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RCA Will Rebuild Contemporary Roll

By MIKE GROSS

NEW YORK—RCA Records' contemporary music artists roster will be going through a sweeping upheaval during the next several weeks. Dennis Katz, recently appointed vice

president, contemporary music, at RCA, will cut 50 to 75 percent so that he can have the leeway to shape it along his lines and preferences.

This dramatic slicing turn will be the key to the label's effort to gain a stronger foothold in the contemporary and/or rock scene. The effort will also consist of building a better liaison with the young contemporary act or group by "getting into the street" and establishing a closer relationship with "the people who make and work in music today"—the agent, the manager, the lawyer, and the producer, as well as the act.

Katz's buildup scheme will be centered on the artist's long-term value to the company. He said that he's not interested in buying "one-shot masters" or in "sensation" records, like the

(Continued on page 70)

Protest Storm Stirs New FCC Notice Study

By MILDRED HALL

WASHINGTON — In response to a crescendo of protest, the FCC last week prepared to put out a further explanation of its controversial drug lyric notice of March 5. The Commission's comment, expected to emerge April 16, was believed to be more of a defense and amplification of the original notice, than the hoped-for easing of requirements for broadcasters to preview all records and delete any

(Continued on page 8)

LP's New Shape: Thin Is Beautiful

By CLAUDE HALL

NEW YORK—The "fat" LP has become of major concern to the record industry. RCA Records, with its "Dynaflex," has a skinny LP. MCA Records' LP will, over the next year, be lighter. And the album product of other majors will also be taking on a thinner shape. Reader's Digest has been experimenting with customer reaction to thinner albums, but felt first consideration is to the customer and whether the public will like it.

Many record company executives feel that the savings effected by the new thin LP are certainly a way to offset the ris-

ing costs of material and labor and overhead such as artist costs and taxes.

William Grady, vice president of operations for MCA Records, said that all pressing plants owned and operated by MCA would be aiming at a target of 125 to 130 grams of vinyl on all LP's during the next few months. The industry standard has traditionally been about 140 grams. RCA Records has been producing product in the range of 80-90 grams weight, but many authorities believe that the change from fat LP's to thin LP's was a little too sudden for the public.

One thing is certain, however, the thin LP's cost less to make and less to ship. With record clubs, the saving in postage alone could amount to a small fortune over a year.

The thin LP's that MCA Records will be producing could save the company "upwards of 10 percent in freight costs alone," Grady said. MCA Records at present ships only its radio station promotion copies by mail, but there would be considerable saving there, too.

The major saving, Grady felt, would be in vinyl. The edge of

(Continued on page 10)

Rights Clamor On 'Superstar'

NEW YORK—MCA Music, parent company of Leeds Music, publisher of the smash two-disk album, "Jesus Christ, Superstar," is being besieged with requests by churches wishing to perform the work; but such permission is being withheld for several reasons. Firstly, dramatic rights are involved, and these are the property of Superstar Ventures, Ltd.,

(Continued on page 70)

N.C. Discount Retail Chain Opens 6 Outlets; 8 More Set

By RUTH CASTLEBERRY

CHARLOTTE, N.C.—Stereo Joe's, a discount retail chain specializing in tapes, tape playing equipment and allied services, opened outlets in six major shopping centers here and plans to open eight additional outlets in Richmond and Norfolk, within six months.

Each unit, a circular con-

struction measuring 18 feet in diameter, offers tape cartridges displayed on specially designed racks; a point to drop off and pick up tape equipment for repair service; tape player equipment for auto, home and boat, with accessories; immediate installation of auto tape play-

(Continued on page 8)

Jukebox Programmers Putting 'Calley' on Request-Only Basis

By EARL PAIGE

CHICAGO — "The Battle Hymn of Lt. Calley" is actually causing fist fights in bars and headaches for the nation's jukebox programmers, a survey shows.

Although one-stops are talking it up and a special title strip is available for merchandising both versions of the song, most jukebox programmers are using the disk on a request only basis.

Air play is spotty.

"Some programmers are going all the way with it and some just won't touch it," said Lieberman's one-stop manager Evelyn Dalrymple, Omaha. "They tell me that that record is causing a lot of fights in bars."

"It's not a record you want to stay with," said WCFL's general manager Lew Witz here.

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Industry Flocks to World CTV Meeting

By ELIOT TIEGEL

CANNES — Executives from the worlds of sight and sound will meet here Monday-Friday (19-23) for the first in-depth international conference on cartridge television.

The confab, sponsored by Billboard and VIDCA, is the first major international conference drawing people from the music, record, motion picture and television fields together to discuss the video cartridge medium.

Underlying the conference are critical questions on standardization, programming, performance royalties, distribution, and how to get CTV into the broad stream consumer market.

The speakers and topics assembled at the Palais Des Festivals Et Des Congres will probe CTV and its role in the home and industrial market places as the "fourth network" "video on demand" and "alternative televi-

(Continued on page 20)

Hamilton, Lynn & Tompall Win Intl Country Awards

By BILL WILLIAMS

LONDON—The first annual International Country Music Awards, presented jointly by Billboard and Record Mirror, pio-

neered another phase in the gains made by country music.

George Hamilton IV, Loretta Lynn and Tompall & the Glaser Brothers were the big winners in the awards show held at the Royal Gardens here before 300.

Hamilton was chosen top male vocalist internationally. Miss Lynn was named female vocalist. The Glasers won the group award.

A publisher's award was given to Bill Lowery of Atlanta for "Rose Garden," selected as the international country song of the year. It was written by Joe South.

The top United Kingdom solo

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Dealer's View of Bootlegging: 50% Volume Loss; Seeks Law

By ROBERT SOBEL

NEW YORK—The following interview of a legitimate record dealer, Lauren Grandy, manager of Apex Music Korner, 348 State St., Schenectady, N.Y. by a Billboard staffer illustrates the problems the dealer faces in

his battle to survive bootlegger competition.

Q. What product is currently being bootlegged?

A. A big variety. There are some Columbia, some Ampex, some RCA.

(Continued on page 8)

We were ready to release it even if Marty Robbins didn't win a Grammy.

We realized a few months ago that Marty Robbins had enough new hits to fill up a third Greatest Hits album.

So here it is. And, as it turns out, it's just in time to benefit from Marty's new Grammy Award. (Best Country Song: "My Woman, My Woman, My Wife." Included in this album, of course.)

On Columbia Records and Tapes



C 30571

CS 9978



mere anarchy is loosed upon the world, the blood-dimmed
tide is loosed...

A Movement Group,
with Music Born of the Revolution.
Their First Album.
The Third World.



LSP-4502
P8S-1707
PK -1707

RCA
Records
and Tapes

dynaflex

is the RCA trademark for a new development in record manufacturing that provides a smoother quieter surface and improved ability to reproduce musical sound. This lightweight record also virtually eliminates warpage and turntable slippage.

*From *Collected Poems* by William Butler Yeats.
Copyright 1924, 1952.

15,000 High Schools, 500 Colleges Are Teaching Jazz

LOS ANGELES—About 300,000 students in the U.S. are being taught jazz as part of their high school and college studies.

The National Association of Jazz Educators claims 15,000 high schools and 500 colleges now have jazz in their curricula.

As part of its federal support to the arts, \$50,000 has been allocated for jazz activities by the government. Last year the federal government spent \$20,000 on jazz.

