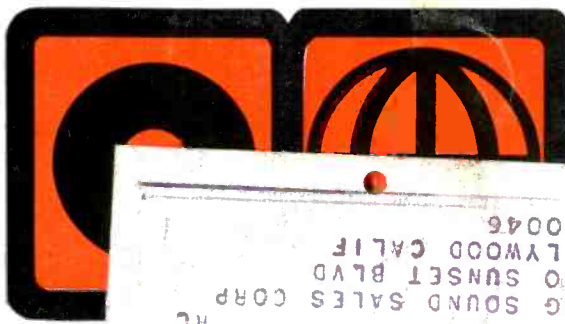


record world

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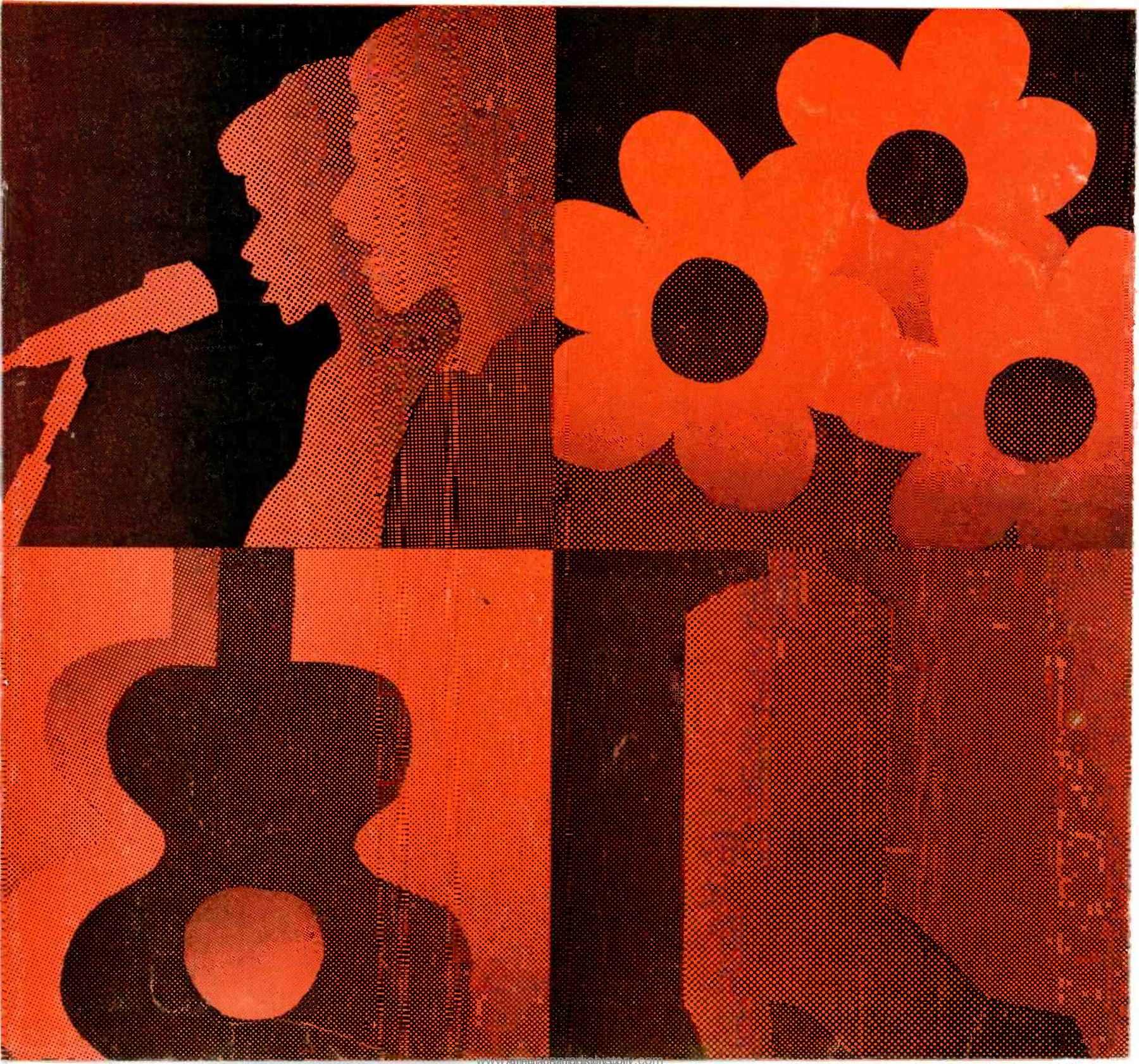


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October 17, 1970 \$1.00

1970 COUNTRY

IN CONJUNCTION WITH WSM's GRAND
OLE OPRY BIRTHDAY CELEBRATION



Top Male Vocalist
#1 Charley Pride, #16 Waylon Jennings,
#24 George Hamilton IV.

Top Female Vocalist
#3 Dolly Parton, #5 Connie Smith,
#9 Skeeter Davis, #10 Dottie West.

Top Comedian
#2 Archie Campbell, #4 Don Bowman,
#5 Homer & Jethro.

Top Vocal Duo
#1 Porter Wagoner & Dolly Parton,
#4 Don Gibson & Dottie West,
#5 Nat Stuckey & Connie Smith.

Top Instrumental Group
Or Top Band
#1 Danny Davis & The Nashville Brass.

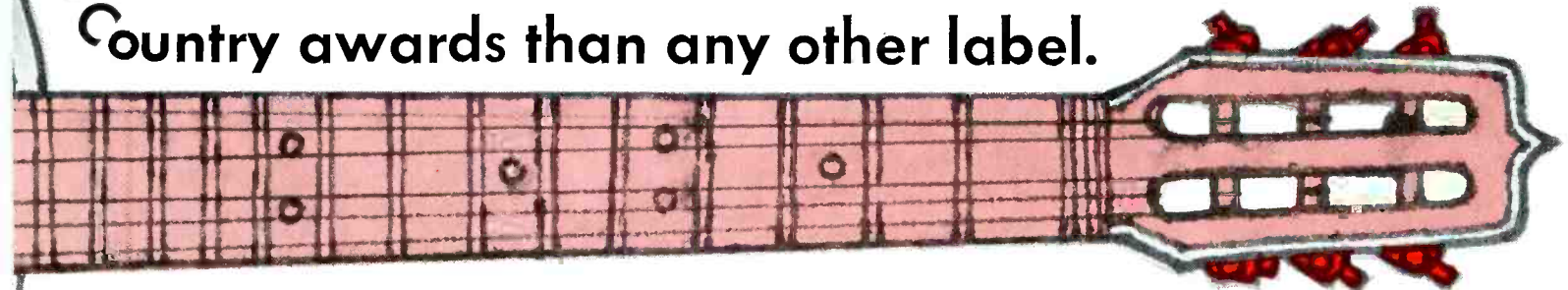
Top Instrumentalist
#1 Chet Atkins, #3 Jerry Reed,
#4 Floyd Cramer.

Top Vocal Group
#5 The Stonemans.

Most Promising Vocal Group
#3 The Kimberlys.

Top 25 Records
#1 "Is Anybody Goin' To San Antone"
— Charley Pride.
#5 "Wonder Could I Live There Anymore"
— Charley Pride.
#15 "(I'm So) Afraid Of Losing You Again"
— Charley Pride.

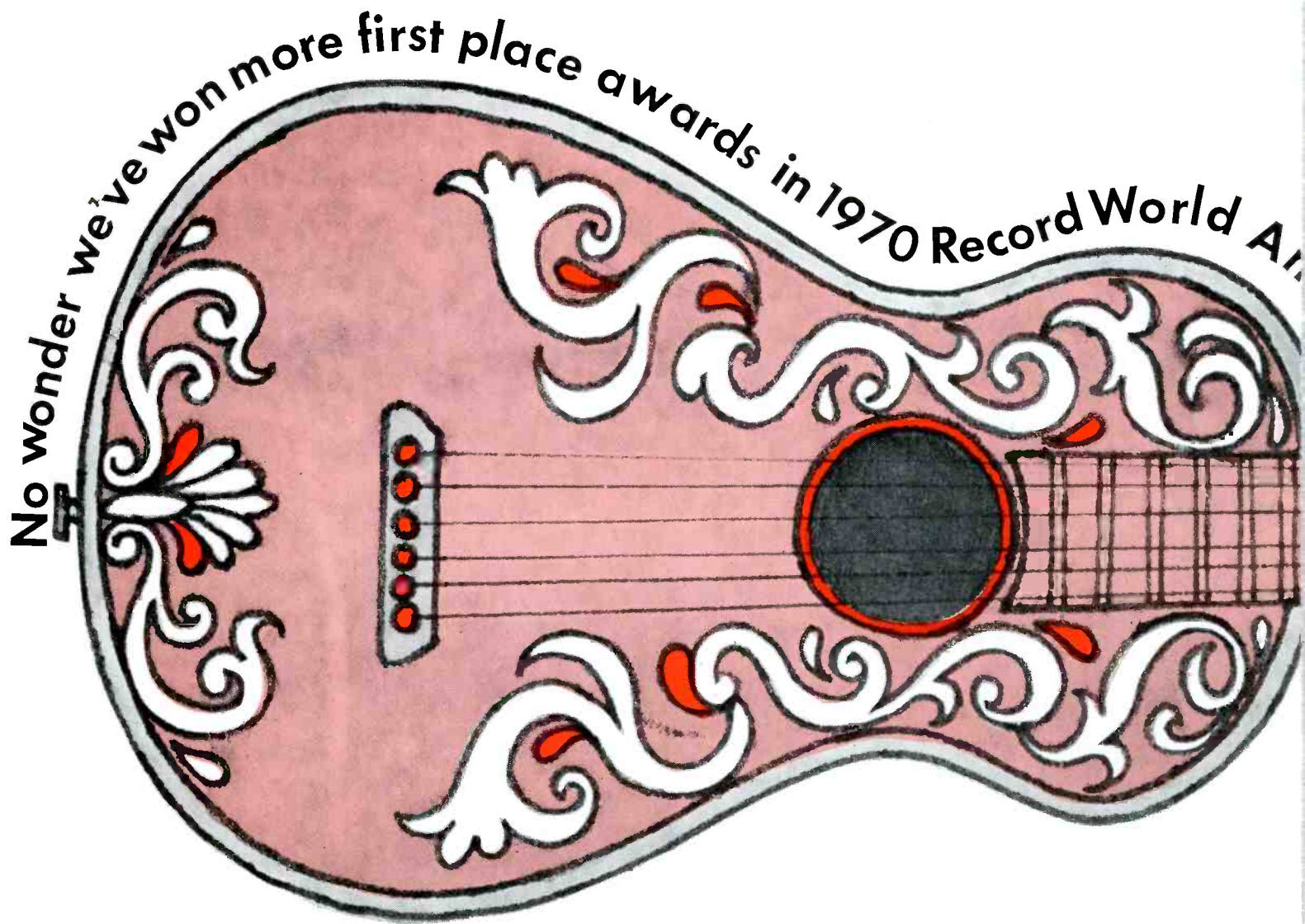
Annual Country awards than any other label.



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

Top Albums
#3 The Best Of Charley Pride
— Charley Pride.
#4 Just Plain Charley
— Charley Pride.
#8 The Sensational Charley Pride
— Charley Pride.
#14 Porter Wayne And
Dolly Rebecca
— Porter Wagoner &
Dolly Parton.

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and Tapes



Make a lot of great music and you make

Liz Anderson
Eddy Arnold
Chet Atkins
Becki Bluefield
Don Bowman
Jim Ed Brown
Browning Bryant
Archie Campbell
Billy Charne
Jessi Colter
Floyd Cramer
Danny Davis &
The Nashville
Brass
Skeeter Davis
Steve Davis
Jimmy Dean
Dallas Frazier
Kossi Gardner
Dave Hall
George Hamilton IV
Homer & Jethro
Norma Jean
Waylon Jennings
Dickey Lee
Hank Locklin
The Nashville
String Band
Willie Nelson
Dolly Parton
Kenny Price
Charley Pride

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

**America's
Favorite
Country
Stars
are on
RCA
Records**



Country Comes of Age

Nineteen-seventy—time to look ahead at what should turn out to be the greatest year yet for Country and Western music. Time, also, to look back over the past decade, a monumental one for growth and achievement where this native American musical idiom is concerned.

Country music really came into its own during the '60s—and everybody else's own, too. It gained a universal acceptance that even the most far-thinking people in the field, pickers or otherwise, could hardly have imagined back in the twenties, thirties, forties or even fifties. Rock became more firmly entrenched as an increasingly significant art form, as well as a sociological phenomenon. But it detracted not a whit from the blossoming country field. In fact, it helped, and artists and songs came along that were classified (despite the disdain of the hip for "labels") as "country rock," not to mention "folk rock."

The 1960s—the coming of age of country music. More and more so-called "pop" artists and musicians were dipping into the country well for their repertoire, and an increasing number of young, swinging performers were proclaiming their musical heroes to be country stars—and even songwriters.

The music, too, was changing, or perhaps evolving is a better word. A growing number of country-oriented songs and artists were appearing on the top 100 pop charts.

Not only did the record and in-person fields benefit, but television began to hire country artists not only as guest stars but as regular performers, with their own network shows. An epochal event was the great success of the all-country "Hee-Haw" TV show, which, if anything, is even better liked in urban areas than with "down home" folks. Many country artists continue to get their own syndicated TV and radio shows as well.

Europe, too, was opening up for the country performer—or, more accurately, performers, because more country artists have travelled overseas for work in the last couple of years than ever before in history, and they have been received like homecoming heroes just about everywhere.

Nineteen-seventy? At its current rate of growth and achievement, country music undoubtedly will make even greater inroads into city areas, not to mention city hearts. How are you going to keep Country and Western down on the farm after it's charmed Paris?

Country Music Week Agenda Oct. 9-17, Nashville

FRIDAY, OCTOBER 9

Golf Practice Rounds

Harpeth Hills Golf Course

SATURDAY & SUNDAY OCTOBER 10 & 11

Music City U.S.A. Pro-Celebrity Golf Tournament

Harpeth Hills Golf Course

MONDAY, OCTOBER 12

1:00 p.m.
6:00 p.m.
7:00 p.m.
8:30 p.m.

CMF Board Meeting
Nashville Songwriters Awards Banquet (Invitation Only)
Third National Bank Party (Invitation Only)
"I Walk The Line" Premiere / 2nd Champagne Dinner (Invitation Only)

Country Music Hall of Fame
Holiday Inn—Vanderbilt

Tennessee Theatre

TUESDAY OCTOBER 13

9:00 a.m. - 5:00 p.m.
7:00 p.m.

CMA Board Meeting
BMI Awards Dinner (Invitation Only)

First American National Bank
Belle Meade Country Club

WEDNESDAY, OCTOBER 14

12:30 p.m.
8:00 p.m.

ASCAP Luncheon & Program (Invitation Only)
CMA Awards Show

Sheraton Motor Inn
Grand Ole Opry House

THURSDAY, OCTOBER 15

7:00 a.m.
10:00 a.m.
11:30 a.m.
3:30 p.m.
7:00 p.m.
7:30 p.m.
9:00 p.m.

Pick up Registration Credentials
CMA Membership Meeting
WSM Luncheon & Spectacular
CBS Musical Instrument Show
Certron Beer and Barbeque Hoe Down
SESAC Awards Dinner (Invitation Only)
Liberty/UA Party & Show

Municipal Auditorium
Municipal Auditorium
Municipal Auditorium
Municipal Auditorium
Sheraton Motor Inn
Woodmont Country Club
Municipal Auditorium

FRIDAY, OCTOBER 16

9:00 a.m.
1:00 p.m.
2:30 p.m.
5:00 p.m.
6:30 p.m.
7:30 p.m.
8:00 p.m. - 2:00 a.m.

CMA/WSM Artists DJ Tape Session
Dot Records Luncheon & Show
CMA International Seminar
Decca Records Party
CMA Banquet & Show
Friday Night Opry
MGM Records Shower of Stars

Municipal Auditorium
Municipal Auditorium
Municipal Auditorium (Lower Level)
Municipal Auditorium
Municipal Auditorium
Grand Ole Opry House
Rainbow Room, Printer's Alley

SATURDAY, OCTOBER 17

8:00 a.m.
9:30 a.m. - 12:30 p.m.
12:00 Noon
5:00 p.m.
8:00 p.m. - 2:00 a.m.
9:00 p.m. - 1:00 a.m.

RCA Breakfast & Show
CMA Broadcasters Seminar
Capitol Records Luncheon & Show
Columbia Dinner & Show
MGM Party & Show
Nashville Songwriters Association, Jim Reeves Enterprises,
WMTS Radio Show - Dance
Grand Ole Opry's 45th Birthday Celebration
Atlas Artists Agency Dance

Municipal Auditorium
Ramada Inn
Municipal Auditorium
Municipal Auditorium
Rainbow Room, Printer's Alley
Terrace, Municipal Auditorium

9:30 p.m.
10:00 p.m.

Grand Ole Opry House
Municipal Auditorium

record world annual

Top 25 Records



1. **IS ANYBODY GOIN' TO SAN ANTONE**
Charley Pride — (RCA)
1. **BABY, BABY (I KNOW YOU'RE A LADY)**
David Houston — (Epic)
2. **HELLO DARLIN'**
Conway Twitty — (Decca)
3. **THE WAYS TO LOVE A MAN**
Tammy Wynette — (Epic)
4. **MY LOVE**
Sonny James — (Capitol)
5. **WONDER COULD I LIVE THERE ANYMORE**
Charley Pride — (RCA)
6. **A BOY NAMED SUE**
Johnny Cash — (Columbia)
7. **IF IT'S ALL THE SAME TO YOU**
Bill Anderson & Jan Howard — (Decca)
8. **WISH I DIDN'T HAVE TO MISS YOU**
Jack Greene & Jeannie Seely — (Decca)
9. **IT'S JUST A MATTER OF TIME**
Sonny James — (Capitol)
10. **HE LOVES ME ALL THE WAY**
Tammy Wynette — (Epic)
11. **THE POOL SHARK**
Dave Dudley — (Mercury)

(Continued on page 12)

Top Vocal Group



1. **TOMPALL & THE GLASER BROTHERS** — (MGM)
2. **COMPTON BROTHERS** — (Dot)
3. **JOHNNY & JONIE MOSBY** — (Capitol)
4. **WILBURN BROTHERS** — (Decca)
5. **THE STONEMANS** — (RCA)

Top Male Vocalist



1. **SONNY JAMES** — (Capitol)
1. **CHARLEY PRIDE** — (RCA)
2. **MERLE HAGGARD** — (Capitol)
3. **CONWAY TWITTY** — (Decca)
4. **JOHNNY CASH** — (Columbia)
5. **JERRY LEE LEWIS** — (Sun/Mercury)
6. **DAVID HOUSTON** — (Epic)
7. **BUCK OWENS** — (Capitol)
8. **FARON YOUNG** — (Mercury)
9. **GLEN CAMPBELL** — (Capitol)
10. **MEL TILLIS** — (Kapp/MGM)
11. **RAY PRICE** — (Columbia)
12. **TOM T. HALL** — (Mercury)
13. **HANK WILLIAMS, JR.** — (MGM)
14. **DAVE DUDLEY** — (Mercury)
15. **ROY DRUSKY** — (Mercury)
16. **WAYLON JENNINGS** — (RCA)
17. **MARTY ROBBINS** — (Columbia)
18. **BILL ANDERSON** — (Decca)
19. **GEORGE JONES** — (Musicor)
20. **JACK GREENE** — (Decca)
21. **TOMMY CASH** — (Epic)
22. **ROY CLARK** — (Dot)
23. **WARNER MACK** — (Decca)
24. **GEORGE HAMILTON IV** — (RCA)
25. **BILLY WALKER** — (Monument/MGM)

Top Female Vocalist



1. **TAMMY WYNETTE** — (Epic)
2. **LORETTA LYNN** — (Decca)
3. **DOLLY PARTON** — (RCA)
4. **LYNN ANDERSON** — (Chart/Columbia)
5. **CONNIE SMITH** — (RCA)
6. **JEAN SHEPARD** — (Capitol)
7. **ARLENE HARDEN** — (Columbia)
8. **JEANNIE C. RILEY** — (Plantation)
9. **SKEETER DAVIS** — (RCA)
10. **DOTTIE WEST** — (RCA)

Top Comedian

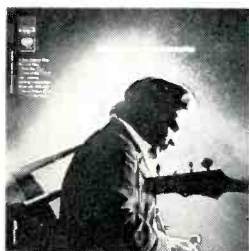


1. **JUNIOR SAMPLES** — (Chart)
2. **ARCHIE CAMPBELL** — (RCA)
3. **BEN COLDER** — (MGM)
4. **DON BOWMAN** — (RCA)
5. **HOMER & JETHRO** — (RCA)

country awards, 1970



Top Albums



1. **JOHNNY CASH AT SAN QUENTIN**
Johnny Cash — (Columbia)
2. **TAMMY WYNETTE'S GREATEST HITS**
Tammy Wynette — (Epic)
3. **THE BEST OF CHARLEY PRIDE**
Charley Pride — (RCA)
4. **JUST PLAIN CHARLEY C. PRIDE**
Charley Pride — (RCA)
5. **HELLO, I'M JOHNNY CASH**
Johnny Cash — (Columbia)
6. **OKIE FROM MUSKOGEE**
Merle Haggard — (Capitol)
7. **LIVE**
Glen Campbell — (Capitol)
8. **THE SENSATIONAL CHARLEY PRIDE**
Charley Pride — (RCA)
9. **THE WAYS TO LOVE A MAN**
Tammy Wynette — (Epic)
10. **PORTRAIT OF MERLE HAGGARD**
Merle Haggard — (Capitol)
11. **TALL DARK STRANGER**
Buck Owens — (Capitol)
12. **STORY SONGS OF THE TRAINS AND RIVERS**
Johnny Cash & The Tennessee Two — (Sun)
13. **TAMMY'S TOUCH**
Tammy Wynette — (Epic)
14. **PORTER WAYNE & DOLLY REBECCA**
Porter Wagoner & Dolly Parton — (RCA)
15. **THE ASTRODOME PRESENTS SONNY JAMES IN PERSON**
Sonny James — (Capitol)
16. **WINGS UPON YOUR HORNS**
Loretta Lynn — (Decca)
17. **LIVE AT COBO HALL, DETROIT**
Hank Williams, Jr. — (MGM)
18. **MY WOMAN, MY WOMAN, MY WIFE**
Marty Robbins — (Columbia)
19. **TRY A LITTLE KINDNESS**
Glen Campbell — (Capitol)
20. **IT'S JUST A MATTER OF TIME**
Sonny James — (Capitol)

Top Vocal Duo



1. **BILL ANDERSON & JAN HOWARD** — (Decca)
1. **PORTER WAGONER & DOLLY PARTON** — (RCA)
2. **JOHNNY CASH & JUNE CARTER** — (Columbia)
3. **GLEN CAMPBELL & BOBBIE GENTRY** — (Capitol)
4. **DON GIBSON & DOTTIE WEST** — (RCA)
5. **NAT STUCKEY & CONNIE SMITH** — (RCA)

Top Instrumentalist



1. **CHET ATKINS** — (RCA)
2. **JERRY SMITH** — (Decca)
3. **JERRY REED** — (RCA)
4. **FLOYD KRAMER** — (RCA)
5. **PETE DRAKE** — (Stop)

Top Instrumental Group Or Top Band



1. **DANNY DAVIS & THE NASHVILLE BRASS** — (RCA)
2. **MERLE HAGGARD & THE STRANGERS** — (Capitol)
3. **BUCK OWENS & THE BUCKAROOS** — (Capitol)

Most Promising Vocal Duo



1. **JACK GREENE & JEANNIE SEELY** — (Decca)
2. **BUCK OWENS & SUSAN RAYE** — (Capitol)
3. **KENNY VERNON & LAWANDA LINDSEY** — (Chart)
4. **HANK WILLIAMS, JR. & LOIS JOHNSON** — (MGM)
5. **DEL REEVES & PENNY DEHAVEN** — (United Artists)

Most Promising Instrumental Group Or Band



1. **HARLOW WILCOX & THE OAKIES** — (Plantation)
2. **THE MUSIC CITY SOUNDS** — (MGM)
3. **TOMMY ALLSUP & THE NASHVILLE SURVEY** — (Metromedia)

(Continued on page 12)

Record World Annual Country Awards, 1970



Most Promising Male Vocalist



1. **ANTHONY ARMSTRONG JONES** — (Chart)
1. **DAVID ROGERS** — (Columbia)
2. **NORRO WILSON** — (Mercury)
3. **BUDDY ALAN** — (Capitol)
4. **GLENN BARBER** — (Hickory)
5. **DAVE PEEL** — (Chart)
6. **BOBBY G. RICE** — (Royal American)
7. **RON LOWERY** — (Republic)
8. **JIMMY SNYDER** — (Wayside)
9. **JOHNNY DUNCAN** — (Columbia)
10. **DON RICH** — (Capitol)



Most Promising Female Vocalist



1. **CONNIE EATON** — (Chart)
1. **SUSAN RAYE** — (Capitol)
2. **BARBARA MANDRELL** — (Columbia)
3. **BARBARA FAIRCHILD** — (Columbia)
4. **LEONA WILLIAMS** — (Hickory)
5. **CRYSTAL GAYLE** — (Decca)

Most Promising Comedian



1. **GUY DRAKE** — (Royal American)
2. **LEWIE WICKHAM** — (Starday)

Most Promising Instrumentalist



1. **JIMMY RIDDLE** — (Decca)
2. **RAY GRIFF** — (Royal American)

Most Promising Vocal Group



1. **JACK BLANCHARD & MISTY MORGAN** — (Wayside)
1. **THE HAGERS** — (Capitol)
2. **THE KENDALLS** — (Stop)
3. **THE KIMBERLEYS** — (RCA/Happy Tiger)

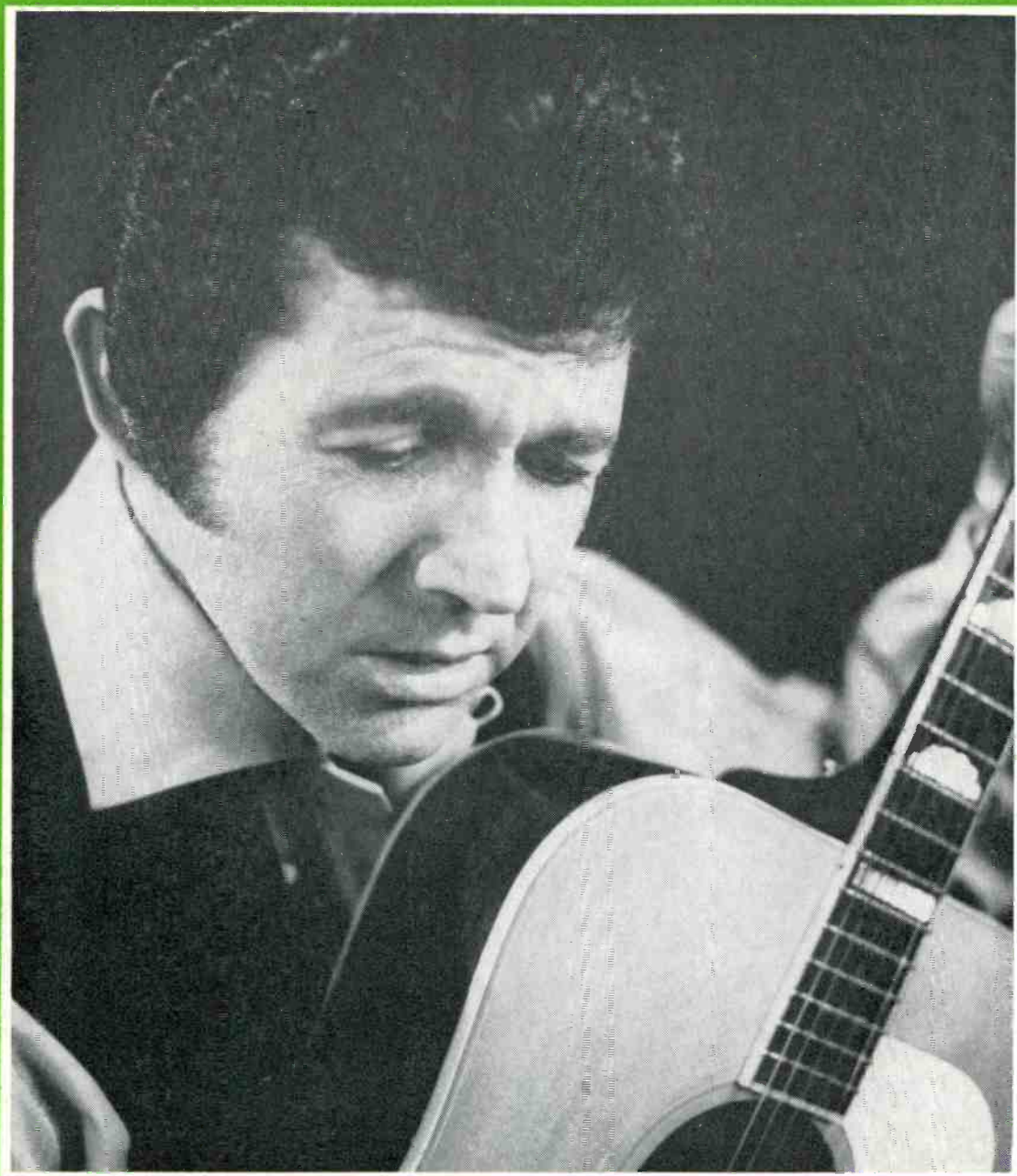
Top 25 Records

(Continued from page 10)

12. **LOVE IS A SOMETIMES THING**
Bill Anderson — (Decca)
13. **I DO MY SWINGING AT HOME**
David Houston — (Epic)
14. **FIGHTIN' SIDE OF ME**
Merle Haggard — (Capitol)
15. **I'M SO AFRAID OF LOSING YOU AGAIN**
Charley Pride — (RCA)
16. **WHAT IS TRUTH**
Johnny Cash — (Columbia)
17. **ONCE MORE WITH FEELING**
Jerry Lee Lewis — (Smash)
18. **HEART OVER MIND**
Mel Tillis — (Kapp)
19. **I'D RATHER BE GONE**
Hank Williams, Jr. — (MGM)
20. **BIG IN VEGAS**
Buck Owens — (Capitol)
21. **OKIE FROM MUSKOGEE**
Merle Haggard — (Capitol)
22. **TENNESSEE BIRD WALK**
Jack Blanchard & Misty Morgan — (Wayside)
23. **WINGS UPON YOUR HORNS**
Loretta Lynn — (Decca)
24. **JESUS TAKE A HOLD**
Merle Haggard — (Capitol)
25. **MY WOMAN, MY WOMAN, MY WIFE**
Marty Robbins — (Columbia)

Everybody's saying
another...

#



Capitol
Records
& I
thank you
all for
favorite
male
vocalist
in record
world's
annual
country
awards

Sonny James'

"ENDLESSLY"



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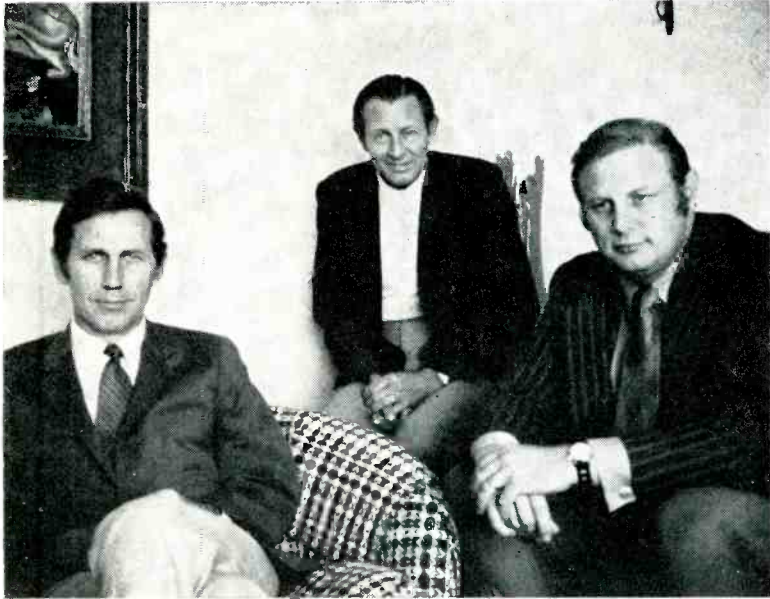
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THE SOUTHERN GENTLEMAN'S NEXT T.V. APPEARANCES ARE

- ☆ THE ED SULLIVAN SHOW (CBS TV) 4 APPEARANCES
- ☆ THE ANDY WILLIAMS SHOW (NBC TV)
- ☆ JOHNNY CASH SHOW (ABC TV) 2 APPEARANCES

- ☆ HE-HAW SHOW (CBS TV)
- ☆ GLENN CAMPBELL SHOW (CBS TV)
- ☆ FLIP WILSON SHOW (NBC TV)

Atkins, Bradley, Cochran Discuss Nashville Scene



From left: RCA VP Chet Atkins, RCA promo man Wally Cochran, RCA Administrative Assistant Jerry Bradley.

The following is an interview held recently in the office of Jerry Bradley, Administrative Assistant to RCA Vice-President Chet Atkins. Present for the interview were Chet Atkins, Jerry Bradley, RCA country promo man Wally Cochran and Record World's Southern Editor Chuck Neese.

NEESE: Gentlemen, what do you feel is the future of C&W independent production? Let's start by talking about your successful indie producer, Jack Clement. When did you start working with him?

CHET: It's been four or five years almost, I suppose. Jack has always been one of my favorite producers and, of course, we've had very good luck with Jack and the Charley Pride situation; he's made some great records. It's been a good association.

NEESE: How many outside production deals do you have going now?

CHET: Well, we have too many. But I prefer to have our own house producers producing the artists because we have some of the best producers in town working here at Victor. Bob Ferguson—don't have to say much about him; everybody knows all the hits he's had. Ronny Light's got some hits going and we expect Jerry Bradley to have some going soon. We do have some outside producers out of necessity, but I prefer to have our house producers produce the people.

NEESE: Isn't it cheaper for record companies to work through indie producers?

CHET: I don't know about that, I'm not in the bookkeeping part of the company. Somebody would have to take a pencil and figure that up, but, of course, it would depend on how much you pay somebody a year to work here as a producer. I suppose it's just throwing the dice; it would be cheaper and if you have a smash, it would all depend on the deal you made with the producer, what percentage you paid him, and so on, so I don't know about that.

NEESE: Even though you prefer house productions, do you see the independent as a definite trend today?

CHET: Not in country music I don't. We've been more guilty of using outside producers than the other folks, I guess, because I was too overworked here and needed help and so I'm guilty of doing that here at Victor, but I don't see a lot of other companies doing it. Are they, Jerry?

JERRY: Epic has done a few but I don't know any of those who have worked out as well as our deal with Jack. That's the most successful in the country field around right now, I believe.

NEESE: Second issue I'd like to get into is the reason why studio facilities, A&R staffs and companies working in Nashville don't employ non-country producers. Do you think the reluctance of major record companies with big investments in Nashville to hire non-country A&R people led to the rise of R&B and pop music

centers like Memphis, Muscle Shoals and Atlanta?

CHET: I think the reason possibly we haven't done that is because of—me. I prefer to make pretty records, "good music," so to speak, and good country records; and I dig some of the rock records, but I've never been one to go out and spend the hours and lose sleep and live with the kids and find that material. We've tried some and had a little bit of luck. I tried some pop hits back 10 years ago like the Jimmy Elledge "Funny How Time Slips Away," but we've never gone all the way in that direction because I

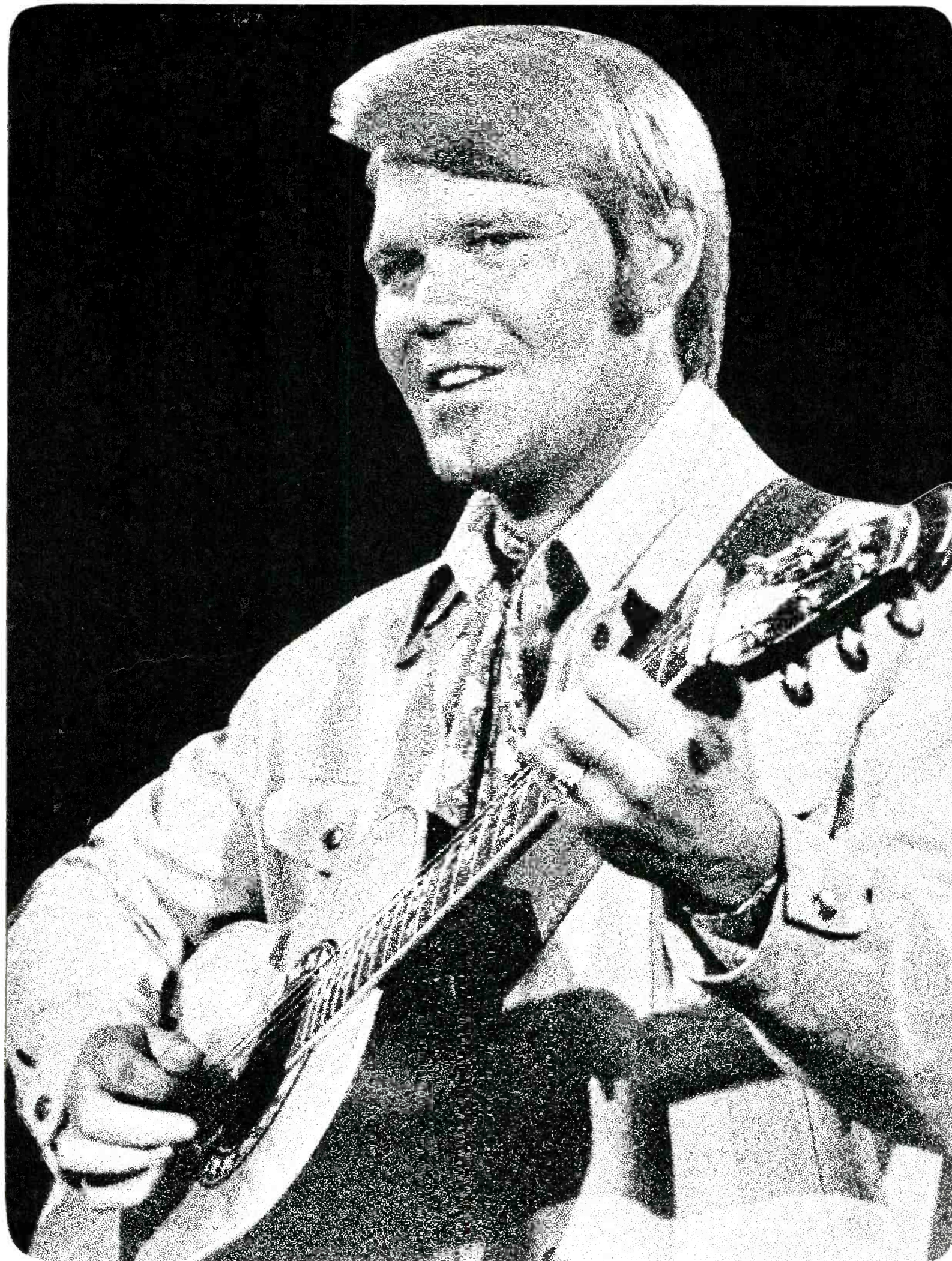
had about 38 artists I was recording, and that doesn't leave you much time to go out looking elsewhere.

JERRY: I've got some feelings on that. The fact is that what we do best is probably country music. Also, the source of material that's in this town is probably 75% to 80% country; that is, we've got all the great country writers and that's where the records come from, the writers. Now, if somebody is going to exploit that and have some success, there will be more pop artists coming into town. The pop songs we've had

(Continued on page 20)



RCAers: Nat Stuckey, Jimmy Dean, Dolly Parton, Connie Smith, Chet Atkins, Floyd Cramer, Jim Ed Brown, Danny Davis, Charley Pride, Waylon Jennings, Porter Wagoner, George Hamilton IV, Norma Jean, Liz Anderson, the Stonemans, Archie Campbell, Jessie Colter, Skeeter Davis, Jimmy Reed, Hank Snow and Eddy Arnold.



Personal Management: **NICK SEVANO**

Public Relations:
litror/levinson

Great American Sounds From Nashville—And Col

By GENE FERGUSON
Columbia Records, Nashville

Columbia Records has had a most successful year with Nashville product, based largely on a three-month national Country and Western campaign which featured "The Great American Sounds from Nashville."

At the end of this campaign, sales on a national basis were 21% above the very high quota set for each distributor. Johnny Cash has maintained his quota of hits; while Ray Price, Marty Robbins, Carl Smith and Stonewall Jackson have all maintained a high level of sales, too.

Columbia has welcomed sev-

eral new C&W artists since last fall, including Lynn Anderson who has hit the charts with every release to date. Several up-and-coming artists who have constantly peppered the charts are: David Rogers, Arleen Harden, Johnny Duncan, Claude King, Barbara Mandrell, Barbara Fairchild, Mac Davis, and Freddy Weller.

With this kind of new blood on the label, and the established selling country artists, Columbia expects to have an even better 1971.



ON COLUMBIA: Stonewall Jackson, Barbara Fairchild, Marty Robbins, Carl Smith, David Rogers, Ray Price, Barbara Mandrell, Claude King, Johnny Duncan, Lynn Anderson, Carl and Pearl Butler, Arleen Harden, Chuck Wagon Gang, Johnny Cash and Lefty Frizzell.

KLAC Goes Country

"On Oct. 1, KLAC Radio became Los Angeles' first major full-time country music station featuring a new country sound aimed at radio listeners of all ages and musical tastes," announces William Dalton, Vice President and General Manager of the Metromedia station.

New Sounds Disks

Sounds of Music Distributing, Inc., will be handling several new disks including Cherry Records, Cardboard, 7th Avenue South, Raven and a number of others.

The distributing company is located in Belen, New Mexico, and run by Little Richie Johnson, Inc.

An Epic Year



BILLY SHERRILL, Columbia-Epic head of A&R in Nashville, and secretary Emily Mitchell.

The past year for Epic Records in Nashville has been one of its best.

Each year Epic strives to better past achievements and, so far, they have succeeded. Not only have sales and chart action increased, but Epic also shared an exciting moment with Tammy Wynette when the first RIAA certified gold album awarded to a female artist in the country field was presented

her for "Tammy's Greatest Hits." However, great album sales are nothing new for Tammy. In this past year, she has had as many as four albums in the top 20 of the national charts simultaneously. Her most recent album is "The First Lady." Of course, her singles, too, have consistently soared to the #1 position.

David Houston fans were apparently pleased with his change
(Continued on page 18)

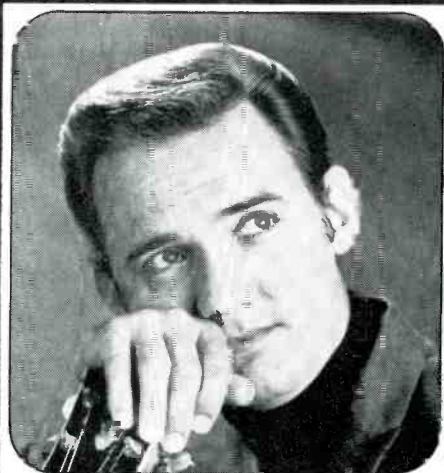


EPIC ARTISTS: Charlie Rich, Tammy Wynette, David Houston, Charlie Walker, Sue Richards, Tommy Cash and Bob Luman.

GRT RECORDS IS INTO "NOW" COUNTRY



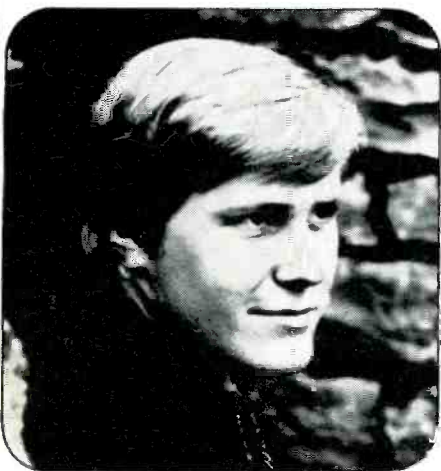
HUGH X. LEWIS



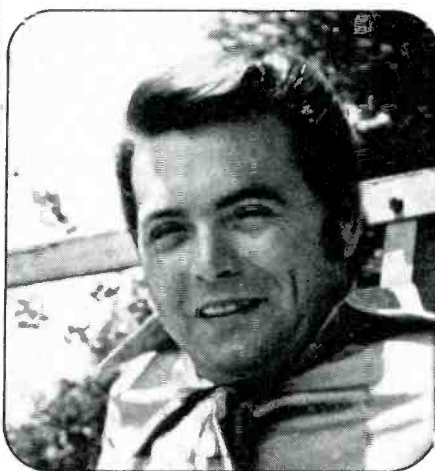
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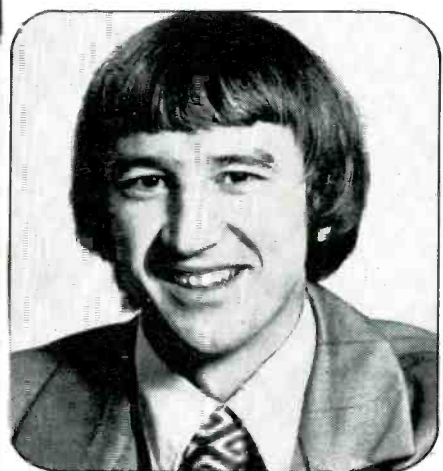
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Country Year That Was

(Continued from page 9)

AUGUST — Burt Bacharach and Hal David wrote a song for Eddy Arnold's act at Las Vegas' International Hotel . . . Johnny Cash completed writing the musical score for the "Little Fauss and Big Halsey" movie.

Ten-year-old SESAC writer Kerry McLean's "That's What Love Is All About" was included in Warner Mack's Decca album, "Love Hungry" . . . LeRoy Van Dyke shifted to Decca.

Doug McClure, co-star of "The Men from Shiloh" TVer, came to town shopping for recording material, and house-guested with Carl Smith and his wife Goldie Hill . . . Hank Cochran signed as artist with Dot Records . . . William (Bill) Gallagher appointed to ASCAP board.

Buzz Cason, formerly with Russell-Cason, formed his own company . . . Bill Anderson and secretary Becky Davis announced they would wed Oct. 2 . . . A daughter, prematurely born and weighing only 2½-pounds, arrived for RCA's Southern promotion director Wally Cochran and wife Evvie . . . Decca artist Marion Worth,

who had been on the ailing list for several months, resumed her career — via performances on the Grand Ole Opry.

Dave Hall, front man for Faron Young's band, signed disk deal with RCA where his first session was directed by independent producer Russ Allison.

SEPTEMBER—Liza Minnelli came to town to tape an appearance on the Johnny Cash TVer . . . Brenda Lee and her manager Dub Allbritten were hospitalized simultaneously.

Tandy Rice, formerly with Show Biz, Inc., and once head of his own public relations firm, joined the Moeller Talent Agency's executive staff . . . Eddy Arnold and RCA tapped Jim Malloy to produce Eddy's next LP . . . Fort Worth's WBAP went all country and Connie Smith, Glen Barber, Roy Acuff, Ray Pennington, David Rogers were on hand for the transition.

Tex Ritter lost his bid for the GOP US senatorial nomination but not his dry sense of humor. Somebody asked him what he

(Continued on page 22)

An Epic Year

(Continued from page 16)

of pace this year. Starting with "Baby, Baby" right down through his latest, "Wonders of the Wine," they found a delightfully different David. Now he and Columbia artist Barbara Mandrell have combined their talents and come up with a smash duet, "After Closing Time."

Charlie Continues

Opry star Charlie Walker continues through the years with Epic. A honky tonk man from way back, his new single is "God Save the Queen (of the Honky Tonks)." Charlie's appearance at the Longhorn Ballroom was a good time to catch that Texan in action. It was there that Charlie recorded his "Live from Dallas" album.

Country music can have real soul, as Charlie Rich proved on his album "The Fabulous Charlie Rich." Fantastic listener response to the radio stations demanded that Epic pull his new single, "Nice 'n' Easy," from his latest album, "Boss Man."

Showman Bob Luman has had four releases in the charts

this year. His new single, "What About the Hurt," is the first ballad Bob has put out in a long while. Fans have the opportunity to see him perform from the stage of the Grand Ole Opry; and plans have been made for Bob to do his own syndicated television show to be filmed in Nashville this fall.

Tommy Cash had one of those rare instant smashes on his hands with "Six White Horses." This was followed by the hit album and two singles that made their way to top 10: "Rise and Shine" and "One Song Away." This is just the beginning for Tommy.

Several new artists have been signed during the year. Sue Richards has had three single releases. Her current record is "Hands Off." Carmol Taylor is an artist/writer. "Mama, Take Me Home" was his first release.

The most recent artist to sign with Epic is Jody Miller. Her first record, "Look at Mine," broke wide open; not only extraordinary country action, but also Top 40. Jody's "Look at Mine" album is a good sampling of her talent.

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are by the great writers like Harlan Howard and those guys, and they would love to get one but I don't think anybody ever went looking for it. That was kinda the gravy.

CHET: That's a different scene. This town is kinda geared for country-pop records. As Jerry said, the material and musicians are geared in that direction and I think if the public, or the people were ever stimulated enough, like the folks out at Fisk and A&I, they'd start writing things and they'd start thinking about getting rich making a rock or Rhythm and Bues record and possibly it could catch on more here than it has. That's been the mainstay in Memphis, that's what they've done best.

JERRY: Yes, why aren't they cutting country?

CHET: That's right. It's because they started out doing what they do best.

NEESE: To get to something different, there has been talk—and mostly from malcontents or people who can't get their songs cut. Let's start out first with the big gripe concerning the record-label-owned publishing company. Do you think this limits competition?

RCA Interview

(Continued from page 14)

CHET: Jerry, why don't you comment on that first.

JERRY: I think everybody's got publishing companies—artists, writers, right down the line. But I think the big thing is the song and I feel like the producers don't care where they came from. Everybody's door is open to everybody who has a hit song. But, I think what a publisher fails to realize is that you've got other things on your mind and when you do have that artist on your mind, you go looking for him and I know. I was a publisher not too long ago and I had my feelings hurt sometimes but I kept coming back and back. I think it takes a hell of a man to be a songplugger.

CHET: Yes, a publisher has to be just like an A&R man: he's got to know a good song. And there are a lot of publishers that do not know a good song, so they use the buckshot method — they come in and want to play you 10 or 15 songs and that's just not the way to do it because an A&R man just doesn't have the time to hear

that many tunes. Also, it's impossible for the publisher to have that many good songs, so the publisher brings songs that would be very unusual. What they should do, you know, is go over the material and go over the artist roster, like RCA, and see what song he has that he thinks would fit a particular artist and bring it in and show a couple of songs and get the hell out, you know, but there's so many, especially out of town publishers that don't know the protocol—they bring you a bushel and expect you to stay in there two or three hours and hear them.

NEESE: Do you have certain pluggers that, when you see them coming, you open your door and let them in a little bit quicker?

CHET: Yeah, most any of them can walk in my door any time they want to and they know it. And these are the people that you've had a track record with and you know that they're gonna bring you a good song and are not going to bring

you any trash, and so they know they can walk in any time. Some of them are nice and they won't, but they know they can.

JERRY: I think that's true. Chet's got the people that bring him songs. Sherrill's got the people that bring him songs and Owen Bradley's got the people that bring him songs and it's just the way it works and they keep producing the hit songs for the people and those people don't have any trouble getting in. But the guy who brings you 15 bad songs, like the buckshot method and you've got a busy day, if he had the know-how to pick out three of those songs for that artist, he could go a lot farther. I think it still goes back to the publisher, who is a certain breed of person and can't have his feelings hurt all the time. Hell, I go out of the door with my tail tucked between my legs sometimes, too, but you go back tomorrow and you get the record and you win the ballgame tomorrow and today you lose, and sometimes that's hard to accept.

CHET: Yes, it takes a special breed of person. Some people are bad in publishing because, with their emotional feel-

(Continued on page 22)

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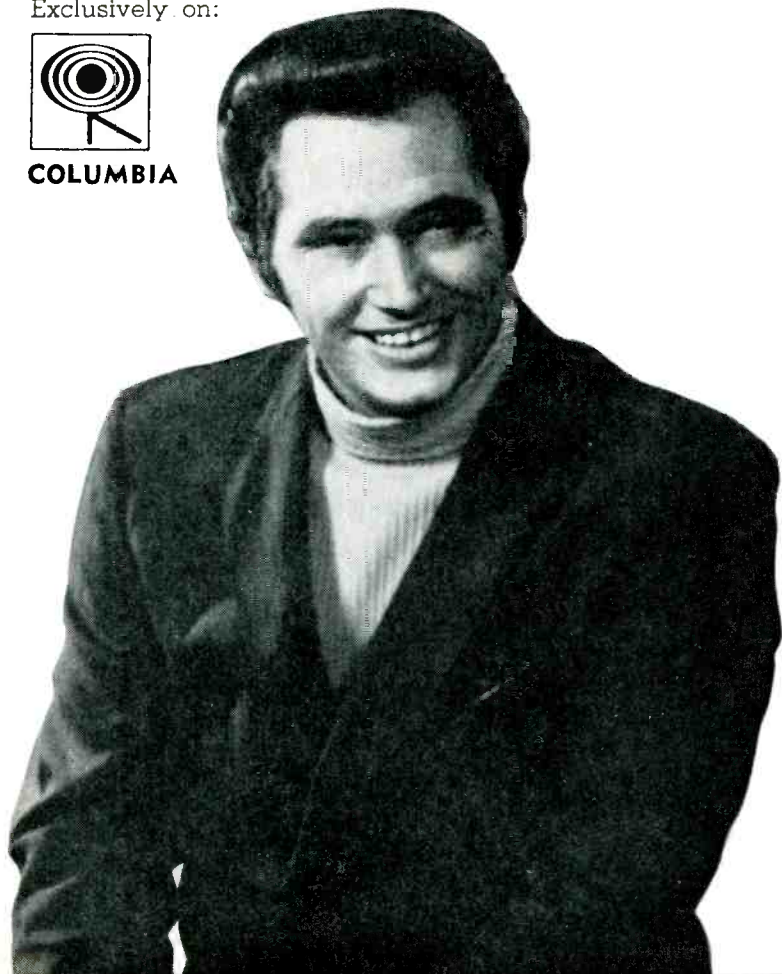


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RCA Interviews

(Continued from page 20)

ings, they can't stand to hear a "no" on a song. It breaks my heart to tell people "no" on a song. There's some people that shouldn't be in the plugging business. I think Hank Cochran is probably the greatest plugger alive, and there are a couple of others—Harlan Howard is sensational, too, because he doesn't mind hearing "no." He'll keep hounding you till he gets "yes" on a song.

NEESE: Do you think the best pluggers may be the songwriters themselves?

CHET: Not necessarily. I think Bob Jennings is one of the best pluggers.

JERRY: The best plugger is the guy who can take three or four songs and come in and do his job.

CHET: Jennings is good for that reason. Jennings knows a good song as well as anybody in this town and he will program it for the right person and he'll bring it to you. He's right most of the time, you know. He's one of the greatest I know that isn't a writer.

NEESE: But you don't think that publishing companies owned by record companies would at all limit or inhibit competition?

CHET: It hasn't with us.

NEESE: Let's push on a little bit further now. We've gotten into the initial part of what people are talking about locally. The second point—this is your own personal view now. Do you think it is ethical for a staff A&R producer to also be on salary or draw from a publishing company?

CHET: Gee, I don't know, I don't know of any situations like that.

JERRY: In what capacity? You mean as an A&R man?

NEESE: Yes, an A&R man. Whether the situation exists or not, do you think it would be ethical for a salaried A&R man or staff producer to also be on a draw or salary from a publishing company?

CHET: Well, it would all depend on whether he worked at the publishing company and pushed his songs, etc. I don't see anything drastically wrong with it. It would depend on if he abused it.

JERRY: If he cuts hit records.

CHET: If he cuts hit records with songs from the publishing company, then it's gotta be all right; but let me make one more comment on that—now RCA's publishing company

is completely separate from the A&R Department here and the publishing guy, Russ Allison, works with all labels, possibly more than he does with us and that's the way it should be. But I think a lot of smaller companies possibly have been driven to start their own publishing companies because all the publishers are getting into the record business, you know. And if they have a good song, they put it on their own label, then bring us some trash, maybe. So it works both ways, you know; it's a two-way street.

Year That Was

(Continued from page 18)

intended to do now that he had been defeated and Tex drawled: "Pick up my guitar and go back to work. I think I'm playing Cincinnati Sunday."

Jeannie C. Riley signed management contract with **Dub Allbritten's One Nighters, Inc.** . . . **Jim Riley**, who walked 700 miles from his home in Diboll, Texas, to Nashville to promote his efforts to get into show business, succeeded. He landed job as songwriter with Cedarwood Music. First song is "Barefoot Boy," inspired, no doubt, by his trek . . . The first **Chet Atkins** golf tournament at Knoxville was a success . . . **Claudine Longet** signed with her husband's Barnaby label and there were reports she would come here for her first sessions under direction of **Ray Stevens**.

Dottie West and **Jimmy Dean** cut a duet for RCA . . . **Henry Mancini** recorded an LP of country tunes for the same label . . . **Bobby Barnett** shifted from Columbia to Capitol.

Greeting Palance



Brad Carlisle, son Brad, Jr., and record super salesman **Louis Buckley**, far left, welcome movie and TV star **Jack Palance**, second from left, to an autograph party celebrating Palance's first Warner Brothers album "Palance." Scene of the party was Buckley's downtown record shop, Nashville.

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A Capital Year at Capitol Records

The past 12 months have amounted to a capital year for Capitol Records, especially in the country music field where C&W sales now total about 20 or 25 per cent of the firm's entire record sales . . . and that probably doesn't include singles, albums and tapes by Glen Campbell.

"Country music is now in one of its heydays," said Wade Pepper, National Country Sales and Promotion Manager for Capitol, from his office in Atlanta, "and in the next 12 months, we plan to develop new artists, especially some from the highly successful 'Hee Haw' show."

Many "Hee Haw" regulars have helped boost Capitol's remarkable sales record during the period since the last DeeJay Convention in Nashville, sales which have put an average of 12 to 15 Capitol records on the country music charts weekly, including an early September high of 17 singles on trade paper charts.

And it has been "Hee Haw" regulars who helped swell the



CAPITOL CORRAL: Buck Owens, Sonny James, Merle Haggard, Glen Campbell, Joe South, Dick Curless, Wanda Jackson, the Hagers, Bonnie Owens, Jean Shepard, Johnny and Jonie Mosby, Freddie Hart, Ferlin Husky.

recent release of country albums to 14, one of the best months ever for C&W album production by a single company.

This is part of a major consumer promotion project oriented to good advertising schedules and consumer orientations at dealer levels called "Country Fair." This highly successful project follows a similar program, equally as successful, called "Country People."

In the "Country Fair" project, promotions include selling-aids for stores, like pictures of artists and sketches of their last five albums. Distribution has amounted to a quarter of a million so far as Capitol puts a lot of beef behind the program. Artists include a Buck Owens/Susan Raye duet, Dick Curless, Johnny and Joni Mosby, the Chaparral Brothers, Wynn Stewart, Bonnie Owens, the Buckaroos, the Hagers, Charlie Louvin, Wanda Jackson, Billie Joe Spears, Snowbird and Jean Shepard.

Leading the project is a two-

(Continued on page 26)



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C&W 'Names' Join Radio Meet

LOS ANGELES — An "encounter" session devoted exclusively to Country & Western Music, with some of the nation's most prominent C&W people participating, will be among highlights of programming advisor Bill Gavin's Fifth Annual Radio Program Conference here Nov. 20-22 at the Century Plaza Hotel.

Ralph Emery of WSM-Radio, Nashville, will moderate a three-hour discussion dealing with all phases of the country music scene. Gavin said those present will be able to share views, attitudes and opinions with "resource" participants including more than a half-dozen board members of the Country Music Association.

Also set is the President of the Academy of Country & Western Music in Hollywood, Bill Ward, General Manager of Station KBBQ.

The CMA "resource" roster, in addition to Emery, includes Board Chairman Ben Rosner of Golden Bough Enterprises; Chris Lane, Program Director, KEGE, San Jose; Wesley Rose, Acuff-Rose Publications; Janet Gavin, The Gavin Record Report; and Mrs. Jo Walker, CMA

Executive Director.

Others participating are Ken Nelson, Vice President, Capitol Records; Bill Sherrill, Country Music Producer, Columbia Records; Dan McKinnon, General Manager, KSON, San Diego; and Roy Stingley, Program Director, WJJD, Chicago; with more to be confirmed.

Developing List

Emery has been developing the "resource" list in association with Wade Pepper of Capitol Records, a member of both Gavin's advisory committee and the CMA board. This major C&W session is one of four simultaneous meetings planned for Saturday morning, Nov. 21.

Singleton Quarters

The Shelby Singleton Corp. announces that the Nashville-Sheraton Motor Inn will be its headquarters during the 45th Grand Ole Opry Celebration Oct. 15, 16 and 17. The Granada Room will serve as a hospitality suite for the organization.

A Capital Year for Capitol

(Continued from page 24)

record album of hit country selections.

Another big plus for Capitol has been the highly successful patriotic releases by Merle Haggard. Two Haggard offerings have been nominated for song of the year awards after his "Okie from Muskogee" vaulted him into the album business in a big way with sales to date totalling 525,000 and a gold record forecast. "The Fightin' Side of Me" was a strong follow-up. Merle has been nominated in six categories, all involving singles or LPs from these two hits.

Owens' "Hee Haw" success has kept him at the top with renewed strength in record sales and he currently has two albums with Susan Raye going strong, especially the "Let's Get Together." Buck is also showing great strength in tape sales.

James Consecutive Hit-Maker

Others, in addition to the ever popular Glen Campbell, who figures heavy for Capitol, include Sonny James, who has had 22 consecutive singles

which hit #1 in the national charts and who's now ringing up sales on his new album, "Sonny James at the Astrodome," a project which makes him a strong contender in the album category.

Campbell remains one of the hottest items in the pop/country fields, with huge sales certain on each of his releases.

Anne Murray, a little girl from Canada, scored big with "Snowbird" and Atlanta's Joe South, who hit with "Don't It Make You Want To Go Home," now has two big chart-climbing LPs making the rounds.

Releases like these figure big for Pepper and Capitol Records as they put new emphasis on country music, tape sales and developing of stronger ties with fulltime country stations during the coming year.

Joneses Have Girl

Lakeland, Fla., and Musicor artist George Jones announces that wife Tammy Wynette of Epic Records last week gave birth to a seven-pound girl. Mother and daughter are reported in good health.

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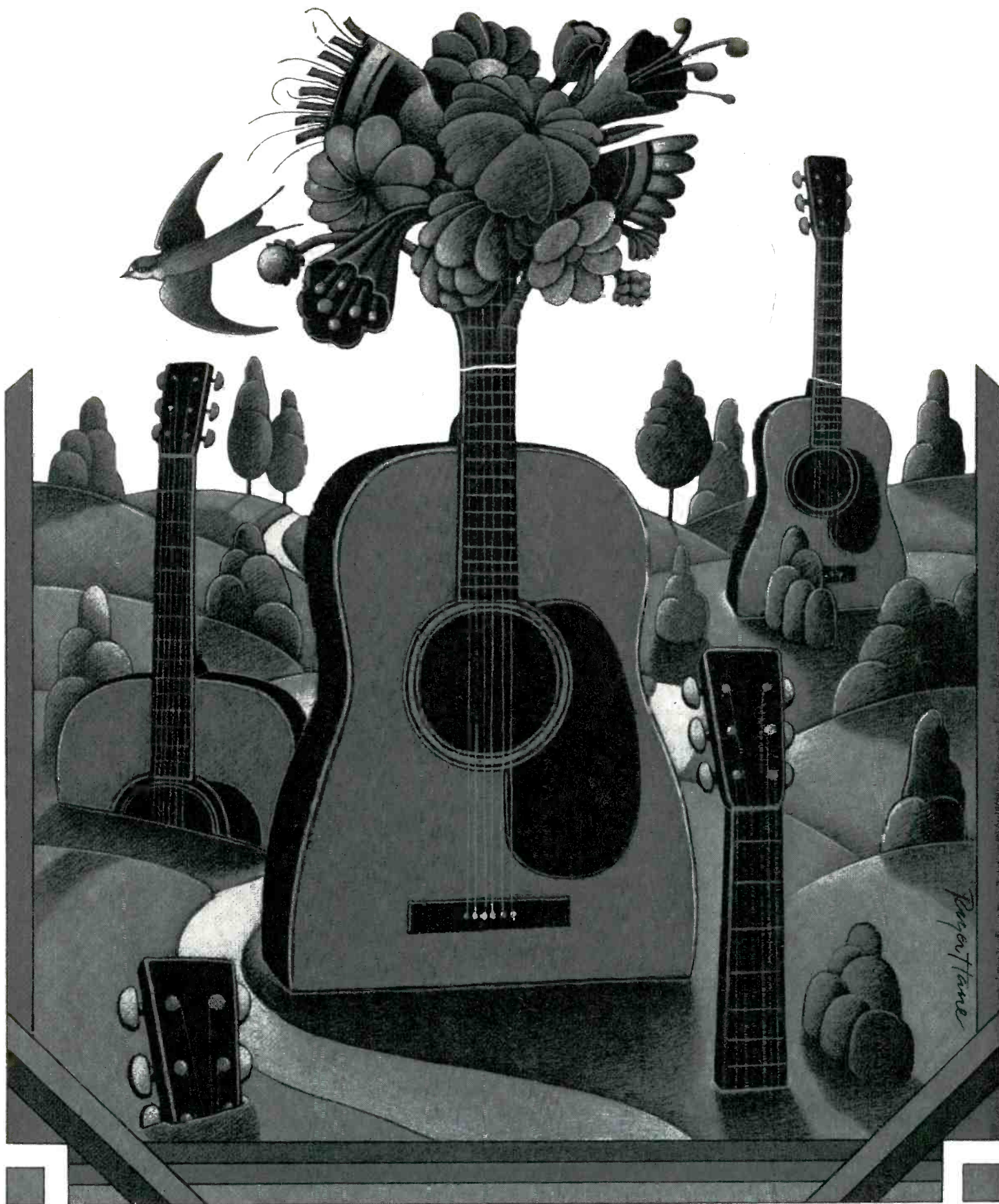
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We've come a long way since then and we've come that way together. So much together that today, over 90% of all Country songwriters are licensed through BMI.



^{*} *The Nashville Sound* by Paul Hemphill © Simon and Schuster.

Paramount/Dot, already a potent force in the country music field, plans during the coming year to become even more of a center for the sound which made Nashville famous.

Now under new leadership, the recording publishing firm has given Joe Allison, Executive Director of the Paramount Music, Nashville Division, the go-ahead in developing the scope of Paramount's Nashville activities to include expansion of its personality roster into all fields, with special attention on country, "new country" and pop.

For the past year, Paramount-Dot has moved under the New York-based umbrella of Gulf & Western Industries, with the entertainment operation undergoing a complete renovation program through the direction of Executive VP Bill Gallagher.

Allison, well known in Nashville music circles, moved to the Music City U.S.A. offices as executive director June 1, 1970, following an eight-year tenure in Hollywood as an independent producer and deejay for the Armed Forces Radio Network.

C&W Scene of Paramount Importance

At the same time, Dixie Amis, formerly with Metromedia in Nashville, was named Allison's assistant.

Bob Wardlaw, who assumed his position in Nashville as National Promotion Director for the Country Music Division in August, 1969, has continued his heavy promotional activities for the label while Steve Davis—named Nashville representative for Paramount's Music Publishing Companies in October, 1969, continued in that position until his recent resignation to devote fulltime to writing for the companies and concentrating on his career as a Paramount artist.

Impressive Stable

The newly-organized combo of executives immediately set about adding to Paramount-Dot's already impressive stable of stars. Among the first to sign recording contracts this year were Dale Ward, Hank Cochran, Red

Steagall, the LeGarde Twins and Carol Lee.

They joined established stars like Roy Clark, Hank Thompson, Peggy Little, the Comptons and Diana Trask. Clark, the "Hee Haw"-Dot Records super-star, had an ASCAP Award-winning disk of "Yesterday When I Was Young" and is currently racking up singles sales and moving up the charts with his "Thank God and Greyhound You're Gone"—in addition to hitting it big with his latest "I Never Picked Cotton" LP Thompson's "One of the Fortunate Few" was a chart-buster and Peggy Little lit up charts with "Son of a Preacher Man" and "Sweet Baby Girl." The Comptons scored big with "Haunted House" and "Charlie Brown" and Diana Trask racked up a Grammy nomination with her disk of "I Fall To Pieces."

"We will not limit ourselves

to any one area," Allison said in looking to the coming year. "We intend to be a major force in country music, but at the same time, we will embrace all tastes in music."

Allison said it is difficult to define today's country music because "it is so much bigger in scope . . . as are our intentions in the field for the coming year. We have stars like Hank Thompson, a C&W feature personality for about 20 years. Then there are artists like Roy Clark and Dale Ward who are not only classed as country, but score big in the pop market, too.

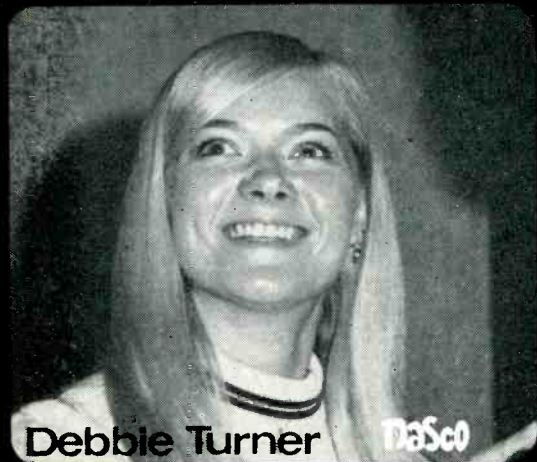
In Expanded Concept

"It's into this expanded concept of country music—plus pop music—where we intend to focus our future efforts. To meet these goals, we intend to sign an even larger stable of recording stars—in addition to beefing up our publishing activities."

In addition to directing the firm's Nashville activities, Allison produces many acts himself and works closely with inde-

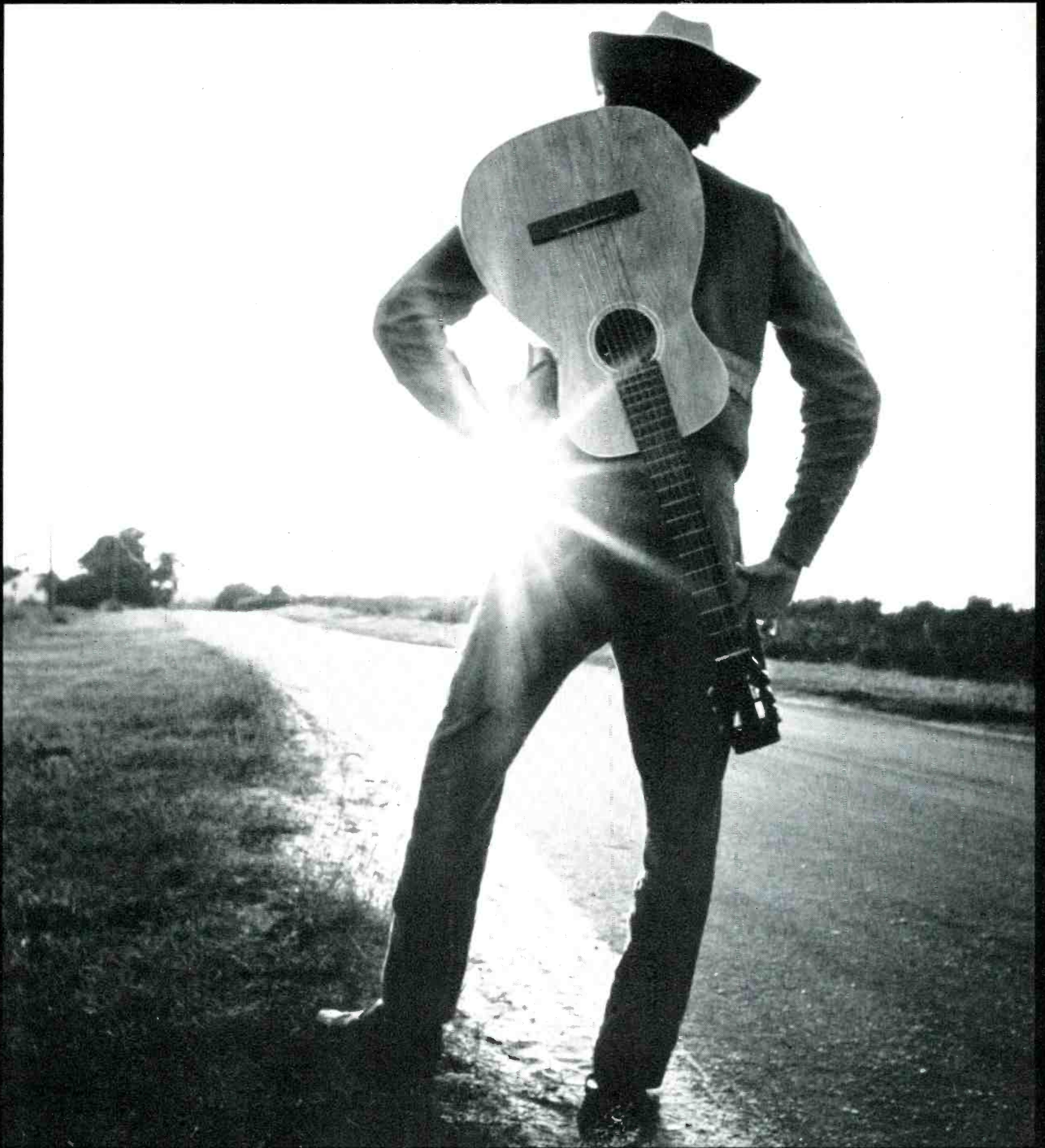
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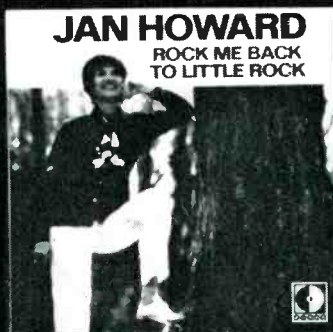
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Hubert Long Agency, Nashville, Tenn.

