its conciseness and brevity. "Caterpillars," he wrote, "is long hairy worms that grow on Mulberry trees. They make millions of dollars worth of silk and also butterflies." I think this third-grade masterpiece will serve well to describe the cultural and economic importance of the country music industry to Tennesseans.

"Country music," we might say, "is a forty-million-dollar industry, employing thousands of talented Tennesseans. It also produces butterflies."

And maybe we ought to talk about the butterflies first. WE COULD COME UP with a somewhat wordy statement that country music is important and enduring because it possesses genuine emotional integrity. We can say that it is a unique melding of the writer and the performer with subject matter drawn from deep within the heartstrings of the people.

There are many learned and technical things we might say, just as an entomologist might say about a butterfly. BUT WE STILL WOULD NOT have explained why an infant just learning to walk will totter after a bright yellow caterpillar for hours trying to catch it in his hand. And neither will we have explained why the simple songs of Roy Acuff and Eddy Arnold and the Jordans make millions of copies and make their way into the permanent folklore of the nation.

I know that for my own relaxation and enjoyment—for a background when I have something serious to think through or write down, the sophistication of modern music or the demanding pretentiousness of the classics are laid aside.

I need something that speaks directly to my heart—
that expresses a part of my inner being.

Songs that have crossed the continent in covered wagons and rocked five generations of babies to sleep.

And that is as near as I can come, and as near as I care to come to explaining why I am a dyed-in-the-wool country music fan, and why I think its creation and preservation are one of my State's cultural obligations.

COUNTRY MUSIC IS an authentic part of Tennessee heritage.

But, as we said, the writers and the musicians and the singers who make country music a Tennessee institution don't just produce the bright butterflies of song that color the lives of people around the globe. They bring to the city of Nashville alone in a year's time the staggering total of forty million dollars in income, supporting a substantial and evergrowing part of the city's economy.

Country music also brings Nashville and to Tennesseans a steady stream of recording artists, music industry leaders and out-of-State visitors who have made the "Grand Ole Opry" the worldwide tourist attraction it is.

I CONSIDER IT a privilege to join Billboard in this imaginative effort to put between the covers of one publication all the good things we know about the "World of Country Music."

To the publishers, the artists and composers, many of whom are my personal friends, the music and recording companies we extend both officially and personally our heartiest congratulations!

Jim Denny: Man of Country Music

Reprinted from World of Country Music, 1963

Jim Denny fought many battles in behalf of the country music industry, but lost his most important fight against cancer at the age of 52 in 1962.

A tireless worker and pioneer in the industry, he developed the Jim Denny Artist Bureau into the biggest booking and management firm in the country business as he guided many of today's artists to the height of stardom. His giant Cedarwood Publishing Company is one of the largest in the field and has thousands of songs recorded on both the pop and the country categories.

Born in Buffalo Valley near Cookeville, Tenn., James Rae Denny was the youngest of the three Denny boys. Hardships hit the family as it did many during the depression and Jim was sent to Nashville to live with an aunt when he was only 11 years old. He arrived in Nashville by train with only 40 cents in a small tobacco sack.

The plan to live with his aunt didn't work out. He began to sell newspapers in the downtown section and delivered telegrams between editions of the paper. His uncle, Jim Denny, owned a store and had several fresh news bundles of warm newspapers in the corner of the pressroom. He became a familiar sight on the streets and business offices in the downtown section and impressed many with his ingenuity and economic carrying out his daily chores.

National Life and Accident Insurance Company one of his daily customers, recognized his drive and innate ability and hired him as a mailroom clerk at the age of 16. National Life, then as now, owned WSM-Radio which stages the "Grand Ole Opry." Young Jim soon wrangled his way into a side job at the "Opry" as a "helper," which included such chores as answering the telephone, carrying messages backstage to the artists, and ushering. Taking a business course at Watkins Institute at night, Jim moved up in the National Life organization and at the same time was establishing himself as an important cog in the "Opry" operation.

Although he had advanced to the position as head of the Accounting and Systems Division at National Life, his first love was the "Opry." In 1951 he moved to WSM as talent director and manager of the "Opry." Jim saw a great opportunity in the song publishing business as a result of his close association with the top country and western artists. He proceeded to establish the Cedarwood Publishing Company in 1954 and was firmly entrenched in the business when WSM President Jack DeWitt decided that it wasn't quite "cricket" for the "Opry" manager to also be in the publishing business. Unable to convince the WSM President, DeWitt was there really nothing unethical about the arrangement, Jim was subsequently relieved of his position as "Opry" manager.

After he left WSM and set up the Jim Denny Artists Bureau other agencies were established and artists began making their own deals.

Golbie Hill, who is now Mrs. Carl Smith, was the first artist to join Jim in his new venture.Outfit soon followed and the bureau grew as artists' pockets swelled with money from the growing number of personal appearances which they were fulfilling across the country.

The demands for Jim's time as head man at Cedarwood became more pressing as the staff expanded steadily and overseas offices were established in London and Berlin. Cedarwood now boasts some 48 BMI Awards and three Triple Crown Awards from Billboard magazine for the songs, "Love, Love Love," "I Don't Care," and "More and More."

Head Man

Taking the increasing work load as head man of two giants in the industry seemed to come natural for Denny and seemingly only whetted his appetite for more as he broadened his interests in the entertainment field by teaming with Webb Pierce to purchase three radio stations in Georgia. The stations are located in Swainsboro (WJAT), Snellville (WSNT), and Waynesboro (WBO). Denny's contributions to the country and western music industry were recognized in 1955 when he was voted country and western "Man of the Year" by Billboard.

The country and western music industry has lost a great benefactor," stated W. E. (Lucy) Moeller, a partner in the Jim Denny Artists Bureau and long-time friend. "No one will ever know how much this great man has done for country music. All of us in the industry have lost a loyal and trusted friend. He is gone, but his mark will long remain among those of us who were fortunate enough to have known him and to have worked with him."

APRIL 3, 1971, BILLBOARD
Acuff-Rose is the Leader in the Country Hall of Fame... always the leader.
the WILDBURN BROTHERS

Proudly salute
our many friends in
Country Music
and the
Hall of Fame.

Teddy

Members of the
Walkway of Stars

Doyle

Stars of the
"WILBURN BROS.
SHOW" on TV

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801 16th Ave., South
Nashville, Tenn. 37203
Phone: (615) 244-1403
Larry L. Hart, Talent Director

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LORETTA LYNN

The Sweetheart of Country Music Salutes the Hall of Fame

Member of the Walkway of Stars

For Bookings:
The Wil-Helm Agency
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Nashville, Tenn. 37203
Phone: (615) 244-1403
Larry L. Hart, Talent Director
We proudly salute Hank Williams Sr. and the other greats in the Country Music Hall of Fame

We are honored to be a part of the great Hank Williams Sr. legend, perpetuating his name, his songs, his love for Country Music.

Hank Williams

Buddy Lee
It might have been a pavilion at the New York World's Fair. Instead, it became an edifice, a shrine, a house of memory where visitors could browse and scholars could research.

This is the Hall of Fame and Museum which sits on the old Tony Rose Park in Nashville, fittingly at the head of Music Row. And, as in most great plans, there was a woman behind it.

The woman was Frances Preston, vice president of BMI, and a charming individual who has served the Country Music Association in some capacity since its inception. A dedicated individual, she was one of the initial spearheads for the construction of this mecca.

In 1964 the New York World's Fair was to open, and an approach had been made to the CMA to place a pavilion there. Despite a general lack of funds, this approach was received favorably, and a discussion was held to plan such a structure. An architect did a rendering in the shape of a banjo, and the figures were added. Not only were the costs prohibitive, but the building would have to be torn down in a year or two, so the plan was discarded. It was here that the suggestion was made to build a permanent edifice. And thus began the trying time.

The original building committee for the Hall of Fame was chaired by Mrs. Preston, and included Bill Denney of Cedarwood Publishing, Hal Cook of Billboard, and attorney Dick Frank. This group was appointed in November 1963. A West Coast committee chaired by Ken Nelson included Tex Ritter, Dick Schofield, Johnny Bond and Bill Collins. A New York group included Jack Loetz, Cook, Steve Sholes, Roy Horton, Paul Ackerman and Ben Rosner. And Harold Moon of BMI, Canada, took over the Canadian portion of the job.

It was Judge Robert Burton of BMI who suggested getting together in New York a group of some 20 or more record manufacturers and soliciting $10,000 from each of them to be pro-rated over a lengthy pay period. Cannes B Gay got the ball rolling by offering the first $10,000.

Mrs. Preston and Denney, meanwhile, began to negotiate for land. Three sites were originally considered, but Mayor Beverly Briley, after considerable involvement of the legal department and the council, agreed to turn over the park area on the corner of 16th and Division where the Hall of Fame now stands. The park board, too, gave its cooperation.

Hobart Long was the first of the Nashville contingent to donate $10,000, and the $110,000 was raised in this method. Then a local fund-raising drive was initiated. Using a professional to do the job, there was little response outside of the music industry. But the music community itself came through, and another gross of some $110,000 was reached.

On March 13, 1966, ground-breaking ceremonies were held. Martin Jester, a New York architect, designed the building, and the construction was done by W.B. Cambron. Paul Ackerman was named chairman of the Museum Acquisitions Committee. Edwin Craig, one of the music pioneers, committed National Life to $10,000.

The dream became a reality on April 1, 1967, with a huge ceremony in front of the structure.

Carefully Planned

It was in 1964 when CMA chartered the Country Music Foundation, which actually undertook the fund-raising for the building. CMI is a non-profit corporation chartered under Tennessee law as a charitable and educational institution dedicated to the preservation of the history of country music.

Carefully planned around creative themes of "sight and sound," the structure is designed to draw people from all walks of life, and does just that.

The building also serves as international headquarters for the Association. The initial cost was three-quarters of a million dollars. Since then additional thousands have been spent for expansion, parking and a new, modern library.

Serving an average of 6,000 visitors a week during the summer months, the Hall of Fame and Museum by the end of 1967 had seen some 70,000 people pass through its doors. During 1968 a peak of nearly 8,000 came in one week. The total in 1970 surpassed a half-million total paying visitors.

In less than a year from the opening, all goals set by the Country Music Foundation had been surpassed. This "sanctuary" houses not only a graphic history of the country music industry, but a look at its expansion. There is an audio-video demonstration of how a session is readied for recording. There is a motion picture which tells the story of country music. The central hall is filled with the plaques of the Hall of Famers. The north wing contains the artifacts from the past and present.

A few years ago, the library became affiliated with the Joint University Libraries of Vanderbilt, Peabody and Scarritt. Serious study and work toward undergraduate and graduate degrees is constantly proceeding under the eyes of the librarian. Again sound is implemented. There are far more tapes than books. Efforts are being made to get on tape the most complete library of sound in the world, detailing life histories of country music artists.
Country Music Association
The Award Winners

1967:
Entertainer of the Year:
Eddy Arnold
Single of the Year:
There Goes My Everything
Album of the Year:
There Goes My Everything
Male Vocalist of the Year:
Jack Greene
Female Vocalist of the Year:
Loretta Lynn
Vocal Group of the Year:
The Stonemen
Instrumentalist of the Year:
Chet Atkins
Instrumental Group of the Year:
The Buckaroos
Comedian of the Year:
Don Bowman

1968:
Entertainer of the Year:
Glen Campbell
Single of the Year:
Harper Valley PTA
Album of the Year:
Johnny Cash at Folsom Prison
Song of the Year:
Honey
Male Vocalist of the Year:
Glen Campbell
Female Vocalist of the Year:
Tammy Wynette
Vocal Group of the Year:
Parton Wagoner and Dolly Parton
Instrumentalist of the Year:
Chet Atkins
Instrumental Group of the Year:
The Buckaroos
Comedian of the Year:
Ben Colder

1969:
Entertainer of the Year:
Johnny Cash
Single of the Year:
A Boy Named Sue
Album of the Year:
Johnny Cash at San Quentin
Song of the Year:
Carroll County Accident
Male Vocalist of the Year:
Johnny Cash
Female Vocalist of the Year:
Tammy Wynette
Vocal Group of the Year:
Johnny Cash and June Carter
Instrumentalist of the Year:
Chet Atkins
Instrumental Group of the Year:
Danny Davis and the Nashville Brass
Comedian of the Year:
Archie Campbell

1970:
Entertainer of the Year:
Merle Haggard
Single of the Year:
Osky From Muskogee
Album of the Year:
Osky From Muskogee
Song of the Year:
Sunday Morning Coming Down
Male Vocalist of the Year:
Merle Haggard
Female Vocalist of the Year:
Tammy Wynette
Vocal Group of the Year:
Tompall and the Glaser Bros.
Instrumentalist of the Year:
Jerry Reed
Instrumental Group of the Year:
Danny Davis and the Nashville Brass
Comedian of the Year:
Roy Clark
Vocal Duo of the Year:
Porter Wagoner and Dolly Parton

The Walkway of Stars

1967 Installation
Roy Acuff
Bill Anderson
Eddy Arnold
Chet Atkins
Johnny Bond
Owen Bradley
Red Brestfield
Boudleaux and Felice Bryant
Carl and Pearl Butler
Johnny Cash
Patsy Cline
Hank Cochran
Cowboy Copas
Floyd Cramer
Jimmie Davis
Skeeter Davis
Jimmy Dickens
Dave Dudley
Max and Saul
Red Foley
Tennessee Ernie Ford
Howard Forrester
Glaser Brothers
Billy Grammer
Bobby Gregory
Dewey Groom
George Hamilton IV
Freddie Hart
Al Hirt
Jan Howard
Ferlin Husky
Burl Ives
Stonewall Jackson
Wanda Jackson
Sonny James
Grandpa Jones
The Jordanaires
Merle Kilgore
Pee Wee King
Pete Oswald Kirby
Hugh X. Lewis
John D. Loudermilk
Loretta Lynn
Leon McAuliffe
Rose Maddox
Joe and Rose Lee Maphis
Jimmy Martin
Roger Miller
Bill Monroe
Jimmy Newman
Buck Owens
Minnie Pearl
Webb Pierce
Elvis Presley
Boots Randolph
Del Reeves
Jim Reeves
Jimmy Riddle
Tex Ritter
Don Robertson
Jimmie Rodgers
Fred Rose
Hank Snow
Hank Thompson
Mel Tillis
Johnny Tillotson
Merle Travis
Ernest Tubb
Justin Tubb
LeRoy Van Dyke
Porter Wagoner
Kitty Wells
Dottie West
Willie Wills
Bob Wills
Mac Wiseman
Johnny Wright
Faron Young

1968 Installation
Lenny Dee
Jack Greene
Tom T. Hall
Hamer and Jethro
Jeannie Seely
Slim Whitman
Chet Atkins

1969 Installation
June Carter
Maybelle Carter
Ray Drusky
Bobby Goldsboro
Merle Haggard
Sheets McDonald
Roy Orbison
Luther Perkins
Jerry Reed
Jeanie C. Riley
Jimmy Skinner
Conway Twitty
T. Texas Tyler
Hank Williams, Jr.
Hank Williams, Sr.
Lulu Belle and Scotty Wiseman

1970 Installation
Original Carter Family
Roy Clark
Pete Drake
George Jones
Lanza & Oscar
Red Sovine
Billy Edd Wheeler
Tammy Wynette

HF.28
COUNTRY MUSIC HALL OF FAME—A TRIBUTE
APRIL 3, 1971, BILLBOARD
it's not hard to figure out

Mary Etta Davis
Hank Thompson
Ray Frushay
Mary Over
Wendy Y
Joy Clark
Compton Brothers
Legarde Twins
Diane Trask
Darel Statler
Bill Beaver
Lucille Starr

great talent

Straight out of Country!
• Reprinted from World of Country Music

On April 12, 1948, Hank Williams signed his first exclusive contract with Acuff-Rose Publications.

This date is a memorable one in the annals of American music, for it marks the definitive moment of the evolution toward the close association between Williams, the untutored country boy with a fantastically rich vein of talent, and Fred Rose, the peerless professional songwriter and music publisher, with Roy Acuff, of Acuff-Rose Publications.

In the opinion of many, the Williams-Rose association produced the richest vein of country material; and discerning students of the songwriting craft have always felt that the association was particularly fortunate in that it enabled Williams to have at his disposal the best knowledge of one of the greatest song doctors in the music business.

The first meeting occurred in the most casual fashion. Fred and his son, Wesley, were playing ping pong in the Acuff-Rose offices in Nashville. Audrey Williams, Hank's wife, appeared and simply stated: "My husband has written some songs and I'd like you to hear them." Fred and Wesley Rose wondered whether they had the time, and decided to do as Audrey suggested. They went to the WSM studios.

Wesley Rose, recalling the incident, says: "Hank was scared. He went to a mike and sang "I Saw the Light," "When God Gathers His Jewels," and "Honky Tonkin." Hank, Williams, Wesley remembers, was careful about contracts: "his word was his bond," Wesley states. But shortly after that session at the WSM studios Fred Rose signed him to a writer's pact.

Made the Move

A brief period later, Fred Rose went to New York to place Hank on an important label. Pioneer record man Frank Walker at that time was organizing MGM Records. Walker wanted Fred Rose to record country material for him, and shortly thereafter Hank Williams' record of "Move It On Over" was released on the MGM label—which was to release all the Williams material.

Previously, Hank had cut some sides for the Sterling label, Wesley Rose purchased these and turned them over to MGM, which now owns all of Williams' masters.

Hank Williams, Wesley Rose points out, did his chief work in the short space of four or five years. Born on a farm in Georgiana, Ala., in 1923, he was only 29 when he died on New Year's Day, 1953, in the back of his automobile while traveling from Nashville to make a personal appearance.

In common with the great country artists of the traditional school, Hank was a songwriter, recording artist and live performer—and he excelled in all three.

As a writer, he left perhaps the greatest heritage of country material ever—a catalog which is constantly used in new ways by pop, country and jazz artists.

Students of the country music field believe that much of the Hank Williams songs were not only the writer's actual personal experience, but the range of themes he covered was indeed blighted or frustrated love, such as "Cold, Cold Heart," "Your Cheatin' Heart" and "Take These Chains From My Heart." In the performance of these his light voice with its subtle turns of phrase, could, as someone said, break the listener's heart.

Multi-Talented

But he was equally adept at writing and recording happy, lilting ballads and rhythm songs, full of country flavor and wit. "He had a great sense of humor," Wesley Rose remarks, and this side of Hank's character is readily discernible in such songs as "Hey Good Lookin'" and "Sett'in' the Woods on Fire."

The moral elements of retribution and conscience, so much a part of the heritage of true country songs, are very much in evidence in the Williams material. His songs are so well known that it is necessary to quote only one example to make the point—this from "Your Cheatin' Heart":

When tears come down like falling rain,

You'll call my name... all night through.

Hank, of course, also wrote inspirational material, such as "When God Closes and Gathers His Jewels," and mournful dirges and "Miles to the Graveyard." He was so prolific that some of his work will probably be never known, for he sometimes composed a song on the spur of the moment and gave it away—in true folk-style—to another artist.