In a recent note to the annual convention of the National Assn. of Jazz Educators, President Nixon noted that federal support for the arts "is now the largest in the history of this nation. A major part of this appropriation is firmly directed to the support of music

and musicians. The allotment for jazz, while still smaller than the art form deserves, is now more than twice that of last year, and I am gratified to say it will soon be substantially increased."

During his tenure in the White House, President Nixon has invited a number of jazzmen to official functions, notably Duke Ellington, the Modern Jazz Quartet, Gerry Mulligan, Paul Desmond, Jim Hall, Earl (Fatha) Hines, Billy Taylor, Dave Brubeck, Hank Jones, Milt Hinton, Clark Terry, Urbie Green, J.J. Johnson and Sergio Mendes.

In a move to lobby for more federal funds for jazz, The Partnership for the Arts has been formed in Washington and New York.

Columbia Launches Month Promotion Drive on Price

NEW YORK—Columbia Records is launching a one-month promotion campaign for Ray Price. The campaign will be spearheaded by the release of Price's new album, "I Won't Mention It Again," and includes his entire LP and tape catalog. Three of Price's best-selling albums, "Ray Price's Greatest Hits," "Burning Memories" and "Night-life" will receive new packaging and promotion.

The "I Won't Mention It Again" album will contain a special bonus seven-inch 33 rpm single produced by Frank Jones that features Price narrating the story of his career, accompanied by musical highlights from eight best-selling Price albums. Other promotional tools include a special in-store poster featuring his catalog best sellers, counter top and window displays, and national radio and consumer trade print advertising. There will also be an extensive local advertising

campaign directed from New York.

In addition, the special single will be serviced to radio stations as a contest giveaway.

According to Bruce Lundvall, Columbia's vice president of marketing, the focus of the campaign "is to not only interest the bedrock Ray Price fans, but also the new pop audience Ray has through the fantastic success of 'For the Good Times' and his current chart single, 'I Won't Mention It Again.'"

Caedmon Push —Cuts Kid \$\$

NEW YORK—Caedmon Records has launched a "Best of All" promotion and has dropped the price on some 50 of its key children's albums to a suggested retail price of \$3.98. The albums, which previously retailed for \$6.50, include product such as "Pinocchio," "Dr. Seuss; Happy Birthday to You!" "The Just So Stories," "Mary Poppins," and "Heidi." Artists involved on the albums include Boris Karloff, Claire Bloom, Hans Conried and Stanley Holloway.

Several new releases in the Caedmon line include "The Emperor Jones" with James Earl Jones, two new Dylan Thomas records (one with Thomas and Edith Sitwell reading and discussing her poetry), plus albums featuring James Joyce and T.S. Eliot.

WB Will Release 'Summer' Track

NEW YORK — Warner Bros. Records will release the soundtrack from the motion picture "Summer of '42." The music was composed and conducted by Michel LeGrand. The film was directed by Richard A. Roth from an original screenplay by Herman Raucher.

UNI UPS JOHN, DIAMOND \$\$

LOS ANGELES—Uni Records has increased the suggested list price on all Elton John and Neil Diamond albums to \$5.98; the old price was \$4.98. Russ Regan, vice president and general manager of the label said that distributors were notified of the price increases about a week ago.

Future John Product to Be Simulreleased in U.S. & U.K

NEW YORK—All future Elton John product will be simultaneously released in the U.K. and the U.S., revealed the rock artist's producer, Gus Dudgeon, in the U.S. on business.

The decision has been made because of an increased trade in imports to the U.S. following the release in Britain of Elton John albums. "The release date of 'Tumbleweed Connection' his last American release in Uni, was

FCC 'Backs' Notice—Rejects Threat Try

WASHINGTON — The FCC April 16 denied all petitions for reconsideration for stay of its March 5 drug lyric notice, which warned broadcasters to preview records, with a view to keeping off the air any which tend to "promote or glorify" illegal drugs.

In a statement (to be carried

in detail in next week's Billboard) the FCC disclaimed any intent to threaten broadcasters on the basis of individual record play. It held the press responsible for "widely reporting the notice as a directive not to play certain records," whereas the FCC feels it was merely reminding licensees of complaints being received at the commission on the drug lyric problem.

The commission told broadcasters it feels there can be "differences in judgment" on the drug lyric question, and such evaluation of individual records is solely for the licensee to undertake. The FCC, for its part, said it has never contacted a station about a particular record, and at renewal time only the over-all programming of the broadcasters is examined in the public interest.

The commission claimed that it was not the intent of a public notice to call for removal of certain records from airplay. It's understood that protesters of the March 5 notice will question this because of Commissioner Robert E. Lee's statement, that he hopes the notice would "discourage if not eliminate" the playing of certain records. Also the wording of the notice itself ordered broadcasters to ascertain the words on the records played, particularly in regard to any that might tend to "promote or glorify" illegal drugs.

RCA to Give Third World a Big Promotion, Advertising Splash

NEW YORK—RCA Records is rolling out its promotional and advertising guns to introduce the Third World, a five-member rock group. The campaign includes trade ads, a radio spot to be

made available to RCA field men as a key follow-up to radio play, and underground press ads to run in both local and national papers.

A tour for the group is in the works, and a good part of the campaign for the group will be centered on the tour. A major aspect of the group's promotion will be the slogan, "The Third World Is Alive and Well in You," denoting that, although they write about the ills of society, the group holds out hope for the correction of these ills. RCA's campaign will also tie into this slogan.

The group's initial release for RCA, "The Third World," examines and criticizes the psychology of American society today. It was recorded at the Electric Lady Studios in New York. All the material in the album is written by the group. The group is produced by H.J. Morrison and Phil Basile.

RCA LP on Young Rites

NEW YORK — RCA Records will issue an album of the memorial service for the late Whitney Moore Young Jr. All profits from the album will be donated to the National Urban League which Young headed.

The album will contain three eulogies to Young given at the funeral service in Riverside Church and recorded by radio station WRVR. The eulogies were delivered by Dr. Benjamin E. Mays, president emeritus of Morehouse College; Dr. Howard Thurman, dean emeritus of Boston University's Marsh Chapel; and Dr. Peter H. Samson, pastor of the White Plains Community Unitarian Church.

Also included in the album will be two songs sung at the funeral by Leontyne Price.

New Label Set By Maisonave

NEW YORK—Ismael Maisonave, president of Mary Lou Records, has formed a new label, Salsa Records. The label will specialize in Latin-rock and Latin-soul.

Independent producer Bobby Marin has been set as general manager for Salsa. First release by Salsa will feature a Latin group called the Brooklyn Sounds. Salsa's offices are at 900 Prospect Ave., Bronx, N.Y.

UA to Distribute De & El Records

NEW YORK — United Artists Records Distributing Organization has picked up De & El Records for national distribution. De & El, which specializes in piano-roll sound albums, was launched several weeks ago with the release of "No, No, Nanette" by Crazy Hair and his Piano Roll Gang. On De & El's release schedule now are five singles aimed especially for jukeboxes.

Memphis Music to Present 11 Awards

MEMPHIS—Eleven awards will be presented here May 21 at the first annual dinner ceremonies of Memphis Music Inc. Chips Moman and Isaac Hayes seem to be in the front running among the 50 nominations. Moman, for example, has two nominations each for Most Outstanding Record and for Most Outstanding Album. He produced "Hooked on a Feeling" by B.J. Thomas and "Suspicious Minds" by Elvis Presley in the first category and the albums of "Elvis in Memphis" and "Soulful" by Dionne Warwick in the second category. He's also up for Outstanding Producer.