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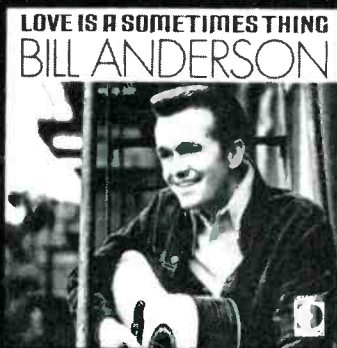
DECCA RECORDS, LAND OF THE COUNTRY GIANTS



BILL ANDERSON

Current single: "Where Have All Our Heroes Gone" 32744

Current album: "Love is a Sometimes Thing" DL 75206



Hubert Long Agency, Nashville, Tenn.

TV Guest Appearances: Johnny Cash, Hee Haw, NBC-Today
Mike Douglas, David Frost, The Bill Anderson Show

here's our thanks for making it so!

COUNTRY DUET

DECCA RECORDS, LAND OF THE COUNTRY GIANTS

1970 Year of Expansion In Decca Country

The past year has been one of aggressive strides forward in the merchandising of country product for MCA's Decca Records division. With the addition of Gene Kennedy, National Promotion Director for Country Product, and C. W. (Chic) Doherty, National Sales Manager for County Product, to its Nashville staff, Decca has moved to cement its position as the leader in the country recording field.

Additionally, Walter Haynes was transferred from Kapp Records, also an MCA division, to the Nashville A & R staff... a move which, in addition to providing the label's Vice President and Country A & R Chief Owen Bradley with much needed assistance, also made practical the enlarging of Decca's country artist roster.

Bradley pointed out that the solidarity of the label's roster was enhanced by the addition of several established artists including Cal Smith, Jerry Smith, June Stearns, and Leroy Van Dyke. First releases by both Jerry Smith and June Stearns were impressive sales and chart items. Cal Smith and Van Dyke's first Decca singles had not yet been released at press time. However, Bradley and Haynes expect both to continue and improve upon their sales and chart action.

New Inroads

During the past 12 months, 80% of Decca country artists have held chart positions in *Record World's* country singles and/or albums listings.

The Decca year began with a six-week Loretta Lynn promotion during which the label sold Lynn product in excess of \$1½ million at distributor cost. A highlight of the first quarter was the RIAA certification of the first million dollar album by a female country artist, awarded to Miss Lynn and Decca for her "Don't Come Home A'Drinkin' (With Lovin' on Your Mind)."

Kitty Wells made a strong entry into the regional and national charts with her single record of "Your Love is the Way." Webb Pierce also had a successful single in "The Man You Want Me To Be." Bobby Lord, with a series of chart singles, began to fulfill the promise he's shown since joining the Decca family and had his first album release for the label in September.

Bobby Wright's two most recent releases, "Take Me Back to the Good Times, Sally" and

"Hurry Home to Me." established Wright as a contender for national chart position. And, of course, 1970, was the year of the "Hello, Darlin'" single and album and Conway Twitty's return to the national pop charts.

New female artist Margaret Brixey, Crystal Gayle, Debbie Pierce and La Melle Prince packed during the past 12 months have given Decca added strength with female artists... an area where Owen Bradley has long excelled. A novelty release by "Hee Haw" regular, Jimmie Riddle, "Yakety Eep," appeared to be headed for the national charts at press time.

Additionally, duet singles and albums by Bill Anderson and Jan Howard and Jack Greene and Jeannie Seely contributed to Decca's successful year.

Roster Now Numbers 40

The Decca country roster, which has been among the largest in quantity and quality for years, has grown to an all-time high of 40 active recording artists plus two duet acts. They are Rex Allen, Bill Anderson, Margaret Brixey, Wilma Burgess, Crystal Gayle, Jimmie Davis, Claude Gray, Jack Greene, Bill Howard, Jan Howard, Wayne Kemp, Bobby Lord, Loretta Lynn, Warner Mack, Jimmy Martin, Bill Monroe,

Jimmy Newman, the Osborne Brothers, Billy Parker, Peggy Sue, Bill Phillips, Debbie Pierce, Webb Pierce, La Melle Prince, Jeanne Pruett, Jimmie Riddle, Jeannie Seely, Cal Smith, Jerry Smith, June Stearns, Ernest Tubb, Conway Twitty, Leroy Van Dyke, Jimmy Wakely, Jay Lee Webb, Kitty Wells, the Wilburn Brothers, Marion Worth, Bobby Wright, and Johnny Wright.

The two duet combinations are Bill Anderson and Jan Howard and Jack Greene and Jeannie Seely.

As Chic Doherty pointed out, "Our artist roster represents every phase of country music—traditional, modern and bluegrass—and includes many of the most successful in each area."

Ever-Growing Acceptance

Doherty continued, "With the ever-growing acceptance of all phases of country music, we look forward to an even more successful year in 1971. Of course, we believe the inclusion of all MCA labels, Decca, Kapp and Uni along with MTA, under the MCA Distributing umbrella will give us the kind of sales emphasis we need."

Gene Kennedy added, "The total organizational effort and emphasis on the country product are indicators that Decca's big country records will be even bigger in the future."

Owen Bradley summed it up this way, "Our goal is to keep our established artists moving toward even greater accomplishments while striving constantly to build new artists."

The Rise Of Jan Howard

NASHVILLE — When Jan Howard first started singing, it was strictly for her own entertainment.

Good friends Johnny Cash and June Carter were the people that gave Jan her first opportunity as a stage performer in the world of country music. In 1960, Jukebox Operators of America named her Most Promising C&W Female Vocalist. She moved to Nashville that same year from Los Angeles and signed with Decca and the Hubert Long Agency that same day. Her early hits included "Roll Over and Play Dead," "Evil On Your Mind" and "Bad Seed."

One evening Jan went up to the studios of WSM Radio to do

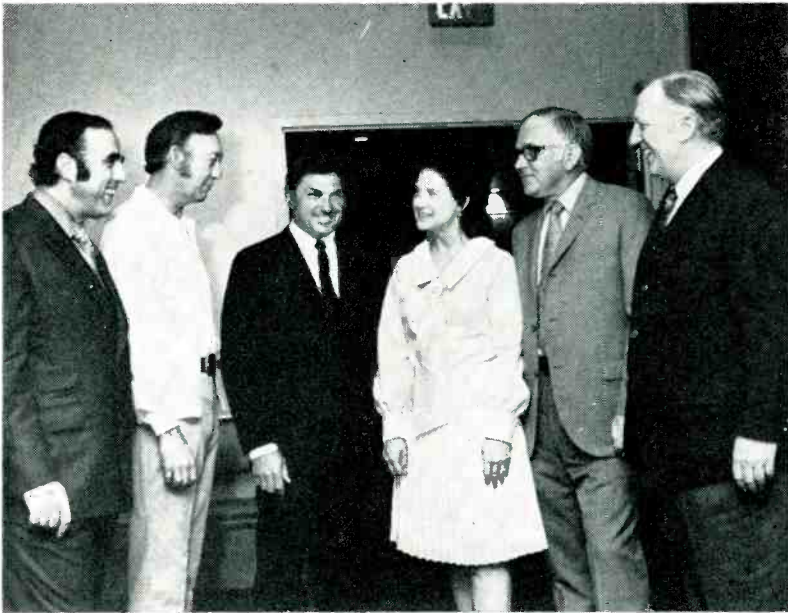
(Continued on page 41)



IN DECCA COUNTRY: Jimmie Riddle, Kitty Wells, Warner Mack, Johnny Wright, Crystal Gayle, Webb Pierce, Jan Howard, Peggy Sue, the Wilburn Brothers, Bobby Wright, Osborne Brothers, Jack Greene, Loretta Lynn, LeRoy Van Dyke, Jeannie Seely, Wilma Burgess, Conway Twitty, Bobby Lord and Bill Anderson.



At Decca Artists Party



At a recent Decca artists cocktail party in Nashville: from left, Owen Bradley, VP, Decca; Jack Loetz, Executive VP; Kitty Wells; Mike Maitland, President, MCA Records; Jack Greene; and Tony Martell, VP, Marketing and Creative Services, Decca.

Decca, Bluegrass Leader

Decca Records has remained true to the beginnings of country music which we now call bluegrass.

Today's bluegrass buying market can be found mainly on the college campuses across the nation. Bill Monroe, the man who coined the term "bluegrass," has released some 18 albums on Decca and remains the bluegrass king and true old-time mountain music purist. Jimmy Martin, also an old-time bluegrass stylist, has re-

leased 11 albums on Decca. Martin leans heavily toward inspirational tunes.

The newest addition to Decca's bluegrass roster is the modern bluegrass sound of the Osborne Brothers. The Osbornes' brand of music is the best from the Bill Monroe style plus the best from more modern country sounds and electric instruments.

Decca has been a leader in maintaining the popularity of this important American music.

Greene a Fan

Jack Greene is one of these rare human beings that everyone likes. He has a real gift for making people feel important. He always has time to visit with fans, stop by radio stations, and tell anyone who'll listen how great someone else's record is. With all his personal accomplishments in country show business, Jack Greene is still a fan.

When Decca decided to hold this year's country sales meeting in Nashville, Jack Greene was asked to speak for the artists at the meeting. And he did just that . . . he spoke on behalf of all the Decca country giants, not just Jack Greene.

It was no surprise to Decca when the duet combination of Jack Greene and Jeannie Seely was voted the Most Promising Vocal Duo in Record World's annual poll. Jack and Jeannie have put together one of the industry's most exciting stage shows.

Mack Consistent

Warner Mack is one of the most consistent of all country artists. He is an annual winner of songwriting awards from both SESAC and BMI. And his recordings are always contenders for high chart position. A Warner Mack single is a safe prediction to make the top of regional and national country charts.

And there's yet another side to Warner Mack. Warner owns his own SESAC publishing company and a very successful men's suit store in Madison, Tennessee, a Nashville suburb. And with all this, he still found time to do a great deal of the designing and decorating of the new home he and his family enjoy in Hendersonville.

Warner doesn't work as many personals as he did at one time, but it's only because he wanted to have more time at home. He enjoys writing, running the publishing company and the store, and being with his family. But you can count on one

Owen Bradley:

Decca's Man in Nashville

By BARBARA STARLING

From pianist in local radio station orchestra to orchestra leader to innovator of the "Nashville Sound" . . . that's the path that led Owen Bradley to the position of Vice President and Director of Country A & R for MCA's Decca Records Division.

From an old building on Second Avenue South to an old building on 21st Avenue South to an old house on the east side of 16th Avenue South to a quonset hut behind that old house to a new building on the west side of 16th Avenue South . . . that's the path that led Owen Bradley to "Music Row" and indeed contributed much toward the beginning of the famed "Row."

Owen Bradley, who was one of the individuals who first saw the potential of the recording industry in Nashville, is one of the most down-to-earth people in the business. In spite of his heavy load of recording and administration, he always has time to give advice or just listen to a newcomer with a problem.

When asked if he has some secret formula for producing hit recordings, he replied with a chuckle, "There is no formula that I know of. Of course, if I had one, I would keep it to myself." He then went on to point out that he feels the "secret" is simply staying abreast of what's happening . . . trying to read the consumer's interest to see if a trend is developing . . . and then to give the record-buying public what it wants to buy.

One Secret

One secret which he would not talk about, but which his many friends would be quick



Owen Bradley

to point to, is Bradley's ability to work with his artists (40 of them) and his talent for matching artists and material.

Owen Bradley is one of country music's most prolific hit-makers, a really nice person who has influenced a lot of people both in and out of the music industry, a man who has untiringly contributed to the growth of the industry in Nashville, and a good friend to hundreds of individuals the world over. Owen Bradley . . . Decca's man in Nashville; or as Decca described him on a recently awarded plaque: "The Biggest of the Country Giants."

Wilburns Still Winners

When Teddy and Doyle Wilburn went back on the road after two years, the fans let them know they'd been missed. The Wilburn Brothers, in spite of their absence from personal appearances, have continued to turn out chart singles and steady-selling album product.

Teddy is now living in Hollywood and studying acting. He returns to Nashville periodically to record and tape the Wilburn Brothers television show. In addition, he made several tours in the last year.

Doyle is managing the brothers' business interests in Nashville, including the publishing companies and talent agency. He still goes on tour occasionally with the Loretta Lynn Show.

The fact that the Wilburn Brothers continue to show up high in the annual trade balloting for most popular vocal groups shows their continuing popularity with the fans and within the industry.



Polly Roper
Owen Bradley's Secretary



JACK GREENE

Current single: "Something Unseen" 32755
Current album: "Jack Greene's Greatest Hits" DL75208



Atlas Artist Bureau
Goodlettsville, Tenn.

The Jack Greene Show featuring Jeannie Seely

Thanks again for a #1 Record and Grammy nomination on our
#1 RECORD WORLD "MOST"

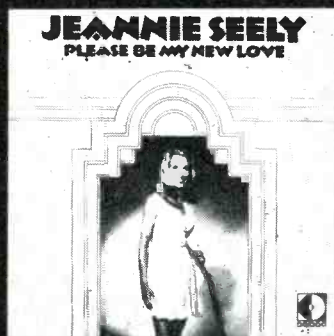
DECCA RECORDS, LAND OF THE COUNTRY GIANTS



JEANNIE SEELY

Current album: "Please Be My New Love" DL75228

Current single: "Tell Me Again" 32757



Atlas Artist Bureau
Goodlettsville, Tenn.

with Jimmy Dry and The Jolly Giants

first duet record, "WISH I DIDN'T HAVE TO MISS YOU"

PROMISING VOCAL DUO"

DECCA RECORDS, LAND OF THE COUNTRY GIANTS

Loretta Lynn Versatile

The name Loretta Lynn is synonymous with hit recordings and hit songs. But it means many other things as well. Loretta Lynn is a wife, mother, grandmother and home canning expert. She relishes days off from personal appearances in the summer and early fall when she can "put up" turnip greens, beets, jams, jellies and other varieties of home-grown produce from her farm in Hurricane Mills, Tenn.

Loretta is also an exciting entertainer on stage. Her show, as seen by millions of fans each year, is a fun-filled country happening. As she says, "We don't always know what we're going to do when we go out there, but we always know the audience will let us know what they want to see. And that's what we try to do."

In addition, the Loretta Lynn Rodeo and the Loretta Lynn Western Wear Stores are very successful business enterprises for the country thrush. All in all, for a little country girl from Butcher Hollow, Ky., she ain't done bad.

Twitty's Thing

Perhaps the question asked most often about Conway Twitty is, "Why doesn't he talk?"

His front man and bass player, Joe Lewis, responds, "When you sing like that, you don't have to talk." The answer to the question is really very simple. Conway is a quiet, shy man by nature; but he thinks there is entirely too much talking on country shows. He thinks people pay money to hear an artist sing, not talk.

But as another country artist once said in interviewing him on a syndicated television show, "He may not talk much, but he sure does communicate." When Conway walks on a stage, the rafters ring and a kind of excitement spreads across the hall. He always manages to get a "Thank you," in at the end of the show, and delivers the rest of his message to his fans in the songs he sings.

In 1970 his message and theirs have been wrapped up in two little words that have brought him more success than anything he's said or sung since the late fifties . . . "Hello Darlin'". The words greet him when he walks on stage and the audience is left with those words ringing in their ears when he walks off stage. 1970 has been a very big year for Conway Twitty, and it couldn't have happened to a nicer fellow.

Getting the Job Done at Decca

We walked into the Decca Building, past pretty receptionist Pam, and into the office of Gene Kennedy, Decca national country promo man, and Chick Doherty, the label's National Country Sales Director. Kennedy was on the telephone to one of the Wilburn Brothers, Leslie, who was trying to secure a tape copy of Loretta Lynn's "You Ain't Woman Enough to Take Man" for the Ed Sullivan show that was being taped at the Mid-South Coliseum in Memphis. Leslie, who runs the Wilburn Brothers publishing company, was trying to get two 15-IPS copies of Loretta's big hit, one with voice and one without, for the producers of the TV show.

Chick Doherty, 24 years with Decca, was busy on another phone coordinating a Decca promotion personal appearance for new artist Crystal Gayle (sister of Loretta) in the Cincinnati area. Chick was working with local Cincinnati Decca people to set up appearances on Cleveland's "Upbeat" show, trips to one-stops and radio stations like WZIP, WUBE, WCLU and WLW. Chick slipped his hand over the telephone long enough to say, "My danged ear gets sore after all day on this phone!"

Both Chick and Gene were trying to get away from the Nashville office to travel to a Memphis cocktail party in honor of Loretta's appearance on the Sullivan show.

Secretary Corky Wilson hit Kennedy and Doherty's office door with the news that there was no 8-track tape of Loretta Lynn's hit in the vault. Kennedy threw up his hands and bemoaned the fact that everybody waits until the last moment to get things done. A quick check with Bradley's Barn, where the hit was recorded, revealed no tape copy available there either. After an hour of calling, Kennedy uncovered a master copy of the tape and arrangements were made to pick it up on the way to Memphis.

In Heart of Music Row

The Decca receptionist, Pam, escorted us through the Decca office building, which is situated in the heart of Music Row. "We don't have a studio in the building," she said, as we climbed the stairs to the A&R offices. "Most of our artists cut

at Bradley's Barn in suburban Mt. Juliet." We walked by Assistant A&R man Walter Haynes' spacious office. "He's out at the Barn now doing a session," Pam interjected. We walked on down the hall to headman Owen Bradley's beautiful work space. The first thing that caught our eye was Bradley's big concert grand piano sitting in the middle of the room. There was also a huge "Owen Bradley" sign that Pam said he kept hidden behind his desk because "he's really kind of shy." On the walls were award plaques and citations passed out to the Decca VP over the years.

"I was scared to death of Mr. Bradley when I first came here," Pam told us. "I had always heard of him. If you're interested in music as I was, you read the producer's name on the record labels and I was familiar with all the hits and hit artists that he produced through the years. When I came to work here, I didn't even see Mr. Bradley for three days. He keeps awfully busy. Even when he's in the hospital [Bradley is currently under treatment for a detached retina at a local hospital] he had Mrs. Bradley read the trades to him. He was always working!"

Meanwhile, Downstairs

Back downstairs at Doherty's desk, we discussed the MCA group of companies of which Decca is one. "MCA owns their own distributorships in most of the major population centers," Doherty said. "We distributed Uni, Kapp, Decca and, on an independent basis, MTA. Kapp no longer carries country product — all of their artists have been switched over to the Decca label. We've had a fantastic year with Conway Twitty, Loretta Lynn, Bill Anderson and Jack Greene. We're now recording some 40 country artists on Decca and we just added pianist Jerry Smith, singers Crystal Gayle and LaMelle Prince, who is a six-ft. black female country singer."

As we headed for the front door past the reception desk, we overheard secretaries Corky and Pam wrestling with details for the upcoming Grand Ole Opry Celebration. "Things have been kind of hectic," Corky said, "with Mr. Bradley in the

Jimmy Newman: A Long Way

Jimmy Newman has come a long way—from a small farm in the heart of Louisiana's swamp country to spacious new quarters on the shores of Nashville's Old Hickory Lake.

However, the Decca star has found little time to enjoy his surroundings. His heavy tour schedule booked by Moeller Talent constantly moves him to opposite ends of the globe; from a 16-day tour of the Continent in September to his current extended engagement in Hawaii.

Arriving on the Nashville scene in the early '60s, Jimmy soon became a regular member of the world famous Grand Ole Opry. His early hits that established him firmly with country music fans included "A Fallen Star," "Cry, Cry, Darling" and "Alligator Man." About this time, Jimmy formed a partnership and established a music publishing firm called Newkeys Music. With the signing of a West Virginia deejay, Tom T. Hall, as a writer, the publishing company flourished and now boasts of such blockbusting copyrights as "Harper Valley PTA," "I Washed My Face In The Morning Dew," "How I Got To Memphis" and "Ballad of Forty Dollars."

Jeannie Seely: Miss Country Soul

Decca's Jeannie Seely was first dubbed "Miss Country Soul" in 1967 by Ernest Tubb's drummer, Jack Greene, when he introduced her to an audience on a personal appearance. He later made the tag stick by using it on one of her early liner notes. It's a description that amply applies.

Jeannie is one of the few country artists who literally came up through the ranks. Before she ever stood before a recording microphone, she had learned from the inside how the recording industry functions. She worked as a secretary and promoted records on the West Coast and later worked as secretary for a publishing company in Nashville.

hospital and now with Mr. Bradley's personal secretary, Polly Roper, recovering from dental surgery."

But with the competent and devoted staff that Owen Bradley has put together at Nashville's Decca operation, it will never be too "hectic" to get the job done.

As His Biz Booms, Pierce Performs Again

The continuing growth of Webb Pierce Enterprises which necessitated a recent move into more spacious quarters also marked the end of four years of pseudo-inactivity publicity for the Decca artist.

Already established as one of country music's top entertainers, Pierce's venture into the business world has also established him as a successful businessman.

Headquartered at 1819 Broadway in Music City, the parent organization now houses Wandering Acres Music, a SESAC firm; Tuesday Music, Inc., a BMI concern; and Fa-Webb Music, also a BMI company, in addition to a full-time publicity and promotional staff.

According to Mike Hight, who heads the Nashville office, the publishing companies were originally formed primarily for songs written by Pierce, or other writers, for his own purpose; but the catalogues grew to such an extent they began seeking other artists for their material. During the past year more than 40 of their songs have been cut by various artists, including Pierce and Warner Mack, both on Decca Records; Nancy Dee on ABC; Faron Young for the Mercury label; Max Powell for Plantation; Ann Spain on Mohawk; Wendell Austin for Boss City; Rusty Adams and Pierce's daughter, Debbie, both on Decca; and several other major label artists whose releases are scheduled for a later date.

Entered Field in '53

Pierce's entry into the publishing field came in 1953 when he and the late Jim Denny formed Cedarwood, one of Nashville's most successful firms. Their association was one of mutual respect and a timing for business that proved successful through the purchase of three radio stations. Following Denny's death, Pierce dissolved his partnership in the publishing firm but retained ownership of the stations. In 1966 he decided to form another publishing company.

Although Pierce's attention has been centered around the Nashville operation the past few years, he maintains liaison with Johnnie Bailes who oversees all operations of the three radio stations, WJAT in Swainsboro, WBRO in Waynesboro and WSNT in Sandersville, Ga.

With Mike Hight assuming managerial duties for the local



Preparing for an upcoming session, Webb Pierce reviews one of his 24 albums from the Decca catalogue with his Nashville office staff. Looking on are (from left) Rusty Adams, writer and performer on the "Road Show" known as Ko Ko the Clown; Mike Hight, manager of Pierce's affairs; and Martha Renshaw, secretary.

office, Pierce decided to return to his first love, entertaining, on a full-scale basis.

Background in Radio

Hight's background includes 15 years in management and ownership of radio stations in the Carolinas and Virginia in addition to hosting his own television show for five years in Raleigh, N.C. A Chart recording artist, he served as a regular member of the "WWVA Jamboree" for over two years. He moved to Nashville in 1968 where he headed up the publishing firm, talent agency and promotional staff for Charlie Louvin. He later formed his own promotional company with Webb Pierce as a client. The relationship resulted in such a rapport, Hight left his own company to join Webb Pierce Enterprises.

The latest addition to the staff is Martha Renshaw, formerly of ABC-TV Network News and NBC-TV in Chicago, where she worked in the production department. Miss Renshaw moved to Nashville in December and became associated with a local radio show. Prior to joining the Pierce office, she was writer for a local publicity firm.

Pierce, who signed with the Buddy Lee Talent Agency in June, has returned to performing road shows and making frequent appearances on the Grand Old Opry. Most recently he has become the subject of a future network television show currently in the planning stages.

Peggy Sue's first release for Decca was a song written by her sister, Loretta Lynn. The title? "I'm Dynamite!" And she is! Or perhaps "dynamic" is a better word. Whatever the

A 'Moving' Year For MCA Music

NASHVILLE—The year 1970 has been a very "moving" experience for MCA Music in many ways. Much chart activity, including a number one record; the addition of new staff writers and moving to new offices contribute to this experience.

After being located in the Decca Building on 16th Avenue S. since 1962, MCA Music has expanded to larger quarters in the Capitol Building. According to Jerry Crutchfield, Professional Manager of MCA Music Nashville, this move has provided badly needed space that has been converted into a writer's room, complete with recording facilities, and a storage and filing department.

One of the brightest new stars to come by the way of MCA Music is Barbara Fairchild, who had four chart records during the year for Columbia Records, including her top 10 hit, "A Girl Who'll Satisfy Her Man." Barbara is an exclusive writer for MCA Music and has had songs recorded by Loretta Lynn, Liz Anderson, J. David Sloan and Nick Nixon, as well as having recorded some of her songs herself.

Outstanding Artists

Some of the outstanding artists featuring songs from MCA Music include Sonny James, Slim Whitman, Tommy Cash, Faron Young, Billy Joe Spears, Jeannie Seely, Jake Hess, Jody Miller, Bobby Vinton, Skeeter Davis, David Houston, Billy Walker, Tex Ritter, Lefty Frizzell, Claude Gray, Hank Williams, Jr., Peggy Little, Jimmy Dean, Dave Dudley, Floyd Cramer, Roy Drusky, Marty Robbins, Roy Clark, Jerry Reed, Jean Shephard, Tammy Wynette and Bobby Barnett.

Always receptive and constantly searching for new songwriting and singing talent, MCA Music has an open door policy, which applies to all kinds of song material and talent. From a production standpoint, Jerry Crutchfield has experienced success with artists

who record pop-oriented rhythm and blues as well as country.

An example is Percy Wiggins who has had several chart records in the R&B field, including "Book of Memories," which was produced by Crutchfield and released by Atco. A recently negotiated deal with Santo Records of Memphis will allow the new Wiggins records to be released on that label.

Ann Keener, secretary to Crutchfield, is also very active in promotion of all new releases from MCA, as much emphasis is stressed in promoting new product.

In Nashville, MCA Music continues to move.

Jimmy Martin: Mr. Good & Country

A Decca artist since 1956, Jimmy Martin likes to be called "Mr. Good and Country." His booking agent, Louise Scruggs, says that Jimmy really doesn't consider himself bluegrass exclusively, although he does do a lot of the old bluegrass tunes.

Jimmy first made an appearance on the Opry stage in 1953 as part of the Bill Monroe and Bluegrass Boys band. Shortly after, he formed his own group, Jimmy Martin and the Sunny Mountain Boys. He also was a regular on the WJR Barndance. For three years he was a member of the Louisiana Hayride, and later a member of WWVA's Jamboree USA. In 1964, he moved to Nashville.

His albums, which contain country tunes, gospel tunes and bluegrass tunes, are receiving good sales in college towns.

Jimmy has appeared in all 50 states of the U.S. and every province in Canada.

As a songwriter, he received a BMI award for "Widow Maker" and an ASCAP award for "Sunny Side of the Mountain." Two of Jimmy's biggest selling releases were "Free Born Man" and "Tennessee."

His current Decca record is "Midnight Rambler."

Decca's Peggy Sue Real Live Wire

word, Peggy Sue fills the bill. A little bit of a gal, she's a real live wire on stage and on record.

She has begun now to try her own wings on personal appear-

ances after working as part of Loretta's show for the last year. Decca predicts a bright future for its little package of "dynamite," Peggy Sue.

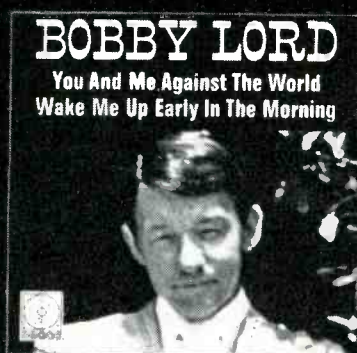


BOBBY LORD

Current album: "You and Me Against the World" DL75246

Current single: "Wake Me in the Morning" 32718

Contention Music



DECCA RECORDS, LAND OF THE COUNTRY GIANTS



LORETTA LYNN

Current single: "Coal Miner's Daughter" 32749
Current album: "Writes 'Em and Sings 'Em" DL75198



Wil-Helm Agency

DECCA RECORDS, LAND OF THE COUNTRY GIANTS

Kitty Wells, Johnny Wright — Giants Among Giants

In the last year, the Kitty Wells-Johnny Wright Show has played to audiences in every state in the United States, including Alaska and Hawaii, and in every province of Canada. That's a lot of miles, a lot of shows and a lot of people!

And it's not even an unusual year for Kitty and Johnny. They, along with Bill Phillips and the Tennessee Mountain Boys work more than 200 days each year.

Without their custom-designed coach, the schedule would be impossible. Most tours are 10 days or more in length. They have been gone as long as 45 days at a time. Kitty and Johnny and the show also hold the record for making the longest hop in the history of country music entertainers . . . from Rome, Italy, to Paris, Tenn. in two days.

Trips across the country to play personal appearances for their many fans weren't the only trips Kitty and Johnny made this year. Both made trips

up the Record World country singles chart. Kitty's Decca release, "Your Love is the Way," found itself traveling up regional charts all across the the nation.

In addition to their rigorous personal appearance schedule, Johnny and Kitty have one of the most popular syndicated television shows available. When they aren't on the road or in the recording studio, you'll usually find them at the television studio taping the Kitty Wells-Johnny Wright Family Show.

All of this, the demand for personal appearances, record sales, and the popularity of their television show, certainly attests to the long-standing popularity of the Queen of Country Music and her troupe. Decca will tell you that her record sales clearly testify to her continuing popularity. Kitty Wells and Johnny Wright are two of the most upstanding citizens in the Land of the Country Giants.



Kitty Wells, Johnny Wright and Bill Phillips of the Kitty Wells and Johnny Wright Show.

Bradley's Barn—Eighth Wonder?

Bradley's Barn, the unique recording studios conceived by Owen Bradley, his son, Jerry (who is also the owner of Forrest Hills Music, Inc.), and Charlie Tallent has been declared by some to be the eighth wonder of the music world.

Back in 1964 the barn was just that, a big lumbering barn that held cattle, horses and feed. It was located on a knoll and surrounded by 68 acres of farm land just outside of the progressive small town of Mt. Juliet, in Wilson County, and a mere 20 miles from Music Row and 20 minutes by Interstate 40 from downtown Nashville.

Driving along the road to his favorite boat dock, Owen Bradley often noticed the barn and was suddenly struck one day with the idea that this would make an ideal place for a recording studio. Owen, his son Jerry and Charlie Tallent put their heads together and soon the beginning of construction made Owen's dream a reality.

Since the original construction, the Barn has been enlarged and modernized to the place that it is now one of the most sought-after sites in the Nashville area for recording sessions, with an average of about 15 a week being conducted there. Recently, more than

\$50,000 worth of equipment was added. The tremendously successful sound that results from the best of equipment and acoustics, plus the engineering talent of Charlie Tallent and Jerry Bradley, make repeat customers of those who have recorded at the Barn.

Such stars as Brenda Lee, Beau Brummels, Burl Ives, Roy Orbison, Wilma Burgess, Lenny Dee, Buddy Starcher, the Wilburn Brothers, Bill Phillips, Warner Mack, Loretta Lynn, Johnny Wright, Bill Anderson, LeRoy Pullins, Grady Martin, Johnny Russell, the Osborne Brothers, Bobby Wright, Dickie Lee, Jack Webb, Kitty Wells, Mickey Neuberry, Walter Haynes, Ernest Tubbs, Jack Greene, Jimmy Gately, Les Cunningham, Claude Gray, Bill Howard, Jimmy Martin, Country Joe, Joan Baez, and many others have recorded there and feel that they get just the natural result they want at the Barn.

Only 20 minutes out of Nashville and with the best of modern equipment and know-how, it is small wonder that when many artists think of the best place to get away from the hustle and bustle of downtown activity and into an efficient and competent studio with the best of sound, they just naturally select "The Barn."



Bradley's Barn

Bill Anderson, Superstar

NASHVILLE — He's been called the "Button-Down Hill-billy," "Whispering Bill" and "Mr. Sincerity," but country music fans call him a superstar.

Anderson, who has been interested in country music as a writer and performer since he was in high school, is one of the few Nashville-based artists who can claim a college degree and six-figure income before he was 30.

Bill worked as a country deejay in Athens and later Commerce, Ga., while he was going through the University of Geor-

gia Journalism School, majoring in radio and television. His first tunes were recorded in 1957 by TNT Records in San Antonio, Texas. (Bill contacted the company through an ad he saw in a catalog.) A year later, he wrote "City Lights," and recorded it himself on the San Antonio label. Ray Price heard Bill's record and Ray's version of the Anderson tune and was a #1 song in 1958.

In 1959 Bill graduated from

college and moved to Nashville. In 1961, he became a regular on the Grand Ole Opry, having signed with Decca Records some three years before. In 1961 he also signed with talent agent Hubert Long. In 1963 Bill wrote and recorded his biggest seller, "Still."

**Several Companies
Under Andersen Enterprises**

Today Anderson, who is an

astute businessman, rides herd on several companies grouped under the title: Bill Anderson Enterprises. There is Stallion Music Publishing Company, which Bill owns with Hubert Long, and a syndicated TV show which is now aired on 126 stations. Bill employs three full time secretaries to handle the business of Bill Anderson Enterprises.

Personal secretary Moneen Carpenter is constantly at work answering mountains of fan mail from the country music fans that have made Bill Anderson "a superstar."

Doing Business with Decca

By TED HARRIS

Being a songwriter and also a publisher puts me in a very advantageous position to give a first-hand opinion of what it's like to work closely with Decca Records and more specifically an artist like Bobby Lord, a producer like Owen Bradley, a promotion man like Gene Kennedy and a merchandising man like Chic Doherty.

First, let's write a song which in our humble opinion is a top-drawer product worthy of a position on the national charts. Let's say it's a song that is well suited to an artist like Bobby Lord. Right away I get a good feeling inside because I know Bobby has that "always looking for a hit" type attitude that Owen Bradley seems to instill in all of Decca's artists. I play the song for him and he agrees and immediately contacts Owen for a "get-together" date on selecting material.

Bobby and "The Chief" (Owen) listen to all accumulated material and decide what they will record. While the song must be one the artist likes and can sing well, it also must meet with the approval of "The Chief"; and rightly so, as his percentage of successes approaches being a legend in this business. Our song is now one of the chosen few and we anxiously await the session date, at which time we experience a certain euphoria knowing that we are watching musical history take place under the direction of a "Master Music History Maker."

Thinking About Promotion

The song is now on tape and scheduled for release. All

of a sudden we start thinking about promotion. Help and co-operation is just a phone call away for Gene Kennedy is always ready and willing to draw upon his many years experience in helping us to plan and expedite a meaningful promotional program designed to get the most out of the record.

What about merchandising? What can we do to enhance the sale of the record? Again, help is close at hand. Working in one of the nation's largest country record markets, Dallas, Texas, for many years we find a conversation with Chic Doherty a very rewarding experience that leaves one with the feeling of really being on the inside track.

Now the record is out . . . a few weeks and we find ourselves on the phone with Bobby saying: "Dad, don't look now but we came into Record World at 55 with a bullet." All in all, it's a beautiful experience doing business with Decca.

Howard's Rise

(Continued from page 32)

an interview with air personality Ralph Emery. It was here that she renewed an acquaintance with Decca Artist Bill Anderson, who asked her to do a guest appearance on his TV show. Since then, Jan has become a permanent member of the Bill Anderson TV show and travelling entourage.

Jan and Bill began singing together on records in 1965. Hits included "I Know You're Married (But I Love You Still)," "For Loving You," "If It's All The Same To You" and "Someday We'll Be Together."

At Decca, Show Biz Is a Family Affair

Since the fifties, Decca artists have worked together on personal appearance package shows. Today, there are more "Decca family" shows working country dates than there are packages from any other label.

The first such Decca package was composed of Ernest Tubb, Kitty Wells, Johnny and Jack and the Wilburn Brothers. For several years, this Decca unit traveled around the country playing personal appearances for their many fans. From this nucleus, several other all-Decca packages and a number of country giants have evolved.

Following the dispersion of the original unit, Ernest Tubb and his Texas Troubadours began staging their own individual show. From this group at various intervals have come Decca country giants Jack Greene, Cal Smith, Billy Parker and, indirectly, Jeannie Seeley. Most recently, Jack Greene and Jeannie Seeley have upheld the "Decca family" tradition by forming their own show unit. Additionally, Jack, Jeannie and Cal were all featured artists on the Ernest Tubb syndicated television show.

Applies in Two Senses

In the case of Kitty Wells and Johnny Wright, the term "family" applies in two senses. Kitty and Johnny's syndicated television show, appropriately titled "The Kitty Wells-Johnny Wright Family Show," is literally a "family affair." Featured on the show are their three children, Carol Sue, Ruby and Bobby. But the unit is part of the "Decca family" as well. In addition to Kitty and Johnny, Bobby is a Decca recording artist; and the only non-Wright-family member of the show, Bill Phillips, is a Decca artist. Bill has been with the road troupe for more than a decade.

Through the influence of the other members of that original Decca group, Decca signed another very successful family group. Of course, the Wilburn Brothers are still an integral part of the "Decca Family," and thanks to them a new family has emerged — Loretta Lynn, Peggy Sue, Crystal Gayle and Jay Lee Webb. Although Jay Lee and Peggy Sue are now on their own, they began as members of the Loretta Lynn Show. Loretta, who still co-stars on the Wilburn Brothers' long-running syndicated television show, began her career

as part of the Wilburn Brothers stage show. And to prove that it really is a "family affair," Teddy and Doyle brought another family group to Decca—the Osborne Brothers, one of the most successful country/bluegrass duos in the business today. All of these Decca artists have, in addition to Loretta, appeared on the Wilburn Brothers television show.

In addition to these, there are two other "family" groups working and/or recording together on Decca. In just the last year, long-time Decca artist Webb Pierce brought his daughter Debbie to Decca.

Among Most Popular

And, of course, there is the "Decca family" package show which is among the most popular on the road today. The Bill Anderson Show which features Decca songstress Jan Howard. This combination has worked so well that it has garnered many awards including this year's Record World award for the Best Vocal Duo. Like many of the other artists, Bill uses his entire road unit and features Jan on his widely syndicated television show.

And there are rumors of still other "Decca family" units to come. Perhaps the future will see show after show billed with feature artists "direct from the Grand Ole Opry in Nashville and the Land of the Country Giants." At any rate, there seems little question that show biz is definitely a "family affair" at Decca.

Bobby Wright Does What Comes Naturally

Bobby Wright's show business career began with the role of Willie in "McHale's Navy," the long-running television comedy series. Of course, Bobby comes from a show business family. He's the son of Johnny Wright and Kitty Wells.

With his last two Decca releases, Bobby has really begun to carve a niche for himself in the country recording field. One of the most entertaining performers to appear on a country stage, Bobby has begun to record with the big sound on smooth ballads. With chart action on both singles, it would appear that Bobby's well on his way.

A tall, blond, soft-spoken man, Bobby is a real asset in Decca's Land of the Country Giants.

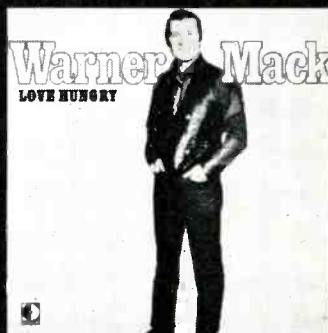


DECCA COUNTRY STAFF: Corky Wilson, Secretary; Chic Doherty, National Director of Country Sales; Pam Smith, Receptionist; and Gene Kennedy, National Country Promotion Manager.



WARNER MACK

Current single: "Live For the Good Times" 32725
Current album: "Love Hungry" DL 75219



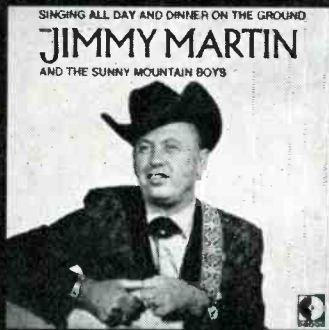
Neal Agency Ltd., Nashville, Tenn.

DECCA RECORDS, LAND OF THE COUNTRY GIANTS



JIMMY MARTIN

Current single: "Midnight Rambler" 32750
Current album: "Singing All Day and Dinner On the Ground" DL75226



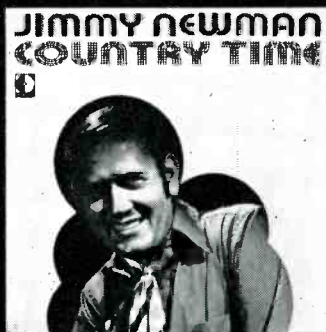
Scruggs Talent Agency, Madison, Tenn.

member: Grand Ole Opry



JIMMY NEWMAN

Current single: "I'm Holding Your Memory" 32740
Current album: "Country Time" DL 75220



Moeller Talent, Nashville, Tenn.

DECCA RECORDS. LAND OF THE COUNTRY GIANTS



OSBORNE BROTHERS

Current album: "Ru-Bee" DL75204



Wil-Helm Agency

DECCA RECORDS. LAND OF THE COUNTRY GIANTS



WEBB PIERCE

Current album: "Merry Go Round World" DL75210



Buddy Lee Attractions



JERRY SMITH

Current single: "Steppin' Out" 32730
Current album: "Drivin' Home/Steppin' Out" DL75241





WILBURN BROTHERS

Current album: "Sing Your Heart Out Country Boy" DL 75214



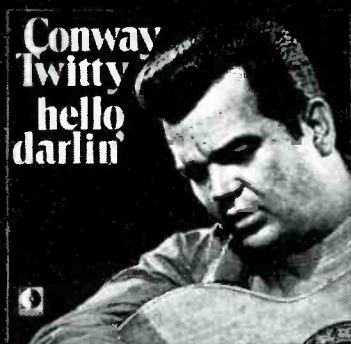
Wil-Helm Agency

DECCA RECORDS. LAND OF THE COUNTRY GIANTS



CONWAY TWITTY

Current single: "Fifteen Years Ago" 32742
Current album: "Hello Darlin'" DL75209



Neal Agency Ltd., Nashville, Tenn.



JOHNNY WRIGHT

Acuff-Rose Artists

DECCA RECORDS, LAND OF THE COUNTRY GIANTS



KITTY WELLS

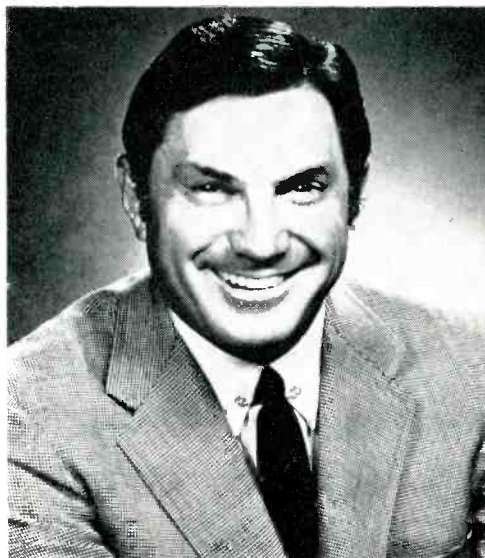
Current album: "Singing 'Em Country" DL75221



Acuff-Rose Artists

DECCA RECORDS, LAND OF THE COUNTRY GIANTS

MCA Records Executives



Mike Maitland
President



Jack Loetz
Executive Vice President



Tony Martell
*Vice President, Marketing,
Creative Services*

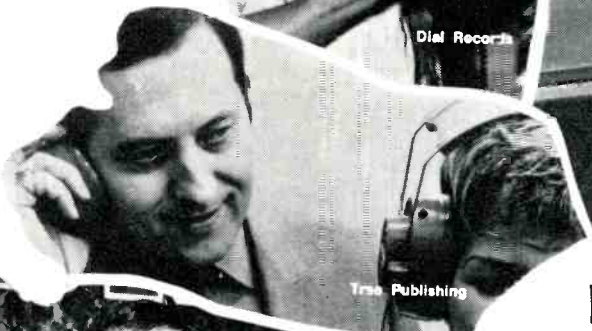


Dick Broderick
*Vice President,
MCA International*



Bill Levy
Director, Creative Services

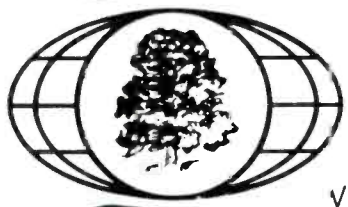
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ONE OF A**

L

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COUNTRY ARTISTS:
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GUY DRAKE
CHARLIE FIELDS
RAY GRIFF
LYNDA K. LANCE
THE RAYS
OF SUNSHINE
JOHN REEVES
BOBBY G. RICE
VAN TREVOR
LEROY WOODS**

Nasco Comes on Strong

NASHVILLE—Nashboro Record Company, for many years a leader in spiritual and R & B fields, has seriously entered Country and Western music. The Nasco label has been reactivated by Nashboro for country and pop.

In an effort to feel its way along, Nasco currently has releases or has had releases out on three artists and are in the process of recording additional sessions on these performers.

The current release, "I'm Gonna Put My Love in the Want Ads" b/w "He's One Bad Habit I Can't Seem to Break," is sung by Deanna Marie, who hails from Baton Rouge, La. She was produced by Glen Snoddy and is managed by Jay Boyet, discoverer of Mickey Nuberry, Gene and Debbie and Glen Barber. Deanna Marie has appeared on "The Louisiana Hayride" and various other TV shows.

A young lady from Decatur, Ill., Debbie Turner is just finishing a recording session and will have a new disk for the market. Her first release, "What

Happens Now" b/w "If There Ever Was a Time," was a success for Nasco. Debbie is produced by Bill Brock for Partheon Productions, and she is signed with the Wil-Helm Agency for booking and management. The well-known Wilburn Brothers, along with Smiley Wilson, owners of the Wil-Helm Agency, are taking a very active interest in furthering the career of Miss Turner. In August, Debbie appeared on both the Friday and Saturday night "Grand Ole Opry," as well as Ernest Tubb's "Midnight Jamboree." She will also appear on nationally syndicated Wilburn Brothers TV show during the fall season.

Tommy Hubbard, a native of St. Louis, Mo., who made his first country release early this year on Nasco, has also just completed a recording session and will have his new single on the market promptly. Tommy is produced by Triangle Sound of Tupelo, Miss. This young man is counted on to greatly further the Nasco label in the country field.

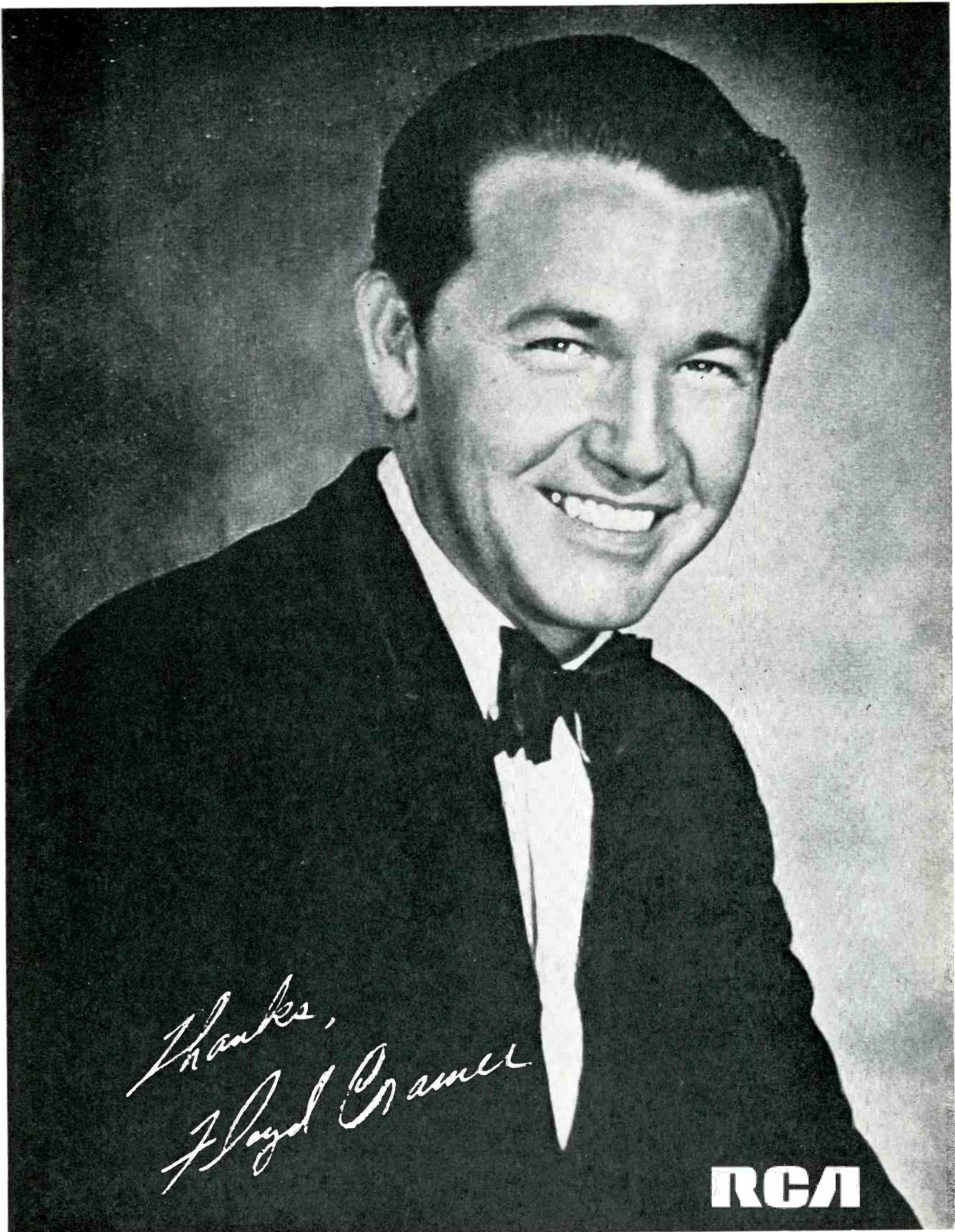


AT NASHBORO: Debbie Turner, Deanna Marie, Tommy Hubbard.

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ASCAP Elects 67 New Publishers



Ed Shea

A record number of publishers and writers have been elected to ASCAP through the Nashville office during the past year.

A total of 179 songwriters from the Southern Region were elected to membership during the 10-month period of November, 1969, to August, 1970. The total includes those elected on the basis of their first recorded song and those songwriters who switched to ASCAP from BMI.

Nine songwriters were elected as Associate Members and

a record number of music publishers — 67 — were elected to ASCAP membership. Among those starting ASCAP publishing firms were Johnny Cash, Bobby Goldsboro and Bob Montgomery, Pete Drake and Tommy Hill, Bill Hall and Jack Clement, Lester Flatt, Fred Carter, Kelso Herston, Bobby Russell, the Compton Brothers, Chuck Chellman, Buzz Cason, Johnny Elgin, Paul Perry, Jack Barlow, Tommy Overstreet and Peggy Little.

Among the major new ASCAP writers are Jerry Foster, and Bill Rice, Buzz Cason, Peggy Little, Duane Dee, Jack Barlow, Johnny Dollar, Jimmy Buffett, Chill Wills, John Wesley Ryles, Harry Compton, Bill Compton, Jack Moran, John Adcock, Conrad Pierce, Danny Rowland, Pepper Martin, Chase Webster, Richard Ross, David Hoy, Ronnie Prophet, Kossi Gardner and Sharon Rucker.

'Record Year'

"This has been a record year for ASCAP in Nashville and the South," commented Ed Shea, ASCAP's Southern Region Director. "Through the efforts of

our staff, including Troy Shondell and Gerry Wood, we have gained more new writers and publishers than during any comparable period of time. And our efforts to give more royalty money and better service to our writers and publishers is just beginning to pay off. In November of 1969 we had six writers and two publishers elected to membership; during the latest month reported — August of 1970—we had 31 writers and 8 publishers elected. And the months ahead look even busier.

An increase in chart activity has followed the addition of new writer and publisher members. Among the big ASCAP chart songs during the past year have been "Blistered," "River Bottom" and "Son of a Coal Man" written by Billy Edd Wheeler; "Then She's a Lover," "Better Homes and Gardens" and "South" by Bobby Russell; "Call Me Gone," "Heaven Everyday" and "Dixie Belle" by Jerry Foster and Bill Rice; "Partly Bill" by Vance Bulla and Steven J. Allen; "Sittin' in Atlanta Station" by Van Trevor and Ron Peterson; "Fancy" by Bobbie Gentry; "Put Your

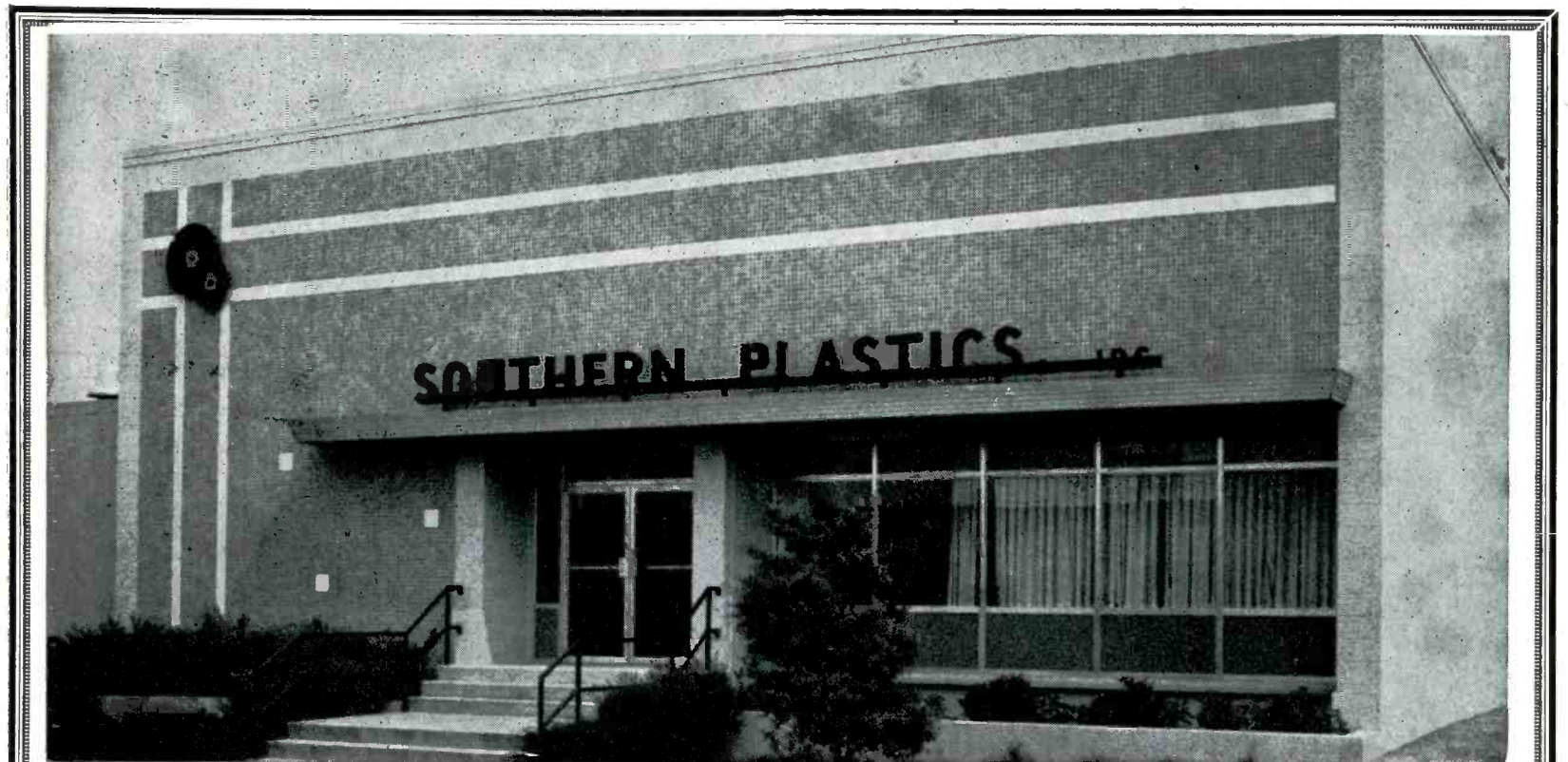
Lovin' Where Your Mouth Is" by Darrell Statler; "Pull My String and Wind Me Up," by James L. White; "Johnny's Cash and Charley's Pride" by Cy Coben; "All That Keeps Ya Goin'" by Hoover; "I Can't Seem to Say Good-bye" by Don Robertson; "Big Wheel Cannonball" by Vaughn Horton; "Drivin' Home" by Jerry Smith; and "I'll Be Your Baby Tonight" by Bob Dylan.

"Jerry Foster, Bill Rice, Bobby Russell and Bill Edd Wheeler have had more chart songs during the past year than any other country music writers," said Shea.

Satchmo in Nashville

NASHVILLE — Louis "Satchmo" Armstrong came to Nashville Friday, Oct. 2, to begin rehearsals for the Johnny Cash television show.

The program will be aired Oct. 28 on ABC-TV, and will feature Armstrong's singing songs from his new Avco-Embassy album, "Louis 'Country-and-Western' Armstrong." This is the first country album the jazzman has ever recorded, and it was produced by Nashville's Jack Clement and New York publishing executive Ivan Mogull.



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N.Y. P.R. Gal 'Down Home'

Gail Buchalter, who began Down Home Public Relations in June of 1970, came directly from Mercury Records in New York where she held the post of Director of East Coast Publicity. Prior to that, she was associated with the P.R. firm of Richard Gersh Associates.

"Through my job in New York, I began traveling to Nashville and realized there was more going on here than I had even suspected. Since my work consists of publicizing artists

and their product, and there is an abundance of both here, I felt Nashville would be the best place for me to apply my trade," she commented.

Gail's clients consist of Pete Drake, his label, Stop Records, and his publishing company, Window Music; Mother Earth, a group which makes its home in Nashville, and Quadrophonic Sound Studios, owned by musicians David Briggs and Norbert Pufftnam, whose personal publicity she will also handle.

Of Paramount Importance

(Continued from page 28)

pendent producers such as Henry Hurt, Buddy Mize, Ricci Mareno, Tom Mack and Tim O'Brien.

Other artists adorning the Paramount/Dot C&W roster in-

clude Tommy Overstreet, Bonnie Guitar, Mary Taylor, Clyde Beavers, Ronny Shaw, Curtis Potter, Lucille Starr, Bob Regan, Ray Frushay, Darrell Statler and Jack Barlow.

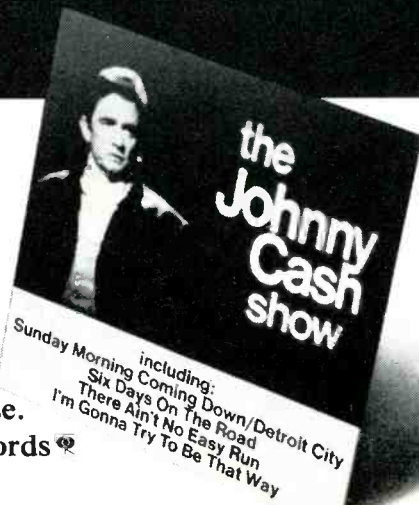


DOT-PARAMOUNT ROSTER: The Compton Brothers, Peggy Little, Hank Thompson, Tommy Overstreet, Darrell Statler, Roy Clark, Lucille Starr, Diana Trask, Dale Ward, Clyde Beavers, Jack Barlow and Mary Taylor.

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Johnny Cash's new Columbia album
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Recorded live at the Grand Ole Opry House.
On Columbia Records



NASHVILLE—Mercury Records had at least a dozen singles and LPs on the charts at all times during the past year and has had seven singles reach the No. 1 spot on **Record World's** charts.

In addition, the past year saw the opening of Mercury's new studio/office complex and the signings of two major acts, Bobby Bare and, most recently, the Statler Brothers.

Much of Mercury's success must be attributed to Vice President Jerry Kennedy, who has produced nearly all the label's chart records. Kennedy is currently getting production help from Roy Dea, who joined the Mercury staff eight months ago. In the area of airplay, the label has had tremendous assistance from Rory Bourke, National Promotion Director for Country.

According to Bourke, more than 80% of the country's singles released by Mercury over the past year have made the charts. The No. 1 tunes over the past 12 months include "The Pool Shark," Dave Dudley; "Week in a Country Jail," Tom T. Hall; "She Even Woke Me Up To Say Goodbye" and "Once More with Feeling," Jerry Lee Lewis; "If I Ever Fall in Love with a Honky Tonk

Hits Send Mercury up...Up...UP

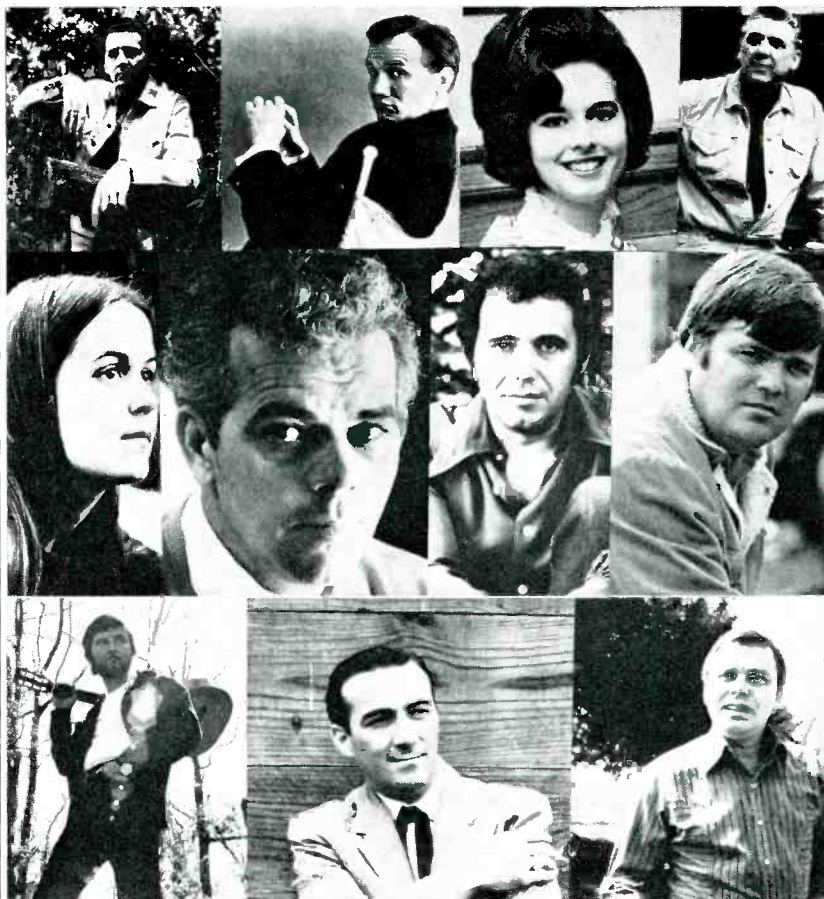
Girl," Faron Young; "Long Long Texas Road," Roy Drusky, and "Tennessee Birdwalk," Jack Blanchard and Misty Morgan.

All By Hall

All of the above hits except for Lewis' and Drusky's were written by Tom T. Hall, who has become the No. 1 songwriter in the country field. Hall also wrote Bobby Bare's recent hit, "How I Got to Memphis" and Norro Wilson's "Do It To Someone You Love."

In addition to the aforementioned, Mercury has had the following singles on the charts since the beginning of the year: "Once More With Feeling" and "There Must Be More to Love Than This," Jerry Lee Lewis; "Occasional Wife," Faron Young; "This Night (Ain't Fit for Nothing but Drinking)," Dave Dudley; "Hello, I'm a Jukebox" and "Doogie Ray," George Kent; "Shoeshine Man" and "Salute to a Switchblade," Tom T. Hall; "Tom Green County Fair," and "Me and Bobby McGhee," Roger Miller; "All My Hard Times," Roy

(Continued on page 62)



MERCURY STARS include Jerry Lee Lewis, Roger Miller, Linda Gail Lewis, Dave Dudley, Tracy Nelson (of Mother Earth), Roy Drusky, Bobby Bare, Norro Wilson, Mikey Newbury, Faron Young and Tom T. Hall.



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RECORDS

Ranwood Expands Into Country

Randy Wood, President of Ranwood International, points out that an expansion into the country category this year saw a release of the firm's first C/W product by Bob Woods.

Woods, a regular on the Jim Ed Brown TVer, made his debut under the Ranwood banner with an album titled "Introducing Bob Woods," which was produced by C/W veteran Don Law.

A single on Foods, "I Feel a Going Coming On" b/w "Don't Let The Blues Make You Bad," was then pulled from the LP for immediate distribution as a

means of making deeper inroads into the country fields.

Prior to Woods package, Ranwood's only country product had been recorded by non-country LPs, such as "Ray Anthony's Country Hills," "Lawrence Welk Plays Country Music's Great Hits" and the recent "Exotic Country Guitars Play Exotic Country Music."

According to Randy Wood, the firm's founder, "A production collaboration with Don Law this year was the result of a serious intention to further our advancement into the areas of C/W, and our plans at this time are to continue in that same direction next year."

CMA Growth Cited by Harold Hitt

Harold Hitt, President of the Country Music Association, and Mrs. Jo Walker, CMA Executive Director, joined this week in citing that if the number of 50,000 watt radio stations changing to country music broadcast in 1970 is an indication of the growth of the country music industry and of the CMA, then 1971 will be an even bigger and better year. They

mentioned that the past few months have seen WDEE, KLAC and WBAP all switch to the selling sound of country music.

Further growth of the world's most active trade association during 1970 was the content of Hitt's report to be presented to the annual CMA Membership Meeting at the Nashville Municipal Auditorium on Thursday morning, Oct. 15.

Mercury Up

(Continued from page 60)

Drusky, and "You're Gonna Be Sorry," Linda Meadors.

"Our Country department sets a standard of excellence that can serve as both a source for pride and a goal for the balance of our organization," said Mercury President Irwin H. Steinberg.

Mercury's success in the country field is reflected in the just-ended "Country Giants" program. Highlight of the program was a special two-LP sampler set that was sold for a special low price to those participating.

Mercury also recently introduced a "Celebrity Country" series to follow the success of the label's pop double-hit series. Initially 23 singles have been released, featuring such back-to-back hits as Jerry Lee Lewis' "She Still Comes Around" and "To Make Love Sweeter" and Tom T. Hall's "Ballad of Forty Dollars" and "Homecoming."

Mercury's new studio/office complex opened in June at 1512 Hawkins St. Chief engineer for the 16-track facility is Tom Sparkman.

On the signing front, Mercury earlier this year pacted

well-known Bobby Bare, whose first Kennedy-produced single, "How I Got to Memphis," was a hit. Only a few weeks ago the label made another major acquisition, signing the popular Statler Brothers, who are regulars on the Johnny Cash ABC-TV show. Kennedy recently concluded his first session with the Statlers.

Mercury's current country roster includes the following: Bobby Bare, Roy Bayum, Roy Drusky, Dave Dudley, Tom T. Hall, Charlie Harmony, Harper Valley P.T.A., George Kent, Larry Kingston, Jerry Lee Lewis, Linda Gail Lewis and Dennis Linde.

Also, Bud Logan, Linda Manning, Sandy Mason, Linda Meadors, Roger Miller, Kim Morrison, Mickey Newbury, Billy Joe Shaver, the Statler Brothers, Norro Wilson and Faron Young.

In addition, Mercury's popular progressive group, Mother Earth, is based in Nashville. The act's current LP, "Satisfied," was cut there. So, too, was lead singer Tracy Nelson's recent solo country album.

Another artist recently cut in Nashville was Wayne Douglas, also known as Doug Sahn, Douglas, who is based in San Francisco, flew to Nashville for a session with Jerry Kennedy.

Thanks, Nat Stuckey

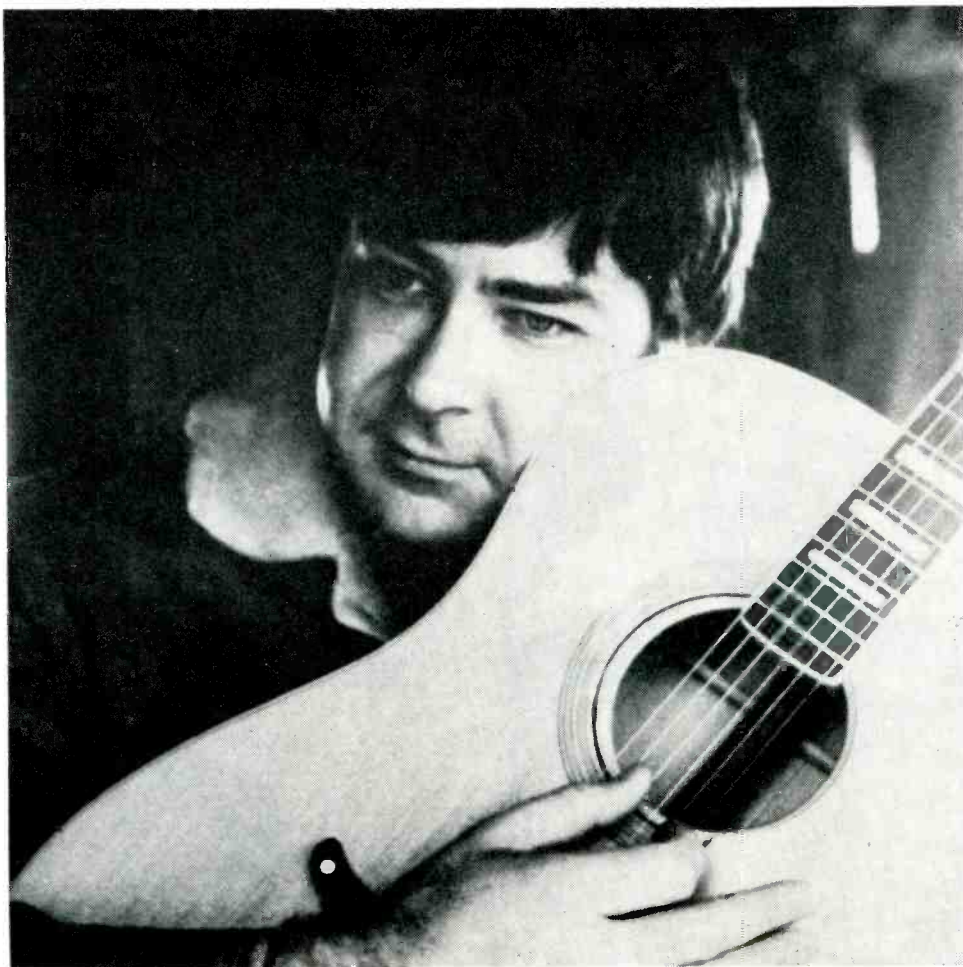
Current Single:

"WHISKEY, WHISKEY"

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RCA

TITLES

AFTER CLOSING TIME
David Houston/Barbara Mandrell (5-10656)

CRYING
Arlene Harden (4-45203)

FOR THE GOOD TIMES
Ray Price (4-45178)

GOD SAVE THE QUEEN
Charlie Walker (5-10665)

HOW I LOVE THEM OLD SONGS
Carl Smith (4-45225)

I WAKE UP IN HEAVEN
David Rogers (4-45226)

JOLIE GIRL
Marty Robbins (4-45215)

LET ME GO
Johnny Duncan (4-45227)

LET THE SUNSHINE ON THE PEOPLE
Carl & Pearl Butler (4-45228)

LOOK AT MINE
Jody Miller (5-10641)

MARY'S VINEYARD
Claude King (4-45248)

NICE 'N' EASY
Charlie Rich (5-10662)

OH, LONESOME ME
Stonewall Jackson (4-45217)

ONE SONG AWAY
Tommy Cash (5-10630)

ROSE GARDEN
Lynn Anderson (4-45252)

RUN, WOMAN, RUN
Tammy Wynette (5-10653)

SUNDAY MORNING COMING DOWN
Johnny Cash (4-45211)

WATERMELON TIME IN GEORGIA
Lefty Frizzell (4-45197)

WONDERS OF THE WINE
David Houston (5-10643)

Our list of current releases is our list of current hits.
Country music on Columbia/Epic



BMI Celebrates 15th Successful Year

BMI's Nashville operation is now in its 15th year, still under the direction of Frances Preston who was placed in charge by the late Judge Robert J. Burton in 1955.

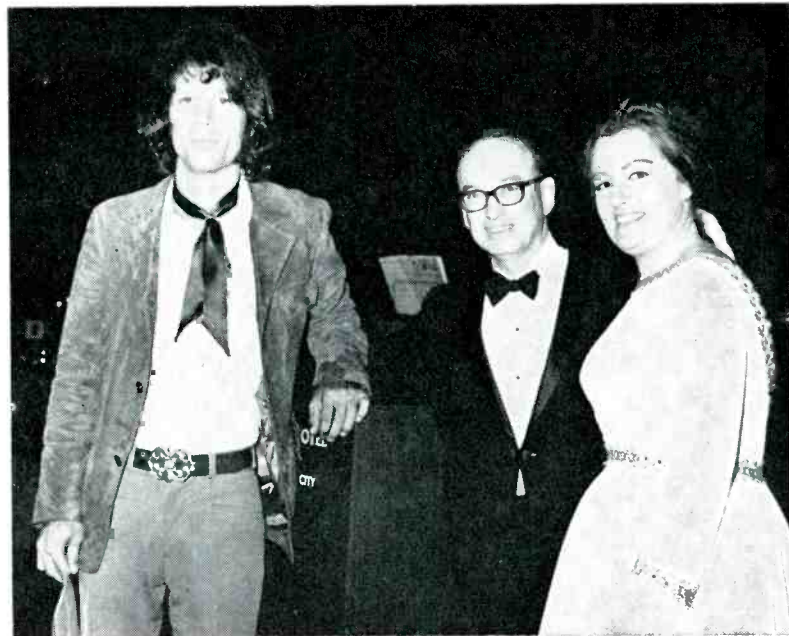
Working first out of her own home, Mrs. Preston and her staff moved to quarters in the L&C Tower in 1958. In 1964 BMI's red brick building at 16th and Sigler opened, the first of the "class" buildings on Music Row. The CMA Museum and Hall of Fame is next door. In his recently published "The Nashville Sound," Paul Hemphill wrote, "It is poetic that BMI and the CMA should stand shoulder to shoulder at the top of Music Row, like twin Statues of Liberty, because not until BMI was formed did it become possible for country songwriters to make a decent living."