In the late 1940's and early 1950's he produced material at a rapid pace. Wesley Rose says he had a great desire to become an important country artist, and he did. During this period, the country field was still a self-contained cultural entity, but the great popularity of some of Hank Williams' songs was a major factor in opening the floodgates to the pop field. Example of this was during Hank Williams' era such of his songs as "Jambalaya", "Cold, Cold Heart," and "Your Cheatin' Heart."

Another Death

Just about one year after the death of Williams, Fred Rose passed away in Nashville. The date was December 1, 1954. What both accomplished by virtue of complementing each other's talents is now history.

HANK WILLIAMS, for right, with fellow artists, left to right, Red Foley, Minnie Pearl, Ernest Tubb, Cowboy Copas, Red Bradshaw. Picture supplied by Billie Jean Horton.

The story of Fred Rose is one of the most interesting in the music business, full of romance and accomplishments in both the pop and country spheres of the industry. Fred was born in Evansville, Ind., had already had a career in the pop business prior to adopting the country field. In the Dixieland era he was a hot piano player, and he proved a powerful producer of pop song hits. He wrote "Red Hot Mama" for Sophie Tucker, and many other well-known songs, such as "Deed I Do," "Blue Eyes Crying in the Rain," "Don't Bring Me Posies When It's Shoveys I Need" and "Roly Poly."

Gene Autry, then America's No. 1 cowboy and currently president of the Country Music Association, asked Fred to write 16 songs for him. Fred, who easily turned his attention to order, compiled, and this batch included the great "I'm Honest With Me" and "Yesterday's Rose."

Rose in his early years was also a singer and was on the Brunswick label. He sang on radio coast to coast as a single and with Elmo Tanner. When he settled in Nashville, for a while he sang over WSM.

Roy Acuff at this time started urging Fred Rose to join him in the publishing business. Wesley Rose says his father demurred for a long time—but finally agreed. The decision was made one night at the "Grand Ole Opry" in the Ryman Auditorium. Fred was in the audience and Acuff was on stage singing a song, and Fred noticed that tears were streaming down Acuff's face. That Roy Acuff should be so affected by country material had a similar effect on Rose—and the joint publishing venture was founded in 1943. One of the firm's first activities was the sale of Acuff songbooks over WSM.

Wesley became active in the firm in 1945, and took the sheet music operation, which had been farmed out, back to Nashville. Then, due to the unexpected end of the operation and he became a partner in the firm in 1951.

Wesley recalls that Fred a.d.d.'d the Hank Williams sessions. And, of course, he constantly exercised an editing function over Williams' efforts, and never put his own name on a song. A writer himself, Fred Rose never lost his interest in the problems and rights of other writers.

Keeping It Close

From the foregoing, it will be apparent that an important element in the Acuff-Rose publishing operation was a close connection or association with a writer who was at the same time a recording artist and live performer. This was the case in the Hank Williams-Acuff-Rose era. Later, Acuff-Rose had a similar association with Marty Robbins. And today, the parallel still persists in the association with Don Gibson, who is regarded as one of the greatest writing talents and artists.

Wesley Rose points out, however, that today the nature of the music business makes it more difficult for a personality to be both writer and artist—whereas in the traditional era it was almost a necessity.

"The important thing about a writer is his writing," Rose adds. "And if his recording career conflicts with his writing, we advise him to quit as a performer."

Rose adds: "We want writers who are anxious for a professional career. Writers who will produce work of sufficient quantity and quality to merit exploitation on an international level... and we want our work recorded by those artists who can do the job."

In this way will the writer, and the artist, receive proper exposure.

1. Your Cheatin' Heart—Hank Williams; Copyrights 1952, Fred Rose Music, Inc. Used by permission.

APRIL 3, 1971, BILLBOARD
The Country Music Hall Of Fame.
A place in the heart of the heart of the country.

The Country Music Hall of Fame is a very special place to people who love country music. It's a place where the greatest country music artists are honored for their achievements. It’s that special place of fame for people like Bill Monroe, Ernest Tubb and the late Red Foley.

Decca is equally proud of all its great country artists:

Rex Allen  Bill Phillips
Bill Anderson  Debbie Pierce
Carl Belew  Webb Pierce
Margaret Brixey  LaMelle Prince
Wilma Burgess  Jeanne Pruett
Jimmie Davis  Jimmie Riddle
Crystal Gayle  Jeanie Seely
Claude Gray  Slewfoot Five
Jack Greene  Cal Smith
Bill Howard  Jerry Smith
Jan Howard  June Stearns
Wayne Kemp  Conway Twitty
Bobby Lord  Leroy Van Dyke
Loretta Lynn  Jay Lee Webb
Warner Mack  Kitty Wells
Jimmie Martin  Wiltburn Brothers
Jimmie Newman  Bobby Wright
Osborne Brothers  Johnny Wright
Peggy Sue

Decca Records, A Division of MCA Inc.
How true! Today, in country music—perhaps because the music is so clearly a child of the American experience, its country music—perhaps because the music is so clearly a child of the American experience, its country music has a generational appeal that transcends age and gender barriers. Country music is the music of the people, with its roots firmly planted in the soil of the American experience. It is a music that speaks to the heart and soul of the American people, a music that has the power to bring people together and to lift the spirits of all who hear it. Country music is the music of the people, with its roots firmly planted in the soil of the American experience. It is a music that speaks to the heart and soul of the American people, a music that has the power to bring people together and to lift the spirits of all who hear it.
DAVID HOUSTON
SINGING HIS WAY TO THE COUNTRY MUSIC HALL OF FAME

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HALL of FAME and MUSEUM
Here Lives Country Music

THIS IS the "loft" of the Hall of Fame building, which once housed the library. It is being converted now, and its cases carry locked archives, some of the most valuable in the collection.

THE NEWLY CONSTRUCTED library area of the Hall of Fame building for scholars, researchers and casual readers.

COMING DOWN the stairway to the new library section of the Hall of Fame building, the tasteful decor is at once apparent.

THE MECHANICAL process of making a phonograph record is shown in graphic and physical detail in this exhibit in the Hall of Fame.

PART OF the sight and sound concept, each picture in the artists' gallery lights up when the voice of that person is heard.

Jimmie Rodgers and Ralph Peer
Contributions of Lasting Value

Jimmie Rodgers, the legendary “Singing Brakeman,” has been termed by many the “Father of the Country Field.”

He was one of the great originals. When he passed on it seemed as if the mold had been broken. Nobody replaced him, but his influence has persisted through the years; and now, in the light of history, it is evident that he made a contribution of lasting value to the music business.

Ernest Tubb, the Texas Troubadour, became Rodgers’ closest cultural heir—in the opinion of many. And in this connection we may note an item of sentimental interest. Tubb owned Rodgers’ guitar. It was given to Tubb by the late Carrie Rodgers, Jimmie’s wife, who believed that Tubb carried on the Rodgers tradition. Mrs. Carrie Rodgers, of course, was well known to the entire country field, and for years she was one of the more interesting personalities who lent a historical touch to the annual WSM Country Music Festival. Until her death several years ago, she appeared faithfully at the festival—for she never lost her interest in country music.

Jimmie was born in Meridian, Miss., in 1897. In view of the nature of the songs he was to write, it is important to note that he was the son of a railroad man, Aaron Rodgers, a section foreman on the Mobile and Ohio Railroad. While a teenager, Jimmie went to work as an assistant to his father; and for 14 years he worked on the railroad. He was a brakeman.

During those years Jimmie Rodgers absorbed the lore of the railroad. He loved trains and railroad songs—surely one of the richest themes of American music.

Switched Jobs

Lacking robust health, Rodgers felt obliged to seek another means of livelihood. He became a professional entertainer—an occupation which permitted him to use his knowledge of railroad ballads and chants.

His first combo included three musicians and himself as vocalist and guitarist. They were called The Jimmie Rodgers Entertainers and were booked over WWNC, Asheville, N.C.

While the group was on tour, it managed to find time to audition for Ralph Peer, who, during the late 1920’s, was in charge of RCA Victor’s field recording activity.

Peer had already had considerable experience in the recording area. He had been a pioneer in the race record field—which ultimately became the rhythm and blues field—and he had developed a great interest in country music. Samuel B. Charters, in his book, “The Country Blues,” notes that Peer was a man of exceptional taste and discrimination, “and he had a marked ability to bring out warm personal feeling.”

Charters adds that “the finest body of ethnic music collected in the South was that collected by the commercial recording directors in the late 1920’s, and Peer was one of the best of them.” He recorded Rodgers, the Carter Family and others and published the material in special songbook.

Bob Gilmore, an assistant to Peer, was active on these field trips. Many present country fans will remember that Peer and Gilmore—the latter in later years was headquartered in the New York offices of Peer’s publishing empire, Southern Music and Peer International, but he made periodic trips to Nashville and other Southern music centers.

While an RCA Victor field recording executive, Peer organized with Victor the joint publishing venture known as Southern Music, which he later took over.

About seven or eight years ago, Peer, talking to this writer while on one of his periodic visits to Nash-ville, mentioned that he quickly came to the conclusion that Rodgers was best recorded as vocalist with guitar. His Victor sides, of course, include quite a few that were cut with orchestral backing, and those, of course, have a very real value, for they display the fact that Rodgers had a feeling for jazz, particularly as applicable to the blues idiom.

But Rodgers’ most important records—as Ralph Peer indicated—were his country-styled sides, which had no accompaniment other than his own guitar. The songs were generally his fragments—for they were blues and occasionally made use of well-known blues images.

So, like virtually all the great country talents, Rodgers had a triple-faceted capacity: at one he was songwriter, recording artist and live performer.

In the past several years, RCA Victor has reissued many of the Rodgers recordings in LP form. Their success, particularly the vocal solo with guitar sides, is quite good. The lyrics are clearly understandable and the quality of the vocal can only be described as haunting. One of the trade-marks of his style was his high-pitched yodel (and one of his early 78-rpm albums was titled, “Yodelingly Yours”), which he used with telling effect at the beginning and end of musical phrases.

His greatest songs, which are published by the Peer organization, are full of the lore of train travel.

The song literature of railroading reflected Rodgers’ working soul, and in “The Brakeman’s Blues” he says:

Portland, Maine, is just the same as sunny Tennessee
(repeat;
Any old place I hang my hat is home sweet home to me

The concept of home—the Southland—is a dominant theme in the Rodgers literature; and some of his most poignant lyrics are on the subject of leaving home and returning home. Another theme is that of restless-ness—the spirit of the wanderer. Thus, in “Blue Yodel No. 2:

If it’s gonna marry, I ain’t gonna settle down (repeat);
I’m gonna be a roofer till the police shoot me down;

Another theme—common to most songwriters—has to do with women. Some of the Rodgers songs about women present the sex in an idealized way, as in the song “Carolina Sunshine Gal.” In a considerable body of his work, however, women are presented as fickle creatures, and his thought is sometimes presented colorfully through the use of railroad terminology and figures of speech. Thus, in “Jimmie’s Texas Blues”:

When I want you, woman, I always find you gone;
Every time you go, you always find you gone;
Listen here, good mama, I’m gonna put your air brakes on;
Some like Chicago, some like Memphis, Tennessee (repeat);
Some like sweet Dallas, Texas, where the women think the world of me.

“High-Powered Mama”:
I was a good man and you had a good home,
But you just couldn’t leave other daddy alone.
When I was a brakeman riding on the rails,
You had another daddy in the county jail.

In the use of language, Rodgers is both simple and colorful and this is indicated in what we may call his blues images. Examples are:

I’d rather drink muddy water, sleep in a hollow log,
Than be in Atlanta, treated like a dirty dog.

Again:
I’m po’ when the water, drinks like cherry wine.
The Georgia water tastes like turpentine.

In 1933, critically ill with tuberculosis and in strained financial circumstances, Rodgers came to New York to make what were to be his last sides. They were cut at RCA Victor’s 24th Street studios, with Jimmie doing his plaintive, haunting vocals while propped up in a cot. He died before he could go home to the Southland.

Ralph Peer, who discovered and developed Rodgers, developed one of the great country music catalogs. He then branched out into other fields, notably the Latin American music scene; before he died on January 19, 1960, he had created a publishing empire which gridded the globe and contained tremendously important copyrights in virtually all categories of music, including pop and classical.

1. This is an adapted version of a piece originally published in Craftsman magazine.
In those earlier years, Satherly was associated with the Wisconsin Chair Company, which made phonographs for the Thomas A. Edison Company. Later the Wisconsin firm operated the Paramount Records label out of its plant in Graffon, Wis., of which Satherly was in charge.

To the East

During the 1920's, Satherly ventured to the East where he became associated with the New York Recording Labs, which, in turn, led to a job with the Plaza Music Company which owned a number of chain store record labels. "They wanted to get into the hillbilly music business," Satherly looks back, "and I helped them get going."

But this picture soon changed and Plaza (with Satherly) was sold to Warner Bros., which also, at almost the same time, acquired the Brunswick record label from Brunswick-Balkie-Collender, all of which resulted in the formation of American Record Company, and the first meeting of Satherly and Law. Law had been with Brunswick as a Dallas sales representative.

The two became better acquainted when Satherly's disk-making junkets through the South would bring him to Dallas. Here, Law would sit in on the sessions and gradually he came to assume an a&rr function on the dates. Years later, Satherly remembers, "I asked Ted Wolfenstein time and time again for help (Wolfenstein came to Columbia from the American Record combine). I wanted him to give me Don Law, but he could only let me have him sparingly."

The Columbia label found its way into the American Record Company when the old Columbia Gramophone Company, under Majestic Radio, went broke and the catalog was acquired by American. Finally in the late 1930's, the American Record Company was bought out by the Columbia Broadcasting System and the Columbia Records setup as it now exists was born. Many of the country artists on Columbia at the period and of the CBS take-over were there via Satherly and American.

Memories ...

Satherly's memories of the past are rich with names and titles of songs. He claims the discovery of Roy Acuff and Gene Autry among his bigger contributions. He looks back with fondness on other names, like Willing and McGee from Huntington, W. Va., Frank and James McCreavy from South Carolina, Little Jimmy Dickens, Al Dexter, George Morgan, Bob Wills, Gene Autry and George Gobel; W. Lee (Pappy) O'Daniel and a song called "Pass the Biscuits, Pappy." In 1942, a few years after the new Columbia (CBS) era had started, Law was brought East from Dallas to make children's records in New York. In 1945 he moved into the country a&rr for keeps when the country duties were split between Satherly and Law; Law to handle everything from El Paso east; Satherly the sector west of that city.

Big Names

It was during these years that, between them, Law and Satherly brought in many of the names which still top the Columbia artist roster, and country hit charts as well, including Carl Smith, Ray Price, Marty Robbins, Lefty Frizzell and Carl Butler.

Satherly retired in 1953 at the age of 64 and Don Law at that time took over full responsibility for country a&rr.

During the ensuing decade, Law has kept Columbia constantly in the forefront. In the battle for position on the country charts. Law has made a stout contribution to the developing crossover of country into pop by springing Marty Robbins into the ranks of major pop artists. He was also an integral part of the Jimmy Dean success story, which began in earnest on the record front with "Big Bad John."

Law, who spends most of his time in Nashville, actually makes his home on the Connecticut shore of Long Island Sound. He owns a smart looking cabin cruiser as well as a home there, neither of which he sees too often. But that, too, may change. Law will reach the mandatory retirement age in two years, a fact which will result in Columbia's loss, and in fact a loss to the entire country music field. Law, however, intends to keep his "foot in the water in one way or another," even thereafter.

Meanwhile, Columbia's future in the country business seems assured. Two years ago, young Frank Jones was imported to Nashville from Toronto, where he had been active in the Canadian record and radio fields, to become Law's associate a&rr. Jones is expected to take over full responsibility for country a&rr at that time.

Dynamic Role

As they would put it, "Gene Autry had 'Silver Haired Daddy,' Al Dexter had 'Pistol Packin' Mama,' and there was Molly O'Day, the greatest woman country singer who ever was, and who hasn't made a record in 10 years but still gets a fat royalty check. There were all those and many more, but it's time to keep new ones like that coming all the time. Columbia has and will continue to make a big contribution to the country field."
The reason no one ever heard of Johnny Cash before he went into the Air Force in 1950 was that there was no "Johnny" Cash.

"His real name was just J.R.," said Ray Cash, father of the famous singer, in a rare interview.

"Back when our kids were born they didn't require a birth certificate at the time, only what they called a delayed birth certificate, but I'm certain that even that lists him as J.R. and not Johnny."

The elder Cash explained that, when he went into the Air Force they insisted on a first name. So they invented the name "Johnny." It's been that way ever since, but the family still calls him J.R. The initials don't stand for anything.

Cash's father has no middle initial himself. "I was the baby of 12 children," he explained, "and they ran out of middle initials."

Six of the seven children of Ray and Carrie Cash are still living. The eldest, Ray, is affiliated with the Chrysler Corporation in Memphis. Next in line is Louise (Garrett), married to a retired naval officer. Then came J.R., then Reba Ann (Hancock), who is actively involved in the Cash enterprises and married to a franchise executive; Joanne Engel, who works with a car rental agency; and Tommy, who, as the elder Cash put it, "is in the same business as J.R."

Ray Cash, now 73, was an "overseeing farmer" when he met and married his wife, now 66, at Kingsland, Ark. They have been married 50 years, Aug. 18.

It was at Kingsland where J.R., or Johnny, was born 28 years ago. His mother also was born there. Ray Cash was born at Toledo, Ark., a town that no longer exists.

"We're both part Cherokee Indian," Cash said. "My wife and I are about one-eight to one-quarter Indian, but we were in the family have all of the Indian features." He noted that this included a high cheekbone and generally hairless complexion.

The Cash family moved to Dyess, Ark., when most of the children were still young, and it was here that they knew relatively hard times.

"We had 40 acres to farm, and we grew vegetables, cotton, corn and soybeans," Cash recalls. "Times were a little rough."

Music Interest
He recalls that Johnny became interested in music in 1936, when he was just four years old.

"We bought a battery-operated radio, and J.R. would have his head in it all the time. He constantly listened to music, and the station he listened to was WDIA in Memphis. It was country music, and this is the only thing that interested him."

At the age of 12, Johnny Cash began singing in the Baptist church and at school, and began to write poems. "After he wrote the poems he would turn them into songs," said his father, "but we didn't have enough money to do anything with them. The truth is we didn't really take much of an interest in his work, not knowing what it would lead to."

It was at the Dyess, Ark., High School that Johnny won his first money for singing. He took first place in a talent contest for which he received $5.00. The song he sang, the family recalls, was Beasley Smith's "Lucky Old Sun," with a piano accompaniment. (Cash Sr. did not know that the late Beasley Smith was a Nashville writer.)