Isaac Hayes has four nominations. He's the artist on the "Hot Buttered Soul" nomination for Most Outstanding Album (which goes to the producer), he's nominated for Outstanding Male Vocalist, Outstanding Producer, Outstanding Songwriter, and Outstanding Musician. Booker T. and the

M.G.'s are also up for a heavy slate of awards. Producer Booker T. Jones is up for Most Outstanding Record for "Time Is Tight" and for Most Outstanding Album for "Booker T. Set." The group is also nominated for Outstanding Producer and Outstanding Instrumental Group.

One of the major awards, however, of the evening will be a special write-in category. Members will select the member who has made the greatest contribution to the Memphis music industry.

The awards ceremonies will be held at the Holiday Inn Rivermont here, according to Marty Lacker, chairman of the board of trustees. To qualify for the nominations, an artist, songwriter, or producer must have contributed to the Memphis music industry. Among those who've recorded here and are up for awards are Petula Clark, Dionne Warwick, Neil Diamond, and B.J. Thomas.

First Annual Memphis Music Award Nominees

Category 1: Most Outstanding Record 1969/70

"Hooked on a Feeling"—B.J. Thomas, Scepter

Producer: Chips Moman

"Sweet Caroline"—Neil Diamond, UNI

Producer: Tommy Cogbill

"Suspicious Minds"—Elvis Presley, RCA

Producer: Chips Moman

"Time is Tight"—Booker T & The M.G.'s, Stax

Producer: Booker T. Jones

"Who's Making Love"—Johnny Taylor, Stax

Producer: Don Davis

Category 2: Most Outstanding Album 1969/70

"Booker T Set"—Booker T. & The M.G.'s, Stax

Producer: Booker T. & The M.G.'s

"Elvis in Memphis"—Elvis Presley, RCA

Producer: Chips Moman

"Hot Buttered Soul"—Isaac Hayes, Enterprise

Producer: Al Bell, Marvel Thomas, Alan Jones

"Soulful"—Dionne Warwick, Scepter

Producer: Chips Moman

"Brother Love's Traveling Salvation Show"—Neil Diamond, Uni

Producer: Tommy Cogbill

(Continued on page 70)

For More Late News

See Page 70

Reprise Broadening Performer Lineup

NEW YORK—Reprise Records is beefing up its artist roster with newcomers as well as recording veterans. According to Mo Ostin, president of Warner Bros./Reprise Records, the additions to the roster represent a continue presenting that which is fresh and significant in all areas of music.

Among the "veterans" are Randy Bachman and Chad Allen who have joined forces with Fred Turner and Rob Bachman to form Brave Belt. Bachman is the former lead guitarist and singer with the Guess Who. Allen, who plays keyboard and rhythm guitar, is

also a Guess Who veteran.

Also joining Reprise is Mary Wells, who will soon be going into the studio with producers Lenny Waronker and Joe Wissert. Reprise has also nabbed folk singer Tom Paxton, Alan Price, former member of the Animals, and Jennifer, who most recently recorded for Parrot Records.

Also added to Reprise are Rosebud, a new group formed by Judy Henske and Jerry Yester, formerly of Straight Records; and the Stovall Sisters, the group which backed William Truckaway and Scandinavian singer James Fleming.

Peer-Southern Label Adopts The MIC Numbering System

NEW YORK—Spark Records, the newly formed label of Peer-Southern Music, has adopted the MIC (Music Industry Code) numbering system. The label began using the MIC system with its first release, a single by Keith Mitchell of "I'll Give You the Earth." The single was shipped April 12.

MIC is an outgrowth of the Uniformed Code Numbering System for record manufacturers which was first announced at Billboard's initial IMIC meeting in the spring of 1969. Since then

a standards committee has been established and an agreement has been reached to utilize 10-digit numbers for identification. The first two digits represent carrier code, such as 45 rpm, LP, cassette, tape, etc. The next seven digits are a combination of record manufacturer's identification and the individual title. The last number is a check digit used by the computers to validate the previous nine digits.

Mitchell, who stars in the Broadway play, "Abelard and Heloise," kicked off the promotion on his Spark disk with a guest shot on "The David Frost Show" April 15.

RCA's Reed On U.K. TV

NEW YORK—Jerry Reed, who is still riding with his RCA gold single "Amos Moses," will appear on five major English TV shows between Tuesday (20) and Sunday (28). Among the shows will be "Tops of the Pops" and "The Val Doonican Show," which will later be televised in the U.S.

Reed's visit to London will coincide with the recent European release of the single "Amos Moses." RCA England also released his album "Georgia Sunshine." While in London, he will also meet disk jockeys and press and will be guest on several radio talk shows.

Crow's Baguley in U.S. Business Trip

NEW YORK—Craig Baguley, of Crow Publishing, Ltd. in London, will be in the U.S. from Monday (19) through May 9, picking up catalogs and songs. He will headquarter at Robert Mellin Music in New York.

WB MONTHLY SAMPLER LP

NEW YORK—To provide greater exposure for its new artists and albums, Warner Bros./Reprise Records will release "The Warner/Reprise Radio Show," a monthly sampler LP. The first edition includes cuts by Ohio Knox, Pearls Before Swine, T. Rex, Mother Earth, the Doobie Brothers, Ron Nagle, Faces and Crazy Horse. The LP features interviews on various artists as well as music. The company is only mentioned twice in the record and all selling is done on the liner. The record is being shipped to campus and commercial FM stations.

Jobete Making Commercial Bow

LOS ANGELES—Jobete Music has been retained by Hasbro Toys to create and produce a song tailored for the toy manufacturer's new "Love" doll. This marks Jobete's entry into the commercial advertising music field.

The tune, also called "Love," will be recorded by the Supremes and serve as the group's new Motown release. It was written by Al Cleveland.

This commercial project, according to Robert Gordy, Jobete vice president, is the beginning of a concerted effort to bring the publishing house into the radio-television commercial field. Jobete and its sister operation, Stein & Van Stock, have appointed the Charles H. Stern Agency as executive representatives in the commercial field.



CHICAGO DEALER organization officers. Recently elected by the Independent Record Dealers Association (from left seated): co-chairman Paul Johnson, chairman Frank Sparks, co-chairman S. L. Robinson; (standing from left) treasurer Mary Ann Johnson, area coordinator John Pippen, assistant secretary Lena Harris, area coordinator Ben Pearson, secretary Priscilla Williams, and coordinators Robert Williams and Immanuel Imala.

Studio Track

By BOB GLASSENBERG

The new Sound 80 studio in Minneapolis will help the upper Midwest music market thrive and become an increasingly important creative center, according to Herb Pilhofer, the creative director of the operation. He spoke to Earl Paige of Billboard's Chicago office last week.

The complex is composed of a 16-track studio large enough to accommodate a symphony; an 8-track studio; and several small studios which were built for actors and announcers; mixing film tracks and mastering rooms and rooms for producing molds for disk pressings.

Much of the equipment, including the consoles, were crafted by Pilhofer and engineers Tom Jung, Scott Rivard and Gary Erickson. They have a new mobile ARP synthesizer and quadrasonic sound system. Rivard's feats include the construction of a quadrasonic system for the Tyron Guthrie Theater and an electronic music studio for the University of Minnesota, as well as a sound studio for the University of Washington.

Rock groups Crow and White Lightning have already made use of the complex. The studios can also handle commercials, films, home video product, and quadrasonic recordings.