For half of the 30 years of its existence BMI has worked actively in Nashville on a day-to-day basis with Music City's writers and publishers. But an earlier recognition of the strength and vitality of country music was spelled out by BMI in the very first year of its operation when the organization pledged "to open the road for all who have anything to

say in music . . . to assure equal opportunity and fair compensation to all composers, old and young . . ."

Among the First

Country writers and publishers were among the first with whom the performing rights organization made agreements acting as custodian of their rights. Those country-oriented publishers who affiliated with BMI during the earliest years included Peer International Corporation, M. M. Cole of Chicago, United Music Publishing Co., Acuff-Rose Publications, Inc., Golden West and many others. Through them, and by contracts with individual writers, the BMI repertoire was enriched by the music of Roy Acuff, Bob Atcher, Gene Autry, Johnny Bond, Milton Brown, Smiley Burnette, Cliff and Bill Carlisle, A. P. Carter and the Carter Family, Spade Cooley, Zeke Clements, Ted Daffan, Jimmy Davis, Al Dexter, Rex Griffin, Uncle Dave Macon, Patsy Montana, Bill Nettles, Bob Nolan, Hank Penny, Jimmy Rodgers, Roy Rogers, Tom Spencer, Pop Stoneman, Floyd Stillman, Ernest Tubb, Bob Wills, Scotty Wiseman and many other country writers.



John Hartford, BMI President Edward Cramer, Nashville Chief Frances Preston.

They were people whose music had long been popular with millions of Americans, but who were not permitted to share in performing rights money from radio performances. In fact, the music establishment to which they looked for admission scorned their music as "hayseed" and "illiterate." But BMI was out to change this, as Paul Hemphill writes, "[Making country music] an industry rather than simply a way for a burned-out farmer to keep the blues away." There is virtually not a single country publisher or country writer whose access to the music business was not through, and because of, BMI.

Today, country music is a multi-million dollar enterprise, an art form known and loved throughout the world. And wherever country music appears, BMI is there as well. Most country songwriters have entrusted their performing rights to BMI. Year after year, despite increasing competitive challenge, BMI's share of the country charts has remained the dominant percentage.

The most performed song in the BMI repertoire during the past year was a country song, John Hartford's "Gentle on My Mind." And the NARAS Song of the Year was Joe South's "The Games People Play." In fact, every NARAS country song and country record of the year has been a BMI song. As has been every CMA record of the year, and entertainer of the year. As of this year, over 10,000 of the 30,000 writers and publishers affiliated with BMI are country-oriented, and are all located in 15 Southern states.

"The past year has been one of continuing success and gratification for BMI Nashville,"

Mrs. Preston comments "We have been fortunate to sign some of the new talent in the field as BMI writers. Rex Allen, Jr., David Soul of the 'Here Come the Brides' TV series, George 'Goober' Lindsay of 'Andy of Mayberry,' Jack Palance, the Allman Brothers and Alex Harvey are a few among the many.

"But the great source of inspiration to all of us at BMI has been the long list of writers who have renewed their contractual association with us. That they continue to find in BMI an honorable and concerned friend inspires us all. BMI and country music have stood shoulder to shoulder against attack and denunciation, against scorn and slander. From this long comradeship under fire have come mutual trust and devotion."

"It is a matter of pride to me and my colleagues," Mrs. Preston continues, "to name just some of the writers who have renewed their agreements with us just this past year. Each year, as contracts come up for re-signing, the list is an equally impressive one. Because there is no way in which we can measure their contribution for purposes of listing their names except alphabetical order, here they are: Bill Anderson, Liz Anderson, Eddie Arnold, Chet Atkins, Don Bowman, Boudleaux and Felice Bryant, Johnny Cash, June Carter Cash, Jack Clement, Hank Cochran, Dallas Frazier, Don Gibson, Tompall Glaser, Bobby Goldsboro, Merle Haggard, Tom T. Hall, John Hartford, Harlan Howard, Sonny James, Loretta Lynn, Eddie Miller, Roger Miller, Mickey Newbury, Roy Orbison,

(Continued on page 66)

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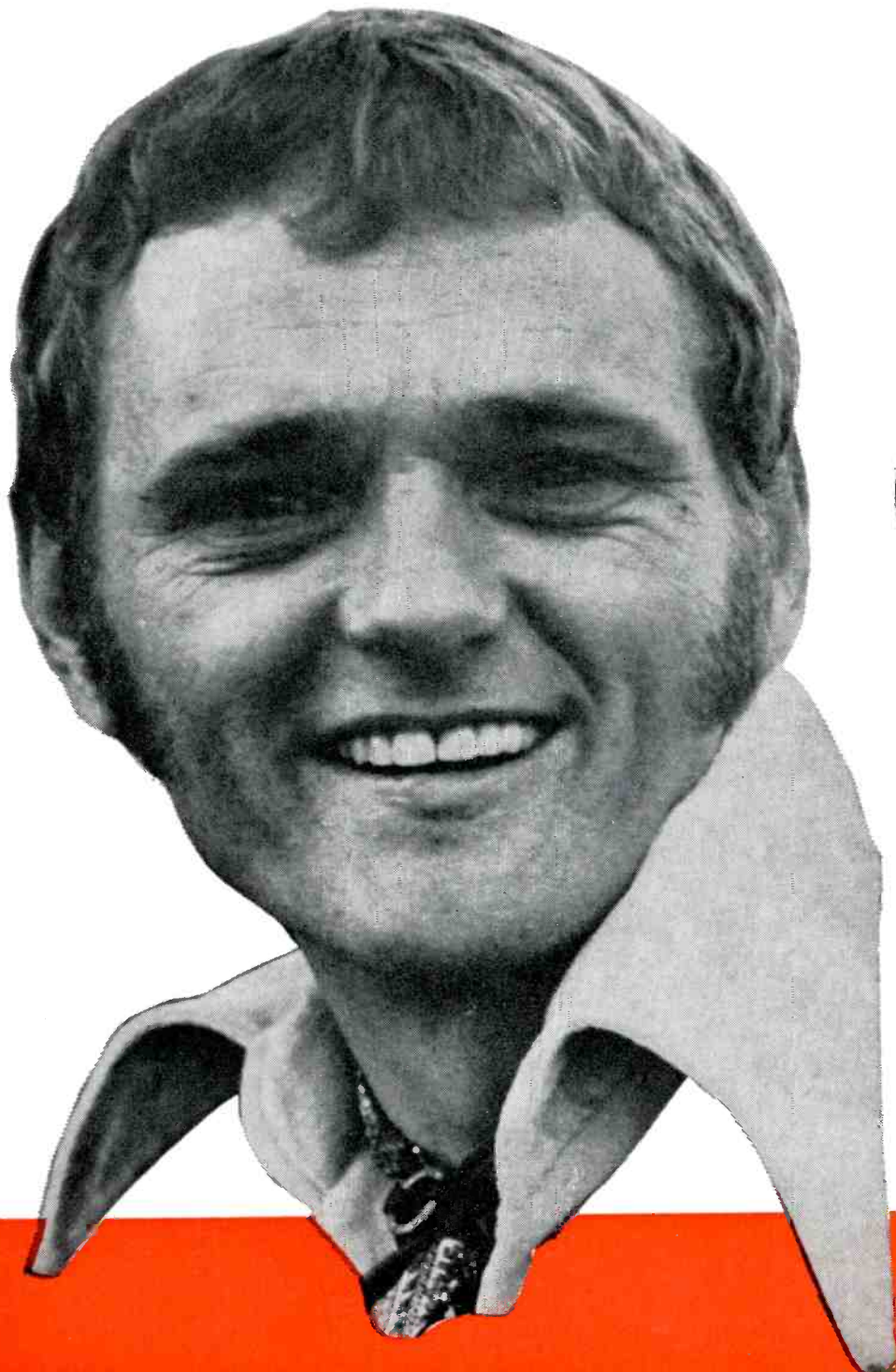
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"GEORGIA SUNSHINE"

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"CANNONBALL RAG"

"TENNESSEE STUD"

(From The "Me And Jerry" L. P.
with Chet Atkins)

RCA

SESAC: A World Of Country Music

This year, as the world pays tribute to the golden anniversary of broadcasting, SESAC goes into its 40th year of service as one of the world's foremost music licensing organizations.

Almost since its inception it has been actively engaged in the field of country music. However, it was not until some six years ago that the firm opened its first regional office in Nashville and since that date its phenomenal rise in country music circles has been beyond all expectations. The SESAC Nashville office, headed by Joe Talbot, is a constant beehive of activity with a continuous flow of top writers, artists and publishers seeking to learn more about the firm.

In May, 1969, SESAC expanded its Nashville operation with the official opening of the new SESAC Building, located at 1513 Hawkins St., in the heart of "Music Row." Many of country music's leading artists and writers have already joined the SESAC bandwagon, and the list continues to grow each month. Webb Pierce, Warner

Mack, Ted Harris, Paul Perry, Don Tweedy, Dick Heard and many others now head their own SESAC publishing firms in Nashville, and the charts continue to reflect the impact of the activity of these publisher-affiliates.

Stands Alone

SESAC stands alone as a leader in the international and national promotion of the numerous copyrights of its publisher-affiliates. The firm has an extremely active international department which devotes its efforts to the international exposure of these works. In addition, a trained staff of field representatives travel all 50 states to continue these promotional activities on a national level.

Many years ago SESAC's President and founder, Paul Heinecke, predicted the tremendous challenge and opportunity the age of electronics held for the world when he foresaw "music as a common denominator of all mankind . . . a communications instrument international in scope that knows no



AT SESAC, NASHVILLE: Charlie Scully, Aleene Jackson, Joe Talbot.

language barrier." He saw then the infant "radio" as a promising instrument for the greatest exposure of musical works ever made available to man. The years have proven the wisdom of that vision.

Six years ago when SESAC opened its Nashville office he said: "We have long been aware of the growing importance of country music, not only in the United States and Canada, but throughout the entire world. We want to be on the scene in the midst of the increasing activity of this vitally important phase of the music business. We feel that this can best be accomplished by direct representation in the city where country hits are born, Nashville, Tennessee . . ."

Once again Heinecke's foresight and planning have proved successful for the SESAC organization and, more important, for all the world of country music.

40th Anniversary

Early next year SESAC will commemorate its 40th anniversary. This is another milestone in the licensing firm's ever expanding dedication to the exposure of music "the common denominator." With modern technology and electronic advances, we now take for granted instantaneous transmissions, both audio and visual, from every part of the globe, as well as from outer space. There can be little question that we have reached not our ultimate goal in communications, but merely a plateau where we gird our strength for even greater strides and achievements.

SESAC is preparing now for the future where music will further its role as the world's only international language. Certainly there can be no question that country music is, and will continue to be, a vital form of this musical expression.

Alou Singleton C&W Promo Dir.

Bob Alou has assumed the responsibilities of National C&W Promotion Director for the Shelby Singleton Corp., according to Buddy Blake, VP of Promotion for the organization.

A native of Rome, Ga., Alou started in radio as a dj at the age of 13. He was Program Director for WPNX in Columbus, Ga., and for WALG in Albany, Ga., before joining Shelby Singleton two years ago. During this time he has worked in all phases of promotion—pop, C&W and underground.

NSA Showcases

NASHVILLE — Members of the Nashville Songwriters Association will showcase material they have written at a special show and dance to be held Saturday, Oct. 17, from 9 p.m. to 1 a.m. on the Plaza Deck of the Municipal Auditorium.

This "first-time" Convention happening will be sponsored by Jim Reeves Enterprises, WMTS Radio and the Nashville Songwriters Association. Convention registration badges are necessary for admittance.

BMI Celebrates

(Continued from page 64)

Buck Owens, Curley Putnam, Marty Robbins, Billy Sherrill, Joe South, Ray Stevens, Mel Tillis, Cindy Walker, Freddie Weller and Hank Williams, Jr.

"In looking over the list of country writers whose music we licensed in the early 1940s, one fact immediately springs to mind. Just as the best country writers joined BMI in the first year of our life, so the best are with us in the 30th. This continuing partnership renews our determination to stay Number One."

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Red Simpson	Gene MacLellan	Jeremy Slate
Harlan Howard	Beth Moore	Ron Mason
Buddy Mize	Johnny & Jonie Mosby	Billy Mize
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Chris Roberts	Gene Vincent	Bobby George
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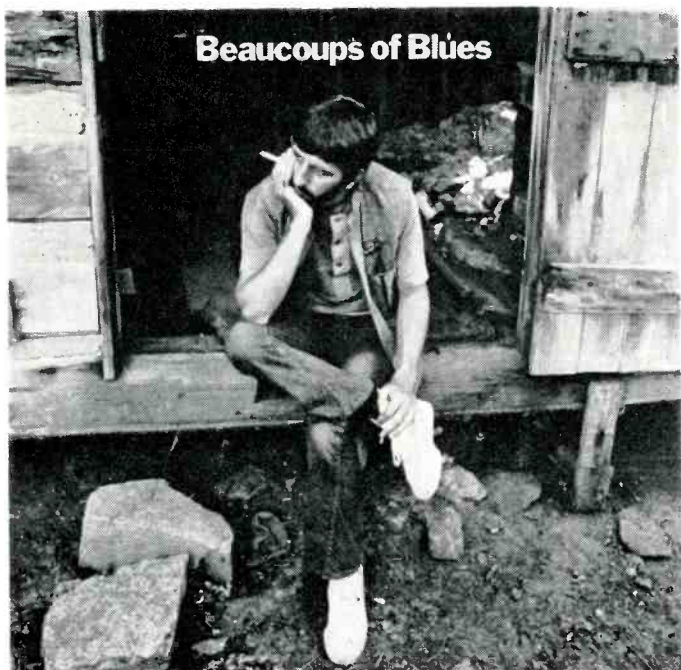
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David Rogers

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Kenny Price

"Biloxi"

Johnny Bush

"My Joy"
"Warmth Of The Wine"
"Jim, Jack and Rose"

Carl & Pearl Butler

"Let The Sun Shine On The
People"
"I Used To Own This Train"

Porter Wagoner & Dolly Parton

"40 Miles From Poplar Bluff"

Red Sovine

"Took The ME Out Of The MEN"

Charley Pride

"Why Didn't I Think Of That"

Carl Smith

"So Nice To See You Once
Again"

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President, Pete Drake
V.P., Tommy Hill
V.P., Jack Drake

Country Music Like Old Man River

By **LEONARD S. LEVY**

President, GRT Record Group

"Yes, Virginia, there is such a thing as country music."

The "sudden" awareness among the Ivory Tower record executives that country music really does exist has always fascinated me. It's been an integral part of the American music business a lot longer than the majority of today's industry leaders. Long before Nashville became known as "Music City," or Johnny Cash and Glen Campbell hosted their own TV shows, companies such as Decca, Columbia, RCA and King were quietly producing and selling country music in quantities that would stagger the imagination. It's true, country music is like the Mississippi... it just keeps rollin' along; and if you're seeing it for the first time, it's much bigger than you had imagined.

Tip Hats to Djs

Who bought the records and who exposed them? It's a likely question, and we in the recording business should collectively

tip our hats to the long-standing country music radio stations and disk jockeys who didn't waiver in their dedication and love of this art form. Secondly, we should all be thankful for the most loyal group of record buyers in the nation: the country buyer who has always been knowledgeable and devoted to the artists and their music.

My personal affiliation with country product goes back to the late '40s, when I managed a retail record shop in Rochester, N.Y. (that's certainly not below the Mason Dixon Line). I recognized the demand for country records, and set out to fill the need. If the pop business was slow, I knew I could rely on consistent volume from my weekly country customers.

Helped Epic into Country

I helped guide Epic Records into the country market, and have seen it become a major factor through the talents of Billy Sherrill, Glen Sutton, Tammy Wynette, David Houston, etc. In forming Metro-media Records, one of the first bases to be established was in



Len Levy



Freddy Love

Nashville. Clay Hart and Tommy Allsup were both nominated for Grammys within the first few months of the operation. Now at GRT Records with the able assistance of Freddie Love and Tommy Allsup, we're about to make it all happen again.

For a new entry in what is becoming a very heavily populated market, we've been very fortunate in acquiring a major roster of "selling" artists: Stan Hitchcock, Mac Curtis, Hugh X. Lewis, John Wesley Ryles I, Mickey Gilley and Jack Scott. The dedication of GRT Records to country music can best be expressed in those names.



Tommy Allsup

Going Great at GRT . . .



GRT artists include Mickey Gilley, John Wesley Ryles I, Hugh X. Lewis, Stan Hitchcock and Mac Curtis.

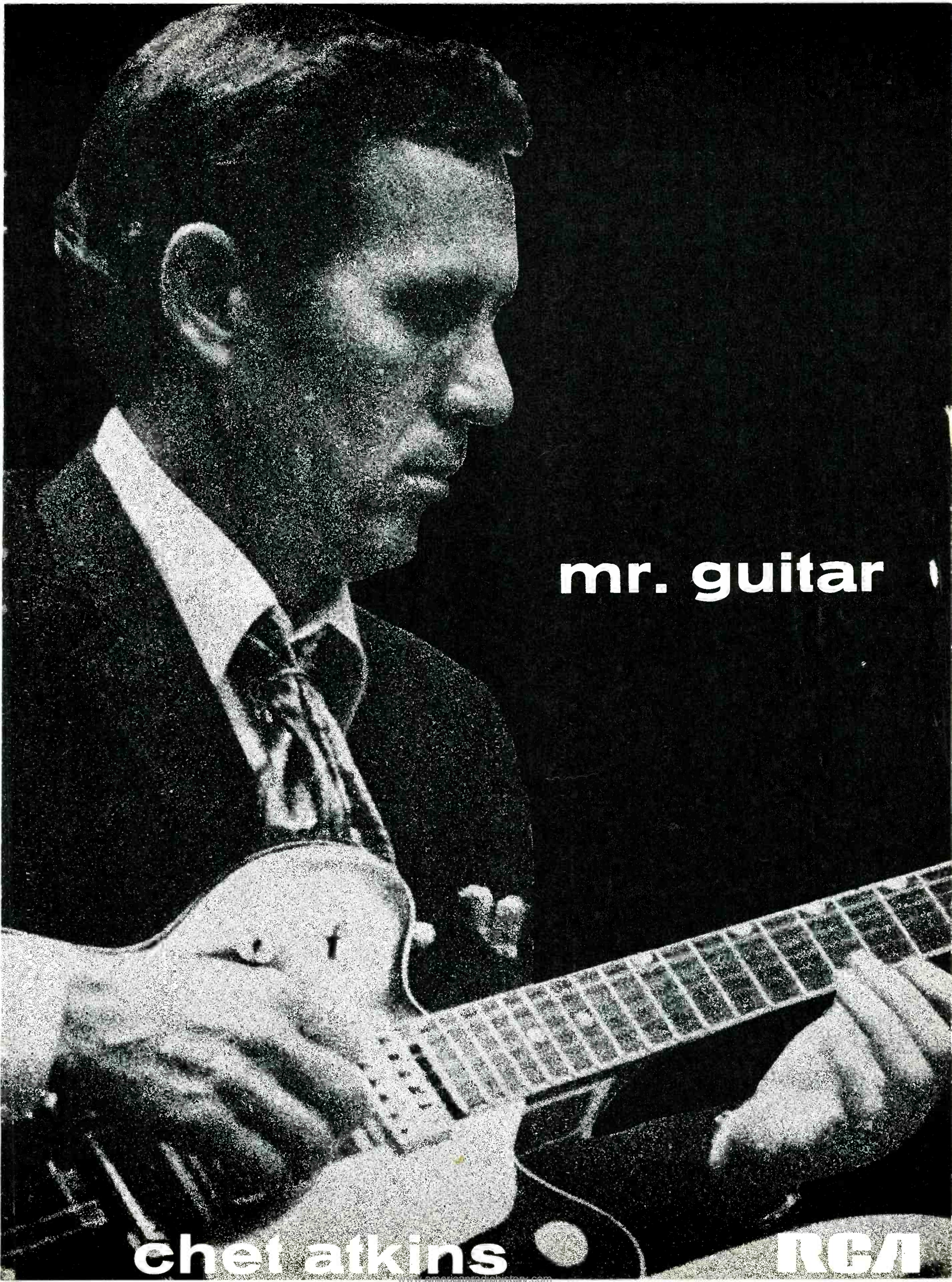
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mr. guitar

chet atkins

RCA

Singleton Scores On Nashville Scene

This has been an exciting and eventful year for the Shelby Singleton Corp. and its country artists. Recording, personal appearances and writing have combined to keep the artists extremely busy. A number of releases reached national acclaim on the charts, with two being in the top 30.

Jeannie C. Riley had an impressive year with a number of major network TV appearances to her credit. Johnny Cash, Tom Jones, Glen Campbell, Ed Sullivan and Johnny Carson claimed Jeannie as a guest. Fair dates and club appearances have kept her on the road constantly. "Duty Not Desire" and "Country Girl" reached the top 30 on the national charts. Dee Mullins was honored by being named a Kentucky Colonel and also with a "Dee Mullins Day" in Cynthiana, Ky. "Irma Jackson" was the big one for Dee this year.

Harlow Wilcox, Grammy nominee for "Groovy Grubworm," has been busy with personal appearances throughout the country. His recent release, "Cripple Cricket," keeps gaining in popularity. A highlight

of the year for Harlow was an appearance in his hometown of Norman, Okla. Ray Pillow has been on the road in the Southern and Eastern U. S., with "Slice of Life" being his major release of the year.

Two New Faces

Two new faces on Singleton labels are Rex Allen, Jr., and Little Jimmy Dempsey. On SSS International, Rex' album, "Today's Generation," was released in September. Also released that month on Plantation was "Little Jimmy Dempsey Picks on Big Johnny Cash."

Linda Martell has been performing in clubs in Virginia, South Carolina and Florida this year, with her new album on Plantation, "Color Me Country," being released in September. David Wilkins has been playing the Ireland's Restaurant lounges in Lexington, Ky., Memphis, Tenn., Athens, Ga., and Nashville. His single, "Put a Little Loving On Me," was his major release this year. Ruby Wright has been traveling throughout the country with the Kitty Wells Show. Her release of "Yester-Me, Yester-



At Singleton press conference: from left, Jimmy Ray Hunter, Record World's John Sturdivant, Henry O'Neal, Nobel Bell, Shelby S. Singleton, John Singleton, Record World's Chuck Neese and Herb Shucher.

You, Yesterday" was a top seller. Amazon's Ben Story has spent the major portion of the year writing, with his release of "Troublesome Creek" being a top favorite in many areas of the country.

Lawton Williams and Charlie Freeman have both been devoting the year to writing. Lawton's "The Ballad of Morgan," which he also wrote, was released recently. Robbie Harden has been serving as a temporary member of the Carter Family on the Johnny Cash Show, both on television and in personal appearances. "The Service" was her first release on Plantation. Maxine Brown's "Is That All

There Is" was her first for Plantation, and she has been playing the state fair circuit with her brother, Jim Ed.

The Tennessee Guitars' first album, "Golden Guitar Hits," featured "The Ballad of Morgan" from the movie "The Delta Factor." A new album from the group is scheduled later this fall.

Tammy's Songs Used

Recordings by Tammy Wynette. Epic star, are used throughout the current hit film, "Five Easy Pieces," starring Jack Nicholson.

jamboree USA RECORDS A TRIO OF NEW RELEASES



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JUSA 1001



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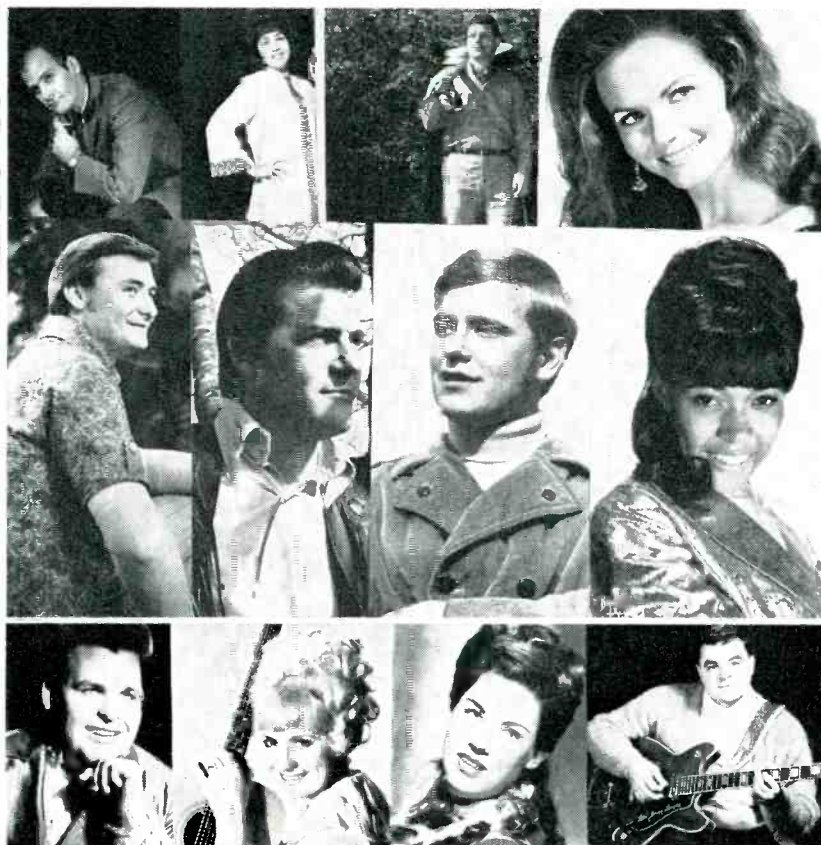
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SSSSTARS: Ben Story, Robbie Harden, Dee Mullins, Jeannie C. Riley, Harlow Wilcox, Ray Pillow, Rex Allen, Jr., Linda Martell, David Wilkins, Ruby Wright, Maxine Brown and "Little" Jimmy Dempsey.

Thanks!



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CURRENT SINGLE

"Gone Girl"

K-14169

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

Exclusively on MGM

ARCCO Active

ARCCO is a corporation owned by guitarist Chet Atkins, sax-specialist Boots Randolph, piano stylist Floyd Cramer and veteran talent agent-promoter X. Cosse.

From its own offices in a two-story building at 1516 16th Ave. South on the south end of Nashville's famed Music Row, ARCCO books and promotes the Masters Festival of Music (Atkins, Randolph and Cramer), plus separate individual dates for the Festival's three-headliners.

The Festival, with a maximum of 40 dates a year, is one of the most commercially successful shows operating out of Nashville, although it is not a country music show. Due to pressure of other commitments by the co-headliners, it is booked mainly once or twice a month on Fridays and Saturdays.

However, in recent years it has been scheduled for extended engagements in Las Vegas and Lake Tahoe and an annual winter tour of Florida.

"I've been around show business all my life—and I'm no youngster—and this is the most successful show I've ever been associated with," explains Cosse, who also serves as per-

sonal manager for Atkins, Randolph and Cramer.

"I the boys—Chet, Boots and Floyd—were available we could do 150 shows annually."

ARCCO is unique in that it makes out its own schedule, rents the auditoriums, does the advertising, promotion and publicizing, and even handles the ticket sales.

"The show," says Cosse, "is popular everywhere. California, Texas, Florida, the Carolinas, the Midwest, Georgia, Alabama, Cleveland, Philadelphia, St. Louis, New Orleans, and even in our hometown of Nashville where we do a show annually."

The Festival on some dates adds a "guest star." Latter have included Homer & Jethro, Roy Clark, Kenny Rogers and First Edition, Pete Fountain, Fannie Flag and others.

ARCCO also handles the headliners for TV guest shots.

Brite Star Expands

Brite-Star promotions has expanded its office space at 728 16th Ave. S., Nashville. The new space will be used for mailing and distribution of albums and singles.

Brite-Star will also have an eight-hour radio show during the convention week, and a suite at the Noel Hotel to greet dee jays and friends.

Chart Puts Accent On Youth

With their theme the "Sound of the Seventies" and big emphasis on youth, Chart Records continued to be a hot independent country label.

Chart has led the way in signing fresh young talent. It all started with Lynn Anderson's "Ride" when she was only 18. Then LaWanda Lindsey at only 15; followed by Anthony Armstrong Jones, 19, Connie Eaton, 18, Dave Peel, 24, Jimmy Hinson, 18, and Ernie Rowell, 19. Cliff Williamson became head A & R man at 20, and continues in that position with a fantastic track record of hits.

This year saw A. A. Jones voted Most Promising Male Artist, Connie Eaton Most Promising Female Artist, with LaWanda Lindsey in the no. 2 spot. Lloyd Green, Junior Samples and the team of LaWanda Lindsey and Kenny Vernon are all rated very high in the polling.

Jim Nesbitt's "Runnin' Bare" packed up the biggest sales to date on the label, and according to Sales Director Joe Gibson, the 10-month-old disk is still selling. Chart continues to come up with unreleased product on Lynn Anderson with a new single, EP and album all released together with big promotion on them.

New Artists Signed

New artists signed during the year include Lorene Mann, Jimmy Hinson, Al Bain, Shorty Bacon, Dave & Susanne, Jimmy Gene Smith and the Face, a pop group.

In 1970, Chart entered the tape field by making available the entire chart LP catalogue on stereo 8 tape and cassettes.

Chart product is continuing to be released on a non-exclusive basis on tape by Ampex, GRT, Muntz and Mercury-Philips. Chart album product is released through Capitol and Starday record clubs.

Copeland Named

Jesse Copeland has just been named Chart's grass roots field man. Jesse will work directly with distributors, one stops and racks to see that Chart product is available to the record buyer and operators.

Chart entered an agreement with Vance Bulla to handle national distribution for Sugar Hill Records. Vance did well with singles by Raymond A. Smith, Mike Cushman, Stan Gunn and John Ferguson.

Chart President Slim Williamson says that the Chart Record-sponsored Little League baseball team had an undefeated season, and he feels the same way about his team at Chart: Joe Gibson, National Sales and Promotion Director, Cliff Williamson, Director of A & R, Jesse Copeland, field man, Margaret Covington, administrative & Accounting, John Randolph, Release and Shipping Director, Linda Culp, secretary, and Vance Bulla, Sugar Hill Records.

"With a team like this," Slim says, "we can expect even bigger things from Chart in '71."

Valeri at Convention

Valeri Jay, country singing star from Brooklyn produced for Epic Records by Ulpio Minucci, has been invited to sing her new single, "He's Home Again," at the Nashville convention.



It's Been Fine in '70

— THANKS —

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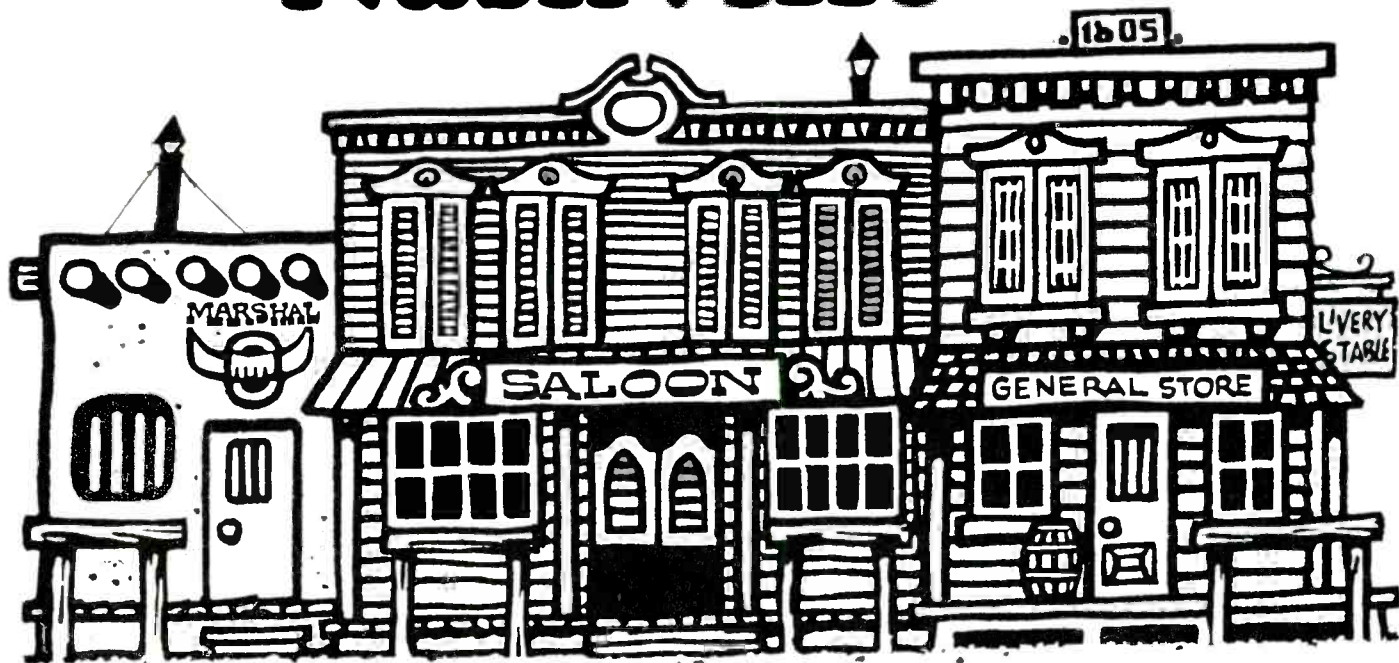
240 West Jefferson Street

Louisville, Kentucky 40202



CHART CLIMBERS: Lorene Mann, Joe and Rose Lee Maphis, Anthony Armstrong Jones, LaWanda Lindsey, Jimmy Gately, Connie Eaton, Lloyd Green and Jim Nesbitt.

When you're in Nashville



You're in DOT Country

Jack Barlow

Clyde Beavers

Roy Clark

Hank Cochran

Compton Brothers

Bill Eustis

Bonnie Guitar

The LeGarde's

Peggy Little

Tommy Overstreet

Curtis Potter

Bob Regan &

Lucille Starr

Ronnie Shaw

Joe Stampley

Darrell Statler

Red Steagall

Mary Taylor

Hank Thompson

Diana Trask

Dale Ward

Joe Allison

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KFOX	KWPR	WSLV
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WTAZ	KBUS	KOLM
KBER	KFBC	KBRB
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Won't You Join Us?

SH007



806 16TH AVE. S.
NASHVILLE, 37203

Stop Records reached new heights this year as an independent label started in 1964 by Pete Drake and Tommy Hill, President and Vice President, respectively. On July 25, it was announced that Scepter Records would handle the sales and distribution of the country label.

"We feel we had grown as much as possible while retaining a fairly small staff who were well versed in all areas of the business," stated Drake. "Any further expansion would have entailed the hiring of a huge field staff and the possibility of giving up some of the unity within the company which we worked so hard to achieve. Our purposes are best served by working with a major company since we retain complete control over product. It frees us of a lot of paper work and allows us to spend more time in the studio and looking for new talent."

Drake has already taken advantage of this new-found freedom by cutting an album of his own. A single, "Lay, Lady Lay," was released earlier this year and climbed high on the charts.

The newest act to join the label is the Midnight Cowboys. "They constitute a first since they are the only all-black group to achieve a pure country sound," adds Drake. At present they are working on an album which consists of country standards and a few new tunes.

Another Stop act, the Kendalls, reached the charts this past year with their hit country version of "Leavin' On a Jet Plane." Their recently released follow-up single, "You've Lost That Lovin' Feeling," is already causing a stir. Jeannie Kendall was referred to as a young Kitty Wells by Ringo when he first heard her. He then asked her to perform on his album.

Expanded Roster

Stop expanded its roster even further by signing Otis Williams, who returned to the record industry after a few years absence. Williams can best be remembered for such million selling records as "Ivory Tower," "Ling Ting Tong" and "Heart Made of Stone."

Another addition was the Endeavors, an R&B group from the mid-west. Their first release, "Shattered Dreams," broke both pop and R&B markets. Drake stated: "Their next

release should establish them as a major recording act."

A Stop artist who has seen continual chart action is George Morgan. Since signing with Stop a year ago, he has had two hit singles, "Lilac and Fire" and "Kansas City Stock Yard," and one album, "Like a Bird," which reached the charts.

Label veteran of three years Johnny Bush insured his position among top country acts with his smash recordings of "The Warmth of the Wine," "My Cup Runneth Over" and "Jim, Jack and Rose." His fourth album entitled "Bush Country" met with wide acceptance.

October Promising

October is a very promising month for Stop Records with its four album release. Two of them, "Meet the Kendalls" by the Kendalls and "Midnight Cowboys" by the Midnight Cowboys, represent first efforts by each group. Pete Drake's album has been a long time in the planning and execution, and will be included in the release

package. The fourth album is George Morgan's "Real George," which consists of some of his hit singles of the previous year and some newly recorded tunes.

"We look forward to the coming year with tremendous anticipation," commented Drake, "now that we can have more time to give to expansion and experimentation."

Visiting



Glen Campbell dropped in at CBS-TV to visit fellow Capitol artist Bobbie Gentry taping "The Jim Nabors Show." They are shown here with host Nabors and his other guest star, Decca's Rick Nelson. Show aired Oct. 8.



STOP ROSTER: the Kendalls, Pete Drake, Betty Amos, Johnny Bush.

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Pubbery Rates Four Stars

Tremendous changes have taken place at 4 Star Music Co., Inc., during the past year, with perhaps the most significant being the move from RCA Victor Building to their own building located on 901 17th Ave., So. 4 Star purchased the building and completely remodeled it. In just a few months, the company went from a cramped two-room office into spacious new quarters with enough room so that they were able to rent three rooms to other concerns.

In addition to the move, the staff has expanded from two people to four with hopes for future expansion. Bob Jennings remains as Manager of Southern Division 4 Star Music with Judy Myers and John Riggs assisting him in presenting new material to artist. Visiting the new offices one is greeted by Connie Jennings, secretary and receptionist.

Formed Advance

4 Star Music has also formed Advance Productions which is headed by President Joe Johnson. To date, these artists, Carl Belew, Louie Roberts and Michael McGinnis, have been signed and their records will be released on Decca label.

The Second Annual Four Star Golf Tournament enjoyed a big success with 132 players during the two days it ran at Henry Horton State Park, a few miles from Nashville. Although most of the players came from Nashville, there were also representatives from New York and California.

4 Star Music is currently running hot with single releases by Bill Phillips, Slim Whittman, Jimmy C. Newman, Del Reeves, Carl Belew, Louie Roberts and Johnny Carver. They also have releases in several albums by top artists.

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The Glaser Growth

Although the established images of Tompall and the Glaser Brothers as performers gained new levels of recognition during the past year, their efforts into other facets of the industry were equally impressive.

Leading the parade of highlights was the special BMI award naming "Gentle On My Mind" the most programmed popular song for the second consecutive year, an honor unequalled in the history of commercial music. Also making mileposts were their singing of the soundtrack for the MGM film "tick . . . tick . . . tick . . ." (for which Tompall supervised the music).

The Glaser growth pattern has included personnel as well as building expansion, with emphasis on new areas of activity. Earlier this year, Tompall announced the formation of Glaser Talent, Inc., headed by Joe Light, and more recently the opening of Glaser Sound Studio under engineer Claude Hill, which will broaden the scope and potential of their performing, publishing, writing, record production, and career guidance activities. The addition of Johnny Russell to the publishing division has enabled Chuck Glaser to get deeper into production. Miss Dwana Wherry is now in charge of graphic arts, which has increased the capabilities of Jim Glaser's promotion department.

Bolstered Roster

Record releases by Hoover and Sharon Sanders bolstered

the Glaser's roster of artists, a number of writers signed or renewed contracts, and the career of Jimmy Payne gained a new dimension with the recording of "Give Love a Place to Begin."

Encored

However, the singing of Tompall and the Glaser Brothers managed to keep up with everything else—they encored at the Second Annual International Festival of Country Music at Wembley Pool, England, broke numerous attendance records here at home with standing ovations and had a big record on "All That Keeps Ya Goin'."

Blanchard, Morgan Wax Launches Wayside

Maynard, Massachusetts, label Wayside, distributed by Mercury-Smash, launched its first big chart action product in 1970. Jack Blanchard and Misty Morgan scored with "Tennessee Birdwalk," which hit the #1 spot on Record World's Top C&W Singles Chart.

Artists also releasing product on Wayside are Jimmy Snyder, Prof. Terrell Jones and pretty Carol Jones.

New Mexico-based Little Richie Johnson handles the promotion and production of Wayside product.



Shown here in the control room of newly finished Glaser Sound Studio are Tompall (seated) and Jim (back row), Chuck, Claude Hill, engineer, Dwana Wherry, graphic arts, Dan Flickinger, studio and electronics design, Johnny Russell, Glaser Publication catalogue, and Joe Light, Glaser Talent.

A Cinderella Story

MADISON, TENN.—With a history of recording sessions with Webb Pierce, Faron Young, Red Sovine, the Glaser Brothers, Joe Maphis, Jerry Reed, Darrell McCall, Charlie Louvin and many more, Cinderella Studio—started in 1960—has become a favorite among many country artists.

It has released records produced by Archie Blyer, Scotty Turner, Tommy Alsup, Bergen White, Paul Tanner, Bob Becham, Billy Swan, Don Tweedy and seen many top session men like Buddy Emmons and Charlie McCoy, to name a few who have recorded instrumental LPs at Cinderella.

Spearheaded by Moss

Cinderella is spearheaded by one of Nashville's former top studio musicians, Wayne Moss, who learned the fine art of engineering and remix through trial and error and just "doing it." From a converted garage, Cinderella's tape decks have put many songs on the country charts. After playing on hit records for almost 10 years, Wayne knows what it takes to produce a hit. Having quit outside session work completely over a year ago, he now spends all his time at the studio.

New Artists

Area Code 615, an all-star team of studio musicians, was formed, recorded and produced by the Code themselves at the unique and creative surroundings at Cinderella. Wayne and Charlie McCoy are now in the process of molding and producing new country artists whose records will soon be climbing the charts, such as Ayvonne Jones, Dick Feller, John Saculla and Jimmy Nall.

Since the beginning of the studio, Wayne Moss has combined his talents with Charlie McCoy, who together have formed Wormwood Publishing Company (BMI), Glass Slipper Music (ASCAP), 615 Music (ASCAP) and Pumpkin Productions. Not to mention the independent producing both are involved in at Cinderella Studio.

Not only has the studio recorded country music, but recently it broke into the pop-underground field with recording sessions with the Steve Miller Blues Band, the Poppy Family, Grand Funk Railroad, Foxx and Rich Mountain Tower.

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- Scott Moore
- Neal Matthews



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DISC MASTERING AND
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Buddy Lee—Then as Now

By SKIP ROGERS

Director of Public Relations

The year 1970 has been a bustling, busy year for the world of Buddy Lee Attractions, Inc.

Only a year ago, Buddy Lee Attractions employed a moderate staff of three agents, two secretaries and barely filled the penthouse suite of 806 16th Avenue South, in Nashville. This sprawling agency complex now staffs six agents, four secretaries, a Public Relations Director and a complete press service. Recent corporate additions include formation of four successful publishing companies as well as the addition of nearly two dozen country acts.

Altogether, the Lee Agency has greatly expanded its staff, added five new companies and approximately 6,000 promoters, club owners, fair managers, radio and television producers to its active list of talent buyers. Truly, the name Buddy Lee commands international respect and recognition.

Yet amid this blur of hyperactivity, the man who founded and operates this remarkable agency remains fundamentally unchanged.

Still the Same

When questioned about Buddy Lee, a 15-year associate commented: "Buddy is still the open, honest, generous and friendly man he was during the days of his South Carolina wrestling."

This attitude is wholly shared by the members of his



Seated, Buddy Lee. From left: Jimmy Selph, Jack Haynes, Skip Rogers, Billy Graves and Chuck Eastman.

staff as well. Very seldom these days does one find a keenly efficient staff as loyal and devoted to their chief as are the members of the Lee agency. This dramatic, devoted attitude is carried through the long hours, the heavy loads and the hectic pace one would expect in a corporate structure like this.

When the employees were asked what compelled them to perform their duties beyond the ordinary limits of their jobs, each one had a variety of answers.

Yet not one mentioned remuneration. However, each employee expressed one mutual answer to the reason for the tremendous growth of this agency: "Buddy Lee knows no strangers." To his clients, talent, employees and associates, he is both friend and father, owner and worker, humble yet dynamic. His personal magnetism, loyal and efficient staff and infinite compassion account for the explosively unparalleled growth and success of Buddy Lee Attractions, Inc.

Sunny Future for Shades of Blue

NASHVILLE — Shades of Blue Enterprises, owned and operated by Carla Scarborough and Ray Griff, is the parent organization under which three publishing companies, Blue Echo Music (BMI), Blue Note Music (ASCAP), Blue Mist Music (SESAC), and two record labels, Note Records and Cavalier Records, are combined.

The creative talents of Ray Griff, recording artist/songwriter / producer, who is the principal writer for Blue Echo Music, have contributed significantly to the success of Shades of Blue Enterprises. Songs penned by Ray have been recorded by a host of major C/W artists, and Ray has had several chart records himself as a recording artist. The production on the two labels is handled entirely by Ray and he has just recently co-produced a session for

Royal American Records titled "Waxahatchee Woman" by the John Deere Company which could prove to be a winner.

This year Ray signed a recording contract with Royal American Records, as a vocalist and instrumentalist. His first piano instrumental release, "All Nite Cafe," self-penned and produced, became a juke box hit. His new vocal single on that label, "Patches," which he co-produced, promises to be even more rewarding.

The publishing companies have secured recordings by many of the top C/W artists these past few months. With these recorded songs scheduled for release, plus pending sessions for the record companies coming up, the future looks sunny for Shades of Blue Enterprises.

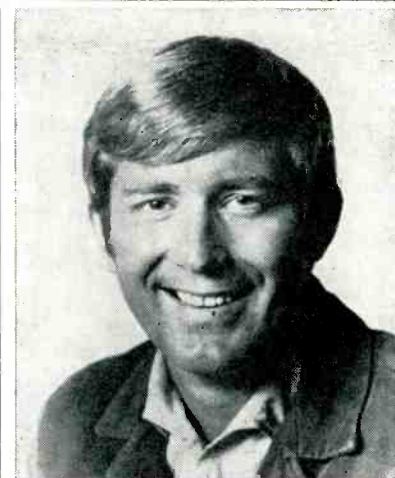
Vector Is Victor in '70

The idea behind Jerry Reed's Vector Music is to build a catalogue of quality songs that will endure for generations, regardless of current musical vogues. Reed's philosophy is that a good song can be recorded pop, country, R&B, easy listening, etc. So, as a matter of policy, Vector looks for the quality song rather than any particular style or type.

Expanded During Year

During the past year Vector's operation has been expanded to include Belton Music (ASCAP) and Steeplechase Music (SESAC), and together their songs have been recorded by: Glen Campbell, Tom Jones, Elvis Presley, Mama Cass Elliot, Chet Atkins, Jimmy Dean, Engelbert Humperdinck, the Flying Machine, Jerry Reed, Leapy Lee, Peggy Little, Ed Ames, Ferlin Husky, the Dillards, Dale Robertson, Jerry Naylor, Floyd Cramer and others.

Conveniently home based on Nashville's Music Row, owner Jerry Reed and his General Manager, Ray Willis, maintain close personal contacts on the West Coast and in London, never forgetting the most important Nashville record scene. Gal Friday Ruth Proffer ably handles the office chores where a roster of eight writers, spearheaded by Jerry, constantly strive for that elusive quality which lifts a song out of the ordinary, and hopefully, into the recording studio.



Ray Griff

Peppers Takes Pen

NASHVILLE — Jimmy Peppers, exclusive writer for Moss Rose, has stopped traveling the road as frontman for Tommy Cash's band to devote full time to the pen.

Thanks, Dee-jays!

Jack Clement

—JACK H. CLEMENT
Jack Music, Inc.

Bill Hall

—BILL HALL
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GARY AND RANDY SCRUGGS

Randy and Gary, recently signed to Vanguard Records, have to their credit performances at Disneyland; The Miami Pop Festival; New York State and Vanderbilt Universities; San Francisco's Avalon Ballroom and the "hungry i"; Wake Forest College Stadium, Duke University, Chicago's Grant Park, Milwaukee Summer Fest and The Earl Scruggs NET Special.

Randy Scruggs

Gary Scruggs

Jody Maphis

Earl Scruggs

Lea Jane Berinati

Leon Silby



PAT WEBB IN REVIEW

THE FOLK MUSIC YEARBOOK OF 1964 rated Pat Webb as one of the greatest. "His knowledge of the guitar is phenomenal and his skill is something that must be seen to be believed"

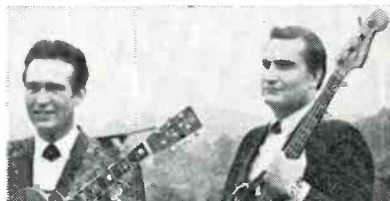
WASHINGTON POST'S Jim Lee reviewed Pat simply—"A great artist"

SHOW BUSINESS ILLUSTRATED—"A guitarist of uncommon sensitivity"

DOWNBEAT'S Pete Welding—"Stunning work—Pat needs not take a back seat to anyone"

ST. LOUIS GLOBE DEMOCRAT—"Webb's music is accomplished and exciting"

TIMES UNION, ALBANY, N.Y.—"Pat Webb, with a guitar in his lap and magic in his hands, appeared at the Golden Eye and won two thundering encores from his students. A master of audiences: A writer of songs: An arranger of melodies: Webb is all these and much more. His comic routine is of the brightest around"



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"They chortled as Jimmy Martin and his Sunny Mountain Boys cornballed between the songs . . . Once, as the fiddler and banjoist from the Sunny Mountain Boys burst into a driving high speed number, a plump blond ir pedal pushers leaped from her plastic lawn chair and started shaking and gyrating in the aisle as if Oral Roberts had just picked her . . . "This is very heavy stuff," muttered one fair-haired freak, grinning at the woman." —CHICAGO DAILY NEWS SERVICE

Neal Agency Grows

The Neal Agency, Ltd., of Nashville has announced their move into a suite of offices in an attractive new building in the Green Hills section of Nashville.

"From the beginning of the Neal Agency, Ltd., in 1963 we have maintained offices in the Music City area, first on 16th Avenue, South and more lately on 18th Avenue, South," said Bob Neal, President. "Due to the rapid expansion of our company, and also due to the obvious fact that urban renewal and expansion of the Music City area is mired down at the present time, there is no alternative to us but to make the move now. Actually, representation of the top Country Music Attractions such as those on our roster does not require being adjacent to the Music City area."

Neal pointed out that gross bookings made by the Agency to date in 1970 are approximately 30% ahead of a similar period in 1969, and gross commissions and earnings are approximately 10% ahead of the same period. He also pointed out that the top artists represented by the Agency—Sonny James and Conway Twitty—are both running 30% to 40% ahead of last year's bookings and Lynn Anderson is actually 133% ahead of last year's bookings. "If it were not for the fact that Connie Smith has limited the number of engagements that she will accept in 1970, her bookings would be running well ahead of last year too," said Neal.

The Compton Brothers, Connie Eaton, Anthony Armstrong Jones, Johnny & Jonie Mosby are all "doing excellently," and Neal further pointed out that the addition to the roster of

such talent as Jack Blanchard & Misty Morgan and Their Band, Warner Mack, Barbara Mandrell and Her Band, Snuffy Miller and the Kendalls have contributed greatly to the increase. The most recent additions to the Agency roster are Nat Stuckey and Slim Whitman.

Move Necessary

"It is obvious to us with the increase of gross business that we have established, and with the addition of such talented artists, that to do the proper job for the artists that we have been representing in the past and to provide room for expansion it was necessary for us to make a move to larger quarters thus to enable us to increase the size of our staff and operations," Neal said.

"1970 is going to be far and away the biggest year that we have enjoyed in the Agency and the biggest year that most of our artists have enjoyed. 1971 offers unlimited promise!"

The new office location is at 2325 Crestmoor Road, Nashville, Tenn. 37115—Phone 615-385-1030.

Viking Comes On Strong

In the fall of 1969, artist Bobby Goldsboro and producer Bob Montgomery teamed up to open Viking Records, now headquartered on Music Row in Nashville.

Seay Master Acquired

One of the label's first acquisitions was a Johnny Seay master written by the young country entertainer called "Willie's Drunk and Nellie's Dying." Although the release did not garner much chart action, it did receive a feature article in Life

RPM—Mega:

Total Concept Company

On Feb. 1, 1970, RPM, Inc., opened its offices in Nashville. The corporate structure embraces a record company, Mega Records, and four publishing companies: Hundred Oaks Music and Excelite Music, BMI, and Two Rivers Music and Astralite Music, ASCAP.

President of the complex is veteran music man Brad McCuen, who is complemented by Tom Riddle, Executive Vice President; Arnie Thies, Assistant VP & Merchandising Director; Bruce Davidson, Vice President in Charge of Sales; Bob Shaw, Comptroller; Jim Malloy, Director A&R; Jerry Seabolt, National Promotion Manager; and Curley McIntyre, Coordinator, Communications.

All four publishing companies are under the supervision of Johnny Wilson, Professional Manager.

The Board of RPM, Inc., is made up of 15 members, chaired by Harry E. Pratt, president of North American Corp. Local music personalities serving on the board other than McCuen are Charlie Louvin, Ralph

Emery, Tom Riddle, Billy Walker and Jim Malloy.

Distaffers

Distaff members of the organization are Nickie Dobbins, Executive Secretary to McCuen and Riddle; Theresa Barnes, Accounting; Millie Jean Jones, Sales and Merchandising; Kathy Naitove, Promotion Assistant; and Barbara Compton, girl Friday to Johnny Wilson.

Mega Records at mid-October has released 11 single records and two albums. Its slogan, "Nashville's Total Concept Label," is proved as the releases cover all fields of music.

50 Songs Recorded From Catalogues

The publishing companies have enjoyed much success. Fifty songs have been recorded from the catalogues including recordings by Sammi Smith, Randy Danison, Bobby Harden, Nat Stucky, Peggy Little, Dianne McCall and Davie Buhl. Signed as writers to the companies are Jimmie Johnson, Gene Dobbins, Davie Buhl, Jeanette Tooley, Gene Whitehead, "Bee Bumbles" and Johnny Wilson.

Groundbreaking for an eight-story RPM building is imminent. The structure will house a branch bank, drugstore, cocktail lounge and one and a half floors of parking area. Three and a half floors will be leased and the balance will house the home office of RPM-Mega, and two studios.

Magazine.

Other country artists on the Viking label are King Mathes and Ruble Jeffers.

The Viking staff consists of secretary Rose Hill, publishing manager Kenny O'Dell and label Vice President Bob Montgomery.



RPM-MEGA LINEUP: Brad McCuen, Bruce Davidson, Curley McIntyre, Jerry Seabolt, Tom Riddle, Arnie Thies, Johnny Wilson and Bob Shaw. Photos of artists appear on page 84.

RCA

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Concentration, Direction Trend at Hickory Label

Hickory's year ending the first of October, 1970, will have seen many changes for the veteran independent Nashville-based label.

It saw a total of 37 single releases, which reflected a downward trend in the release of single records. On the other hand, Hickory released eight albums, which was an increase in the number of albums released over the previous year. The indication is a trend towards concentration and direction.

Many on Charts

Hickory has had many more chart records in 1970 than it had the previous year with artists such as Don Gibson, Leona Williams, Glenn Barber, Ernie Ashworth, Roy Acuff, Jr. and Sue Thompson all hitting the charts. To illustrate the point further, Hickory signed Don Gibson to its roster after 12

years with RCA and a history of smash after smash. Since his signing with Hickory, Don has had three releases, all of which have hit the charts in high positions.

In September, 1970, John Neil Brown was named National Promotion Manager for Country Product of the Hickory label.

Plans for Coming Year

The plans for the coming year are pointed towards a concentration of releases of both singles and albums and the drive toward entrenching Gibson, as well as the other artists on the label, as leading contenders for chart positions every time a record is released.

The artists on the Hickory label also include: Bobby Bond, Tommy Dell and Kallie Jean, Bill Mack, Jim Mundy, Roy Acuff, Sr., Redd Stewart and the Newbeats.

New Directions For Dub Allbritten

NASHVILLE—Completion of a move to new corporate offices at 111 Lyle Avenue perhaps set 1970's theme of change and expansion at One Nitters, Inc.

Aside from a physical move into more spacious surroundings, One Nitters' artist roster, as well as that of its affiliated personal management arm, Dub Allbritten Talent Associates, has seen major additions in both the areas of Pop and Country talent.

The organization has long been characterized by a small, tight list of artists to coincide with Dub Allbritten's personal management theme of providing full concentration and career direction for each of the agency's artists. "I won't consider managing an artist unless I first believe in the talent, and second, believe that we can make very definite contributions towards furthering their career in every aspect," he says

For Dub Allbritten and his corporate family of staff and artists, this has proven an unbeatable formula.

Major highlights of 1970 so far at One-Nighters/Allbritten Talent have included the emergence of the Poppy Family as one of the top new acts of the year. Long associated with the career of the Canadian-based duo, Allbritten had seen the future potential of Terry and Susan Jacks and signed them to a personal management contract long before their million selling "Which Way You Goin' Billy," and its follow-up single, "That's Where I Went Wrong," were to establish the Poppy Family on the international music scene.

Most Recent Artist

The most recent artist to come under the firm's wing is Jeannie C. Riley, who signed with the agency in August. She has been the subject of an extensive career boost in the directions to live appearances on the road, as well as television exposure. The concert booking department at One Nitters is responsible for booking activities for a varied list of talent that now includes the Casuals, the Pride, the Moles, American Sound Ltd., the Opposite Sex and the Tikis.

Billy Smith, General Manager of the agency, and an Allbritten associate for the past 13 years, oversees much of the responsibility for One Nitters' smooth-running, well-planned existence. His combination of

extensive company background, time spent on the road and booking experience has made Smith an invaluable part of the firm.

'Our Best Year'

Comptroller Amos Meng classifies 1970 as "our best year yet in the areas of both pop and country booking activities. The same kind of success pattern holds true for the personal management aspects of Allbritten Talent's business year."

John Swanner, currently concentrating on further expansions of the booking activities at One Nitters, adds, "The agency is presently booking at such good volume that we can keep our artists busy on the road with as many dates as they can work."

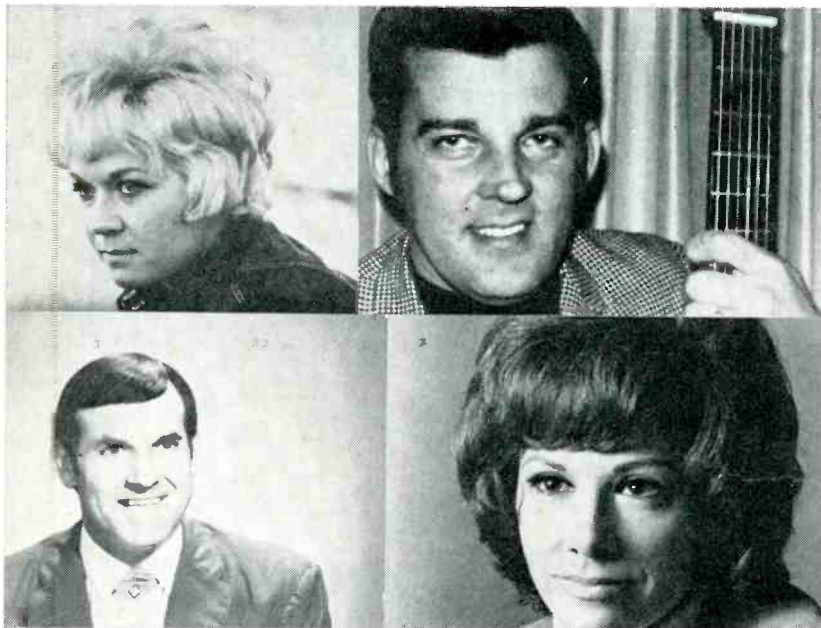
Strong Campaigner

Always a strong campaigner and tactician for his artists, Dub Allbritten himself spends a good deal of his time on the road, working the day-to-day business acumen it has taken to propel an internationally successful artist like Brenda Lee, whom he has managed since her early days as a child performer. Back in Nashville, in an office surrounded by awards and career mementoes earned by Brenda and the late Red Foley (whose career he managed up until Red's death in 1968), Allbritten's personal work schedule averages seven days a week.

Launching Bobby Fuller

He is currently deeply involved in launching the career, both onstage and on record, of 19-year-old Bobby Fuller. Allbritten looks to the young industry veteran (who for the last dozen years was the lead attraction of the Four Fuller Brothers, whom Dub discovered) as a "certain bet for the national spotlight with his solo career — both as a club performer and a recording artist."

For each of the artists at One Nitters/Allbritten Talent, the things that make the difference between a performer and a polished entertainer—things such as stage choreography, lighting, selection of material, musical arrangements, as well as finer points too often overlooked like selection of booking photos and preparation of press material—all come into careful consideration in the corporate offices at 111 Lyle Ave.



MEGA-TONS: Sammi Smith, Olin Bingham, Monty Montgomery, Holly Garrett are among Mega Records artists.

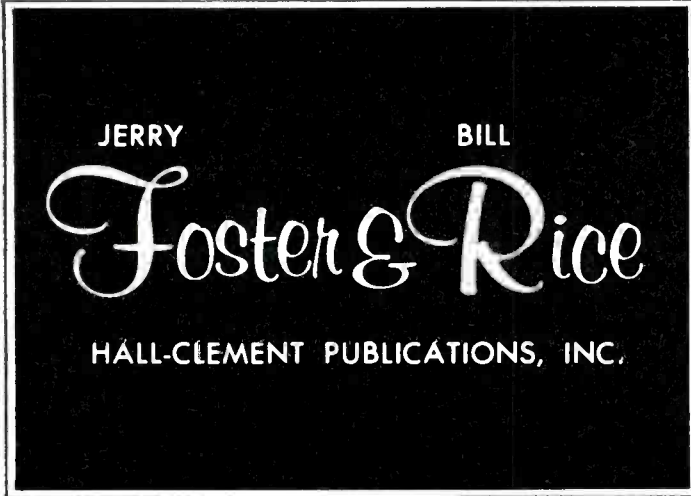
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CONNIE SMITH • RED SOVINE • BILLIE JO SPEARS • WYNN STEWART • THE STONEMANS • MEL TILLIS • ERNEST TUBB and the TEXAS TROUBADORS • LEROY VAN DYKE • JAY LEE WEBB • KITTY WELLS • SLIM WHITMAN • MAC WISEMAN • SHEB WOOLEY

. . . for using these songs of ours! . . . A NEW WAY TO LIVE • A TIME TO REMEMBER • A WOMAN OF THE WORLD • ABLE-BODIED MAN • AFTER, TODAY • AN OLD MEMORY GOT IN MY EYE • BECAUSE I LOVE YOU • BIG, BIG CITY • BILLY JACK • CALL ME GONE • DADDY, I LOVE YOU • DING-A-LING (THE CHRISTMAS BELL) • DIXIE BELLE • EASY WOMAN • EMPTY WORDS (THAT TEAR UP MY MIND) • EVEN AFTER EVERYTHING SHE'S DONE • FOR A MINUTE THERE • FOR LIFE GOES ON • HEADED FOR HEARTBREAK • HEAVEN EVERYDAY • HERE'S A TOAST TO MARY ANN • HONEY, I'M HOME • I AM THE WOMAN • I GET LONELY WHEN IT RAINS • I STILL BELONG TO YOU • I'M JUST HERE TO GET MY BABY OFF MY MIND • IN THE MORNING • IT'S JUST A MATTER OF MAKING UP MY MIND • IT'S MY LUCKY DAY • IT'S ALMOST QUITTING TIME • I'VE JUST BEEN WASTING MY TIME • JUST PLAIN LONELY • KICK THE CAN • LEAVE ME • LET ME HELP YOU WORK IT OUT • LET ME ROLL • MISSISSIPPI BOUND • (WHEN YOU HURT ME) MORE THAN I LOVE YOU • MY SCRAP BOOK • ONE TIME • PLEASE REMEMBER ME • QUARTER-MILE ROWS • SHE GIVES ME LOVE • SHE MADE ME GO • SHE'S NOT YOURS ANYMORE • SHE'S THERE WHEN I COME HOME • SICK AND TIRED OF WAKING UP SICK AND TIRED • SOMEDAY YOU WILL • SOUNDS LIKE TROUBLE • SPECIAL • T.G.I.F. (THANK GOODNESS IT'S FOREVER) • TAKE YOUR PRECIOUS LOVE FROM ME • TELL IT AGAIN • THAT MAN • THAT'S WHY I LOVE YOU SO MUCH • THE BACK SIDE OF DALLAS • THE DAY THE SAW MILL CLOSED DOWN • THE DAY THE WORLD STOOD STILL • THE EASY PART'S OVER • THE FIGHT • THE KIND OF MAN I AM • THE RIGHT TO DO WRONG • THE THINGS TO DO TODAY • THE THOUGHT OF LOSING YOU • THE TIME'S JUST RIGHT • THE WAY WE WERE BACK THEN • THERE'S NO ONE LIKE YOU • THIS LITTLE BITTY TEAR • TIME TO TRY MY WINGS (AND CHASE THE SUN) • TO THE ONES I LOVE • TOO MUCH CHANCE TO TAKE • TWO PEOPLE DIVIDED BY ONE • THROUGH THE YEARS • WHAT A DIFFERENCE YOUR LOVE MAKES • WHAT ABOUT THE HURT? • WHAT'S THE USE? • WONDER COULD I LIVE THERE ANYMORE? • YOU TOUCHED MY LIFE ONE TIME • YOUR KIND OF MAN • YOU'RE EVERYWHERE

CONGRATULATIONS and THANKS *Charley Pride!*

RECORD WORLD #1 COUNTRY SINGLES

(Records That Reached Number 1 On
RECORD WORLD'S Top C & W Singles Chart
Sept. 1, 1969 Thru Aug. 31, 1970)

DATE	RECORD	ARTIST	LABEL & RECORD #
1969			
9/6	"A BOY NAMED SUE" (Evil Eye, BMI)	Johnny Cash	Columbia 4-44944
9/13	"WINE ME UP" (Passport, BMI)	Faron Young	Mercury 72936
9/20	"TO MAKE A MAN" (Sure-Fire, BMI)	Loretta Lynn	Decca 32513
10/4	"THAT'S A NO NO" (Shelby Singleton, BMI)	Lynn Anderson	Chart 5021
10/11	"TALL DARK STRANGER" (Blue Book, BMI)	Buck Owens	Capitol 2570
10/18	"SINCE I MET YOU BABY" (Progressive, BMI)	Sonny James	Capitol 2595
10/25	"THE WAYS TO LOVE A MAN" (Al Gallico, BMI)	Tammy Wynette	Epic 5-10512
11/1	"TO SEE MY ANGEL CRY" (Music City Tunes/ Twitty Bird, BMI)	Conway Twitty	Decca 32546
11/8	"I'D RATHER BE GONE" (Blue Book, BMI)	Hank Williams, Jr.	MGM 10477
11/15	"OKIE FROM MUSKOGEE" (Blue Book, BMI)	Merle Haggard	Capitol 2626
11/22	"SHE EVEN WOKE ME UP TO SAY GOODBYE" (Acuff-Rose, BMI)	Jerry Lee Lewis	Smash 2244
11/29	"TRY A LITTLE KINDNESS" (Airfield Campbell, BMI)	Glen Campbell	Capitol 2659
12/6	"I'M SO AFRAID OF LOSING YOU AGAIN" (Hill & Range/Blue Crest, BMI)	Charley Pride	RCA 47-0265
12/13	"JUST SOMEONE I USED TO KNOW" (Glad/Jack, BMI)	Porter Wagoner & Dolly Parton	RCA 47-0247
12/20	"BABY, BABY (I KNOW YOU'RE A LADY)" (Al Gallico, BMI)	David Houston	Epic 5-10539
12/27			
1/3/70			
1970			
1/10	"BIG IN VEGAS" (Blue Book, BMI)	Buck Owens	Capitol 2646
1/17	"IF IT'S ALL THE SAME TO YOU" (Moss-Rose, BMI)	Bill Anderson & Jan Howard	Decca 32511
1/24	"WISH I DIDN'T HAVE TO MISS YOU" (Tree, BMI)	Jack Greene & Jeannie Seely	Decca 32580
1/31	"WINGS UPON YOUR HORNS" (Sure-Fire, BMI)	Loretta Lynn	Decca 32586
2/7	"BROWN EYED HANDSOME MAN" (Arc, BMI)	Waylon Jennings	RCA 47-0281
2/14	"A WEEK IN A COUNTRY JAIL" (Newkeys, BMI)	Tom T. Hall	Mercury 72998
2/21	"THAT'S WHEN SHE STARTED TO STOP LOVING YOU" (Tree, BMI)	Conway Twitty	Decca 32599
2/28	"IT'S JUST A MATTER OF TIME" (Eden, BMI)	Sonny James	Capitol 2700
3/7	"HONEY COME BACK" (Jobete, BMI)	Glen Campbell	Capitol 2718
3/14	"FIGHTIN' SIDE OF ME" (Blue Book, BMI)	Merle Haggard	Capitol 2719
3/21	"TENNESSEE BIRD WALK" (Back Bay, BMI)	Jack Blanchard & Misty Morgan	Wayside 010
3/28	"MY WOMAN, MY WOMAN, MY WIFE" (Mariposa, BMI)	Marty Robbins	Columbia 4-45091
4/4	"ONCE MORE WITH FEELING" (Combine, BMI)	Jerry Lee Lewis	Smash 2257
4/11	"IS ANYBODY GOIN' TO SAN ANTOINE" (Tree, BMI)	Charley Pride	RCA 47-9806
4/18	"THE POOL SHARK" (Newkeys, BMI)	Dave Dudley	Mercury 73029
4/25	"LOVE IS A SOMETIMES THING" (Stallion, BMI)	Bill Anderson	Decca 32643
5/2	"I DO MY SWINGING AT HOME" (Al Gallico, BMI)	David Houston	Epic 5-10596
5/9	"MY LOVE" (Duchess, BMI)	Sonny James	Capitol 2782
5/16	"WHAT IS TRUTH" (House of Cash, BMI)	Johnny Cash	Columbia 4-45134
5/23	"HELLO DARLIN'" (Twitty Bird, BMI)	Conway Twitty	Decca 32661
5/30	"HE LOVES ME ALL THE WAY" (Algee, BMI)	Tammy Wynette	Epic 5-10612
6/6			
6/13			
6/20			
6/27			

MGM Gallops Into C&W Country

Since youthful Mike Curb took over the presidency of MGM Records earlier this year, he has guided the Country & Western Department to success.

The big news was the re-signing of Hank Williams, Jr., Tompall and the Glaser Brothers and the adding of such Country & Western singing heavyweights to the label as Billy Walker, Mel Tillis and Lois Johnson. Single and album releases by the aforementioned artists have all hit the country charts, zooming steadily.

Cooperative credit for the new success of the Country & Western Division goes to Jim Vienneau, MGM's Recording Director in Nashville and B. J. McElwee, Promotion Director for Transcontinental Record Corporation's Nashville office. These two individuals working closely with Buddy Lee are helping to build an impressive and strong country group of artists.

One of the big events this year, arrangements made by Sol Handwerger, Publicity Director for MGM Records, is for Hank Williams, Jr., to be featured in the big Macy's Thanksgiving Day Parade presented in New York which is seen by millions on the streets and additional millions on television. Hank, Jr., is scheduled to sing

one of his hit songs as a float stops in front of the Macy's store on 34th Street where NBC-TV cameras will televise him performing. In the parade Hank Williams, Jr., will be preceded by signs plugging MGM Records, MGM Pictures and MGM Television.

Hot Country & Western singles are: "All for the Love of Sunshine" featuring Hank Williams, Jr., with the Mike Curb Congregation, Mel Tillis' "Heaven Everyday," Billy Walker's "When a Man Loves a Woman," Hank Williams, Jr., and Lois Johnson singing "So Sad," "Gone Girl" featuring Tompall and the Glaser Brothers, "Tennessee Waltz" by the Music City Sounds, Sheb Woolley's "One of Them Roarin' Songs" and Tony Booth's "Give Me One Last Kiss and Go."

MGM Records has just re-issued the Conway Twitty million-seller, "It's Only Make Believe."

Best-selling albums are: "Hank Williams, Jr.'s Greatest Hits," "Hank Williams, Jr., Singing Songs Of Johnny Cash," Mel Tillis' "One More Time" and Billy Walker's "When a Man Loves a Woman."

MGM Records is galloping ahead in making the label an important Country & Western factor in the record business.



MGMers: Lois Johnson, Billy Walker, Walt Conklin, the Drifting Cowboys, Tompall and the Glaser Brothers, Hank Williams, Jr., Sheb Woolley and Mel Tillis.