At the age of 18, weary of picking cotton, Cash went into the Air Force and it was here when he inherited a first name. Stationed first at Biloxi and then San Antonio (where, at a skating rink, he met the woman who was to become his first wife), Cash was transferred to Germany.

"This is where he really learned to play the guitar," his father said. "And when he came home he wanted to play and sing. But things didn't work out that way at first. Cash went to San Antonio, got married, and moved to Memphis. There he went to work for the Ace Appliance Company, trying to sell appliances. Meanwhile, the Cash family also had moved to Memphis, and Ray Cash now was working for W.T. Grant. Just before leaving Arkansas he had left the farm and gone to work for Proctor and Gamble.

Then that inevitable day came in 1956 when he took his two songs, "Hey Porter" (which he had written while in Germany) and "Cry, Cry, Cry" to Sam Phillips.

Mrs. Carrie Cash, a stately woman who still likes to help, cooked during those early Memphis days by selling insurance for the Reserve Life Insurance Company.

Family Home
Today the elder Cash couple live in a beautiful, expansive home overlooking Old Hickory Lake, directly across from Johnny and June Cash. They are retired. They have been in the Nashville area only a year, having spent 10 years prior to that at Ojai, Calif., where they looked after a trailer park and property owned by Johnny.

The large current home serves as a gathering place for members of the family. During the interview with

J.R. Cash - A Family View

By BILL WILLIAMS

Ray Cash, Tommy and his sister, Joanne, were in the kitchen with their mother who was busy making peanut butter cookies. Ray Cash made and served the ice tea.

Tommy Cash, who is eight years younger than his more-famous brother, has had problems because of the success of Johnny. Despite this, he has come a long way on his own. Of that particular moment in his life, "Rise and Shine" was higher on the Billboard chart than Johnny's "What Is Truth" and Tommy was favoring the position, although privately he is very close to his brother.

Tommy Cash formed a band several years ago with his nephew, Ray Cash, Jr., Jim Salee and Stanley Nie. It was a country band which performed in Memphis. When he went into service (all of the Cash boys volunteered for service as their father had done in World War I) he became an Armed Forces Radio disk jockey in Germany, then returned to Memphis where, with wife and family, he worked as a country disc jockey. He was recalled to service a second time, then came home and worked as a store clerk.

It was Johnny Cash who put him back on the track. "I worked for Johnny in the field of publicity and publishing strictly because he wanted me to learn the business and felt this was the best way." As it turned out, it was.

In January, 1965, Tommy cut his first single, "I Guess I'll Live," for Musicor under Pappy Dailey. From the beginning he was plagued because he "sounded like Johnny Cash." And while this is generally true, there are great differences in their voices and style. Tommy refused billing as "Johnny Cash's brother" and once refused to do a show when he was showcased this way. Now with Epic, Tommy has made it on his own, and currently is a hot property in the music business. Sister Joanne once was a singer, but gave it up although she "had a beautiful voice" according to their father. His eldest son, Ray, also had a band at the beginning of World War II, but all three band members lost their lives in the war, and Ray lost interest in music.

Mrs. Carrie Cash, whose father was a music teacher, learned to play both the piano and guitar and could play "the old pump organ." She accompanied her son on his last television show of the current series.

In the Johnny Cash home is a 76-year-old, five-pedal piano, bought by his grandfather at the turn of the century. "It's one of the finest pianos ever made," Ray Cash boasted.

Then, as something of an afterthought, he remarked, "It's fitting it should be in J.R.'s house."
Congratulations! COUNTRY MUSIC ASSOCIATION HALL OF FAME NASHVILLE, TENNESSEE

Hotel Room Recording Studios


- Reprinted from World of Country Music, 1963

Next year Decca Records will celebrate its 30th anniversary in the record business. Virtually from the day the company first opened its doors back in 1934, under the aegis of the Decca Company of England, the firm has been a steady contributor to the broad body of country music repertoire.

In a field where there is relatively little ebb and flow of artists from one label to another, the Decca firm has a further distinction of some of the longest term artist relationships in the business.

The well-known Louisiana governor, Jimmie Davis, cut his first Decca record, "Nobody's Darlin' But Mine," when he was clerk of the Criminal Court, Shreveport, La., in September, 1924, a few months after the company was launched. He has been a Decca artist ever since. Davis' association is the longest, but he is followed closely by Ernest Tubb, who has 23 years in the fold, and Red Foley, with 22 years.

Key Man

The man responsible for the acquisition of these artists by the fledgling company, Dave Kapp (now president of his own company, Kapp Records) is the key element of the early Decca country music story. Long before his association with Decca, Kapp had been involved in the country field through a retail store in Chicago, which he operated with his brother, Jack, for a decade, and through later artist bureau and programming operations at radio Station WJJD, Chicago.

When the Kapp brothers closed their store in 1932, Jack Kapp joined the American Record Company, while Dave became a talent manager. At one point, he recalls how Tommy Rockwell suggested he handle a team from Knoxville known as McGee and Gardiner. Kapp took them on, made some records with them and sold them to the famous WLS National Barn Dance on the basis of those records, one of the first examples of the now commonly accepted method of selling talent and songs.

Kapp remembers too a group known as the International Electric Busters, which he formed for WJJD, featuring Gene Autry. This group worked daily a half hour in the morning and a half hour in the evening, all for $50 a week.

When Jack Kapp helped form Decca in 1934, he asked brother Dave to join the firm and start a country division. It was a fruitful union with Kapp thereupon initiating an 11-year period as the Decca country a&r man.

Different Look

A a.r. in that era had far different connotations than today. It was necessary to go out to the hinterlands, find the artists and record them on the spot. For six years Kapp made his pilgrimages through the broad reaches of the South. His practice was to make two such tours a year, touching at such bases as Memphis, New Orleans, Dallas and San Antonio and later in Charlotte, N.C. In Dallas we got a lot of Cajun coming in and we would get Mexicans in San Antonio. In Charlotte we got the string bands." Kapp relates: "I've seen some of those artists drive 500 miles in tumble-down cars to an audition.

"When we had our artists lined up we would hire two hotel rooms, across the hall from each other. Then we would set up the recording equipment with the wax disks and start cutting. Nothing was electric. It was all mechanical. We got a constant speed by using 100-pound weights on plumb lines, below the turntables, which would exert a constant pull-down pressure. The artist would be in one room and the leader would be in the other across the hall running the equipment. We couldn't even see the artist; just a red light. When that was on, we knew he was singing.

One of the outstanding early names in Kapp's memory is that of Milton Brown and the Brownies. "In a day and a half of recording we made 48 sides with that group," he related. "They were great, but the leader was killed in an auto crash three years later. It was one of the first of the fine country and western dance bands, with piano, guitar, banjo, bass and two fiddles.

It was Kapp who brought Decca such names as Bradley Kincaid (a well-known radio personality as well); Jimmy Davis, the Carter Family (who joined the label in the late '30's); Red Foley and Ernest Tubb. "I met Tubb in San Antonio," Kapp said. "Mrs. Jimmie Rodgers had written to me about him, saying that the boy could do just what Jimmie did, and when he came into the place we had set up in San Antonio he was wearing Jimmie Rodgers' guitar around his neck."

By the early '40's Kapp had become increasingly occupied with other areas of recording, and the decision was made to turn the country job over to Paul Cohen, who had been serving as Decca's Cincinnati branch manager. The step was delayed, because of restrictions brought about by the war, and Cohen finally took the reins in 1945.

Long Rein

Cohen's regime lasted a dozen years or so and it's sparked generously with high spots. He was responsible for the signing of the early '50's of the manager of a Shreveport Sears, Roebuck store, Webb Pierce, who cut his first hit, "Wondering," in February 1952. This was followed by 18 hits in a row.

Cohen also signed Kitty Wells, now widely regarded as Queen of Country Music, and cut a number of sides before hitting paydirt with the famous "It Wasn't God Who Made Honky Tonk Angels," an answer song to Hank Thompson's "Wild Side of Life." This breakthrough for Kitty Wells occurred in 1952 and she has been a big seller since that time.

Another Cohen acquisition was Patsy Cline, who prior to coming to Decca had recorded some material, with little success, for Bill McCall's Four-Star interests. The late through cut at least 12 sides, beginning in June 1955, for Decca and for Coral, before coming up with the big one, "Walkin' After Midnight," in November 1956.

One of Cohen's biggest contributions was Brenda Lee. Brenda was originally found in Atlanta by Red Foley and her current manager, Dub Albrighton, Foley signed her for her "Jubilee USA" country music TV show in Springfield, Mo., and invited Cohen to come out and see her. She was seen and signed at age nine on July 30, 1956, and her first singing was "Jambalaya."

Cohen's memory also goes back to the evolution of the Nashville recording scene from the "portable rigs" to the WSM studios to one of the first commercial recording studios opened after the war in the then Hotel Tulane by three WSM engineers. Cohen cut Red Foley's hit "Chattanooga Shoe Shine Boy" here. Later, he brought to Decca another fine artist, Bobby Helms, who added to the catalog such hits as "Frankie," "My Special Angel," and "Jingle Bell Rock," now a Christmas standard.

Double Threat

A piano player, Owen Bradley was working with Columbia in '46, both as an instrumentalist and arranger. Bradley enjoyed a hit of his own, under Cohen's a&r'ing with "Blues Stay Away From Me" on Coral. Later, another side, "White Silver Sands," was even bigger.

In the late '50's Cohen moved over from the country a&r post at Decca to head up a&r activities at the Decca subsidiary label, Coral. At this time, Bradley became Cohen's successor in the Decca country a&r department, headquartered in Nashville. Bradley, a Kentucky native, had built his own recording studio in Nashville, and when he took over the country a&r responsibilities the studio and its offices became the Decca Nashville office.

Bradley is known around the strong country tradition of success established by his predecessors, Kapp and Cohen. Given the material—such as Foley, Tubb, Pierce, Miss Wells and, more recently, Brenda Lee and the late San Antonio, Kapp made the most of all those talents.

Particularly in the case of Patsy Cline and Brenda Lee, it was Bradley who capitalized the potential of both artists. Miss Cline developed to the point where last year she won virtually every trade award during National Country Music Week in Nashville, only a few months before her tragic death in an air disaster.

With respect to Brenda Lee, the singer has become a major player in the pop record scene as well as on the "in person" circuit, largely because of the deft musical hand of Owen Bradley.
JIMMIE RODGERS was the "Singing Brakeman," and he genuinely was a railroad man. The Hall of Fame has his railroad gear intact, including hat and lantern.

Artifacts That Tell The Story
Country Music

IT WAS in 1927 when the Original Carter Family first recorded, and this was the autoharp used by the group at that session at Bristol, Tenn.

THE HALL of Fame even has its own country store, with posters of old performances on the wall outside.

AN ARTIFACT case in the Hall of Fame contains, among other things, one of the most recognizable items of all: the hat worn by Minnie Pearl on her first "Grand Ole Opry" performance.

HOW MANY objects can you identify?
The chair in the background belonged to Jimmy Davis when he twice was Governor of Louisiana. The western suit on a mannequin belonged to the late Jim Reeves.

ONE OF the valuable artifacts in the Hall of Fame, the first fiddle played by Bob Wills.

IT WAS in 1927 when the Original Carter Family first recorded, and this was the autoharp used by the group at that session at Bristol, Tenn.

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HOW MANY objects can you identify?
The chair in the background belonged to Jimmy Davis when he twice was Governor of Louisiana. The western suit on a mannequin belonged to the late Jim Reeves.
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James R. Denny — Elected 1966

CEDARWOOD PUBLISHING COMPANY, INC.
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Bluegrass, Comedy, Sacred, Waltzes—It's All Country

Reprinted from World of Country Music, 1963

Alan Lomax, the noted folklorist, several years ago called bluegrass music "the brightest and freshest sound in popular music today." Lomax mentioned this in his notes to his United Arts' album, "Folk Songs From the Bluegrass," and in the course of his analysis, Lomax described this type of country music as a "sort of Southern mountain Dixieland."

Today, with the great popularity and resurgence of folk music, bluegrass has really come into its own; it has become a favorite of sophisticated audiences and college students, and its popularity is such that it even has taken its mark in urban musical centers such as Carnegie Hall.

Lomax was right. He sensed the broad importance of this musical form. Some regard bluegrass as essentially a style; others regard it as a distinct style of traditional country music. Some feel it is one of the purest forms of folk music native to America. All students of bluegrass associate the names of Bill Monroe and Lester Flatt and Earl Scruggs with the development of the genre, a group of artists and the latter's banjo picking, which was with Bill Monroe's band—titled "Flatt and Scruggs," the voice of bluegrass, and which is the distinctive bluegrass sound that has caught on during this period. Hence, the name derived from the name of the band is now known as Scruggs-style.

It is generally agreed that the most important single element in the bluegrass sound is the three-finger style of five-string banjo picking. It was developed into the brilliant technical level by Scruggs and, of this style of banjo technique is now known as Scruggs-style.

Don Pierce, president of Storm Label, a label whose catalog includes more than 40 bluegrass albums, has made a considerable study of the field, and concluded: "As to origin, let it be stated that Earl Scruggs developed a specific style of five-string banjo picking that constitutes the basic sound for true bluegrass music. As to development of bluegrass, it is fair and accurate to say that Bill Monroe achieved the first commercial success featuring the Earl Scruggs type of banjo. The Flatt and Scruggs group, which at present it is Flatt and Scruggs, has taken bluegrass to the college concerts, Carnegie Hall, to the Hollywood Bowl, and to America's TV and radio networks with explosive results. This should not minimize the way the instruments and Bill Monroe's contributions, because Bill has a following and only last year he received seven encores at Carnegie Hall—and there has been no more successful than the Stanley Brothers, Reno and Smiley, Bill Clifton, the Lonesome Pine Fiddlers, Mac Wiseman, Hyllo Brown, Jimmie Martin, Jim and Jesse, the Country Gentlemen, the Osborne Brothers, the McCormick Brothers, the Stoneman Family..."

In the 1940's, Pierce notes, the five-string banjo was almost extinct. Earl Scruggs revived it with his three-finger style, and several recent instrument manufacturers were again taking orders for it. The Vega Company in Boston, Pierce points out, now has 12 kinds of banjos on its line.

Room On

"As the folk music craze hit America, the banjo got an additional shot in the arm... Flatt and Scruggs, and others were featured on radio shows. Their music was accepted outside of country music circles, and the bluegrass boom was under way," Pierce adds.

Earlier in this story it was noted by Alan Lomax that bluegrass is "a sort of Southern mountain Dixieland."

A similar point of view was presented by Misch Louise of Scruggs', past in an interview with Don Pierce. Mrs. Scruggs, a student of bluegrass, stated in part: "Bluegrass has been compared to the..." New Orleans jazz in that each instrument has a specific and defined role. The bass and guitar are used for backing and rhythm, while the other instruments are used for lead and solo. Bluegrass has been compared to New Orleans jazz because both kinds of music are ensemble forms; both use a front line of solo instruments (trumpet, clarinet and trombone in Dixieland and five-string banjo, fiddle and guitar) pairing with other instruments in support and with solos and breaks in both.

Bluegrass does not make use of electrical amplification. In addition to the five-string banjo, the instruments generally used include a fiddle, guitar, mandolin, a dobro guitar and string bass.

Traditionally every country show must have comedy. The country comedian is not slick. He is a raconteur, his story telling and material is neither original nor clever.

"The audience likes to know the answer to a joke ahead of time at a country show," Pierce said. Country comedians, in which Pierce calls "Outhouse Humor..." is often a combination of novelty songs and a spoken routine.

Some of the giants in the field include the Gossip of Grizzler's Switch, Minnie Pearl, Lonzo and Oscar, Salt and Peanuts, Jamup and Honey, Homer and Jethro, Oswald, the Duke of Paducah, the late Red Bradfield and Archie Campbell.

Some country comedians or hustlers have caught on with the masses. Perhaps one of the greatest was Will Rogers. Today, largely through the medium of television, Tennessee Ernie Ford and Andy Griffith have managed to build large followings with their "country corn.

Pierce, whose Starday label is one of the leading country-comedy labels, attributes the success of country humor to two things: "It's American and it's native... the fans identify with it and that's the secret."

The close relationship between sacred and country music is an important aspect in any examination of the "world of country music."

Because the bulk of the country fans live in rural areas away from "eventful" big cities, they are generally very conscious of death, sickness and tragedy... the major events in areas unconnected with urban renewal and the monorail.

This is not to say that sacred-country music does not have its followers in the cities... it does... but the bulk of the fans are in the Bible Belt, the cradle of fundamental religion, according to Pierce.

The trouble is to sing about Old Shop, silver-haired daddy and the like because this is their life," Pierce said. "We understand country folks and that's what we try to produce... the music they know and like."

Pierce said the distinction should be made between gospel music and sacred-country music. "Gospel music is happy, country music is sad that is sung with four-part harmony and utilizes a piano," Pierce said, "while country-sacred is not a happy music, not four-part harmony and utilizes string instruments."

Some of the top country-sacred artists include Roy Acuff, Martha Carson, Carl Storey, the Blue Sky Boys, the late Cowboy Copas, Red Foley, Wilma Lee and Stoney Cooper.

That the country music field is varied in repertoire is widely known—but some fail to realize how rich the individual repertoire categories really are. Waltzes are one.

The first to come to mind is the great Pee Wee King-Redd Stuart classic, "Tennessee Waltz," published by King in 1947 and already a million seller. But there are others—both traditional and novelty—of which Country Womens Magazine has written: "These are songs or instrumental pieces, such as "I Love You So Much It Hurts Me," and Lefty Frizzell's "Mom and Dad's Waltz."

There are countless others, but these are a good sampling and contain the true country flavor.
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The "Opry" likes its "Opry"; a sort of mutual admiration pact... undeclared, but never doubted. A single incident of a hot Saturday night this year for the almost family-like relationship which exists between the "Opry" fans:

A long line... almost four blocks... had waited the Saturday night for the second round of the "Opry" shows formally. However, from here on out for were seated. But about half of the last performance was "Opry" scheduled time, Or Devine, general manager of the "Opry," perform a couple of extra numbers and Roy quickly agreed.

Acuff told the packed house to stick around and "we'll play an extra number or two." The fans roared their approval. Then, what a number or two became all-plated out wing-ding clapped out the rhythm and even joined in on a couple of the Sacred Country Songs.

An hour later... rather than usual... the show was over, and hundreds of "Opry" fans headed home, confident the long wait had been worth it all. This incident, typical of country music, takes over by itself. But it is this attitude, of the "Opry" spirit... which has permitted the "Opry" to reach and retain its lofty rank in the country music industry.

The "Opry"—or what began as the "Opry"—had its beginning on Saturday, November 28, 1925, at 8 p.m., when an 80-year-old fiddler fired the sound of country music around the world.

But let's go back for a full picture.

The Start

W.S.M., the broadcast service of the National Life and Accident Insurance Company, first went on the air on October 5, 1925. Among those attending the opening was George D. Hay, the "Solem Ole Judge" of WLS, Chicago, who was W.S.M.'s first director.