Also envisioned by Sound 80 engineers is more work with the universities in the area. Pilhofer has been in communication with Stephen Kahne at the University of Minnesota hybrid computer laboratory regarding the possibilities of voltage-control automatic mixing whereby computers can be programmed for music. They are also working on an electronic acoustic system which has already been tested by the St. Paul Chamber Orchestra.

Things are moving so quickly at the studio complex that Scott Bertas, vice president and chief of marketing, predicts sales of \$1 million by the end of Sound 80's 1972 fiscal year.

At Toronto Sound Studios in Toronto, Canada, a 16-track complex, Terry Brown, chief engineer, reports that Crowbar's "Oh What a Feeling" single and their latest LP, "Bad Manors," has been cut. Also recently cut at the studios were Ronnie Hawkin's single "Patricia," and Chilliwack's single "Everyday." The list goes on to include Terry Bush's "Do You Know What You Are Doing," and the House of Commons doing "Do the Fuddle Duddle." Brown claims that the studio has been solidly booked since the Canadian government ruling on domestic radio content.

Every kid on the block has one since Sergio Mendes built his 16-track studio behind his Encino, Calif., home. Well, actually, all the kids are using Mendes' studio. He produces his own LP's as well as other acts which are signed to his Serrich Productions. The groups include Blue Thumb Records' Bossa Rio, and Edu Lobo for A&M, aside from his own LP, with Brasil '66, "Stillness."

"I used to get bugged about finding a rehearsal hall for the group," said Mendes. "Then I thought of using the guest house as a rehearsal hall. When we started that, I thought it would be a good idea to have a tape recorder rolling." That tape recorder cost him \$150,000.

SHORT TAKES: At Baldwin Sound Productions, Mechanicsburg, Pa., Solid Stone completed "Let Me Hear It (From Your Heart)," with Bill Corish producing and Doc Whitticar engineering.

Metropolitan Music Co., Nashville, has completed LP's by Patti Page and Jerry Lee Lewis, produced by Jerry Kennedy; and Tex Ritter in for a singles session with George Richey producing.

The Hit Factory, New York, hosted Wess Farrell recording Lucifer Jones; and Cashman and West recording Red Hook; and Jerry Ragavoy producing Howard Tate for Atlantic Records. Echo Studios, Levittown, N.Y., has opened a stereo cutting room and is placing the final touches on their new 16-track board.

Artists in the West Coast Record Plant are Willie Bobo for Sussex Records and B. B. King 16-track recording units. TV and film facilities are also provided. Malcom Addey will be the chief mixer.

Studio A at Criteria will expand its control console to accommodate a separate 18 input remix section for easier 16-track recording. The new house rhythm section at Criteria includes Mack Rebenak, piano and guitar; Mike Utley, organ; Jesse Boyce, bass, and Freeman Brown, drums. Atlantic picked up its last house band, the Dixie Flyers, and made them into a real live group. I wonder how long it will take someone to pick these musicians up as a group.

Expect a new Pharoah Sanders LP out on Impulse Records soon. He is on the West Coast freely flowing far out music. More about Sanders next week.

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DON PURLOSE, left, Columbia Records engineer, watches the closed-circuit monitor as Aaron Baron, standing, of Location Records and Jim Guericco, producer, work it out in the Location Recorders mobile unit outside Carnegie Hall, New York. They were recording the recent Chicago concerts.

Take off from work and get down to business

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June 6-12, 1971

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And now, the exact same thing is getting
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So if by chance you haven't heard about Boz
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Vol. 83 No. 17

Ampex Gets 'Touch' LP

NEW YORK—Ampex Records has acquired the original cast album rights to the off-Broadway musical "Touch." The album will be recorded Monday (19) and has been scheduled for release in mid-May.

"Touch," which celebrates its 200th performance Saturday (17), has lyrics by Ken Long and music by Long and Jim Crozier. An additional song, "Windchild," was written by Gary Graham.



TOM SHEPARD, lower left, producer of Columbia Records' original cast album of "Sesame Street," flashes gold disk awards with members of the television show's cast.

Big Col Promo Sets Sights on Weather Report

NEW YORK—Columbia Records has instituted a mass merchandising campaign for any album product regardless of music category, which the company feels can appeal to major disk and concert audiences. A jazz oriented group, Weather Report, will be the first group treated to this contemporary music-level promotion.

Columbia's enthusiasm toward this new group, which was signed to the label without being heard, is based on the individual talents of Wayne Shorter, saxophones; Joe Zawinul, keyboards; Miroslav Vitous, bass; and Alphonse Mouzon, percussion. All but Mouzon, have played as sidemen to Miles Davis.

This LP is due for release at the end of April, when Columbia will begin a full marketing and publicity campaign for the new LP.

Black-Owned Firm Formed

LOS ANGELES — A black-owned record company, Beegee Records, has been formed by Byron R. Spears Jr. The first LP will be "Peace" by Walter Arties.

The company will stress contemporary, gospel and religious music. Offices are at 3101 S. Western Ave.

MUSIC OUTING ON JUNE 9-10

NEW YORK—The Professional Music Men will hold their annual outing at Kutscher's Country Club, Monticello, N.Y., June 9-10. The outing will be highlighted by a Shot-Gun Golf Tournament on June 10, with trophies awarded to winners. Additional information regarding the outing can be obtained from Hy Ross, c/o Robbins Music, 262-2934.

Executive Turntable



DIAMOND



SUKIN



GREGG



BROWN

Joel Diamond appointed general professional manager, April/Blackwood companies, the publishing arm of CBS Records. He was previously executive coordinator, popular product, Warner Bros. music. . . . Michael F. Sukin named director, business affairs, Columbia Records. He was formerly president of a firm producing educational and entertainment films and records. . . . Reed Gregg appointed vice president, United Artists Records, based in Los Angeles. He is director of corporate planning with the label's parent company, United Artists Corp. . . . J. Alphonso "AP" Brown named personnel director, Motown Record Corp. He was formerly director, industrial relations, Faygo Beverages Inc., Detroit.

★ ★ ★

Ron Willman named Eastern sales manager of Billboard. Willman, who will report to Billboard's sales director Pete Heine in Los Angeles, will be based in the New York office where he has been for the past seven years.

★ ★ ★

Jeff Cheen, formerly with Tetragramaton, appointed West Coast promotion man for Gregar Records. . . . Ted Maloney has joined ASCAP's West Coast staff as membership representative. . . . Bill Moran, Billboard salesman, named national sales coordinator for Billboard, based in Los Angeles. . . . Joel Hochdorf, director of music operations for Alan Jay Lerner Productions, has left the company.

★ ★ ★

Errol Sober named professional manager of Wednesday's Child Productions publishing operation. He was formerly with the a&r department of Abnak Records in Dallas. . . . Allan McDougall joins A&M's a&r department for special projects. He will also do projects for living/Almo Music. He was formerly with Warner Bros. London office.



OBERMAN



GORMLEY



ROSENCRANTZ

Ron Oberman has resigned as Mercury Records' publicity director to become manager of Wilderness Road, a highly acclaimed Chicago rock group. Mike Gormley, formerly a feature writer for the Detroit Free Press and Billboard reporter in Detroit, will replace Oberman. Mercury has also named Denny Rosencrantz to the post of national pop promotion director (though he will continue to handle album product). Stan Bly, formerly Bell Records' west coast operations manager, is Mercury's new national singles promotion director. Bly will work closely with r&b promotion director Logan Westbrooks and newly appointed country promotion director Frank Mull. Richard Oliver, artist relations director of United Artists Records, has left.