7/4	"HEART OVER MIND" (Cedarwood, BMI)	Mel Tillis	Kapp 2068
7/11	"LONG LONG TEXAS ROAD" (Combine, BMI)	Roy Drusky	Mercury 73056
7/18	"IF I EVER FALL IN LOVE (WITH A HONKY TONK GIRL)" (Newkeys, BMI)	Faron Young	Mercury 73065
7/25	"WONDER COULD I LIVE THERE ANYMORE" (Hall-Clement, BMI)	Charley Pride	RCA 47-9855
8/1	"JESUS TAKE A HOLD" (Blue Book, BMI)	Merle Haggard	Capitol 2838
8/8	"FOR THE GOOD TIMES" (Buckhorn, BMI)	Ray Price	Columbia 4-45178
8/15	"DON'T KEEP ME HANGIN' ON" (Marson, BMI)	Sonny James	Capitol 2834
8/22			
8/29			

**MY WARMEST
AND SINCERE
THANKS**

**TO ALL OF YOU
FOR MAKING 1970
A WONDERFUL YEAR
FOR ME**

Charley Pride

RECORD WORLD AWARDS:

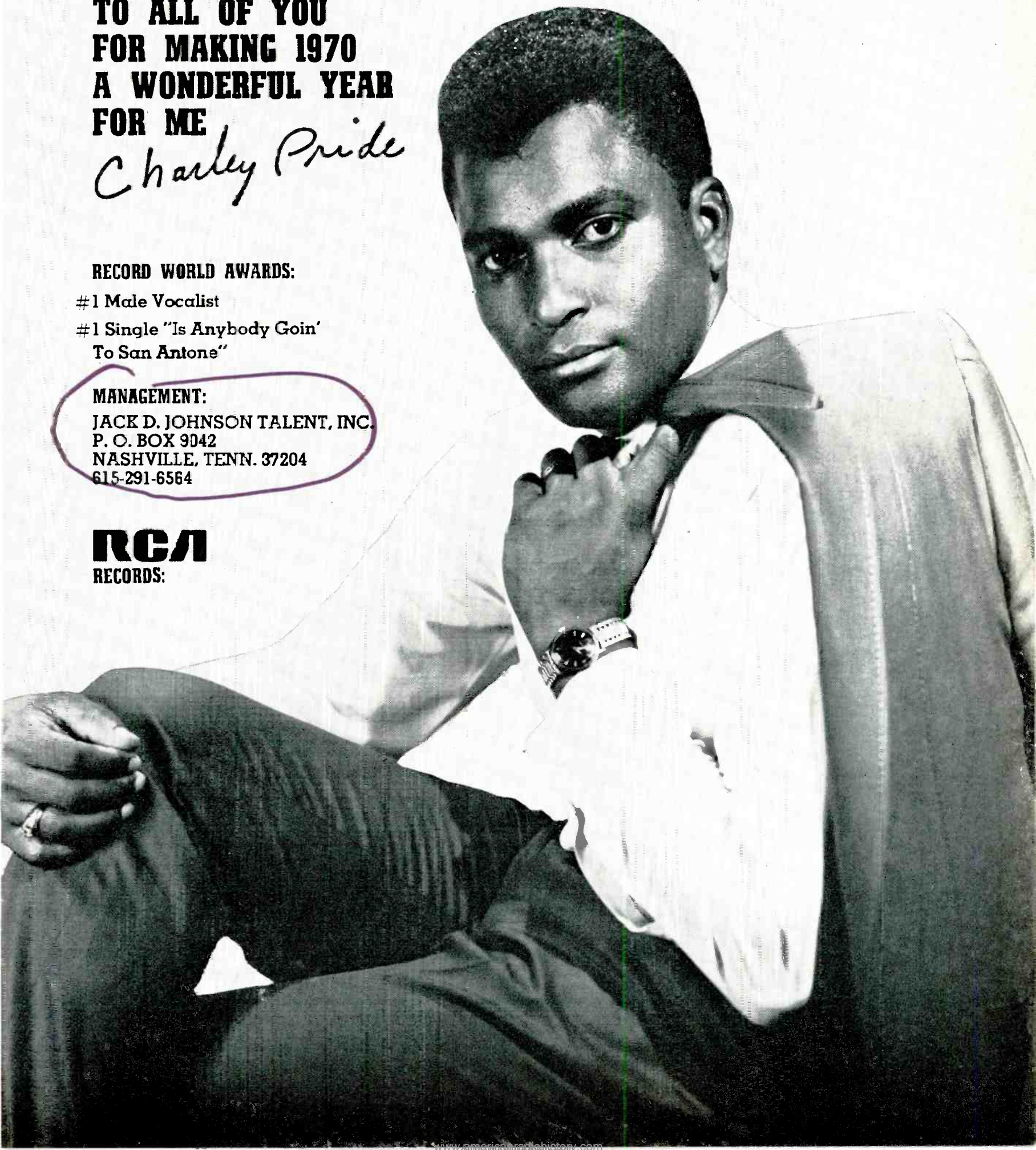
#1 Male Vocalist

#1 Single "Is Anybody Goin'
To San Antone"

MANAGEMENT:

JACK D. JOHNSON TALENT, INC.
P. O. BOX 9042
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RCA
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Hubert Long:

Nashville TV Mecca

The rapidly increasing acceptance of Country and Western music in both national and international scope spells opportunities for Nashville-based entertainers as well as for booking agencies and publishing houses behind them, Hubert Long of Hubert Long International feels.

"Widespread acceptance of the Nashville Sound among the top 10 television network shows has helped vault regionally known personalities into national and even international scene," he said.

"Where records are a major spring board for singers and musicians," Long added, "the TV screen is a giant catapult."

"Country music still is skyrocketing," he observed, "and I see no leveling off ahead. We're headquartered in the hotbed of it all, and acceptance of our music in such shows as Ed Sullivan, Glen Campbell, Johnny Cash, Dean Martin, Andy Williams, 'Hee Haw' and others, I think, indicates that even more national television will be originated in Nashville, with new facilities to meet the demand."

Overseas Scene Bright

Long, who has been in the music business in Nashville for 20 years, also sees bright fields just waiting to be plowed overseas. The 11-city, 14-day European tour by Bill Anderson, Jan Howard, Conway Twitty and Loretta Lynn in May was "one of the most enlightening things to happen to everyone along. It showed how popular these stars are abroad, and how much more popular they can become with exposure."

Long said the Decca-sponsored trip was so successful that another journey, this time to the Orient, may be possible within the year. And, he said, Anderson and Jan Howard possibly will take their show back to Europe.

The veteran publisher-agent-executive said, "In addition to the new exposure through national TV, a great contributing factor to the new success of country music is that entertainers are upgrading their product to appeal to a wider range of tastes, knocking off the rough edges and adding sweetening while keeping the simple, down-to-earth words with basic, simple melodies for which country music is known."

Under the corporate banner of HLI, Long books talent through the Hubert Long



Crowded around the head man are Hubert Long Talent agents, from left, Dave Barton, Bill Goodwin, Bill Haynes, Hershel Louis Dunn and Grover C. Lavender.

Agency and publishes song material through Moss-Rose Publications Inc., and sees his organization expanding even more into the national and international field in order to meet the increasing demands caused as talents "mature."

Maturity of Talent

And what maturity of talent the combined HLI Banner has shown during the past year.

Every song recorded by the Bill Anderson-Jan Howard duet, David Houston and Tammy Wynette have raced to the number one spot on charts.

Johnny Seay wrote and recorded "Willie's Drunk and Nellie's Dying," a ballad about two people who had once lived near him. Life Magazine was so impressed it dispatched a writer-photographer team to Music City U.S.A., and the result was a four-page picture-story spread in the July 17, 1970, edition.

Seay wrote the tune for Kiowa Music, a division of Moss Rose.

Through Moss Rose's Stallion Music Inc., a division, Bill Anderson and Jan Howard penned, recorded and scored big with "Love Is a Sometimes Thing," and wrote "I Never Once Stopped Loving You" for Connie Smith.

Ray Price recorded the popular "For the Good Times," a Buckhorn Music tune written by Kris Kristofferson.

Hank Mills continued to grind out winners for Moss Rose, and his smash "Little Ole Wine Drinker Me" was recorded in Sweden, Germany and Australia, in the native language of each country, after Dean Martin had crooned the tune to the top in the United States market.

Other artists riding the crest of popularity out of long's firm in the SESAC building, which

Happy Tiger Purrs with Success

Active and getting more active is the pattern for Happy Tiger Records as the firm's Nashville office purrs into its second half year of operation under producer Henry Hurt.

The Los Angeles-based company, headed by Dick Peirce, opened its Nashville offices in May with Hurt as General Manager for both recording and publishing activities. Happy Tiger's offices at 708 17th Ave., S., also serves as headquarters for the BMI publishing wing, Suzanne Music.

Peirce and Hurt said the expansion into Music City U.S.A. "offers the company greater diversification of product and a strong entry into the publishing field."

Already making its presence felt along Music Row, Happy Tiger has the start of a robust stable of recording artists in Hal Rugg (produced by Darrell Statler), Red Tuck and Bobby Sykes (produced by Ricci Mareno), The Kimberleys and Dorsey Burnette (produced by Ray Ruff) and Carl Phillips (produced by Henry Hurt).

Currently, Hurt is deeply involved in negotiating with additional artists who are expected to help build the label into a major recording force for Nashville.

In utilizing the talents of artists under contract and those expected to sign in the near future, Hurt and Happy Tiger plan a number of "country concept" albums for which the ideas currently are on the drawing board.

Additionally, Hurt is in the process of signing writers for the publishing division of the organization, with Burnette the first to join Happy Tiger through Suzanne Music.

"Right now we are working with a lot of Nashville's freelance writers," Hurt says. "And you can bet I always return telephone calls—I've uncovered some tremendous material that way."

Happy Tiger burst into the album production field first in Nashville with Hal Rugg's steel guitar arrangements of Loretta Lynn hits, "Hal Rugg Steals the Hits of Loretta Lynn."

Immediate plans call for four more album projects in 1970, with production schedule expected to be stepped up in the future. Among the projected

he owns in addition to his Capitol Building on 16th Avenue South, include Roy Drusky, Leroy Van Dyke, Billie Jo Spears, Charlie Walker, Penny DeHaven and Marion Worth.

albums will be sessions by Tuck, Sykes and Burnette.

Of course, one of the biggest things going for Happy Tiger in Nashville is the youthful veteran who directs its activities. Hurt has developed a reputation as one of the most respected producers in the music business — country, pop or what-have-you — with a background which includes production on such chart-riding, award-winning acts as Peggy Little, the Compton Brothers, Bob Regan and Lucille Starr, Darrell Statler and Tommy Overstreet.

His well-rounded experience includes recording, music publishing, personnel managements, television production and promotion for the Pat Boone/Jack Spina organizations and a three-year stint as Nashville manager for the Paramount Music Division.

The House That Cash Built

By REBA CASH HANCOCK
Administrative Manager

House of Cash, Inc., opened an office March 9, 1969, at 2200 Gallatin Road, Madison, Tenn., and moved to the present location in late October of that same year.

In November, Larry Lee joined our firm as Professional Manager. In the past year, we have formed Song of Cash, an ASCAP company, and signed three writers for this company.

House of Cash, Inc., claims as their own such illustrious writers as Glen Sherley of "Grey Stone Chapel" fame, the Statler Brothers, who wrote "Flowers on the Wall," and our very "youngest" writer, one of the "new breed" in Nashville, Dick Feller.

Some of our releases during the past year have been "One Song Away," "See Ruby Fall," "What Is Youth" and "The Ramblin' Kind." Some of our songs are being held "in the can" by Michael Parks, Connie Smith, Statler Brothers, Waylon Jennings, Nat Stuckey, Linda Hart, Mel McDaniels, Jim & Jessie and our very own band leader, Bill Walker.

We recently purchased a large building for House of Cash and Song of Cash, due to our increased expansion. We anticipate a gigantic growth for the coming year, because we are the only company in the world to claim Johnny Cash as an exclusive writer.

"THE TAKER" Is Taking Over

RCA 47-9885

#1 EVERYWHERE!



Thanks for a great year!
WAYLON JENNINGS

Published by:

Combine Music
812 17th Ave., So.
Nashville, Tenn. 37203
615 255-0624



MOELLER TALENT, INC.
615 244-9535

RCA

The Wide World of Moeller

As the "Super Seventies" dawn on Nashville's entertainment industry, Moeller Talent, Inc., faces forward with unbridled enthusiasm while retaining a happy hold on the past.

As one of Music City's most established country music booking agency, MTI maintains a large and prestigious roster of acts which annually entertain lovers of the Nashville Sound in all 50 of these United States as well as in some of the most far-flung outposts of the world. In addition to regular circuit rides in Europe, Moeller acts now regularly wend their way to the Scandinavian countries and the Far East.

At MTI, the trend is to completely personalized service. Or, in the words of firm President W. E. "Lucky" Moeller, "Toward making the agency a strong 'home base' for each artist, as well as an industry leader on the booking scene."

The agency's talent roster is completely diversified and presents prospective promoters a large and star-studded selection from which to choose. Such top male singers as Hank Snow, Waylon Jennings, Don Gibson, Jimmy Dickens, Johnny Darrell and Stonewall Jackson join forces with equally talented females Dottie West, Lynda K. Lance and Pat McKinney. Singing units such as Carl and Pearl Butler and Joe and Rose Lee Maphis present a pleasant blend of the husband/wife combination. Instrumentally, bluegrass-instrumental units Lester Flatt and the Nashville Grass and the Stonemans have cast their lots with Moeller.

The '70s find MTI permanently and happily ensconced in new "showplace" quarters

known as the Moeller Bldg., smack dab in the midst of Music Row activity on 17th Avenue South. The building's unique architecture . . . completely Spanish in design . . . is in contrast to the more conventional buildings on Music Row. The arcs and curves of the building also house a sleek, functional office set up which gives maximum comfort and efficiency to the corporate staff and artists.

In addition to the aforementioned physical acquisitions and trends toward "personalization," the previous year saw the agency diversify its operations in such areas as foreign markets, added TV and commercial work for its artists, public relations and publicity, as well as internally expanding its executive management staff.

In early August, President Moeller and Vice Presidents Larry Moeller and Jack B. Andrews welcomed music industry executive Tandy Rice to MTI's corporate ranks as an officer and part-owner of the company, further strengthening its corporate sales and service capabilities.

Moeller artists include: Hank Snow and the Rainbow Ranch Boys, Don Gibson, Waylon Jennings and the Wailors, Dottie West and the Heartaches, Stonewall Jackson and the Minutemen, Jimmy Dickens and the Country Boys, Willie Nelson and the Recordmen, Lester Flatt and the Nashville Grass, Claude King and the King's Men, the Stonemans, Johnny Darrell and the Chain Lightning', Carl and Pearl Butler, Bob Luman and the Honky Tonk Men, Jimmy C. Newman, Red Sovine, Justin Tubb, Merle Travis, J. David Sloan, Lynda K. Lance, Joe and Rose Lee Maphis, James Allen and Pat McKinney.



From left: Larry A. Moeller, Tandy Rice, Jr., W. E. Moeller, Jack B. Andrews.

Atlas Agency Unique Operation

"Nashville's Oldest Talent Agency" is the title claimed by Haze Jones and Smiley Wilson for their Atlas Artists Bureau.

Atlas claims exclusive representation of several artists who have never been associated with other agencies, a phenomenon which is unusual to the country music business. Countrymen Bobby Lewis, Jack Greene, Jeannie Seely and Cal Smith have remained with the agency which began booking them. Deca country giant Ernest Tubb has been with the agency some 15 years and in 1970 worked some 207 Atlas-booked dates. The Jack Greene Show, consisting of Jack, Jeannie Seely and the Jolly Green Giants, worked some 200 dates booked through Haze Jones' efforts.

Haze, who has been at the helm of the agency eight years, was previously an independent insurance agent in Columbia, Tenn. In 1956, then Capitol artist Faron Young recorded a tune written by Haze called "Until I Met You." The song, published by Faron and talent agent Hubert Long, brought Haze to Nashville on many occasions. On one of these trips, Haze met talent agent Hal



Smiley Wilson

Smith, who signed Haze to an exclusive writer's contract with Gaylord Music. Smith and Jones' business association and friendship led Haze into Smith's talent agency the first of January, 1962.

In July, 1969, Hal Smith sold his interest in the booking company and in October of 1970, artist-booker Smiley Wilson joined the agency as Vice-President and agent.

Eleven artists are now being booked by Atlas and besides President Haze Jones and Vice-President Smiley Wilson, two secretaries work five days a week to book the artists at Nashville's oldest talent agency.

Contention Clicking

NASHVILLE—1970 has proved to be a rewarding year for Contention Inventions music. Not only has the chart action been great, but consistent as well.

Contention, now in its third year, continues to grow with "better than ever" product from Ted Harris, Glenn Ray, Betty Walker and Hugh King.

Some of the Biggest Songs this Year

Some of Contention's biggest songs this year have been "The Woman in Your Life" and "The Sun's Gotta Shine" by Wilma Burgess; "Better Days For Mama" by Stonewall Jackson; "Rainbow Girl" and "You And Me Against the World" by Bobby Lord and "The Whole World Comes to Me" by Jack Greene. Contention's most recent chart entry is "Wake Me Up Early in the Morning" by Bobby Lord.

Ted Harris, President, says, "We provide only top-drawer product to recording artist. We will continue to grow as long as we can do this."

GRT Midnight Party

NASHVILLE—GRT Records invites Nashville conventioners to attend a special "Midnight in Nashville" show and party to be held at the Safari Club, 1711 Hayes St., from 12 midnight till 4 a.m. on Oct. 15.

Hosting will be label's Len Levy, Tommy Allsup, Freddie Love and Margo Knesz.

Singleton Music

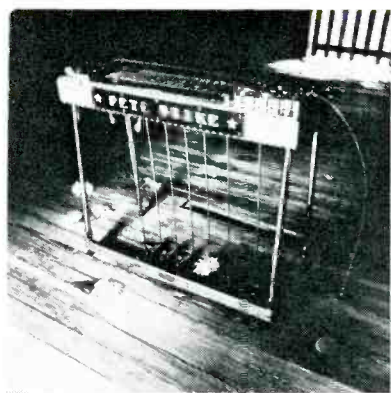
(Continued from page 80)

Other highlights of the year include Lawton Williams' release "The Ballad of Morgan," which he wrote and recorded. Becki Bluefield's "Wrap Me Around Your Finger" on RCA was written by Royce Clark and Lawton Williams and published by Shelby Singleton Music and Fraulein Music.

Rex Allen, Jr., exclusive writer for Shelby Singleton Music is scheduled to have a single release soon, written and recorded by him, from his album, "Today's Generation." "Duty Not Desire" written by Becki Bluefield and "Country Girl" written by Margaret Lewis and Myra Smith, both recorded by Jeannie C. Riley, were published by Shelby Singleton Music.



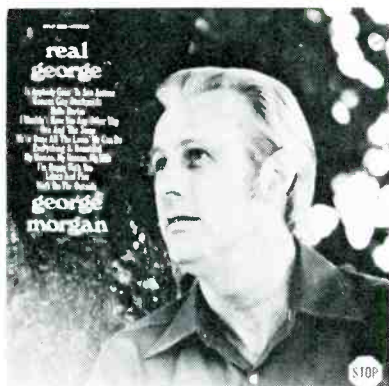
On the go with these exciting new album releases!



PETE DRAKE
STLP 1021



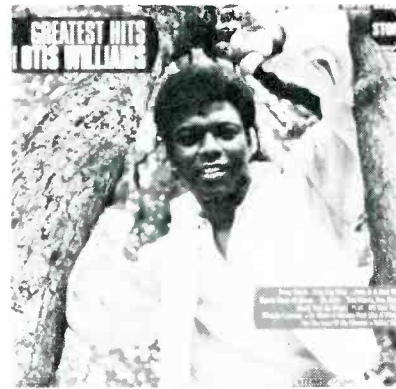
JOHNNY BUSH
BUSH COUNTRY
STLP 1014



GEORGE MORGAN
REAL GEORGE
STLP 1018



MEET THE KENDALLS
STLP 1020



GREATEST HITS OF
OTIS WILLIAMS
STLP 1012

Stop Records from Nashville:
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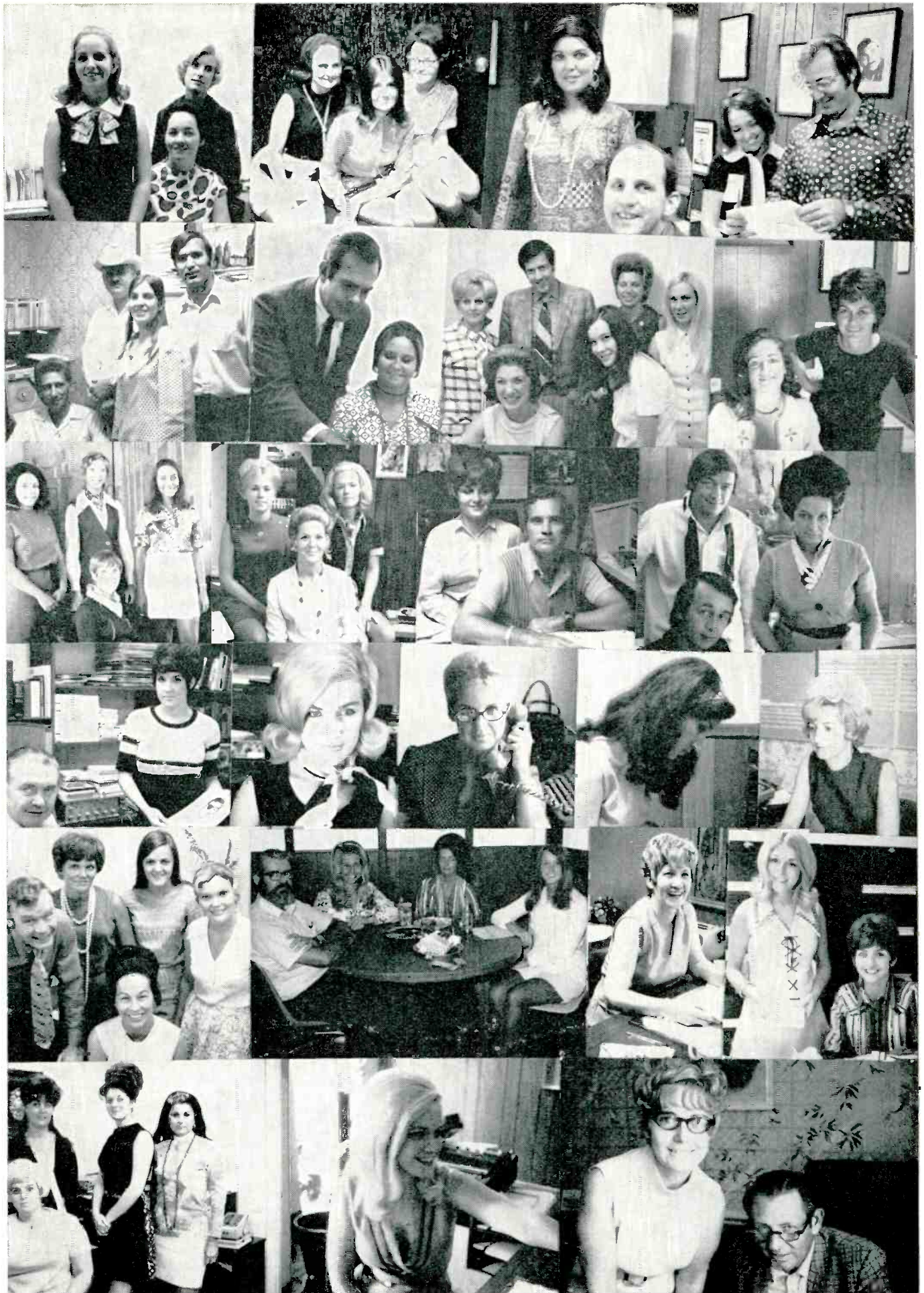
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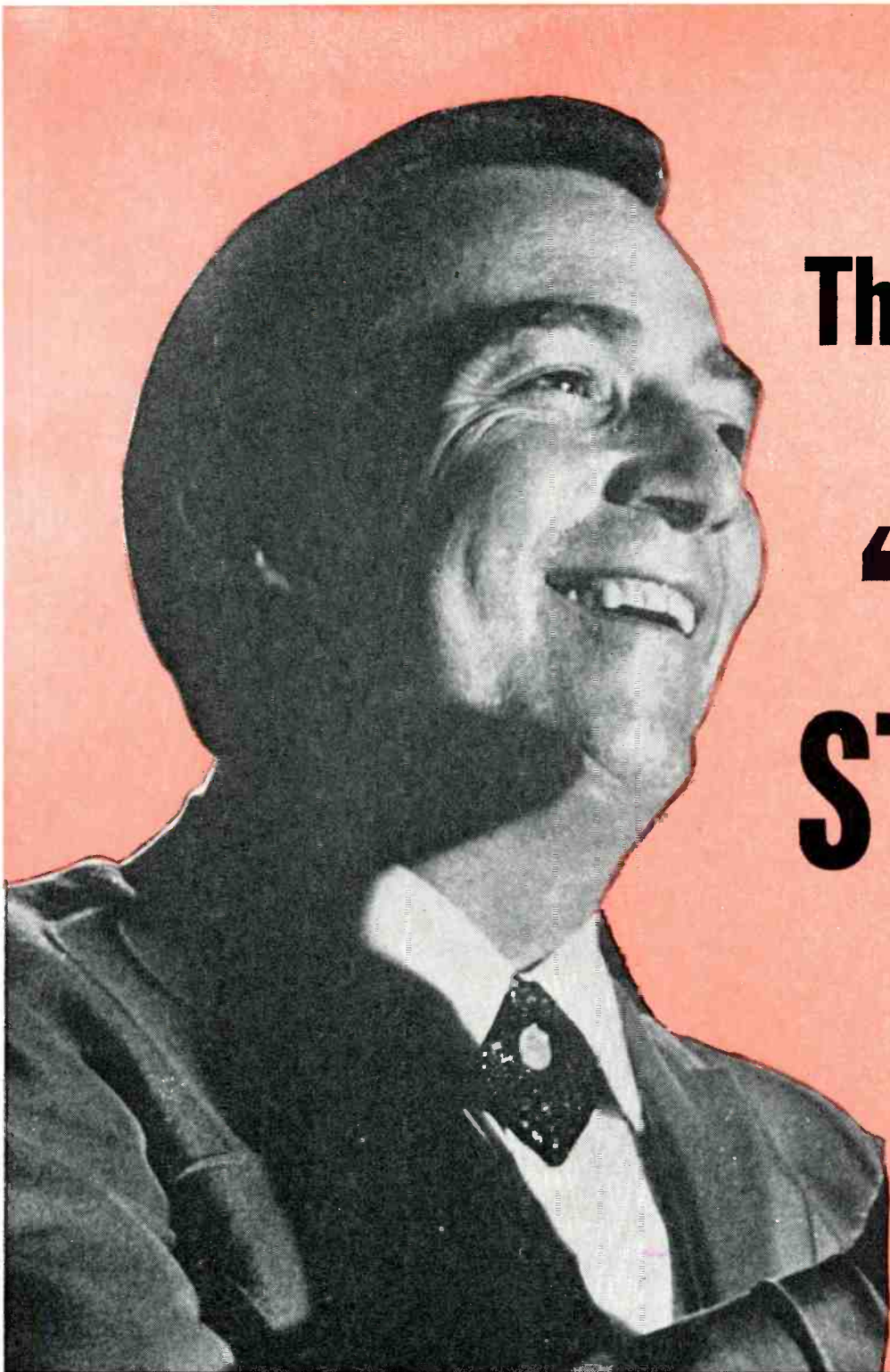
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Some of the indispensable ladies about the Nashville music scene include the above, from top, left: Jeanne Chennault, Moneen Carpenter, Cathy Cox, Bill Anderson Enterprises; Dianne Daniel, Jean Ward, Donna Kretchmar, Moeller Talent; Becky Parnell, Billy Deaton, Billy Deaton Enterprises; Dinah Williams, Russ Allison, Sunbury-Dunbar Music; Ralph Davis, Gene Crysler, Karon Penning, Sonny Throckmorton, Pickwick International; Bob Ferguson, Sandy Calvin, RCA; Nancy Franklin, Harry Warner, Patsy Lawley, JoAnn Price, Helen Maxson, Joyce Martin, BMI; Ann Singleton, Delatha Wright, Wilhem-Sure Fire; Judy Harris, Susan Kessler, Renate Goetz, Judy Dalton; Carole Thomas, Kaye Garrett, Beth Fletcher, Hubert Long Agency; Bob Beckham, Car-

olyn Sells, Combine Music; George Richey, Larry Butler, Lorene Allen, Capitol Records; Vaughn Horton, Meredith Allen, Peer-Southern Organization; Connie Hurt, 4-Star Music; Yvette Owen, RCA; Marie Ratliff, Record World; Dot Boyd, RCA; Cecil Whaley, Margaret Beeskau, Faye Drake, Jan Ray Garrett, Jo Walker, CMA; Brenda Holbert, Chappell, Margaret Wright, Metro Sound, Inc., Ava Allsup, GRT Records, Tom Sparkman, Metro Sound; Carol King, Record World; Karen Scott, Trish Williams, Mercury; Colleen Clark, Mary Steelman, Johnnie Massey, Jean Sopha, Buddy Lee Attractions; Dianne Dickerson, SESAC; Vicky Mabe, Wally Cochran, RCA.



**Thanks D.J.'s
Let's Keep
"GOIN'
STEADY"**

Mercury #73112



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FARON YOUNG

Exclusive Booking: Billy Deaton Talent, 1314 Pine Street, Nashville, Tenn. 37203, 615 244-4259

Hilltop High Over Recent Records

Pickwick International, after reactivating their single record label, Hilltop Records, has gotten two new artists off the ground in the last year.

Sonny Throckmorton, artist, writer, producer and General Manager for Tuff Music and Fescue Music, both Pickwick publishing companies, was the first artist signed by Hilltop. Sonny wrote his current single, "All I Got Going," produced by Dave Kirby, which is doing real well for him.

Karen Wheeler, the second Hilltop artist, is produced by Ralph Davis, General Manager for Southtown, Barmour and Mourbar Music companies, also Pickwick companies. Karen's current release is getting action on both sides. "Listen Spot," Southtown Music, is a Gene Crysler tune backed with "Deception," Mourbar Music, written by Maxine Penning, Sister of Karon Penning, secretary of the Pickwick Nashville office. Karen is also a writer who penned the Bob Woods single, "I Feel Going Coming On."

Some of the other records the

Pickwick publishing companies have had out during the last year were: "Tiny Wings," Barmour Music, written by Jimmy Johnson, recorded by Charlie Louvin; "Mercy Hospital," Barmour Music, written by Johnson, recorded by Van Trevor; "Come And Get It Mama," Tuff Music, written by Sonny Throckmorton and recorded by Charlie Louvin "I'm Going Home," Fescue Music, recorded by Bobby Lewis; and "That's Your Hang Up Baby," recorded by Johnny Carver also a Tuff song.

Ralph Loveday from Knoxville will be recording within the next couple of weeks for Hilltop Records, under the producing hand of Sonny Throckmorton. Another artist to record soon for Hilltop will be Jack Gray, Farmington, Mo., to be produced by Ralph Davis.

Additionally, a leased Hilltop Record, "Mama Call me Home," by Gordon Cash and produced by Bud Reneau for Trip Universal, is swinging right along with the other two current Hilltop Hits, "Listen Spot" and "All I Got Going."

A Monument to Talent

It's been a very good year in country music for the Monument label. Lots of hits and lots of sales in singles and albums made it a perfect double-play between conventions.

The biggest coup was the acquisition of Ray Pennington. Fred Foster, who is the chief cook and bottle washer for Monument, had signed him as a singer and a writer. After working together in the studio for a while a lucky decision was made. Fred decided to make Ray Pennington A & R head for country product.

One of his first jobs was to cut a live album. This had never been done by Monument. The how's and when's were overcome and the artist was decided on. It was Grandpa Jones one of the stars of the national television hit, "Hee Haw." Bringing his band with him, Grandpa did a fantastic job before a jammed house at a place called the Black Stallion in Cincinnati. Radio Station WUBE and Program Director Bruce Nelson helped out with many of the details. The album came out in April this year and has been a consistently good seller since.

Pleasant Surprise

Another step up was the signing of a true country gentleman. Tex Williams came to Monument with a long list of successes. "One of the lowest voices in captivity" is about the only way you can describe his voice. A disk jockey favorite since his big hit "Smoke Smoke Smoke" back in 1947, he has been a pleasant surprise for Ray Pennington and Monument.

Another smash during the year was the resurgence of Henson Cargill. His hit, "The

Most Uncomplicated Goodbye I Ever Heard," was heard around the world. Getting to the top 10 and selling like gangbusters, it was the biggest the Oklahoma City singer has had since his giant "Skip a Rope." Speaking of "Skip a Rope," Henson has been signed to do it on the Johnny Cash show this fall.

Combine Music, an integral part of Monument, has had top luck with their songs this year. Pick up a trade any week and you'll find about 10 songs of theirs on the charts. A couple are Johnny Cash's "Sunday Mornin' Comin' Down" by Kris Kristofferson, who writes exclusively for Combine. Ray Pennington got into the hit column with one side of Ray Price's two-sided hit: "For the Good Times" was on one side, and "Grazin' in Greener Pastures," written by Ray, on the other. Both climbed together right to the number one spot.

Acts on Label

Acts on the label that have come through nicely are Linda Webb, Dave Kirby, John Henry III, Bill Dossey and Jimmy Dry.

Some of the other artists that have had plays on country stations and are on the Monument label are Boots Randolph, Don Cherry, Rusty Draper, Tony Joe White, Kris Kristofferson and Chris Gantry.

All in all, Monument has helped keep the country fires burning during the past year. Guys like Fred Foster, Steve Poncio, Jack Kirby, Bob Beckham, Ray Pennington, Don Law and Tex Davis have helped to kindle the flames of success during the year. With a lot of hard work, fortitude and plenty of luck, it could be even better next year.

**Thanks
Tom T.
For A
Great Year**

**Jimmy Key
Newkeys Music, Inc.**



MONUMENTAL STARS: Ray Pennington, Dave Kirby, Linda Webb, Bill Dossey, Kris Kristofferson, Henson Cargill, Tex Williams, Grandpa Jones, Rusty Draper.

Gayle Hill Gets It Together

NASHVILLE — "Co-ordination is one of the key areas of public relations, and yet surprisingly few people are aware of the importance of this particular end of the publicist's role—including many pr men."

Gayle Hill, who operates one of Nashville's newer firms, G. Hill & Company, so strongly believes in co-ordination that she devotes a major portion of her company's time in that direction.

Co-ordination, or as it might be called "getting it together," is a nebulous word with a wide variety of connotations, just slightly wider than the variety of projects which Miss Hill has involved herself in.

Leaving her position as executive secretary to Epic's Glenn Sutton to "do her own thing" in February of this year, Gayle went first into the normal route for publicists—that is, engendering publicity for her clients via the printed media route.

It wasn't long afterward that she was approached by Billy Davis, Music Director for the McCann-Erickson Agency, to co-ordinate Nashville talent for Coca-Cola commercials. Her

first "find" for the agency was Jerry Lee Lewis.

A short time later, she was up to her telephone in more "co-ordinating." This time, in helping with the planning of country music's first radio seminar, staged in May by Country Music Survey. From that time on, co-ordination became her forte.

Her stable of clients includes the Don Light Talent Agency, Billy Edd Wheeler, the Florida Boys, the Oak Ridge Boys, Superstars and Steve Sanders.

In addition, Gayle is helping to promote and publicize Jesse Burt, historian and co-writer with RCA's Bob Ferguson of the book, "So You Want to Be in Music."

Dominos Join Cash

Derek and the Dominos, featuring Eric Clapton, Bobby Whitlock, Carl Radle and Jim Gordon, have been signed by producer Stan Jacobson to make their network television debut on Screen Gems' "The Johnny Cash Show," now in production in Nashville for ABC-TV. The segment will be taped Nov. 5.

Tree's Roots Grow Around the World

Tree International, giant C/W music publisher with 15 foreign offices plus Hollywood, New York and Nashville headquarters, has taken no small stand in the success of this year's music business.

Evolving from the energetic empire this year were over 75 chart tunes, including such country climbers as: "Is Anybody Goin' To San Antone," "Love of the Common People," "You Wouldn't Know Love," "N.E. Arkansas, Mississippi County Bootlegger," "I Walked Out On Heaven" and "That's When She Started To Stop Loving You."

Tree Hollywood's operation gained a General Manager in Tom Hartman, who moved from the home office to head up the L.A. branch. In addition, Larry Henley joined the Music City staff as Talent Coordinator & Creative Director; while Johnny Slate was named Professional Manager in Nashville.

"This year's manpower increase gives Tree a total of 11 people working with our catalogue, and provides us with one of the largest pitching staffs in the industry," it was

recently stated by Jack Stapp, Tree's President and Founder.

Emphasis on New Talent

More than ever before there was emphasis on new talent this year at Tree. And as a result, a reservoir of new acts now belong to the Tree roster, including: Pam & Allen Ross, Paul Kelly, the Looking Glass, Chapter III, the Rising Generation, Duffy and the Buffalo Nickel.

Buddy Killen, Tree's Executive VP, saw an unlimited number of songs he had produced mushroom into hits since this time last year, with his production talents touching all areas from R&B to Pop and C/W.

Among artists Killen crafted sounds for during sessions this past year: Paul Kelly, Joe Tex, Jack Palance, Diana Trask, Doug Kershaw, Jack Barlow and Jack Reno.

Killen relates, "We intend to go much deeper into all areas of production next year." "And we will do so," he adds, "by involving everyone on our staff in extensive production in the months ahead."

Thanks, Record World

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Honesty, Quality First At Royal American

Honesty in material selection and quality in recording are primary goals at Royal American Records.

Label President and Director of A & R Dick Heard explained that he tries always to choose material that is honest and true to the character, personality, and style of each artist. He believes that an artist must believe in the lyric he is trying to sell if he is to be successful with it.

Heard further stated that quality—from the selection of material to finished product—is a must at Royal American. "We want quality in the sound at the studio," he stated. "Most Nashville studios have great sound. We usually record at either Woodland Sound Studios or Bradley's Barn."

Royal American's single product is recorded and mixed for top radio and juke box sound. All special deejay copies are pressed on pure vinyl for longer wear and more than 1500 radio stations are sampled from Nashville on each release. In order to do a thorough job of promoting each recording, Heard limits the number of releases to a workable quantity.

This formula of limited product aimed at specific outlets has proven quite successful in the past year for the label's growing country roster. Royal American artists have been regular occupants of *Record World's* country charts in 1970. Listings have included the John Deer Co.'s "Waxahachie Woman," Guy Drake's "Welfare Cadillac," Ray Griff's "Patches," the Rays of Sunshine's "All Nite Cafe," Bobby G. Rice's "Hey, Baby" and Van Trevor's "Luziana River."

Each Day New Lesson

"I'm often amazed at how much I've learned in the past two years; then I remember how much I still have to learn," Heard said. "Sometimes it seems to me that each day brings some new lesson. I wonder if anyone ever really learns all there is to know about this ever-changing business."

For days before a session, Heard says he has insomnia. He reportedly sits up nights going over and over the material trying to be sure that it's right for the artist. "After a session," Heard said, "I go through a torturing analysis of how other producers might have done the same session."

"I have a great respect for

the accomplishments of other producers," Heard said. "I admire their successes and particularly their special, unique abilities. By way of example, I particularly admire Owen Bradley's understanding and ability to handle the large number of artists he records and his vast country knowledge; Larry Butler and Glen Sutton for their sensitivity to lyrics; Bob Ferguson for his success with left-field material; Bob Montgomery for his ability to pick hit songs; George Richey for his use of rhythm and bass; and Billy Sherrill for the drama he captures on record."

Master Purchases

Royal American has been successful in purchasing and leasing masters. Heard said he plans to continue this practice and pointed out that leased and purchased masters get the same promotion and work as staff-produced product.

Like all labels, Royal American is constantly searching for the "great" songs. Heard personally listens to every tape that is mailed to the label. He pointed out, however, that only very rarely is top-notch material received this way.

Heard spends a good deal of time digging through back hits for possible revivals. He believes there is a trend among new artists toward reviving old hits because so little exceptionally good new material is available to them.

CMA Proves Country Music on Rise

An annual radio station survey taken by the Country Music Association to determine what percentage of outlets are programming country music found that in 1970 over 650 full-time country music stations were in operation throughout the United States and Canada. Figures from a TV survey showed a substantial increase in the amount of national network shows, regional network shows and syndicated TV shows programming country music. A survey of booking agents handling country talent showed a surge of nearly 300 artists appearing on network TV in 1970.

Country artists guesting on syndicated programs reached 200. These figures do not include the regular casts of 20-odd syndicated shows now in production.

Independent distributors, Heard believes, are becoming more and more country conscious. As with most independently-distributed labels, Royal American has a couple of areas in which Heard feels he isn't getting the coverage he needs. "For the most part, however," he said, "we are extremely pleased with our distributors."

The Royal American country artist roster now includes the John Deer Co., Guy Drake, Charlie Fields, Ray Griff and the Rays of Sunshine, Lynda K. Lange, Eddie Rabbitt, Bobby G. Rice, Van Trevor and Leroy Woods.

Also published in 1970 were biographies on all Hall of Fame members, a detailed history of the CMA, a synopsis of important events and activities culminated during the last 12 years, by-laws to be mailed at members' request and annual election procedures. Also on request will be an enlarged songwriter's pamphlet prepared for the CMA by the Nashville Songwriters Association. Search was initiated for taped interviews with country music stars deceased and living, and old records providing background on the lives of country music greats.

The Country Music Foundation Library, located in the basement of the Hall of Fame building in Nashville, has been enlarged to provide a 100% increase in available working and shelf space. The new library facility contains an office for the music librarian, an office for the library secretary, a conference room, a large reading room, two sound proof listening rooms equipped with disk decks, tape decks and a microfilm viewing machine. Tentative plans call for microfilming of early copies of trade magazines and possibly the U.S. Copyright Offices' "music index."

Also being collected are biographies and pictures on all country artists, songbooks, hard back publications and sheet music as well as files of all country releases.

Video tapes are being secured of TV shows featuring country and western performers. The Country Music Foundation Library and Media Center is a member of the Joint University Library System which is made up of Scarritt College Library, Peabody College Library, Vanderbilt University Library and the CMF facility.

Deaton Doings

One-time country music promoter Billy Deaton moved from San Antonio to Nashville in 1970 and took over the booking chores of Faron Young and his Country Deputies.

Faron and Billy, whose association began when Billy was a deejay with the Armed Forces in Iceland, are also partners in music publishing enterprises. Deaton recently signed with Buck Owens Enterprises to represent the Blue Book Music catalog in Nashville.

Charting Release Plans



Mapping plans for new Chart Records releases are, from left, Cliff Williamson, A&R Director; Joe Gibson, Sales and Promotion Director; Jean Utley, Secretary; and Slim Williamson, President.

Thanks
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Writer:
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All Hands Score At Acuff-Rose

Acuff-Rose Artists Corp. has had one of the greatest years in its history despite a general nationwide economic slowdown.

The Kitty Wells-Johnny Wright Family Show, including Bill Phillips and the Tennessee Mountain Boys, signed with the agency last fall and has proven to be more in demand than ever, logging close to 250 days on the road for 1970. By the end of the year the unit will have played in 42 states including Alaska and Hawaii, and in Canada.

Tex Ritter, a consistent work horse in the past, took the first eight months of the year off to run for the United States Senate, but still managed to play a few limited engagements while not on the campaign trail. Tex managed to squeeze in the Wembley-Pool Festival in London in April, as well as a tour of the Scandinavian countries. Now with the primary defeat behind him, Tex is back on the road and is scheduled for a three-week overseas tour in November.

To Host Series

George Hamilton IV has had the busiest year of his career. Booked almost solid well into next year, he has just been signed to host a television series on BBC in London. There are plans underway for this series to be released in the U.S.A. With a heavy appearance schedule, Hamilton will have to make several trips to London to tape the twelve part series, sandwiching in his American and Canadian engagements.

Skeeter Davis joined the Acuff-Rose family in January

primarily to work as a package with George Hamilton IV. This team has received enthusiastic response, and will soon tour Hawaii.

In the up and coming department, Glenn Barber and Leona Williams have been assets to the organization.

The legendary Roy Acuff, who confines most of his activity to the Opry on weekends, hit the road for a few limited appearances which included his show-stopping performance at the English Country Music Festival, a guest shot on the Johnny Cash TV show and various festival and auditorium shows. Roy will leave Nov. 15 for a 30-day tour of Viet Nam.

In the pop department, international star Roy Orbison took to the jet ways to play Australia, Germany, England, Canada and several U. S. college dates.

The Acuff-Rose Artists Corp. staff includes Howard "Howdy" Forrester, Bob Sparrow and Jean Thomas. With the Kitty Wells Show already committed for 50 days next year, the return of Tex Ritter to full-time bookings, the increasing popularity of George Hamilton IV in both the U. S. and Britain, the great following of Skeeter Davis and the breakthrough of Glenn Barber and Leona Williams, 1971 promises to be another great year!

Lee in Nashville

Peggy Lee, currently in Nashville taping a Johnny Cash show, is continuing her successful night club tour. The show which features Louis Armstrong and Glen Campbell airs on A B C Oct. 21.

Woodland Studios Biz Up 25% in 1970

"There's a lot more to country music today than there was in the Red Foley-Hank Williams era. You used to get by with six to eight musicians total; now a session consists of a string section with eight to 10 violins, which used to be called fiddles, a vocal group to back up the soloist and the general run of rhythm instruments."

That evolutionary concept of country music is the idea of Glenn Snoddy, President of Nashville's Woodland Sound Studios. His studio showed a 25% increase in country business during the past year and current records indicate an even greater increase when this year ends.

The biggest country hit to come from Woodland so far this year is Jack Blanchard and Misty Morgan's "Tennessee Birdwalk," which serves as a monument to the studio's engineering capabilities. Another recent giant recorded at Woodland is Ann Murray's "Snowbird."

Snoddy said that Woodland is the most diversified studio in Nashville. Approximately 50% of its business is country with rock, gospel, Rhythm and Blues, motion picture and commercial jingle production taking up proportionate shares of the remainder.

Widened Scope

Woodland Sound Studios has done much to widen the scope of the "Nashville Sound." This year alone national agencies such as J. Walter Thompson, B.B.D.&O., Dancer-Fitzgerald-Sample, Bill Walker and Associates and Young and Rubicam have merged their client's products and services with the genius of Nashville's musicians. As a result "Music City" is heard singing around the world for Axion, Ken-L-Ration, Rally Wax, Alberta-Culver and most recently the 1971 Chrysler-Plymouth campaign, all of which were produced at Woodland Sound Studios.

Woodland is so much a part of the "Music City" skyline that the City Beautiful Commission awarded them a certificate in recognition of their recently completed expansion and renovation program. The enlarged facility doubles their studio space and adds needed administrative and executive offices.

In addition to the facility expansion, new equipment representing the ultimate in the state of the art for frequency response, separation and low noise has

been installed. A custom-engineered 24-track console is being manufactured for the new studio by Suburban Sound, Inc. of New York. The unit will replace the present console being used and will represent an approximate \$80,000 investment. Other equipment recently added at Woodland Sound Studios includes a Moog synthesizer as well as a digital metronome and sync-generator system, which gives Woodland the first facilities in Nashville capable of recording motion picture soundtracks, TV commercial, animation, jingles or any other production requiring precise timing.

Snoddy attributes much of Woodland's success in country music to the musical background of its engineers. They range from a former drummer, bass player to a guitar player. Even the president admits to a varied recording background with an emphasis on country.

Engineered Foley Sessions

Glenn remembers engineering early Red Foley sessions in the late '40s at the now razed Tulane Hotel studios. Later he spent a decade with WSM radio which included considerable time engineering the "Grand Ole Opry." Prior to assisting in the formation of Woodland in 1967, he was associated with Columbia where he engineered Johnny Cash's hits and numerous other sessions.

He added that a performer can better and more rapidly attain the take he hopes for when a studio's staff is well versed in musical lingo. In addition, Woodland's facility gives the tight sound which the "Nashville Sound" dictates.

Snoddy continued, "Country, folk and rock are having a
(Continued on page 100)



Producer Little Richie Johnson looks over the shoulder of Rick Horton, studio engineer, at one of his recent country sessions at Woodland. Johnson works on such artists as Faron Young, Jeannie C. Riley, George Jones, Sonny James, Bill Anderson and numerous others.

BULLETIN

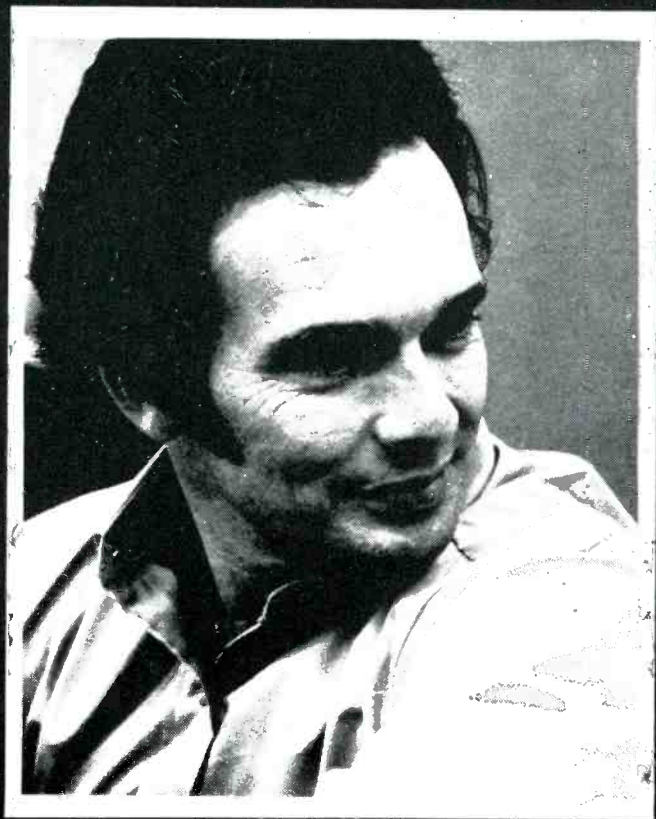
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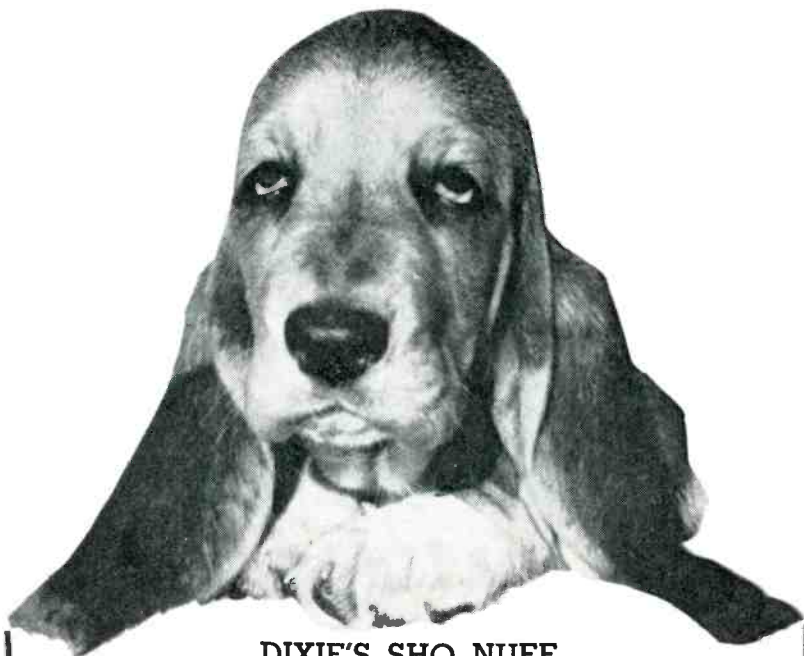


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Opry Trust Fund Distributes \$150,000

The "Opry Trust Fund" has distributed more than \$150,000 to families and individuals throughout the United States, according to Robert E. Cooper, Vice President of WSM Radio and the Fund's Executive Vice-President and Treasurer.

The Trust Fund, incorporated in September, 1965, is financed from the \$10.00 contributions for registration to each year's "Grand Ole Opry" Birthday celebration. Through September the Fund has handed out \$155,277.03.

This registration fee or donation entitles each registrant to participate in the three days of convention activities climaxed by the 45th birthday show.

The purpose of the Fund is to give financial assistance in time of need, emergency or

catastrophe to entertainers, musicians and their families directly associated with and actively employed in the country music field.

A board of nine "Opry" members passes on all grants. At present, Jim Ed Brown is Chairman, Vic Willis Vice-Chairman, with Cooper, Charlie Louvin, Billy Walker, Bill Anderson, Jim McReynolds, Charlie Walker, Grandpa Jones, Dottie West and "Opry" manager E. W. (Bud) Wendell completing the committee.

No fees or salaries are charged to the Trust Fund. WSM underwrites all the expenses of administering the Fund.

This year's birthday celebration is scheduled for Oct. 15, 16, & 17.

All Smiles at Top Billing

NASHVILLE—When Dolores Smiley opened her talent booking agency she selected the name Top Billing. From the first day Top Billing has become symbolic of the approach she and fellow booker Andrea Smith use in the selection of the talent they represent.

First act to be signed was Porter Wagoner. And, as Dolores says, "You can't do better than that." Next came Dolly Parton, the Wagonmasters and Speck Rhodes.

This was only the beginning as Dolores and Andrea signed such Nashville stars as Del Reeves, Jim Ed Brown, Chase Webster, Jamey Ryan, Blake Emmons, Maxine Brown, the Willis Brothers, Bobby Wright, Crystal Gayle, Jackie Phelps and Jimmie Riddle.

Is being an all-girl agency a handicap? "We don't thing so," Andrea Smith says. "We've increased the booking dates for everybody we represent and our relationship with buyers is just great."

Billings Tripled

Dolores echoes Andrea's thinking. "During the past 12 months," she says, "our billings have tripled. This is due to just three things—a wonderful, understanding acceptance by the talent buyers, the high caliber of the talent we represent and one heck of a lot of hard work."

Top Billing is involved in many facets of booking in a

variety of fields. Other than the auditorium shows, the agency has handled telethons, shopping centers, special events (such as Milwaukee's Summerfest and Indianapolis's Upswing program) and network and syndicated television appearances. 1970 brought a strong move into the rodeo field, including the San Antonio Fat Stock Show.

Active Booking Fairs

Dolores Smiley is especially active in booking fairs and numbers several state fairs among her clients. This year she booked and produced the first country music show ever presented at the Iowa state fair, just as she introduced country music to the Minnesota and Texas state fairs in years past.

Woodland Biz

(Continued from page 98)

meeting of the minds. The resultant form seems to be indicative of the younger generations 'telling it like it is.' However, I believe that there will always be a place for the earlier forms of the art."

Probably as you read this article, another prospective country hit is being created at Nashville's Woodland Sound Studios. A facility whose artist credits reads like a "Who's Who" in the industry.



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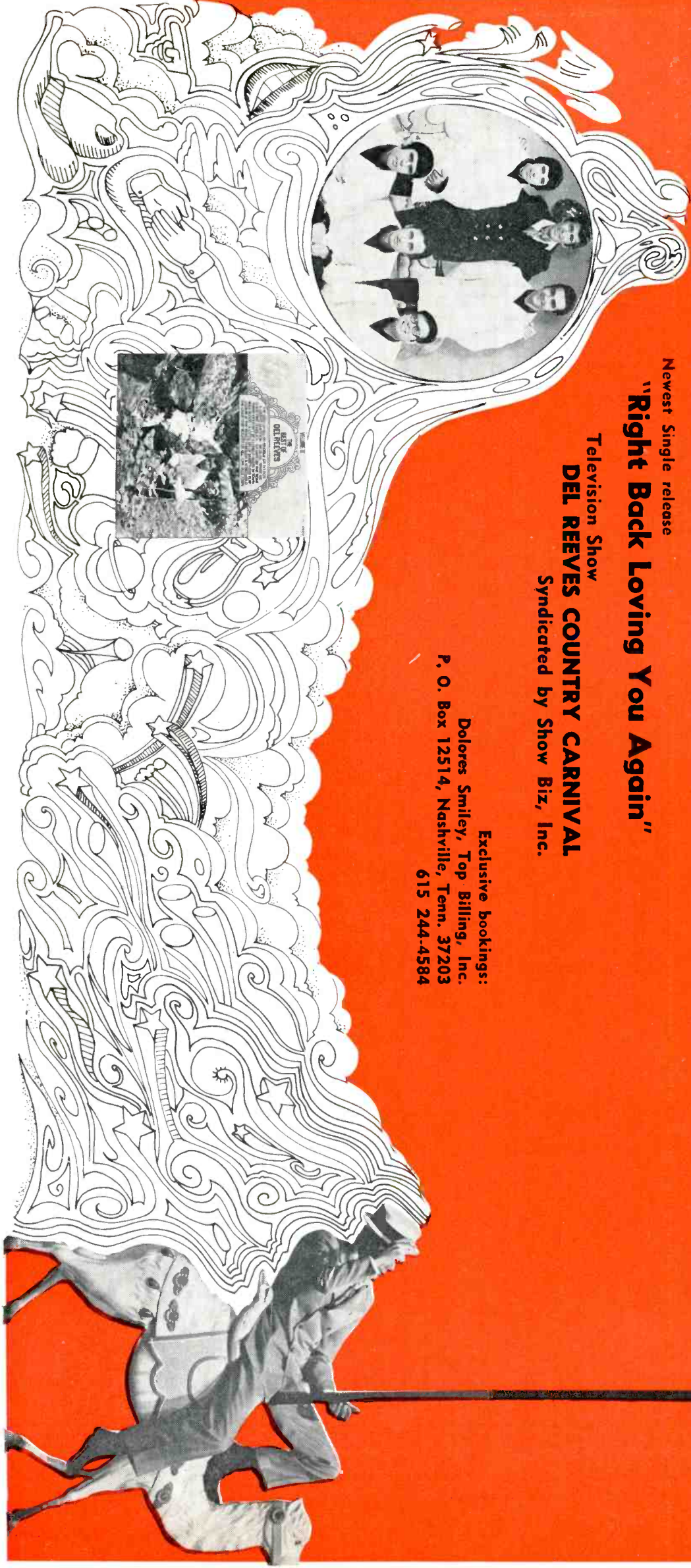
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Cedarwood Swinging

The 12-month period beginning shortly after convention time, 1969, started out great for Cedarwood Publishing Co., Inc., and got better. Before it was over, the Bill Denny operation had racked up two BMI Pop Awards in addition to a property which earned a gospel Grammy.

"We've had a lot of activity in the writing area," Denny said, "and we've had a lot of impact in areas where we normally don't, such as the pop field, winning the BMI Pop Award for 'Ruby, Don't Take Your Yove To Town,' written by Mel Tillis, and the Carl Perkins-penned Johnny Cash smash, 'Daddy Sang Bass'."

Jake Hess won a Grammy for Ronnie Self's "Ain't That Beautiful Singing," a Cedarwood property.

Eddie Polo, one of Cedarwoods' pensmen who keep attuned to what's happening in music tastes, is providing a double threat, writing and performing. He has written all numbers for his soon-to-be-released album, which he also produced, and his first major recording effort is a single, "Sunshine of My Mind" b/w "My Love Is a Moody River." He wrote them both.

One of Most Active

One of the most active for Cedarwood has been Carl Perkins, who Denny produces for Columbia Records. Perkins hit big with "Restless," and earlier composed the aforementioned "Daddy Sang Bass" and the Tommy Cash hit, "Rise and Shine."

Steve Monahan is a fine tunesmith in the contemporary field, blending country and pop. Bob Jenkins is proving big in the teen market.

Betty and Charlie Craig make up a powerful man-wife combo, and recently teamed with Cedarwood Sound Studio engineer Jim Hayner to pen "The Generation Gap" for Jeannie C. Riley, title for her new album for Plantation Records.

Wayne Walker continues as one of the company's strongest writers, witness Jean Shepard's "Season for Sin" produced by Larry Butler.

Seeing a lot of action in the country field with his writing as well as maintaining a heavy performing schedule is Tillis, who in recent months has rung the bell with both "Ruby" and "Detroit City."

Other chart-climbers have included Tills' "Old Faithful" and his re-recording of "Heart Over Mind," plus Nat Stuckey's "Cut

Across Shorty," "Love Ain't Never Gonna Be No Better," recorded by Webb Pierce, Walker-written "Little Boy Sad" which Bill Phillips recorded, Cecil Null's "She's Hungry Again," also recorded by Phillips, and another by Charlie Craig, "Window No. 5."

One of Betty Craig's latest efforts is "Money Can't Buy Love," which Roy Rogers currently is singing to the top across the nation.

"It's really been an excellent year," Denny said. "Our foreign situation is improving greatly because of the mounting influence of Country and Western music overseas and our close association with our overseas representatives."

Watching Boulevard Proposal

Looking toward the future, Denny and Cedarwood are closely watching the Music City Boulevard proposal for Nashville, which would run directly through their 16th Avenue South offices. Fortunately, the firm owns land directly behind its current location where another building could be erected. Facilities for the present, though, are adequate.

And Cedarwood is looking into the possibility of a "new" concept for country music, an idea in which the firm actually pioneered but moved away from.

In addition to the never-ending search for new writing talent, Cedarwood is checking possibilities of entire production in which all activities of an artist would be handled by one house.

Cedarwood earlier had a similar operation when it asso-

Cason Enterprises Climbs

NASHVILLE — Buzz Cason Enterprises has enjoyed a very successful year and is continuing to expand in the areas of publishing, recording and production. With the country sound becoming more evident in today's pop hits, Buzz Cason Enterprises has become heavily involved in this area.

In publishing, the Russell-Cason catalogue has become a force in the country field. This year, "Then She's a Lover" and "Better Homes and Gardens" will both receive ASCAP awards. Two new publishing wings have been established this year. They are Buzz Cason Publications (ASCAP) and Tamrose Music (BMI) and both are in the process of developing impressive catalogues.

The production company has been extremely active in the past year and has placed a number of artists with major labels. Foxx, a rock group from Odessa, Texas, has been signed to Decca and their latest album is entitled "The Revolt of Emily Young." The group incorporates steel guitar and country harmonies into their

ciated its publishing operations with Denny Artists. Recently, though, it has devoted its efforts to publication work.

Assisting Denny at Cedarwood are Curly Rhodes, Promotion Director and a vital link with disk jockeys; Jim Hayner, Studio Engineer; Cecil Null, National Professional Manager; Dolly Denny, Receptionist; John Denny, Local Professional Manager; Mary Claire Rhodes, Administrative Assistant to Denny; and Jean Carle, Bookkeeper.

music. Foxx will shortly begin work on their next album and are presently on tour in Texas.

Jimmy Buffett, a writer-performer, recently completed his first album for Barnaby Records. Entitled "Down to Earth," the album has been reviewed as a country-pop presentation in the vein of James Taylor and Gordon Lightfoot. Buffett is presently preparing for a promotional tour which will include several syndicated television appearances.

Ultramauldin, Roxx, Blaze Glory, M.O.M. and Jimmy Hendricks are presently under production contracts and negotiations will be under way shortly to place these groups with major labels.

New Studio Concept

One of the major developments of the year for Cason Enterprises was the construction of the Creative Workshop, a new concept in recording studios. Since completion in May, the Workshop has been used primarily to record artists under production contracts. However, the studio is also used for custom work and a number of music publishers are making it a center for demonstration recordings. Along with the Workshop a new young group of musicians is becoming familiar with the workshop and specializing in combining rural sounds into today's hits.

Commenting on the overall success of Cason Enterprises, Buzz Cason said, "We are very happy with our overall situation as regards publishing, recording and production. We have a definite flavor of country sounds in most of our pop productions and feel that this combined with the already existing talent of our artists will enable us to produce many hit records and standard songs."

Avenue South Gains Attention

Another label to move into the country music field in 1970 was Avenue South, helmed by Nashville's only female label exec, Barbara Lindsey.

Avenue South releases gaining most attention were "She Let Me Lay," by Dorval Lynn; "Sundown Solitude," by Sudie Calaway; "I Had To Wear My Sister's Shoes," by Vernis Paul and releases by Maggie & Marie and Lindy Leigh.

The label is presently based at 812 16th Avenue South.



AT CEDARWOOD PUBLISHING CO.: left to right, standing, Roger Sovine, Bill Denny, Mary Clare Rhodes, Curly Rhodes, Cecil Null, John E. Denny, Jim Hayner and seated, Dollie Denny.

★ DJ's & Promoters ★ Welcome to Music City

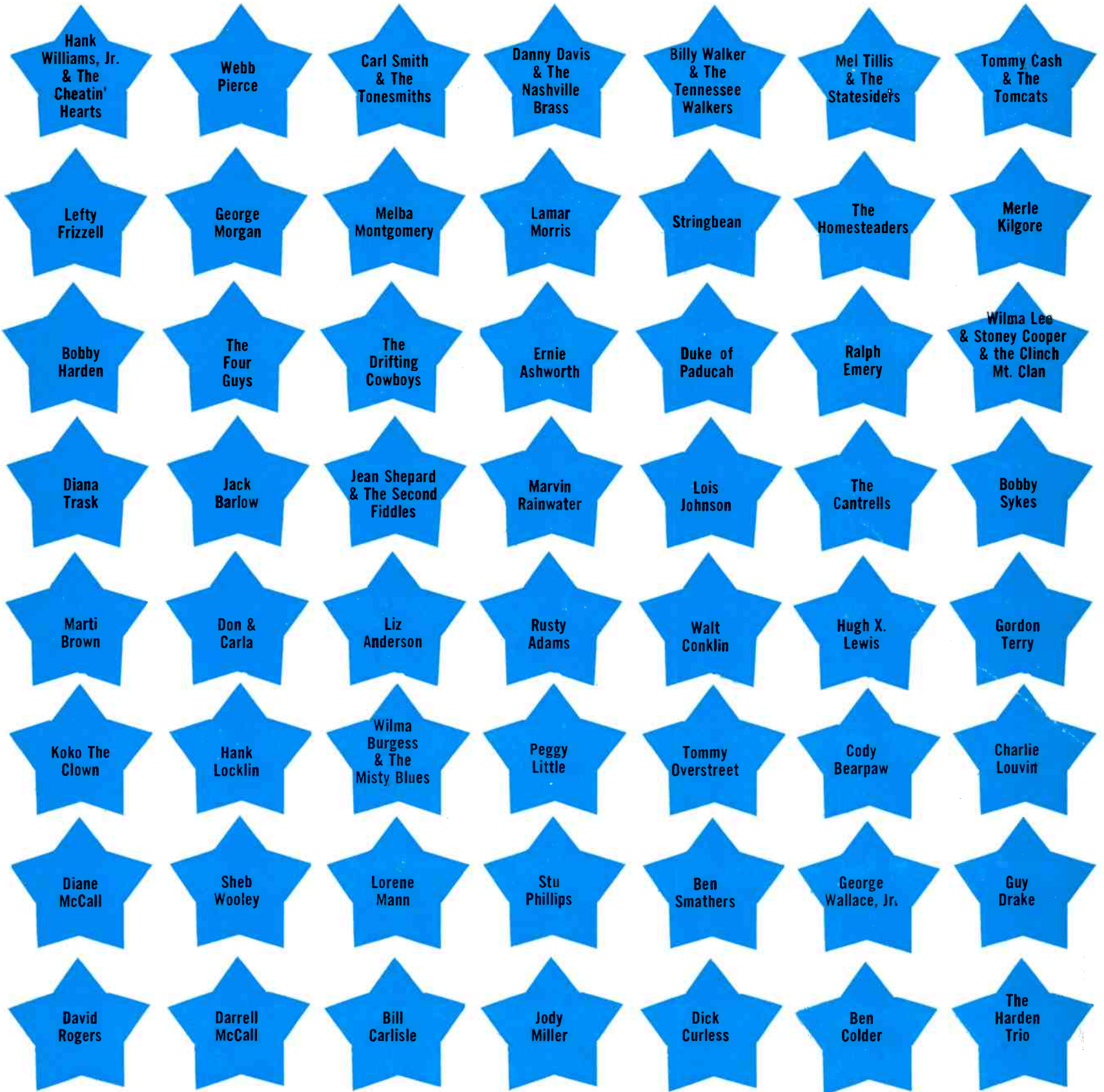
IT'S BEEN A GOOD YEAR—WE'VE ENJOYED WORKING FOR YOU:

JERRY RIVERS
BILLY GRAVES
JOHNNIE MASSEY
EDDIE PLEASANT

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JACK HAYNES
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STOP BY AND SEE US
DURING THE OPRY'S
45th BIRTHDAY
CELEBRATION

In the News At Liberty-United Artists

In 1970, two new personalities joined the country staff of Liberty-United Artists in Nashville. Biff Collie, a 27-year radio veteran, and Scotty Turner, five-year UA-Liberty producer, moved from the West Coast to join promotion man Ed Hamilton in the Nashville office.

Turner Took Over

Turner took over as executive producer and Collie and Hamilton handle sales and promotion as well as some A&E duties. Hamilton produces artists Pat-

sy Sledd, Bill Wilbourn & Kathy Morrison; while Collie works with Slim Whitman and Little Jimmy Dickens.

Remaining Roster

The remaining country roster is produced by Scotty Turner and consists of his artists Del Reeves, Johnny Darrell, Johnny Carver, Penny DeHaven, Bobby Lewis, Ray Sanders, Buddy Knox, Billy Mize, Buddy Cagle, Dale Robertson, Jerry Chesnut, Earl Richards and Mike Hoyer.

Liberty/UA C&W Lights



AT LIBERTY/UNITED ARTISTS: Del Reeves, Dale Robertson, Johnny Carver, Penny De Haven, Buddy Knox, Bobby Lewis, Mike Hoyer, Bobby Goldsboro, Johnny Darnell, Jerry Chestnut, Billy Mize, Een Peters, Earl Richards, Ray Sanders, Patsy Sledd and Slim Whitman.

A Central Office For Hits

In 1970, Central songs have been recorded by just about every label and artist in the business, starting the year with Porter Wagoner, "You Gotta Have a License," RCA; Slim Whitman, "Do What You Do, Do Well," UA; Ferlin Husky, "All Her Lovin' Little Ways," Capitol; Rex Allen, "Less of Me," Decca; and Roy Clark's big one, "I Never Picked Cotton," Dot.

The list goes on with artists like Mary Taylor, Ray Price, Arthur Prysock, Tommy Collins, Elvis Presley, Wynn Stewart, Billy Mize, Curtis Potter and Central's own Karen Kelly making a substantial entry into the stable of solid country artists. Of course, "Snowbird" through the Beechwood office is being recorded by everybody and will definitely be another standard, as should the new release by Faron Young, "Goin' Steady."

Central Songs' Nashville staff consists of Buddy Mize, General Professional Manager; Pat Floyd, Secretary; and in this past year, Neal Merritt, Artist Writer Relations; and Carl Thomason, Assistant Musical Director. Central has signed several new staff writers such as Whitey Shafer, Ann & Bill Woodward, Benny Joy and Bill Casseday.

Central is also in the process of a new face-lifting of its offices and the outside of its building at 1014 17th Avenue So.

Central Songs' Hollywood staff consists of Clifflie Stone, Executive Director; Steve Stone, General Professional Manager; Chris Roberts, Artist Writer Relations; Carol Ehler, Executive Administrator; Christy Tibbit, Secretary; Irma Fish, Receptionist; and Smiley Monroe, Promotion Director.

Added Production Duties

Buddy Mize, General Professional Manager of Central, has been busy with added production duties with the help of long-time Central standard writer Joe Allison. Joe has assigned Buddy to produce Mary Taylor and Jack Barlow for Dot Records. Also, he will be producing Whitey Shafer under the direction of Hal Neeley and Darrell Glenn for King Records.

Going off the beaten path a bit, Mize also produced a motorcycle album, "Motorcycle Man," for Newhall Records with an initial order of 2500 albums already sold to Racing Produc-

tions. The album was chiefly written by Melva Murphy. Also under Mize's supervision is a new group, Carl Thomason Revelation. Session arrangements are now being made for a release date on the group.

Bill Hudson:

'What Do You NEED?'

"After nearly 10 years in operation, people still don't seem to know what our firm does," Bill Hudson recently related to Record World with reference to the specialized diversification belonging to his organization of Bill Hudson & Associates.

Yet, as one zeroes in on the situation, it becomes apparent why the question "What is it that you do, Bill?" keeps cropping up.

In Los Angeles and New York, where he has affiliate offices with Litrov/Levinson, Hudson is most likely to be known as a PR pro. In Denver, where his firm handles such national accounts as Seven-up, Bill Hudson becomes an Advertising Advisor. In Dallas, where he initially started Gardiner/Hudson Management, he is recognized as one of America's leading "radio doctors," having consulted 23 stations to date.

On the other hand, in Nashville where his home base of operation is situated in a Spanish structure on Seventeenth Avenue South, he is all of these things . . . and more!

For example, when Tom Jones came to Music City this year and appeared at a reception given in his honor by WSIX-TV at Roger Miller's King of the Road, it was Bill Hudson & Associates who engineered the planning.

The what-do-they-do question seems almost to answer itself when Bill Hudson and his crew of Mickey Martin, Dale Gish, Frank Waggoner, Donna Hilley, Heather Maillie and Betty Hofer all say, "What do you NEED?"

Acuff-Rose Sets Message Center

NASHVILLE — The phone number for the Acuff-Rose Message Center during Country Music Week here is (615) 256-2877. Visitors may take and leave messages at this number.