Actually, the "Opry's" birth was conceived in the mind and imagination of the Commercial Appeal in Memphis, he sent to cover the funeral of a World War I hero in the foothills of the Ozarks near Mountain Springs, Ark. After the funeral, Hay attended a dance in a log cabin "lighted by a coal oil lamp." Reminiscing, Hay said: "No one has ever had mountaineers had that idea become the Grand Ole Opry seven or eight years later.

So, on that eventful evening was the 80-year-old bearded fiddler, Uncle Jimmy Thompson, who played an old, worn fiddle... knew a thousand tunes... and could fiddle "the bugs off a sweet sweet vine." The impromptu show lasted an hour and marked the beginning of country music as an important segment of radio programming and the birth of what is today the "Grand Ole Opry."

Then, the "movement" began.

From Kentucky, Tennessee, Alabama, Arkansas and the Carolinas the fiddlers, yodelers, banjo and guitar pickers began to converge on Nashville... and this was the beginning of Music City, U.S.A. Among the early groups was Dr. Humphrey Bate, an Estill Springs, Tenn., doctor whose hobby was folk music, and his Possum Hunters. Other groups included the Crok Brothers, the Fruit Jar Drinkers and the Gully Jumpers.

In 1926 came the "Opry's" singing star, Uncle Dave Macon. Uncle Dave's characteristic double-breasted waistcoat and wide-brimmed black felt hat were to become a familiar sight, for he remained the "Opry's" biggest attraction for 15 years.

Off the Cuff

In 1927 the Barn Dance got its present name, and it was Judge Hay in an off-the-cuff remark who first uttered the words—Grand Old Opry.

The Barn Dance had become a three-hour show which followed the NBC Music Appreciation Hour, conducted by Dr. Wallace Damrosch. One night Dr. Damrosch in introducing the final number said: "While most artists realize that there is no place like home. As a real place, I am going to break one of my rules and present a composition by a young composer from Iowa. This young man has sent us his latest composition, which depicts the onrush of a locomotive.

Judge Hay listened... and when opening the Barn Dance began by remarking, "Dr. Damrosch told us it was generally agreed that there is no place like home. As a real place, I am going to break one of my rules and present a composition by a young composer from Iowa. This young man has sent us his latest composition, which depicts the onrush of the locomotive, we will call on one of our performers. Deford Bailey, with his harmonica, to give us the country version of his Pan American Blues.

After the number, Judge Hay continued, "For the past hour we have been listening to music taken largely from Grand Opera, but from now on we will present The Grand Ole Opry! And that's how the "Opry" got its name."

Crowds Grow

Soon the fans wanted to see the performers so the "Opry" management permitted a few to watch the show in the studio. The crowds grew larger and it became necessary to begin Barn Dance Daytime Studio (C) which could seat 500. But the studio still held only a fraction of the number who tried to get in for the show.

In an effort to seat the crowds the "Opry" continued to switch locations until in 1939 the show was moved to the War Memorial Auditorium which seated 2,200. At this point on the "Opry's" history the show which began with a single act and now featured more than a hundred performers.

Among the better known were Roy Acuff and his imitator "The Tennessee Valley Polecats Bird;" the Delmore Brothers; Smiling Jack and His Missouri Mountaineers and Asher and Little Jimmie; the Singing Starmoreys, Jack, Nap, and Dee, Bill Monroe and the Blue Grass Boys, Keke Clements, Pee Wee King and the Golden West Cowboys (with a sideman called Eddy Arnold); Lones White and Jampone, Ernest Toth and the Texas Troubadours and many others too numerous to list.

The audience continued to grow and the "Opry" was forced to move three quarters to accommodate the crowds. This time they moved to Ryman Auditorium, a massive tabernacle-type structure built by Capt. Tom Ryman, a riverboat captain, in 1892. The "Opry" has remained in the Ryman since that time, and this year purchased the auditorium as a permanent home for the show. Today more than 4,000 pack the auditorium each Saturday night, and thousands throughout the country tune faithfully to WSM for their regular weekly dose of "Opry" entertainment.

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KING COUNTRY

* Reprinted from World of Country Music, 1963

King Records, which was organized 20 years ago, has always been one of the important labels in the country record business. In fact, King was one of the few indie labels which cut a considerable figure in a field largely held by the majors. Sydney Nathan, King's president, throughout the years kept in close touch with the country idiom, and in the last two decades has built a large catalog of masters encompassing all segments of the field—including traditional-styled weepers, comedy, bluegrass, sacred, etc. The record label's publishing operation, Lois Music, and its subsidiaries, built up a large body of copyrights, many of which have become country standards, such as "Signed, Sealed and Delivered"; "Sweter Than the Flowers"; "Money, Marbles and Chalk," and many others.

In the 1940's, King produced many notable sides in the country idiom. Some of these are Cowboy Copas' "Filipino Baby," "Tragic Romance," "Kentucky Waltz," "Signed, Sealed and Delivered," "Tennessee Waltz" and "Candy Kisses"; the Delmon Brothers' "Hillbilly Boogie" and "Freight Train Boogie"; Jimmy Osborne's "Death of Little Kathy Ficus"; Moon Mullican's "Sweter Than the Flowers" and "New Jule Bion"; the Carlisle Brothers' "Tramp on the Street" and "Rainbow at Midnight"; Grandpa Jones' "Eight More Miles to Louisville," "Mountain Dew" and "Old Rattler"; Hawkshaw Hawkins' "On the Sunny Side of the Mountain" and "Pan American"; Nelson King's "Deck of Cards"; Wayne Raney's "Why Don't You Haul Off and Love Me" and many others.

King, of course, has always had a unique operation for an independent label. It had its own distribution branches when this was virtually unknown outside the major label segment of the business; and it is a self-contained manufacturing unit—even to the extent of making its own labels.

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FRANK WALKER
Country Music—Fusion Of Many Cultures

Frank Walker, first president of MGM Records and the man who discovered Hank Williams, talking with the singer at Grand Ole Opry.

- Reprinted from World of Country Music, 1963

“Country music is made up of songs of the hills and plains and rivers. It is the only music we have which is distinctly our own. And just as other nations have become more nationalistic about their musical heritage, so have we Americans—and this is one reason why our native music is enjoying increasingly broad acceptance.”

The speaker is Frank Walker, pioneer record executive, whose contribution to the record industry extends virtually every facet of the business.

One cannot say just when the country music field started. Walker points out even though some record collectors state arbitrarily that the field crystallized during the era of the late Jimmie Rodgers, who died in 1933. Walker feels the country field grew naturally, fused many types of material into a distinctive culture. Natives of the Southern mountains contributed folk material derived from the British Isles. In addition, there was an interchange of material between Southern white and Negro elements.

The general category of “country,” Walker points out, includes sacred songs, jigs and reels, or hoedowns, “event songs,” and, finally, the great body of material which may be called “heart songs”—ballads of love and life. Also included in the over-all category are many of the great railroad songs, or, one might say, “transportation songs.”

Today’s record buyer is generally familiar with the “heart songs,” hoedowns and sacred material, but he is not too familiar with the “event songs.”

“These were an important segment of the country business in the early days,” Walker noted. When a dramatic or shocking event occurred, such as the sinking of the Titanic or the murder of the child, Marion Parker, records of these events were cut and subsequently released. Columbia Records in the 1920’s issued many such disks cut by Walker, including “The Sinking of the Titanic” and “The Death of Little Marion Parker.” Many rural folk heard of such occurrences for the first time through such records—in other words, these disks brought news to the people—even though this news might reach them months late. “I had Carson Robinson write ‘event songs,’” Walker added.

Stereo Historically

The “event songs” of course, is very similar in concept to the broadside. Unlike the true ballad, which had no known author and changed and developed through the generations, the broadside, the single writer. He put his story—murder or murder occurred and the street corner.

Walker holds to the theory that the blues tradition has always been an important part of the country field, for the Southern whites were conscious of and liked the kind of musical interchange, of course, paved the way for the profound musical integration of the past decade.

An important step forward occurred during World War II, when soldiers from the North and South were exposed to the music of the South. Coupled with this was the fact that the Southern song writer, through the emotional impact of his material, was able to leave a lasting impression on the North.

“These songs,” Walker points out, “told a story... the words were the most important element of the song.”

In the early years of the 1920’s—record making men and others took their record equipment into the countryside. Walker recalled: “I rode horses into the woods to find people, who were individualistic in their singing and who could project the true country flavor—like recorded ‘Talking Blues’ on Columbia. And we recorded artists like Clayton McMichen, who was the champion fiddler of his day and used the professional tag of Mr. McMichen’s Melody Men and Git Tanner and His Skillet Lickers and North Carolina Ramblers and many others; and we tried to broaden their appeal so that they might reach a wider audience.

“In those early years,” Walker reminisced, “we often sold records by renting a store front and inviting the public to come in and listen to the new releases. Rough benches were adequate for the seating.

“We would play a side and ask the folks if they liked it, then we would ask how many would like to buy the record. This was the recording process, along the aisles and the money collected. At the end of the day, when there were no more new releases to play, many lingered on, hoping to hear more music. There was the problem of how to get them out of the store. We would then play an operatic aria... like Caruso’s ‘Celeste Aida’... and they would leave because they did not understand this.

“Prior to 1927, we recorded by the acoustic process and we carried trunks of wax with us. With the advent of electrical recording we took a load of new equipment to New Orleans for some sessions and had some confusing and funny initial experiences. We recorded the Wisdom Sisters in a sacred song... and when we played it back we found that we had picked up and recorded the broadcast of a ball game in Dallas, Tex.”

A good many early country records, Walker notes, reflected local rural customs. For instance, in parts of the rural South Wednesday night was “courtin’ night.” You spent that evening with your lady friend. So it was natural that someone should compose and Columbia record, “The Courtin’ Waltz.”

Commenting on the extreme sadness of many country songs, Walker remarks: “This was natural. Life in the country, particularly in the early days, was a lonesome life. Farmers would often talk to themselves about horses and stock... and the sound of the railroad trains, that lonesome whistle, had a powerful emotional impact.”

Frank Walker, now a consultant to Lowry’s, Inc., joined Columbia Records in February 1933 to 1945, and in 1945 he joined MGM Records and headed that firm as president for many years. It was during his period that Walker played an important role in the development of Hank Williams, the great song writer and recording artist.

In the opinion of Walker, who was mentor and advisor to Hank, much as was Fred Rose, nobody has ever matched Hank’s contribution to country music.

“He was a poet, a shock poet,” Walker notes, adding that Williams first conceived of his songs as poems. “He would write the verses and then would pick up his guitar and softly strum a melodic accompaniment. And in this way he would build a melody around the lines.”

He had no need of collaborators.

“You could tell stories to Hank, discuss things with him... and out of the conversation would come songs and... a spark of conversation could set him working on a poem which would later become a hit.”

He always had penciled notes on a typewriter. He would often wake up in the night and reach for the pen and paper.

Walker believes that Hank Williams’ wife, Audrey, was undoubtedly the inspiration for many of his great songs and records—all of which were released on the MGM label and all of which were cut under Walker’s supervision.

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FRANK WALKER COUNTRY MUSIC HALL OF FAME — A TRIBUTE

APRIL 3, 1971, BILLBOARD
We’re building a house, a showplace

In 1972, WSM’s Grand Ole Opry will move to a new home in Opryland, USA. It will be the nation’s largest radio and television studio, seating 4,340 in air-conditioned comfort. Yet, it has been designed to showcase Opry talent, with the audience wrapped around a “thrust” performing area. We’re trying to make it easier for everybody to follow our acts.

WSM
Nashville, Tenn.
An affiliate of NLT Corporation
SOUL SAUCE: The label will handle slider Joe Frazier's Knockout label and his first album, "My Way." He'll need more than muscle to break into this business. The Temptations have gone through a few changes since "Tour My Imagination," and they don't go through any changes. Eddie Kendricks has met his new role as lead singer of the House of Johnnie Mae on Tamla, but Motown scouts are conducting an extensive nation-wide search for a new lead singer to replace Kendricks, who also manages a group with Posse. (Something of a change from the way David Ruffin dropped out of the Temps.) And now Paul Williams has been turned down by doctors to cut down on road trips, and he'll share the load with Richard Street, formerly with Motown's Monitors. Street has been traveling as the sixth Temptation for the past four years, and Kendricks has already started recording a new album, "Bridge Over Troubled Water." Jerry Westler's build-up to the single, from Fillmore West to the Grammy's, was a neat piece of promotion. Oh yes, and now her "five" album to New York-dubbed for early April release. Get 'em while they're hot... Mo' from Motown: The Jackson Five, off again with "Never Can Say Goodbye," written and produced by one Hal David. "Ain't No Way," the 10 - concert tour April 10 in Cleveland. So while you're locked in behind your desk this week, the J-5 will be playing in Atlantic City, on April 4; Monroe, La., on the 5th and New Orleans on the 6th; Atlanta, Ga., on April 7 and Louisville, Ky., on April 9. The following week, on Sunday, April 18, the Jackson Five may join the R&B venue, "Why I Oppose the War in Vietnam," a speech by the late Dr. Martin Luther King, was won in the label's first venture in spoken word recording. The album, produced by Janis Griffin, Motown's publicity director, was one of three initial releases on Black Forum, along with "Free Hugs By Stokley Carmichael" and "Writers of the Revolution," by black poets Langston Hughes and Margaret Daisy. Three new Black Forum LPs are being reissued for Motown plans to release nine this year. "Blacks in Vietnam," an album of taped interviews with black servicemen in Indo-China; "Black Unity," by author James Baldwin, and "The Good Colored Man," a collection of poems by the late poet, who was blacklisted in Africa in Timbuktu, Mali. The Black Forum series is already a prize winner for Motown and the industry.

FILLETS OF SOUL: One-time Douglas Records, now distributed by the controls of Columbia, is back, because now there are a few obstacles to this little niche of imitators taking off on the street soul of the Last Poets, whose second LP, "This Is Madness," is breaking out on both coasts. Better than average distribution, in fact, has molded cylinders of Douglas, and the Last Poets' for Juggernaut Records, though the disk was made a few years back by the old Poets, none of whom are with the Douglas group. And Flying Dutchman has a solid foundation in the publicity of Gil Scott-Heron, who can be heard on FM with his cut, "The Revolution Will Not Be Seen on Television." But the Last Poets have had worse problems than their own influence--no airplay on the first LP sold 300,000, and there are sure to be more groups who dig that rhythm and rhyme, but have now formed a Black Harmony Foundation. Danny Hathaway will be the recipient of an all-campus campaign by Atlantic Records to insure the success of his upcoming album, due for April release, just as the first one was."Everything Is Everywhere" begins to pick up play and notice. Since last June, Hathaway co-arranged and played on Aretha Franklin's "You're All I Need To Be Free," arranged Loco Montez and Roberto Flack's forthcoming albums, and arranged the musical score for Oscar Brown Jr.'s presentation of "Big Time Black White." He winds up a 12 - day promotional tour with a reception in a New York restaurant, on April 14. ... Hunters, Inc., of Macon, but with Bill Cody and Oscar Weather. Feels they've got an over one with "Phyllis Byrd's "Gonna Be Calm California From All Over The World," on Shout. The flip of Cody's hit, "You're Gonna Want Me," could push the disk to the million mark before it's through. The picks among the biggest groups locally in Philadelphia, they're on top 10 on WDAS and around 15,000 in sales with "Breaking Up On Amo. The label is negotiating for national distribution. "Barbara & the Uniques, 'I'll Never Let You Go' (Ardent); Sam Moore, "Stop" (Atlantic); Sequins, "The Third Degree" (Cajon); Joe Tex, "I Know Him" (Dial/Mercury); Satisfactions, "Roberta Flack, "Do What You Gotta Do" (Atlantic). Ben Abraham, "One More Time" (Atlantic). The Last Poets, "2-4-6-8 What You Gonna Do" with Otis Redding, "Got to Be Down" (Atlantic). The Miracles, "Keep Running Away With Me" (Motown); The Four Tops, "It's Too Late" (Motown); The Drifters, "Give Me Some Slack" (Motown). The Temptations, "Ooo Happy Day" (Motown). The Miracles, "Overjoyed" (Motown). The Four Tops, "I Can't Help Myself" (Motown). The Temptations, "My Girl" (Motown). The Miracles, "I Don't Know Why" (Motown). The Four Tops, "I'm Gonna Get You Now" (Motown). The Temptations, "First Cuts Are the Deepest" (Motown). The Miracles, "Saturday Night" (Motown). The Temptations, "In A Manger" (Motown). The Miracles, "The Birds" (Motown). The Temptations, "Don't Be Like That" (Motown). The Miracles, "Stop, Stop, Stop" (Motown). The Temptations, "Don't You Want Me" (Motown). The Temptations, "I'm Gonna Get You Now" (Motown). The Temptations, "I'm Gonna Get You Now" (Motown).

BEST SELLING SOUL SINGLES

1. What's Going On
2. 1st My Imagination
3. Soul Power
4. You're All I Need To Get By
5. Proud Mary
6. Easy Money
7. Do Me Right
8. Mama's Pearl
9. Can We Work It Out
10. Chairman of the Board
11. Baby Let Me Kiss You
12. Cherish (What's So Dear To You)
13. Get Your Life Straight
14. Ain't Got Time
15. Girl's Gonna Quit On You
16. One Bad Apple
17. Could I Forget You
18. When You Took Your Love From Me
19. I Don't Blame You At All
20. You're A Big Girl Now
21. Ask Me No Questions
22. Cool Aid
23. Joody Got Your Girl and Gone
24. If It's Real, What I Feel
25. Don't Make Me Pay For Your Mistakes
26. Make The World Go Round
27. Plain & Simple Girl
28. What-Her Love
29. Change Again
30. Don't Change On Me
31. Booty Call
32. Right On The Tip Of My Tongue
33. You Want To Play
34. My Conscience
35. I Can't Help Myself
36. Oye Como Va
37. Be My Baby
38. Electronic Magnetism
39. One Man's Lovers
40. Love Lines
41. Melting Pot
42. Baby Show It
43. The Bells
44. Go On Fool
45. Riding High
46. Evil Child
47. Free Your Mind
48. Leave Me Alone
49. Make Your Pain

A FUNKY DRIVER ON A FUNKY BUS

PIECED FOR SOUL TOP 20

1. It's All Right
2. It's All Right
3. It's All Right
4. It's All Right
5. It's All Right
6. It's All Right
7. It's All Right
8. It's All Right
9. It's All Right
10. It's All Right

AUSTIN CARR meets the Supremes like the title of another Motown match-up, but it actually happened when college basketball's "Player of the Year" recently accepted congratulations from three of his teammates, left to right, Cindy Broderick, Jean Terrell and Mary Wilson. The Supremes play the Apollo for one week beginning April 7, while Carr's new big date is the pros in the fall.
**BEST SELLING Soul LP's**

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<td>LIVE DON'T THE BUS &amp; PULL AT P.I.</td>
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**B. B. RECORDS**

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**Say You Saw It in Billboard**

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**Family Dog Spot Renovated, Open**

SAN FRANCISCO—After a $6,000 renovation and remodeling, what was once the Family Dog rock ballroom, reopened March 19 as Friends and Relations Hall, with Joy of Cooking, Country Weather and Foxglove on the bill.