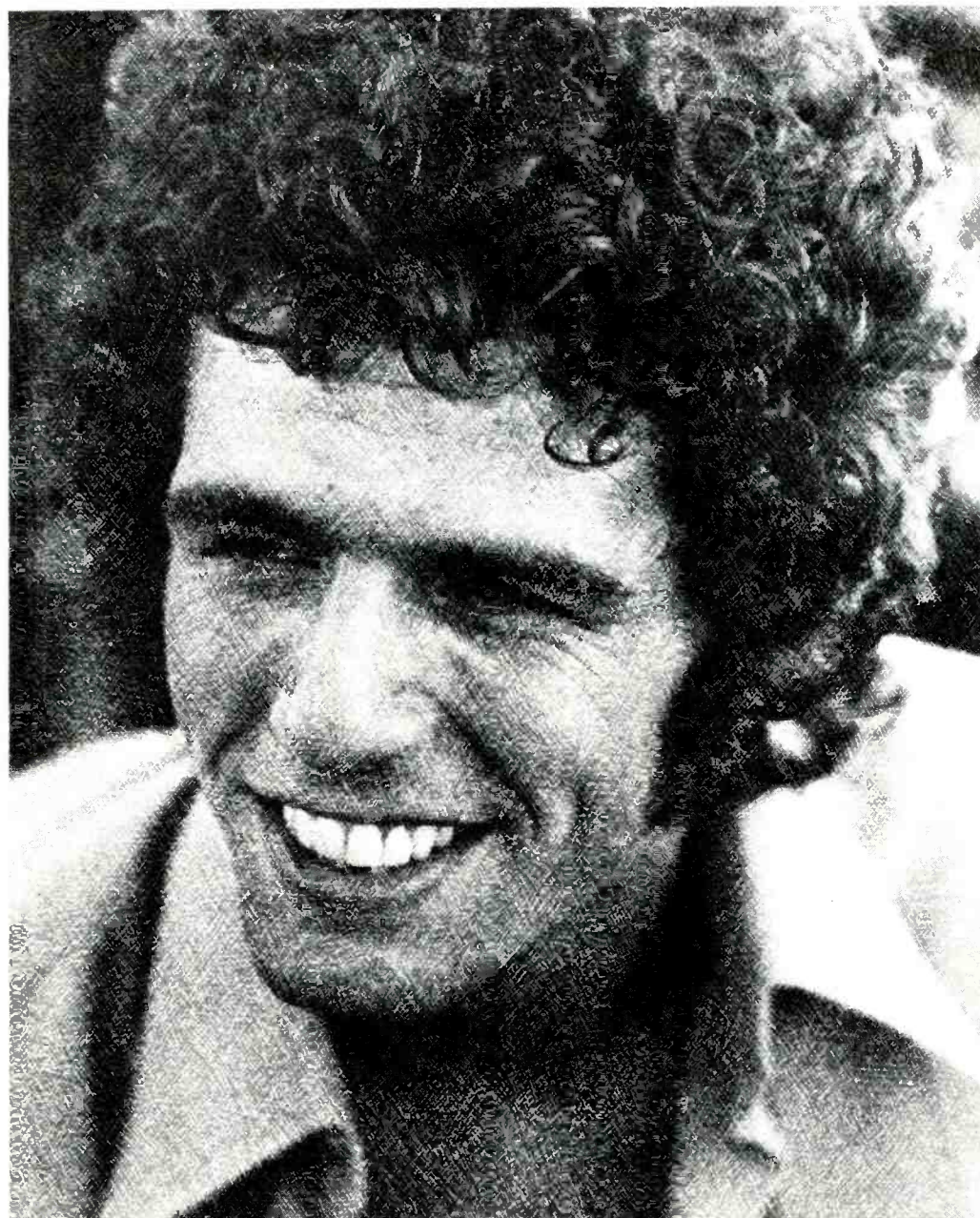


COLUMBIA'S Chicago studio was the site for Epic Records' artist (Bill) Chase album debut for press, radio and trade people on April. Shown above at party are, left to right, Mike Kagan, Epic's director of national promotion; Mert Paul, branch sales manager; Bill Chase; Al Geigle, Montgomery Ward's national merchandising manager; Ron Alexenburg, Epic's vice president sales distribution; and Don Van Gorp, Epic's regional director of sales.

From The Artist Who Gave You "Montego Bay"
...The Writer Who Gave You "Heavy Makes You Happy"

BOBBY BLOOM

"WE'RE ALL GOIN' HOME" K-14246



Protest Storm Stirring New Study of Notice by the FCC

• Continued from page 1

with drug-related lyrics from air-play.

The March 5 notice, which was called "brazen censorship," by lone dissenter Cmr. Nicholas Johnson, warned broadcast management it was responsible "in the public interest" for previewing all records. Licensees were told to keep off the air any and all songs that could be interpreted as "promoting or glorifying" illegal drugs, from marijuana to LSD (Billboard, March 13, 20).

If the new statement disappoints the protesters who include broadcasters, the record industry, civic rights and legal groups, action will move into the

courts. A suit for injunction against the FCC's drug lyric notice has already been launched in Federal Court here, by Washington attorneys Tracy Westen and Eric Smith, co-counselors for the 97-member organization of the National Coordinating Council on Drug Abuse, and several co-plaintiffs, including radio announcers fired for airing non-cleared records (Billboard, April 17). The suit was dismissed April 14 in U.S. District Court. The judge ruled he lacked jurisdiction. Westen said the decision could be appealed or the case could be refiled with the Appeals Court.

Petitions at the FCC for reconsideration and withdrawal of the notice, and pleadings in the court suit, hold that the FCC notice is in violation of the First Amendment. Further, it illegally foists on broadcasters an impossible administrative requirement to black out certain music (Commissioner Robert E. Lee's concurring statement of March 5, hoped that the FCC notice would "discourage if not eliminate" the playing of certain records.)

The lack of specific guidelines were said to pose an impossible task for broadcasters. They must interpret the often obscure or fanciful lyrics to decide first whether the songs actually do refer to drugs, then decide which songs promote illegal drugs and which are anti-drug.

This has led to the inevitable demand for printed lyrics from some broadcasters. Others play it safe with a wholesale shutoff of any songs conceivably thought to concern drugs, even some in the government's own anti-drug campaigns.

The notice was scored for imposing a "self-censorship" on broadcasters, under the implied threat of license examination at renewal time. The immediate and long-range effects are recognizably the stifling of young music and self-expression, and the severe financial loss to the record industry, composers and performers, by a blackout of their songs from the primary source of exposure—airplay on radio.

N.C. Discount Retail Chain Opens 6 Outlets; 8 More Set

• Continued from page 1

ers via mobile service units; Trade-A-Tape system; photo processing and film.

The marketing concept, which relies heavily on accessibility, was originated and developed by Sound Corporation of America, Inc., according to Tom Malia, vice president.

Sound Corp. entered a long-term lease agreement with Fuqua Industries for its Color Carousels which became the six Charlotte locations.

(Each carousel was converted at a cost of \$10,000.)

Malia believes that providing repair and installation service, combined with handling tape cartridges, equipment and accessories, should create "a situation we feel will attract a consumer market."

"Today, the servicing of tape player equipment is very poor. Our idea is to provide fast repair service through strategically located stores available to everyone. We

pick up equipment from the outlets, repair at a central location and return. The emphasis is on service. And we will expand our service department as the demand requires," Malia explained.