ARCHIE CAMPBELL

**LOOKING FORWARD TO
ANOTHER BIG SEASON**

on CBS-TV

'HEE HAW''

Beginning September 15th

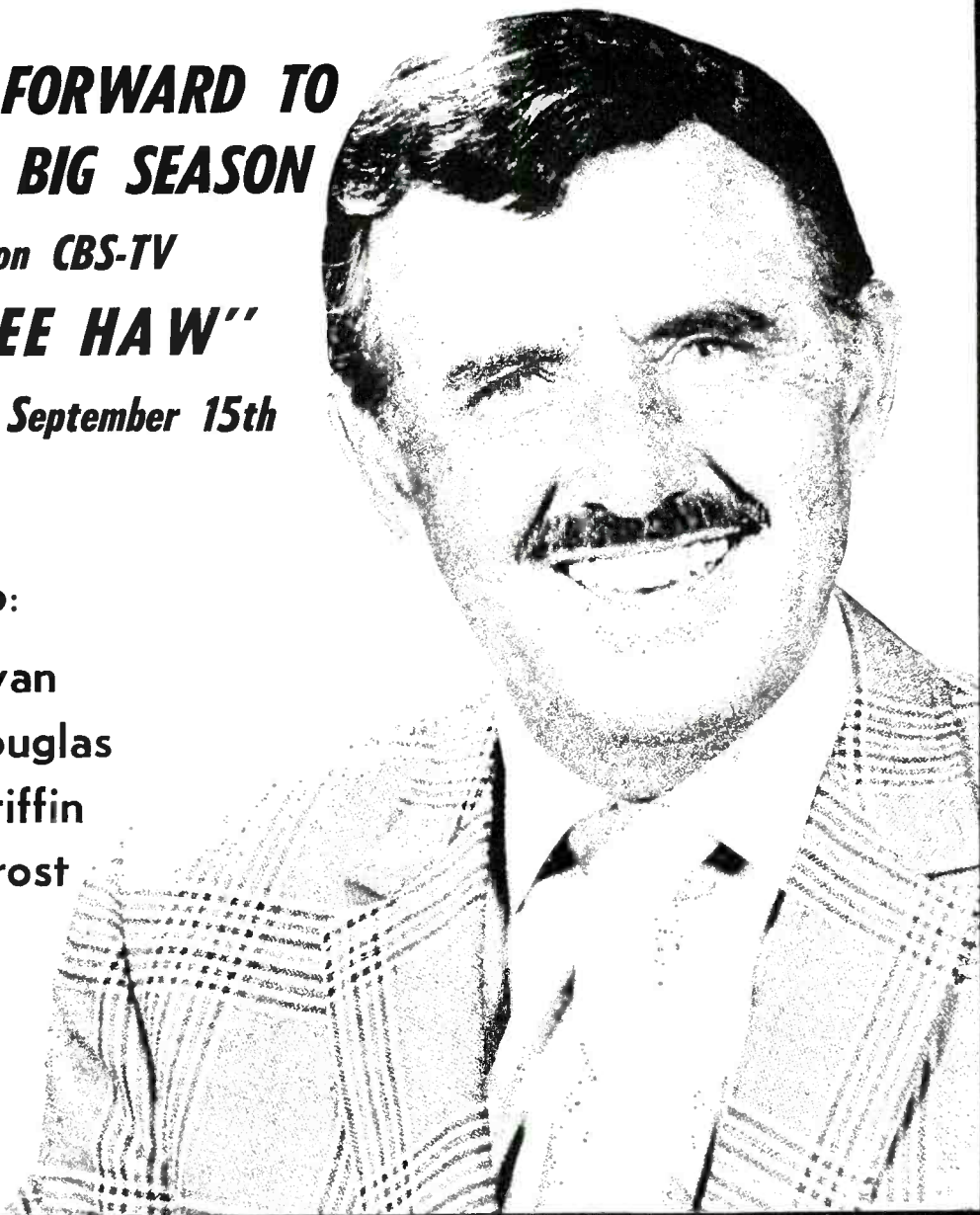
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RCA

CMA

1970: A Key Year Of Growth

By HAL NEELY

1970—one of those big years in the music business, a year of doubt for many, a year of change for most; but for all a year of reassessment of the musical life style of the world. As one of the senior music executives still active in the business, I view 1970 as one of the key years in the growth and development of the record and music publishing industry. Other years were 1935-36, 1949, 1952-53, 1962-63.

Probably of greater impact than any other factor was the economic climate, which forced a reduction of new product released, a closer assessment of new artist potential, a change in the buying habits and power of the consumer for records, tapes, for "tickets at the door" and the final full acceptance of the new music and life styles of many of our new artists and groups.

For Starday-King, one of the oldest of independents which had its founding roots back in 1943, the year was one of tremendous change. It was a year of the companies' greatest growth and a year which saw its greatest change in image, product, artists, marketing concepts, facilities and personnel.

James Brown, called by Look magazine "the most important black man in America," had his biggest year ever as he moved into pop and progressive rock acceptance. The Manhattans, Redd Foxx, Wayne Cochran, Arthur Prysock, Pat Lundy, Bobby Wade, the C. C. Riders, Bobby Byrd and Myra Barnes (Vickie Anderson) all came through with a hit product.

Full into Pop

The company moved full into the pop and rock scene with the 10-voice group the Establishment and put together its first outside national distribution deal with Brother Records (the Beach Boys' production label) for its sensational South African group the Flame.

For Starday, the country label for the group, 1970 is a year of resurgence. Somewhat dormant through 1969, the label added new artists as it moved once again full force into country music with emphasis on new young faces and voices in J. David Sloan, Judy West, Whitey Shaffer, Jim Single, Warren Robb, Jack Kane. Red Sovine, the "ole redhead," continues to stay on the charts, as do the Willis Brothers. Lois

President Starday-King Records & Publishing

Williams and Johnny Bond contributed hit product. Distribution and availability of country records and tapes, long the country artist's biggest problem, is being solved by new marketing concepts and techniques. Its long been a known factor that country music product will sell if it can be found in the stores by the buyer, and the companies new marketing methods are moving out country product at increasing rates.

Probably, in our opinion, the most significant change in the entire country music scene is the emergence of a new country music style called "California Country." Starday has been quick to become a leader in signing and releasing these young groups and now has in production and release singles and albums by Mayf Nutter, Hank and Lewie Wickam and Gib Guilbeau and Swampwater. Getting its foothold in such showcases as the Troubadour Club in Los Angeles, this new music form will, in the opinion of many, be the catalyst to truly make country music popular with the young people. Rock groups are tuning in as are the English groups to the "country sound and song."

Booking Heavy

The companies' studios in Nashville, Cincinnati, Macon and John Wagner Studio in

Albuquerque are now booking heavy into the fall season both on company product and outside production. If 1970 was a year of change, 1971 will be the biggest ever for Starday-King.

Executive assignments are Col. Jim Wilson, Vice President Marketing; Henry Glover, Vice President Publishing; Bob Harris, Vice President Business Affairs; Johnny Miller, Vice President Manufacturing; Louie Innis, Creative Arts; Lee Trimble, Sales Manager; Charlie Dick, Country Product Manager; Jerry Capehart, West Coast Publishing; Dexter Shaffer, Western Regional Manager; Ed Hall, Southern Region Marketing; Judy West, Nashville Publishing and P R; Darryl Glen, Staff Producer Nashville; Dave Harrison, Chief Engineer Nashville; Ron Lenhoff, Chief Engineer Cincinnati; Guy McColsky, Chief Engineer Macon; Bobby Smith, Staff Producer Macon; Tina Drake, Custom Service Manager; and Carlene Wescott, Custom Sales Manager.

Indie Promo Firms

In addition to its own promotion staff, Starday-King employs the independent promotion firms of Buddy Scott (New York), Tony Richland (Los Angeles) Howard Bedno (Chicago) Wayne Shuller (Dallas) Chuck Chellman (Nashville) Eugene Brown (Cincinnati) and John Thomas (Los Angeles).

Passkey To Success

Passkey Music moving into its new headquarters—the Chesnut Building at 808 16th Avenue South. The new offices, storage rooms and facilities greatly increased business potential.

Passkey signed three writers in 1970: Hal Bynum, Jim Kandy and Ray Warren. A new group insurance program was installed for the Passkey staff and writers. They increased the mailing list by 60% and doubled their promotional orders. Passkey increased its advertising by 40% enjoyed an increase in net gains of better than 60% over previous years and established several new representatives in both the R&B and pop fields.

Passkey and Burlington, Ltd., officials recently held a meeting in Nashville and laid the groundwork for better foreign relations and greater utilization of their worldwide facilities. Chesnut said, "We feel this year's success can largely be attributed to the increased individual attention and promotion given to each release. Also, a special effort is being put forth where each individual writer and his catalog is concerned."

In 1970 all copyrights in Dahar Music, Inc., were purchased and assigned to Passkey, the parent company, greatly enlarging their catalog. Passkey's average for songs cut was better than one per week in 1970. Their bulletin board shows 14 songs presently in the charts.

CMF Trustees Meet Oct. 12

The Country Music Foundation Board of Trustees will hold its quarterly meeting at the new Library and Media Center in the Country Music Hall of Fame on Monday, Oct. 12.

Frank Jones, Chairman of the Board, has stressed that the agenda will involve a study of this past year's accomplishments and an outline of the plans for the next fiscal year. Other agenda items will concern complete utilization of the new library facilities, the establishment of a policy for use of materials on deposit in the library, and utilization of a new 25-minute historical documentary film in the Hall of Fame auditorium. The site for the next quarterly board meeting

(Continued on page 152)



STARS ON STARDAY: the Willis Brothers, J. David Sloan, Judy West, Red Sovine, Hank and Lewie Wickham and Johnny Bond.

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SPORTS COMMON TATERS

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with ARCHIE CAMPBELL



THE WORLD OF JUNIOR SAMPLES CHS-1002

BULL SESSION AT BULLS GAP CHS-1007

THAT'S A HEE-HAW CHS-1021

PERSONAL MGR./PAUL GIBSON



BOOKINGS/JOE TAYLOR ARTIST AGENCY,
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record world Top C&W Singles

This Wk. Oct. 17	Last Wk. Oct. 10		Wks. on Chart	This Wk. Oct. 17	Last Wk. Oct. 10		Wks. on Chart
1	2	SUNDAY MORNING COMING DOWN	8	39	52	I CAN'T BE MYSELF/ SIDEWALKS OF CHICAGO	3
		Johnny Cash—Columbia 4-45211				Merle Haggard—Capitol 2891	
5	1	THE TAKER	9	40	41	DIXIE BELLE	6
		Waylon Jennings—RCA 47-9885				Stan Hitchcock—GRT 23	
3	1	SNOWBIRD	12	41	43	YOU'VE GOT YOUR TROUBLES (I'VE GOT MINE)	4
		Anne Murray—Capitol 2738				Jack Blanchard & Misty Morgan— Wayside 015	
4	8	ANGELS DON'T LIE	10	42	44	IM JOHNSON	4
		Jim Reeves—RCA 47-9880				Porter Wagoner—RCA 47-9895	
5	10	RUN WOMAN RUN	10	43	57	AFTER CLOSING TIME	3
		Tammy Wynette—Epic 10653				David Houston & Barbara Mandrell—Epic 5-10656	
6	3	THERE MUST BE MORE TO LOVE THAN THIS	10	44	23	I WANT YOU FREE	11
		Jerry Lee Lewis—Mercury 73099				Jean Shepard—Capitol 2847	
7	14	IT'S ONLY MAKE BELIEVE	5	45	25	NO LOVE AT ALL/ I FOUND YOU JUST IN TIME	12
		Glen Campbell—Capitol 2905				Lynn Anderson—Columbia 4-45190	
8	4	WONDERS OF THE WINE	11	46	49	LET'S THINK ABOUT WHERE WE'RE GOING	6
		David Houston—Epic 5-10643				LaWanda Lindsey & Kenny Vernon— Chart 5090	
9	9	THE GREAT WHITE HORSE	9	47	34	YOUR SWEET LOVE LIFTED ME	7
		Buck Owens & Susan Raye— Capitol 2871				Ferlin Husky—Capitol 2882	
10	7	HOW I GOT TO MEMPHIS	12	55	55	WAXAHACHIE WOMAN	4
		Bobby Bare—Mercury 73097				John Deer—Royal American 21	
16	12	JOLIE GIRL	6	49	54	RIGHT BACK LOVING YOU AGAIN	4
		Marty Robbins—Columbia 4-45215				Del Reeves—United Artists 50714	
12	12	ALL FOR THE LOVE OF SUNSHINE	12	50	60	ONE OF THE FORTUNATE FEW	3
		Hank Williams, Jr. with Mike Curb Congregation—MGM 14152				Hank Thompson—Dot 17354	
13	13	SOUTH/DON'T WE ALL HAVE THE RIGHT	10	51	37	BILOXI	13
		Roger Miller—Mercury 73102				Kenny Price—RCA 47-9869	
14	18	FROM HEAVEN TO HEARTACHE	7	52	61	SO SAD (TO WATCH GOOD LOVE GO BAD)	3
		Eddy Arnold—RCA 47-9889				Hank Williams, Jr. & Lois Johnson—MGM 14164	
15	15	LOOK AT MINE	10	53	53	WHO SHOT JOHN	5
		Jody Miller—Epic 5-10641				Wanda Jackson—Capitol 2872	
16	24	THANK GOD AND GREYHOUND	5	54	64	HOW I LOVE THEM OLD SONGS	3
		Roy Clark—Dot 17355				Carl Smith—Columbia 4-45225	
17	28	I CAN'T BELIEVE (THAT YOU'VE STOPPED LOVING ME)	4	55	67	I WAKE UP IN HEAVEN	2
		Charley Pride—RCA 47-9902				David Rogers—Columbia 4-45226	
18	19	WAKE ME UP EARLY IN THE MORNING	9	56	38	THIS NIGHT (AIN'T FIT FOR NOTHING BUT DRINKING)	11
		Bobby Lord—Decca 32718				Dave Dudley—Mercury 47049	
19	6	MARTY GRAY	13	57	59	SILVER WINGS	7
		Billie Jo Spears—Capitol 2844				The Hagers—Capitol 2887	
20	22	BACK WHERE IT'S AT	8	58	69	SUNSHINE	2
		George Hamilton IV—RCA 47-9886				Earl Richards—United Artists 50704	
21	36	LIVE FOR THE GOOD TIMES	6	59	70	SOMETHING TO BRAG ABOUT	2
		Warner Mack—Decca 32725				Charlie Louvin & Melba Montgomery—Capitol 2915	
22	32	LOUISIANA MAN	7	60	63	STEPPIN' OUT	3
		Connie Smith—RCA 47-9887				Jerry Smith—Decca 32730	
23	20	DADDY WAS AN OLD TIME PREACHER MAN	12	61	65	MY HAPPINESS	6
		Porter Wagoner & Dolly Parton— RCA 47-9875				Johnny & Joni Mosby—Capitol 2865	
24	30	IT'S A BEAUTIFUL DAY	6	62	62	MAMA CALL ME HOME	4
		Wynn Stewart—Capitol 2888				Bob Dalton—Mega 615-0003	
25	27	WHISKEY, WHISKEY	8	63	66	MONEY CAN'T BUY LOVE	2
		Nat Stuckey—RCA 47-9884				Roy Rogers—Capitol 2895	
26	26	SHUTTERS AND BOARDS	11	64	(—)	ENDLESSLY	1
		Slim Whitman—United Artists 50697				Sonny James—Capitol 2914	
27	33	ALL MY HARD TIMES	6	65	72	SOMEWAY	2
		Roy Drusky—Mercury 73111				Don Gibson—Hickory 1579	
28	11	HEAVEN EVERY DAY	16	66	68	IT AIN'T NO BIG THING	4
		Mel Tillis—MGM 14148				Tex Williams—Monument 45-1216	
29	31	CRYING	9	67	74	LAYING MY BURDENS DOWN	2
		Arlene Harden—Columbia 4-45203				Willie Nelson—RCA 47-9903	
35	35	TYIN' STRINGS	6	68	71	SAD MAN'S SONG	3
		Jane Stearns—Decca 32726				Dave Peel—Chart 5086	
31	29	FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES	18	69	(—)	WHERE HAVE ALL THE HEROES GONE	1
		Ray Price—Columbia 4-45178				Bill Anderson—Decca 32744	
32	42	HE'S EVERYTHING	7	70	73	EARLY IN THE MORNING	2
		Sammi Smith—Mega 615-0001				Mac Curtis—GRT 26	
33	17	GEORGIA SUNSHINE	12	71	(—)	OH LONESOME ME	1
		Jerry Reed—RCA 47-9870				Stonewall Jackson— Columbia 4-45217	
34	48	GOIN' STEADY	3	72	(—)	BLESS HER HEART, I LOVE HER	1
		Faron Young—Mercury 73112				Hank Locklin—RCA 47-9894	
35	21	WHEN A MAN LOVES A WOMAN (THE WAY I LOVE YOU)	17	73	75	MAMA DIDN'T RAISE ANY FOOLS (EXCEPT ME)	2
		Billy Walker—MGM 14134				George Riddle—Musicor 1421	
51	51	FIFTEEN YEARS AGO	3	74	(—)	AMOS MOSES	1
		Conway Twitty—Decca 32742				Jerry Reed—RCA 47-9904	
37	39	I CRIED	7	75	(—)	IT TAKES TWO	1
		Crystal Gayle—Decca 32721				Connie Eaton & Dave Peel— Chart 5099	
38	45	PATCHES	5				
		Roy Griff—Royal American 19					

THANKS
FOR
A
GREAT
YEAR!

#1 MOST PROMISING FEMALE VOCALIST

Connie
Eaton

NETWORK TV APPEARANCES THIS YEAR

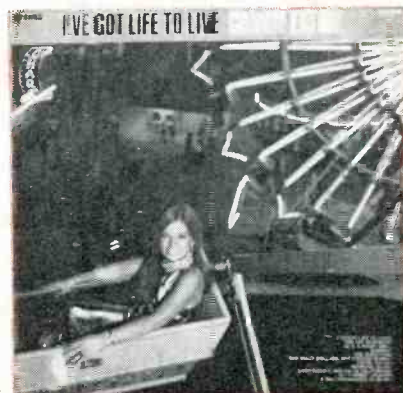
LAWRENCE WELK SHOW (ABC)
THE BEST OF EVERYTHING (ABC)
HEE-HAW (CBS)

CURRENT HIT SINGLE

It Takes Two CH-5099

WITH DAVE PEEL

CHS-1020



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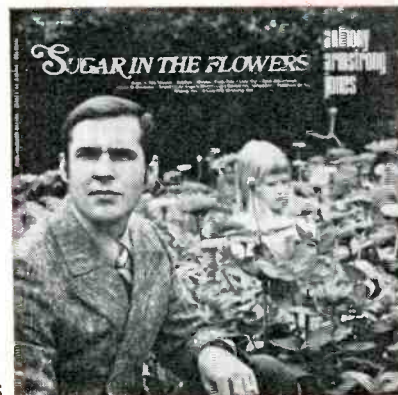
#1 MOST PROMISING MALE VOCALIST

Anthony
Armstrong
Jones

NEW HIT SINGLE

Sweet Caroline CH-5100

CHS-1036



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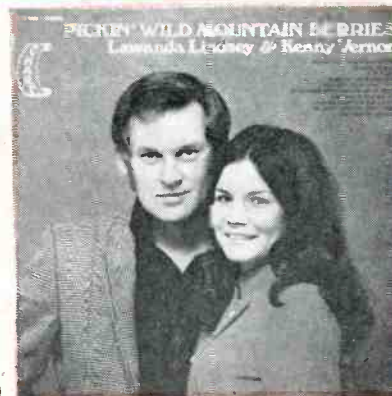
#3 MOST PROMISING DUO

Kenny Vernon
&
Lawanda
Lindsey

CURRENT HIT SINGLE

Let's Think About Where We're Going CH-5090

CHS-1030



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615 244-1945

Foster, Rice & Hall A Heavy Trio

In 1962, Jerry Foster, Bill Rice and John Hartford were working the split programming at KTCB, 1,000 watt station in Malden, Mo. Foster and Rice had teamed up as a songwriting duo but had had little luck getting anything recorded. Both deejays were good singers and maintained their own traveling groups. When Ernest Tubb or George Jones were in the Southern Missouri area, the boys would work shows as fill-in artists. Rice's guitar player, Roland Janes, opened a studio in Memphis and began cutting masters on Bill. Roland, a Memphian, was familiar with Jack Clement, who was then living in Beaumont, Texas, and working in partnership with publisher-producer Bill Hall.

Roland sent copies of the tapes he had cut on Foster and Rice to Clement, who turned them over to Hall. Hall was immediately impressed with the potential of this country writing team. He sent the boys \$1800 to pay for studio time and a monthly fee to retain them as "semi-exclusive" writers. It wasn't until 1968 that Foster and Rice felt enough confidence in their writing ability to move from KTCB to the country capital of the world—Nashville.

Between 1962 and their 1968 move to Nashville, Foster and Rice had had several tunes recorded. Their first was the Benny Barnes cut on "I Feel Sorry for Me." Later came Dickey Lee's recording of "The Day the Sawmill Closed Down," and later Johnny Preston's "The Day the World Stood Still." Hall worked in close association with the boys from the onset of their \$1800 agreement. The boys would send tapes to Bill and Bill would send back suggestions which he felt would make the tunes easier for him to get recorded.

When Hall and Clement sold their Beaumont, Texas, studio and moved to Nashville in 1967, Foster and Rice followed close behind. Both boys got disk jockey jobs at WENO radio in Madison and on weekends they were gunfighters at the station's western-style amusement park. In 1968, the boys began hitting paydirt with tunes cut by Charley Pride, Carl & Pearl Butler, Sheb Wooley, Hank Locklin, Bobby Bare and Jeanie C. Riley.

BMI had been good to the writers for some 10 years but when their contract came up for



Jerry Foster, Bill Rice

renewal, Foster, Rice and Hall began negotiating with all the performing rights societies and ASCAP came out on top. ASCAP rep Ed Shea says the boys are the hottest duo that his performance society has going.

Since January, 1968, the Foster and Rice team has had at least one song listed in the national charts every week. Some of their country tunes which fans will remember are "Back Side of Dallas," Jeannie C. Riley; "The Easy Part's Over," Charley Pride; "That's Why I Love You So Much," Ferlin Husky; "Daddy, I Love You," Billie Jo Spears; "The Thought of Losing You," Charley Pride; "Wonder Could I Live There Anymore," Charley Pride; "I've Just Been Wasting My Time," John Wesley Ryles I; and two songs now holding down space on Record World's charts — Mel Tillis' "Heaven Every Day" and Stan Hitchcock's "Dixie Belle."

Thanked Kitty

Hall told Record World that the most exciting cut the boys had ever had was with Kitty Wells. "The only time we ever wrote an artist and asked them to record our song was with Kitty. When we found out she did it, we wrote her a thank you letter," Foster said.

"Now we want to get cuts from Ernest Tubb and Roy Acuff. We'd like to get cuts by all the legendary names in country music," Rice said.

When asked who pitched their material, the boys said, "We don't believe that writers should pitch tunes. Bill Hall plugs all of our songs and unless an A&R man specifically asks to see us, we never go into their offices."

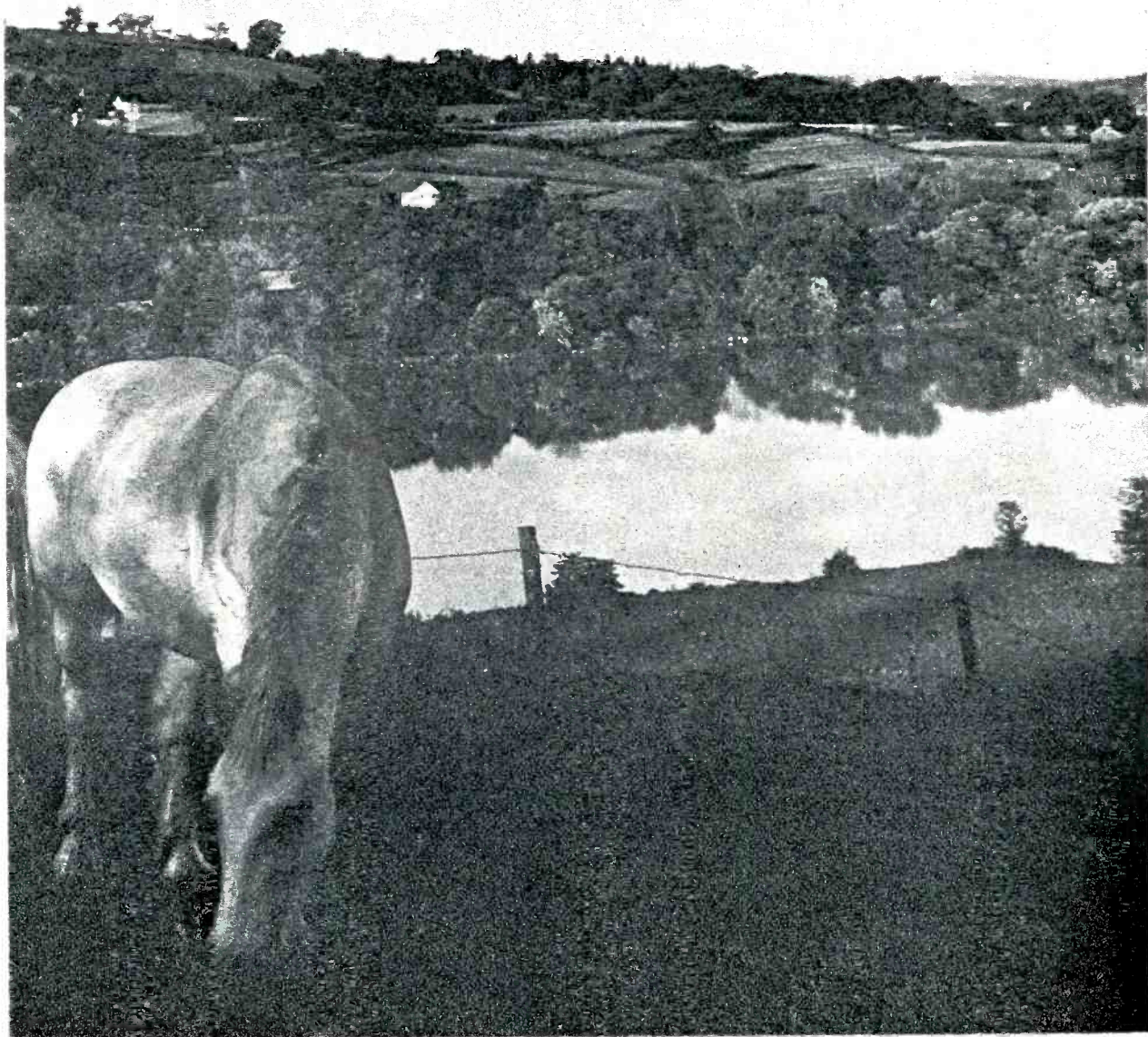
"Hall also negotiates all of our contracts with performing societies, record companies, and just last week he negotiated the purchase of our two new Cadillacs," said the prolific duo.



UNITED ARTISTS IS AT HOME IN THE COUNTRY

LITTLE JIMMY DICKENS • BUDDY KNOX • BILLY MIZE
DEL REEVES • BOBBY GOLDSBORO • BOBBY LEWIS
DALE ROBERTSON • JOHNNY CARVER • MIKE HOYER
PATSY SLEDD • JERRY CHESTNUT • EARL RICHARDS
BILL WILBOURNE & KATHY MORRISON • RAY SANDERS
SLIM WHITMAN • BUDDY CAGLE • PENNY DEHAVEN

RECORDS & TAPES



Pioneering Key

Key Talent Agency and Newkeys Music Publishing Co. are jointly developing the reputation as the fastest growing booking and publishing firms in Nashville, with new acts and writers being signed in impressive numbers.

Jimmy Key has been actively expanding his agency interests into Rhythm and Blues, pop and country pop as well as continuing his emphasis in the country field. Not only is he a major Nashville agency booking R&B acts, he also is leading the way in the booking of groups such as the Pla-Mates, the Harper Valley PTA, the Morris Brothers and Bud Logan and the Blue Boys.

Roy Bayum, a writer for Newkeys, also is expanding into the performing field with his recent release, "I Hope I Never Love That Much Again." Other relatively recent signings include Kim Morrison, "the Female Ray Charles," who has been scoring pop on Mercury via "California Woman and Louisiana Man" and her newest, "All I Want To Do Is Love You." She wrote both.

Other new acts include the Morris Brothers (pop), the Pla-Mates (C&W), Otis Williams (R&B) and Judy West (country-pop).

Additional Key acts include the familiar faces of Bobby Bare, Dave Dudley, Tom T. Hall, George Kent, Diana Duke, Linda Manning and Bobby Lord.

Nelson to Key

Pat Nelson, recently of ABC Records, has joined Key as a public relations man. His prime responsibility is scouting for new talent and writers, "always keeping in mind big future anticipated for groups."

One of the most recent to the expanded staff of Jimmy Key's expanding musical empire is his son, 22-year-old Jack Key, who heads up the publishing operations at Newkeys.

Jack joined the firm in June after having completed a tour with the U.S. Army, including a five-month stint in South Vietnam where he was wounded in the right arm during a fire fight against Communist forces.

Jack, along with brother Rick Key, also writes for Newkeys. Their efforts include "Doggie Ray," recorded by George Kent.

Biggest Challenge

His biggest challenge at present is to expand the scope of the publishing-writing projects, which now is dominated by the writing of one of the hottest

properties in the industry, Tom T. Hall.

Two Hall-penned tunes "Pool Shark" and "Week in the County Jail," have been nominated for CMA song of the year awards. "Shark" was recorded by Dudley and Hall recorded "Jail."

"Shark" soared to number one in the C&W charts, and "Jail" was one of the bigger hits, of the year, along with "If I Every Fall In Love with a Honky Tonk Girl," recorded by Faron Young.

Other Hall songs include "Salute to a Switchblade," "This Night Ain't Fit for Nothing But Drinking," "Hello, I'm a Jukebox," "Do It to Someone You Love," "Shoeshine Man," "The Chicago Story," "How I Got To Memphis," "Carter Boys" and "Tonight the Jukebox Plays For Me."

To boost the writing staff, Jack recently announced the signings of Ronnie Rogers, Jeff Elliott and Mike Morgan to join Kim Morrison, Artie Glenn (who hit big a few years ago with "Crying In The Chapel"), Larry Williams (another new writer), Manning, Janie Batey, Hall, Bayum and Eddie Seals.

Grand Ole Opry Hospitality Suites

COMPANY	HOTEL	ROOM NUMBER
British Country Music Association	Quality Courts Motel	
Buck Owens Enterprises	10 Interstate Drive	
Capitol Records	Capitol Park Inn	Walnut Room
CBS Musical Instruments	Capitol Park Inn	Ballroom
Central Songs	Hermitage Hotel	Governor's Suite
	Holiday Inn	
	James Robertson Pkwy.	
Certron Records	Sheraton Motor Inn	
Chuck Chellman Company	Hermitage Hotel	Room 309
Columbia and Epic Records	Hermitage Hotel	Iris Room
Country Music Association	Municipal Auditorium	
Country Song Round-Up	Hermitage Hotel	Room 309
Decca Records and	Capitol Park Inn	Parlors A, B, & C
MCA Music		
Dub Albritten and Associates	Sheraton Motor Inn	
Gardiner-Hudson Management	Capitol Park Inn	
GRT Records	Sheraton Motor Inn	El Greco Room
Hickory Records	Capitol Park Inn	Room 230-232
Hubert Long International	Capitol Park Inn	
Jamboree U.S.A.—	Hermitage Hotel	
WWVA Radio		
Jeannie C. Riley	Sheraton Motor Inn	
Jim Reeves Enterprises	Ramada Inn	Room 443-445
Mercury Records	King of the Road Motor Inn	South Room
MGM Records	Sheraton Motor Inn	Room 406
Monument Records	Capitol Park Inn	
	King of the Road Motor Inn	Room 806-808
RCA Records	Ramada Inn	Ballroom
Republic Records	Capitol Park Inn	
R.P.M. Records	Ramada Inn	Room 308-310
SESAC	Sheraton Motor Inn	
Shelby Singleton Corporation	Sheraton Motor Inn	Granada Room
Sunbury-Dunbar Music	Ramada Inn	
United Artists/	Downtowner	Commodore Room
Liberty Records		
Yongestreet Productions	King of the Road Motor Inn	

Gallico On the Go

NASHVILLE — In 1970 Al Gallico Music, directed by Nashville Manager Norro Wilson, published national country chart action tunes like: "The Ways to Love a Man"; "Baby, Baby"; "I Do My Swinging at Home"; "He Loves Me All the Way"; "I Want You Free"; "Then He Touched Me"; "After Closing Time"; "Run Woman Run"; "Wonders of the Wine"; "Your Sweet Love Lifted Me"; "Stay There Til I Get There"; "July The 12th"; "Playing Around with Love"; "The Gun"; "I Like Trains";

"Heavenly Sunshine"; "A Woman Lives for Love"; "I Found You Just In Time"; "Born That Way" and "Ship in a Bottle."

New exclusive writers signed during 1970 were dj Dan Hoffman, Epic artist Carmol Taylor and Danny Walls. All were signed to the Gallico affiliate, Algee Music.

The Gallico office in Nashville is located in the Capitol Records Building at 806 16th Avenue South. Home office for the operation is at 65 West 55th St. New York, New York.

Artist of the Decade

On Sept. 1 Bakersfield's favorite son, Buck Owens, who has received virtually every award the country music industry has to offer, was hosted at a reception at the Capitol Tower in Hollywood to receive the most unprecedented and prestigious award ever presented to an entertainer.

Before over 1,000 guests Buck Owens was presented with an award which has never been presented to another artist in the history of Capitol Records. The award reads . . . "To the Capitol Country Artist of the Decade Buck Owens in recog-

nition of his ten outstanding years of achievement in the
(Continued on page 153)



Sal Iannucci, Buck Owens

TV Boosts Sonny James

NASHVILLE — Plans have been finalized for appearances on "The Ed Sullivan Show," "The Johnny Cash Show," "The Glen Campbell Show," "The Andy Williams Show," "Hee Haw" and the new Flip Wilson TV show for Capitol country artist Sonny James.

According to the Nashville-based singer, he has been careful not to over-expose himself on national TV. "It is important for an artist to stay fresh to his audience."

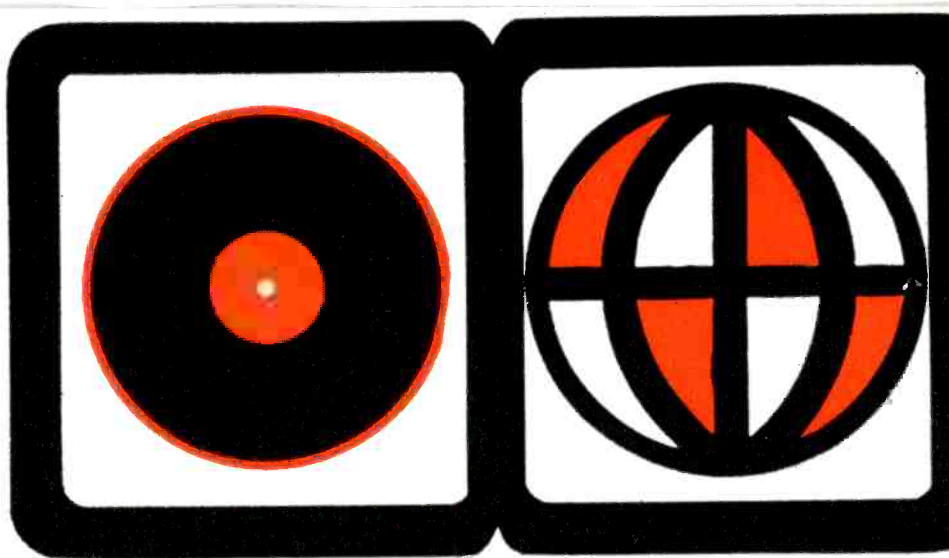
He further added that performing before millions of people is a great asset and he believes that TV does the same as personal appearances in that it gives a viewer visual impact which stays with them longer than simply hearing a recorded performance. His TV and live appearances, he feels, have made a definite increase in the popularity of his recordings.

Sonny's agent, Bob Neal, says he has tried to present Sonny in proper perspective by suggesting that the artist perform songs that fit the show and not

(Continued on page 153)

record world

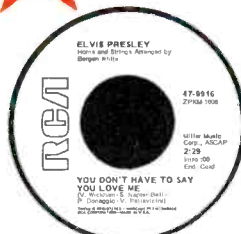
Dedicated To
Serving The
Needs Of The
Music & Record
Industry



October 17, 1970

In the opinion of the editors, this week the following records are the
SINGLE PICKS OF THE WEEK

WHO IN THE WORLD



Elvis Presley stars on "You Don't Have to Say You Love Me" (Miller, ASCAP), the old Dusty Springfield number. The other side is a rocker entitled "Patch It Up" (Elvis Presley/S-P-R, BMI). Two smashes (RCA 47-9916).



"Heaven Help Us All" (Stein & Van Stock, ASCAP) bids Stevie Wonder. Top cut from his "Signed, Sealed & Delivered" album is sure to deliver in a heavy way (Tamla 54200).



"They Call It Rock & Roll Music" (Delbon-Cotillion, BMI) according to Delaney & Bonnie & Friends (including King Curtis). This makes it two in a row for them—what a way to go! (Atco 6788).



Gene Chandler continues his "groovy situation" which he asks us to "Simply Call It Love" (Cachand, BMI). He has a great knack for coming up with soulful Top Pop hits like this one (Mercury 73121).



SLEEPER PICKS OF THE WEEK



The Glass House will shatter the charts with their tasty new one. Title, "Stealing Moments from Another Woman's Life" (Gold Forever, BMI), is a real grabber and the group's clean sound speaks for itself (Invictus 9082).



The Beach Boys shed "Tears in the Morning" (Wilobarston, ASCAP) but should smile at the projected success of this excellent Bruce Johnston composition culled from "Sunflower." It will happen (Brother/Reprise 0957).



Crabby Appleton, the guys who gave you the hit "Go Back," are back. This time they're singing about "Lucy" (Mee Moo, BMI) who seems to be very together; so are they (Elektra 45702).



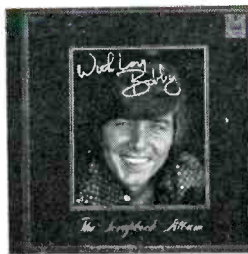
Sonny Curtis sings "Love Is All Around" (Mark III, BMI), the theme song he wrote for the Mary Tyler Moore show. If his sales (helped by TV exposure) are like her ratings he'll be in great shape (Ovation 1006).



ALBUM PICKS OF THE WEEK



The Supremes try "New Ways But Love Stays" on this package. The girls have never been so adventurous and so on target as here (Motown MS 720).



Bobby Sherman sends out a record and a scrapbook of photos from his childhood until the present and signs it "With Love, Bobby" (Metromedia KMD 1032).



Arlo Guthrie has composed some of his prettiest and most promising melodies on this package, which he calls "Washington County" (Reprise 6411).



Bobby Womack is getting the big, big push from Liberty on "The Womack Live." He does some of his own tunes and rock evergreens (LST 7645).



Above, Some Execs Responsible For Elektra's 'New York Sound': Seated, from Left, Bill Harvey, General Manager; Jac Holzman, President; Mel Posner, VP, National Sales; Standing, From Left, Bob Brownstein, Campus Department Head; Bruce Harris, Director of Advertising and Publicity; Gil Bateman, National Promotion Director; George Steel, Assistant to Posner; Keith Holzman, Director of Production; and Bob Heilmann, Art Director. Story Inside.



JERUSALEM

**An instrumental by
HERB ALPERT &
THE TIJUANA BRASS**
Written, arranged
and produced by
Herb Alpert.
AM 1225

Time for Action

Industry Must Act on Drugs

It's a tragedy that two such brilliant artists as Jimi Hendrix and Janis Joplin should die in their twenties, apparently from an overdose of drugs. Both of these artists were highlights of our industry and of rock culture.

Unfortunately, we know there are politicians who will see these deaths as confirmation of their theories that the ills of the world are caused by the generation that inherited them. Other politicians are bound to use them as excuses to try to impose repressive measures which have nothing to do with these cases.

Perhaps Through RIAA

We believe this is the time for the record industry, perhaps through the RIAA, to join with other governmental, social and business structures to embark on a massive educational campaign. This would involve endeavoring to put the question of drugs where it belongs, in medical rather than in legal hands. It would also involve realistically reassessing our stereotyped thinking on drugs, separating those which are generally believed not to be harmful from those which can be lethal. The former should be made legal and the latter should be the subject of such a widespread educational campaign outlining its dangers, that there will be no child in the country who will not be reached by its message.

Realistic Stand Necessary

Because of the continuing incidence of death by drugs to recording artists who are in the public eye, it is vitally necessary for our industry to take a realistic stand on the whole question of drug usage and lead the way in this nationwide project, for the industry can no longer afford to avoid the subject of drugs, except at its own peril.

RCA Names Anger Mgr., Special Products Marketing

Harry Anger has been appointed Manager, Special Products, Marketing and Services, in a major re-organization of non-brand label activities by RCA Records.

Announcement was made by Jack Burgess, Division Vice President, Marketing, who said that under the new organization, Anger will be responsible for RCA Records Custom, Premium Record and Tape Products, the sale of studio services in all RCA Records' recording locations in the U.S.—New York, Chicago, Los Angeles, and Nashville, and RCA

(Continued on page 116)



Harry Anger

Nixon Names October Country Music Month

NASHVILLE — The Country Music Association has informed **Record World** that the following proclamation was issued by the White House:

PROCLAMATION 4007 COUNTRY MUSIC MONTH 1970 BY THE PRESIDENT OF THE UNITED STATES OF AMERICA

A PROCLAMATION. Deep from the heart of America, country music has come to enrich the daily lives of countless citizens. Its warmth is the warmth of the hearth of the heart. Its simplicity expresses the candor, the humor, the love and pain of country people. Its unique and varied melodies are vivid portrayals of men and women whose experiences have taught them that life brings blessings and hardships, joys

and sorrows, satisfactions and anxieties.

The popularity and growth of country music in recent years attest to its increasingly important part in American life.

NOW, THEREFORE, I RICHARD NIXON, President of the United States of America, ask the people of this nation to mark the month of October with suitable observations as Country Music Month.

IN WITNESS WHEREOF, I have hereunto set my hand this 25th day of September in the year of our Lord Nineteen Hundred Seventy, and of the independence of the United States of America the One Hundred Ninety Fifth.

Richard Nixon

F.R. Doc. 70-13067;
filed, Sept. 28, 1970;
9:15 a.m.

Nuccio Capitol Indie Labels VP

HOLLYWOOD—Don England, Vice President, Marketing, CRI, has announced the appointment of Charles Nuccio to the newly-created post of Vice President, Independent Labels, Marketing Division, CRI.

Nuccio, who continues to report to England, will be responsible for the overall direction and coordination of sales, promotion, merchandising and administrative matters affecting

the growing number of independent labels serviced by Capitol.

Henry Long Dies

NASHVILLE — Henry Long, 87, died on Oct. 8. Long was the father of Hubert Long, agent and publisher and head of Hubert Long International Services were held on Oct. 10.

Klein Heads Nat'l General

Michael Klein, who joined National General Corp.'s financial services division last May 1, has moved over to become chief executive of National General Records Corp.

As his first act in his new capacity, Klein is negotiating the termination of NGR's distribution agreement with Bud-

dah Records, and has begun discussions in New York relative to setting up a new distribution deal.

Klein, 23, the son of NGC's topper Eugene Klein, states as his reason for terminating his company's arrangement with

(Continued on page 116)

Remembering Janis Joplin

By DAVE FINKLE

Unlike most of the reporters who have covered the rock scene in one way or another during the last few years, I never really knew Janis Joplin, never really got a chance to rap with her.

She did swear at me once, though.

It was at the press cocktail party Columbia Records threw to celebrate their purchase of Janis and Big Brother and the Holding Company from Mainstream. I was sitting at a table with a lady from the press when Janis, momentarily not talking with anyone, began shaking her head violently from side to side, her well-known unkempt mane sweeping across a tray of hors d'oeuvres on our table. When I called Janis' attention to the disturbance, she let out one of her handy invectives.

There will be those who say you can't judge a person by her behaviour at a cocktail party. I say you can. I've met people at cocktail parties that I've liked, people who could observe the amenities without feeling that they're selling out.

There will be those who would defend Janis by saying she was ruthlessly honest, hated guff, the shuck of the commercial world. I don't know. I interpreted her action as vulgar, contemptuous.

Seemed Bitter

She undeniably seemed to be a bitter girl, frequently lashing out at the inequities of her past. He was quoted as saying that her return to 10th reunion was in the nature of lording it over the people who scorned her when she was young.

But, at most, her lack of social grace was a minor failing, a form of immaturity and not a condition for which a human being is condemned.

We now learn that Janis Joplin had a greater failing, a disregard for life. She was a great artist, a great singer, a singer of incalculable technical skill and soul.

In the name of living life to the "superhypermost," as she once put it, she lived recklessly. She claimed to be living life for "now," but it turns out that her hedonism was a courtship of death. She supposedly cared for life, but it doesn't seem that way this week, does it?

Destruction of talent, of genius, is really the stuff of tragedy. And Janis Joplin's death

at 27, after having cut only three albums and part of a fourth as a lasting gift to her audience, is tragic.

But a few questions remain? Could Janis have been as great if she hadn't lived the way she had? Answers can only be hypothetical. But if the answer is yes, then perhaps Janis' public, of which I am one, is partially to blame for her demise. Perhaps part of her appeal was that she allowed vicarious enjoyment of burning a candle at both ends, was that she was the furtive thrill of delighting in the beauty of a forest fire.

Her Life

It was her life and she could live it as she chose, you might say, but perhaps there was a point at which the public demanded her continual sacrifice. And does that public have that right? Even in the guise of encouraging genius?

Well, these questions are philosophical and not to be answered today. But today the fact remains that Janis Joplin is dead, having only partially fulfilled the promise her voice made us.

And I don't feel entirely blameless.

Lounge Pacts Fuego

Lounge Records, a subsidiary of Glori Records, known for its gospel endeavors, has put under contract a jazz/rock group called Fuego (Spanish for fire).

Klein/Nat'l General

(Continued from page 115)

Buddah "philosophical differences with regard to product development and distribution."

Artists under exclusive contract to National General Records now include Chariot; Risa Potters; Dalton & James; American Trust Company; Body and Soul; Alan Shayne; and Barbara Mason.

Of particular interest to Klein is an all-male group, Love Song, which will shortly cut its first record under the aegis of Star Flower Productions, a subsidiary of National General Corp.'s music publishing companies, Montage Music, Inc., and Carthay Music, Inc.

In addition to becoming chief executive of National General Records Corp., Klein is assuming similar duties with the publishing companies.

Gregory Polydor Marketing Dir.

Chuck Gregory has been appointed to the newly created position of Director, Marketing for Polydor Records, announces label President, Jerry Schoenbaum.

Gregory, who will be directly responsible to Jerry, will be totally involved in Polydor artists and their product. From acquisition of talent through every aspect of sales, promotion, publicity, and advertising as well as budgeting and A&R, Chuck will serve to coordinate these separate facets into a "whole" campaign. He will work with the people in charge of promotion, sales, etc., in guiding the selection of the "right" material for an artist, to see that a cover that conveys a certain image or idea will be utilized, to insure that markets best suited to particular product will be covered by a full scale promotion and that advertising will be geared to the individual type of artist or group and their unique sound and selling appeal.

He feels that the label's first and foremost responsibility is to the artist. He calls what he does, "Total responsibility to the artist for the marketing of his product and himself."



Chuck Gregory

Chuck comes to Polydor with many years of experience in various aspects of the record business. Most recently he was Vice President of Cyclone Records, a subsidiary of Robert Mersey Productions in Los Angeles. Prior to this Chuck spent 12 years with CBS, his last position being that of West Coast Director of A and R. While with CBS, Chuck was responsible for bringing many artists to the Epic label including Sly and the Family Stone. Chuck has done sales and promotion work for Schwartz Brothers in Washington, a leading distributor.

RCA Appoints Anger

(Continued from page 115)

Records' Educational Sales and Communications Sales.

"Grouping all these related activities under one manager will provide us an ideal means of expanding our already-extensive operations in the period that lies ahead," Burgess said. "In Anger, we have an executive of proven worth, whose experience should be invaluable in developing significant growth opportunities for RCA Records."

Reporting to Anger under the new arrangement will be Bill Mulligan, formerly Manager, Special Custom Projects who has been promoted to Manager, Field Sales for the operation. In his new position, Mulligan will continue his activity in Custom Products and assume supervision for the entire Special Products field sales force.

John Hendrickson, Manager, Market Administration and Planning and Sales Services; Gerry Plano, Manager of Special Products A & R; Elva Colacito, Manager of Educational Sales, and Ray Sacher, Manager of Communications Sales will also report to Anger.

The operation will be responsible for the sale of studio serv-

ices in New York, Nashville, Hollywood, and Chicago.

Anger first joined RCA Records in 1966 as Manager of Popular and Red Seal Advertising, a position held until early 1969, when he left to write and produce documentary films. He rejoined RCA in November, 1969, as Manager, Special Products Sales. Before his initial position with RCA, Anger had been associated with Spencer Advertising, prior to which he had been associated with Warner Brothers and MGM Records.

WLIB Honored

NEW YORK — Radio station WLIB, holder of the coveted Peabody Award for two consecutive years, added another feather in its cap last week when Associated Press announced its awards for 1970.

The New York State Associated Press Broadcasters' Association (NYSAPBA) draped first place honors for Best Local Documentary on the WLIB program "Black Views—With Livingston Wingate," a regular Sunday afternoon community affairs series heard at 5:30 p.m.

PLACE STICKER
HERE... COPY SHOULD
READ: "INCLUDING THE
HIT SINGLE MONTEGO BAY"



**"MONTEGO BAY" IS NO. 2 ON THE ENGLISH
CHARTS, NO. 44 IN RECORD WORLD WITH A BULLET,
NO. 46 ON CASH BOX'S TOP 100 WITH A BULLET,
AND NO. 40 ON BILLBOARD'S HOT 100 WITH A STAR**

**"MONTEGO BAY", FROM THE BOBBY BLOOM ALBUM,
PRODUCED BY JEFF BARRY,
IS ON MGM RECORDS.**



Morgan MCA's East A&R Dir.

Shain Named Manager

UNIVERSAL CITY, CALIF.—J. K. Maitland, President, MCA Records, has announced the promotion of Tom Morgan, Director, A&R, MCA Records, to the newly created post of Director, A&R, MCA Records, East Coast. He will report directly to Maitland at MCA headquarters here.

Maitland also announced the appointment of Don Shain, MCA Records, Director, International A&R, to Manager, A&R, Decca Records. Shain will be headquartered at Universal City and report directly to Maitland.

Decca Readies 'Superstar' Push

NEW YORK—"Jesus Christ—Superstar," the long-awaited rock opera based on the seven last days of Christ, has been recorded in England and will be released in the U.S. as a double album set on Decca Records on Oct. 27.

Decca is backing "Jesus Christ—Superstar" with a massive advertising and promotional campaign. A special press preview will be held at St. Peter's Lutheran Church in Manhattan followed by similar presentations in Los Angeles, Chicago, Dallas and Atlanta.

Included in the all-star cast are Ian Gillan, lead singer with

This move marks the completion of headquartering A&R functions on the West Coast. Russ Regan, Vice President and General Manager for Uni Records, and Johnny Musso, General Manager of Kapp Records, have offices in Los Angeles. Owen Bradley, Decca Vice President and Director, country A&R, will continue to function with offices in Nashville.

In his new capacity, Morgan, in addition to performing usual A & R functions, will coordinate A&R activities in the East with Maitland and respective headquarter A&R departments on the West Coast. Morgan will also be responsible for reviewing Broadway and motion picture properties for recording.

Deep Purple, as Jesus Christ; Murray Head, who had a recent hit single with "Superstar" from the opera, as Judas Iscariot; Mike d'Abo, former lead singer in Manfred Mann, as King Herod; and many other leading pop and theatrical artists.

An 85-piece symphony orchestra, three choirs, a rock group, a jazz band, a pianist who won the 1970 Tchaikovsky Award in Moscow and a Moog Synthesizer are featured in the opera.

The single record "Superstar," sung by Murray Head, has already sold half a million copies world-wide and was Number One in four countries.

RCA Launches Country Promo

RCA Records this week launched a special two-month Country/Western record and tape merchandising program under the general title, "It's In the Stars."

Announcement was made by Harry Jenkins, Division VP, Country Music, who said the program will emphasize promoting, advertising and merchandising of country product on both records and tapes.

RCA's distributors have been divided into three categories for a distributor performance contest in which grand prizes will be nine 1971 automobiles, three for each category.

Points considered in the contest will be sales, merchandising and overall participation, based on purchase objective.

For the contest, RCA Records is making available special window display materials, special advertising kits, artists blowups, national radio spots, and trade ads.

Distributors taking part in "the Roundup" will brand and register key executives and salesmen. Immediately upon registration, a distributor will become eligible to have one executive receive a personal computerized "It's In the Stars" horoscope, and other distributor personnel will become available for complete horoscopes as their participation in the program builds.

In addition to the RCA record and tape country catalog, a total of 32 country albums will be featured in a special country advertising kit.

In promoting the program, distributors will be judged on the most effective, well-rounded promotional activity in connection with the purchase objective. Effectiveness, scope and originality will be criteria for judging window displays, in-store displays, newspaper advertising, publicity and other promotional techniques.

Crowing Over Hit

HOLLYWOOD — Begin with the word Crow and then affix the letter N to its end and the word becomes crown. That's exactly what the Amaret recording group Crow manage to do not by changing their name but by recording their new single, "King of Rock and Roll."



Crow

Crow, which always perches at the top of the charts, formed about two years ago and thereafter was brought by their producer Bob Monaco of Dunwich Productions to the Amaret diskery. The group's first record, "Evil Woman," was a work record which finally took off and climbed to the top and their second, "Cottage Cheese," required as much effort, yet once it got going it clung to the charts for nearly 20 weeks.

Close to 200 Stations

Of their new release which is actually called "Don't Try to Lay No Boogie Woogie on the King of Rock and Roll," Amaret's chief Kenny Meyers reports that already close to 200 stations have gone on the record. This marks an unprecedented reaction on a Crow single and Meyers said, "It's nice to know within a week that we have something."

The tune produced by Monaco took four days to record and get on the street. The composition was penned by L.A. tunesmith J. Thomas and was originally written with the hope of Elvis Presley doing it. Even without Elvis, it now looks as if the combination of J. Thomas, Kenny Meyer, Bob Monaco and, of course, Crow have come up with another hit.

Shaws Join Ham

Ron Shaw, formerly of the Pozo Seco Singers and the Brandywine Singers, and Rick Shaw, also formerly of the Brandywine Singers, have signed with Al Ham Productions. Their first single will be a movie theme. Their group will be called the Vocal Minority.

Lourie To Col Album Post

Charles Lourie has been promoted to Associate Product Manager, Popular Albums Merchandising, Columbia Records, announces Fred Salem, Director, Popular Albums, Merchandising.



Charles Lourie

Lourie will be responsible to Salem for developing merchandising concepts and promotional exploitation ideas for Columbia's popular album product. He will also be maintaining liaison with A and R producers with regard to all aspects of popular album releasing, and will be contributing ideas and material to be used in Columbia's "Insight" and "Buyways," as well as in various advertising and display pieces. Lourie's most recent position with Columbia was Manager, Contemporary Artist Relations.

Cap Promotion Bids Fair to Be Hit

Capitol Records' Country Fair promotion, which has flooded 22 albums — 17 in one group and five in another—onto the country music market during September and October, will be much in evidence during the annual DeeJay Convention in Nashville next week.

About 200,000 copies of a Country Fair book are being included in Capitol's promotion mailings and will be circulated during the convention. Virtually all of the label's country music recording stars will be on hand for the Capitol luncheon at noon Saturday of convention week at Municipal Auditorium... a pizza and beer event.

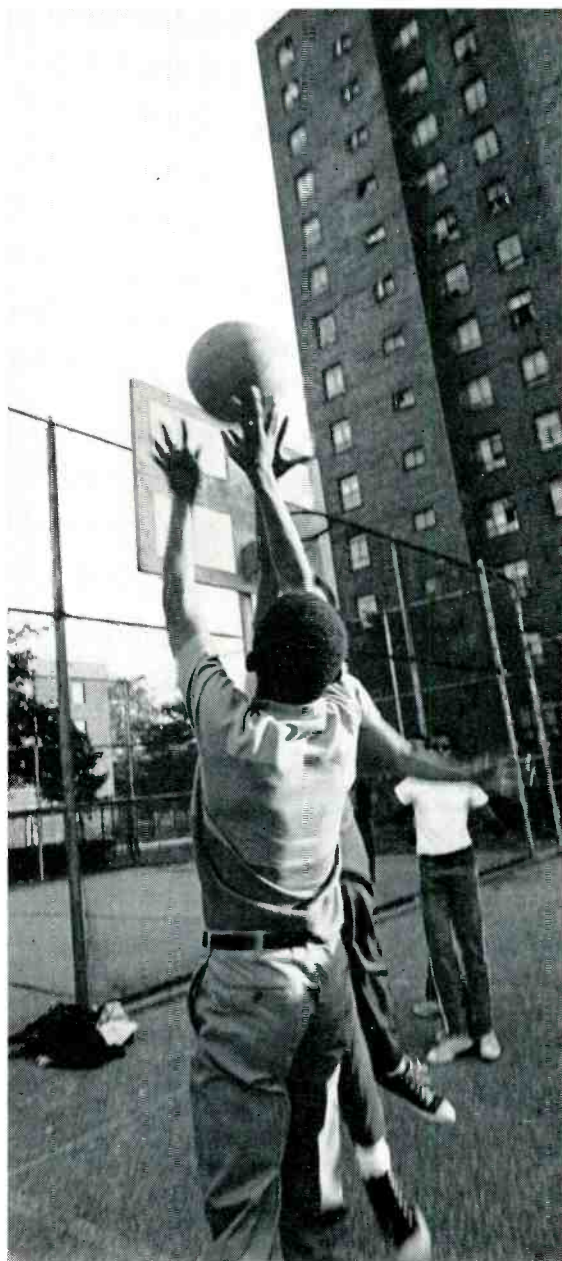
Ralph Emery will emcee and George Richey, of Capitol's Nashville office, will produce the show which is scheduled to begin at 12:30 p.m.

Featured on the show will be Sonny James, Merle Haggard, Wynn Stewart, Ferlin Husky, Wanda Jackson, Jean Shepard, Dick Curless, Bonnie Owens, The Strangers, Charlie Louvin, Melba Montgomery, Karen Kelley, Bobby Barnette, Anita Carter, Jim and Jesse, Millie Jo Spears and Roy Rogers.

Capitol's hospitality suite will be in Capitol Park inn Thursday through Saturday.

Seven years ago when Chuck Jackson sang it, Ronnie Dyson was just Ronnie. He was 12 years old. And couldn't devote all his time to music.

But in the last two years, he's given music all his time. He's starred in "Hair." Had a hit single: "(If You Let Me Make Love To You Then) Why Can't I Touch You?"

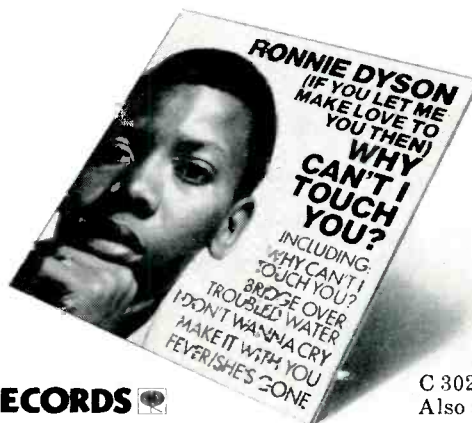


And released his first album.

With all that, he still remembered "I Don't Wanna Cry." In fact, it's become the new single from his album. And frankly, everyone's going to be glad he found the time.

Ronnie Dyson's new single "I Don't Wanna Cry" (4-15240)

When "I Don't Wanna Cry" was released Ronnie Dyson was too busy to record it.



ON COLUMBIA RECORDS

C 30223
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Lib/UA Names Dallas Staffers

The key personnel heading the newly-opened Liberty/U.A. Dallas Sales Office were announced this week by Mike Lipton, Vice-President and Assistant General Manager of the disk and tape organization.

Branch Manager is Lee Clark who formerly served in the same capacity for the label in New Orleans. Promotion man is Don Sundeen, just transferred by Liberty/U.A. from San Francisco. Both Clark and Sundeen report to Lindsay Chandler who remains as Regional Manager for the area. Chandler, in turn, is responsible to Dan Alvino, Western Sales and Marketing Director.

Smith Luncheon At Friars



Columbia Records' New York Branch recently honored O. C. Smith at a luncheon held at the Friars Club. About 75 key dealers, disk jockeys and members of the trade press in the greater Metropolitan area attended the luncheon. Pictured from left: Smith, Sam Goody, Ben Karol and Phil King of King Karol Records.

MOA Expo Seven-0 Sherman House, Chicago October 16, 17, 18, 1970

FRIDAY, OCTOBER 16

9:00 AM to 3:00 PM Exhibits Open

12:00 Noon Ladies Luncheon

3:30 PM to 6:00 PM

MOA Industry Seminar

Hospitality Suites Open In Evening

SATURDAY, OCTOBER 17

10:00 AM to 6:00 PM Exhibits Open

11:30 AM to 1:00 PM

MOA Brunchon & Membership Meeting

Hospitality Suites Open In Evening

SUNDAY, OCTOBER 18

10:00 AM to 3:00 PM Exhibits Open

6:00 PM to 7:00 PM Cocktail Hour

7:00 PM to 1:00 AM

Gala Banquet and Stage Show

The PROGRAMMED Strip

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Jerry Butler
Gene Chandler
Jessie Ferguson,
Outer Limits
Gene Brenner,
Master of Ceremoines
Steelers
Jody Miller
B. J. Thomas
Sandler & Young
Michael Allen
Archie Campbell
Tommy Wills
Harold Braun
Brad Swanson

Diamond Records
Chess-Checker-Cadet
MGM
Decca
RCA
Capitol
Mercury
Mercury
House of Cunningham
Epic
Epic
Scepter
Capitol
MGM
RCA
Juke
Gale
Thunderbird

DAILY PROGRAM

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7:00 PM to 1:00 AM

Gala Banquet and Stage Show

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Is My
Weakness**

B/W 55259

**You Were
Searching
For A Love**

By

**JACKIE
LEE**

Produced by Bob & Earl

**When
Love
Calls**

55211

B/W
**Changing
The By
Minute**

By

**DARRELL
FLETCHER**

Produced by Johnny Haygood



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record world Money Music

By KAL RUDMAN

Station Check List

WABC—New York
WCFL—Chicago
KIMN—Denver
WRIT—Milwaukee
WAPE—Jacksonville
WBBQ—Augusta
WKNR—Detroit
CKLW—Detroit
WMCA—New York
WEAM—Washington
WTIX—New Orleans
WLS—Chicago

KGB—San Diego
WFUN—Miami
WQAM—Miami
KXOK—St. Louis
WQXI—Atlanta
WSAI—Cincinnati
WBBQ—Memphis
KYNO—Fresno
WOR-FM—New York
KAKC—Tulsa
KFRC—San Francisco
KYA—San Francisco

KHJ—Los Angeles
KILT—Houston
WIXY—Cleveland
WIXZ—Pittsburgh
KLIF—Dallas
WIBG—Philadelphia
WFIL—Philadelphia
WRKO—Boston
KQV—Pittsburgh
KJR—Seattle
KRLA—Los Angeles
WORY—Milwaukee
WAYS—Charlotte

Bobby Bloom—WOR; #16 KLIF; #22 KQV; #7 KHJ; #30 WIXY; #24 KILT; "Hit" KJR; #26 WRKO; #26 WSAI; #20 KXOK; on: WAYS, KXOK, WFUN, WKNR.

Miracles—#17 WAYS; #18 WFIL; #25 WCFL; on: WOR-FM, WAKO, KXOK, WEAM, KHJ, KLIF, WSAI.

Joe Cocker—#14 KHJ; #20 KFRC; #10 WIXY; #8 WRKO; #19 KLIF; #1 WOR-FM Chart.

CSNY—#13 WOR-FM; #21 KJR.

Bread—#14 WOR-FM; #31 KJR; #9 WRKO; #16 WCFL; #18 WKNR; #15 KHJ.

T & VW—#16 WOR-FM; #17 KYA; #15 KILT; #17 KHJ; #12 WHBQ; added WABC.

Christie—#19 WOR-FM; 16 WIXZ; #25 WRKO; on: KLIF, WSAI, WCFL.

Eric Clapton — added: KJR, WRKO, WIXY, KFRC, WOKY, WTIX, KLIF.

Classics 4—#23 WRIT; #7 WBBQ; on KJR, KLIS.

Partridge Family—#1 KJR; #22 KLIF; #8 KFRC; #14 WSAI; #8 KIMN; #9 WKIX; #9 KYA; on: WIXY, KLIF, WKNR, WEAM, WHBQ.

Mark Lindsay—#23 KJR; #13 KILT; #15 WOKY.

Brian Hyland—#8 KLIF; #2 KQV; #7 WIXZ; #13 WSAI; #21 WCFL; #25 KXOK; #20 WOKY; on: KHJ, CKLW, WQXI, KYA, WFIL, WAYS, KFRC, WIXY.

Candi Staton—#13 KLIF; #12 WSAI; #3 WAYS; #20 WFIL; #25 KHJ; #14 WHBQ.

B.S.T.—#29 KLIF; #18 WHKO; #19 KHJ.

Freda Payne—#16 KFRC; #10 WSAI; #7 WAYS; #5 WQXI; #9 KXOK; #25 WFIL; #19 WEAM; on: KQV, WTIX, WSAI, WABC, KHJ.

100 Proof—#4 KQV; #9 KFRC; #11 WSAI; #10 WAYS; #14 WCFL; #21 KHJ; #8 WHBL.

Wilson Pickett—#8 KQV; #9 WIXZ; #14 KFRC; #19 WAYS; #7 WQXI; #23 KXOK; #21 WHBQ; on: WABC, CKLW.

James Gang—#14 WIXC; #11 KQV; #30 WRIT.

Who—#16 KQV; #16 WTIX; #7 WRNO; #14 WEAM; #16 WHBQ; #21 KXOK.

5 Flights Up—#18 KQZ; #14 WTIX; #13 WIXZ.

Luther Ingram—is a giant R & B and is on WTIX.

Quicksilver Messenger Service—#9 KILT; on WSAI and KXOK.

Dunn & McCashen—on Capitol is breaking in Minneapolis.

Jose Feliciano—is the pick at KIMN.

Mike Kurb—#2 WTIX; #6 WRNO; went on WIBG.

Fifth Dimension—#19 WTIX; "Smash" on WRNO.

James Brown: #3 WQXI; #14 WAYS; on WSAI, WABC, KQV.

Badfinger—on WRIT, WAYS, KIMN, WRNO, KILT, KXOK.

Iron Butterfly—#15 WIXZ.

Flaming Ember—Smash WAYS; chart WKNR.

Elephant's Memory—#29 WCFL; #21 WSAI.

Three Degrees—#13 WQXI.

Johnny Taylor—#19 WQXI; charts WKNR.

Temptations—#13 KXOK; #15 WEAM; #11 WQXI; #13 WAYS; #20 WRIT; on: WABC.

Mashmakhan—#12 WEAM; #19 WOKY; #18 WHBQ; #18 WRIT; on WCFL.

Robin McNamara—#19 WHBQ.

Jake Holmes—#17 WIXZ; #22 WHBQ; #22 WRKO; on: KXOK.

Guess Who—on: KJR, WRKO, WRNO, KIMN, CKLW, WOKY, KQV.

Big Boogaloos Campaign

HOLLYWOOD — A merchandising expenditure exceeding \$100,000 is part of the introductory campaign behind the Bugaloos and their first Capitol Records release, "For a Friend," with the total commitment to a successful launching of the British rock quartet in this country placed at more than \$3-million.

Mass exposure for the single will include three airings on the Bugaloos' weekly NBC-TV series, Oct. 10, 24 and Nov. 21. Each program will reach an audience of more than 14 million viewers.

"Friend" is backed with "The Senses of Our World" and both are included in a Bugaloos album planned for November. Hal Yoergler produced, with Artie Mogull, executive producer for Capitol. Arrangements are by Al Capps and Artie Butler.

Support scheduled includes major advertising and in-store merchandising direct mail, special promotional tie-ins, key television and radio guest appearances, and a cross-country series of personal appearances.

An animated outdoor board is being erected on the Sunset Strip in Los Angeles, developed by the Bugaloos' creators, Sid and Marty Krofft Productions, Inc.

The Bugaloos comprise Caroline Ellis, John Philpott, Wayne Laryea and John McIndoe.

"We're delighted to welcome the Bugaloos to the Capitol family and are confident of high sales and an enduring success," remarked Capitol President Sal Iannucci.

"Regular television exposure is a significant advantage," he said, "something that the Monkees more than proved a few seasons ago. We have the added advantage of a group conceived and directed by Sid and Marty Krofft, who are without peer in the field of youth-oriented entertainment."

The weekly series, airing Saturday morning, is carried by more than 200 NBC-TV stations, with all major markets covered. It's set for two years.

Every 30-minute segment will incorporate songs set either for singles or LP release by Capitol. Beechwood Music and Capitol Music have publishing rights, in association with the Kroffts.

Sanders Gets New WB Post

BURBANK, Calif. — Mo Ostin, President of Warner Bros. Records Inc., announces the appointment of Herb Sanders to the newly created position of Product Coordinator.

Sanders will be acting as liaison between artist and company, working closely with Clyde Bakemo and Don Schmitzerle, Assistant General Managers of the Warner's and Reprise labels, respectively.

Mitchell Covers L.A. For Liberty/UA

The appointment of Barry Mitchell as Liberty/UA local promotion man for the Los Angeles area was announced by Branch Manager Herb Whitaker.

Mitchell has served as an independent promotion man for the entire West Coast for the past six months, prior to which he handled similar duties for Record Merchandisers, the Los Angeles record and tape distributor.

Eggers to Poppy

NEW YORK—Poppy Records has named Dennis Eggers Managing Director of Administration.

Eggers, who comes to Poppy from the Technical Department of AT & T, will handle day-to-day liaisons with RCA Victor, which distributes Poppy.

Love at Mr. Kelly's

Marian Love, singer on A&R Records, in New York briefly for a David Frost taping, has been set for a two-week engagement at Mr. Kelly's, Chicago, beginning Oct. 26.

30th Anniversary



Ethel Gabriel, A&R Producer of Camden Product for RCA Records, celebrated her 30th year with the label recently. Pictured presenting her with a gold bracelet and RCA charm is Joe D'Imperio, Division VP, Popular Music and Herman Diaz, Manager, A&R, Special Products. Mrs. Gabriel was one of the first women producers in the record industry, and today still is one of the very few. She began working for RCA Records in its factory in Camden, N.J., at night while attending Temple University during the day.

Single Reviews

MARTHA REEVES & THE VANDELLAS—

Gordy 7103

I GOTTA LET YOU GO (Jobete, BMI)

YOU'RE THE LOSER NOW (Jobete, BMI)

It certainly has been too long since we heard from these great soul legends. Should put them out front where they belong—dynamite song.

★★★★★
RAY STEVENS—Barnaby ZS7 2021

SUNSET STRIP (Ahab, BMI)

ISLANDS (Ahab, BMI)

Nice bouncy one from Ray with an extraordinary Beach Boys style vocal break. Will be a big business item.

★★★★★
BOBBY WOMACK—Liberty 56206

EVERYBODY'S TALKIN'

(Cocoanut Grove/Third Story, BMI)

This seems to be the cut from Womack's "Live" album that everybody's talkin' about. R & B for sure; pop possibility.

★★★★★
DORIS TROY—Apple 1824

JACOB'S LADDER (Harrisons, BMI)

GET BACK (Maclen, BMI)

Doris is stronger than ever and she even produced her own. What a powerful gospel sound!

★★★★★
SAM SAMUDIO—Atlantic 2767

ME AND BOBBY McGEE (Combine, BMI)

The former Sam the Sham does a fantastic job on Kris Kristofferson's great song. Nice and down home.

★★★★★
HUGH MASEKELA—Chisa 8009

YOU KEEP ME HANGIN' ON (Jobete, BMI)

MAKE ME A POTION (Semenya, BMI)

The old Supremes/Vanilla Fudge classic is the top track from the Masekela "Reconstruction" album.

★★★★★
AL MARTINO—Capitol 2956

TRUE LOVE IS GREATER THAN FRIENDSHIP

(Ensign/Cedarwood, BMI)

THE CALL (Beechwood, BMI)

Song is from "Little Fauss and Big Halsey"—Robert Redford's new film. Carl Perkins wrote it for Top 40, C&W, MOR appeal.

★★★★★
SANDY KANNON—Kef 4444

SWEET DOTTIE DOODLE (Kef, ASCAP)

MR. HITMAKER MAN (Kef, ASCAP)

Bubblegum lives! That old time adolescent sound is back with us and could (and should) hit again.

★★★★★
THE NOW FAITH—Murbo 1044

WHATEVER HAPPENED TO WHAT'S HIS NAME?

(Bourne, ASCAP)

IMMORTAL, INVISIBLE (Bourne, ASCAP)

Good question. Song explores the world of the has-been in a good time-old time way. Should garner MOR play.

★★★★★
WALLY WHYTON—Amsterdam 85018

LEAVE THEM A FLOWER (TRO-Devon, BMI)

BBC personality did well with this folk flavored anti-pollution message song. A cut above the typical ecologically oriented tune.

★★★★★
JUNIOR PARKER—Capitol 2951

TOMORROW NEVER KNOWS (Maclen, BMI)

LADY MADONNA (Maclen, BMI)

Of the Beatle songs on Junior's "Outside Man" LP this is certainly the least likely to click. Perhaps they'll try again with his fine "Tax Man."

B. B. KING—ABC 11280

CHAINS AND THINGS (Pamco/Sounds of Lucille, BMI)

KING'S SPECIAL (Pamco/Sounds of Lucille, BMI)

The King will score with this very blue Indianola Mississippi seed. Has the feel of "The Thrill is Gone."

★★★★★
THE YUMMIES—MGM/Sunflower 103

HIPPIE LADY (Leo Feist, ASCAP)

PATTY CAKE (Leo Feist, ASCAP)

Sound is a combination of Bo Diddley, Dee Clark and the Lemon Pipers; with psychedelic effects. Bubbledelia to click!