The friends and relations group, Jim Grauvins, Steve Bowden, Vince Nunno and George Weiner, hopes to provide an alternative to the larger, more expensive Fillmore West and Peppermint. They plan to show three to four weekends a month, keeping the admission price at $2.50. "But we're not Grauvins, we can do this if groups keep their prices to us in line with reality and common sense. If we can't get groups that will fill the hall for the prices we can raise the price."  

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**Hitsville Cooperative Hot in Salesville**

NEW YORK — For 30 black record store owners throughout New York City, togetherness is more than just a word. Last year it meant over $1 million in gross sales in the Hitsville Cooperative, distributor firm organized two years ago.

Before Hitsville came into operation, black dealers were forced to order from a variety of distributors, some of whom seldom bought in bulk, thus having to pay higher prices. Those higher prices, along with the fact that Hitsville manages the non-profit one stop, Bobby Robinson and a few others, who started their own wholesale companies, having pooled their money and collective interests to lower the prices and increase accessibility to records through a wide inventory, and the Hitsville corporation was born.

As a result of the cooperative enterprise, the savings are passed on to each member, enabling them to reduce retail prices and compete with downtown stores by having discount sales. Much of the credit for Hitsville's success, according to Anderson, belongs to Atlantic vice president Henry Altman, who persuaded Atlantic to extend the co-op credit when they lacked financial rating in their early days.

Tommy Robinson, president of Genuine Records in New York, accepts a plaque of friendship from left to right: Julli Williams, new product manager of RCA; Dede Danby, editor of Soul Music Survey; Cecil Holmes, vice-president of r&b for Buddha; and Ron Mosley, standing, vice-president of Sussex Records, distributed by Buddha. Robinson, showing the plaque, was recently given a testimonial dinner by industry friends who have enjoyed his close counsel and guidance through the years.

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**Bill Cosby chats with a young soul sister Diana Ross, whose ABC-TV special will appear on March 19.**
Calif. U. Jazz Festival Theme

BERKELEY, Calif.—"Realized" is the theme of the University of California Jazz Festival due to be held April 19-25. Monday through Thursday performances will be held in Sproul Ballroom, Friday night and Saturday afternoon and night performances will be held at the Greek Theatre, with the Sunday afternoon finals slated for Zellerbach Auditorium.

The entertainers scheduled include: Prince, Labi Siffre and Afro-Anguillan Dance Group, April 19, U. C. Jazz Ensemble and Cleve Jackson Trio, April 20; NDKGO, April 21; Hugh Masekela and the Union of South Africa, April 22. Two more events will be added to the April 21 and 22 schedule. Performances will start at 8 p.m. on April 23 will be the Last Poets, Alice Coltrane and Sun Ra, at 1:30 p.m. April 24, will be John Handy, Fay Carroll and William M. Thomas at 1:30 p.m. Sunday, April 29, at 8 p.m., will be Yusef Lateef, Stanley Turrentine and Richard Robinson, at 2 p.m., April 25, will be Belafonte, Voice of Joy and New Generation.

Berger Co. in Big Expansion

addition, bookings are handled by vice-president Don Dorch for a flock of artists. Bookings include the following contracts: Dawn and Three Men, currently working concert dates through June, booked set for a concert with Three Dog Night, May 2-3 at the Mid-South Coliseum in Memphis; Rufus Thomas, currently on concert dates, departs for Monterosso, Italy. May 18 to appear for the King's Spot, Isaac Hayes, is working a string of major city concerts; aims for the tour May 20 at Miami's Bar; the Kennedy and Luther Ingram are on concert dates with the Hazzard, and Richard Franklin, pivotal concert dates through the Midwest, will terminate their mid-April in Los Angeles; the Staple Singers open in Disneyland June 4 for eight days. Booking schedules are being planned with the smaller acts, like John Lee Hooker, Willie Mitchell and many others.

CXT Vires

Associates. The Spanish government will have censorship rights to all recorded TV shows just as it has the right to screen all motion pictures. Consequence of this will be that you will have to register with the Ministry of Information and Tourism. This body will have to be told of all program contents. Acero's Palydor plans to go public with an offering of 1,100,000 shares. Proceeds will go to pay Acero its accrued interest in the firm. The acquisition of film industries of Los Angeles has agreed to transfer the videotape assets of assets of Acero Film & Videotape Labs.

There's a World of Country Music!

It's All In Billboard

Bubbling Under The Hot 100

101. I'LL MAKE YOU MY BABY - Bobby Vinton, Epic 5-10771 (Columbia)
102. SUPER STAR - Murray Head with the Trinidad Singers, Decca 572803 (MGM)
103. LOVE HER MADDY! - The Four Tops, Motown 45734 (Geffen, ASCAP)
104. CHIRPY CHIRPY CHEEP CHEEP - Lolly Scatt, Philips 40650 (Columbia)
105. GET YOUR LINE STRAIGHT - Billy Cuddy, Galaxie 777 (BMG/Reprise)
106. TREAT HER LIKE A LADY - Cornelius Bros. & Sister Rose, United Artists 50701
107. WHEN YOU DANCE I CAN REALLY LOVE - Neil Young, Reprise 5892
109. ON MY SIDE - Jody Miller, Reprise 40004 (Reprise)
110. YOUR & MY FOLKS, ME & MY FOLKS - Sonny and Cher, United Artists 50746
111. ELECTRIFIED MEGNETISM - Solomon Burke, MGM 16421 (Vanguard)
112. LONEY FEELIN' - Issy Brothrer, T-Nash 939 (Buddah)
113. NATURE'S WAY - Spick, Epic 5-10791 (Columbia)
114. INDIAN RESERVATION. - The Righteous Brothers, Decca 45-0223
115. WE CAN SUCCEED EACH OTHER - Tommy Wayne, Epic 5-10780 (Columbia)
116. IF YOU SHOULD GO FLYING - Gordon Lightfoot, United Artists 50765
117. L.A. INTERNATIONAL AIRPORT - Sonny Bono, Capitol 2035
118. BRIDGE OVER TROUBLED WATER - The Staple Singers, Decca 45-3392 (Decca)
119. KNOCK THREE TIMES - Billy (Crash) Craddock, Coral 191

Bubbling Under The Top 100

201. BALLIN' JACK - Columbia C 30544
202. WE AIN'T TURNING HIT MAN - King Woman, Capitol ST 871
203. JIMMIES SOUTH COMFORT - Little John, DJ nore, Decca DL 75684
204. KEE SYCAMORE - Metropolitan, Columbia 45-0303
205. MAMA CAN'T CREDIT - Mama's Big One, Decca 50093
206. ANDRE KOSTELANETZ ORCH - Listen, Story, Columbia C 30010
207. ARISTOCRATS - Various Artists,国 Benelux, Decca 45-0328
208. JOHN ROWLES - Cheryl Mone Marie, Kapp KS 5357
209. ROGER WILLIAMS - Golden Hits, Vol. 5, RCA Victor 4-0142
210. JIM REEVES WRITES YOU A RECORD - RCA Victor LSP 4475
211. WILDEBORN - Decca 45-3342 (Decca)
212. CAROL KING - Tapestry, Ode 70 SP 77029 (A&M)
213. VIRGIN FEEL - Classic Rock, Elektra KS 7468
214. PETULA CLARK - Warm & Tender, Brandon Bros. WS 1885
215. CAROL KING - Tapestry, Ode 70 SP 77029 (A&M)
216. EL CHIENGAO - Rev. King Ka 5504
217. TYRANNOSAURUS REX - R. Teak, Reprise RS 6460
NASHVILLE—In a call for unity in the music community here, Mayor Beverly Briley outlined plans for development of the Music Row area into a beautified project with help at the federal, state and local level.

Briley said there could no longer be a bulldozer concept. He described, instead, the block-by-block and over-all program.

With or without federal aid, the plan calls for a late August start toward a pair of one-way widened streets, easement rights for planting trees, and a new sewage system. (A few massive buildings are on the drawing board.)

With the federal aid, the program would include a simultaneous development of a mall, a park area, and condemnation of blighted properties to turn the region into a showpiece.

Seek Support

The mayor called on various segments of the music industry for support. Explaining that the federal government involvement also would need funding on the local level, he said a unified industry must accept this as its goal, and work together to overcome any opposition in the city council.

There was general agreement on such a unified approach.

The area long has sought the improvements to spur the economy of the neighborhood, and provide the industry the atmosphere it needed to be conducive to enticing additional building programs.

Many of the major record labels, publishers and others have held off construction due to the uncertainty of the city plans. Now, with a start actually scheduled, there could be the long-awaited boom. Progress has been on something of a plateau during this vacillating period.

Under the proposed federal program, the city would seek from HUD a year or a year-and-a-half or a year-and-a-half for neighborhood development, and couple this with monies provided by both the state and the metropolitan government.

Attending the “unity” meeting at the mayor’s office were representatives from Columbia, Decca, Singles Records, Acuff-Rose, Tree, Key Talent Agency, Jack Clement Studios and Billboard.

Accept Bids Soon

On New Opry House

NASHVILLE—Bids on the new “Grand Ole Opry” House will be let within the next 30 days, and the structure is due for completion within the next 16 to 20 months.

This information, from “Opry” manager Bud Wendell, accompanied an announcement concerning the fate of the present building, which will be carefully dismantled and then rebuilt on the Opryland complex in the form of a non-denominational church.

The fact that the building, originally known as the Ryman Auditorium, was first built as a Union Tabernacle prompted the decision by WSM officials. The hand-made bricks, the pews which long have served as seats, and certain other parts of the building will be utilized in the church, to be close to the new 3,500-seat “Opry House” which will be in operation in 1973.

Opryland’s director, Mike Downs, already has purchased an antique carousel, made in Switzerland, for the complex, and an old locomotive has been bought from a park in Indiana for the train ride which will be used on a mile-and-a-half track. The railroad bed already is built.

"We’re swamped with phone calls — the record shop can’t keep ‘em in stock.”
—Lee Shannon  WIRE  Indianapolis, Ind.

"We spin the snakes three times a night and, friend, it’s been a long time since we played anything 3 times a night!"
—Ralph Emery  WSM  Nashville, Tenn.

"I spin the ‘snakes’ every night. It’s great!"
—Gus Thomas  WWVA  Wheeling, W. Va.

"It’s a country smash here! We started out airing it twice a day, but we had to go to 3 times a day, it keeps getting higher on our chart."
—Rhoda Schwartz  WCLU  Cincinnati, Ohio

The Rattlesnake Story is picking up steam!

—HILARIOUSLY FUNNY
WENDY BAGWELL HAS THE COMEDY-HIT OF THE YEAR!
You saw and heard him on the Johnny Cash TV Show last week.

And recently on the Cash "This is Your Life" program, MEGA Records is proud to offer ex-con Glen Sherley, a most unique performer and hit song writer ("Portrait of My Woman" and "Greystone Chapel") in an exciting album recorded "live" at Folsom Prison's facility at Vacaville, California, just prior to his recent parole.

When you hear this album and sense its dramatic sales capability, perhaps you will understand why humanitarian Johnny Cash believes Glen Sherley to be "a man of destiny."

MEGA STEREO M31-1006

Glen Sherley

Glen, incidentally, will be featured on the Johnny Cash concert tour commencing in April. Glen Sherley is an exclusive writer for THE HOUSE OF CASH (BMI), Hendersonville, Tennessee 37075.
### COLUMBIA 4-45329

**Exclusively on Columbia Records**

#### Billboard Hot Country Singles

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Goerge Kent's big new single "Hitting the Bottle—Missing You" "I'm In A Bad Mood Tonight" 73182
They're drinking it in!

Goerge Kent's big new single "Hitting the Bottle—Missing You" "I'm In A Bad Mood Tonight" 73182
They're drinking it in!

Published by Newkeys Music, Inc. Produced by Jerry Kennedy. Goerge Kent and Tom T. Hall record exclusively on Mercury records.

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ANTHONY ARMSTRONG JONES

“I Forgot to Live Today”
Chart 5118
Published by Gold Dust Music

LoRENE MANN

“Slip Away”
Chart 5119
Published by Sue-Milr Music

Julie Lynn

“Come Summertime”
Sugar Hill 012

BOOKINGS:
Connie Eaton—Hubert Long Talent
A. A. Jones—Bob Neal Agency
LoRene Mann—Buddy Lee Attractions

Yonah-Sue-Milr Music
806 16th Ave., S.
Nashville, Tenn.

JULIE LYNN

“Come Summertime”
Sugar Hill 012

BOOKINGS:
Connie Eaton—Hubert Long Talent
A. A. Jones—Bob Neal Agency
LoRene Mann—Buddy Lee Attractions

Yonah-Sue-Milr Music
806 16th Ave., S.
Nashville, Tenn.

This Week Last Week TITLE Artist, Label & Number Made On Chart
1 1 ROSE GARDEN Lynn Anderson, Columbia 5 50411 15
2 2 FOR THE GOOD TIMES Ray Price, Columbia 3 50160 31
3 3 FROM ME TO YOU Conway Twitty & Loretta Lynn, Decca 7 75325 46
4 4 WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca 7 75325 6
5 5 HELLP MAKE IT THROUGH THE NIGHT Janie Fricke, Capitol 9 90723 10
6 6 BED OF ROSES Johnnie Mosley, RCA Victor 1 10448 12
7 7 COAL MINER’S DAUGHTER Loretta Lynn, Decca 7 75325 11
8 8 ELVIS COUNTRY Conway Twitty, RCA Victor 1 10448 10
9 9 MORNING Tim & Fresh Brown, BCA Victor 1 10448 10
10 10 GEORGIAt SUNSHINE George Jones, RCA Victor 1 10448 21
11 11 BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1 10448 5
12 12 THE RAKER/TULsa Wyman Jennings, RCA Victor 1 10448 6
13 13 SOMETHING ELSE Jerry & the Nashville Brass, RCA Victor 1 10448 2
14 14 15 YEARS AGO George Jones, Decca 7 75325 18
15 15 WITH LOVE George Jones, Music World 5 50160 6
16 16 TWO OF A KIND Merle Haggard, RCA Victor 1 10448 5
17 17 A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, RCA Victor 1 10448 17
18 18 FOR THE GOOD TIMESChet Atkins, RCA Victor 1 10448 4
19 19 SNOWBRD Alice Murdaugh, Capitol 5 579 27
20 20 THERE MUST BE MORE TO LOVE THAN THIS Jerrv Lee Lewis, BCA Victor 1 10448 11
21 21 THE JOHNNY CASH SHOW Columbia 5 50160 21
22 22 PORTRAIT OF MY WOMAN Eddie Arnold, RCA Victor 1 10448 9
23 23 GOLDEN STREET OF GLORY Donny Parton, RCA Victor 1 10448 4
24 24 THE FIRST LADY Kenny Rogers, Benchmark 5 50160 24
25 25 ALL FOR THE LOVE OF SUNSHINE Merle Haggard, Capitol 5 50160 24
26 26 COUNTRY GIRL DEE Dee Clark, Capitol 5 50160 24
27 27 CHARLEY PRIDE’S 10TH ALBUM RCA Victor 1 10448 27
28 28 LOOK AT ME Judy Miller, Epic 3 30392 15
29 30 ROYAL EXCLUSIVE ARENA Larry Waits, RCA Victor 1 10448 2
31 31 GUESS WHO Johnnie Wright, United Artists 5 6878 5
32 32 WATCHING SCOTTY GROW Bobby Godbold, United Artists 5 6777 8
33 33 HELLO DARLIN’ Conway Twitty, Decca 7 75325 41
34 34 I’M A MAN Jimmy James, Capitol 5 50160 19
35 35 SHE MAKES ME WITH A KISS Jim Reeves, RCA Victor 1 10448 16
36 36 THAT’S THE WAY IT IS Elvis Presley, RCA Victor 1 10448 15
37 37 OLKIE FROM MUSTOOGEE Merle Haggard, Capitol 7 75325 18
38 38 GOODTIME ALBUM Glen Campbell, Capitol 5 631 27
39 39 I Want To WALK THE LINES Johnny Cash, Columbia 5 50160 16
40 40 I’VE QUITTAHIS Jethro, Capitol 5 631 7
41 41 JIM REEVES WRiTES YOU A RECORD Jim Reeves, RCA Victor 1 10448 8
42 42 DOGGIN’ IT Ill, Country, Capitol 5 631 2
43 43 THAT’S THE WAY IT IS Elvis Presley, RCA Victor 1 10448 3
44 44 ARM’S OF A FOUL/COMMERCIAL AFFECTION Mills & Billy Vaughn, RCA Victor 1 10448 1
45 45 GREATEST HITS, VOL. 1 Lynn Anderson, Chart 5 50160 1

(Continued on page 53)
Kris Song, Haggard Take Coast Country Awards

LOUIS ANGELES — The Kris Kristofferson song of the year for "For the Good Times" swept the three record categories of the Country and Western Music awards given out here March 22. Merle Haggard won awards for top male vocalist, entertainer and group of the year. (Rel.) Bill Anderson, lead singer of the Tennessee Three and former member of the Kingston Trio, was also honored. "For the Good Times" was by both a country and pop hit for Ray Price, won song of the year, album of the year and single record of the year.

The awards presentation was not marred by inadequate sound, most of which was due to feedback from a remote truck which was recording the show for an album. The troubles hurt performances by Haggard and the Strangers. Anne Murray and Tompall and the Glaser Brothers. Only during the final numbers by Glen Campbell did the sound system perform adequately.

Dick Clark served as master of ceremonies, and did a fine job of smoothing over the rough spots of the show which ran near the three-hour mark, with the academy's theme of "New Country." Pointed out that country music has been the new music for three generations. It is one of the least hypocrisy-ridden fields of which is why many young people are being drawn to it. It is honest.

Million Berle appeared at the close of the Ray Price show to read a poem giving tribute to country music. Hugh Chambers, who compiled the history of country music on radio, was presented with the Man of the Year Award. Medal stereo, Ed (Kety) Bill Boyd, of the American Federation of Musicians, was presented with the Jim Reeves Memorial Award, and Merle Haggard won his second Country Music Association Award.

The Nashville Recording Club won the award as best country nightclub for the sixth consecutive year. Billboard and Billboard Magazine received honors as Top Publications of the Year. The complete list of awards are:

All-Star Country Band: All Bruno, lead guitar; Billy Graham and Doyle Holly, Jr., bass guitar; J.D. Mann, saxophone; Buddy Graham, piano; Archie Frazer, drums, and Billy Mann, trumpet.

Band of the Year: The Dolly Parton Band.

Band of the Year (non-touring): Randy Booth Band.