Malia also feels that installation of car tape equipment at the same time and place the fixtures are purchased is a must. Stereo Joe's utilizes mobile service units "dispatched via radio from outlet to outlet as the need arises," thus

(Continued on page 70)

Report by Upstate Dealer

• Continued from page 1

Q. Can you give some specific titles or artist's names?

A. Well, on RCA, "Portrait of My Woman," by Eddy Arnold, and a couple of the Beatles tapes. I sold two on Columbia but I don't recall them offhand. Copies of those were picked up incidentally, and turned over to the Columbia district manager just recently.

Q. Is there any traffic being taken away from your store because of bootlegging?

A. There's no question about it. When you have people around you selling tapes anywhere from \$2.98 to \$3.75, which legitimately cost you over \$4.00, you're losing business. Not only that—the artists are losing business and the publishers are losing business—the whole industry.

Q. How long has this bootlegging been going on?

A. Well, my first direct experience with it was last summer. A gentleman called me from Phoenix and offered me some first-rate tapes that were ridiculously low-priced and gave me a WATS line number and told me he shipped from California. When I asked him for his address the first time he wouldn't give one, the second time he called he gave me one in the Bahamas and I said, "Is this legitimate?" That was the end of it.

Q. Can you estimate how much this has diminished volume over the year in your store?

A. I would say that it's cut into our tape business at least 50 percent.

Q. How much business do you usually do in one year?

A. In excess of \$100,000.

Q. Is this bootlegging mainly in tapes or is it in records as well?

A. Very little in records in this area. Primarily, it's in tape.

Q. What is the contact procedure used by these bootleggers?

A. He comes up and down the Mohawk Valley on an average of once a week now. He shows samples of the tape and admits openly that they are what he calls "underground" custom-grade tapes from the top artists. But he says they're also "custom recordings," tells the dealers it's a chance for them to make more money.

Q. Now, it's all out in the open actually, isn't it?

A. Very much so.

Q. He's given you his name and the company and a phone number, I understand. Is there a catalog involved?

A. Well, he had one he showed me, but he didn't have a copy that he was willing to leave.

Q. Do you know of any drops that he's actually made elsewhere?

A. Yes. There are definitely two stores in the area.

Q. The Schenectady area? In town?

A. Yes, in town, right in Schenectady. He also mentioned that there were stores up and down the Mohawk Valley that were using his product consistently with good results.

Q. That's in the tri-city area, isn't it?

A. Well, between Utica and the tri-cities. The entire Mohawk Valley. About a 130-mile corridor.

Q. Is he the only one that you know of that's been doing this or has there been someone else?

A. It's the only one I've had recently. I've had a couple of flyers from people out of town.

Q. At what price is the bootlegger selling these tapes to you?

A. \$2.75 unless you buy 100, then there's something like a 10 percent discount on top of that.

Q. And this is across the board regardless of what product it is?

A. Right.

Q. Do you feel that the other dealers you mentioned who are buying this product are doing it for competitive reasons?

A. I think they probably feel this way: "Here's my chance to put one up on the other guy and make an extra buck and still sell it for a lot less and draw the trade my way." I mean, it's a highly competitive business—it always has been, but I like legitimate competition—I don't mind somebody trying to dump merchandise because I have the opportunity to do that, too.

Q. Have you tried to combat bootlegging in any way?

A. Well, let me put it this way—anything I can possibly do—any evidence I have that will help put an end to this—I'll be very happy to furnish and I've had some other friends, including a one-stop operator that I've talked to about it, that have expressed their willingness to cooperate as well.

Q. What about the RIAA? Have you tried them?

A. On my first attempt to reach anybody I felt that I might better work through you and the Fox Agency and the FBI. I felt these were the authorities best equipped to handle it.

Q. Have you thought about banding together out there. Perhaps some kind of a local dealer arrangement. You mentioned the one-stop, is there any thinking of a cooperative nature to beat the bootleggers?

A. Well, the tri-city areas actually has only six of us left. One time there were seven in Schenectady alone. Now there are only six of us left in the tri-cities. The rest are run by the chains and racks and so forth.

Q. What is their general feeling?

A. Frankly, in the past I've tried to talk to a few of the gentlemen involved in those operations and I haven't found that it even paid to start a discussion with them. I think they have this reaction because they're much happier to accept them than to have to fight them. As for myself I've talked to RCA's Eastern district representative, Jack Bell, and he was very happy to get my information and very unhappy that it's happening in his immediate area, of course. In fact, he left Schenectady for the Utica-Syracuse area this morning and he's out that way looking around now and he also asked me if I'd be willing to buy a few tapes containing his product to furnish as evidence to his company. I'd told him I'd be very happy to. Also, when I found out that two of the local stores were carrying their product, I called the local distributor at RCA. They said they would send men over to pick up samples of any counterfeit bootleg merchandise they could find in those two stores.

Q. Do you have any other thoughts on how to combat bootlegging, other than those previously mentioned?

A. Yes, but the law isn't enforced and there aren't too many of us left who are a family store, catalog-type dealer. The bigger element seems to be primarily interested in using the record and tape department as a traffic promotion item. For instance, stores that we have right in our vicinity here. Two or three days a week they'll sell tapes at ridiculous prices and records at ridiculous prices just to promote store traffic and my thought along there—I don't know what their basic policy is, but I've seen some of the counterfeit Beatles tapes from South America in some of their locations.

Q. Do you think big stores would carry the bootleg items, if given the chance?

A. Yes. I've seen them do it in the past.

Q. You have seen them do it?

A. As I say, the South American reprints of Beatles tapes are just as an example. In fact, I bought two of them and I have them right here. They're from Caracas, Venezuela.

Q. How much did they cost you?

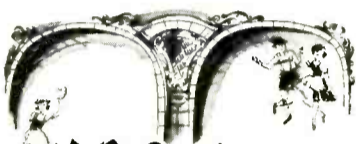
A. \$2.50.

Q. I would like to get back a little more on what you would like to see in fighting bootlegging.

A. Of course, it's ridiculous to hope for unity among the dealers. I don't think there is a possibility. So I think concretely I would like to see a legitimate law with teeth in it that would protect the composer, the publisher, the singer and the retailer. Not only on the local level, that is, in our locale—New York State—but something incorporated in the Federal copyright law, if possible.

Q. Well, they are trying to do something like that in the piracy situation. Could it be done regarding bootlegging?

A. Yes, but it would require that the publishers, ASCAP, BMI and everybody legitimately interested in the industry all get together, which hasn't been too easy in the past, as you well know.



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Stigwood Lists Profits Picture for 15 Mos.

LONDON—Pre-tax profits of the Robert Stigwood Group for the 15 months up to last Sept. 30 have totalled \$1,639,340, whittled by taxation to a Group Profit for the period of \$853,175. An interim dividend payment of 12½

percent, totalling \$264,062 was made April 14.

In a meeting of shareholders in the Group to be held Thursday (29) in London, Stigwood will report on activities of the company and its financial situation.

Profits before taxation calculated on an annual basis for the 12 months preceding last Sept. 30, according to the report, amount to \$1,320,785, as compared with Stigwood's \$1,250,000 forecast for the period made last August when the Group went public.

The Group's music publishing activity accounted for 55 percent of that amount, with artist management, agency and record production accounting for 36 percent the film and theatrical interests making up the balance of 9 percent.

In the period covered by the report, the Stigwood Group has formed a new publishing subsidiary in Superstar Music Ltd., contracting Andrew Lloyd Webber and Tim Rice, composers of "Jesus Christ Superstar." Another subsidiary, Superstar Ventures Ltd. was formed with David Land as

(Continued on page 70)

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Gold Awards

Elton John's Paramount album of the soundtrack music from Paramount Pictures' "Friends" has been certified for a gold album.