★★★★★
LATTIMORE BROWN—Renegade 1201

SWEET DESIREE (United Artist, BMI)

I WILL (Central Songs, BMI)

Brown is in the swampy rock & soul Tony Joe White school. The song is a winner—all the way.

★★★★★
ERIC ANDERSEN—Warner Bros. 7435

SITTIN' IN THE SUNSHINE

(Screen Gems-Columbia, BMI)

SUNSHINE AND FLOWERS (Wind and Sand, BMI)

The long-awaited Jackie Mills produced Andersen side should broaden his appeal. We dig the flip, too.

★★★★★
RIG—Capitol 2952

HAVE A CIGAR (Shady Grove, ASCAP)

LAST TIME AROUND (Shady Grove, ASCAP)

The group that should have hit with "Sister Liza Bookman" invites you for a musical puff. Intriguing lyric.

★★★★★
VIC DANA—Columbia 4-45261

YOU GAVE ME A REASON (TO BELIEVE)

(Cents & Pence, BMI)

IT WON'T HURT TO TRY IT (Knollwood, ASCAP)

Dana's debut on the label is a Lambert-Potter goodie which is loaded with pop potential. Its a natural smash and very good, too.

★★★★★
AL PERKINS—Atco 67181

I DON'T WANT NO (SECOND HAND LOVE) (Muziki, BMI)

The Perker is on his way to an R & B biggie. Funky funky beat and the lyrics pull no punches.

★★★★★
HOG HEAVEN—Roulette 7091

THEME FROM A THOUGHT (Big Seven, BMI)

The former Shondells go the "Imaginary Western" route (thematically). Heavy sound with clean vocal.

★★★★★
WELLINGTON ARRANGEMENT—Decca 32751

LOVE (Little Heather/MRC/Gurnay, BMI)

THE WORLD NEEDS OUR LOVE

(Little Heather/MRC/Gurnay, BMI)

Don't let the heavy heavy intro put you off, this one is a good choice with a deepish lyric.

★★★★★
JOE COOK—Top-Top 1001

PLEASE DON'T GO (J. Little, BMI)

FOUND A NEW GIRL (J. Little, BMI)

The former leader of Little Joe and the Thrillers is back with a solid soul ballad with a good old R&B flavor.

★★★★★
ROZETTA JOHNSON—Clintone 001

A WOMAN'S WAY (Moonsong, BMI)

MINE WAS REAL (Moonsong, BMI)

Here's a gal with great style and soul. Record was produced in Birmingham, Ala., and would make a great master purchase for a major.

NEIL YOUNG—Reprise 0958

ONLY LOVE CAN BREAK YOUR HEART

(Broken Arrow/Cotillion, BMI)

BIRDS (Broken Arrow/Cotillion, BMI)

Young is now a major album seller and has a proven singles track record. This has his magic touch—from "After The Gold Rush."

★★★★★
THE TURTLES—White Whale 364

ME ABOUT YOU (Chardon, BMI)

Something very unusual from these veteran hitmakers. There's brass, strings and a song with much going for it.

★★★★★
FLORENCE DE VORE—Yew 1009

HE DOESN'T LOVE YOU (Songs for Everybody, BMI)

HE'S GOT THE MONEY BAGS

(Songs for Everybody/Term, BMI)

Cross Laura Nyro and Diana Ross and you get something that sounds like this. R&B, Pop and MOR, don't overlook Flo.

★★★★★
COMMUNE—Flippin' 711

GOODBYE, SECOND TRY (Hometown, ASCAP)

VIOLETS IN YOUR BASKET (Hometown, ASCAP)

Some raunchy rock and roll (with harp) provides an off beat entry vehicle for the group.

★★★★★
JEFF THOMAS—Bell 941

DON'T TRY TO LAY NO BOOGIE WOOGIE ON THE KING OF ROCK AND ROLL (Hastings, BMI)

Thomas wrote this one so his version should be going places Very funky arrangement.

★★★★★
YELLOW HAND—Capitol 2957

DOWN TO THE WIRE

(Ten-East/Springalo/Cotillion, BMI)

GOD KNOWS I LOVE YOU (Metric, BMI)

New group has a headstart on success with this Neil Young song. Very much in the realm of Top 40 possibilities.

★★★★★
LITTLE GRADY LEWIS & THE SOUL SMOKERS—

Wand 11232

SOUL SMOKIN PART I (Boss, BMI)

SOUL SMOKIN PART II (Boss, BMI)

Lewis and his brothers and sisters get off on the real thing—soul smokin'. Cookin' instrumental.

★★★★★
BOBBY VEE—Liberty 56208

SWEET SWEETHEART (Screen Gems-Columbia, BMI)

ROCK 'N ROLL MUSIC AND YOU (Saima, BMI)

Make way for a new hit from Bobby Vee. He really shines on this Goffin-King song which he gives a c&w pitch.

★★★★★
GEORGE McCANNON III—Ames 151

NO LOVE AT ALL (Press/Rose Bridge, BMI)

TALL OAK TREE (Bamboo, BMI)

Good, moving treatment of this tune by the "Birds of All Nations" man. Has real pop appeal.

★★★★★
DETROIT featuring MITCH RYDER—

Paramount 0051

I CAN'T SEE NOBODY (Nemperor, BMI)

Mitch and his new group do an impressive job on this oft-recorded and performed Bee Gees song. Big choral group for added impact.

★★★★★
AD LIBS—Capitol 2944

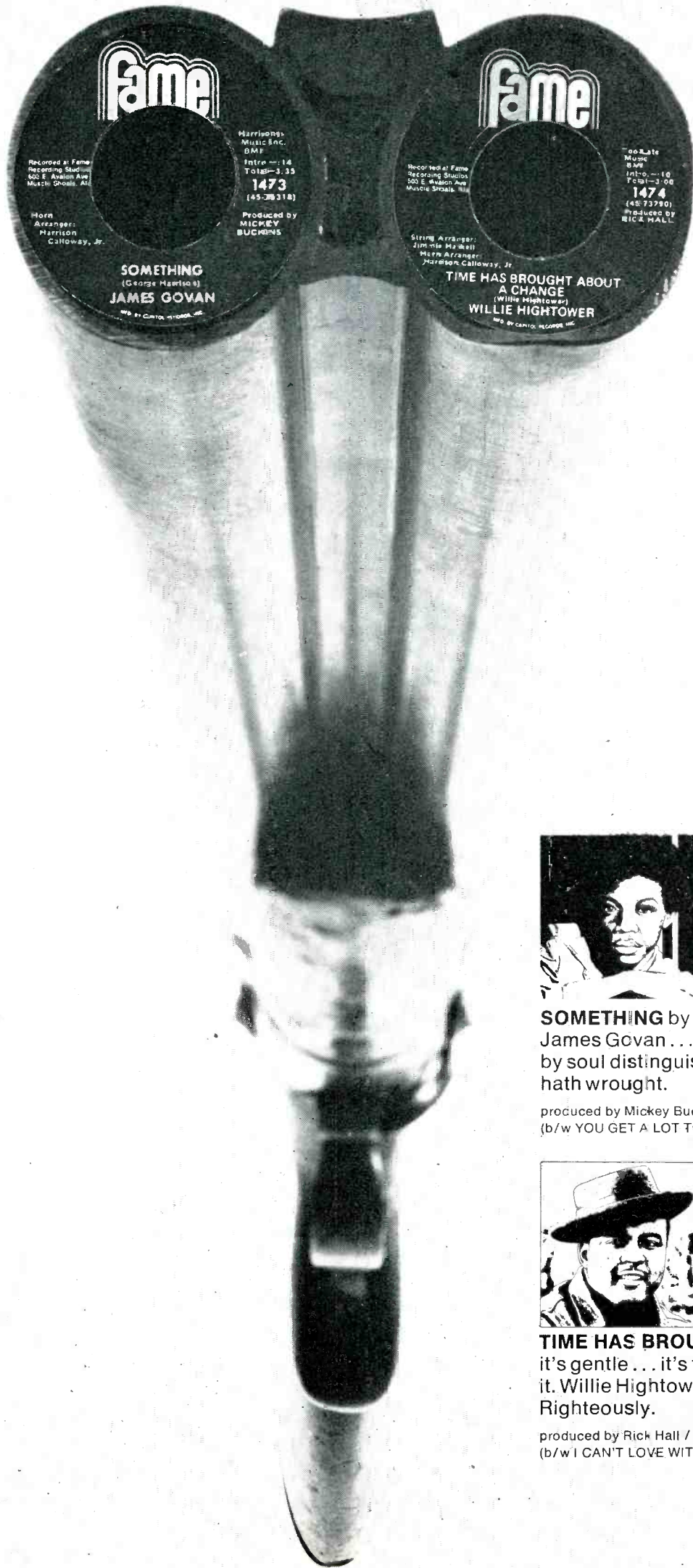
LOVE ME (Belwin Mills, ASCAP)

KNOW ALL ABOUT YOU (Belwin Mills, ASCAP)

Could this be the same group that gave you "The Boy from New York City"? They're different but still commercial.

(Continued on page 126)

Double Barreled hits from Muscle Shoals...



SOMETHING by a rising somebody called James Govan... a new sensitivity contoured by soul distinguishes what George Harrison hath wrought.

produced by Mickey Buckins / 1473
(b/w YOU GET A LOT TO LIKE)



TIME HAS BROUGHT ABOUT A CHANGE... it's gentle... it's thoughtful... it tells it. Willie Hightower does it... Righteously.

produced by Rich Hall / 1474
(b/w I CAN'T LOVE WITHOUT YOU)

Govan/Hightower

fame

Marketed, Distributed and Promoted by Capitol Records.

On Fame

Page Full Acquires Canopy

LONDON — Larry Page's publishing company, Page Full of Hits, administered by Managing Director Terry Noon, has acquired U.K. representation for the Canopy catalogue containing the works of Jimmy Webb.

Negotiated in London by Webb's business manager, Jerry Rubenstein, the deal is for one year with options. First product is "Evie," the new single from ex-Love Affair lead singer Steve Ellis, an album from actor Nicol Williamson, both on CBS, and forthcoming album from Jimmy himself on Warner/Reprise.

Canopy was previously handled by Carlin, while John Velasco was responsible for Canopy Productions, covering all of Webb's interests in Europe. Velasco now becomes U.K. Professional Manager for Edwin H. Morris.

Hot Future for Hot Wax — And George Morris

NEW YORK—George Morris, National Director of Promotion for Hot Wax Records, stopped off at Record World last week to keep us posted on the latest doings of both Hot Wax and George Morris.

With the latest 100 Proof (Aged In Soul) single, "Somebody's Been Sleeping," flying up the charts, Hot Wax has released a new Flaming Ember record, "I'm Not My Brother's Keeper," which seems destined to join 100 Proof high atop the charts. Soon there will be, according to George, a new single from Honey Cone. This all-girl trio was recently selected Top New Female Vocal Group by Record World. Albums from all the aforementioned groups would seem likely in the future, although George did not want to commit himself on that point.

As for George Morris, the



George Morris

former free-lance photographer was married a little over a month ago. This keeps him pretty busy. So far, so good, he reports. All things considered this is the best of times for George. The hits keep coming and the future ahead is bright indeed.

UJA Raises \$67,000

NEW YORK—At a banquet held in honor of Gil Sonin at the New York Hilton on Sept. 26, more than \$67,000 was raised by the Coin Machine Division of the United Jewish Appeal.

In addition, seven pieces of coin operated equipment were donated by manufacturers. The attendance of over 400 was a tribute to both Sonin and the banquet committee.

The highlight of the evening's entertainment was the performance of the new Columbia recording artist, Chuck Woolery (see separate story).

Zeppelin Gold

NEW YORK—"Led Zeppelin III," the newest Led Zeppelin package, which Atlantic shipped early last week, was certified a million-seller by RIAA late last week.

record
world
FOUR STAR ★★ ★★ PICKS

Single Reviews

(Continued from page 124)

SONS OF MOSES—Bix 102

DEVILED EGG (Softcharay, BMI)

ALPINE WINTER (Softcharay, BMI)

An interesting instrumental with the bass way out front. Its got soul and then some. ★★ ★★

SUNBEAR—Fillmore ZS7 7004

FRIENDS (Fillcorp, ASCAP)

Excellent universal understanding song is given a catchy country flavor which gives it a chance. One to watch. ★★ ★★

HEARTS OF STONE—V.I.P. 25058

IT'S A LONESOME ROAD (Jobete, BMI)

YESTERDAY'S LOVE IS OVER (Jobete, BMI)

A new group with power, drive and excitement. As always, a great Motown production. ★★ ★★

SONNY TIL—RCA SPS-45-236

ONE BIG UNHAPPY FAMILY (R. Homers, BMI)

The great leader of the Orioles returns! He does a fine job on the song that Isaac Hayes recently picked up. ★★ ★★

BILLY ECKSTINE—Enterprise 9025

NAME OF MY SORROW (Jama, ASCAP)

Its great to hear from this great voice again. Jim Webb song with an unmistakable Isaac Hayes production should help it along. ★★ ★★

CLAUDINE LONGET—Barnaby ZS7 2022

BROOMSTICK COWBOY (Unart, BMI)

Mrs. Williams gives a very sympathetic reading to Bobby Goldsboro's song which laments the inevitability of maturation. ★★ ★★

PETER MOESSERS MUSIC—Dunhill 4255

HELLO (Trousdale, BMI)

BYE BYE (Trousdale, BMI)

Novelty instrumental with a very simple lyric content. Side one consists of "hello," side two—you guessed it. ★★ ★★

EVE—Bell 914

YOU GO YOUR WAY (Dwarf, ASCAP)

TAKE IT AND SMILE (Lee Hazelwood-Pale Mesa, ASCAP)

Bob Dylan makes hits for everyone! The girls do a lyrical MOR version of the "Blonde On Blonde" favorite. ★★ ★★

PHIL FLOWERS—Bell 928

THE MAN, THE WIFE & THE LITTLE BABY DAUGHTER (Greyhound, BMI)

Flowers has been getting it together for some time now. This divorce theme song should be big with adult listeners. ★★ ★★

KATHY SMITH—MGM/Stormy Forest 654

CIRCLES OF LOVE (Tonanga, ASCAP)

TOPANGA (Topanga, ASCAP)

An appealing new singer with a strong folk influence writes her own. Easy listening. ★★ ★★

GINGER GRECO—Columbia 4-45241

LET THE LOVE POUR OUT (Wren, BMI)

THINK ABOUT YOUR TROUBLES (Dunbar, BMI)

A new talent debuts with a catchy tune she wrote. Enthusiastic delivery enhances her contemporary message number. ★★ ★★

ILA—Star 118

FLYING SOLO TOMORROW (McRon, ASCAP)

NO GOOD JIM (McRon, ASCAP)

A new artist with a Dusty Springfield sound should get off to a good start with this one. Is that Vincent Bell in the background? ★★ ★★

WARREN JACKSON—Volume 134

SCRUBBOARD—Part 1 (Notes of Gold, ASCAP)

SCRUBBOARD—Part 2 (Notes of Gold, ASCAP)

Here's a new dance step. Directions: left foot two steps forward, then the right, raise your hand, etc. Intriguing. ★★ ★★

DONNIE ELBERT—Rare Bullet 101

CAN'T GET OVER LOSING YOU

(Mabel Lawton/Shirley Couey, BMI)

I GOT TO GET MYSELF TOGETHER

(Mabel Lawton/Shirley Couey, BMI)

First outing on the new Jerry Williams/Swamp Dogg label is a falsetto tour de force. Easygoing and mellow soul. ★★ ★★

THE STOVALL SISTERS—Reprise 0954

SPIRIT IN THE SKY (Great Honesty, BMI)

SO GOOD (Great Honesty, BMI)

Looks like everybody is starting to dig Norman Greenbaum again. These sisters do it in a real gospel swig style. ★★ ★★

DONNIE VANN—Reddi 101

YOU'RE IN LOVE (Casa-loma, BMI)

READY ON READY (Casa-loma, BMI)

Easygoing R&B effort could establish a reputation for Vann. The song works well. ★★ ★★

BENNETT AND EVANS—Colossus 129

NO, NO YOU DON'T KNOW (Duchess, BMI)

A new pop duo who have much in common with Harpers Bizarre. Light-hearted fluff to score. ★★ ★★

ANDRE KOSTELANETZ—Columbia 4-45244

THE THINGS OF LIFE (Arcola, BMI)

There's a new electronic fad in easy listening music and this is one of the best examples. As usual the maestro is in top form. ★★ ★★

WAYLON JENNINGS—RCA 47-9885

THE TAKER (Combine, BMI)

SHADOW OF THE GALLOWS (United Artists, ASCAP)

Label is re-servicing this one pop and rightly so. Song is an appealing Kristofferson-Silverstein composition. ★★ ★★

RABBITT—Bell 926

BETTY BETTY BYE BYE (Attache, BMI)

LET IT SHINE THRU (Lee Hazelwood, ASCAP)

Well conceived pop item with just the right ratio of repetition to fresh lyrics. ★★ ★★

Record World Top Non-Rock

This Wk. Oct. 17	Last Wk. Oct. 10	This Wk. Oct. 17	Last Wk. Oct. 10
1. WE'VE ONLY JUST BEGUN (Irving, BMI) Carpenters—A&M 121	1	21. SO CLOSE (Out Of Business, ASCAP) Jake Holmes—Polydor 14041	35
2. CRACKLIN' ROSIE (Prophet, ASCAP) Neil Diamond—Uni 55230	2	22. I JUST WANNA KEEP IT TOGETHER (Web IV, BMI) Paul Davis—Bang 579	30
3. EL CONDOR PASA (Charing Cross, BMI) Simon & Garfunkel—Columbia 4-45237	4	23. WHY DON'T THEY UNDERSTAND (TRO-Hollis, BMI) Bobby Vinton—Epic 5-10651	36
4. IT'S ONLY MAKE BELIEVE (Marielli, BMI) Glen Campbell—Capitol 2905	5	24. FOR THE GOOD TIMES (Buckhorn, BMI) Ray Price—Columbia 4-45178	16
5. LOOK WHAT THEY'VE DONE TO MY SONG, MA (Kama/Rippa/Amelanie, ASCAP) New Seekers—Elektra 45699	3	25. HOLY MAN (Fodderwing, ASCAP) Diane Kolby—Columbia 4-45169	19
6. FIRE AND RAIN (Blackwood Country Road, BMI) James Taylor—Warner Bros. 7423	9	26. MAKE IT EASY ON YOURSELF (Famous, ASCAP) Dionne Warwick—Scepter 12294	29
7. PIECES OF DREAMS (United Artists, ASCAP) Johnny Mathis—Columbia 4-45223	13	27. OUR HOUSE (Giving Room, BMI) Crosby, Stills, Nash & Young	39
8. CANDIDA (Jillbern Pocketfull Of Tunes, BMI) Dawn—Bell 903	6	28. I CLIMBED THE MOUNTAIN (Every Little Tune, ASCAP) Jerry Vale—Columbia 4-45216	28
9. SWEETHEART (Casserole, BMI) Engelbert Humperdinck—Parrot 40054	11	29. SANTO DOMINGO (Gallico, BMI) Sandpipers—A&M 1208	15
10. SOMETHING (Harrisongs, BMI) Shirley Bassey—United Artists 50698	17	30. HEED THE CALL (Quill, ASCAP) Kenny Rodgers & First Edition— Reprise 0953	—
11. SUNDAY MORNING COMING DOWN (Combine, BMI) Johnny Cash—Columbia 4-45211	10	31. SNOWBIRD (Beechwood, BMI) Anne Murray—Capitol 2843	21
12. LONG, LONG TIME (MCA, ASCAP) Linda Ronstadt—Capitol 2846	12	32. ODYSSEY PARK ROCK (Canopy, ASCAP) Al Capps Band—Columbia 45219	—
13. JULIE, DO YA LOVE ME (Lucon, Sequel, BMI) Bobby Sherman—Metromedia 194	7	33. THE SONG IS LOVE (Palmer, ASCAP) Pectula Clark—Warner Bros. 7422	40
14. JOANNE (Screen Gems-Columbia, BMI) Mike Nesmith—RCA 74-0355	14	34. MEASURE THE VALLEY (Blackwood/Rasin, BMI) Keith Textor Singers—A&R 500	37
15. AND THE GRASS WON'T PAY NO MIND (Stonebridge, ASCAP) Mark Lindsay—Columbia 4-45229	22	35. WOODSTOCK (Siquomb, BMI) Assembled Multitude—Atlantic 2764	—
16. IT DOESN'T MATTER TO ME (Screen Gems-Columbia, BMI) Bread—Elektra 45701	27	36. AIN'T NO MOUNTAIN HIGH ENOUGH (Jobete, BMI) Diana Ross—Motown 1169	8
17. OUT IN THE COUNTRY (Irving, BMI) Three Dog Night—Dunhill 4250	18	37. FOR WHAT IT'S WORTH (Springalo Cotillion, BMI) Sergio Mendes & Brasil 66—A&M 209	33
18. ONE MORE RIDE (Screen Gems-Columbia, BMI) Peggy Lee—Capitol 2910	24	38. JERUSALEM (Almo, ASCAP) Herb Alpert & Tijuana Brass—A&M 1225	—
19. MONTEGO BAY (Cheezeburger, BMI) Bobby Bloom—MGM/L&R 157	20	39. THAT'S WHERE I WENT WRONG (Gone Fishin, BMI) Poppy Family—London 139	32
20. MELLOW DREAMING (Yo-Ho, BMI) Young-Holt Unlimited—Cotillion 44092	23	40. THEME FROM BORSOLINO (Famous, ASCAP) Charles Randolph Grean Soundc— Ranwood 880	31

NARM Scholarship Foundation Accepts Applications

The NARM Scholarship Foundation is now accepting applications for scholarships to be awarded in 1971 to students who will be entering college freshmen in September, 1971. Scholarship applicants must be employees of NARM member companies or sons and daughters of employees of NARM members. Both Regular and Associate Member companies are eligible.

Since virtually all important wholesalers and manufacturers of recorded music are now affiliated with NARM, the scholarship eligibility covers the entire music business.

Ten scholarships will be awarded in 1971. Twenty-nine have been presented since 1967, when the first awards were made. In addition, several graduate fellowships have been awarded.

Scholarships are in the total amount of \$4,000, \$1,000 for each academic year. The winners are selected on the basis of academic achievement in high school, academic potential for college as revealed by the scholastic aptitude tests, and financial need. Because of the high costs of a college education today, the term "financial need" does not rule out many middle income families who have other financial obligations.

The scholarship program is administered under the College Scholarship Service of Princeton, N.J. Selection of the NARM scholarship winners for 1971 will be made by the NARM Scholarship Committee which is under the professional guidance of Wm. G. Owen, Secretary of the University of Pennsylvania, who has served the NARM Scholarship Foundation as academic advisor since its inception.

Award winners will be announced at the Scholarship Dinner during the 1971 NARM Convention in Los Angeles.

Special Scholarship

In addition to the NARM scholarship for employees and children of employees of NARM member companies, a special scholarship, jointly funded by Capitol Records and NARM, is available specifically for a black student. The black student must in some way be associated with the music business—either as an employee or the child of an employee of a radio or TV station, a music publishing or promotion company, or someone involved in the business on the creative

level, as a musician, writer, arranger, etc.

Scholarship applications are available from the NARM office. Company executives or the employee himself may contact Jules Malamud, Executive Director, NARM Scholarship Foundation, 703 Trianon Building, Bala Cynwyd, Penna. 19004, for applications and additional information.

In 1969, Record World became the first music trade publication to contribute a scholarship to the Foundation. By virtue of the Record World Scholarship, Gene McColgin is attending Johns Hopkins University. Gene's father is employed by Columbia's International Division as Manager, Engineering and Manufacturing Services.

Woolery Impresses At UJA Banquet

NEW YORK—Chuck Woolery impressed as a new star on the horizon in his New York debut at the UJA Coin Machine Division banquet held recently (26) at the Hilton.

The handsome, bearded, six-foot Columbia discovery highlighted the entertainment portion of the evening with his powerful voice and dominating presence. These qualities showed off his own composition, "Portrait of Life," to its best advantage. He also sang the Blood, Sweat & Tears hit, "You Made Me So Very Happy," and Jim Webb's "Didn't We."

Chuck Woolery's current single release is "Your Name is Woman." He is a singer to watch in the days ahead.

Jaffe Cap East Artists Relations Mgr.

NEW YORK — M. Richard Asher, Vice President of Eastern Operations, Capitol Records, Inc., announces the appointment of Barry Jaffe to the post of Eastern Artist Relations Manager, effective Oct. 12. He succeeds Brian Panella, who resigned.

Coordinating Appearances

Jaffe will be responsible for coordinating Capitol artists' television appearances, club dates and concert appearances throughout the East. He will headquarter at Capitol's executive offices, 1290 Avenue of the Americas, reporting to Allen Davis, Director of Marketing.

Ember Intro's Explosion Label

LONDON—Introduction of a new budget LP line, Explosion, has been announced by Jeffrey S. Kruger, President, Ember Records, Ltd. Label will bow with four albums, "Star Explosion," "Country Explosion," "Rock Explosion" and "New Faces of the Seventies."

Kruger also announced that all Ember singles, beginning this month, will be released in full-color sleeves protected by plastic jackets. Julie Rogers is the first artist to benefit from this approach, with her new single "Children of My Mind." Releases set to follow are by Tony and Tyrone, Carol Woods and Polly Niles.



TONY BENNETT

Appearing on
Ed Sullivan CBS-TV
October 18.

Album Reviews

THE MAGNIFICENT 7

THE SUPREMES & THE FOUR TOPS
—Motown MS 717.

Here's a combination that fans will find hard to beat. The Supremes and the Temptations go wild on a selection of songs that will have folks flipping around the world. "River Deep-Mountain High" is here in one of its best interpretations ever.

★★★★
DEFROSTED

FRIGID PINK—London PAS 71041.

Group has been doing quite well every time out. The last paid off in a gold record, and this will quickly follow suit, as they say. Guys carry on the tradition of psychedelic rock well, and, heaven knows, there is still a market for that. All new material.

★★★★
WE CAN MAKE MUSIC

TOMMY ROE—ABC ABCS 714.

Little ole hitmaker Tommy Roe makes music that will sell and sell. Of course, any of his tunes could have been written at any point in the last 10- or 12 rock and roll years, and some of them were. "We Can Make Music," "Close to You," Roe originals.

★★★★
KILN HOUSE

FLEETWOOD MAC—
Reprise RSLP RS 6408.

From the first lilting, swinging measure this record has it. The group that started out bluesing it has now gotten to rocking it gently and otherwise. There is plenty of straightahead rock entertainment here to keep the following dizzyingly happy.

★★★★
MAMA'S BIG ONES

MAMA CASS—Dunhill DS 50093.

Mama's big ones include "Words of Love," "Easy Come, Easy Go, New World Coming," "It's Getting Better," "Move in a Little Closer, Baby," "Make Your Own Kind of Music," "Dream a Little Dream of Me," "It's Getting Better" and "The Good Times Are Coming." "One Way Ticket" is new.

★★★★
ATOM HEART MOTHER

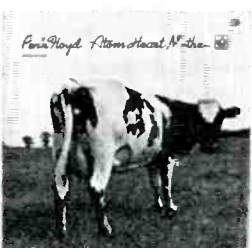
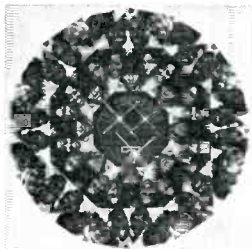
PINK FLOYD—Harvest SKAO 382.

Ambitious undertaking from the Pink Floyd—a new and growing idea, big ork rock. The entire first side is a rock suite, the title of which gives the album its name. The young crowd will want to get into this heaviness as soon as possible.

★★★★
BEETHOVEN RETROSPECTIVE

HERBERT VON KARAJAN, BERLINER PHILHARMONIKER—Deutsche Grammophon.

The \$299.50 75 records, 12 volume set of Beethoven's work is now available from Deutsche Grammophon. Included with this precedent-setting collection is a book about the composer and his works. Von Karajan has done his behemoth task with remarkable skill. Much will be heard of and from this project.



SECOND SPRING

MATTHEW'S SOUTHERN COMFORT—
Decca DL 75242.

Essentially a folkrock album, there is something old-timey and, as the title indicates, comforting about the package. The songs come from various sources, including James Taylor ("Something in the Way She Moves"). A fresh breeze from the south.

★★★★

FREE YOUR MIND ...

FUNKADELIC—Westbound SB 2001.

Folks won't know exactly what to make of this, but it's just the Funkadelics following their funkadelic minds. They start out with a spaced-out item called "Free Your Mind and Your Ass Will Follow" and they follow it up with other funky, funky items.

★★★★

... INTO A REAL THING

DAVID PORTER—Enterprise ENS 1012.

David Porter hangs on to "Hang On, Sloop" for more than 11 minutes. That is something of an achievement in itself. And everybody is going to be talking about it in record circles. The rest of the album is just as juicy and exciting.

★★★★

TASTEFUL SOUL

THE MAIN INGREDIENT—RCA LSP 4412.

The Main Ingredient are becoming established with alacrity. Here they keep up the hit album streak and include what might be some hit singles, too. Among the songs are "I'm Better Off Without You," "Make It With You," "Searching."

★★★★

MUSIC

STEVE DAVIS—RCA LSP 4423.

RCA is hot about this new guy. They just let him loose in the studio recently to see what he could come up with. And he came up with a moving, grooving album of sophisticated rock that doesn't lose its head while blowing its lid.

★★★★

SELF PORTRAIT

RUTH COPELAND—Invictus ST 7303.

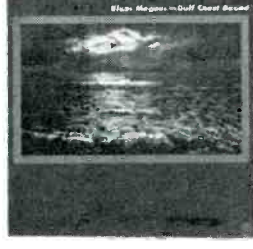
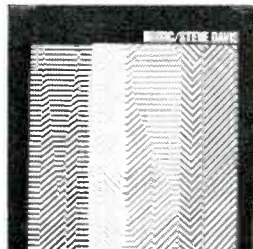
It's the rare singer who can run the gamut from rock to opera, but Ruth Copeland is that *rara avis*. Most of the time here she wails it on her own tunes, but for a surprising coda, she turns to "Un Bel Di" from "Madama Butterfly." Watch this girl.

★★★★

GULF COAST BOUND

BLUES MAGOOS—ABC ABCS 710.

The Blues Magoos are getting true to their name. The boys, who have come a long way and were always good to begin with, get into some blues of their own devising here. It's quite a vital, today experience and sure to endear them to crowds.



Preception In Red Bullet Pact

NEW YORK—Terry Philips, President of Perception Ventures, Inc., announced that its subsidiary, Perception Records, Inc., has signed an exclusive label distribution deal with one of the world's leading production-publishing-agency organizations—Holland's Red Bullet Productions.

Fred Haayen and Willem Van Kooten, the managing directors as well as creative forces behind Red Bullet Productions, said that the two labels, called Red Bullet Records and Dwarf Records, will give Perception within the first year 15 albums and "loads" of singles.

Galbraith Develops Col Rock, N'ville

Rob Galbraith has been named Associate Producer, Contemporary Product, Epic Records, announces Larry Cohn, Director, A&R, Epic Records. Galbraith will be headquartered in Nashville.



Rob Galbraith

Galbraith will be responsible to Cohn for the development of contemporary rock talent out of the Nashville area. He will produce recordings by artists that fall into the rock category. Galbraith became associated with the Columbia organization early this year when he wrote, produced and recorded an LP for the Columbia label, "Nashville Dirt." His industry background is extensive and diverse.

Michaels Manages

BROOKLYN—Joey Michaels is now managing Records Spectacular, a record and head shop at 70-73 Steinway Street here.

The five stores comprising the Records Spectacular chain are run by Bob Scinarti.

Second Frye LP Due

David Frye, impressionist and comedian who scored last year with his Elektra album, "I Am the President," will be recording his second Elektra album on Oct. 13 and 14 at Media Sound Studios, New York. The LP, like David's first, will be produced by Mark Abramson.

Action Heavy at Warners, N.Y.

On New York's Madison Avenue, where most of the chatter centers on the advertising, publishing and broadcasting business, traders are also talking about a record company, Warner Brothers, which maintains its action-packed East Coast office in the same building where Look and Esquire are put out.

Action, in fact, is the key word at this swinging scene in terms of talent signings and sizzling, all-out promotion and merchandising ventures. Most recently, the Warners team trained its promotional barrage on the highly-touted Randy Newman, whose two-week stay at the Bitter End received a blanket promotional campaign in the underground press and radio through a host of special publicity efforts.

The team at the Warner-Reprise Manhattan bastion is headed up by Director of Eastern Operations Paul Tannen, who in addition to the normal flow of administrative duties also serves as the eyes and ears in the East for Mo Ostin and Joe Smith, President and Executive Vice President of the company in Burbank headquarters. Also on the New York first-string are Eastern Sales Chief Lou Dennis; Artist Relations Director Alan Rosenberg; Regional Promo Manager Stuart Love; and Mike Oliveri, New York promo man.

First Line

The New York office is the first line of contact with a number of artists, including the

just-signed Janey and Dennis, a Greenwich Village duo who flew to San Francisco to be produced by ex-Youngblood, Jerry Corbett. Another New York-signed artist is Turley Richards whose manager, Bob Schwaid negotiated the deal with Tannen.

Other East Coast-based Warner-Reprise acts are Dion, Van Morrison, Pearls Before Swine, Gordon Lightfoot, Peter, Paul and Mary, Lorraine Ellison, Herbie Hancock, John Simon, Miriam Makeba, Geoffrey and Maria Muldaur, Tom Paxton, Ed Sanders, Sweetwater, and Gary Shearston, and Australian protégé of Paul Stookey.

On Nashville Front

On the Nashville front, there has been success for both Neon Philharmonic and Laurence Reynolds, and the well-known "Music City" songwriter John D. Loudermilk has also recently been signed through the efforts of the New York operation.

Promotionally, the East Coast team, working in conjunction with the offices of Stan Cornyn, Vice President in Charge of Creative Services; Merchandising Veepee Joel M. Friedman; Ron Saul, National Promo Manager, and Publicity Director Laurel Holiday has been involved in the past two years with a number of colorful and successful promotions.

One of these involved the New York debut of James Taylor early last spring, in which a saturation FM spot radio and underground newspaper ad campaign resulted in a crowd

of more than 2,000 people queuing up outside the Gaslight Cafe on MacDougall Street in Greenwich Village to get a look at and a listen to Sweet Baby James. Strong men froze while their women shivered that night, but all agreed later the wait was worth it, even in the closet-sized club. New York Warner's people believe this was the single biggest event in the sudden take-off of Taylor. As a matter of fact, Bob Dylan himself tried to gain entry to the club twice that night and didn't make it.

Local Successes

The firm has also been much involved in local successes for the Everly Brothers, for the Grateful Dead, the Kinks ("God Save the Kinks," said special buttons handed out with press kits to an overflow crowd attending a college newspaper press conference), the Fleetwood Mac, Arlo Guthrie, Little Richard, Doug Kershaw, John Sebastian, Jethro Tull and virtually the entire roster of Warners and Reprise, when the artists come to town.

In addition, the New York staff is now mapping a campaign on The Small Faces with Rod Stewart; Hard Meat; and Black Sabbath, three strong new English acts.



At Warners-Reprise, New York (or, more accurately as far as this photo is concerned, on a stairway next door to the Bitter End): left row, front to back, Paul Tannen, Eastern Operations Director; Lou Dennis, Eastern Sales Manager; Len Kanofsky, Philly promotion; Jay Dunn (face hidden), southern regional promo; Ed Kalicka, Washington Regional promo; middle row, front to back: Newman; ad man, David Herscher; Frank Nastro, upstate New York promo; and Vince Pernicano, midwest regional promo; right row, front to back, Alan Rosenberg, Eastern Artist Relations Manager; Stuart Love, Eastern Regional Promo; Ron Goldstein, Director of Special Projects.

ROULETTE

HITS

OF THE

WEEK

"YOU AND I"
Geraldine Hunt &
Charlie Hodges
Calla 173

**"THEME FROM A
THOUGHT"**
Hog Heaven
R 7091

Graham Heads Columbia Country Custom Sales, Promo

Chuck Graham has been promoted to the newly created position of National Sales and Promotion Manager, Epic and Columbia Custom Labels. The announcement was made by Ron Alexenburg, VP, Epic and Columbia Custom Labels, Sales and Distribution.



Chuck Graham

Graham will be responsible to Gene Settler, Director, National Sales and Promotion, for directing the field sales and promotion force with regard to all activities involving the promotion, merchandising, and sales of country product. He will coordinate activities centered around country artists' tours and appearances.

Graham has been with Columbia since 1965 when he joined the company as a salesman in the Cleveland area. He was promoted to Manager, West Coast Sales and Promotion, Epic and Columbia Custom Labels, in December, 1968. Graham will be headquartered at the Nashville offices.

First Roberts Single Out

Joe Johnson, President of Advance Productions, has announced that Louie Roberts' first release on Decca Records and produced through Advance, is "Kahlua" backed with "There are No Strangers."

The 13-year-old talent has made 115 guest appearances on the Grand Ole Opry which shatters the record for guest artist appearances. Without fail, the young Floridian has encored each time and has received a number of standing ovations from Opry audiences.

Roberts has appeared on the Andy Williams show, the "Harper Valley PTA" special and has just completed taping his fifth appearance on the Mike Douglas show.

Bob Cox, head of Young World Talent, handled the session set-up and musical arrangements were done by Don Tweedy. It was the young artist's first session for Advance Productions and Decca Records.

London Sales Exploding

London Records has entered a period of explosive sales, following the presentation of its fall LP release during its national sales convention at New York's Summit Hotel last month, according to Herb Goldfarb, National Sales and Distribution Manager. At the time, it had been stated by Goldfarb that at least five of the new LPs were of gold record calibre, a goal he now says is imminent.

The activity is being paced by the Moody Blues' newest on the London-distributed Threshold label, "A Question of Balance." The long-awaited Rolling Stones "Get Yer Ya-Ya's Out," just now being shipped, is receiving immense sales activity in areas where it has reached retail outlets. Radio play of a saturation level has developed in all major markets and reports reaching London headquarters in New York from around the nation indicate this LP now has the potential to become the Stones' fastest-seller.

Meanwhile, the new Montavani "In Concert" album has shown the biggest initial order

pattern of any for the maestro in recent years. Apparently headed for early gold certification, the LP will at that time bring to 10 the total gold LPs in the Mantovani catalog.

Other standouts include the new Savoy Brown album, "Looking In," with the group itself soon expected to return to the U. S. from its British base for another tour. In addition to "Looking In," there is "Power Blues," a mixed bag featuring selected cuts by Savoy Brown, Keef Hartley, John Mayall, 10 Years After and Otis Spann; and "Defrosted" by Detroit's Frijid Pink. A "sleeper" in the release, Goldfarb added, is the new Tchaikovsky "1812 Overture," with Zubin Mehta conducting the Los Angeles Philharmonic.

The upcoming Tom Jones "I Who Have Nothing," expected to be shipped within the next few days, already appears certain to qualify for instant gold on the basis of advance orders. Chilliwack, a new Canadian group out of Vancouver, has also created a stir as evidenced by early re-orders on the group's debut LP.

record world Singles Coming Up

1. **FOR THE GOOD TIMES**
(Buckhorn, BMI)
Ray Price—Columbia 4-45178
2. **FATHER COME ON HOME**
(Breton, BMI)
Pacific Gas & Electric—Columbia 4-45221
3. **TO THE OTHER MAN**
(Klondike, BMI)
Luther Ingram—Koko 2106 (Stax)
4. **CAROLINA IN MY MIND**
(Blackwood, Country Road, BMI)
Crystal Mansion—Colossus 128
5. **UP ON THE ROOF**
(Screen Gems-Columbia, BMI)
Laura Nyro—Columbia 4-45230
6. **SMILE**
(Luv'n/Magdalena, BMI)
Bert Sommer—Eleuthera 471 (Buddah)
7. **THE BEST YEARS OF MY LIFE**
(East Memphis, BMI)
Eddie Floyd—Stax 0077
8. **SPECIAL MEMORY**
(Butler/Chappell, ASCAP)
Jerry Butler—Mercury 73131
9. **I'M BETTER OFF WITHOUT YOU**
(Clarama, BMI)
Main Ingredient—RCA 74-0382
10. **THAT'S THE WAY I WANT YOUR LOVE**
(Cape Ann/Jabec, BMI)
Joe Simon—Sound Stage Seven 2667
11. **GAMES**
(Dimension, BMI)
Redeye—Pentagram 204 (Decca)
12. **GRAVY**
(Kirshner, BMI)
Globetrotters—Kirshner 5006 (RCA)
13. **WATCH OUT GIRL**
(Peer Intl, BMI)
Okaysions—Cotillion 44089 (Atlantic)
14. **RECIPE**
(Lyn-Lou, BMI)
Caboose—Enterprise 9024 (Stax)
15. **LISTEN HERE**
(Hargrove, BMI)
Brian Auger & Trinity—RCA 74-0381
16. **WAIT FOR SUMMER**
(Intune, BMI)
Jack Wild—Capitol 2368
17. **FROM ATLANTA GOODBYE**
(Wellmade/Roterite, BMI)
Manhattans—Deluxe 129
18. **DAYS OF ICY FINGERS**
(Sents & Pence, BMI)
Country Store—TA 203 (Bell)
19. **HEY GIRL**
(Screen Gems-Columbia, BMI)
Lettermen—Capitol 2938
20. **LAUGH**
(Irving, BMI)
The Neighborhood—Big Tree 106
21. **ONLY LOVE CAN BREAK YOUR HEART**
(Broken Arrow/Cotillion, BMI)
Neil Young—Reprise 0958
22. **I DON'T WANT TO CRY**
(Ludix/Betalbin, BMI)
Ronnie Dyson—Columbia 4-45240
23. **REVEREND LEE**
(Lampert, BMI)
Roberta Flack—Atlantic 2758
24. **YES WE CAN (PT. I)**
(Mairsaint, BMI)
Lee Darsey—Polydor 14038
25. **STONEY END**
(Tuna Fish, BMI)
Barbra Streisand—Columbia 4-45236
26. **WHERE DID ALL THE GOOD TIMES GO**
(Low-Saj, BMI)
Dennis Yost & Classics IV—Liberty 56200
27. **SIMPLY CALL IT LOVE**
(Cachand, BMI)
Gene Chandler—Mercury 73121
28. **SAD OLD KINDA' MOVIE**
(January, BMI)
Pickettywitch—Janus 130
29. **SEEING IS BELIEVING**
(East Memphis, BMI)
Mad Lads—Volt 4041 (Stax)
30. **ONE LIGHT, TWO LIGHTS**
Satisfactions—Lionel 3205
31. **SHINE ON MY RUBY MOUNTAIN**
(Kangaroo, BMI)
Hondells—Amos 150
32. **MONDAY IN MAY**
(Candius, BMI)
Third Condition—Sundi 6815
33. **GLORY RIVER**
(Five Arts/Kama Sutra, BMI)
Lou Christie—Buddah 192
34. **ROLY POLY**
(Peer Intl, BMI)
Stamford Bridge—Monument 1217
35. **NO MATTER WHAT**
(Apple, ASCAP)
Badfinger—Apple 1822 (Capitol)
36. **GET INTO SOMETHING**
(Triple Three, BMI)
Isley Brothers—T-Neck 924 (Buddah)
37. **A PART OF ME**
(Zethur Intersang USA, ASCAP)
Country Funk—Polydor 14034
38. **STAND BY ME**
(Progressive Trip Atd, BMI)
David & Jimmy Ruffin—Soul 35076 (Motown)
39. **THEY CALLED IT ROCK & ROLL MUSIC**
(Mountain View, BMI)
Delaney & Bonnie & Friends—Atco 6788
40. **FOR WHAT IT'S WORTH**
Sergio Mendes & Brasil 66—A&M 1209
41. **IT'S IMPOSSIBLE**
(Sunbury, ASCAP)
Perry Como—RCA 74-0387
42. **ACE OF SPADE**
(Don, BMI)
O. V. Wright—Back Beat 615
43. **VALLEY TO PRAY**
Arlo Guthrie—Reprise 0951
44. **SHARE THE LAND**
(Dunbar Cirrus Expressions, BMI)
The Guess Who—RCA 74-0388
45. **I JUST GOTTA LET YOU GO**
(Jobete, BMI)
Martha Reeves & Vandellas—Gordy 7103 (Motown)
46. **WHEN WILL IT END**
(Gold Forever, BMI)
Honey Cone—Hot Wax 7005 (Buddah)
47. **TEARS IN THE MORNING**
(Wiljoarston, ASCAP)
Beach Boys—Brother/Reprise 0957
48. **CHAINS AND THINGS**
(Pamco/Sounds of Lucille, BMI)
B. B. King—ABC 11280
49. **A MESSAGE FROM THE METERS**
(Rhineland, BMI)
The Meters—Josie 1024
50. **WHISKEY TRAIN**
(Almo/Blue Beard Ltd., ASCAP)
Pracol Harum—A&M 1218

**In
The Forest
Of Album Releases--
One Independent Company Bursts Through!**



THE PARTRIDGE FAMILY ALBUM
BELL ALBUM B-6050



SEALS & CROFTS/DOWN HOME
T.A. ALBUM T.A.-5004



RPM/ MOVIE SOUND TRACK
BELL ALBUM B-1203



BUDDY FITE/CHANGES
CYCLONE ALBUM CY-4110



PETER DUCHIN AT THE MOVIES
BELL ALBUM B-6051



BILLY TAYLOR/O.K. BILLY
BELL ALBUM B-6049



AMON DUUL
PROPHECY ALBUM PR-1003



CLIFTON CHENIER
CLIFTON'S CAJUN BLUES
PROPHECY ALBUM PR-1004

BELL RECORDS/A Division of Columbia Pictures Industries, Inc.



The Friends of Distinction Do-It-Yourself-Watch-Them- Climb-the-Charts Kit.

A. **TOP 40**

B. CUT ALONG DOTTED LINE

R & B

TIME WAITS FOR NO ONE
THE FRIENDS OF DISTINCTION; RCA

BULLET
STAR

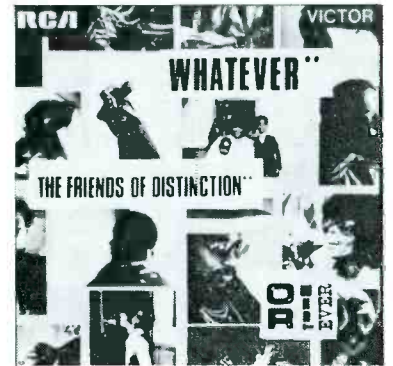
(PLACE EITHER A. OR B. HERE)

SMASH SINGLES LAST WEEK WEEKS ON CHARTS

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With the way the recent hits from this group keep making it on both Top 40 and R&B, we figured you might want a little help tracking the chart action of their latest single, "Time Waits for No One." Of course, it can get a little complicated, but there's no confusing the fact that it's a hit.

"TIME WAITS FOR NO ONE"
#74-0385
from their album
"WHATEVER"



LSP-4408
RCA Records P8S-1622
and Tapes PK-1622

TOP 40			AIR PLAY		R&B
CITY	CITY	CITY	CITY	CITY	CITY
L.A.	Memphis	Akron	N.Y.	Richmond	St. Louis
Phil.	Jacksonville	Toledo	Boston	Charlotte	Denver
S.F.	Hartford	Lansing	Phil.	Atlanta	
Balti.	Miami	Columbus/Dayton	S.F.	Seattle	
Houston	L.Rock	Minn.	L.A.	Louisville	
St. Louis	Boston	San Antonio	Balti.	Indian.	
K.C.	N.Y.	Bakersfield	Wash. D.C.	Newark	
Wash. D.C.	Charlotte	Fresno	Detroit	Macon	
Seattle	Atlanta	San Jose	Pitts.	Jacksonville	
Spokane	Montgomery	Oxnard/Ventura	Cleve.	Buffalo	
Indianapolis	St. Pete.		Chicago	Inkster	
Louisville	Pitts.		Milw.	Cincinnati	
Providence	Wheeling/Youngstown		St. Louis	Dayton	



Week of October 17, 1970

This Wk.	Last Wk.	(Company in Parentheses is National Distributor of Label)	Wks. on Chart
3	1	Jackson 5—Motown 1171	5
2	1	CRACKLIN' ROSIE Neil Diamond—Uni 55250	9
12	1	WE'VE ONLY JUST BEGUN Carpenters—A&M 121	6
4	2	CANDIDA Dawn—Bell 903	12
8	1	ALL RIGHT NOW Free—A&M 1206	8
14	1	GREEN EYED LADY Sugarloaf—Liberty 56183	9
5	1	JULIE DO YA LOVE ME Bobby Sherman—Metromedia 194	13
7	1	LOOKIN' OUT MY BACK DOOR/ LONG AS I CAN SEE THE LIGHT Credence Clearwater Revival—Fantasy 645	11
9	4	SNOWBIRD Anne Murray—Capitol 3728	14
19	1	LOOK WHAT THEY'VE DONE TO MY SONG, MA The New Seekers—Elektra 45699	8
6	1	(I KNOW) I'M LOSING YOU Rare Earth—Rare Earth 5017 (Motown)	12
15	1	IT'S ONLY MAKE BELIEVE Glen Campbell—Capitol 2905	7
26	1	LOLA Kinks—Reprise 0930	8
16	1	EL CONDOR PASA Simon & Garfunkel—Columbia 4-45237	7
18	1	OUT IN THE COUNTRY Three Dog Night—Dunhill 4250 (ABC)	8
32	1	SOMEBODY'S BEEN SLEEPING 100 Proof—Hot Wax 7004 (Buddah)	8
21	1	STILL WATER (LOVE) Four Tops—Motown 1170	8
20	1	EXPRESS YOURSELF Charles Wright & Watts 103rd St. Rhythm Band—Warner Bros. 7417	9
24	1	FIRE AND RAIN James Taylor—Warner Bros. 7423	6
23	1	INDIANA WANTS ME R. Dean Taylor—Rare Earth 5301 (Motown)	7
9	1	PATCHES Clarence Carter—Atlantic 2748	14
22	1	LONG, LONG TIME Linda Ronstadt—Capitol 2846	9
36	1	LUCRETIA MAC EVIL Blood, Sweat & Tears—Columbia 4-45235	4
13	1	JOANNE Michael Nesmith & First National Band— RCA 74-0368	10
30	1	DEEPER AND DEEPER Freda Payne—Invictus 9080 (Capitol)	6
29	1	THAT'S WHERE I WENT WRONG Poppy Family Featuring Susan Jacks— London 139	11
37	1	SEE ME FEEL ME The Who—Decca 732729	5
34	1	OUR HOUSE Crosby, Stills, Nash & Young—Atlantic 2790	5
31	1	I STAND ACCUSED Isaac Hayes—Enterprise 9017 (Stax)	7
43	1	IT DON'T MATTER TO ME Bread—Elektra 45701	4
17	1	IT'S A SHAME Spinners—V.I.P. 25057 (Motown)	12
38	1	STAND BY YOUR MAN Candi Staton—Fame 1472 (Capitol)	7
40	1	GOD, LOVE & ROCK & ROLL Teegarden & Van Winkle—Westbound 170 (Janus)	5

This Wk.	Last Wk.	(Company in Parentheses is National Distributor of Label)	Wks. on Chart
35	1	DO WHAT YOU WANNA DO Five Flights Up—TA 202 (Bell)	8
48	1	SUPER BAD James Brown—King 6329	2
41	1	AS YEARS GO BY Mashmakhan—Epic 510634 (Columbia)	7
39	1	WE CAN MAKE MUSIC Tommy Roe—ABC 11273	7
25	1	AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross—Motown 1169	9
55	1	UGENA ZA ULIMWENGU (UNITE THE WORLD) Temptations—Gordy 7102 (Motown)	2
33	1	WAR Edwin Starr—Gordy 7101 (Motown)	15
42	1	MONGOOSE Elephants Memory—Metromedia 182	14
46	1	COME ON AND SAY IT Grass Roots—Dunhill 4249 (ABC)	5
45	1	WHEN YOU GET RIGHT DOWN TO IT Delfonics—Philly Groove 163 (Bell)	7
61	1	MONTEGO BAY Bobby Bloom—MGM L&R 157	7
52	1	ENGINE NUMBER 9 Wilson Pickett—Atlantic 2765	4
53	1	GYPSY WOMAN Brian Hyland—Uni 5520	7
51	1	SWEETHEART Enaebart Humperdinck—Parrot 40054 (London)	4
49	1	(BABY) TURN ON TO ME Impressions—Curtom 1954 (Buddah)	6
50	1	I DO TAKE YOU Three Degrees—Roulette 7088	6
58	1	MAKE IT EASY ON YOURSELF Dionne Warwick—Scepter 12294	2
56	1	AND THE GRASS WON'T PAY NO MIND Mark Lindsay—Columbia 4-45229	5
57	1	I JUST WANNA KEEP IT TOGETHER Paul Davis—Bang 579	7
59	1	THE TEARS OF A CLOWN Smokey Robinson & The Miracles— Tania 54199 (Motown)	2
54	1	JUST LET IT COME Alive & Kicking—Roulette 7087	5
67	1	CRY ME A RIVER Joe Cocker—A&M 1200	2
11	1	NEANDERTHAL MAN Hotlegs—Capitol 2886	9
65	1	I THINK I LOVE YOU Partridge Family—Bell 910	2
71	1	SO CLOSE Jack Holmes—Polydor 2-14041	4
62	1	FUNK #49 James Gang—ABC 11272	6
60	1	GOT TO BELIEVE IN LOVE Robin McNamara—Steed 928 (Paramount)	4
91	1	5-10-15-20 Presidents—Sussex 207 (Buddah)	2
75	1	HEED THE CALL Kennedy Rodgers & First Edition—Reprise 0953	2
63	1	BABY, I NEED YOUR LOVING O. C. Smith—Columbia 4-45206	8
66	1	SOMETHING Shirley Bassey—United Artists 50698	3
10	1	GROOVY SITUATION Gene Chandler—Mercury 73083	14
68	1	HOLY MAN Diane Kolby—Columbia 4-45169	5
69	1	YELLOW RIVER Christie—Epic 5-10626 (Columbia)	3

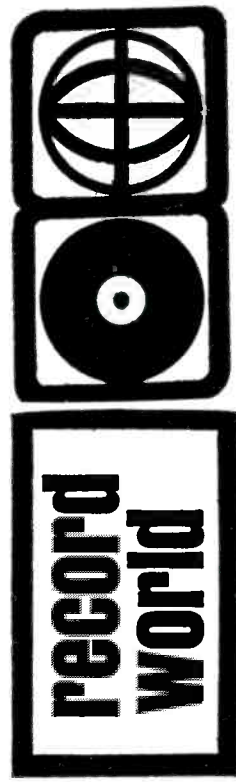
This Wk.	Last Wk.	(Company in Parentheses is National Distributor of Label)	Wks. on Chart
73	1	TIME WAITS FOR NO ONE Friends of Distinction—RCA 74-0385	3
72	1	SEEMS LIKE I GOTTA DO WRONG Whispers—Soul Clock 1004 (Canyon)	6
74	1	OUR WORLD Blue Mink—Philips 40686 (Mercury)	6
76	1	LET'S WORK TOGETHER Canned Heat—Liberty 56151	4
(—)	1	HEAVEN HELP US ALL Stevie Wonder—Tama 54200 (Motown)	1
(—)	1	AMERICA STANDING/ BECAUSE I LOVE YOU Five Steps—Buddah 188	1
77	1	WOODSTOCK Assembled Multitude—Atlantic 2764	4
83	1	LET ME BACK IN Tyronne Davis—Dakar 621 (Atlantic)	3
80	1	STONED COWBOY Fantasy—Liberty 56190	4
82	1	TIME TO KILL Band—Capitol 2870	3
(—)	1	EASY RIDER Iron Butterfly—Atco 6782	1
79	1	LOVE UPRISE Otis Leavill—Dakar 620 (Atlantic)	3
85	1	IF YOU WERE MINE Ray Charles—Tangerine 11271 (ABC)	4
86	1	I AM SOMEBODY (PT. II) Johnnie Taylor—Stax 0078	3
89	1	LOSERS WEEPERS Etta James—Cadet 5676	2
88	1	PART TIME LOVE Ann Peebles—Hi 2178 (London)	3
(—)	1	I'M NOT MY BROTHERS KEEPER The Flaming Ember—Hot Wax 7006	1
87	1	MONEY MUSIC Boys In The Band—Spring 106 (Polydor)	3
(—)	1	AFTER MIDNIGHT Eric Clapton—Atco 6784	1
(—)	1	ONE LESS BELL TO ANSWER 5th Dimension—Bell 940	1
94	1	FRESH AIR Quicksilver Messenger Service—Capitol 2920	2
97	1	JERUSALEM Herb Alpert & Tijuana Brass—A&M 1225	2
90	1	YOU BETTER THINK TWICE Poco—Epic 10636	4
99	1	KING OF ROCK AND ROLL Crow—Ampex 125	2
(—)	1	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Gary Puckett—Columbia 4-45249	1
93	1	WHY DON'T THEY UNDERSTAND Bobby Vinton—Epic 1065 (Columbia)	3
95	1	DAY IS DONE Brooklyn Bridge—Buddah 193	2
64	1	GAS LAMPS AND CLAY Blues Image—Atco 6777	6
98	1	THIS WORLD Sweet Inspirations—Atlantic 2750	2
(—)	1	I NEED HELP Bobby Lord—King 6323	1
(—)	1	DREAMS Buddy Miles—Mercury 73119	1
(—)	1	WE GOTTA GET YOU A WOMAN Runt—Ampex 31001	1
(—)	1	ALL I WANT TO BE IS YOUR WOMAN Carolyn Franklin—RCA 74-224	1
(—)	1	AMOS MOSES Jerry Reed—RCA	1

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

AFTER MIDNIGHT (Viva, BMI)	86	FRESH AIR (Quicksilver, BMI)	88	IT'S ONLY MAKE BELIEVE (Mariette, BMI)	12	SEEMS LIKE I GOTTA DO WRONG (Roker, BMI)	69
AIN'T NO MOUNTAIN HIGH ENOUGH (Jobete, BMI)	38	FUNK #49 (Pamco/Home Made, BMI)	59	JERUSALEM (Almo, ASCAP)	89	SNOW BIRD (Beechwood, BMI)	9
ALL I WANT TO BE IS YOUR WOMAN (Gil, BMI)	99	FUNKY MAN (Stephanye/Delightful, BMI)	84	JOANNE (Screen Gems-Columbia, BMI)	24	SO CLOSE (Out of Business, ASCAP)	58
ALL RIGHT NOW (Irving, BMI)	5	GAS LAMPS AND CLAY (Portofino ATM, ASCAP)	95	JULIE, DO YA LOVE ME (Lucon/Sequel, BMI)	7	SOMEBODY'S BEEN SLEEPING (Gold Forever, BMI)	16
AMERICA STANDING (Tausdale/Duckston, BMI)	73	GOD, LOVE AND ROCK AND ROLL (Pridgeport, BMI)	65	JUST LET IT COME (Big Seven, BMI)	54	SOMETHING (Harrisongs, BMI)	64
AMOS MOSES (Vector, BMI)	100	GROOVY SITUATION (Chauchand/Patchal, BMI)	51	KING OF ROCK AND ROLL (Hastings, BMI)	91	STAND BY YOUR MAN (Gallico, BMI)	32
AND THE GRASS WON'T PAY NO MIND (Stonebridge, ASCAP)	51	GYPHY WOMAN (Certom, BMI)	66	LET ME BACK IN (Julio Brian, BMI)	75	STILL WATER (Jobete, BMI)	17
AS YEARS GO BY (Makhan/Blackwood, BMI)	36	HEAVEN HELP US ALL (Stein & Van Stock, ASCAP)	72	LET'S WORK TOGETHER (Mozella, BMI)	71	STONED COWBOY (Unart, BMI)	76
BABY I NEED YOUR LOVIN' (Jobete, BMI)	63	HEED THE CALL (Quill, ASCAP)	62	LOLA (Hill & Range, BMI)	13	SUPER BAD (Cited, BMI)	35
BABY TURN ON TO ME (Curtom, BMI)	48	HOLY MAN (Sanctuary/April, ASCAP)	66	LOOK AT WHAT THEY'VE DONE TO MY SONG, MA (Blackwood/Boy Music, BMI)	10	SWEETHEART (Casserole, BMI)	47
BECAUSE I LOVE YOU (Kama Sutra, BMI)	73	I AM SOMEBODY (Groovesville, BMI)	81	LOOKIN' OUT MY BACK DOOR (Jordora, BMI)	8	THE TEARS OF A CLOWN (Jobete, BMI)	53
CANDIDA (Jillbern/Pocketful of Tunes, BMI)	4	I DO TAKE YOU (Planetry/Ma'e Music, ASCAP)	49	LONG, LONG TIME (MCA, ASCAP)	22	THAT'S WHERE I WENT WRONG (Gone Fishin' BMI)	26
COME ON AND SAY IT (Trousdale/Brother Duck, BMI)	42	I JUST DON'T KNOW WHAT TO DO WITH MYSELF (U.S. Songs/Blue Seas/Jac/Belinda, ASCAP)	92	LOVE UPRISE (Julio Brian, BMI)	79	THIS WORLD (Sunbeam, BMI)	76
CRACKLIN' ROSIE (Prophet, ASCAP)	2	I JUST WANNA KEEP IT TOGETHER (Web IV, BMI)	52	LOSERS WEEPERS (Heavy, BMI)	82	TIME TO KILL (Canaan, ASCAP)	97
CRY ME A RIVER (Suaders, BMI)	55	I KNOW I'M LOSING YOU (Jobete, BMI)	11	LUCRETIA MAC EVIL (Blackwood/Boy Music, BMI)	23	TIME WAITS FOR NO ONE (Don Kirshner, BMI)	68
DAY IS DONE (Pepamar, ASCAP)	94	I NEED HELP (Cited, BMI)	97	MAKE IT EASY ON YOURSELF (Famous, BMI)	50	UGENA ZA ULIMWENGU (Jobete, BMI)	39
DEEPER & DEEPER (Gold Forever, BMI)	25	I STAND ACCUSED (Curtom/Jalynne, BMI)	29	MONEY MUSIC (Greyhound/Dorofeo, BMI)	85	WAR (Jobete, BMI)	40
DO WHAT YOU WANNA DO (Brig/Tiny Tiger, ASCAP)	34	I THINK I LOVE YOU (Screen Gems-Columbia, BMI)	57	MONGOOSE (Pocket Full of Tunes, BMI)	41	WE CAN MAKE MUSIC (Little Fugitive, BMI)	37
DREAMS (No Exit, BMI)	98	I'LL BE THERE (Jobete, BMI)	1	MONTEGO BAY (Cheezburger, BMI)	44	WE GOTTA GET YOU A WOMAN (Earmark, BMI)	99
EASY RIDER (Marlu, ASCAP)	78	IF YOU WERE MINE (Tangerine, BMI)	80	NEANDERTHAL MAN (Francis Day, Hunter, ASCAP)	56	WE'VE ONLY JUST BEGUN (Irving, BMI)	3
EL CONDOR PASA (Charing Cross, BMI)	14	INDIANA WANTS ME (Jobete, BMI)	20	ONE LESS BELL TO ANSWER (Blue Seas/Jac, ASCAP)	87	WHEN YOU GET RIGHT DOWN TO IT (Screen Gems-Columbia, BMI)	43
ENGINE NUMBER 9 (Assorted, BMI)	45	IT'S A SHAME (Jobete, BMI)	31	OUR HOUSE (Giving Room, BMI)	28	WHY DON'T THEY UNDERSTAND (TRO, Hollis, BMI)	93
EXPRESS YOURSELF (Warner-Tamerlane, BMI) and (Wright Gerstle, BMI)	18	IT DON'T MATTER TO ME (Screen Gems-Columbia, BMI)	30	OUR WORLD (Guv'nor Songs, ASCAP)	70	WOODSTOCK (Siquomb, BMI)	74
FIRE AND RAIN (Blackwood/Country Road, BMI)	19	IT DON'T MATTER TO ME (Screen Gems-Columbia, BMI)	30	PART TIME LOVE (Cireco/Escort, BMI)	83	YELLOW RIVER (Noma, BMI)	67
5-10-15-20 (Van McCoy/Inter-Or, BMI)	61			PATCHES (Gold Forever, BMI)	21	YOU BETTER THINK TWICE (Little Dickens, ASCAP)	90

MONTEGO BAY Bobby Bloom (L&R)	15	13	10	7	22
OUR WORLD Blue Mink (Philips)	18	19	26	19	30
PART TIME LOVE Ann Peebles (Hi)	12	21	28	26	26
SEE THE LIGHT The Flame (Brother)	33	34	32	35	30
SHARE THE LAND Guess Who (RCA)	33	38	15	19	26
SO CLOSE Jake Holmes (Polydor)	26	18	26	19	19
STONED COWBOY Fantasy (Liberty)	26	18	26	19	19
TAKE ME TO THE PILOT Odette (Polydor)	30	17	34	21	18
TEARS OF A CLOWN Smokey Robinson & the Miracles (Tamia)	30	17	34	21	18
TELL THE TRUTH Derek and the Dominos (Atco)	30	17	34	21	18
THE BOX Kendrew Lascelles (Mediarts)	30	17	34	21	18
TIME TO KILL The Band (Capitol)	30	17	34	21	18
TIME WAITS FOR NO ONE Friends of Distinction (RCA)	30	17	34	21	18
TOO MANY PEOPLE Cold Blood (San Francisco)	30	17	34	21	18
UP ON THE ROOF Laura Nyro (Columbia)	38	17	34	21	18
VALLEY TO PRAY Ari0 Guthrie (Reprise)	38	17	34	21	18
WHERE DID ALL THE GOOD TIMES GO Dennis Yost and the Classics IV (Liberty)	38	17	34	21	18
WHY DOES A MAN DO WHAT HE HAS TO DO Joe South (Capitol)	38	17	34	21	18
WOODSTOCK Assembled Multitude (Atlantic)	38	17	34	21	18
YELLOW RIVER Christie (Epic)	25	29	25	11	25
YOU BETTER THINK TWICE Poco (Epic)	25	29	25	11	25

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Week of October 17, 1970

This Wk.	Last Wk.	(Company in Parentheses is National Distributor of Label)	Wks. on Chart
Oct. 17	Oct. 10		
1		COSMOS FACTORY Creedence Clearwater Revival—Fantasy 8420	12
2	3	WOODSTOCK Soundtrack—Cotillion SD 3-500 (Atlantic)	22
3	2	JOE COCKER MAD DOGS AND ENGLISHMEN A&M SP 6002	7
4	5	A QUESTION OF BALANCE Moody Blues—Threshold THS 3 (London)	6
5	7	AFTER THE GOLD RUSH Neil Young—Reprise RS 6383	5
6	6	NEIL DIAMOND GOLD Uni 73084	10
7	4	STAGE FRIGHT The Band—Capitol SW 425	8
8	9	THIRD ALBUM Jackson 5—Motown MS 718	3
9	10	JIMI HENDRIX EXPERIENCE AND OTIS REDDING AT MONTEREY INTERNATIONAL POP FESTIVAL Reprise MS 2029	5
10	8	TOMMY The Who—Decca DL SXSW (8, C ₂)	52
11	60	ABRAXAS Santana—Columbia KC 30130	2
12	16	CLOSE TO YOU Carpenters—A&M SP 4271	5
13	11	BLOOD, SWEAT & TEARS 3 Columbia LC 30090	15
14	17	SWEET BABY JAMES James Taylor—Warner Bros. 1834 (4,8,C,R)	32
15	12	CLOSER TO HOME Grand Funk Railroad—Capitol SKAO 471	16
16	18	SPIRIT IN THE DARK Aretha Franklin—Atlantic SD 8265	6
17	26	DIANA ROSS Motown 711	16
18	20	FIRE AND WATER Free—A&M SP 4268	9
19	13	JAMES GANG RIDES AGAIN ABC ABCS 711	13
20	14	METAMORPHOSIS Iron Butterfly—Atco SD 33-339 (Atlantic)	7
21	31	TEMPTATIONS GREATEST HITS VOL II 3 Gordy GS 954 (Motown)	3
22	23	LEFTOVER WINE Melanie—Buddah BDS 5066	5
23	27	WAR AND PEACE Edwin Starr—Gordy 948 (Motown)	7
24	15	JOHN BARLEYCORN MUST DIE Traffic—United Artists AS 5594	15
25	21	LIVE AT LEEDS The Who—Decca DL 70175	22
26	24	DEJA VU Crosby, Stills, Nash & Young—Atlantic S 7200 (4,8,C,R)	31
27	22	ON THE WATERS Broad—Elektra EJS 74076	11
28	28	ELVIS' WORLDWIDE 50 GOLD VOL I. Elvis Presley—RCA LSP 6401	9
29	29	IN THE WAKE OF POSEIDON King Crimson—Atlantic 8266	6
30	32	CHAPTER TWO Roberta Flack—Atlantic SD 1569	4
31	34	SUGARLOAF Liberty LST 7640	8
32	25	THE LAST POETS Douglas 3	15
33	35	CHICAGO Columbia KGP-24 (8,C,R)	36

This Wk.	Last Wk.	TAPE CARTRIDGE AVAILABILITY INDICATED IN PARENTHESIS	Wks. on Chart
Oct. 17	Oct. 10		
34	33	THE ISAAC HAYES MOVEMENT Enterprise 1010 (8,C,R) (Stax)	26
35	(—)	GET YER YA-YA'S OUT Rolling Stones—London NPS 5	1
36	19	SIGNED, SEALED, DELIVERED Stevie Wonder—Tamia TS 304 (Motown)	8
37	37	FUTURE BLUES Canned Heat—Liberty LST 11002	8
38	30	JUST FOR LOVE Quicksilver—Capitol SMAS 498	9
39	(—)	SHARE THE LAND Guess Who—RCA LSP 4359	1
40	40	LET IT BE Beatles—Apple AR 34001 (United Artists)	22
41	38	EVERYBODY KNOWS THIS IS NOWHERE Neil Young & Crazy Horse—Reprise RS 6349	52
42	42	ABSOLUTELY LIVE Doors—Elektra EKS 9002	12
43	43	THE SESAME STREET BOOK AND RECORD Original Soundtrack—Columbia CS 1069	15
44	36	LIVE AT LONDON'S TALK OF THE TOWN Temptations—Gordy GS 953 (Motown)	9
45	45	ECOLOGY Rare Earth—Rare Earth RS 514 (Motown)	14
46	46	ALONE TOGETHER Dave Mason—Blue Thumb 79 (Capitol)	18
47	47	NUMBER 5 Steve Miller Band—Capitol SE 443	14
48	52	PATCHES Clarence Carter—Atlantic SD 8267	5
49	56	TO BONNIE FROM DELANEY Delaney & Bonnie—Atlantic SD 33-341	4
50	54	ELTON JOHN Uni 73090	10
51	39	BAND OF GOLD Freda Payne—Invictus ST 7301 (Capitol)	11
52	53	WHY CAN'T I TOUCH YOU Ronnie Dyson—Columbia C 30223	6
53	50	WORKINGMAN'S DEAD Grateful Dead—Warner Bros. 1869	18
54	48	THEM CHANGES Buddy Miles—Mercury 61280	14
55	57	DIDN'T I Delfonics—Philly Groove PG 1153 (Bell)	9
56	51	THE STRAWBERRY STATEMENT Original Soundtrack—MGM 25E 14 St.	8
57	73	THE GLEN CAMPBELL GOODTIME ALBUM Capitol SW 493	3
58	44	MCCARTNEY Paul McCartney—Apple 3363 (Capitol)	26
59	61	STILL WATERS RUN DEEP Four Tops—Motown MS 704	20
60	72	CURTIS Curtis Mayfield—Curtom CRS 8005 (Buddah)	6
61	59	MUNGO JERRY Janus JXS-7000	6
62	41	CHARLEY PRIDE'S TENTH ALBUM RCA LSP 4367	12
63	63	SUSAN SINGS SONGS FROM SESAME STREET Loretta Long—Scepter SPS 594	15
64	64	IT AIN'T EASY Three Dog Night—Dunhill 50078 (ABC)	25
65	62	ERIC CLAPTON Atco SD 33-329 (Atlantic)	13
66	69	SHILO Neil Diamond—Bang 221	4

This Wk.	Last Wk.	(Company in Parentheses is National Distributor of Label)	Wks. on Chart
Oct. 17	Oct. 10		
67	49	ERIC BURDON DECLARES WAR MGM SE 4663	21
68	66	SELF-PORTRAIT Bob Dylan—Columbia C2X 30050	16
69	67	HOT TUNA RCA LSP 4353	13
70	55	SILVER BIRD Mark Lindsay—Columbia 30111	7
71	65	DEEP PURPLE IN ROCK Warner Bros. WS 1877	5
72	(—)	WITH LOVE, BOBBY Bobby Sherman—Metromedia KMD-1032	1
73	79	DON'T CRUSH THAT DWARF, HAND ME THE PLIERS Firesign Theatre—Columbia C 30102	3
74	78	NEIL DIAMOND'S GREATEST HITS Bang 219	3
75	68	SUNFLOWER Beach Boys—Brother/Reprise 6382	9
76	83	SNOWBIRD Anne Murray—Capitol ST 579	2
77	74	ABC Jackson 5—Motown 709	20
78	(—)	GYPSY Metromedia M2D 1031	1
79	81	IF Capitol ST 539	4
80	75	LAY A LITTLE LOVIN' ON ME Robin McNamara—Steed STS 37007 (Paramount)	5
81	80	JOE COCKER A&M SP 4224 (4,C,8,R)	49
82	89	GET UP James Brown—King 7-1115	2
83	84	REFLECTIONS Lettermen—Capitol ST 496	3
84	58	BOB McGRATH FROM SESAME STREET Affinity A 10015	13
85	77	THE BEGETTING OF THE PRESIDENT Orson Welles—Mediarts 41-2	4
86	86	MY WOMAN, MY WOMAN, MY WIFE Dean Martin—Reprise RS 6403	4
87	(—)	BEAUCOUPS OF BLUES Ringo Starr—Apple 1826	1
88	(—)	BLUE Michael Parks—MGM SE 4717	1
89	85	MAGNETIC SOUTH Mike Nesmith—RCA LSP 4371	4
90	(—)	CLOSE TO YOU Johnny Mathis—Columbia C30210	1
91	(—)	NEW WAYS BUT LOVE STAYS Supremes—Motown M270	1
92	(—)	NANCYS GREATEST HITS Nancy Sinatra—Reprise RS 6409	1
93	90	GULA MATARI Quincy Jones—A&M SP 3030	4
94	(—)	PURLIE Original Cast—Ampex A 40101	1
95	71	BARREL Lee Michaels—A&M 4249	10
96	92	LADIES OF THE CANYON Joni Mitchell—Reprise 6376 (8,C,R)	29
97	88	ON STAGE—FEBRUARY 1970 Elvis Presley—RCA LSP 4362	18
98	94	BRIDGE OVER TROUBLED WATER Simon & Garfunkel—Columbia KCS 9914 (4,8,C,R)	26
99	93	GET READY Rare Earth—Rare Earth 507 (4, 8) (Motown)	36
100	100	GREATEST HITS Fifth Dimension—Soul City 33900 (Liberty/UA)	23

(LP's Coming Up on page 137)

record world LP's Coming Up

1. **UNTITLED**
Byrds—Columbia G 30127
2. **JAMES TAYLOR**
Apple SKAO 3325
3. **BAND OF GYPSYS**
Jimi Hendrix—Capitol STO 472
4. **BEFOUR**
Brian Auger & The Trinity—
RCA LSP 4372
5. **LOVE COUNTRY STYLE**
Ray Charles—ABC ABCS 707
6. **EASY DOES IT**
Al Kooper—Columbia G 30031
7. **INDIANOLA MISSISSIPPI SEEDS**
B. B. King—ABC 713
8. **BLACK SABBATH**
Warner Bros. WS 1871
9. **URIAH HEEP**
Mercury 61294
10. **OPEN**
Blues Image—Atco 33-317
11. **HOLLYWOOD DREAM**
Thunderclap Newman—Track 8264
(Atlantic)
12. **NATURAL RESOURCES**
Martha & The Vandellas—Gordy GS 952
13. **THIS IS HENRY MANCINI**
RCA VPS 6029
14. **THE LAST PUFF**
Spooky Tooth—A&M 4266
15. **RIGHT ON BE FREE**
Voices of East Harlem—
Elektra EKS 74080
16. **FULL HOUSE**
Fairport Convention—A&M SP 4265
17. **JOHNNY WINTER AND**
Columbia C 30221
18. **A GASSSSS**
Jr. Walker & All Stars—Soul SS 726
19. **TRIP IN THE COUNTRY**
Area Code 615—Polydor 24-4-25
20. **CRUISIN' SERIES**
Increase 2000-2006
21. **JESSE WINCHESTER**
Ampex A 10104
22. **THE COMING OF ATLANTIS**
Freddie Robinson—Pacific Jazz ST 20162
(Liberty/UR)
23. **WEASELS RIPPED MY FLESH**
Mother Of Invention—
Bizarre/Reprise MS 2028
24. **LIVE**
Steppenwolf—Dunhill 50075 (ABC)
25. **MASHMAKHAN**
Epic E 30235
26. **LOVE REVISITED**
Elektra EKS 74058
27. **JOE SOUTH'S GREATEST HITS**
Capitol ST 450
28. **MAIN INGREDIENT LTD.**
RCA LSP 5046
29. **SANTANA**
Columbia SC 9781
30. **10TH ANNIVERSARY ALBUM**
Ventures—Liberty LST 35000
31. **SUNSHINE**
Archies—Kirshner KES 107
32. **IN PHILADELPHIA**
Wilson Pickett—Atlantic SO 8276
33. **2001: SPACE ODYSSEY VOL. II**
MGM SE 4722
34. **DINOSAUR SWAMP**
The Flock—Columbia C 30007
35. **PERFORMANCE**
Soundtrack—Warner Bros. BS 2554
36. **TELL THE TRUTH**
Otis Redding—Atco SD 33-333
37. **MANTOVANI IN CONCERT**
London PS 5789
38. **ROCK FESTIVAL**
Youngbloods—Raccoon 1
39. **GIMME DAT DING**
Pipkins—Capitol ST 483
40. **FUN HOUSE**
Stooges—Elektra EKS 74071

41. **LIVE AT MADISON SQUARE GARDEN**
Bill Cosby—Uni 7 3082
42. **BEST OF JERRY BUTLER**
Mercury SR 61281
43. **ABBEY ROAD**
Beatles—Apple SP 383 (Capitol)
44. **DEVOTION**
John McLaughlin—Douglas 4
45. **HOME STYLE**
Brook Benton—Cotillion SD 9028
46. **WILLIE AND THE POOR BOYS**
Creedence Clearwater Revival—
Fantasy 8397
47. **PORTRAIT**
5th Dimension—Bell 6045
48. **GREEN RIVER**
Creedence Clearwater Revival—
Fantasy 8397
49. **MAYBE**
The Three Degrees—Roulette SR 42050
50. **RED CLAY**
Freddie Hubbard—CTI 6001

Must Stock LP's

**CONSISTENT TOP SELLERS
OVER A LONG PERIOD
in Alphabetical Order**

- AGE OF AQUARIUS**
Fifth Dimension—Soul City SCS 92005
(Liberty/U.A.)
- ALBUM 1700**
Peter, Paul & Mary—WB/7 Arts WS 1700
- ASSOCIATION'S GREATEST HITS**
Warner Bros. WS 1767
- BAYOU COUNTRY**
Creedence Clearwater Revival—Fantasy 8387
- BEGGARS BANQUET**
Rolling Stones—London PS 539
- BLOOD, SWEAT & TEARS**
Columbia CS 9720
- CHICAGO TRANSIT AUTHORITY**
Columbia GP 8
- JOE COCKER**
A&M SP 4224
- CROSBY, STILLS & NASH**
Atlantic SD 8229
- EASY RIDER**
Soundtrack—Dunhill DXS 50063
- EVERYBODY KNOWS THIS IS NOWHERE**
Neil Young—Reprise RS 6349
- FUNNY GIRL**
Soundtrack—Columbia BOS 3320
- GREATEST HITS**
Johnny Cash—Columbia CS 9478
- GREEN RIVER**
Creedence Clearwater Revival—Fantasy 8393
- HAIR**
Original Cast—RCA LOC 1150 LSO 1150
- HOT BUTTERED SOUL**
Isaac Hayes—Enterprise ENS 1001 (Stax)
- IN-A-GADDA-DA-VIDA**
Iron Butterfly—Atco SD 33-250
- IT'S A BEAUTIFUL DAY**
Columbia CS 9768
- JOHNNY CASH AT FOLSOM PRISON**
Columbia CS 9639
- JOHNNY CASH AT SAN QUENTIN**
Columbia 9827
- LED ZEPPELIN II**
Atlantic SD 8236
- MAKE IT EASY ON YOURSELF**
Burt Bacharach—A&M SP 4188
- OLIVER**
Soundtrack—Colgems CSOD 5501 (RCA)
- ON THE THRESHOLD OF A DREAM**
Moody Blues—Deram DES 18025 (London)
- SANTANA**
Columbia CS 9781
- SOUNDS OF SILENCE**
Simon & Garfunkel—Columbia CS 9269
- STAND**
Sly & Family Stone—Epic BN 26456
- SUITABLE FOR FRAMING**
Three Dog Night—Dunhill DS 50058
- TOMMY**
The Who—Decca DXSW 7205
- TURNING POINT**
John Mayall—Polydor 24-4004
- 2001: A SPACE ODYSSEY**
Soundtrack—MGM SIE ST 13

NOTES FROM THE UNDERGROUND

By CARL La FONG

The Good Ol' Days Remembered: Winterland in San Francisco opened a long run of dance concerts this past weekend with three surviving San Francisco rock acts — Jefferson Airplane, the Grateful Dead and Quicksilver Messenger Service. The man who is running the shows in Winterland knows the place well. He is Paul Barratta and he used to stage concerts there when he was working for Bill Graham, who used to make use of Winterland



for bills that attracted more people than his Fillmore West could hold. Now Barratta is on his own and has the financial backing to do fine things in San Francisco. The Winterland is the first serious competition Bill Graham and the Fillmore have had since Chet Helms and the Family Dog lost the right to use the Avalon Ballroom for rock shows more than two years ago. Which doesn't mean by a long stretch that Winterland will chase Graham and his shows out of town. He loves fighting and hates losing. The competition will be furious.