Band of the Year (touring): Merle Haggard's Strangers.


Top New Publication: Billboard Magazine.

Radio Station of the Year: KLAC, Los Angeles.

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APRIL 3, 1971, BILLBOARD

Kris and Haggard Take Coast Country Awards

Country Music

NASHVILLE—"That Good Ole Nashville Music," a show originated by the National Life and Accident Insurance Co. and run in selected markets, and then in New York City, will start a new series.

The first show, slated to be produced this week, will feature Country Wives, Tootie, Loretta Lynn, Bob Ladd and Royce Payne.

The original series was shot at the "Grand Ole Opry" House, but in the new series the old set from the "Opry" will be used and placed within the large studio at WSM where the shooting will take place.

The program will be produced by intimates of Billy/Bud Blankley. After the long run of the original show, the series will carry the names of scores of markets for a twelve-month period. Though these have been exhausted, the firm will look for the bill for the renewed shooting.

The program will again place the program in the selective markets, where it has consistently enjoyed top ratings.

There will be about four major artists on each of the 35-minute color shows, both from the "Opry" and elsewhere. The shows will also be hosted by an "Opry" member, however.

To supplement the new package, Entertainer of the Year: Merle Haggard. Album of the Year: "For the Good Times," Ray Price. Song of the Year: "For the Good Times," Kris Kristofferson, co-administrator, Buchanan Music, publisher.


New Series for 'Good Ole Music'

LOS ANGELES—Aries Productions, owned and headed by actor/recording artist Jimbo Roberts, will be produced and will be undertaking its first efforts in the Nashville area.

Townsend, who has scores of television shows and movies to his credit, has just formed with writer Greg King, who serves as vice president of the company.

Townsend's record of "In the Beginning, God," distributed by the Columbia Records Co., is one of the largest selling albums of its kind.

He and his partners plan an early trip to Middle Tennessee to lay the groundwork for the initial production.

Additional details from page 52

The "Hee Haw" show, if not picked up by King's network, will go into original syndication if a network gets this (it is a strong possibility), shooting will take place in Nashville in May. If the syndication will be made, it will start shooting in August. Billy (Grady) Grubbs in the June issue of Billboard he has signed a new contract with Sony Records, a division of Varity Recordings Co. and Ben McCord Productions.

Daily Parton Day, called "D" day by her cronies, actually will be held on the true D day, June 21. Parton's three shows, from an earlier date were made to avoid a conflict. Tommy Overman of the Dymc sisters in "Gay (Congratulations)" who was produced by Hugh Anderson, was produced by Sonny Vee of the package, a division of Six Unit, was announced at a press conference April in Canada at the St. Pats Show and they will be taking part in the Tommy Hunter TV show, in between, they play several states. Major Bill Smith has produced a new country tune by Gene Sumner, will be released in June. The KBAY personalities have broken the record open in the Dallas market. The Jack Clement Studios Summer Vocal Group will be in town on April 17 and 18. Sessions include the Imperials, Martha Turner and Roy Price, Ritter, Roy Rogers, Roy Clark and Nick Nixon, a newcomer with Opryland Records. There also were several single sessions. B & J Enterprises has had a big season; the activities of Dick Shurley and his band, the Country Rebellion.

WWMN's Teddy Bart has been honored by Outlook Nashville for his broadcast and promotions work and service. Bart is a songwriter, radio and TV personality and singer. Among the newsmen to be hospitalized with the virus have been Porter Wagoner, Cowboy Davis, Doyle Wilson and his mother, Dolly Parton and Bill Anderson. — Mega is about to release the album by Glen Shirley, Johnny Paycheck, Kenny Baker and Oak Ridge Boys.

Ray Price's 1.1 million dollar contract is the label, and he has a good shot. — Tony Joe White has signed with MCA. He will hit the road with the label. — Mike says. Bill Smith has completed a commercial session on getting started with Jack Clement Studios. The label, Ed Read will produce the label. If we've missed you, let us know by writing or calling collect.

ONE SHOT

TWO HITS ON TARGET

WHEN STRANGERS SAY GOODBYE

by JAC REND

TARGET RECORDS (T-00313)

Produced by Kelso Herston

Arranged by Don Tveddy

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KFOX Long Beach
WQBG Greensboro
WWVA Wheeling
WSLR Akron
ONE Dayton
WWOL Buffalo
WTAX Springfield
KDIX Dickinson
WIRE Indianapolis
WENO Nashville
KTUZ Burlington
KXXL Bozeman
WNWA Raleigh
KLEE Ottumwa
WHIM Providence
KBBM Bloomfield
WHO Orlando
WBBM Baltimore
KLAX Denver
KTCR Minneapolis
WJAZ Albany
KSON San Diego
WEKX Kenedy
WBZI Xenia
WXRA Woodbridge
WLLY Wilson
WGMT Wilson
WKBG Garber
KTUF Phoenix
WOUK Jacksonville
WEYD Birmingham
WBER San Antonio
WMBD Peoria
WML Milwaukee
WECD Wadell
KSUN St. Joseph
KSFO San Francisco

WSM Nashville
KBOX Dallas
WJJD Chicago
WAME Charlotte
WHOM Des Moines
WIL St. Louis
WMBD Minneapolis
KCKN Kansas City
WWOK Miami
WVOJ Jacksonville
WCMS Norfolk
WIREN Indianapolis
WREV Evansville
WKLQ Kokomo
KLX Rochester
KBQQ Burbank
WBAP Fort Worth
WBUI Fort Worth
WCCO Waterbury
WEXT Hartford
WHSL Washington
WCJW Cleveland
WEEP Pittsburgh
WPIK Pittsburgh
WGMA Hollywood-Miami
WFIR Milford
WFAG Farmville
WFMG Goldsboro
WELS Kinston
WRNS Kinston
WHIT New Bern
KFDI Wichita
WJRZ Hackensack
KWJJ Portland
WSIV Pekin
KJBC Midland
WNYR Rochester
WBRE Binghamton
KOGO Austin
KGGF Coffeyville
**New Jazz Fan**

**Broad-Minded**

CHICAGO — Jazz songs are gaining new appeal, according to Robert Koester, Jazz Record Mart here. But Koester, who said he owns one of the largest jazz record albums, thinks the jazz photons should still be thought of as "new" and "moderately popular". This is not to say that the jazz market is growing, but rather that jazz has developed in new, different, and more contemporary ways.

His advice: program a wide choice of jazz and new jazz.

Koester stocks one single that is consistently better because it is an album that is not available at his store. It is a new jazz album, "Jazz at the Mart," by the late Victor Wooten, who had developed a new jazz and jazz-influenced approach.

**Jukebox Programmers Call for More Jazz, "Standards"**

CHICAGO — Jazz songs are becoming increasingly popular, according to a new study of the jukebox programming mix at South Carolina hospitals. The study revealed that jazz could be more important in future programming mixes, as this is the type of music that can be played in more than one way.

The study's findings indicate that there is a strong demand for jazz and that it should be included in future programming mixes. In fact, the research suggests that jazz is becoming more popular than ever before.

**Jukebox Programmers Call for More Jazz, "Standards"**

In fact, strong support for jazz is growing. A new study of the jukebox programming mix at South Carolina hospitals revealed that jazz is becoming more popular than ever before.

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What’s Playing?
A weekly programming profile of current and oldie selections from locations around the country.
Alton, Ill.; Adult Location
Harry Schaffer, operator; Helen Franklin, programmer; Schaffer Music Co.
La Crosse, Wis.; Adult Location
Jim Stanfield, operator; Belle Southworth, programmer; Jim Stanfield Novelty Co.
Newark, N.J.; Adult Location
John Bilotta, operator; Pat Bilotta, programmer; Bilotta Music Co.
New Orleans: Jazz Location
John Elms, operator; Harold (Hap) Garrusso, programmer; Musician's Association Co.
Omaha; Teen Location
Howard Ellis, operator; Otto Hasenkamp, programmer; Coin-A-Matic Inc.
Port Chester, N.Y.; Teen Location
John Targakie, programmer; Targakie Bros.
Rock Island, Ill.; Adult Location
Liz Christensen, programmer; Johnson Vending
Seattle, Wash.; Adult Location
Odell Lore, programmer, Hit Parade Music Corp.
Toms River, N.J.; Teen Location
Anthony J. Storino, programmer and operator; S. & S Amusement Co.
Tulsa, Okla.; Country Location
Art Anders, programmer, Lear Music Co.

New CTI Series
- Continued from page 54
As for Little LP versions, he said, "we also have discussed the jukebox album but I wonder what is happening with them. The conc. has kicked it back and forth quite a bit (see separate story)

Product Lag
Addressing the problem of too few jazz singles being available to jukebox programmers, he said, "the one-stop company has been caught up in supply what the radio stations expose. There has been this decline in radio exposure of jazz singles, the demand has not been there. Record manufacturers cannot create material and store it. "Jazz singles just fell out of demand." Chuckrumbo said he used to listen to WLIR-FM but that with its large coin appeal, for a combination jazz and rock he has "reformed the station." He said it is known that WSDM in Chicago and other former all-jazz stations have gone to a combined programming format. There are too few all-jazz stations.

Jazz-Rock
"The combination format is not the answer. The station will alienate either its rock audience or its jazz audience and possibly both. "I think a good amenity for jazz is the current policy going on KCRS-FM in Los Angeles, it was rated highest from the jazz point of view. It is 100 percent 24-hour jazz station.

It's Chuckrumbo's opinion that the so-called "marriage" of jazz and rock has been too soon. "I think Miles Davis has been the most successful at this. There have been too many cases where a producer has taken a jazz artist and had him perform a pop tune and then that the artist drifts away from the jazz audience. I cite our own case with Turre's album, which doesn't have a rock note in it and yet it is selling exceptionally well.

More Broad-Minded
- Continued from page 54
and definitely B. B. King these are blues stars. But jazz has yet to develop in this way.

"Blues was just one great pool of lines and the star system pointed buyers in certain directions. Now perhaps the true jazz star is Miles Davis. I think there will be changes in jazz with in the next year or two.

The charts tell the story
Jukebox programming
Jukebox Programmer Calls For More Jazz 'Standards'
- Continued from page 54

"If there aren't any new records some day that's when we hear about it. The people want to know what's going on."

Two Part Discs
Strong sees no problem in regard to two-part jazz singles, even though he acknowledges that on some brands of jukeboxes there could be an intermission between flip side being played right behind the A- side. On some models, the machine will play a short break, then put it back in the record magazine and commence scanning for something else. Everything is programming back for the second side. If something else is punched, this will be played in between parts one and two.

But I have found that people never object to this. In fact, I have found where people prefer part two of certain records and never play part one.

The two part record is no problem.

The problem for Strong, again, is with the "standards." Yes, I had these Lionel Hampton extended play albums two songs on each side of a 45 r.p.m. disc and was using them at 15 cents a side. This was a pure item of Little LP we know today. The album was entitled "Satchmo."

I got a problem when I brought these back out a few years ago because I didn't know, have enough to go around the route. I have a few on here and there right now, where if I hope some of the people again they don't spot them and want them.

Strong often has jazz singles break open so that he must pro-gram more widely. "Something" by Count Basie was one example. Another was Charles Earland's "More Love Today Than Yesterday," which Strong found on LP and urged the distributor here to push for release as a single. "There's two audiences for jazz singles. The young audience that wants the new things and the audience in places where people age 30, 50 or more frequent. And the young audience about jazz singles that they do not die out so quickly -in fact, they just don't die out."

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LONDON—The recording of records and tapes in private homes and cinemas is being conducted officially by RCA Victor in America, on behalf of several companies.

Meanwhile, on the instruction of Agfa Greco, which has set up a new company, the firm, known as A-Pro, is joint with American Radio History, Inc., distributor of the Philips, and the arrangement is already in progress to market Europe's largest jukebox company to the Japanese.

Rack Planned for U.K.

Barclay Sues Mathieu Mgr

Over Pact

PAris—Following a dispute with Barclay, impresario Johnny Stark, manager of Mireille Mathieu, has had the singer's last EP and two singles pressed and rejected by the firm.

Meanwhile, Barclay financial officials have reported that the firm is being asked for $1 million, claiming that Miss Mathieu was released from her contract.

ACS, which is owned by the group, is said to be unable to pay the current $2,000,000 in wages. The firm has already paid over $1,850,000 in wages for the previous six months.

Miss Mathieu's single "Love Story" (a French version) has immense sales in France, and is one of the fastest sellers of the year.

Another action involving Barclay was last week's conclusion last week when a French court decided on the damages of $30,000 to Pierre Borrel's firm, after the court had heard that the firm was in breach of contract in 1959. Borel successfully claimed that he had signed a deal to distribute Barclay's product in certain territories in 1959 but that the deal had not been honored and that he had switched distribution to another outlet.

Agfa-Gevaert Move Premises

HELSELT—New premises, built by the Agfa-Gevaert group for its subsidiary company at Tammen, have been officially opened at a ceremony recently.

The new offices, which cost the company $350,000 to erect, cover an area of 23,000 square feet. The second stage of the building program will begin early in 1972 with the erection of another office block which will occupy the same amount of space.

The Agfa-Gevaert subsidiary, which employs about 90 people, has doubled its turnover since 1966.

Long Lasting 'Bridge' Album

STOCKHOLM—The Simon and Garfunkel LP "Bridge Over Troubled Water," which was published here by Sonet Music, holds the record for the longest period in the Swedish album charts.

The CBS album, which has been in the charts for 14 weeks, is currently in one of the top three positions—has at present sold more than 400,000 copies.

This is an outstanding figure for Sweden, where Gold records are awarded for album sales of 25,000 copies and more. At CBS Records in Stockholm, the company states that sales of this LP in cassette and cartridge form have also been impressive.

April 3, 1971, Billboard

Johannesburg—Ster Records is expected to distribute the entire Da Camera and Satansrapha labels in Southern Africa following an agreement between Da Camera and Satansrapha of Munich, who have signed a contract with Ster, Johannesburg. The company, including existing eighteen records and exclusive recording contracts already produced on the Da Camera label, will become available to dealers simultaneously with their release through Ster.

The Da Camera label series will become the most expensive import LP in South Africa. Hal Judin, chief of Ster, is confident that the high price will not prevent the anticipated volume of sales.

Max Nordau has signed Israel Katz, a leading figure in the local recording industry, as general manager in charge of all operations throughout the country. Katz is one of the pioneers of the record industry here, having been founder and managing director of Troubadour Records until his retirement from the scene in 1969.

Europvision Song Contest, 1971

U.K. Record Sales Hit Peak $94.1 Mil in '70

LONDON—Manufacturers' sales of records during 1970 fell marginally below the predicted $96 million mark—but the total figure of $94,116,600 was nevertheless a best-ever achievement and provided strong pointer to the buoyant state of the U.K. industry last year.

The latest Department of Trade and Industry statistics indicate that the 1970 gross was almost $96,800,000 up on 1969—equivalent to a 3 per cent increase—and most partially should be placed to the credit of the April price increase.

A strong contribution to the

Island Deal With Brone

LONDON—Island has made a three-year license agreement with Gerry and Lillian Brone's Island Records. The first deuce record from the two companies is scheduled for release shortly, which will be an album released material from their Hit Productions company through Island.

The label will be launched on April 13 with a new six-piece British band, called "The Kinks.

The contract is for the world, excluding Japan, Australia, New Zealand and South Africa, to be released in Europe, where Island is negotiating with other top names. The success of the new product will appear on Island in the near future.

The new band is the brainchild of Island head, Clive, head of sales and production.

The independent Island order has been 17,000. The new releases handled by EMI's pressings plant, Island is negotiating a price for future releases, but this one-off venture added little to the bill.

To date, only immediate has used the new LP format on the label's first five album releases in 1966. Record Merchandisers also use the process for their rack-covering orders, and have plans to shrink-wrap the forthcoming "Curved" Air album in about two months' time.

Flamingo Into Disk Production

LONDON—Flamingo Music, the publishing arm of Philips, is planning to enter record production, a move which will involve the setting up of a plant. Over the past few weeks, the company has been signing up acts to produce in the company's own plant. According to reports, there is also an interest by the Joe Farrel quartet.

Flamingo also has acquired a number of foreign rights in the past few months, including Gene Chandler, a top American R & B artist, andboat's, a well-known Swedish group. The company has already been in talks with the firm's managers.

Life Contract For J. Brel

PARIS—Barclay has signed top singer Jacques Brel to a major record contract for life.

Brel, who has been with Barclay for nine years, has plans to devote more of his time in future to recording and to touring.

Name Change For Karussel

STOCKHOLM—As from Monday, the company which changed its name to Polydor AB. New name is a transfer from an in Skagghayen, 48, 102 40 Stockholm (telephone number is unchanged—6963 58 20). Polydor AB's managing director is Ivar Rosenblad.
BRUSSELS—As a result of negotiations at this year’s Nimic, Roland Kleger has decided to conclude the tour for the Alain Delville single “Paris Nantere” on Clan Celontano and has resigned as head of Dick Jr. Records. And the Italian company has rushed rushed rushed.
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Luncheon Speaker ART BUCHWALD, (LIVE—NOT ON TAPE) “The Establishment Is Live and Doing Well In Washington

PROGRAM SESSIONS AND WORKSHOPS

SESSION 1 INDUSTRY DISCOVERS MULTI-DIMENSIONAL BENEFITS WORKSHOP 1 INDUSTRY EXPERIENCE WITH TAPE FOR TRAINING AND INFORMATION WORKSHOP 2 LEARNING FROM THE EXPERIENCE OF THE MEDICAL FIELD WORKSHOP 3 USING TAPE TO PROMOTE PRODUCTS AND SERVICES

SESSION 2 THE MAGIC USE OF TAPE FOR SELF LEARNING AND ENRICHMENT WORKSHOP 1 THE USE OF TAPE FOR ADULT SELF INSTRUCTION WORKSHOP 2 STUDENT LEARNING IMPROVEMENT IN SCHOOL AND COLLEGES WORKSHOP 3 DEVELOPING GREATER LEARNING IMPACT BY SUPPLEMENTING AUDIO TAPE WITH VISUAL EFFECTS WORKSHOP 4 A NEW APPROACH TO RELIGIOUS COMMUNICATIONS

SESSION 3 THE COMPLETED TAPE PROGRAM—FROM INCEPTION TO DELIVERY WORKSHOP 1 PROGRAMMING APPROACHES IN PRODUCING EFFECTIVE IN-HOUSE TAPES

SESSION 4 THE GOVERNMENT LOOKS AT THE EXPLOSIVE GROWTH OF TAPE WORKSHOP 1 THE EFFECTIVE USE OF TAPE BY GOVERNMENT WORKSHOP 2 NEW MARKETING CONCEPTS FOR THE AUDIO TAPE BUSINESS WORKSHOP 3 CHANGING DISTRIBUTION PATTERN FOR TAPE WORKSHOP 4 EMERGING MARKET OPPORTUNITIES FOR INCREASED SALE OF EQUIPMENT WORKSHOP 5 THE RECORD INDUSTRY TAKES ANOTHER LOOK AT TAPE WORKSHOP 6 EXPANSION OPPORTUNITIES FOR THE PUBLISHING INDUSTRY

SESSION 5 PROGRESS THROUGH TECHNOLOGICAL DEVELOPMENTS WORKSHOP 1 FROM MONO TO FOUR CHANNEL STEREO—A DEMONSTRATION BY ENNO LIGHT WORKSHOP 2 THE VARIOUS CONFIGURATIONS IN TAPE EQUIPMENT WORKSHOP 3 THE MANY TECHNOLOGICAL ADVANCES IN TAPE EQUIPMENT WORKSHOP 4 TAKING ADVANTAGE OF NEW IMPROVEMENTS IN TAPE

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Because of the heavy tourist season, ITA has reserved a block of rooms at the Shoreham Hotel. For reservations, include a preference of rooms, and complete information will be sent by return mail. All hotel reservations are on a “First-Come, First-Served” basis.
FROM THE MUSIC CAPITALS OF THE WORLD

TORONTO

Toronto promoter, Martin Ornert, returns to the concert scene this week, after a brief absence. Along with Harvey Glutt, Ornert is presenting Grand Funk Railroad at Ottawa's Centre (15). In April, Ornert has Procol Harum at Massey Hall (12) and Ella Fitzgerald and Count Basie at the same venue (11).