Crosby, Still, Nash & Young's "4 Way Street" on Atlantic has been certified for a gold record by the RIAA for sales of over \$1 million.

Musitime & Gen'l Foods Enter Deal on New, 'Crispy' Group

NEW YORK—National Musitime Corp., company in the musical entertainment field, has tied up with General Foods Corp. to select and create a new, young contemporary music performing group to be called the Sugar Bears. National Musitime will record the Sugar Bears for an album. Five selections from the album will be

picked by the company and General Foods, to be used as a premium as on-package records on Sugar Crisp cereal.

General Foods will use between eight and 10 million of the on-package records. The album recording rights are to be retained by Musitime. A label deal is being negotiated.

Also, Musitime will retain management, music publishing and merchandising rights to the Sugar Bears performing group.

The Sugar Bears will be a fully (Continued on page 70)

'For All We Know' Wins Oscar as Best Song of Yr.

LOS ANGELES—"For All We Know" won the Academy Award Oscar for best song of the year. The song, written by Fred Karlin (music) and Robb Wilson and Arthur James (lyrics) was in "Lovers and Other Strangers." The Carpenters have had a hit disk version of the song on the A&M label.

Other Oscar winners in the music categories were Francis Lai's "Love Story" for best score, and the Beatles' "Let It Be" for best original score. The "Love Story" soundtrack on Paramount Records is a current high chart rider. The "Let It Be" soundtrack on the United Artists label had a good sales run last year.

Two of the winners, "For All We Know" and "Let It Be" are licensed by BMI. "Love Story" is an ASCAP copyright.

NARM Board to Meet April 21-22

NEW YORK — The board of directors of the National Association of Merchandisers (NARM) meet Wednesday and Thursday (21-22) at the Americana Hotel in New York. The meeting will mark the first get-together of the new NARM board which was elected at the organization's convention in Los Angeles last month.

Plans on further action regarding anti-piracy legislation will be discussed, as well as other areas of bootlegging and piracy problems. Also, educational opportunities will be surveyed for industry executives and middle management.

LP's Shape: Thin Is Beautiful

Continued from page 1

the album and the center island have to be a certain thickness to meet standards of the Recording Industry Association of America. But the playing surface of the LP can be thinner. This is all just a matter of changing the die at the pressing plant.

MCA Records is already experimenting with LP product of various weights. "We're turning out records at the various weights and putting them on the shelves to see how they stand up under storage conditions. "We're also interested

in the reaction from the customers . . . we felt that there might be an adverse effect."

But, so far as quality is concerned, the thin record is just as good as the fat record, he said.

Thin records are not new. It was automatic pressing facilities that made them possible. As far back as 1966, for example, Columbia Records was turning out records of about 140 grams average in its Terre Haute pressing plant, but its new automatic plant at Santa Maria, Calif., had chopped that average weight down to 134 grams.

Perhaps the industry movement to a thin record should be done slowly over a good period of time, Grady said. "Our own approach is to take the weight down in steps. And, too, our major concern is maintaining quality — to avoid having potential rejects."

Dealers Will Hold Meet on Tuesday

NEW YORK—The Association of Record Dealers (ARD) will meet Tuesday (20) at the Park Suite in the Essex House. Speakers will be Morty Wax, president of Morton Wax & Associates, who will discuss generating new business for ARD member stores,

Market Quotations

As of Closing, Thursday, April 15, 1971

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	13¾	8	401	139½	12	12¼	+ ½
ABC	41½	25	1452	41½	39¾	40¾	+ 2½
Amer. Auto Vending	10½	67/8	24	9½	9¼	9¾	- ¾
Ampex	25¾	16½	2190	24¾	23¾	24¾	+ ¾
Automatic Radio	14¼	8½	195	13¾	12½	12¾	+ ¼
ARA	136½	117	258	136½	132½	135¼	+ 3
Avnet	157½	8¼	1005	157½	14¾	147½	+ ½
Capitol Ind.	21½	16½	450	19½	17½	187½	+ ½
Certron	8¾	47/8	2239	6½	5½	6½	+ 7/8
CBS	43¾	30½	1278	43¾	40	43¼	+ 4¼
Columbia Pictures	17¾	11¼	1051	15	13½	14½	+ ½
Craig Corp.	9	5½	232	8½	7½	77½	+ ½
Creative Management	17¾	107/8	189	16¾	14½	16½	+ ¼
Disney, Walt	109¾	77	541	1057/8	101¾	101¾	+ 5/8
EMI	5½	4	347	4½	4¾	4½	- 1/8
General Electric	1207/8	93	1675	1207/8	117¾	120	+ 37/8
Gulf + Western	31	19	2400	31	28	30¼	+ 2½
Hammond Corp.	137/8	9½	724	133/8	12½	12¾	+ ¼
Handleman	427/8	35¾	157	41½	40	41½	+ 7/8
Harvey Group	87/8	3¾	99	8½	77/8	8	+ 1/8
ITT	64¾	49	3623	64¾	61½	627/8	+ 1¾
Interstate United	13½	87/8	322	13½	12½	12½	+ ½
Kinney Services	39¾	28¼	1599	39¾	35¾	37½	+ 2
Macke	14½	10½	136	12¾	11½	12½	+ 1
MCA	30	21¾	181	29¾	29	29½	+ ¼
MGM	267/8	15½	256	257/8	24¾	25¾	- 1/8
Metromedia	28¼	17¾	360	267/8	25¾	26¼	+ 17/8
3M	115¾	95½	685	114¾	112¼	114¾	+ ½
Motorola	747/8	51½	710	74¾	71¼	73½	+ 3½
No. Amer. Philips	317/8	23	219	28¾	27½	28	+ 7/8
Pickwick Internat.	49	38	165	49	46½	49	+ 3
RCA	367/8	26	2261	367/8	347/8	36¾	+ 5/8
Servmat	32½	25½	530	32¼	30¾	31	+ ¼
Superscope	32¾	197/8	107	30¾	29	29¾	- 5/8
Tandy Co.	747/8	51	393	73¾	70½	717/8	- 3
Telex	22½	13¾	3804	22½	20½	21¾	+ 1½
Tenna Corp.	11½	8	404	11½	10½	10½	- 1/8
Transamerica	19	15¼	2745	17¾	16¾	167/8	+ 3/8
Transcontinental	11	6½	1189	107/8	9¼	97/8	+ 5/8
20th Century-Fox	14¾	8½	1808	14¾	13¾	13¾	+ ½
Vendo	17½	12¾	86	17¾	16¾	16½	- 7/8
Viewlex	10¾	7¾	606	9½	8½	8½	- 1¼
Wurlitzer	14¾	10½	74	14¾	14	14½	+ ½
Zenith	49½	36¾	976	49½	46¾	487/8	+ 27/8