Meanwhile, in Los Angeles, Sep Donahauer and some friends have revived Pinnacle Productions and are back in action with "jam" concerts at the Shrine Auditorium, which they hope will lead to full-scale productions later on this winter.

It is a pity that more record company executives can't find time to spend "on the street" talking to the young people who are buying the records they sell today. As a rule record men tend to regard kids as having essentially the same drives they had a generation or two ago and that these young people are only expressing a popular rhetoric in their radical behavior. This impression might be valid to a point.

The trouble is that like most other committed members of the business world record men either don't have the time to spend "out there," or they have become cynical and wouldn't believe their own eyes and ears if they did find the time. Most of what they know about the way kids are thinking today they believe they are learning from the long-haired rock artists they deal with, who in nine out of 10 cases have the same values and goals as the executives they shock with their weird clothes and wild talk. Who were the first to register surprise at the numbers that turned out for Woodstock?

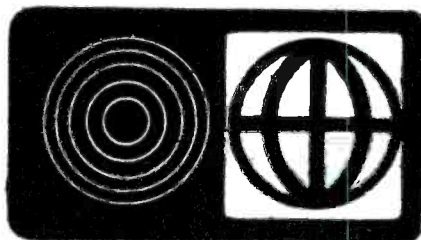
There are enormous numbers of kids now who just don't care about accumulating wealth.

Reason for Communications Breakdown

That is the reason for the breakdown in communication, for the disruption of the system, for the sincere revolt at colleges and universities whose structures are designed to turn out profit-motivated minds—all of which is impossible to understand for people who have lived with a tamed wolf most of their lives. Whether they are right or wrong isn't the point. That's where their heads are.

It is not impossible to merchandise to young people today. But the old ways of lavish spending are going to die quickly as more and more youngsters get the gospel.

SHRIFTS: Dave Mason had to cancel out of this weekend's appearance with Mason, Cass & Doheny at the Big Sur Folk Festival because his work permit hadn't come through yet . . . "Mad Dogs And Englishmen," the A & M movie, will be out in time for the Christmas season . . . Leon Russell's second album is being mixed and should be out by mid-October . . . The first artist signed by David Geffen's new label is Jackson Browne, and the first LP has been recorded . . . Harry Shearer and the Credibility Gap, who rose to fame with satiric news views on L. A.'s KRLA, are back with a syndicated version. They are willing to make it available to one station per market. For information call Harry at (213) 478-2360.



Allison Audio Corp. Expands

NEW YORK — With the growing demand for tape product in both eight-track and cassette configurations, Allison Audio Corp. has initiated a program of planned expansion, according to Louis Ligator, President of the year-old duplicating plant in Long Island.

Veteran music industry executive Abe Chayet has become affiliated with Allison as a principle in all phases of operations. He joined the firm following his resignation earlier this month from GRT where he was Product Manager for the past one and a half years.

Chayet began his career in the record business as a salesman for Capitol and, at one time, served as their Philadelphia branch manager. He then moved to Mercury where for the next 12 years he held a number of key posts in sales and distribution and was Vice

President in charge of distribution prior to assuming the direction of Mercury's Blue Rock label.

As part of Allison's expansion, the firm has opened an office in New York City at 65 West 55th St. (212) 489-1596, to complement operations at their factory and warehouse, 175 Bridge Road, Hauppauge, Long Island, (516) 234-2010. Opened in May, 1969, the Hauppauge plant encompasses a wide area with two buildings. Its own mastering and duplicating facilities are housed in one unit of over 15,000 square feet, while a 5,000 square foot facility is equipped to handle all warehouse activity. The production unit is capable of handling a capacity of over 100,000 units per week and stocking and shipping throughout the country are directed from the companion on-site building.

Realignment at Ampex

Ampex Stereo Tapes has realigned the management of more than 40 independent production and recording companies under long-term contract to AST, announces Don Hall, Ampex VP and General Manager of Ampex Music Division.

The shift brings independent operations with these music companies under the supervision of Bob Hinkle, Assistant Product Manager of AST, who moves up from his former position as Assistant Advertising manager. The liaison job between the indies and Ampex will now be run from New York City with Hinkle reporting to product Manager Irv Brusso.

Hall said the immediate importance of the move from Elk Grove Village, Ill., is to bring the music product from these independent operations closer to its sales and marketing forces.

"By placing the control of these operations directly under the product manager we can bring new artists and hot product quickly to the attention of our sales people and to the notice of others," Hall explained.

Under the program of signing independent producers to deliver music to the Ampex tape catalog, AST has helped to place recording artists with established record companies. When independent record companies produce an album, AST assists in arranging for the distribution of the product—both important procedures in making a hit record album and then establishing the album on various tape configurations.

Ampex began signing these contracts more than three years ago, bringing the number of contracts above 40 to date. AST has signed at least a dozen new agreements this year.

In the past few years, new production companies and many record companies have been established in New York. As these companies formed, tape sales became a more important sales factor. (Tape sales topped the \$400 million mark last year and AST estimates that market will soar to above \$500 million in 1970.) The tape market ex-

panded and AST established a sales and marketing facility in New York City to accommodate its interests in the music industry.

Added Credence

Hinkle's knowledge of music and the ingredients that go into establishing a recording act will give added credence to the communications between the independents and the tape company.

He is a former lead singer and guitarist with "The Good Earth"—a group that gave recording star Oliver his start. In addition to his advertising past at Ampex, he was formerly an advertising media planner for Young and Rubicam.

Under the realignment, Hinkle is expected to administer contracts with new independents and arrange for the delivery of album master tapes to AST for duplication into tape albums as negotiated under the contracts with AST.

Behind the original idea of signing newly established independent companies is to keep the flow of new product available to the Ampex catalog. Now, with Ampex Records established, many of the new artists could become available to the record company as well.

TV Cassettes Meet

HOLLYWOOD—The first International Symposium of TV Cassettes will be held Oct. 12-14 at the Ambassador Hotel. Wide-ranging questions from hardware and software will be asked and answered by experts from Japan, England, the Netherlands, Germany, Italy and elsewhere.

AIP Cartridge Deal

American International has reached an agreement with Cartridge TV, Inc., subsidiary of Avco Corp., for the non-exclusive distribution of 15 American International Pictures features on video cartridges, announces Samuel Z. Arkoff, American International Chairman of the Board, and James H. Nicholson, President, and by Cartridge Television, Inc., President Frank Stanton.

GRT Gets Chaplain

SUNNYVALE, CALIF. — A contract to duplicate the properties of Chaplain Productions on cassettes has been awarded to GRT Corp. announces David Travis, GRT Corporation and Steve Callahan, VP of Chaplain Productions, New Orleans, La.

Stimler at Symposium

NEW YORK — Irv Stimler, President of Optronics Library, will speak at the First International Symposium of TV Cassettes to be held from Oct. 12 to 14 at the Ambassador Hotel in Los Angeles.

Recotape Distribs Map

NEW YORK—Map City Records has designated International Recotape Corp. as its exclusive distributor for the metropolitan and suburban New York area, announces Map City President Frank Mell.

Jamie Sets Dome

Jamie/Guyden Distributing Corp. of Philadelphia has named Dome Distributing Corp. to handle distribution for all Jamie/Guyden product in New York, effective Oct. 5. Jamie, Phil-L.A. of Soul, Arctic, Volume and Top and Bottom Records comprise the Jamie/Guyden group.

ITA Adds Firms

The addition of Certron Corporation, Data Packaging Corporation and Shibaden Corporation of America now brings the International Tape Association's roster to a total of 68 manufacturers in the overall audio and video tape field.

According to Larry Finley, Executive Director of ITA, the acceptance of the Association by the Industry has far exceeded all expectations. The membership includes foreign and U.S. manufacturers representing a cross-section of all areas of the tape industry.

Blomgren Appointed

Edwin H. Blomgren has been named Sales Manager of Variety Audio Products, record and tap distributor in the New York Metropolitan area. The announcement was made by David Shichman, president of Variety Audio and of its parent company, Audiophonics, Inc.

Frost Play Capitol in New York

Vanguard artists Frost will appear at Howard Stein's Capitol Theater in Portchester, N. Y., on Oct. 16 and 17. The engagement is part of an extended cross-country tour to promote their new album, "Through the Eyes of Love."

Atco Distribbs Clinton

Jerry Greenberg, VP in Charge of Production and Promotion for Atco Records, announces that the firm has set up a distribution deal for a regional breakout record on the Clinton label based in Birmingham, Ala.

The record, "A Woman's Way" by Rozetta Johnson, which has been receiving heavy concentrated airplay in all prime points in the South, is now spreading to other key areas. Single was produced by Sam Dees and Clinton Moon and distribution deal was firm by Greenberg, Moon and Jesse Lewis of Showtime Productions who manage and produce the artist. Atco is set to give the single an all-out promotional push.

Virgo Label Formed

LOS ANGELES—Virgo Records, a newly formed label, has announced the signing of two songwriters, performers and recording artists, Eric Harris and Michael Poland, known as Harris and Poland. Their first release: "Colors of My Love."

Virgo's officers are: Ed Fox, President; Lee Fisher, VP; Michael Poland, A&R; James Mooney, Head of Record Production; John Harkey, Head of Promotion; Stephanie Pappas, Record Promotion Secretary; and Rayleen Thornton, Record Promotion.

Allied Signings

LOS ANGELES—Allied Creative Productions, newly formed record production company, has formed Allied Management Company and signed singer/songwriters Tom Bocci and Susan Laurito as the company's first artists.

Bocci and Laurito, a contemporary rock duo, will also record for ACP and write for Brave New World Publishing Co. (BMI), ACP's music publishing division. Also signed to Allied Management is Back Pocket, the four-man rock group recently signed by ACP. Back Pocket's songs are also being published by Brave New World.

Keil to Lib/UA

Don Keil has been named Operations Manager for the new Liberty/U.A., Inc., Dallas Fulfillment Center, announces Mike Elliot, President of Liberty/U.A. Distributing Corp.

Elektra and The 'New York Sound'

New York has long been the center of the entertainment and music businesses. Ironically, in the 1960s, the music industry to a large degree focused its attentions first upon England (the Beatles and Rolling Stones) and then later upon Los Angeles (the Doors and the Byrds) and San Francisco (Jefferson Airplane and the Grateful Dead). Except for the fact that when rock bands from England came to America, their first stop was usually New York, the new rock music did not find many great interpreters in New York proper. Perhaps part of the reason for this was the fact that New York did receive so many English performers. Out in San Francisco, you had to wait for the latest British import to get to you, and sometimes it never did. New York, flooded with British pop stars, had no need and no desire to create a music of its own.

Another important factor contributing to the New York musical drought was the lack of small clubs in which new acts could expose their talents. While a similar shortage might be cited in San Francisco or L. A., it is nevertheless true that these cities, because of their climates and life-styles, enabled young musicians to go out and work in the streets and in local parks. This has only happened on a small scale in New York.

Geographically Eclectic

Elektra Records, because it was initially a folk-oriented label, has always been New York and Boston based. Still, Elektra has been extraordinarily geographically eclectic in compiling its roster of artists (the Doors, Love and Bread from Los Angeles, the Stooges from Detroit, David Peel and the Lower East Side from New York, Renaissance from England). At this point, Jac Holzman, President of the 20-year-old label, recently merged with Atlantic and Warner Brothers as part of the Kinney conglomerate, feels that there is much music in the city of New York. Thus, while Holzman is head of A&R for the label, he has established a working situation in which much of the New York staff is empowered to scout out new acts.

Elektra Records would like to bring the music of New York out of the basements and give it to the world.

In April of this year, Jac Holzman appointed Bill Harvey General Manager of the label in order to free himself from the day-to-day task of running the company and to turn his attentions to A&R and new concepts. Harvey, long-time executive Vice President and award-winning Art Director of the label, now directs business activities on all levels with complete power to act in any situation.

In this few months since his new appointment, Harvey has significantly restructured the Elektra organization, strengthening many departments. Jack Reinstein, Elektra's Controller, was appointed Treasurer. Steve Harris, who had worked as National Promotion Director, Director of Special Projects and Director of Publicity and Artist Relations, was appointed Vice President with specific duties in the area of artist development.

Further, Bob Heimall, a designer in Elektra's art department, was appointed the new Art Director, and Bruce Harris, who had worked as Director of Press Relations, was placed in charge of both the Publicity and Advertising departments, in a merger of two units that Harvey saw would function best in a new union.

Further strengthening Elektra's ties with America's young people, Harvey appointed former East Coast Promotion Director Bob Brownstein head of the newly created campus department, a department that will deal directly with the college market with activities in the areas of college press and colleg radio as well as other campus promotions.

Niles Siegel was made the new East Coast Promotion Director by National Promotion Director Gil Bateman. The sales department, headed up by Vice President Mel Posner, has also acquired added strength. George Steel of Elektra's West Coast sales team has been brought to New York to assist Posner, while Stan Marshall is in charge of East Coast sales.

First Carol Hall LP

Keith Holzman, Director of Production, sees to it that records are produced, mastered and manufactured and also functions as a producer, having just completed production on the first album by singer/songwriter/pianist Carol Hall,

Atlantic Inks Sam Samudio

Sam Samudio has signed a long-term, exclusive recording contract with Atlantic Records.

Formerly known as Sam the Sham, Sam was signed by Atlantic Executive Vice-President Jerry Wexler with the singer's manager Zak Glickman. As Sam the Sham, Samudio had a string of hits including million sellers.

Samudio hails from Memphis and has always had deep roots in Memphis blues-country music. His first LP for Atlantic called simply "Sam: Hard and Heavy" (he is no longer using the name Sam The Sham) features him in down home blues. The album, produced by Jerry Wexler and Tom Dowd at the Atlantic-South Criteria Studios in Miami, is being released shortly. The company is rush-releasing Sam's new single next week, called "Me and Bobby McGhee".

ASCAP Appoints Kloberg

John P. Kloberg, who commenced his employment with the Society's Boston office in 1964, was recently appointed District Manager there by ASCAP's Manager of Branch Offices, Clarence C. Rubin.

BMI in Syracuse

BMI, the performing rights licensing organization, has opened a Northeast regional office in the Hills Building, Syracuse, N.Y. G. Lee Trimm is supervisor of the office, covering the area from Columbus and Cleveland, Ohio, to Maine.

soon-to-be-released by Elektra.

Carol Hall, though a native of Texas, has been a New Yorker for 10 years, and she is an excellent representative of the new "New York Music" which Elektra is trying to create.

Meanwhile, Elektra's Coast office has been strengthened greatly over the past year. Russ Miller, Vice President in Charge of West Coast Operations, has not only organized a powerful A&R department with Don Gallucci, producer of Crabby Appleton, the Stooges and Wild Turkey, Corb Donahue, and Lonnie Mack, an Elektra artist, now functioning also as staff producer, but also a powerful publicity team with Harvey Perr and Risa Potters, and a sales staff with Larry Peters. West Coast A&R is coordinated with East Coast A&R man Bob Zachary.

Kama Sutra Music Zooms

NEW YORK—Art Kass, co-President of the Buddah/Kama Sutra Group of Publishing Companies, has announced the firms' earnings had zoomed 150% over the last 12 months.

Frank Costa, Professional Manager of the Kama Sutra Group of Publishing Companies, credited the meteoric resurgence to the impact of Melanie's material and the success of "Oh Happy Day" as recorded by the Edwin Hawkins Singers. The two later teamed to record Melanie's composition, "Lay Down (Candles in the Rain)", which hit the top 10 singles and LP charts. In addition to Melanie's current hit single, "Peace Will Come," and her new chart album, "Leftover Wine," the New Seekers have a hit single on Elektra with the Melanie Composition, "Look What They've Done To My Song, Ma."

30 Artists Recording Melanie

Costa said that over 30 artists are currently recording Melanie's material, including Dion, Barbara McNair, Della Reese, The Tokens, Oliver, Claudine Longet, Cissy Houston, Tim Rose and Tommy Makem.

The Kama Sutra Group of pubberies has also had success

with the million-selling "The Rapper" by the Jaggerz on Kama Sutra Records and the gold single "O-Oh Child" by The Stairsteps on Buddah.

Over 35 cover recordings have been made of "Oh Happy Day" by such artists as Glen Campbell, Booker T & The MG's Statler Brothers, Paul Mauriat, Ray Nance, Quincy Jones, Dizzy Gillespie, 101 Strings, Jack Jones, the Four Seasons, Earl Grant, Billy Vaughn Singers and Ramsey Lewis.

The Kama Sutra Group is composed of Kama Sutra Music (BMI), Kama-Rippa Music (ASCAP) and affiliated companies including Little Pearls (Biff Rose), Hawkins Music (Edwin Hawkins), Five Arts Music (Lou Christie & Twyla), Stan Vincent Music (Stan Vincent) Fourth Avenue Revival and Sixuvus (the Jaggerz), Burke Family Publishing (the Stairsteps), Flamin' Groovies Music (Flamin' Groovies) and Sperbridge Music (Brooklyn Bridge).

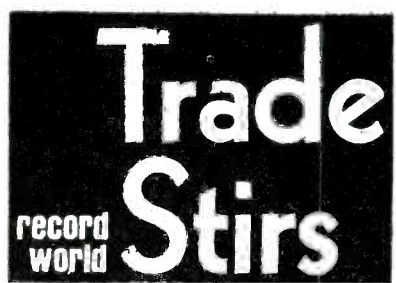
Through an agreement with Cimino Publications, the Kama Sutra Group makes available folios, choral arrangements and march and dance arrangements of Kama Sutra Group chart tunes.

Ode 70's Big Release

Ode 70 Records is currently in the midst of its first major release schedule, reports Lou Adler, President of Ode 70, distributed on an international basis by A&M.

Already in release is an album of new, original material by songwriter pianist Carole King, with her single, "Up on the Roof," just out. Also two singles from Merry Clayton (taken from her forthcoming Adler-produced album), "Gimme Shelter" and the newly released "Country Road," plus a new single, "From the Very Start," by another Adler-produced group called the Children.

Set for late September-early October release are singles and albums by Miss Clayton, Scott McKenzie, Barry McGuire and the Dr. (Eric Hord); the soundtrack album from the National General film, "The Babymaker," performed by another Adler-produced group called Ole Blue; and an album and single by Peggy Lipton of "Mod Squad."



Monti Rock will not only have his own daily TV show in January called "Beauty with Monti," but he is also presently rehearsing for an album on an as yet undisclosed label.

Jim Campbell's recording of "Easy Rider" (Laurie) is being used by Castor Oil in their new campaign. Spot is being aired in four different cities in Philadelphia. Laurie Productions, Inc., handled music for the spot. Art Bennings of Gray & Rogers of Philadelphia produced it.

Composer Al Ham has left for London for two weeks of business conferences.

Manager Charles La Marr has set group 13 Hands in El Paso, Texas, for two weeks at Club Hole in the Wall Oct. 15-29.

Concert Review

Delaney, Bonnie Make New Friends

NEW YORK — Delaney and Bonnie Bramlett kicked off the second half of their Carnegie Hall debut last Sunday (4) with their new single, "They Call It Rock and Roll Music." Then the Atco artists proceeded to further define that genre of music. They are down home country folk from the South who sing and play Rhythm 'n Blues. If you recall, Elvis Presley started his career singing Arthur "Big Boy" Crudup songs. And that was rock 'n' roll.

The Bramletts opened the concert with an acoustic set in which they were accompanied by Duane Allman on National steel guitar and John Hammond on guitar and harmonica. As if to introduce themselves geographically, they did "Will the Circle Be Unbroken" and Don Gibson's "Sweet Dreams." Then, setting the stage for the electric set that was to follow the intermission, two blues numbers: Robert Johnson's "Come On In My Kitchen" and Ruth Brown's "Mama, He Treats Your Daughter Mean."

Delaney and Bonnie are well known for their illustrious Friends. For this evening's electric set their ever-changing back-up group included the legendary King Curtis on saxo-

phone, Duane Allman returning on slide guitar and Chuck Morgan on drums. The personnel may change, but the quality of Delaney and Bonnie's Friends remains extraordinarily high.

In Tribute

In tribute to a former Friend (who is obviously still a friend), the musicians there assembled performed a rave-up version of Dave Mason's "Only You Know And I Know." From their recently released album, "From Delaney To Bonnie," came "Living On The Open Road," "Lay Down My Burden," "Alone Together," and the smash single, Peggy Scott and Jo Jo Bensen's "Soul Shake." Bonnie's solo on "The Love of My Man" left this observer in awe of her emotive prowess. The set closed with "Get Ourselves Together" and "Someday."

But wait. Tumult. Clamor. Encore. A Little Richard medley. Frantic renditions of "Tutti Frutti," "Long Tall Sally" and "The Girl Can't Help It" sent the audience home with its thirst for rock 'n' roll music at least temporarily quenched. Delaney and Bonnie have many friends the world-over. They certainly earned a Carnegie Hall-ful with this show.

—Gregg Geller.

Record World's Atlanta-Macon Report

By LEE BARRY

James Brown spent several days last week doing session work at the Starday-King Studios in Macon. James cut several King Records sides on himself, his band and Bobby Byrd. Due to the excitement created by the man's presence, studio doors had to be locked for two days while James recorded. Meanwhile, local citizens in a steady flow of traffic drove by the middle Georgia studio in hopes of catching a glimpse of "Mr. Dynamite." An exciting Bobby Smith reported that James plans to do all his future sessions at Starday-King Studios in Macon. Smith has just finished a gospel rock session on 400-pound Willie Mae Glover from Savannah. Willie Mae's gospel standard, "On the Road to Freedom," is put down over rock and roll tracks somewhat similar to Smith's "Shout Bama Lama," successful Mickey Murray single. Murray's just out with a new one on the Federal label entitled "Explosive Population."

Lowery promotion chief Mike Martin very excited over reaction to "Where Did All The Good Times Go" by Dennis Yost and the Classics IV on Liberty . . . Sales and big airplay reported in Atlanta for hometown group Chakra with "Little Wheels Spin and Spin" . . . New LP released by Ampex features product from local folk rock group Sundown . . . "Idlewild South" is the title of the new Allman Brothers LP . . . Johnnie Taylor has a new single out on Stax, "I Am Somebody."

The late Otis Redding is still ever popular in the R&B and top 40 worlds. Sales of his two albums, "Tell the Truth" and "Historic

(Continued on page 141)

Mauriat in America

NEW YORK—Paul Mauriat, the French orchestra leader best known for "Love Is Blue," has embarked on a two-month North American tour. He gave a Philharmonic Hall concert last week, just one of 29 steps on his tour.

The maestro discussed his new Philips album "Gone is Love," during a stop at Record World with manager Loic Mirabaud and American producer Paul Leka. Leka recorded Mauriat in Paris and is keeping tabs on his American tour for a possible live recording. Mauriat appears with a 25-member orchestra plus three choralists when he tours. He revealed that he never performs in France because French audiences "expect dancers and singers" rather than a straight forward orchestra. He does regularly appear in Japan, Mexico and Latin America where his popularity remains high.

Because his major audience is in this country, Mauriat wanted an American producer who could bring him a knowledge of American tastes. Thus the "Gone Is Love" album which is the first Leka production for Mauriat contains all American material with the exception of a Beatle song. The two have just completed another session for future release and the title song from the cur-



Loic Mirabaud, Paul Mauriat's manager; Paul Leka, his producer; Mauriat and Record World's Bob Moore Merlis.

rent album has been released as a single.

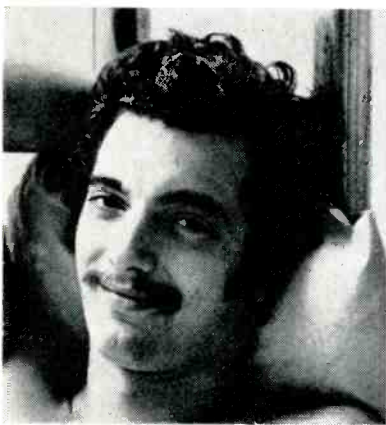
Before "Love Is Blue," Mauriat was primarily an arranger and worked with such well known French artists as Charles Aznavour and Mireille Mathieu. He also wrote "I Will Follow Him," under a pseudonym. Little Peggy March recorded the hit for the American market some years back. The success of "Love Is Blue" is legendary with sales over five million world wide and over 250 different versions of the song on record.

Right now Mauriat is eager to do film scores either in Europe or the U.S. as well as continue his recording and performing activities.

—Bob Moore Merlis.

Vance Joins Buddah PR

NEW YORK—Neil Bogart and Art Kass, co-Presidents of the Buddah/Kama Sutra Group of recording companies, has announced the appointment of Joel Vance to the label's Siddhartha Press Publicity Department.



Joel Vance

Vance will be working with Soozin Kazick, head of Siddhartha. An account exec for three years with Richard Gersh Associates, Vance directed and contributed to many campaigns on major labels and recording

artists. He composed the rock score to the play "Pinkville," previewed at the Berkshire Theatre Festival this summer, and recorded an album of his own compositions, "What I Did On My Vacation," for which the instrumental backing was provided by Area Code 615 and top studio musicians. He is also a freelance writer.

Bell's First Formal LP Presentation Tops \$1 Mil

NEW YORK — Gordon Bossin, Vice President in charge of LP Sales and Merchandising for Bell Records, announced that the label's first formal album presentation resulted in over \$1 million in orders from distributors.

Highly Pleased With Initial Success

"We are highly pleased with the success of this initial formal LP presentation," said Bossin, "and are happy that this direct contact with distributors is achieving the desired results. This is the first time that we have sold over one million dollars worth of LP's on the introduction of one specific release. Every market visited by our executives when the LP's were introduced; New York, Baltimore, Washington, Chicago, Detroit, Boston, Minneapolis, Philadelphia, Hartford, Cincinnati, Newark, Los Angeles, San Francisco, Denver, Dallas, Houston, St. Louis, Miami, Atlanta and New Orleans, has come through for us bigger than ever before."

The label's fall release consists of eight widely diversified, strong new LPs which cover a

wide range of today's music from television and motion picture material to the second album of German rock music to reach America.

Included in the release are: "The Partridge Family Album," from the ABC-TV musical comedy series of that name, starring Shirley Jones and David Cassidy; "RPM," the soundtrack of the film of the same title, starring Anthony Quinn and Ann-Margret, on which Melanie sings "Stop, I Don't Wanna Hear It Anymore" and "We Don't Know Where We're Goin'"; "Down Home" (TA) by Seals and Crofts, the highly lauded duo's second LP; "Changes" (Cyclone) by Buddy Fite, guitar virtuoso; "O.K. Billy" by brilliant pianist Billy Taylor, who plays a selection of tunes most requested by viewers of The David Frost Show on which Taylor performs; "Peter Duchin at the Movies" on which the popular pianist interprets such film melodies as "Getting Straight," "Sundance Kid" and "M.A.S.H."; "A mon Duul" (Prophecy) by a talented German rock group, and "Clifton's Cajun Blues" by accordianist/singer Clifton Chenier.

ABC to Release 'Song of Norway'

"Song of Norway," film musical opening in November starring Florence Henderson and Toralv Maurstad, will be released on original soundtrack album by ABC Records.

Col Records 'Rothschilds'

Columbia Records will record the original cast album of the new Broadway musical, "The Rothschilds."

Blooming Single



L&R/MGM recording artist Bobby Bloom is back in the studios after a month-long promo trek of the U.S. and England on his current single, "Montego Bay." The disk, written, performed and co-produced by Bloom with Jeff Barry is hot in England, and is currently moving up the U.S. charts as well. Pictured (left to right) are Bloom's manager, Rik Gunnell, President of the Robert Stigwood Organization; Bloom and Jeff Barry.

Atlanta-Macon Report

(Continued from page 140)

Concert at the Monterey Pop Festival" (which he shares with the late Jimi Hendrix), show that the Redding sound is one of the great ones to come from the American music world. Atco plans to release Volume II of the "History of Otis Redding" some time next year.

Macon friends Duane Allman and Jai Johanny Johnson appeared with Delaney & Bonnie on an Oct. 5 Carnegie Hall gig . . . Rumor has Tony Joe White signing a six-figure recording pack with Warner Brothers . . . Joe South vacationing and writing in Florida . . . Motown rockers Rare Earth due at DeKalb College for an upcoming gig . . . Clarence Carter set for a November engagement at New York's Apollo Theatre . . . Atlanta's Jefferson Lee (Chakra's producer) is putting the Music Machine of "Talk, Talk" chart fame back together. Lee has also inked the Eye of Washington, D. C., to a production pact. Eye features a four-man rhythm section, with all members doubling on horns.

Ross, Lee and Luck rumored as having acquired the film rights to the Byron-Atlanta rock festival and negotiating for a sale . . . Bill Lowery's Gold Clef Awards set for Oct. 20.

Hustlers, Inc., Complex Formed by Floyd, Walden

MACON, Ga. — Hustlers, Inc., is a young company recently formed for artist management, music publishing and record promotion. The executive staff consists of Rhythm & Blues star Eddie Floyd, President, and impresario Alan Walden, Secretary and Treasurer.

Walden and Floyd have worked together for nearly three years during their associations with Walden Artists And Promotions. Hustlers, Inc., was born out of the experience Floyd has gained through 15 years as an artist, composer and producer, and Walden seven highly successful years in promotion agency and management with such artists as Otis Redding, Johnnie Taylor, Sam & Dave, Clarence Carter, Percy Sledge, Arthur Conley and many more. Walden Artists and Promotions grew with Alan Walden's supervision to be one of the biggest Rhythm & Blues agency in the world. Alan Walden resigned from Walden Artists and Promotions on July 25, 1970.



Eddie Floyd, Alan Walden

Hustlers, during its initial conception, will be predominately active in the R&B market. However, long-term plans include artists in all areas of the musical spectrum as well as actors, actresses and photographic models. The company is prepared to work with any talent that needs direction.

Walden explains: "The relationship of artist/manager is a highly personal one based on trust, mutual respect and possibly a liberal helping of humor. Hustlers, Inc., has been formed to assure artists the best possible attention in all areas of promotion with still photographs, regularly up-dated biographies, press releases, public relations, advertising and thorough record coverage."

Hustlers, Inc., works closely with recording companies to ensure saturation coverage with each of their artists' releases. They have an agreement with a video-tape production company to supply tapes for international television promotion. Hustlers, Inc., employs a publicist and a staff photographer. The company also employs two assistant managers, Gary Donehoo and Pat Armstrong.

Hustlers, Inc., will be working closely with long-standing friends at the William Morris Agency, Walden Artists and Promotions, Queen Booking Corporation, Dick Boone Agency, International Famous, Universal Attractions as well as sub-agents Ted Hall, Bowie Martin, Hugh Rogers, Richard Dingler, Cecil Corbett, Jimmy Walker and Terry Rhodes.

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Flaming Ember is getting heavy exposure. Sales are strong.

Johnny Taylor is a giant. Stax has solid winners as **Luther Ingram** is getting big re-orders on top of the big initial sales.

New **Joe Tex** is fantastic. He's back in the winner's circle.

Miracles is a supergiant. It is breaking big top 40.

Lost Generation has their second in a row. The LP is big.

David & Jimmy Ruffin have a natural with "Stand By Me."

Lee Dorsey has a powerful side, and the feeling is it will be a hit.

Dionne Warwick is getting all the play she needs. Sales are good.

Wilson Pickett is breaking top 40 with excellent spread. Big LP.

Mercury looks strong with the new **Gene Chandler** and **Jerry Butler**.

Popper Stopper sales continue strong. **Emotions** and **Eddie Floyd** sales are excellent.

Delfonics are now crossing top 40 in Atlanta and New Orleans.

3 Degrees are sold with an excellent spread pop.

Presidents are well established and ready to cross top 40. Good pop sound.

Meters keep selling more every week.

Tyrone Davis is a solid hit. Needs more pop play.

Capitol is active with **Sound 70's** and **Congenial Four**.

New **Willie Hightower** is off to a good start. He is consistent.

Charlie Hodges and **Geraldine Hunt** getting ready to break big.

Otis Clay looks good for further gains.

Eddie Holman is breaking in Philadelphia.

Bobby Wade looks good in Cleveland and thru Ohio.

Al Green looks very good in Detroit, and this should be his biggest in awhile.

Phila. action on **One G Plus 3** for Paramount. Very commercial side.

Faith, Hope and Charity getting strong play.

Boys in the Band is on its way. Excellent airplay.

Heart and Soul is selling. Label off to a great start.

O. V. Wright is very big in a few markets. Good side.

New **Ronnie Dyson** is strong. Should do well.

Shout is getting good response to the **Phillip Mitchell**.

Devotions continues to gain.

Odds and Ends getting heavy play. Good lyric.

5 Smooth Stones picking up some key stations. Could be potent.

Friends of Distinction getting strong response. Looks good.

Bobby Womack has his best in awhile. Good reception.

Jimmy Castor is getting action.

Otis Leaville is big enough R&B, and needs more top 40 support.

Odetta is getting heavy play, should sell.

Manhattans getting good play. Should be selling more soon.

Popular 5 is getting good play.

Ann Peebles is a solid hit, getting pop sales.

Notations is big in Chicago.

Darrow Fletcher is #1 in St. Louis.

Mads Lads is a giant in Phila., big in St. Louis.

WJMO, Cleveland, Big: **Delfonics**; **Ann Peebles**; **Eric & Vikings**; **O'Jays**; **Devotions**; **Moments**; **3 Degrees**; **Otis Leaville**. On: **Carolyn Franklin**.

WAOK, Atlanta, **David & Jimmy Ruffin**; **Joe Simon**; **Friends of Distinction**; **Rozetta Johnson**. Big: **Candi Staton**; **Presidents**; **Bobby Byrd**; **Wilson Pickett**; **Ann Peebles**; **Impressions**; **3 Degrees**; **Delfonics**.

WVON, Chicago, Big: **Candi Staton**; **Delfonics**; **Jodi Gales**; **Impressions**; **Curtis Mayfield**; **Otis Leaville**; **Ann Peebles**; **Emotions**; **Notations**; **O. C. Smith**; **Presidents**; **Popper Stopper**; **Bobby Byrd**. On: **Al Perkins**; **O. V. Wright**; **Donnie Elbert**; **Otis Clay**; **Meters**; **Kool & Gang**; **Popular 5**; **Boys In the Band**; **W. Pickett**.

Al Perkins getting good play in Detroit and Chicago.

WJLB, Detroit, Big: **Otis Leaville**; **Ann Peebles**; **Popper Stop-**

(Continued on page 144)

Top Shelf Top Drawer

Take four talented singers, original musical arrangements, a four-piece rhythm section; blend well with showmanship, costuming, hard work and good luck, and you've got Top Shelf.

This young vocal group had a hit first record, "Give It Up." Their new single, "You're Hurting Me"/"Doggone, Baby, I Love You," will be released soon by Epic Records. Roland Smith, Reggie McKoy, Charlie Matthews and Billy J. Lee—all New Yorkers — are young enough (average age 22) to enjoy singing "now generation music" and secure enough in their musicianship to re-work and personalize the standards—until they are unmistakably Top Shelf.

Following their debut at New York's famous landmark, the Apollo Theater, Top Shelf will be performing a series of concerts locally before embarking on a nightclub and college tour in New England, returning in November for their second Apollo engagement. The four young men comprising the group had previously been associated with other groups, and came together by chance when they met in Washington Square Park where they often met to sing and listen to other aspiring groups.

One unusual feature of Top Shelf is that each member can and does sing lead. Arrange-



Top Shelf

ments tailored to each singer's voice and style, yet retaining the distinctive Top Shelf group sound, have been made by such top-flight arranger/conductors as Bobby Banks (Sweet Inspirations), Kirk Stuart (Dells), Coleridge Perkinson (Barbara MsNair). Clay Pitts conducted and co-arranged (with Andre Saunders) Top Shelf's latest record. Billy J. Lee, the second tenor, creates the group's choreography. He formerly toured the U.S. and Europe as a singer/dancer with Liza Minnelli.

The group is signed with Dody Productions, an organization of young black businesswomen who aim to package complete productions of promising talent. The group's personal manager is singer-composer Lucien Farrar who recorded for Roulette and RCA Records.

tional director for Sam and Dave, handling their big hits, "Hold On I'm Comin'" and "Soul Man." From 1965 to 1968, Chavous was Program Director for WTMP Radio, a jazz station in Tampa, Fla.

Hodges in N. Y.

Alex Hodges, President of Walden Artist and Promotions of Macon, Ga., was in New York Wednesday (7) to discuss possible bookings for two of Walden's top recording artists at the City's Apollo Theatre.

The one-day meeting with Apollo exec Robert Schiffman included discussion of plans for respective shows by R&B artists Clarence Carter and Johnnie Taylor.

Chisa Inks Letta

Chisa Records announces the signing of South African artist Letta Mbulu and the release of

R&B

BEAT

(Continued from page 142)

per; Candi Staton; Major Lance; O. C. Smith; Meters; Lee Rogers; Impressions; Delfonics; Degrees. On: Notations Intruders; Odds and Ends; Bobby Byrd; Merry Clayton; Jodi Gales; Little Sonny; Roberta Flack; Satisfactions.

KATZ, St. Louis, Big: Darrow Fletcher; Gen. Crook; Bobby Byrd; Otis Leaville; Madlads; Esquires.

WDIA, Memphis, Big: O. V. Wright; Isaac Hayes; W. Pickett; Madlads; Delfonics; Impressions; Johnny Taylor; Tyrone Davis. Pic: New Younghearts.

Good spread on the New Young Hearts, on Zea.

Jye 5 getting good play in Baltimore.

WGIV, Charlotte, Miracles Joe Simon; Luther Ingram; Johnny Taylor; Emotions; Presidents; Eddie Floyd; 3 Degrees; Kool & Gang; Odds and Ends. Sales: Ray Charles; Festivals; Delfonics; Bobby Womack.

KGfJ, L.A., David and Jimmy Riffin; Little Sonny; B. B. King; O. V. Wright; Joe Simon; Hodges and Hunt; Presidents; Flaming Ember; Kool & Gang; Barbara Acklin. Big: Isaac Hayes; Gen. Crook; Wilson Pickett.

WDAS, Phila., #5—W. Pickett; #8—Madlads; #9—Kool and Gang; #10—Dells; #11—Intruders; #12—Whispers; #13—Barbara Mason; #14—Moments; #17—Delfonics; #18—Presidents; #19—Brothers of Love; #20—Eddie Holman.

WWRL, NYC, New: Flaming Ember, Stevie Wonder, Miracles, Jerry Butler, Etta James, Eddie Holman.

#1—Jackson 5; #2—James Brown; #3—Watts Band; #4—4 Tops; #5—Kool and the Gang; #7—Three Degrees; #8—Presidents; #9—Wilson Pickett; #10—Temptations; #11—Candi Staton; #12—Ray Charles; #13—Whispers; #14—Freda Payne; #15—Luther Ingram; #16—General Crook; #17—Crackerjacks; #18—100 Proof; #19—Tyrone Davis; #20—Ann Peebles; #21—Bobby Byrd; #22—Dionne Warwick; #23—Intruders; #26—Carolyn Franklin.

WCHB, Detroit: #1—Jackson 5; #2-4—Tops; #3—Ann Peebles; #4—Candi Staton; #5—100 Proof; #6—Rare Earth; #7—James Brown; #8—Whispers; #9—Israel Tolbert; 10—Major Lance; #11—Otis Leaville; #12—Lee Rogers; #13—Impressions; #14—Freda Payne; #15—Temptations; #16—Watts Band; #17—Johnny Taylor; #18—Satisfactions; #19—Barbara Acklin; #20—Wilson Pickett; #21—Little Sonny; #22—Three Degrees; #23—Jodi Gales; #24—Joe Matthews; #25—Brothers of Love; #26—Al Perkins; #27—Acie Mortimer; #28—Gwen McRae; #29—Dee Edwards; #30—Lee Dorsey; #31—Superlatives; #32—Luther Ingram; #33—Eddie Floyd; #34—Jackie Lee; #35—Bernie Hayes; #36—Al Green; #37—Joe Simon; #38—Fugi; #39—Cissy Houston, Dorothy Morrison, Miracles, Flaming Ember, Murry Clayton.

The new Dorothy Morrison went on KGIA, WDAS, WCHB, KCOH, WWIN, and WEBB.

Concert Review

Apollo Show a Pip

NEW YORK — The Apollo Theater program emphasized groups, male and instrumental, last week.

Topping the bill were Gladys Knight & the Pips who record on Motown's Soul label. Miss Knight spiced her act with several contemporary standards which received only a lukewarm response from the audience. Her bluesy rendition of "Can't Take My Eyes Off You" was a success in every way, however. It was plain that the crowd was

there to hear hits, not lukewarm leftovers from Broadway, and the group soared with their Grammy nominee, "Friendship Train," and the classic "I Heard It Trough the Grapevine." Gladys Knight & the Pips are best when they do their own thing, and when they do it they are great.

The Originals, also on Soul, scored with "Baby I'm for Real" and "The Bells" and were amazingly entertaining with their funky raps while their vocal ability was superior to say the least. There surely is a bright future for those four talents.

Filling out the bill was Kool & the Gang, Delite artists. They showed true professionalism and cannot be touched by any other group vis a vis their funk factor. Kool & the Gang kept it all together while maintaining (k)cool. —Bob Moore Merlis.

her first album entitled "Letta." The album will be distributed by Motown Record Corp., as are all Chisa products. It was produced by Chisa owners Hugh Masekela and Stewart Levine.

Chavous Zea Promo, Sales Dir.

Zea Records President Hosea Wilson has announced George Chavous has been appointed National Promotion and Sales Director.

Currently on the road promoting Zea's new release, "The Young Hearts Get Lonely Too," by the Young Hearts, Chavous was formerly Regional Promotional Manager with Uni Records and People Records. Before that he acted as promo-

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Ackles, Jake, Uncle Dirty Open Fortune Theatre

NEW YORK—Jay Fuchs, the Broadway and off-Broadway producer of "Room Service" and "Front Page," has announced the complete opening bill for his latest venture at the Fortune Theatre, David Ackles, Jake and the Family Jewels and Uncle Dirty. The Fortune is located at 62 East 4th St.

It will be the policy for the Fortune Theatre to book both rock and theatre attractions and, as much as possible, a fusion of the two which is beginning to be known as "rock-theatre." It is the hope of producer Fuchs that providing a showcase for music and theatre will help nurture a new form of concert-theatre production in New York. Many rock groups have already begun working towards this fusion including the Grateful Dead, the Incredible String Band, Country Joe and Alice Cooper—the latter has been booked for the Fortune Nov. 9-15.

The Fortune seats 220. Ticket

prices are \$3.50 and \$4.50 with all seats reserved. There are full lighting facilities, a new sound system and a projection booth for film and light-show projections. There will be no "house" light show unless especially created for the program running. The producer will furnish all the theatre facilities and production assistance to any attractions who wish to augment their usual stage production.

All production aspects at the Fortune are being handled by Fuchs; booking is being handled jointly by Fuchs and Deborah E. Steinfirst who is also handling publicity and promotion; theatre manager is Jay Benzon; box office treasurer is Keith O'Conner. All inquiries should be addressed to Jay Fuchs or Deborah E. Steinfirst, 18 West 55th St., 757-2688 or 757-1405. For box office information call the Fortune at 777-0030.

Kenyon on Clubs

NEW YORK — Neal Kenyon, who hit bigtime director choreographer status a year or so ago with "Dames at Sea" (just re-opened at the Plaza and as fresh as ever—Janie Sell as Mona is the stand-out this time around), stopped up at **Record World** last week to give some advice to record performers who are putting together night club acts.

Kenyon should know a thing or two about it, since he's just completed staging Abbe Lane's highly-acclaimed new act in Las Vegas. "You run into problems with an act," Kenyon said, "because the hotel owners and the managers tell you they want something fresh and different, something that's never

been done before, and yet something completely familiar. The performer must remember that it's essential to be himself and not to have somebody mold him into something that fights what he is. He won't be comfortable on the stage if that happens."

Because of his equal successes on Broadway (well, off-Broadway, to be exact) (Columbia's "Dames" casted was Grammy-nominated) and in Vegas, Kenyon is in demand these days for acts and shows, but as of now he's playing it very cool. He has decided what his next show will be—"Smith," a new musical by Dean Fuller, Matt Dubey and Tony Hendra, which will be produced by one of the "Dames" producers, Jordan Hott. —Dave Finkle.

Cap Gets Film Scores Via Neely Plumb

HOLLYWOOD—Capitol Records has acquired three new film scores from International Management Combine, the outfit that delivered the million-selling, prize-winning "Romeo and Juliet" original soundtrack to Capitol.

The scores, all produced by

Neely Plumb, are from the films "Cromwell," "Bird with the Crystal Plumage" and "His Wife's Habit." All three disks are being readied for November release. "Cromwell" is similar to "Romeo and Juliet" in that it comprises both music and actual dialogue from the motion picture.

Big Drive for 'Aristocats'

"The Aristocats," Walt Disney's first new fully animated cartoon since "Jungle Book," will play 7,000 theaters across the country for three to four week engagements starting Dec. 25.

Jerry Weiner, National Sales Manager of Disneyland Records, will launch a massive sales and promotional campaign which will accompany the motion picture, radio and TV advertising. There will be major retail and department store tie-

ups, including "Aristocats" costume characters touring the country with Scatman Crothers.

"We had a very successful picture and album on 'Jungle Book'. It was on the top 100 chart for 30 weeks. We anticipate as great a success with 'Aristocats,'" said Weiner.

"Aristocats" will be available on Disneyland Records in a \$3.98 Storyteller, \$1.98 Children's LP, 69¢ book and record and two 39¢ singles.

Concert Review

Lightfoot a Master

NEW YORK—Gordon Lightfoot cast a magical spell over Carnegie Hall Saturday (3) night, transporting the full house back to a day when audiences hung on a performer's every word, when showmanship was no substitute for substance. Which is not to say that Gordon Lightfoot is an anachronism. He is an artist very much of today—or yesterday and tomorrow for that matter. His songs speak to matters of universal concern in a soft-spoken, understated manner.

With an assist from the fine country picking of guitarist Red Shea and the vocal harmonies and solid bass lines of "Gold Rush" Jim Ralston (late of Seals and Crofts), Lightfoot scored heavily with his own folk standards "For Lovin' Me" and "Bitter Green." His rendition of Kris Kristofferson's "Me and Bobby McGhee" was a most pleasant version of that beautiful song. New songs included "Miguel" ("about love, incest, dope smuggling—that sort of thing") and "The Doomsday Book," a cataloging of the world's ills. This was an extended piece.

Brought Down House

Lightfoot closed the evening by explaining that he used to sing the songs of his hero, Bob Dylan, "but then he did one of mine—so I'll do that one." That one was "Early Mornin' Rain" and it brought down the house. Obviously moved by his reception, he promised to try to make this event an annual affair.

In addition to Dylan, others who have recorded the Warner-Reprise artist's compositions include Peter, Paul and Mary, Ian and Sylvia and Johnny Cash. Still, if you have the opportunity to hear the original, give Gordon Lightfoot a listen. He's a master.—Gregg Geller.

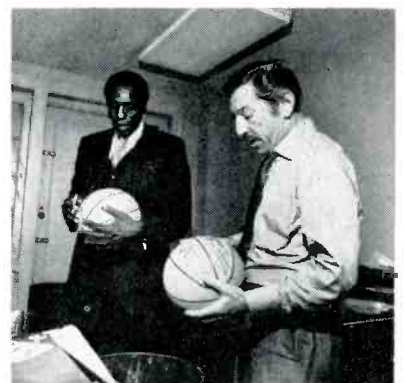
Gimbel Steps Up Activity

Hollywood lyricist Norman Gimbel, who last week announced that he and composer Charles Fox have formed Blue Trolley Productions, is into a number of new projects.

This week he announced that he and David Platz of Great Britain have formed a joint publishing firm, Butterfield Music, Ltd. The company will handle the Gimbel owned Bexhill Music Corp., which publishes 115 Billy Edd Wheeler songs, and Butterfield Music Corp., which controls many Gimbel compositions as well as an extensive Brazilian catalogue. He also was just informed that UA will issue a soundtrack album from the film "Where's Poppa," which includes five songs written by himself and Jack Elliot.

In the discussion stage with Lawrence Kasha, producer of "Applause," are some Broadway show properties. Kasha and Gimbel got together in Hollywood while Kasha was testing his musical version of "Teahouse of the August Moon."

Lemon Drops In



Meadowlark Lemon, famed star of the Harlem Globetrotters basketball team, recently paid a visit to the office of Record World in connection with release on the Kirshner label of the first album by the musical Globetrotters. He is shown chatting with Record World Publisher Bob Austin.

Santana Latin Leader

Santana, the California rock group under the leadership of guitarist Carlos Santana, has long been a major exponent of Latin music in the rock field. The release of their second Columbia album, "Abraxas," makes their commitment to Latin music all the more evident.

In the past, the group has done well with their own compositions including the hits "Jungo" and "Evil Ways." "Abraxas" finds them doing more compositions in the Latin bag plus Tito Puente's "Oye Como Va." In this selection Latin and rock music must certainly be considered to have merged as one. "Oye Como Va" is sung by Rico Reyes on the album. Other selections with a marked Latin sound include "Se Acabo," "Sampa Pa Ti" and "El Nicoya."

Columbia expects "Abraxas" to sell well in Latin markets as well as in the Santana traditional progressive and Top 40 market.

Personalidad de la Semana (V. I. P. of the Week)



Miguel Estivill
Gerente
Tico-Alegre (Roulette Records)
17 West 60th St.,
New York, N.Y.
PL 7-9880

Sencillos de Impacto (Impact Singles)

- 1. MONGUITO SANTAMARIA**
"Así Seré Para Ti"
"Crying Time"
Fania 542
- 2. ELIANA**
"Si Yo Fuera Poeta"
"Aunque me Duela"
Sonolux 11-10986
- 3. LA CREACION**
"Voy con el Sol"
"Realidad"
DCA 1198
- 4. HERMANITAS NUNEZ**
"Sufrir"
"Padre"
Orfeón 45-2667
- 5. DOMINICA Y SU CONJUNTO**
"Desde que Llegaste Tú"
"Algo Pasa en Mí"
Mary Lou 1046
- 6. SANDRO**
"Se te Nota"
"Te Quiero Tanto, Amada Mía"
Columbia 10240

Symphony Sid's Latin Top 10

WEVD—New York

- 1. WHEN WE GET MARRIED**
Joe Bataan—Fania
- 2. P'ALANTE**
Tito Puente—Tico
- 3. POWER**
Ray Barretto—Fania
- 4. SALSA Y CONTROL**
Lebron Bros.—Cotique
- 5. GHANA**
Willie Colon—Fania
- 6. GUYI**
Celia Cruz & Tito Puente—Tico
- 7. EL DIFERENTE**
Ricardo Ray—United Artists
- 8. ALCHOLADO JUANA**
El Gran Combo—Gema
- 9. YA TE OLVIDE**
Roberto Ledesma—Gema
- 10. CHOTORRO**
Roberto Roena—Fania Int.



en record world

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

(This column appears first in Spanish and then in English)

Salió el cantante chileno Sebastián hacia México, para tomar parte en la campaña promocional que RCA llevará a cabo, ante la próxima salida de sus grabaciones en ese mercado. Según se desprende, el sello del perrito planea lanzar este artista con gran fuerza en todos los mercados. ¡No lo dudo, estando Joe Vías de por medio! . . . Lanzó Fuente en Colombia el larga duración de **Jorge Renán** en el cual se ha incluido "Te Amo Tanto" que Renán ya ha colocado en Colombia y en El Salvador, según reportes de Dicesa y Fuentes . . . Excelente la grabación titulada "De Panamá a Nueva York" que Tico acaba de lanzar al mercado presentando al cantante **Ruben Blades**, acompañado por la Orquesta de **Pete Rodriguez**. En esta grabación se destacan "Juan González", "El Bravo", "Dónde?" y "Solo". También de este sello el "Alma con Alma" interpretado por **Celia Cruz** y **Tito Puente** y "Pa'Lante!" con **Tito Puente**. Con la salida adicional de "Yo Canto" for **Julio Iglesias**, con un repertorio encabezado por su "Gwendoline", se asegura muy buenas ventas Tico en esta temporada. ¡Me alegro! . . . Contratado **Enrique Linares** de Peerless por el "Million Dollars" de Los Angeles . . . Han sido seleccionados **Los Mismos** y **Cristina de Belter**, para participar en el programa "Pasaporte a Dublin" que se emite los sábados desde el 17 de Octubre hasta el 26 de Diciembre por la 1 Cadena en España. Dicho programa seleccionará al intérprete que representará a España en el próximo Festival de Eurovisión.



Roberto Lozano



Ramon Gaona



Sebastian



Luc Barreto

Regresó **Roberto Lozano**, compositor del exitoso tema "Al Amanecer" de Europa, siendo contratado inmeditamente por el Montmartre Restaurant de Miami. Roberto, destacado organista de los ritmos modernos ha ido escalando posiciones de triunfo progresivamente . . . **Luc Barreto** se va situando internacionalmente con su interpretación de "María José". Este tema rompió por primera vez en España y ha seguido su camino a Sudamérica. . . Lanzó Polydor en México una grabación del cantante ranchero **Ramón Gaona**. Entre los temas se destacan "Tres Cuadras" y "Por una Gitana" . . . Varias empresas latinoamericanas me han pedido direcciones de las nuevas etiquetas Mañana y MGM Latino de Estados Unidos. Bueno, ahí van: Mañana Records: **Al Santiago**, 852 Westchester Ave., Bronx, N.Y. 10459 y MGM Latino: **Sammy Vargas**, 322 West 48 St., New York, N.Y. . . . Auspiciará Record World dos grandes eventos que se presentarán cada año en Estados Unidos. El primero será el "Gran Festival de la Música Internacional en Estados Unidos", en el cual se seleccionarán 3 canciones ganadoras en cada clasificación y una ganadora absoluta del Gran Festival, seleccionadas por un Gran Jurado integrado por músicos de gran nombradía, corresponsales extranjeros de renombrada ejecución y artistas reconocidos internacionalmente. No habrá jurado integrado por público presente en las gradas como expectadores. El segundo evento será el Congreso Internacional Discográfico de Latinoamérica (CIDELA) en el cual se presentarán "booth exhibidores" de cada uno de los sellos manufactureros y se hará entrega de los Trofeos "Gran Latino de Oro" a los valores más destacados del año. Como quiera que ello implica gran trabajo, suplico a todos los interesados hagan contacto con: **Tomas Fundora**, Record World Magazine, 3140 West 8th Ave., Hialeah, Fla., a la mayor brevedad.

Nombrado **Ricardo Kleinmann**, muy popular discjockey y pro-

(Continued on page 148)

"EL DOCTOR"
Tito Rodriguez
L-31055/LS-61055

"HAY CRANEQ"
b/w
"Esa Bomba"
LA 340

UA
LATINO

Liberty/UA, Inc.

record world

en
Spain

By R. GOMEZ

En el transcurso de un animado festival, celebrado en el cine Monumental de Madrid se procedió a la entrega de los "Premios a la Popularidad 1969-70" que vienen entregándose anualmente, creados por la popular locutora de Radio España de Madrid, Encarnita Sánchez. Los premios otorgados bajo el lema "Esto es España, señores", están destinados a los cantantes y compositores que durante el año más se han destacado en una mejor labor por la defensa y difusión de la música española.

Actualmente Miguel Ríos es tema obligado por su último disco "Himno a la Alegría", basado en el último movimiento de la 9a. Sinfonía de Beethoven, con arreglos, dirección de orquesta y coros de: Waldo de los Ríos, con la orquesta de Manuel de Falla y los coros mixtos del maestro Perera, grabación realizada en los estudios Hispavox (Madrid) a 12 pistas (Sistema de sonido DOLBY).

Una intensa actividad es la tónica principal de los últimos meses en la vida artística del primer cantante auténticamente "pop" de España.

Smasch y Máquina. Dos de los grupos españoles con más posibilidades artísticas y creativas, dentro de la música progresiva española. Concretamente de Máquina, en este "single" es un extracto del LP recientemente editado con el título de "Why", la canción de dicho título es una larga improvisación, grabada en directo en los estudios y de una duración de 25 minutos, por lo que es un poco difícil colocarla en un single. (Yo estuve presente en los estudios en las grabaciones de este LP). La otra cara es "I Believe," composición del guitarrista José Ma. París, en la que el papel principal lo tiene la guitarra, improvisando sobre la base que le dan los demás. Imagino que la línea futura del conjunto Máquina no estará muy lejos del estilo de esta canción.

Durante los últimos meses, los telespectadores españoles tuvieron una cita semanal con Conchita Bautista, ágil, simpática y popular presentadora del programa televisivo "Esta noche con..." (Uno de los Programas vedettes de TVE). Con gracia y desenvoltura Conchita, presentó a los españoles figuras

internacionales de todo tipo. Y como también sabe cantar, no nos resulta extraño que el último programa de la serie esté dedicado íntegramente a la gentil sevillana.

Luc Barreto, se está convirtiendo en una de las grandes revelaciones musicales de este verano, a tenor del éxito que ha obtenido con su afortunado debut discográfico que lleva el nombre de "María José". Hace algunas semanas Luc Barreto, de origen cubano y ex campeón de lucha libre aceptó un beneficioso contrato para desplazarse a Caracas y actuar en una de sus principales salas de fiestas y en varios programas de la televisión venezolana. A su salida de Venezuela había clasificado en las lista a "María José".

"Por fin he llegado, me faltaba un pedazo de mi cuerpo", fueron las palabras que dijo al pisar suelo español. Pese al clamor que ha conseguido en su país de origen, en su pampa, en su Buenos Aires querido, con doce actuaciones, doce éxitos, en el canal 9 de la Televisión Argentina. Luis está de nuevo con nosotros, aquí tiene su hogar, aquí tiene sus mejores amigos y desde aquí le hemos servido como rampa de lanzamiento para dar a conocer sus obras al mundo. Aquí surgió "Cuando salí de Cuba," que ha sumado unas 150 versiones de artistas consagrados, ó "Miguel e Isabel", ó "Ven a mi casa esta Navidad", canción por la que se ha interesado Frank Sinatra y que ya ha grabado Andy Williams.

Latin American Single Hit Parade

MIAMI

By W.Q.B.A. Radio

1. **EL TRISTE**
José José (RCA)
Tito Mora (Tico)
2. **TU ME HACES FALTA**
José Feliciano (RCA)
3. **GWENDOLINE**
Julio Iglesias (Tico)
4. **NO ME CAMBIES LA CRUZ**
Estela Raval (Columbia)
5. **BALADA PARA UN GORDO**
Juan y Juan (RCA)
6. **Y NO SOY NADA**
Marilú (Audio Latino)
7. **ALELUYA DEL SILENCIO**
Raphael (UA Latino)
8. **SIEMPRE HAY ALGO QUE ME RECUERDA A TI**
Roberto Jordán (RCA)
Mirtha (Velvet)
9. **LO TENGO TODO**
Roberto Luti (Discolando)
10. **ALGUIEN VENDRA**
Celia Cruz (Tico)
José José (RCA)

record world Latin American Album Reviews

"CUENTAME"

FEDRA Y MAXIMILIANO—
Caytronics CYS 1219.

El popular duo argentino en un excelente repertorio en el cual se destacan "Cada Cual Busca su Rosa," "El Arca de Noé," "Cuéntame," "Ten Confianza" y "Como Somos". Acompañan Orquestas de Cardozo Ocampo y Jorge López Ruiz. Comienza a recibir promoción en Estados Unidos.

This Argentinean duo could make it big if promoted! Superb on "Cuéntame," "Como Somos," "Nostalgias de un Niño Hombre," "Mi Viejo Jeep," "Los Domingos Felices" and "El Arca de Noé."

★★★★

PUNTO Y APARTE

ISMAEL QUINTANA—UA Latino LS 61056.

Ismael alcanza notable interpretación lo mismo en lo movido que en el ritmo suave. Muy buen repertorio que rendirá dividendos. "La Oportunidad," "Aquí Traigo mi Montuno," "Tu Caminar," "El Maltrato," "Baila con los Pollos, mi Socio" y "Kum Kum Kum."

Ismael Quintana, previously with Eddie Palmieri, renders danceable songs and beautiful boleros. "Punto y Aparte," "La Oportunidad," "Divina Mujer" and "Bomba de Fiesta." Could make it big if promoted.

★★★★

"LA ENAMORADA QUE SOÑE"

NILTON CESAR—
RCA International FSP 255.

Grabación realizada en el Brazil por uno de sus mejores talentos. Nilton se luce en "Niña Joven," "Cuando se Ama," "Otra Vez," "El Día en que Partí," "Nunca Más" y "La Enamorada que Soñé." Comienza a recibir promoción en varias áreas de Estados Unidos. Canta en Español.

Brazilian singer starting to get promotion in the states. Could make it in all markets. "Indecisión," "La Última Canción," "Cerca de los Ojos y Lejos del Corazón" and "Lenita."

(Continued on page 148)



NUEVO RELEASE TICO por MIGUEL ESTIVILL



"PA' LANTE!
STRAIGHT!"
Tito Puente
SLP-1214



"YO CANTO..."
Julio Iglesias
SLP-1224

N.Y. Dist.: Dome Dist. Corp., 43-32 10th St., L.I.C., N.Y. 11101 (212) 786-9637

Latin LP Reviews

(Continued from page 147)

"EL BORRACHO"

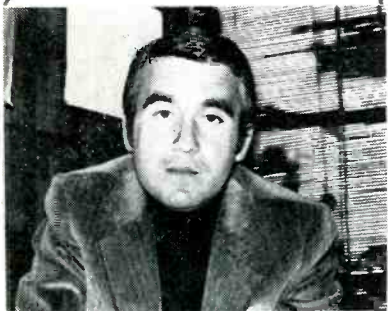
DUO LOS AHIJADOS (Vol. 4)—
Kubaney 406.

Cantantes populares que mueven bien en Nueva York y Santo Domingo. Comienzan a activarse en otras áreas. Aquí interpretan "El Borracho," "El Trust de los Tenorios," "Capricho" y "El Nuevo Suavecito."

Duo that moves well in New York and Santo Domingo, now being promoted in Florida and Puerto Rico. "Pasito Tun Tun," "Porque No Ha de Ser," "El Rezador," "Rosita," more.



Conozca a su Dj (Meet Your Dj)



Juan Castello Rovira
Radio Barcelona
Caspe, 6
Barcelona, España

'Doc' Bagby Dead

NEW YORK—Organist, songwriter and arranger Harry "Doc" Bagby died on Sept. 3 in Roosevelt Hospital after a short illness.

Bagby was buried in his native state of Pennsylvania.

Bagby, a pianist and organist, also had his own bands during the Big Band Era and in '47 joined Gotham Records as Musical Director. From then on he arranged, directed, recorded and composed all kinds of also continued to perform.

EL LENGUAJE DE LA MUSICA EN COLOMBIA TIENE UN NOMBRE:



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HOPE - MCA - MASEDA - MRVA - ROULETTE
PANART - TICO - REMO - ALEGRE - FANIA
MAG - SUARITOS - UNITED ARTISTS

Discos Fuentes S. A. Kra. 51 No. 13.223 - Apdo. Aéreo 1960
Telégrafo: "Disfuentes" Medellín - Colombia

Desde Nuestro

(Continued from page 46)

ductor argentino, corresponsal de Record World en la Argentina. ¡Felicitaciones Ricardo y bienvenido en la familia Record World! . . . Ha sido impresionante el triunfo de Palito Ortega "El Rey" en el "Cantagiro" de Italia. Con el tema "Muchacho que vas Cantando" recorrió el autor de "La Felicidad" y muchas otras famosas obras toda Italia. El tema se titula en italiano "Muchacha de los Ojos de Oro" y fué bautizado Palito como el "Giani Morandi de la Argentina" . . . Y ahora . . . ¡Hasta la próxima!

* * *

Sebastian, Chilean singer now recording for RCA, flew to Mexico where Joe Vias has been preparing a heavy promotional campaign before releasing his album. He will make it! . . . Fuentes released in Colombia an LP by Jorge Renan. Jorge is selling nicely in Colombia and Central America "Te Amo Tanto" as per reports from Fuentes and Dicesa . . . Tico released "From Panama to New York," an album by Panamanian singer Ruben Blades, accompanied by Pete Rodriguez and his Orchestra. Also from this label, "Alma con Alma" an LP by Celia Cruz and Tito Puente, which is expected to move nicely, and "Pa'Lante" a new album by Tito Puente. With the release of "Yo Canto" by Julio Iglesias, in which they include his great hit "Gwendolyne," Tico will take good of this season with great sales! . . . Enrique Linares was signed for appearance at the Million Dollar in Los Angeles (Peerless) . . . Los Mismos and Cristina from Belter will participate in the popular show "Pasaporte a Dublin" which is aired in Spain by 1 Cadena from Oct. 17 to Dec. 26. On this program the artists will be selected who will represent Spain at the Eurovision Festival.

Roberto Lozano, composer of the hit "Al Amanecer," is back in Miami after a trip to Europe. Montmartre Restaurant signed him for performances in their Piano Bar. Roberto is a superb organist of modern music and now is starting his career as a singer . . . Luc Barretto is selling big in Spain "María José," which is moving nicely in other areas in South America too. . . . Polydor released in Mexico an album by the "ranchera singer" Ramón Gaona in which they included "Tres Cuadras" and "Por Una Gitana" . . . Several Latin American labels had asked me the address of Mañana and MGM Latino labels. Here they are: Mañana Records, Al Santiago, 852 Westchester Ave., Bronx, N.Y., and MGM Latino, Sammy Vargas, 322 West, 48th St., New York, N.Y.