Following a successful engagement at Toronto's Riverboat, Tom Northcott returns to the East Coast for an eight-week tour in May. His Toronto success also resulted in a week-long booking at Ottawa's Le Hibou next week. This will be Northcott's first Eastern appearance.

Larry Bloom of the H-Way boutique chain in Hamilton is preparing special radio commercials to tout local groups such as Crowbar, Smyle, Marigold and Snap. Quality has Canadian rights to the Elton John "Dallas" album, while the single "Lover's" is to be released by a Roger Wilcoft. Gene's has cut a deal with Lightfoot's "Early Morning Rain.

Peter M. Burns named general manager of the CFTM-Catherine Broadcast Programming Services. He replaces Mark Humpston, who left Month October—his last al in that position—following a first single in called "Some Love". His group is now being handled by Don Carlton and Terry Floyd. Polydor has ripped the free top side in "Ask Me No Questions" has submitted its "Duddle" for Gold Leaf certification on 100,000 sales.

Tom Northcott is to produce the new album of the Irish Rovers album. GRT has acquired tape rights to the new Mountain album, "Nantucket Sleighride". CFBR promoted a Canadian talent feature. Back-to-back tape, featuring Rod McCumber, and Doctor Music, a recent Canadian, has eight vocalists, including Steve Kennedy of Montreal fame. Several of Canada's music industry leaders have put it on Cat Stevens. He's the first stop in the new Mountain album, "World Wide" to play a local tour version by the Inner City Mission.

A&M's Lisa Mullan has a strong plan to promote "Cold Rain and Snow", with the group's forthcoming appearance at Massey Hall here. Warner Bros. has asked chief, John Zager, present the country's "hot new acts". Much local noise about "Toronto Underground Railroad" on Decca, a group featuring Linda晚期, out with a belated Second Hand. "Let's Love Begin" to salvage the Roth Yon's Hotel, April 6. GRT will release Canadian Talent Tend's "Roo". Boy, "Jodie" was the Only Good Music in the U.S. by MGM. Thin Red Line has a single contract with Bruce Allen. The Canadian talent don't subscribe to the rack.
Spanish Arm Ends Tie With Barclay

MADRID — The Compania Fonografica Española Discos Bar- 
cly, S.A. has ended its affiliation with the Barclay Group. A director, Alain Milhaud, has recently resigned, 
controlling majority of the company.

CFE was created three years ago. Its principal project was the produc-
tion, promotion and management of Spanish groups and artists. To 
this end, a label—Lola—was started. Among the hits on Pop-
tops, which formed part of the beginning operations, was Shocking 
Blue's No. 1 hit, "Venus." It sold more than 156,000 copies and 
earned the group the first gold disk ever to be awarded in Spain to 
a foreign artist.

CFE has since launched two new labels—Explosion and Rococoo.

EMI Singles Push Series

LONDON—EMI Records is giv-
ing away 40,000 specially compiled 
booklets as part of a heavy promo-
tion campaign on the fifth volume 
of the best-selling "Motown Chort-
busters" series of albums. The 
booklet is 16 pages long, and feature five tracks taken from 
current Motown albums, by the 
Supremes, Motown Spinners, the 
Jackson Five, Diana Ross and the 
Four Tops. A linking commen-
tary has been supplied by DJ Noel 
Edmunds.

The "Piano Flopsters" will be a 
bonus addition for purchasers of 
the Chartbusters album, which it-
self incorporates 16 tracks. There 
will not be any additional copies 
pressed since the 40,000 originals 
have been disposed of.

CEC Registers Big Attendance

WATERLOO — The Canadian 
Entertainment Conference took 
place here last weekend, drawing 
a large number of booking agents, 
record company talent scouts.

Artists who appeared at the 
conference included the Stapleeds, 
the Staple, Tom Jones, Tom Cotter, 
David Witten, Brownsville Station, 
and_agency. One of the most 
glamorous guests was Kenny Rodgers 
and the Four Tops. The First Edition 
also put in an appearance.

The conference, an annual 
event, was organized by Larry 
Rutko and the Federation of 
Students at the University of Wat-
terloo.

Funk's Centre Date a Breaker

OTTAWA—A new attendance 
record was set at the Civic Centre 
here on Monday (15) when Can-
ada's Grand Funk Railroad drew 
12,100 fans for a gross of $50,000. 
The concert was produced by 
Martin Orrett and Harvey Glatt. 
Rodney was also on the bill.

MEISEL SETS EURO SONGS

BERLIN—In addition to pub-
lishing the German Eurovision en-
try, "This Is Our Night," for Mike 
Mancini, the company is re-
producing the German version of the U.K. entry, "Thank 
the Box" on Hansa. Titled "Der 
Schwarz Mantel" on Hansa, the 
record will be made by Manuela.

Hansa also has sub-publishing 
rights of the Swedish and Luxem-
bourg—(Continued on page 58)

From The 
Music Capitals 
of the World

Whiskey of the World

(Continued on page 62)

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Boulez’s Debussy LP Gets Col Major Drive

NEW YORK—Columbia Records is running a major promotion campaign on Pierre Boulez’s latest Debussy album, which is being recorded at Salle Pleyel, Paris. Boulez conducted the Debussy instrumental works as well as his own transcriptions of Debussy’s piano works conducted by Barenboim. A bonus disk is included in Ray mond Leventhal’s latest piano album from the Columbia press list with the music of Charles-Valentin Alkan. This disk contained bonus discs pianist Haacke Watts has a limited LP, which includes the first recording of the six “Paganini Etudes.”

Eugene Ormandy and the Philadelphia Orchestra offer a program of Becchi’s Cello协奏曲 and Tchaikovsky’s “Alkan.” The recording included a Richard Strauss set Columbia also is continuing its Stravinsky series as the conductor works the composers with the Columbia Symphony and CBS Symphony.

Thomas Shows His Versatility With Boston

NEW YORK—Michael Tilson Thomas, displaying his versatility in music from Bach to Schumann, conducted a remarkable Boston Symphony Orchestra program at Philhar monic Hall, March 19. Among the highlights were Schumann’s “Renard,” Bach’s “Suite No. 4,” and a divertimento from Act II of Tchaikovsky’s “Swan Lake.” The Bach piece was played with a spirit and gaiety that won high praise. The “Renard” included Tom Kovacs-Stein er as soloist. The conductor’s “Sequel” excerpt was a delight and, surprisingly, a subscription concert rarity. Schoenberg’s “Five Pieces for Orchestra, Op. 16” was in the program, and is the first occasion for the Boston for Deutsche Grammophon.

FRED KIRBY

Closed-Circuit TV Given to S.F. Opera

SAN FRANCISCO—The San Francisco Opera Company has donated closed-circuit TV equipment for the spring opera theater season, which begins March 18 at Curran Theater here.

The equipment permits the audience to see the scenery. A camera is aimed at the conductor. Four monitors in the theater allow the artists to follow the conductor.

RCA SLATES APRIL DRIVE ON 5 NEW OPERA LP SETS

NEW YORK—RCA Records will run a major “April Is Opera Month” campaign with five new opera sets, including three multi-lp. Included are specially priced “Opera’s Greatest Hits” packages of the Mario Lanza (rechanneled) and Arthur Fiedler and the Boston Pops Orchestra. Both two-LP sets will carry lists of $6.98.

The other multi-LP set is Verdi’s “Aida” with soprano Leontyne Price, tenor Placido Domingo, mezzo-soprano Grace Bumbry, and baritone Sherrill Milnes. Erich Leinsdorf conducts the London Symphony in the three-LP package.

Milnes and Domingo also have a program of opera duets with Anton Guadengo and the London Symphony. The other opera set is soprano Montserrat Caballe with Carlo Felice Cillario and the Barcelona Symphony.

Other special releases are the first U.S. recording of Shostakovich’s “Symphony No. 14” with Eugene Ormandy and the Philadelphia Orchestra, and an album from violinist Jascha Heifetz upcoming TV special. The Heifetz pressing will also include a seven-inch black record of the violinist’s operations. Completing the April Red Seal release is the conversion of a program of English music by Julian Bream from the Soria Series to the regular Red Seal label. The Heifetz special is planned for April 23 as a Bell System Family Theater presentation. It will range from Bach to Gershwin.

YEVUDI MENUHIN, right, violinist, and conductor, visits with John Steinway, left, vice-president of Steinway & Sons, at New York’s Steinway Hall, during Metro's first U.S. concert tour. Leon Parnower, Menuhin’s pianist, joins them.

Hanson to Conduct Ft. Worth Opener

FORT WORTH, Tex.—Howard Hanson, composer and conductor, will conduct the opening concert of the Fort Worth Symphony Orchestra’s 1971-1972 season in October. Other guest conductors will be John Guarnieri in November, Victor Alexandre of the San Antonio Symphony in January, and John R. Guenther, recently named artistic director, here, will conduct the closing concert this month.

Ludovit Rajten conducts the Slovak Philharmonic and chorus in a set of first recordings for Zelinka’s “Auszchitz,” Smetana’s “The Vltava,” and Humslav’s “Field Mass” and Symphony No. 5, all with the Czech Symphony of the Army Ensemble, Anczil and Bohumila Linia conducting.

Kronovsky and his orchestra are conducting a Slovak National Ensemble, musical director under Ladislav Hoshak. The Collegium Musicum of the Slovak Academy introduced Anton, Vranicky and Kraus with an LP of 17th century hunting music.

J. W. C. MACARTHUR

CLASSICAL MUSIC

EVEREST TO RELEASE CZECH ALBUMS IN U.S. UNDER SUPRAPHON PRL

LOS ANGELES—Everest recently signed an agreement with Supraphon Records of Prague to produce records for the U.S. market.

At least 15 composers are being added to catalog through the deal, which also includes two albums of Czech chamber music. The label is devoted to the Slovak Philharmonic and the Czech Philharmonic under Ladislav Hoshak. The Collegium Musicum of the Slovak Academy introduced Anton, Vranicky and Kraus with an LP of 17th century hunting music.
Spotlight Singles

This week's spotlight is predicted to reach the top 20 of the HOT 100 Chart.

**MELANIE—THE GOOD BOOK (2:33)**
(Prod. Richard Scherer)
(Writers: Emily Warren; Melanie Feves; Melanie Feves)

**MARIMALLE—MY LITTLE ONE (3:19)**
(Prod. Jordan Campbell)
(Writers: Campbell; McCarron; Nomi; BMG)—Group with great vocal harmonies and catchy arrangement.

**REDSWING—CALIFORNIA BLUES (2:15)**
(Prod. Redswin & Russ Gers)
(Writers: Redswin, Gers)

Brook Benton with the Dixie Flyers—Heaven Help Us All (3:32)

**GUESS WHO—BROKEN (3:02)**
(Producer: Paul Shaffer)
(Writers: Walter Parazaider; Chuckeldom; Deadorton; J.(labels)

**MICHAELESMITH & THE FIRST NATIONAL BAND—NEVADA RIFTER (3:04)**
(Prod. Michael Williams)
(Writers: Sweeney; Doros; Columbinia; BMG)—This is the heavy rocker needed to put them back up the Hot 100.

**HOLLY'S—SURVIVAL OF THE FITTEST (2:30)**
(Prod. Ron Rudess)
(Writers: Greene; Macgill; BMG)—This is the heavy rocker needed to put them back up the Hot 100.

**CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND—YOU LOVE (Means Everything to Me) (3:07)**
(Prod. Charles Wright)
(Writers: Wright; Williams; BMG)—This is the heavy rocker needed to put them back up the Hot 100.

**BROTHERRUSCHMAN—REACH OUT YOUR HAND (3:17)**
(Prod. Tom Miller)
(Writers: Miller; BMG)—The United States bomb his group up with a driving guitar, giving the song a lot of energy.

**DAVID CROSBY—MUSIC IS LOVE (3:17)**
(Prod. David Crosby)
(Writers: Nash; Young; BMG; BMG; BMG)—This is the heavy rocker needed to put them back up the Hot 100.

**WADSWORTH MANSION—MICHIGAN HARRY Slaughter (3:05)**
(Prod. Jim Cobert; Nana Memtsa)
(Writers: Jalbert, Saks; BMG)

**R. DEAN TAYLOR—OCITTA SEE JANE (3:05)**
(Prod. R. Dean Taylor)
(Writers: Taylor; Abbe; BMG)—That catchy guitar riff at the end of the vocal hook makes it a perfect choice for radio play.

**REDWING—CALIFORNIA BLUES (2:15)**
(Prod. Redswin & Russ Gers)
(Writers: Redswin, Gers)

**BROOK BENTON WITH THE DIXIE FLYERS—HENNY HELP US ALL (3:32)**
(Prod. Artie Mandel)
(Writers: Artie, Veal; BMG; BMG; BMG)—That catchy guitar riff at the end of the vocal hook makes it a perfect choice for radio play.

**JEFF DEE WARWICK—SUSPICIOUS MINDS (2:50)**
(Prod. Dave Crowell & Brad Shapiro)
(Writers: Zane Fem, BMG; BMG; BMG)—That catchy guitar riff at the end of the vocal hook makes it a perfect choice for radio play.

**JOE TEX—I KNEW HIM (3:02)**
(Prod. Robin Miller)
(Writers: Robin; BMG; BMG; BMG)—That catchy guitar riff at the end of the vocal hook makes it a perfect choice for radio play.

**DELLA REESE—THE TROUBLEMAKER (2:43)**
(Prod. Peter Mayer)
(Writers: Sweeney, Doros; BMG; BMG; BMG)—That catchy guitar riff at the end of the vocal hook makes it a perfect choice for radio play.

**LIGHTHOUSE—HATS OFF (3:31)**
(Prod. Peter Mayer)
(Writers: Sweeney, Doros; BMG; BMG; BMG)—That catchy guitar riff at the end of the vocal hook makes it a perfect choice for radio play.

**BOZ SCAGGS—WE WERE ALWAYS SWEETHEARTS (3:00)**
(Prod. Don Johnson)
(Writers: Scaggs; BMG; BMG; BMG; BMG)—That catchy guitar riff at the end of the vocal hook makes it a perfect choice for radio play.

**SPECIAL MERIT SPOTLIGHT**

Spotlighting new singles deserving special attention of programmers and dealers.

**BOBBI GENTRY—But I Can't Get Back (2:32)**
(Prod. Bobbie Gentry)
(Writers: Gentry-Cox; Gentry)—His chart success is due to his performance of this excellent rhythm ballad, penned with a smooth melody and catchy arrangement.

**FRANKIE LAYNE & THE SIX SHOOTERS—Me And My Baby (3:37)**
(Prod. Tom Mack)
(Writers: Layne, BMG; BMG; BMG)—His chart success is due to his performance of this excellent rhythm ballad, penned with a smooth melody and catchy arrangement.

**SOVEREIGN COLLECTION—Mozart 40 (2:30)**
(Prod. Robert Altman)
(Writers: BMG; BMG; BMG; BMG)—This is the heavy rocker needed to put them back up the Hot 100.

**JOE TEX—I KNEW HIM (3:02)**
(Prod. Robin Miller)
(Writers: Robin; BMG; BMG; BMG)—His chart success is due to his performance of this excellent rhythm ballad, penned with a smooth melody and catchy arrangement.

**NEW CHRISTY MINSTRELS—Barter (3:30)**
(Prod. Jules Nathanson)
(Writers: Nathanson; BMG; BMG; BMG)—This is the heavy rocker needed to put them back up the Hot 100.
The Road To Muscle Shoals Is Paved With Fame

A Continuing Story...

Rick Hall is proud to announce the release of a new single by Willie Hightower called Back Road Into Town. Written by Oboe McClinton, a black C&W writer and performer, Back Road Into Town will have immediate R&B acceptance. It's Fame single #1477.

On the other side...Willie Hightower sings Poor Man, written by George Jackson (One Bad Apple) and R. Moore. Both sides are produced by Rick Hall known for producing the million selling Patches (Clarence Carter) and One Bad Apple (Osmonds).

Back Road Into Town and Poor Man were recorded at Fame Recording Studios, where the original Muscle Shoals sound can still be found at 603 East Avalon Ave.

Call Rick Hall at (205) 381-0801. He'll give you a single with Two sides.

FAME RECORDS available through Capital Records, Inc.
LeFevres Honored on 50th Year as Singers

COLUMBUS, Ga.—The LeFevres, one of the oldest and best known groups in gospel singing, were honored individually and collectively on their 50th anniversary as gospel singers.

Promoter J.G. Whitfield staged a giant concert in the city auditorium here, featuring the Happy Goodman Family, the Florida Boys Quartet, the Lewis Family, Big Jim & the Carolina Travelers, and the Homeland Harmony Quartet.

The LeFevres began singing together immediately after World War II. Uriah, Maude and Alphonse started the group, and Eva Mae was added when Uriah married her. Four of their children have at one time or another sung with the group.

Eva Mae still sings with the organization, together with Pierce LeFevre and Rex Nelson. Pierce also is general manager. Maurice, a son of Uriah, sings with the group for a time but now has taken over the total management of the LeFevres Sound Studios.

The group traveled to 250 concert dates a year in a custom bus. They perform before an audience of 25,000 each week on their syndicated television show “The Gospel Singing Caravan.”

The LeFevres sing on the Canaan label.

Smith & Crackerjacks Will Begin TVer With Hamilton

CHARLOTTE, N.C.—Arthur Smith and the Crackerjacks will begin a new syndicated television series during George Hamilton IV.

Smith, who had been part of the WBTV operation since the 1940’s, has moved across town to WCCO-TV, where the first show for that channel will be broadcast on his 50th birthday, April 1.