Record World will sponsor every year two great events: The "Grand Festival of the International Music in the United States," in which three songs will be selected in every classification plus the winner of the Grand Festival by a jury composed of famous musicians, international correspondents, composers and critics. Every label will have a booth. Record World will present its awards "Gran Latino de Oro (Golden Grand Latin) to the artists of the year . . . Ricardo Kleinmann, popular disk jockey and producer from Argentina, will be our correspondent in Buenos Aires. Welcome to our family, Ricardo! . . . Palito Ortega was a success at the Cantagiro Festival in Italy. Palito travelled Italy singing his "Muchacho que vas Cantando" and was named the "Giani Morandi from Argentina."

Betty Everett To Fantasy

Singer Betty Everett has been signed to an exclusive recording contract by Fantasy Records, Saul Zaentz, President, announced.

Miss Everett will record both albums and single records for Fantasy and her first release is set for October. Under the new Fantasy contract Miss Everett's records will be produced in Chicago by Showcase Record Productions, the producing firm of Leo Austell and Calvin Carter, and released on the Fantasy label.

Latin Dj Reports

DICK "Ricardo" SUGAR
WHBI-FM, New York

1. WHEN WE GET MARRIED
J. Bataan (Fania)
2. MY MEMORIES OF YOU
J. Sabater (Tico)
3. SALSA Y CONTROL
Lebron Bros. (Cotique)
4. LOVERS
H. Averno (Fania)
5. QUITATE LA MASCARA
R. Barretto (Fania)
6. DON'T STOP NOW
R. Pagan (Fania)
7. MICAELA/JET MY LOVE
Gilberto Sextet (Tico)
8. AUSENCIA
W. Colon (Fania)
9. QUIEN
R. Ledesma (Gema)
10. BANDERA
La Protesta (Rico)
THERE'S NO OTHER GIRL
Olivieri (Delta)

record world **TOP 20**
JAZZ
LP'S

1. **CHAPTER TWO**
Roberta Flack—Atlantic SD 1569
2. **BITCHES BREW**
Miles Davis—Columbia GP 26
3. **THE ISAAC HAYES MOVEMENT**
Enterprise ENS 1010 (Stax)
4. **BLACK TALK**
Charles Earland—Prestige PR 7758
5. **WALKING IN SPACE**
Quincy Jones—A&M 3023
6. **GULA MATARI**
Quincy Jones—A&M SP 3030
7. **OLD SOCKS, NEW SHOES**
Jazz Crusaders—Chisa CS 804
8. **SWISS MOVEMENT**
Les McCann & Eddie Harris—Atlantic SD 1537
9. **VIVA TIRADO**
El Chicano—Kapp KS 36323
10. **MUSCLE SHOALS NITTY GRITTY**
Herbie Mann—Embryo SD 526 (Atlantic)
11. **TRANSITION**
John Coltrane—Impulse AS 9195
12. **PTAH THE EL DAUD**
Alice Coltrane—Impulse AS 9196
13. **EVERYTHING I PLAY IS FUNKY**
Lou Donaldson—Blue Note BST 84337
14. **KEEP THE CUSTOMER SATISFIED**
Buddy Rich Big Band—Liberty LST 11006
15. **MEMPHIS UNDERGROUND**
Herbie Mann—Atlantic SD 1522
16. **LAST POETS**
Douglas 3
17. **HOT BUTTERED SOUL**
Isaac Hayes—Enterprise ENS 1001 (Stax)
18. **EXPERIENCE, TENSITY, DIALOGUES**
Cannonball Adderley Quintet & Orch.—Capitol ST 484
19. **GREATEST HITS**
Wes Montgomery—A&M 4247
20. **COUNTRY PREACHER**
Cannonball Adderley Quintet—Capitol SKAO 404



record world **Prize Winning**
Jazz Section

Concert Review

Leon Thomas at Town Hall

NEW YORK—Leon Thomas, who has been getting much attention from jazz fans, gave his long-awaited concert at Town Hall last Monday (5). Flying Dutchman Records recorded the proceedings which featured James Spaulding on flute; Bob Cunningham on bass; Arthur Sterling, piano; Roy Haines, drums; and Sonny Morgan, Gene Golding and Pablo Landrum on percussion.

Thomas uses his fine voice as an instrument—an instrument of communication (on several planes) and as a musical instrument. It is hard to differentiate between his music and his message — they are basically one in the same. He is a man acutely aware of his heritage and the African cultural theme was stressed throughout the evening. Thomas is also aware of his spiritual ancestry; his music is truly visionary and fraught with psychic significance.

Thomas excelled on vocals,

African wind instruments and whistling. He appeared as a director rather than as the leader of a musical group, perhaps because his ensemble had more to offer than their music.

The second part of the program was devoted almost entirely to dance and accompanying percussion. This added a certain visual lift to the performance. "Liberation is around the bend . . ." is a phrase in one of Thomas' best songs; to see him and his troupe is to believe it. —Bob Moore Merlis.

Vault Signs
Aura Deal

LOS ANGELES—Vault Records has signed a production deal with Dick Bock's newly formed Aura Productions.

Bock will personally produce tenor saxophonist Ernie Watts' new group called Encounter and tenor and alto saxophonist Charles Owens' new seven-piece band.

The Jack Lewerke-headed label will release both groups this month. Watts' LP is titled "Wonderbag," featuring songs associated with Stevie Wonder. Owens' LP, which will be recorded shortly, will have a Latin jazz flavor.

Watts has been performing with the Buddy Rich band. Owens has been associated with Rich and Mongo Santamaria. The two new bands are designed to offer contemporary jazz bands to Vault's roster, explains Lewerke.

Backstage



Backstage at the Monterey Jazz Festival on Sept. 15, Blue Note artist Joe Williams (center) is congratulated for his performance. Shown with Williams is his manager, John Levy (left), who also manages Roberta Flack and Nancy Williams; and Mel Fuhrman, General Manager of the Blue Note label.

Miles on Poppy

NEW YORK — Poppy Records, distributed by RCA Victor, has announced the signing of a recording contract with jazz pianist Barry Miles.

On his new Poppy LP which is scheduled for release this January he performs original jazz compositions, backed by guitar, bass and drums.

record world **Jazz LP Reviews**

WORTH WAITING FOR . . .

JOE WILLIAMS—Blue Note BST 84355.

Boastful, but true. Joe Williams is and always has been worth waiting for. He and a big, big band (not unlike the Basie band) ripple and rubato through "Something," "Lush Life," "Here's That Rainy Day," "Didn't We." Just about the best.

★★★★

THE BEST OF JOHN COLTRANE HIS GREATEST HITS

Impulse! AS 9200-2.

Here are two records full of John Coltrane's biggest hits. Many of them have been edited down to playable programming time. Among the goodies are "Africa," "My Favorite Things," "Kulu Se Mama," "Softly as in a Morning Sunrise," "Soul Eyes." Gets down to it.

★★★★

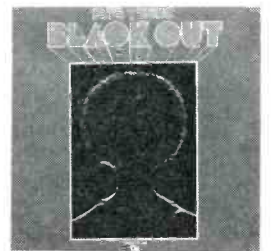
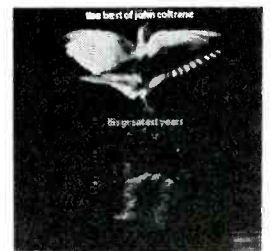
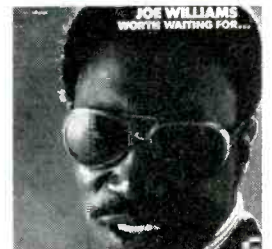
THE DEFINITIVE ALBUM BY LOUIS ARMSTRONG
Audio Fidelity AFSD 6241.

There may be those who argue with the labelling of this album "definitive." It possibly isn't the best album from the old master, but it certainly is one of his best, because all Armstrong albums are one of his best. Recorded about a decade ago, it has life and pizzazz.

★★★★
Black Out

FATS THEUS—CTI 1005.

Cool blasts from his smokestack of a sax. That's what Fats Theus gives out with on this album of recent and not-so-recent melodies transmogrified. Others helping him along are Grant Green, Jimmy Lewis, Chuck Rainey, Idris Muhammad. Note-worthy.



London Lowdown

By JEAN GRIFFITHS

LONDON—Barry Gibb's solo record, scheduled for release this week, has been postponed until January at the request of the Bee Gee lead singer. Barry feels that a record by the three Bee Gee brothers—back together in the recording studios after several months of family arguments—should come first . . . British blues star **John Mayall** is to fly home for one night from the states to give two concerts in November. These are his only appearances in this country this autumn . . . **Judy Edwards**, wife of Tony, who manages **Deep Purple**, **Ashton Gardner & Dyke**, gave birth to a baby boy this week . . . **Derek Everett** has been appointed Managing Director to MCA Records in England and takes up his appointment in October. This means, of course, that CBS has lost two of their top management within the last few days, as **Ken Glancy** has left for RCA. There is great speculation as to who will take over at CBS.

Louis Benjamin announces that **William Woyda** is to assume responsibility for Soho Records, Pye's retail shop division. This is, of course, in addition to his position as Director and General Manager of Precision Tapes Limited . . . The music for "The Last Rebel" which stars **Joe Namath** has been composed by **Jon Lord** of **Deep Purple** and **Tony Ashton** of **Ashton, Gardner & Dyke** . . . P.R.S. have appointed **Hugh Strangeway** and **Max Bennett** as Assistant General Managers to the Society . . . **Noel Walker**, A & R chief of Liberty/UA, has left the company. He is being replaced by **Andrew Lauder** . . . **Tony Hatch** has formed his own music publishing company, M & M Music, in partnership with his wife, **Jackie Trent**. The company will be administered by **Leeds Music** for the UK.

Philips and Sony of Japan, the two biggest competitors in the European cassette market, have joined forces. Announcement was made this week by **Akio Morita** . . . **Mervyn Conn** in America setting up deals for American representation of his publishing companies **Mervyn Music** and **Mc Music** via **Walter Hofer** . . . Also in America—April Music head **Deke Arlon** . . . The first single release by **Derek and the Dominoes**, **Eric Clapton's** new group, at present on a full-scale British tour, has been withdrawn at the last moment at the request of Clapton and his managers, the **Robert Stigwood** organization . . . **The Temptations** are lined up for British concert tour early in the new year. They expect to have dates both in London and the Provinces . . . Detroit lawyer **Frederick Patman** who represents **Holland, Dozier & Holland** in town for a couple of days . . . **The Moody Blues**, who only return this weekend from a U.S. tour, are already booked for a string of major concerts in December.

WB, Australia, Gets Labels

SYDNEY—The new Warner Brothers Records of Australia company will distribute the Warner, Reprise and Atlantic labels throughout the country.

Both the Warner Bros./Reprise and Atlantic labels, through separate companies, are owned by the same United States parent—Kinney National

Services. Facts about the combined distribution operation for Warner Brothers here were confirmed by **Phil Rose**, VP and Director of Overseas Operations for Warner Brothers, and **Paul M. Turner**, President of Warner Brothers Records of Australia.

Manuel in U.S. Bow

European recording star **Manuel** will debut in the United States at the Fairmont Dallas

Hotel, Dallas, Texas, Oct. 20-28. Having appeared in concerts throughout Europe, the mid-east and Russia, this will mark his first appearance in the states.

News from Germany

By PAUL SIEGEL

BERLIN—Bob Klein's ace artist, **Bobby Bloom**, has a style which pleases the djs over here. TRC Corp. has a big future potential in this artist . . . Pleased to see "Song of Joy" hit the top of the charts here, opening the avenues for "better music" . . . **Ariola-Eurodisc Records** has a new address in Berlin, **Curcius Strasse 40A**, headed by **Hans Hartmann** . . . **Munich's Bavarian radio station musician, Carl Michalski**, has a beaut of a disk with **Klaus Havenstein's** "Ja, Was ist Denn an München So Schön" on **Cornet Records** . . . I like **Erwin Lehn's Band** at **SDR Radio** in Stuttgart. They have the "soft" sound.



Paul Siegel

A. Müller of CBS Records, Frankfurt, rushes us the happy news that their **Ivan Rebroff** just received the gold LP, with his four-octave range. Remember **Yma Sumac**, who outranged them all? I remember introducing her and her first Capitol disk on my WMCA show in New York . . . **Bellaphon's Miss Molly** (really **Karin Schindeldecker**) excitedly phoning us that they have landed **Neil Diamond's** single, "Solitary Man," plus his newest LP, "Shilo," for Germany. Their big surprise will be the latest LP of **Louis Armstrong** . . . **Electrola's Erik Silvester** pushing his newest disk, "Skandal um Rosi," with three cans of beer . . . **Mona Baptiste**, talented artist and performer appearing on many TV shows, premieres on Nov. 25 in Shakespeare's "12th Night" ("Tut was Ihr wollt") . . . **New York's Ted Eddy** rushed us **Mario Fusco's** album, and it's a sizzler . . . **British artist Chris Andrews**, who has made it big in Germany, sold his London villa, rented a house in Cologne and started pushing his new Vogue disk, "Yo-Yo" . . . **Helmut Reinhardt** a real musician at the **Baden-Baden** radio station . . . I enjoy **Willy Schneider's** single, "Wenn Man Zusammen Alter Wird" (when two people grow old together). Beautiful and sentimental.

One of Germany's greatest composers, **Heino Gaze** (deceased), thrilling France's publisher, **Dr. Rolf Marbot**, with one of his last compositions . . . **Hansa's Hollies** have a real hot new single, "Gasoline Alley Brad," which threatens to invade the charts here . . . Hot talk and hot action over CBS's **Mike Brant** . . . **Polydor's Fritz-Schulz Reichel** very successful in his own TV series, while his new LP, "Piano Magic," rides the airwaves. There's a cut on that LP, "Penguin," that could make it as a single stateside on Polydor . . . Thank you, **Frank J. Hackinson**, all the way from your air-conditioned Hansen office in Miami Beach. Watch out for hurricanes and great songs for your famous catalogue.

Italian Items

By HARA MINTANGIAN

MILAN — Singer **Maurizio** has signed with **Phonogram Records** . . . **Rare Bird** were in Italy for a 15-day tour. They visited several well-known clubs and did two important TV shows, "Campioni a Campione" and "60001." "Sympathy" is the name of their first LP released by **Phonogram Records**.

Carosello Records presented the first LP by Spanish folk group **Aguaviva**. This group was formed by Spanish Univer-

sity students. Italian television has taped a TV special on them . . . **Fonit Cetra Records** has released a new single on the American label **America**. The titles are: "Shotgun" b/w "Wade in the Water" by the group the **Clover**. They will soon release an LP by this group . . . On Sept. 30 **Rif Records** hosted a cocktail party at the **Terazza Martini** (Milan) to offer a gold record to **Iva**

(Continued on page 151)

Coming Up
on
RIAS, Berlin
BBC, London
Hit-Show
Radio Luxembourg
Loewen Juke OP's
DDO (DJ. ORG.)
(WDR, BR, NDR, SDR)

(OFFICIAL EXCHANGE PROGRAM)

1. UN RAYO DE SOL
Los Diablos—Columbia
Ramon Bonafon—Metronome
2. DAS ARME MADCHEN VON SEITE 1
Fausti—Transworld
3. THUNDERROAD
Kim Fowley—Stateside/Electrola
4. HA-LEE-LOO-YA
The Blue Moons—Hansa
5. GOODBYE SAM
Cliff Richard—Columbia
6. SOPHIA LOREN
Ray Miller—Columbia
7. ES KANN NICHT IMMER NUR DIE
SONNE SCHEINEN
Heintje—Ariola
8. BLACK NIGHT
Deep Purple—Harvest/Columbia
9. ONE CUP OF HAPPINESS
Dean Martin—Reprise
10. JULIA
Die Flippers—Bellaphon

Through Courtesy of:
PAUL SIEGAL, RIAS
TONY BLACKBURN, BBC
DIETER LIFFERS, Hit-Show
HELMUT STOLDT, LUXEMBOURG
HEINZ SCHUMACHER, LOEWEN
KLAUS QUIRINI, DDO
Compiled through—Int'l Ring

France's Top 10

SINGLE TIP:

LE MONDE EST GRAND—Claude Francoise

1. COMME J'AI TOUJOURS ENVIE D'AIMER
Marc Hamilton
2. GIRL I'VE GOT NEWS FOR YOU
Mardi Gras
3. GLORIA
Michel Polnareff
4. ALL RIGHT NOW
Free
4. L'AIGLE NOIR
Barbara
6. I HEARD IT THROUGH THE GRAPEVINE
Creedence Clearwater Revival
7. NEANDERTHAL MAN
Hotlegs
8. DIRLADADA
Dolida
9. LADY D'ARBANVILLE
Cat Stevens
10. NEVER MARRY A RAILROAD MAN
Shocking Blue

Through Courtesy of:
Europe No. 1, Paris
(Hit Parade)

Beechwood Inks Smith

HOLLYWOOD — Samuel S. Trust, President of Beechwood Music, the publishing arm of Capitol Records, Inc., has announced the signing of Howlett Smith to an exclusive writer's agreement. Smith is credited with such popular hits as "Little Altar Boy" and "The Grass is Greener," and Spanky Wilson has just recorded an album of his songs.

More Moodys Gold

The Moody Blues have just qualified for their second and third gold LPs, "Days of Future Passed" and "On the Threshold of a Dream," both on the Deream label.

Germany's Top 10

SINGLE TIPS

Domestic

"DAS ARME MADCHEN VON SEITE 1"
Fausti—Transworld (Ariola)

International

"UN RAYO DE SOL"
Ramon Bonafon—Metronome
Los Diablos—Columbia

1. A SONG OF JOY
Miguel Rios—Polydor/Publ.
Melodie der Welt
2. IN THE SUMMERTIME
Mungo Jerry—Vogue/Publ.
Francis, Day & Hunter
3. LOLA
The Kinks—Vogue/Publ. Aberbach
4. EL CONDOR PASA
Simon & Garfunkel—CBS/Publ.
Cross Music
5. NEANDERTHAL MAN
Hotlegs—Fontana/Publ.
Francis, Day & Hunter
6. DU BIST ANDERS
Peter Maffay—Telefunken/Publ. Intro
7. LOOKIN OUT MY BACK DOOR
Creedence Clearwater—
Bellaphon/—Publ. Arends
8. YELLOW RIVER
Christie—CBS/Publ. Melodie der Welt
9. ES GEHT MIR GUT, CHERIE
Mireille Mathieu—Ariola/Publ. Nero
10. KOMM IN MEIN BOOT
Adamo—Columbia/Publ. Montana

RADIO LUXEMBOURG TIPS

1. JULIA
Die Flippers—Bellaphon
2. THUNDER ROAD
Kim Fowley—Stateside/Electrola
3. HA-LEE-LOO-YA
The Blue Moons—Hansa

Through Courtesy of:

AUTOMATENMARKT

(Editors, Killy Griepel, Uwe Lencher,
Paul Siegel)

Single Tips: Paul Siegel

Through Courtesy of:
RADIO LUXEMBOURG
(Helmut Stoldt & Jorg Ebener)

Audio Fi Name Change

At its recently held annual stockholder's meeting, a decision was reached to officially change the name of Audio Fidelity Records, Inc., to Audio Fidelity Enterprises, Inc., and this change has now taken place, announces Herman D. Gimbel, President.

Ford at Golden Coin

Frankie Ford opened at the Golden Coin, Gary, Ind., Oct. 6 following a successful extended engagement at the Backstage 500 Club in New Orleans. His manager, Ken Keene, says that a number of engagements are being lined up for the singer.

Lavsky Goes Pop

NEW YORK — The Music House, Inc., Dick Lavsky's three-year-old commercial music production house has opened an indie pop production and publishing wing, the Music House Publishing Co., (ASCAP).

Paris Promenade

By GILLES PETARD

PARIS—A & M Records is now being distributed in France by RCA. Among the first LPs to be released will be Joe Cocker, Quincy Jones and the Carpenters . . . Clive Sellwood, Elektra Coordinator for Europe, came to Paris to meet Cesar Rossini, Paul Claude and André Djento at Vogue Records . . . Contrary to rumors, Barclay's contract for Stax Records is still running for two years. Following records from this catalog are scheduled for immediate release: the latest LPs by Isaac Hayes and Albert King, as well as the latest singles by Hays and Johnny Taylor. Barclay is also releasing a memorial series on Jimi Hendrix, comprising seven singles and four LPs in a package. Exuma, who is getting a big promotion by Barclay, is catching on in the disothèques.

Under the auspices of ORTF, Paul Anka did a triumphant show at the Olympia on Sept. 28. Stone Ground and Eddy Louiss did the first half. The next day at Salle Pleyel, Don Cooper and Blood, Sweat & Tears made a brilliant bow before the French public. The week was concluded by five Ray Charles concerts, as usual in a packed (Pleyel) house . . . France Gall has a new single on La Compagnie, called "Les Elephants." Gilles Dreux, formerly with Disc'AZ, now also with La Compagnie, who just released his third LP . . . Pathé-Marconi appointed Francois Benzo to organize the distribution of imported products with the retailers . . . To launch the Vertigo label with a bang, Philips is releasing following LPs: Magna Carta, Bob Downes, Jimmy Campbell, Rod Stewart and Nuclear Elastic Rock . . . Kudos for the third album by Led Zeppelin.

Italy's Top 10

SINGLE TIP OF THE WEEK:

"AL BAR SI MUORE"

Gianni Morandi/RCA Published by RCA
(By Courtesy of MUSICA E DISCHI)

1. IN THE SUMMERTIME
Mungo Jerry (Pyc) Ricordi/Published by
Carré D'As
2. SYMPATHY
Rare Bird/Phonogram
3. INSIEME
Mina PDU/Published by
PDU/Acqua Azzurra
4. YELLOW RIVER
Christie/CBS/Published by Bixio
5. LA LONTANANZA
Domenico Modugno/RCA/Published by
RCA/Interlancio
6. SPRING, SUMMER, WINTER AND FALL
The Aphrodites Child/Phonogram
7. FIORI ROSA FIORI DI PESCO
Lucio Battisti/Ricordi/Published by
Acqua Azzurra
8. VAGABONDO
Nicola di Bari/RCA/Published by ADD
9. TANTO PE'CANTA'
Nino Manfredi/IT/Published by
Suvini Zerboni
10. THE LONG AND WINDING ROAD
Beatles/Apple (EMI Italiana)/Published by
Ricordi

England's Top 10

1. BAND OF GOLD
Freda Payne—Invictus
2. BLACK NIGHT
Deep Purple—Harvest
3. YOU CAN GET IT IF YOU REALLY WANT IT
Desmond Dekker—Trojan
4. MONTEGO BAY
Bobby Bloom—Polydor
5. WHICH WAY YOU GOIN' BILLY
Poppy Family—Decca
6. CLOSE TO YOU
Carpenters—A&M
7. PARANOID
Black Sabbath—Vertigo
8. AIN'T NO MOUNTAIN HIGH ENOUGH
Diana Ross—Tamla Motown
9. GIVE ME JUST A LITTLE MORE TIME
Chairmen of the Board—Invictus
10. ME AND MY LIFE
Tremeloes—CBS

Mott to U. S.

Britain's Mott the Hoople have been set for a return tour of the U.S. Their second album, titled "Mad Shadows," was released on Atlantic this week.

Last here in June, Mott the Hoople will kick off their new series of dates at the Easttown Theatre in Detroit on November 13. They will remain in this country for six weeks for which a full itinerary is presently being arranged.

Italian Items

(Continued from page 150)

Zanicchi for her hit songs, "Fra noi," "Acarezzami amora," "La notte dell'addib," "Com ti vorrei," "L'Arca di Noé," etc. . . . French singer Richard Anthony came to Italy to record his new single, "Piovoano lacrime" b/w "Sole blu sole giallo" . . . Michael Bonnet, General Manager of EMI Italiana, was in London to discuss international matters regarding the EMI group. Then he stopped in Paris to visit Francois Minchin, President of Pathé Marconi, and Jean Jacque Timmel, International Manager of Pathé Marconi, . . . Mino Reitano has signed an agreement with Durium Records. His first record, "La pura verità" b/w "Bocca Rossa," will be released shortly and this artist will participate in the TV "Contest Canzonissima" with the song "La pura verità."

Independent Thinking

By **DANNY DAVIS**

Danny Davis is a former MGM and RCA staff producer who now works on an independent basis producing his group—Danny Davis and the Nashville Brass—plus several other artists for major labels.

Although independent production has been prevalent in the recording industry for some years in the pop field, it has really not become that much of an important part of the country field. I don't believe that this has any meaning other than the fact that the producers who work in the country field must have a sensitivity for the product and the artists that perform it that requires more experience than a surface inspection would indicate; whereas in the pop field a brilliant young mind with limited experience but a bright talent capability can at least attempt to produce teen product, for instance, and do it well long before he really knows how to use the tools of his trade.

Also, traditionally the country artist is accustomed to coming into the studio well prepared and rehearsed with his material and the direction in which he wants to go; whereas much of the teen pop recording is the result of extended (sometimes absurdly extended) experimentation in the studio. As a personal opinion, it is my feeling that in the pop field often a recording company finds itself financing the producer's education as well as the performance. This is just one of the reasons why I think it has been a longer battle for dependent production to become a real part of the country field.

Extensive Backgrounds

It is obvious that the individuals who are excellent independent producers are usually people with extensive backgrounds in this type of music. Two fine examples are Don Law and Jack Clement. However, the day of the independent producer in country music is very close at hand and I feel that, as time goes on, there will be more and more independent production, mostly because of the expansion of country music and the number of country artists that are growing in stature every day; so much so that many of the big labels will, out of necessity, have to go to outside personnel to assist their staff producers.

It is obvious that it is no easy task for even a major label



Danny Davis

to find a new Chet Atkins, an Owen Bradley, etc. But, someplace in the future, talented people have to be developed in production and, with the advent of the conglomerates, I think that the executive personnel involved in those conglomerates do not have the sensitivity and experience directly related to A&R that an Owen Bradley and a Chet Atkins possess.

Have to Go Outside

Therefore, I believe that they will have to go to outside production in many instances and rely upon the independent producer's track record. Consequently, the independent producer's ability to decipher the commercial wheat from the chaff. Among some of the other long-time consistent track record producers affiliated with big companies, of course, you have to include Jim Vienneau with MGM; Jerry Kennedy of Mercury-Smash; Billy Sherrill of Columbia-Epic; and Bob Ferguson, RCA. You don't find talents of this caliber every day and they take a long time to develop, but I believe the development in the near future will be largely through independent production affiliations.

The great house producers that work for all the labels, and there are many, have more than their hands full and are almost forced to seek help from the outside producer. Add on to all of this the attractive possibilities inherent in independent production—namely publishing ownership, management of artists, flexibility of operation, etc.—and I see where the young talented future producer might choose this road, although risky, against the security in some instances of the giant label staff producing positions.

Certron Hosts Big Bash

NASHVILLE—During the dj convention held here this week, Certron Corporation Music Division will host the "biggest freebie party of the convention." Thursday night, Oct. 15, the entire main floor of Sheraton Nashville will be the scene of Certron's "Beer 'N BBQ Hoedown."

Open to all convention delegates and their guests, Certron plans a country food buffet under the supervision of Earl Norwood, top caterer of the Sheraton chain. The menu will include barbecued beef, chicken, and spareribs, pan-fried

catfish, ham, sweet potatoes, corn-on-the-cob, okra, rutabagas, black-eyed peas and baked beans with draft beer and iced tea.

Continuous entertainment for the evening will be furnished by a country band rotating with a hoe-down band and square-dance caller. Certron artists will also make guest appearances.

David Ward, Certron's Director of Publicity, stated, "While we expect to serve well over 1000 people Thursday night, I hope they don't all come at one time."



AT CERTRON HEADQUARTERS, NASHVILLE: from left, Aubrey Mayhew, Certron head in Nashville, Carol King, Division Administrator; Merv Shiner, A&R Director, David Ward, Publicity Director; Bob Leftridge C&W Promotion; Eddie Crandall, Southeastern Region Promotion Director; Certron Regional Service; Jon Thomas, Southeastern Promotion Manager, and Bill O'Brien, National Promotion Manager.

Many Happy Returns

NASHVILLE — 1819 Broadway has become a busy corner since the recent arrival of Return Music and Bobby Bare Enterprises to the location. Return Music, headed by Bobby Bare (who recently signed with Mercury Records after a successful term with RCA), has become one of the more successful publishing companies in Nashville.

Under the supervision of Harland Deck, management of Mike Bryant and secretarial work of Bernice Deck, Return Music has enjoyed many returns from such hits as "Sing the Blues to Daddy" (recorded by 17 different artists and written by Ray Corbin, one of Return's staff writers); "God Bless America Again" (written by Bobby Bare and Boyce Hawkins, another Return staff writer); and "It's a Beautiful Day" (written by Tracy Pendarvis, young Return writer which was recently recorded by Wynn Stewart and is high in the charts).

The latest addition to Return Music's writing staff is Billy

Joe Shaver. It wasn't long after Billy signed with Return that his talents were heard by Roy Dea, producer for Mercury Records, and he was signed to a long-term recording contract. His first release was Sept. 23. In the brief time Billy Joe has been with Return, he has had songs recorded by Jan Howard, Jim Ed Brown and Bobby Bare.

These are just a few of the many things that are helping to make many happy returns for Return Music.

CMF Meet

(Continued from page 106)

also will be selected.

Board Members are: Frank Jones, Columbia Records; Chairman: J. William Denny, Cedarwood Publishing; Harold Hitt, Columbia Records; Grellun Landon, RCA Records; Jack Loetz, MCA; Hubert Long, Hubert Long International; Mrs. Frances Preston, BMI; Wesley Rose, Acuff-Rose Publications; and Ben Rosner, Golden Bough Music.

Country Acceptance Grows: Window Music's Drake

"We have mostly country songs in our catalogue," stated Pete Drake, President of Window Music Company. "That's one of the reasons I'm so glad Ringo Starr cut 12 of our songs this year. It shows that country music is gaining in acceptance and therefore in audience."

With Vice Presidents Tommy Hill and Jack Drake, Drake began Window Music in 1961. In its short history, the company has built up its catalogue to consist of well over 5000 songs. Every major name in country music has chosen material to record from it. Examples are Porter Wagoner, who cut "Forty Miles from Popular Bluff," by Frank Dycus and Larry Kingston, and Ernest Tubb's "That Odd Couple" by Betty Amos.

Many of the writers signed with Window have attained a great deal of success this year. Larry Kingston witnessed many of the songs he wrote turn into hit records. "Biloxi," recorded by Kenny Price, climbed into the Top 10 and "Thank God and Greyhound That You're Gone" by Roy Clark, "Let the Sun Shine on the People," by Carl and Pearl Butler, and David Rogers' recording of "I Wake Up In Heaven," were extremely well received.

Signed to Mercury

Kingston also signed a recording contract with Mercury Records and has written and recorded his first single, which will be released in the near future.

Another writer to receive a recording contract was Sorrells Pickard. His first solo album will contain all original material with the publishing rights owned by Window Music.

Pickard was brought to the attention of the English label by Pete Drake when the latter was in London performing on George Harrison's album. Four of Pickard's songs will appear on Ringo's country album. Previously he wrote "I've Used Up My Doodle-Doodle Do" cut by Del Reeves and "See Ruby Fall" by Kenny Price.

"We feel the field of country music has been changing and expanding rapidly within the past few years and we hope to have some influence on the direction it takes," Drake stated, "One of the best ways we've found to attain this end is by

constantly looking for new, young talent."

One of their younger writers, Buzz Rabin, wrote the title song on Ringo's album, "Beau-coups of Blues." Other songs recorded of his are "Man & Wife Time," by Jim Ed Brown, and "I'll Warm By the Flame," by Johnny Bush, to name a few. Another writer who is presently on the charts with George Morgan's hit single, "Kansas City Stock Yards" is John Adcock.

Recently signed writers consist of Royce Kendall, Thomas Wayne and Mac Curtis.

"Country is certainly being reflected in rock. The songs are becoming more tuneful with typical country instruments being added, such as peddle steel and fiddles, to a rock rhythm section. With this break-down of barriers between types of music, we hope to make our catalogue available to everyone," concluded Drake.

Scruggs Stars In Special

Earl Scruggs has completed the filming for a 90-minute television special in color which is scheduled to be shown on National Educational Television network around the first of the year. The program was originally scheduled for an hour telecast and has been extended an additional 30 minutes.

The program depicts the progress of the Scruggs style banjo playing from the rural area of North Carolina where Earl grew up, to the usage of his style in pop music. Several selections from his Columbia album, "Nashville's Rock," will be used throughout the film.

Scenes were filmed in and around Nashville at the Grand Ole Opry and in Earl's hometown in North Carolina. Additional scenes were filmed with Wiley and Zeke Morris, from Black Mountain, N. C., who gave Earl his first professional radio job; and a number with Bill Monroe. Segments were filmed with the Byrds, Doc and Merle Watson, Joan Baez and Bob Dylan. The scene with Bob Dylan was filmed in New York and with Joan Baez in California. Gary, Randy and Stevie Scruggs, Earl's sons and members of his road show, are

Mercury Studios In 5th Month

NASHVILLE—Mercury Custom Recording Studio, located at 1512 Hawkins St., is owned and operated by Metropolitan Music Company.

Metropolitan Music was inaugurated in the early part of 1969 when it became apparent to many potential investors in the music business that there was a serious shortage of prime recording time. With this need in mind, several music industry people, together with outside investors, began discussions and negotiations which resulted in the formation of Metropolitan.

Badger & Boyle Architects and Joe M. Rogers Construction Co. were retained to design and build the present Mercury Studios, one of the most attractive buildings in the fast-developing Music Row area. Metropolitan Music Company is a stock holding company composed of businessmen from the Nashville area. They own and operate the Mercury Custom Recording Studio and the building which houses Mercury Record Productions, the GRT Record office, Chappell Music Publishing and Lewellyn & Martin, an engineering and electronics company from Louisville, Ky.

Tom Sparkman, well-known engineer in Nashville, is a stockholder, Vice-President and General Manager of the Mercury Custom Studio. Sparkman is responsible for the design and type of construction of the interior of the studio. He also designed and installed the control room as well as being responsible for the color and lighting, which lends itself to any mood the producer desires to create.

Mercury Custom Studios has been in operation since June 15, 1970, and to date, has recorded such artists as Roy Drusky, Dave Dudley, Tom T. Hall, Roger Miller, Linda Gail Lewis, Norro Wilson, Stan Hitchcock, John Wesley Ryles I, Mac Curtis, Jack Scott, Hugh X. Lewis and, most recently, Michael ("Along Came Bronson") Parks' new MGM album.

also prominently featured. The performers represent those who have had an influence on Earl Scruggs' music throughout the years.

The production company is elated with the outcome of the film. They reported they were asked by one of the NET officials, "What are you planning to film to top this?"

Sonny James

(Continued from page 112)
necessarily insisting that Sonny perform his latest recording. Neal feels that this policy creates a good album artist wherein buyers purchase the artist rather than a hit single.

Sonny's producer, Capitol A&R man George Richey, said, "Producing recording sessions on Sonny James is simultaneously difficult and simple. Difficult in that I am working closely with an artist striving for and capable of perfection; simple because of that capability. Sonny seems to really know the pulse of the people. He seems to know what they want and how to put it on record. He's truly a great artist and a great person."

Buck Owens

(Continued from page 112)
world of country music on Capitol Records, September 1, 1970."

In presenting this honor to Buck Owens, President of Capitol Records Sal Iannucci summed up briefly the career of a man who came from humble beginnings to become Capitol's super star of country music. Iannucci pointed out that throughout Owens' steady climb to success he had continued to be more than just a great artist by staying a great person.

Prior to Iannucci's presentation speech, Ken Nelson, Executive Producer for Capitol Records and long-time producer and friend of Buck Owens, briefly outlined his relationship over the past 17 years with Buck Owens, tracing Owens' career back to his early beginnings at Capitol.

All of the achievements and honors gained by Buck Owens have now been summed up in his presentation of the award as the Country Music Artist of the Decade.

In acknowledging the award and the many people behind its conception, Owens spoke before the many guests attending the Buck Owens day reception at the Capitol Tower saying, "Never before have I been so pleased and touched to receive an award. Many people are responsible for making this possible and I would like to take this opportunity to thank all of my friends for making me the Artist of the Decade, with my special thanks to Ken Nelson."

He went on to say, "I remember the old days, as I am sure many of you do, when the Capitol studios were over on Melrose Avenue. Capitol has come a long way since those days and I have been lucky enough to come a long way with them."

That's Show Biz

NASHVILLE — Show Biz, Inc., has shows that run on 309 television stations every week. Yet the TV arm of the operation is only one part of this mini-conglomerate.

Among the properties Show Biz produces and sells throughout the world are The Porter Wagoner Show with Dolly Parton, Speck Rhodes and the Wagonmasters; Country Carnival with Del Reeves, Jamey Ryan and Chase Webster; The Country Place with Jim Ed Brown and Blake Emmons; The Wilburn Brothers Show with Loretta Lynn; The Kitty Wells/Johnny Wright Family Show and That Good Ole Nashville Music.

Series of Specials

In addition during the past year Show Biz has produced a series of specials under the running title "Sixty Special Minutes." These include Breezing Along with the Nashville Sound" done for Doyle Dane Bernbach advertising agency. (Lever Brothers' Close-Up Toothpaste and Breeze Detergent) and starring Porter Wagoner, Dolly Parton, Hank Williams, Jr., Kenny Price and Loretta Lynn; "Young Country" starring Jim Ed Brown, Bob Luman, Mel Tillis, Dottie West and Rhodes, Chalmers, Rhodes and featuring the talent they have selected as the new faces — and voices — of 1970; "Nashville . . . Nashville . . . Nashville" starring Del Reeves, Loretta Lynn, Jack Greene, Jeannie Seely, Tom T. Hall and Conway Twitty with the Jolly Green Giants and The Twitty Birds; and "An Old-Time Country Christmas" which featured Porter Wagoner, Dolly Parton, Speck Rhodes, The Wilburn Brothers, Loretta Lynn, Jim Ed Brown, Blake Emmons, Del Reeves, Jamey Ryan and Chase Webster. "Nashville . . . Nashville . . . Nashville" in August became the first syndicated country music show ever to run in New York City in prime time.

Running Strong

In the music end of the business, Show Biz Records came on the scene just a little over a year ago and is running strong with such artists as Jamey Ryan, Blake Emmons, Chase Webster, and George Owens. Jim Hall is Music Director of Show Biz Music and Virginia Parker is Business Manager. Under their guidance the two publishing companies, Monster

Music (ASCAP) and Show Biz Music (BMI), have had hits consistently in the charts this year. In July Show Biz Music signed a contract with Melanie Music, a division of Gordon Mills M.A.M., Inc. Under the terms of this agreement Mills will represent the Show Biz catalogue in England and Europe. The result has been that Show Biz material already is scheduled for recording sessions with Tom Jones, Engelbert Humperdinck and Leapy Lee.

Other Facets

Other facets of Show Biz, Inc., include talent management; a mail order division; an International Division which works with BBC in London and has just completed a run of a rhythm and blues show in Japan; and a radio division.

In the Radio Division Show Biz this year started production of a new program, "Music City USA," starring T. Tommy Cutrer and many big names on the Nashville music scene. This show presently runs an hour every day on 156 major stations. The list is to be expanded to 500 by September of next year.

Mrs. Jane Dowden is President of Show Biz, Inc., and Neika Brewer is Executive Vice President.

Music City Recorders Hot Spell

Music City Recorders, located at 821 19 Avenue So. in Nashville's Music Row area, has just completed its busiest 12 months in its six-year existence, according to studio Vice-President and General Manager Scotty Moore.

One of the top independent studios in Nashville, principal owners-officers, in addition to Moore, are Bill Connor, President, and Neal Matthews (a member of the Jordanaires singing group), Secretary. The studio began operations late in the summer of 1966, and two years ago doubled its size with the addition of a building addition.

Accomplishments during the past 12 months included expansion from eight to 16 track facilities; purchase of the building which houses the entire studio operations (previously the corporation had occupied the building under a long-term lease); and handling of a total of 1042 sessions during the 12-month period.

The studio serves well over a hundred independent labels, artists and publishers on a regular basis, and hundreds of others on an occasional basis. Artists who have recently handled their sessions with Music City include Lawrence Reynolds (Warner Brothers);

Johnny Darryl (Liberty); Mother Earth (Mercury); Johnny Bush, George Morgan, Pete Drake, the Kendalls and Otis Williams (Stop); Jerry Foster (Metromedia); Joe Simon (Sound Stage 7); and Ringo Starr (Apple). The studio also exclusively handles all the C&W air force and navy shows.

Recent chart sides recorded by the artists at Music City include "Yours Love" (Joe Simon), "Lilacs and Fire" (George Morgan) and "Leaving on a Jet Plane" (Kendalls).

Subsidiary Expands

The studio also has expanded one of its subsidiary operations in recent months with plans for still further expansion in the months ahead. Music City publishes "National Music Survey," one of the nation's largest and oldest radio programming and information services. (Actually, the service was organized some 10 years ago by Bill Connor, who continues to edit the weekly survey service.) The service provides, in addition to the weekly reports, various "canned" identification jingles and other programming aids, and is in the process of vastly expanding its services in these areas now.

Mastering Available

In addition to its studio facilities, Music City is one of the few studios in town to also make available a complete disk mastering service, and largely as a service to its customers also operates a full-time "dub-cutting" service for publishers, artists and others along Nashville's Music Row.

Future plans? Some remodeling of, and additions to, present facilities, scheduled later this fall, and tentative plans for even more building additions (and a possible second studio facility) in the not-too-distant future.

Anderson Signs Firms In New York

Country singer Bill Anderson, the Decca Records artist, has signed Bobby Brenner Associates, New York City, as general consultant.

Anderson has also retained Bernie Ilson, Inc., New York City, to handle public relations, publicity and promotion.

ABC Publishing Active

During the past year ABC-Dunhill's Nashville office has made a gradual transition from a production outlet to a publishing arm of the vast ABC-Dunhill empire.

The responsibilities of Director of the Nashville office were assumed by Dianne Petty shortly after the death of Paul Cohen, A&R Director for the ABC division in Nashville.

The ABC Music Publishing Companies, Inc., consists of the following catalogues: Westpar Music, Inc. (formerly the M. M. Cole Catalogue)—BMI; Ampco Music, Inc.—ASCAP; Pameco Music, Inc.—BMI; Trousdale Music, Inc.—BMI; Wingate Music, Inc.—ASCAP; and Porgie Music, Inc.—BMI.

Some of the more well known representative songs from the Westpar catalogue are "Old Shep," "Mexicali Rose," "Silver Haired Daddy of Mine," "I'm

Here to Get My Baby Out of Jail" and "I Am a Pilgrim."

Ampco and Pameco are comprised primarily of new material provided by staff writers in California.

Trousdale-Wingate Material

The Trousdale and Wingate catalogues consist mainly of the material associated with the Mama's and Papa's "California Dreamin'," "Monday, Monday" and "Dedicated to the One I Love."

The Porgie catalogue is best known for the "Twilight Time" copyright.

With the Nashville A&R scene constantly widening to encompass all the varied forms of musical expression, the American Broadcasting Company should soon become a major supplier of not only country material, but also folk-rock, contemporary top 40, R&B and popular material.

record world **Top Country LP'S**

This Wk.	Last Wk.	Wks. on Chart	Title	Artist	Label
1	1	6	FOR THE GOOD TIMES	Ray Price	Columbia C 30106
2	2	13	CHARLIE PRIDE'S 10th ALBUM	Charlie Pride	RCA LSP 4367
3	3	13	THE FIGHTIN' SIDE OF ME	Merle Haggard	Capitol ST 451
4	4	15	HELLO DARLIN'	Conway Twitty	Decca DL 75209
5	6	9	LIVE AT THE INTERNATIONAL	Jerry Lee Lewis	Mercury SR 61278
6	5	20	MY WOMAN, MY WOMAN, MY WIFE	Marty Robbins	Columbia 9978
7	11	10	I NEVER PICKED COTTON	Roy Clark	Dot DLP 25980
8	7	17	THE WORLD OF JOHNNY CASH	Johnny Cash	Columbia GP 29
9	8	12	MY LOVE/DON'T KEEP ME HANGIN' ON	Sonny James	Capitol ST 478
10	10	20	TAMMY'S TOUCH	Tammy Wynette	Epic BN 26549
11	9	14	LORETTA LYNN WRITES 'EM AND SINGS 'EM	Loretta Lynn	Decca DL 75198
12	12	6	THIS IS BARE COUNTRY	Bobby Bare	Mercury SR 61290
13	17	5	NO LOVE AT ALL	Lynn Anderson	Columbia C 30099
14	13	31	BEST OF JERRY LEE LEWIS	Jerry Lee Lewis	Smash SRS 67131
15	26	2	THE GLEN CAMPBELL GOODTIME ALBUM	Glen Campbell	Capitol SW 493
16	19	4	GEORGIA SUNSHINE	Jerry Reed	RCA LSP 4391
17	20	4	WONDERS OF THE WINE	David Houston	Epic BN 30108
18	14	12	THE KANSAS CITY SONG	Buck Owens and the Buckaroos	Capitol ST 476
19	16	36	OKIE FROM MUSKOGEE	Merle Haggard	Capitol ST 384
20	18	5	HANK WILLIAMS, JR. SINGING MY SONGS JOHNNY CASH	Hank Williams, Jr.	MGM SE 4675
21	21	7	ONCE MORE	Porter Wagoner & Dolly Parton	RCA LSP 4388
22	23	3	THE GREAT WHITE HORSE	Buck Owens and Susan Raye	Capitol ST 61290
23	22	3	ONE MORE TIME	Mel Tillis	MGM SE 4681
24	25	3	SNOWBIRD	Anne Murray	Capitol ST 579
25	24	3	ME AND JERRY	Chet Atkins and Jerry Reed	RCA LSP 4396
26	28	5	WORLD OF RAY PRICE	Ray Price	Columbia GP 28
27	(—)	1	SONGS MY MOTHER WROTE	Lynn Anderson	Chart CHS 1032
28	30	2	I NEVER ONCE STOPPED LOVING YOU	Connie Smith	RCA LSP 4394
29	15	50	THE BEST OF CHARLEY PRIDE	Charley Pride	RCA LSP 4223
30	(—)	1	BEAUCOUPS OF BLUES	Ringo Starr	Apple SMAS 3368

The Wil-Helm Story

NASHVILLE—In 1959, Don Helms and the Wilburn Brothers got their heads together and opened a booking agency. Helms moved out of the operation and was replaced in 1963 by Smiley Wilson, who had just quit traveling with his wife, Kitty, as part of the Ferlin Husky Show.

The two-man operation—Smiley and one-time Ernest Tubb front man Johnny Johnson, book some of the hottest artists in country music. Now contracted to the agency on an exclusive basis are: Johnny Dollar, Chart Records; Sharon Higgins; Norma Jean, RCA; Cousin Jody; Loretta Lynn, Decca; the Osborne Brothers, Decca; Peggy Sue, Decca; Sonny Wright; Jay Lee Webb, Decca; and the Wilburn Brothers, Decca.

13 Office Workers

The 12 Wilhelm acts are booked from joint office space at 801 16th Avenue South, which is shared by the Wilburn Brothers publishing company, Surefire. Both businesses utilize the talents of some 13 office workers.

"It's been a good year for the agency," a spokesman told Record World. "Loretta Lynn's show has been working on an average of 20 days a month and her rodeo has been a very successful venture. Besides keeping the Wil-Helm roster

Lewellyn-Martin, Audio Mighty

In February, 1970, Lewellyn and Martin, Inc., opened its Nashville office at 1512 Hawkins St. Since then, the audio products company has:

Supplied the recording equipment for Mercury Custom Recording Studio owned and operated by Metropolitan Music Company; designed and built the 16-track console for Atlanta's Studio One, owned by Bill Lowery, Buddy Buie, J. R. Cobb and Paul Cochran; designed and built a console for WAVE-TV in Louisville, Ky., and some half a dozen other custom installations.

Currently underway in the shop are projects ranging from twin audio boards for WKPC-TV, to a prototype eight-track console, barely bigger than a briefcase, commissioned by Ampex for use in its television mobile units.

All this is an impressive list for a company that started out just to build an eight-track console for its own studio, Sambo Sound Studio, in the company's home base of Louisville. ("You I," the recent hit by the Rugbys on Shelby Singleton's Amazon

label, was cut at Sambo) "We're one of the few real custom designers in the country. We didn't realize the number was so small until we built that first console," says Ray Allen, co-owner of the company with Hardy Martin. Both are experienced music and audio men, through years of work as musicians and through the operation of Lewellyn and Martin's subsidiaries; Sambo Sound Studio, Triangle Talent, Inc., and Allen-Martin Productions, a budding television production unit.

In addition to the custom console business, Lewellyn and Martin distributes audio equipment by Scully, JBL, Neumann, Sennheiser, Koss, AKG, and Electrovoice. All electronics used in the consoles are exclusively Spectra Sonics.

A display room will soon be opened in the firm's office, in Nashville's Metropolitan Music Company Building.

"The Nashville music business is here to stay," opines Allen, "and we intend to give it a kind of service it hasn't had before, to help keep the studios up-to-date."

Large Factor

A large factor in Lewellyn and Martin's role as a service company is its Nashville representative, Lacy O'Neal. "Lacy is a Nashville man with years of engineering experience. He knows the people and knows their problems," says Allen, "and that helps a lot."

One place an experienced engineer can be valuable is in the designing of the custom consoles. Generally the way we work it is to first get together with the engineer who'll use the console and see what he wants and doesn't want, and whether he has any preference on the layout," adds Hardy Martin.

"Then Hardy comes back to the drawing board," says Allen, "and decides what can be done and what can't, or if maybe there's something useful that's been left off."

Once the design is agreed on, it goes to the company's shop, where the fabricating of the console is done.

"The only thing we farm out is the anodizing for the aluminum panels," reveals Martin. "We found we couldn't get good engraving on the panels, so we bought an engraving machine. We found a master cabinet maker and he makes all our cabinets. We just discovered we couldn't get the quality of work we wanted unless we did it ourselves."

record world C&W Singles Publishers List

AFTER CLOSING TIME (Algee, BMI)	43	MAMA CALL ME HOME (Dunbar, BMI)	62
ALL FOR THE LOVE OF SUNSHINE (Hastings, BMI)	12	MARTY GRAY (Chestnut, BMI)	19
ALL MY HARD TIMES (Lowery, BMI)	27	MONEY CAN'T BUY LOVE (Cedarwood, BMI)	63
AMOS MOSES (Vector, BMI)	74	MY HAPPINESS (Happiness, ASCAP)	61
ANGELS DON'T LIE (Acclaim, BMI)	4	NO LOVE AT ALL (Press, BMI)	45
RACK WHERE IT'S AT (Acuff-Rose, BMI)	20	OH LONESOME ME (Acuff-Rose, BMI)	71
BILOXI (Window, BMI)	51	ONE OF THE FORTUNATE FEW (Attache, BMI)	50
BLESS HER HEART I LOVE HER (Tree, BMI)	72	PATCHES (Gold Forever, BMI)	38
CRYING (Acuff-Rose, BMI)	29	RIGHT BACK LOVING YOU AGAIN (Passkey, BMI)	49
DADDY WAS AN OLD TIME PREACHER MAN (Owepar, BMI)	23	RUN WOMAN RUN (Algee, BMI)	5
DIXIE BELLE (Jack & Jill, ASCAP)	40	SAD MAN'S SONG (Vonah, BMI)	68
FARLY IN THE MORNING (Post, ASCAP)	70	SHUTTERS AND BOARDS (Vogue, BMI)	26
ENDLESSLY (Meridian, BMI)	64	SILVER WINGS (Blue Book, BMI)	58
FIFTEEN YEARS AGO (Peach, SESAC)	36	SNOWBIRD (Beechwood, BMI)	3
FOR THE GOOD TIMES (Buckhorn, BMI)	31	SOMETHING TO BRAG ABOUT (Tree, BMI)	59
FROM HEAVEN TO HEARTACHE (Shelby Singleton, BMI)	14	SOMEWAY (Acuff-Rose, BMI)	65
GEORGIA SUNSHINE (Beechwood, BMI)	33	SO SAD (Acuff-Rose, BMI)	52
GOIN' STEADY (Central Songs, BMI)	34	SOUTH (Tree, BMI)	13
HEAVEN EVERYDAY (Jack & Jill, ASCAP)	28	SUNDAY MORNING COMING DOWN (Combine, BMI)	1
HE'S EVERYWHERE (Two Rivers, ASCAP)	32	STEPPIN' OUT (Papa Joe's, ASCAP)	60
HOW CAN I GFT TO MEMPHIS (Newkeys, BMI)	10	THANK GOD AND GREYHOUND (Window, BMI)	16
HOW I LOVE THEM OLD SONGS (Acuff-Rose, BMI)	54	THE GREAT WHITE HORSE (Blue Book, BMI)	9
I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME (Hill & Range/Blue Crest, BMI)	17	THE TAKER (Combine, BMI)	2
I CAN'T BE MYSELF (Blue Book, BMI)	39	THERE MUST BE MORE TO LOVE THAN THIS (DeCapo Varia/Chimneyville, BMI)	6
I CRIED (Sure-Fire, BMI)	37	THIS NIGHT AIN'T FIT FOR NOTHING BUT DRINKING (Newkeys, BMI)	56
I WANT YOU FREE (Al Gallico, BMI)	44	TYIN' STRINGS (Wilderness, BMI)	30
I WOKE UP IN HEAVEN (Window, BMI)	55	WAKE ME UP EARLY IN THE MORNING (Contention, SESAC)	18
IT AIN'T NO BIG THING (Central Songs, BMI)	66	WAXAHACHIE WOMAN (Efan, BMI)	48
IT TAKES TWO (Jobete, BMI)	75	WHEN A MAN LOVES A WOMAN (Forest Hills, BMI)	35
IT'S A BEAUTIFUL DAY (Return, BMI)	24	WHERE HAVE ALL THE HEROES GONE (Stallion, BMI)	69
IT'S ONLY MAKE BELIEVE (Mariete, BMI)	7	WHISKEY, WHISKEY (Combine, BMI)	25
JIM JOHNSON (Owepar, BMI)	42	WHO SHOT JOHN (Little Street, ASCAP)	53
JOLIE GIRL (Buio, BMI)	11	WONDER OF THE WINE (Algee, BMI)	8
LAYING MY BURDENS DOWN (Campbell, BMI)	67	YOUR SWEET LOVE LIFTED ME (Al Gallico, BMI)	47
LET'S THINK ABOUT WHERE WE'RE GOING (Vonah, BMI)	46	YOU'VE GOT YOUR TROUBLES (Mills, BMI)	41
LIVE FOR THE GOOD TIMES (Page Boy, SESAC)	21		
LOOK AT MINE (Welbeck, ASCAP)	15		
LOUISIANA MAN (Acuff-Rose, BMI)	22		
MAMA DIDN'T RAISE ANY FOOLS (EXCEPT ME) (Glad, BMI)	73		

Opryland: Home Of American Music

When Opryland U.S.A. opens in 1972, the setting will be new but the down-to-earth atmosphere and warmth of the old Grand Ole Opry will be maintained.

Opryland is a \$27 million complex on the Cumberland River in Nashville. A new Grand Ole Opry House will be the focal point of this 369 acre entertainment park. When completed, the 147,270 square foot house will provide family fun and comfort for 4,300 fans. The structure will also house a 300-seat studio with complete facilities for broadcasting and videotaping nationally syndicated country music shows for WSM, Inc.

The Grand Ole Opry was founded 45 years ago by WSM and its parent company, National Life and Accident Insurance Company. For the past 27 years it has been staged in what was once known as the Ryman Auditorium. The Opry played to a live audience which totalled more than 350,000 last year and its radio audience is one of the largest in the world.

Right At Home

The Opry artists should feel right at home in the new facilities. The performers will be

using the same, familiar stage they have used for years.

"Plank by plank we are moving the stage to the new auditorium along with some of the old brick and a few of the pews," says Opry manager E. W. "Bud" Wendell.

"We are keeping the show casual, close to the ground and spontaneous," he adds, "These are the ingredients that have made it such a success through its 45-year life.

"We are not changing the show or its format in any way. What we are doing is simply lifting it out of the Ryman Auditorium and putting it into more pleasant surroundings."

Developing Master Plan

The Los Angeles-based architectural firm of Welton Becket and Associates are designing the Opry House. Randall Duell and Associates, also of Los Angeles, have been commissioned to develop the master plan for the complex consisting of House, Park and Plaza.

Opryland's overall theme is "The Home of American Music." Areas that will be accentuated are: country music, hill country music, river blues and jazz, music of the American West and music of today.

Nugget Strikes Gold

Nugget Records is owned and operated by famed guitarist Fred Carter, Jr., who purchased the Lonzo & Oscar Studio at 400 Tinnin Road in Goodlettsville, Tenn. Affiliated Nugget companies include three publishing companies, Nugget Records, distributed by Pickwick International and Clark Records, which is a custom label.

Nugget artists presently releasing product include Stringbean, Suzi Arden, Wyatt Webb, John L. Sullivan, Carl Trent, the Incredible Fog, the Cross Town Bus & Milton Cavender and the Peace Fare.

Received BMI Award For Lair Copyright

Nugget Enterprises last year received a BMI Award for its Lair Music Company copyright "Days of Sand and Shovels."

Nugget personnel include Jess Sharp, Vice President and Engineer; Dorothy Pendarvis, Secretary; and Ed Read, Marketing Director and General Manager.

Haggard Leads Capitol Nominations

HOLLYWOOD—Capitol artists have garnered 12 nominations for the 1970 Country Music Association Awards.

Merle Haggard leads the Capitol nominees with nine nominations, in virtually every major category. Haggard was nominated twice in each of three categories—Single of the Year, Song of the Year and Album of the Year—for his "Fightin' Side of Me" and "Okie From Muskogee." He also received nominations for Male Vocalist of the Year, Vocal Duo of the Year (with Bonnie Owens) and Entertainer of the Year.

Owens, Travis Nominated

Buck Owens' Buckaroos were nominated for the Instrumental Group of the Year, as were Haggard's Strangers. Merle Travis was nominated for Instrumentalist of the Year.

Winners of the 1970 Country Music Association Awards will be announced during NBC-TV's "Kraft Music Hall" program, Oct. 14.

Record World Country Disk Jockey Reports

WFHK—Pell City, Ala.

1. Endlessly (Sonny James)
2. You Wouldn't Know Love (Ray Price)
3. Where Have All Our Heroes Gone (Bill Anderson)
4. King Size Bed (Jeanne Pruett)
5. Be Real (Wayne Douglas)
6. Angels Don't Lie (Jim Reeves)
7. I Believe in Music (Mac Davis)
8. Money Can't Buy Love (Roy Rogers)
9. Forever Yours (Dottie West)
10. Snowbird (Anne Murray)

KFDI—Wichita, Kan.

1. Sunday Morning Coming Down (Johnny Cash)
2. There Must Be More To Love (Jerry Lee Lewis)
3. The Taker (Waylon Jennings)
4. Run Woman Run (Tammy Wynette)
5. Jolie Girl (Marty Robbins)
6. It's A Beautiful Day (Wynn Stewart)
7. Thank God And Greyhound (Roy Clark)
8. It's Only Make Believe (Glen Campbell)
9. South/Don't We All Have The Right (Roger Miller)
10. For The Good Times / Grazin' In Greener Pastures (Ray Price)

KTCR—Minneapolis-St. Paul, Minn.

1. Sunday Mornin' (Johnny Cash)
2. Who Shot John (Wanda Jackson)
3. The Taker (Waylon Jennings)
4. The Great White Horse (Buck & Suzy)
5. Let's Get Together (George & Skeeter)
6. Goin' Steady (Faron Young)
7. My Happiness (The Mosbys)
8. Only Make Believe (Glen Campbell)
9. My God and I (Bobby Goldsboro)
10. Blame It On Rosey (Ray Sanders)

WICO—Salisbury, Md.

1. Angels Don't Lie (Jim Reeves)
2. There Must Be More To Love Than This (Jerry Lee Lewis)
3. How I Got To Memphis (Bobby Bare)
4. Sunday Morning Coming Down (Johnny Cash)
5. Wonders Of The Wine (David Houston)
6. All For The Love Of Sunshine (Hank Williams Jr.)
7. Daddy Was An Old Time Preacher Man (P. Wagoner/D. Parton)
8. Great White Horse (Buck Owens/S. Raye)
9. The Whole World Comes To Me (Jack Greene)
10. Who Shot John? (Wanda Jackson)

WVOJ—Jacksonville, Fla.

1. The Taker (Waylon Jennings)
2. Sunday Morning Coming Down (Johnny Cash)
3. Angels Don't Lie (Jim Reeves)
4. Look At Mine (Jody Miller)
5. There Must Be More To Love (Jerry Lee Lewis)
6. Wonders Of The Wine (David Houston)
7. Snowbird (Anne Murray)
8. It's A Beautiful Day (Wynn Stewart)
9. Run Woman Run (Tammy Wynette)
10. This Night (Dave Dudley)

WWCO—Waterbury, Conn.

1. There Must Be More To Love (Jerry Lee Lewis)
2. Sunday Morning Coming Down (Johnny Cash)
3. Snowbird (Anne Murray)
4. Run Woman Run (Tammy Wynette)
5. How I Got To Memphis (Bobby Bare)
6. Angels Don't Lie (Jim Reeves)
7. Great White Horse (B. Owens/S. Raye)
8. Wonders Of The Wine (David Houston)
9. The Taker (Waylon Jennings)
10. Heaven Everyday (Mel Tillis)

KBOX—Dallas, Tex.

1. Sunday Morning Coming Down (Johnny Cash)
2. There Must Be More To Love (Jerry Lee Lewis)
3. Run Woman Run (Tammy Wynette)
4. The Taker (Waylon Jennings)
5. All For The Love Of Sunshine (Hank Williams Jr.)
6. It's Only Make Believe (Glen Campbell)
7. Angels Don't Lie (Jim Reeves)
8. Louisiana Man (Connie Smith)
9. I Can't Believe (Charley Pride)
10. Look At Mine (Jody Miller)

WWVA—Wheeling, W. Va.

1. Run Woman Run (Tammy Wynette)
2. Wake Me Up Early In The Morning (Bobby Lord)
3. You've Got Your Troubles (Jack Blanchard/Misty Morgan)
4. It's A Beautiful Day (Wynn Stewart)
5. Jolie Girl (Marty Robbins)
6. It's Only Make Believe (Glen Campbell)
7. Silver Wings (The Hagers)
8. The World Comes To Me (Jack Greene)
9. How I Love Them Old Songs (Carl Smith)
10. I Can't Believe (Charley Pride)

WSDS—Ypsilanti, Mich.

1. Sunday Morning Coming Down (Johnny Cash)
2. There Must Be More (Jerry Lee Lewis)
3. Wonders Of The Wine (David Houston)
4. How I Got To Memphis (Bobby Bare)
5. Angels Don't Lie (Jim Reeves)
6. Snowbird (Anne Murray)
7. The Taker (Waylon Jennings)
8. Run Woman Run (Tammy Wynette)
9. Daddy Was An Old Time Preacher Man (P. Wagoner/D. Parton)
10. Great White Horse (B. Owens/S. Raye)

KUZN—West Monroe, La.

1. Sunday Morning Coming Down (Johnny Cash)
2. The Great White Horse (Buck & Susan)
3. There Must Be More To Love Than This (Jerry Lee Lewis)
4. It's Only Make Believe (Glen Campbell)
5. Marty Gray (Billie Jo Spears)
6. Heaven Everyday (Mel Tillis)
7. Snowbird (Anne Murray)
8. No Love At All (Lynn Anderson)
9. I've Lost You (Elvis Presley)
10. I'll Paint You A Song (Mac Davis)

WRUA-FM—Richmond, Va.

1. Sunday Morning Coming Down (Johnny Cash)
2. There Must Be More To Love Than This (Jerry Lee Lewis)
3. The Taker (Waylon Jennings)
4. Look At Mine (Jody Miller)
5. Crying (Arlene Harden)
6. It's A Beautiful Day (Wynn Stewart)
7. Snowbird (Anne Murray)
8. Louisiana Man (Connie Smith)
9. Run Woman Run (Tammy Wynette)
10. It's Only Make Believe (Glen Campbell)

KRSY—Roswell, N.W.

1. Sunday Morning Coming Down (Johnny Cash)
2. There Must Be More To Love Than This (Jerry Lee Lewis)
3. Wonders Of The Wine (David Houston)
4. Heaven Everyday (Mel Tillis)
5. That's How I Got To Memphis (Bobby Bare)
6. This Night Ain't Fit For Nothing (Dave Dudley)
7. Look At Mine (Jody Miller)
8. Don't We All Have The Right (Roger Miller)
9. From Heaven To Heartache (Eddy Arnold)
10. Run Woman Run (Tammy Wynette)

KLPR—Oklahoma City, Okla.

1. Sunday Morning Coming Down (Johnny Cash)
2. There Must Be More To Love (Jerry Lee Lewis)
3. All For The Love Of Sunshine (Hank Williams, Jr.)
4. For The Good Times (Ray Price)
5. Heaven Everyday (Mel Tillis)
6. How I Got To Memphis (Bobby Bare)
7. Daddy Was An Old Time Preacher Man (Parton/Wagoner)
8. Wonders Of The Wine (David Houston)
9. Angels Don't Lie (Jim Reeves)
10. Don't Keep Me Hangin' On (Sonny James)

KWJJ—Portland, Ore.

1. Sunday Morning Coming Down (Johnny Cash)
2. There Must Be More To Love (Jerry Lee Lewis)
3. The Great White Horse (Buck Owens/Susan Raye)
4. Snowbird (Anne Murray)
5. All For The Love Of Sunshine (Hank Williams Jr.)
6. How I Got To Memphis (Bobby Bare)
7. Wonders Of The Wine (David Houston)
8. Angels Don't Lie (Jim Reeves)
9. The Taker (Waylon Jennings)
10. Run Woman Run (Tammy Wynette)

WNOW—York, Pa.

1. I've Lost You (Elvis Presley)
2. Downtown U.S.A. (Ben Peters)
3. Messin' Up My Mind (Bob Duncan)
4. So Sad (Hank Williams Jr. & Lois Johnson)
5. Back Where It's At (Geo. Hamilton IV)
6. Awful Lotta' Lovin' (Penny DeHaven)
7. Endlessly (Sonny James)
8. Whiskey, Whiskey (Nat Stuckey)
9. Let The Sunshine On The People (Carl & Pearl Butler)
10. Fire And Rain (Johnny Rivers & Friends)

KMAK—Fresno, Cal.

1. The Taker (Waylon Jennings)
2. Marty Gray (Billie Jo Spears)
3. That's How I Got To Memphis (Bobby Bare)
4. Sunday Morning Coming Down (Johnny Cash)
5. Daddy Was An Old Time Preacher Man (Porter Wagoner & Dolly Parton)
6. Crying (Arlene Harden)
7. Snowbird (Anne Murray)
8. Angels Don't Lie (Jim Reeves)
9. There Must Be More To Love Than This (Jerry Lee Lewis)
10. For The Good Times (Ray Price)

Country Singles Reviews

LORETTA LYNN—Decca 32749

COAL MINER'S DAUGHTER (Sure Fire Music, BMI)

Loretta tells how it was to be reared in coal mining territory. This one was introduced on the Ed Sullivan show.

BUCK OWENS AND THE BUCKAROOS—Capitol 2947.

I WOULDN'T LIVE IN NEW YORK CITY (Blue Book, BMI)

NO MILK AND HONEY IN BALTIMORE (Blue Book, BMI)

A clever lament. Buck gives all the reasons he'd like to live somewhere other than NYC. It's complete with the pre-recorded street noises.

TOMPALL AND THE GLASER BROTHERS—MGM K-14169.

GONE GIRL (Jack Music, BMI)

I'LL SAY MY WORDS (G.B. Music Inc, ASCAP)

Great Jack Clement production. This one should get plenty of country air play. The medium tempo tune was written by Hoover.

JEAN SHEPARD—Capitol 2941.

ANOTHER LONELY NIGHT (Dixie Jane and Twig Music, BMI)

YOUR NAME'S BECOME A HOUSEHOLD WORD (Central Songs, BMI)

Good up-tempo outing for the perennial favorite. Chord changes and production galore.

JEANNIE C. RILEY—Plantation PL-65.

THE GENERATION GAP (Cedarwood, BMI)

Good ole rock-a-billy record from Shelby. This cut is from the "Generation Gap" LP.

BUDDY ALAN AND DON RICH—Capitol 2928.

COWBOY CONVENTION (Peer Intl., BMI)

WE'RE ALL GONNA GET TOGETHER (Blue Book, BMI)

Here's a cute novelty featuring all the heroes of TV and films. This one's gonna get strong airplay.

JAN HOWARD—Decca 32743.

THE SOUL YOU NEVER HAD (Stallion Music, BMI)

I HAVE YOUR LOVE (Stallion Music, BMI)

A medium tempo tearjerker written by Bill Anderson. Miss Jan should get on plenty of juke boxes.

CURLY PUTMAN—RCA 47-9910.

COUNTRY DREAMS (Green Grass Music, BMI)

WOKE UP WITH A STRANGER (Green Grass Music, BMI)

Reminiscent of "Green Green Grass of Home." Curly renders a great performance on this self-penned ballad.

DAVID ROGERS—Columbia 4-45226.

I WAKE UP IN HEAVEN (Window Music, BMI)

BABY DON'T CRY (Window Music, BMI)

Pete Drake has produced a good country sound with Rogers. The housewives will love this one.

JIMMY MARTIN—Decca 32750.

MIDNIGHT RAMBLER (Sunny Mountain Music, BMI)

BETWEEN FIRE AND WATER (MCA Music, ASCAP)

This one's "good and country" in the best Martin style. Midnight Rambler is the name of his truck.

BOBBY HARDEN—Mega 615-0006.

TULSA (Earl Barton Music, BMI)

LITTLE BOY WONDER (100 Oaks Music, BMI)

"Don't let the sun set on you in Tulsa," wrote Wayne Carson Thompson. It's about an illegitimate pregnancy.

LINDA GAIL LEWIS—Mercury 73113.

BEFORE THE SNOW FLIED (Coby Music/E and M Music, BMI)

Jerry Lee's sister does well on a story song that runs 3:08. Is that big brother singing on the chorus?

DAVE HALL—RCA 47-9918.

WE CAN WORK IT OUT (Maclen Music, BMI)

WHERE YOU BEEN SO LONG (Dumbar Music, BMI)

Where have we heard this before? Producer Russ Allison has put together a fine down home record on an up-town tune. We hope there's more.

Nashville Report

By RED O'DONNELL

I'm more sucker than seer (ah, a seersucker?); a sorta prophet with loss prediction-wise. But it's my guess that Merle Haggard is going to be the big winner in the CMA Awards balloting. And Charley Pride figures (in my booking) to be a strong contender. The affable black country music artist takes these "best-of-year" selections in stride. Asked him the other day about his chances of winning. "I'm definitely a dark horse," he laughed and laughed and laughed.

Singing at Convention

Little Jimmy Dickens leaves next month for 10-day tour of military bases in Europe, his 13th consecutive year to perform for GIs overseas. Want the latest about Little James? He's changing record labels: UA . . . Bob Luman to sing for convention at LA's Knotts Berry Farm (a jam session, perhaps?). The date's



Red O'Donnell

going to be around the country music dee-jay convention in Nashville this week. He's on tour of Washington, Oregon and Canada . . . Justin Tubb's 10-day trip to England begins Nov. 20 . . . Don Gibson's signed for "Golden Oldie" segment of Johnny Cash's ABC-TV. He'll showcase his evergreen "Oh Lonesome Me."

Jimmy Peppers has stopped traveling as front man for Tommy Cash's band to devote full time to his songwriting for Moss Rose Music. Peppers and wife Sue became parents of Jimmy, Jr., on Sept. 25. A husky one: boy checked in at 9 lbs., 3 ozs. . . . Jeannie C. Riley's "Generation Gap" from her Plantation LP of same tag was co-written by Jim Hayne and Betty & Charlie Craig. It's coming on strong . . . Boudleaux Bryant's "Rocky Top" is rapidly becoming a standard. There have been 15 releases on the song. Latest is included in Dottie West's RCA album, "Forever Yours" . . . Birthdaying: Anita Kerr, Nickie (Mega) Dobbins, Melba Montgomery, Kenny Roberts, Stoney Cooper . . . Epic artist Jody Miller signed for bookings with Buddy Lee's agency . . . Tammy Wynette and George Jones named their daughter (born Oct. 5 in Lakeland, Fla. General Hospital) Tamla Georgette . . . Edwin R. Gunson, President of Certron Corp., in from Anaheim, Calif. (with wife Doris), for look-see at the company's music division and get better acquainted with firm's 150 staffers. Gunson, at 36, is one of nation's youngest corporation presidents . . . Buck Owens did the "Kansas City Song" and his next for Capitol will be "The New York City Song" . . . Rusty Draper taped a 30-minute pilot for a series skedded for TV.

Robert F. McGarvey, former manager and owner of KRUN radio, Ballinger, Texas, appointed field rep for SESAC. He'll cover Texas, New Mexico, Oklahoma and Kansas . . . Mega disk thrush Sammi Smith to appear at annual "Shower of Stars" show sponsored by WEAS radio Monday (12) in Savannah, Ga.

Curley McIntyre's new job and title at Mega: Operations Coordinator. Works closely with all departments and stays in close contact with the label's publicist, Maggie Cavender.

CMA International Holds Seminar

NASHVILLE — At 2:30 p.m. on Friday, Oct. 16, the Country Music Association will hold its Annual International Seminar in Nashville at the Municipal Auditorium lower level

Richard Broderick, Chairman, CMA International Committee

and Vice President of MCA, has arranged for live entertainment from England and Japan, plus tapes from Scandinavia, with a panel of international representatives. Broderick extends a cordial invitation to all Grand Ole Opry Celebration registrants.

Little Jimmy Dickens to UA

Jimmy Dickens has been signed to an exclusive recording contract by United Artists Records.

Dickens waxed his initial sin-

gle for UA in Nashville on Sept. 30, and it has so excited the diskery that it has been scheduled for immediate rush release.

VANGUARD SINGLES

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GROVER MITCHELL
sings

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DOESN'T WANNA DO IT**

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