Smith said he wanted more control of sales and the production of his show while WBTV wanted to get out of the syndication business. The split was amicable, according to Thomas Cooksey, vice president and general manager of WBTV and Jefferson Productions.

Hamilton will continue to Charlotte to do the weekly series, but will continue to make his home in Nashville. Freeman Jones, WNOV general manager, will coordinate the show. The station is part of CBS Broadcasting, owner of other stations and Bing Crosby Productions.

Cox is moving strongly into the syndication business, while Jefferson is phasing out.

“It was economically impossible for us to remain in the syndication business unless we have more commercial and general manager of WBTV and Jefferson Productions.

Building your business?
We have a plan for your growth...

THE 1971 INTERNATIONAL DIRECTOR DIRECTORY OF RECORD STORES

Date of Issue: May 15th
Advertising closes: April 16th

Recording engineers, recording studios, special equipment manufacturers—BUILD YOUR BUSINESS—with the custom built format of Billboard’s annual Directory of Recording Studios. The instant, comprehensive guide for the music recording profession. Referred to every business day—year round.

At your client’s fingertips is everything he needs to book studio time and facilities world-wide. Names, locations, hours, services available, special instruments, special effects, special equipment, records, commercials, films, film soundtrack recording facilities, personnel... ALL LAID OUT IN QUICK, EASY-TO-USE REFERENCE FORM! Make yourself heard to Billboard’s 33,000 plus readership with a bonus distribution to over 400 agencies making commercials, producers and record companies.

DESIGN THE FUTURE OF YOUR COMPANY AND BUILD IT IN the International Directory of Recording Studios.

A SOUND INVESTMENT.

Billboard
From Tennessee Ernie Ford. A beautiful new album. Abide With Me.
**EMITT RHODES**

*The American Dream.*

**Buddy Miles——**

"At Midnight, To the People." Mercury 19708 ($550)

This recording of 1970's Big Sur Folk Festival is the most entertaining, valid, exact, and honest composition. Buddy Miles, and some anonymous country musicians, make this a very good and real combination. Buddy's music is an improvement over previous LPs.

**COUNTRYSIDE —**

"Who's A Winner." RCA Victor KD 3406 ($5)

This is the usual commercial package which leads to the slightness of the artist's work. The CD has a lot of potential for country music airplay. A very good LP.

**CLASSICAL**

**Tchaikovsky: 1812 Overture —**

Waldenstrum, Mercury SR 1237 ($5)

The music of Tchaikovsky's 1812 Overture is warmly received by the audience. The conductor, Waldenstrum, brings new energy and enthusiasm to this traditional piece.

**FRANK WEST**

"Teenage Love." Enterprise 1920-1005 ($5)

Frank West, with flute, recorded this in Muscle Shoals which is in Alabama all put together. Frank West, who is very much involved in the record industry, brings a lot of character and soul to his music. Frank West is one of the best jazz musicians in the business, and has some wonderful jazz tracks.
it's the
YEAST OF THE RAM
and
we're starting it off with a package
that's bursting with
the dynamic sound of
RAMSEY LEWIS
His new L.P.
"Back To The Roots"

National advertising includes radio,
underground papers, college radio and newspapers.
The beginning! The basics! The roots!
That's where it's at!
It's the sound of Ramsey Lewis!
GET READY...
The RAM is COMING!
"Flash: Ed Sullivan: Lon Ritchie's 'God Bless the Child' a hit!"

God Bless The Child
Mr. EMOTION himself, singing one of the greatest songs of all time!

Produced by Lucille Rivers & Don Cromley

Lon Ritchie sings every song as if his life depended on it. Magnetism flows from him like water gushing from a fountain. Undoubtedly he is the most wonderful different new star to appear in the musical galaxy since Streisand.

INTERNATIONAL MUSIC REVIEW

Arranged & Conducted by Don Sebesky

Lon Ritchie scores brilliantly with his powerful reading of the Billie Holiday classic "GOD BLESS THE CHILD." What he does with a lyric is nothing short of miraculous! This kid could sing the bible!

Jimmie Ossiny—TEMPO—INTERNATIONAL MUSIC SCENE
Rhee

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Powerful col.

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AND THE HITS JUST KEEP ON COMIN'*

Smokey Robinson & the Miracles.

"I DON'T BLAME YOU AT ALL"

The only group that's been on the charts 11 years straight.

1960 "Way Over There" • "Shop Around"
• 1961 "Ain't It Baby" • "Everybody's Gotta Pay Some Dues" • 1962 "What's So Good About Goodbye" • "I'll Try Something New" • 1963 "You've Really Got A Hold On Me" • "A Love She Can Count On" • "Mickey's Monkey" • "I Gotta Dance To Keep From Crying" • 1964 "You Can't Let The Boy Overpower (The Man In You)" • "I Like It Like That" • "That's What Love Is Made Of" • "Come On Do The Jerk" • 1965 "OOG Baby Baby" • "Tracks Of My Tears" • "My Girl Has Gone" • "Going To A Go Go" • 1966 "Whole Lot Of Shakin' Going On" • "I'm The One You Need" • 1967 "The Love I Saw In You Was Just A Mirage" • "More Love" • "I Second That Emotion" • 1968 "If You Can Want" • "Yester Love" • "Special Occasion" • 1969 "Baby Baby Don't Cry" • "Doggone Right" • "Abraham, Martin & John" • "Here I Go Again" • "Point It Out" • 1970 "Who's Gonna Take The Blame" • "The Tears Of A Clown".  

www.americanradiohistory.com
### Billboard Top LPs

**Week Ending April 3, 1971**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title, Label, Number (Distributing Label)</th>
<th>Week's at Chart</th>
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<tbody>
<tr>
<td>JANIS JOPLIN</td>
<td>Pearl Columbia KC 3722</td>
<td>10</td>
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<tr>
<td>LOVE STORY</td>
<td>Soundtrack Columbia KC 3703</td>
<td>14</td>
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<tr>
<td>JIMI HENDRIX</td>
<td>Cry of Love Warner Bros. 25154</td>
<td>5</td>
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<tr>
<td>JESUS CHRIST, SUPERSTAR</td>
<td>Various Artists Decca DSA 7203</td>
<td>20</td>
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<tr>
<td>ANDY WILLIAMS</td>
<td>Love Story Columbia KC 3704</td>
<td>7</td>
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<tr>
<td>CHICAGO III</td>
<td>Columbia KC 3710</td>
<td>10</td>
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<tr>
<td>THREE DOG NIGHT</td>
<td>Golden Guitars Bell 6505</td>
<td>6</td>
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<tr>
<td>SANTANA</td>
<td>Abraxas Columbia KC 3705</td>
<td>26</td>
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<tr>
<td>ELTON JOHN</td>
<td>Tumbleweed Connection ABC 3600</td>
<td>11</td>
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<tr>
<td>BARRA STREISAND</td>
<td>Stoney End Columbia KC 3707</td>
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<tr>
<td>CAT STEVENS</td>
<td>Tea for the Tillerman A&amp;M SP 4200</td>
<td>9</td>
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<tr>
<td>DAVID CROSBY</td>
<td>If I Could Only Remember My Name ABC 3619</td>
<td>3</td>
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<tr>
<td>GEORGE HARRISON</td>
<td>All Things Must Pass Apple STC 301</td>
<td>16</td>
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<tr>
<td>CARPENTERS</td>
<td>Close to You ABC 3621</td>
<td>29</td>
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<tr>
<td>BLACK SABBATH</td>
<td>Paranoid Warner Bros. 1568</td>
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<tr>
<td>THE PARTRIDGE FAMILY</td>
<td>Album Bell 4500</td>
<td>23</td>
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<tr>
<td>GORDON LIGHTFOOT</td>
<td>If You Could Read My Mind Capitol K 6203</td>
<td>17</td>
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<tr>
<td>SLY &amp; THE FAMILY STONE</td>
<td>Greatest Hits Epic K 30125 (Columbia)</td>
<td>22</td>
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<tr>
<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>Pendulum Fantasy 8410</td>
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<tr>
<td>EMERSON, LAKE &amp; PALMER</td>
<td>Columbia SO 9900</td>
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<tr>
<td>LYNN ANDERSON</td>
<td>Rose Garden Columbia C 10341</td>
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<td>ENGLERT HUMPERDINK</td>
<td>Sweetheart United Artists FR 71342 (London)</td>
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<td>ELTON JOHN</td>
<td>Uni 73096</td>
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<tr>
<td>STEPPENWOLF</td>
<td>Good/These Great Hits Duke GS 30100</td>
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<td>B.B. KING</td>
<td>Live at Dock County Jail ABC 463 723</td>
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<tr>
<td>JAMES TAYLOR</td>
<td>Sweet Baby James Warner Bros. 1843</td>
<td>56</td>
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<td>IKE &amp; TINA TURNER</td>
<td>Worker Together Liberty LST 7630</td>
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<tr>
<td>PERRY COMO</td>
<td>It's Impossible RCA Victor LSP 4427</td>
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<td>OSMONDS</td>
<td>MGM SM 4234</td>
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<tr>
<td>ISAAC HAYES</td>
<td>To Be Continued Elektrik KNS 1014 (Stax/Nov)</td>
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<td>CURTIS MAYFIELD</td>
<td>Curtis United Artists CKS 8000 (Buddah)</td>
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<td>ELVIS PRESLEY</td>
<td>Elvis Country RCA Victor LSP 4400</td>
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<tr>
<td>FIFTH DIMENSION</td>
<td>Love's Lines, Argues &amp; Rhymes Bell 6680</td>
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<tr>
<td>SAMMI SMITH</td>
<td>Help Me Make It Through the Night Columbia SP 10100</td>
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<td>GRAND FUNK RAILROAD</td>
<td>Live Album Capitol SM 4833</td>
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<td>PARTRIDGE FAMILY</td>
<td>Chapter Two Bell 6506</td>
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<tr>
<td>ROBERTA FLACK</td>
<td>Cry To Death Warner Bros. 25134</td>
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<td>ALICE COOPER</td>
<td>Love It to Death Warner Bros. 25155</td>
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<td>BAY PRICE</td>
<td>For the Good Times Columbia 30106</td>
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<td>MOUNTAIN</td>
<td>Nantucket Sleighbell Westfield 3200 (Bell)</td>
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<td>JACKSON 5</td>
<td>Second Album Motown AS 718</td>
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<td>BREAD</td>
<td>Mama Elektra EKS 74086</td>
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<td>NILSSON</td>
<td>The Point RCA Victor LSP 1003</td>
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<td>TOMMY TOLEIN</td>
<td>This Is a Recording Polydor 24-4055</td>
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<td>POOL</td>
<td>Deliverin' Elektra K 30209 (Columbia)</td>
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<td>FRIENDS</td>
<td>Pendando Parlophone 7AS 6004</td>
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<td>DAVE MASON &amp; CASS ELLIOT</td>
<td>Marry You Shue 811 885 (Capitol)</td>
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<td>SE A TRAN VINYL SUN 451</td>
<td>Capitol SLP 6450</td>
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<td>BOOKER T. &amp; THE MG'S</td>
<td>Memphis Cut Shue STS 2035</td>
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<td>BLOODROCK II</td>
<td>Capitol ST 241</td>
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<td>HENRY MANCINI</td>
<td>Malcolm Plays the Theme From Love Story RCA Victor LSP 4446</td>
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<td>JONATHIS MATHIS</td>
<td>Love Story Columbia C 30499</td>
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<td>CHARLEY PRIDE</td>
<td>From Me To You RCA Victor LSP 4448</td>
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<td>JEFFERSON AIRPLANE</td>
<td>Worst RCA Victor LSP 4459</td>
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<td>LED ZEPPELIN III</td>
<td>Atlantic SO 7201</td>
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<td>STEPHEN STILLS</td>
<td>Greatest Hits Capitol ST 2143</td>
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<td>JUDD COLLINS</td>
<td>Whales &amp; Nightingales Elektra EKS 2533</td>
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<td>JOHN LENNON/PLASTIC ON 15</td>
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<td>JIMMY BROWN</td>
<td>King SP 1127</td>
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<td>NO. NO. MANETTE</td>
<td>Original Cast Columbia 350503</td>
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<td>CANDY</td>
<td>Bell 6647</td>
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<td>JOHNNY WINTER AND</td>
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<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>Clouds' Factory Fantasy 8402</td>
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<td>JOHN LEE KOKOSHEK</td>
<td>Bridge Over Troubled Water Columbia KCS 9914</td>
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<td>MARGIE JOJOSEPH</td>
<td>Makes A New IMPRESSION Voss YD 6072</td>
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<td>KENNY ROGERS &amp; THE FIRST EDITION</td>
<td>Greatest Hits Reprise R 6427</td>
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<td>CHICAGO TRANSIT AUTHORITY</td>
<td>ALBUM OF CHICAGO'S FIRST EDITION</td>
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<tr>
<td>DEREK &amp; THE DOMINOS</td>
<td>Layla Atco SD 3-7040</td>
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(Continued on page 76)

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**STAR PERFORMER** — LP's registering greatest proportions upward progress this week.

**Awarded RIAA seal for sales of 1 Million Dollars at manufacturer's level. RIAA seal sold available and optional to all manufacturers, chart indicated with red bullet.**
tangerine's HOT numbers are getting hotter!
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>Title, Label, Number (Distributing Label)</th>
<th>WEEK</th>
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<td>106</td>
<td>LAST POETS</td>
<td>Right On</td>
<td>107</td>
<td>FIFTH DIMENSION</td>
<td>Giant</td>
<td>108</td>
<td>RARE EARTH</td>
<td>Ecstasy</td>
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**Positions 106-200**

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Note: The table continues on the next page.
CHARTS

YOU FOLLOW THE CHARTS, BUT DO YOU GET THE PICTURE? YOU CAN...NEARLY 10,000 OF THEM!

EVERY CHART POSITION FOR THE LAST 15 YEARS!

COMPLETE, ACCURATE AND SO GRAPHIC THAT THIS REFERENCE MUST BE AVAILABLE TO EVERY PROFESSIONAL IN THE INDUSTRY.

ENJOY THESE FEATURES:

HARD COVER. 8½ x 11
NEARLY 1,000 PAGES.
15 YEARS. Since November 5, 1955, Billboard has published a weekly chart of the top 100 singles (Hot 100). Our book covers every week prior to 1971.
9,744 HIT RECORDS. Every record listed on Billboard's charts prior to 1971.
79,100 CHART POSITIONS. Every position is shown on one of the illustrative graphs (that bear our trademark, phono/GRAPH). These phono/GRAPHs are arranged alphabetically by record title and occupy nearly 1,000 pages.
RECORD INFORMATION. Each phono/GRAPH lists the record title, the name of the recording artist, the label and label number, the dates that the record was on and then off the charts, the number of weeks that it was on the charts, the maximum chart position, the million-seller designation as certified by the RIAA, and the reference number we assign to the phono/GRAPH.
181 COMPOSITE GRAPHS. Frequently, different versions of a song will hit the charts during the same time period. It is fascinating to watch their struggle for position. We have selected the 181 most interesting contests. Some examples are shown at the left.
ARTIST INDEX (an enormous cross-index) These valuable 90 pages contain an alphabetical listing of the 2,300 artists, each of their record titles listed in the order they hit the charts, the record's highest position, designation of a million-selling single and the phono/GRAPH number for rapid cross-indexing.
NUMBER ONE SINGLES. A list of the nation's top recordings for each of the 791 weeks of the survey. This list also includes the artist's name and designation of a million-selling single.

EVERY HIT RECORD FOR THE LAST 15 YEARS!

HOW POPULAR WERE "THE OLDIES"?

THIS MONUMENTAL BOOK WILL HELP YOU RELIVE THEM
CATV Issue May Stall Copyright Law Specialist Gives Up The Business Ghost

Continued from page 4

The flaring economic issue at the core of the proposed CAPA bill and the method of payment by CATV operators was the focus of hearings on local systems' programming on local systems (copyrigh t). How many importers, if any, the FCC should permit (regulatory aspect).

BILLY CARTWRIGHT

NARM Called Hypocrites as Dealers Assn. Returns Fire

Continued from page 3

We recognize there are arguments for both viewpoints, but they should only be based upon the careful study of the issue. We need to understand the implications of the FCC's licensing regulations on the various aspects of the CATV industry. Without a thorough understanding of the regulations, we cannot make informed decisions on how to proceed.

The music industry is facing significant challenges. The proposed bill adds another layer of complexity to an already complicated situation. We need to work together to find solutions that benefit everyone involved.

Mayall's Old Group on LP

NEW YORK—A reunion of ex-members of John Mayall's many blues bands including guitarists Eric Clapton, Ginger Baker, Tangerine, Jerry Mcgee and Harvey Mandel, and drummer John Mayall himself is a LP of the new group, the New Group.

The album is entitled "Back to the Roots," and will be promoted by Polydor Records in the United States. The sessions were recorded between Nov. 15 and 25, 1970.

Audio Magnetism Is Entering The Blank Videotape Field

Continued from page 14

The album features new material written by the group, as well as covers of classic blues songs. The production is top-notch, with excellent sound quality and a good balance between the band members.

In my view, this album is a must-listen for any fan of blues music. The band members have delivered their best, and the result is a fantastic recording that will surely stand the test of time.

Jimi Hendrix's Guitar Technique

Continued from page 2

Jimi Hendrix's guitar technique was a unique blend of playing styles. His use of feedback and distortion created a distinctive sound that set him apart from other musicians.

His ability to control feedback and maintain a clear tone was remarkable. Hendrix was able to create a powerful sound without losing the clarity of individual notes.

This technique allowed him to perform in front of large audiences and create a sonic experience that was both powerful and immersive.

Gold Awards

LOS ANGELES—Johnny Cash is earning film production gold awards with the property "The Awakened," for his portrayal of the Union Singers, a popular music band in the music industry. Cash's role as a singer, songwriter, and performer has been widely acclaimed, and his work has earned him numerous gold awards.

R.I.P. John Lennon

The death of John Lennon has been mourned around the world. His influence on music and culture cannot be overstated. His legacy will continue to inspire future generations.

The End of an Era

The end of an era. The death of John Lennon has brought to a close an era of musical innovation and creativity. His music will continue to live on, inspiring new generations of artists for generations to come.

J. Rivers Into Film Production

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The Cowsills return... with a big, new LP "On My Side."

*Includes smash single "On My Side"

The Cowsills, now on London Records

Available also on AMPEX Stereo Tapes

www.americanradiohistory.com
MELANIE HAS WRITTEN THE GOOD BOOK!

Now forced out as a single, BDS-224, "The Good Book"

The reviews and results of 1970 are in.

NARM - Best new female artist of the year.

Sunday Daily News poll - ADAMEY AWARD: Best female vocalist.

Billboard - Top female vocalist.

Disc & Music Echo - 1st: Top singer (female) world.
   2nd: Miss Valentine.

Exclusively on Buddah Records.
Also available on Anpec 6-track cartridge & cassette stereo tapes.