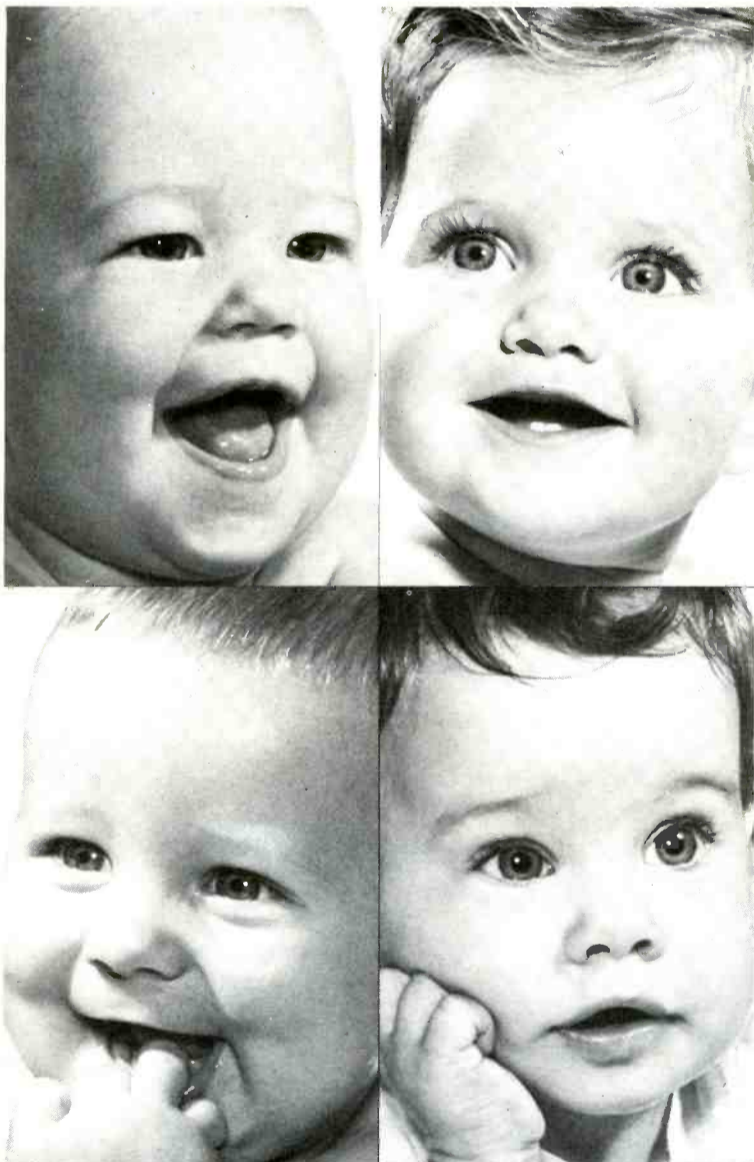
As of Closing, Thursday, April 15, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
Alltapes Inc.	37/8	37/8	3½	Kirshner Entertain.	5	4½	4
Amer. Prog. Bureau	6½	5¾	4¾	Koss Electronics	6¼	5½	5½
Audiophones, Inc.	4½	3¾	3¼	Mills Music	13¼	11¾	13
Bally Mfg. Corp.	20¾	19½	19¼	National Tape Dist.	4½	4½	4
Data Packaging	9½	9	8¾	NMC	6¼	6	5½
Fanfare Films	5¾	5½	5½	Perception Ventures	5	4¾	4½
Gates Lear Jet	8½	77/8	7¾	Recoton	5¾	5¼	47/8
Goody, Sam	9½	9¼	9	Schwartz Bros.	6¾	6½	6½
				United Record & Tape	5½	47/8	4½

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

APRIL 24, 1971, BILLBOARD



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WINGS



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On Atlantic Records & Tapes
(Tapes Distributed by Ampex)
Direction: Geffin/Roberts

Tape CARtridge

WILL NOT PAY 12% ON TAPE TO LIBRARIES: 3 COS.

LONDON—Philips Records, Ampex Stereo Tapes and Precision are to inform the MCPS they will not pay a 12 percent royalty on cassettes and cartridges supplied to tape libraries. The usual royalty is 6¼ percent, but the copyright society told the three companies it wanted to increase royalty to 12 percent on product being supplied to a swap-a-tape club in the West Country.

Said Bernard Pratt of the MCPS: "Tapes supplied to a library by these manufacturers does not constitute a true retail sale. The tapes are probably going over the counter time and time again."

However, the manufacturers are claiming that to become a member of the West Country Library, a customer has to buy at least one new tape and that the albums that are subsequently loaned are in fact secondhand. There should, therefore, be no infringement of the normal copyright laws.

The manufacturers' decision to fight the MCPS application was taken at a recent meeting of all three companies.

Lack of Catalog Distresses Makers Of Equipment

By BRUCE WEBER

LOS ANGELES — When RCA pulled in its horns, however slightly, in releasing a bunch of prerecorded quadrasonic cartridges, it left many equipment manufacturers in the usual quandary.

"The razors are out there, but where are the blades?"

In truth, many hardware producers believe there has to be a sharper commitment by record manufacturers to the quadrasonic concept before it (four-channel) will fly.

Nonetheless, equipment companies are generally enthusiastic about the four-channel business, primarily because of its future—downstream about 15 months at retail.

"But we need help in exposing quadrasonic to the mass consumer," claims Bryce Bateman, product director of Teledyne Packard Bell, which became the first console manufacturer to be involved with quadrasonic when it introduced consoles and a four-channel sound conversion system.

Bateman is disappointed in the early showing of many companies pledged to software quadrasonic programming. "Without proper software catalog," Bateman said, "We can expect little consumer excitement. Before any mass acceptance of quadrasonic, more record companies are going to have to release product."

RCA officially introduced quadrasonic 8-track in April 1970, and since has promised to release a substantial amount of product for its two home units and Motorola's auto model. However, RCA pulled its release list, and material is trickling to the consumer.

BELAIR UNVEILS NEW PLAYERS

LOS ANGELES—Belair will introduce its new line of stereo portable 8-track and cassette players, said Ed Mason, president.

The three 8-track players, all in the economy field, will be a straight 8-track at \$54.95, a unit with AM-FM radio at \$69.95, and a model with AM-FM multiplex radio at \$84.95.

The cassette line will include two stereo portables, a playback/record at \$69.95 and a playback/record with AM-FM radio at \$94.95.

Mason, who will not introduce any home units, is also planning an 8-track playback/record unit for late this year.

(Many retailers in the greater Los Angeles metropolitan area are not stocking four-channel cartridges. The reason: "There isn't any," said one dealer, "except a few from RCA.")

James LeVitus, president of Car Tapes, which recently released an 8-track quadrasonic compatible home unit (model 4488), believes more software is bound to stimulate player sales.

"But record companies have been slow to make quadrasonic cartridges available to the consumer. So we all suffer. Frankly, quadrasonic is being launched on a key, simply because of the lack of software availability."

The software problem will continue, too, many feel. Record companies are not spending to propel still another concept at the consumer.

Said one: "Limited hardware, higher costs and confusion due to limited promotion of differing systems are the key factors inhibiting us."

RCA is not alone in pulling in its horns. Columbia continues to remain noncommittal in its quadrasonic programming, while Capitol, United Artists, Motown, among others, are not planning any releases.

United Artists released a handful of four-channel 8-track titles, but plans no more. A few smaller labels, Project 3 (Enoch Light) and Mobile Fidelity (Brad Miller), have produced quadrasonic repertoire, but on a limited scale. Vanguard continues to offer a series of reel-to-reel tapes.

Tape duplicators, notably Ampex and GRT, are cautiously preparing product for eventual quadrasonic release, but they plan no major promotion/merchandising campaigns, yet.

According to a spokesman from Ampex, "We won't be late, but it's too early to release quadrasonic titles at this point. Maybe, we'll release a few toward the end of this year." (Ampex controls product from Warner Bros.-Reprise, Atlantic, ABC/Dunhill, Bell, Fantasy, among others.)

Record companies and tape duplicators are faced with another concern. Will four-channel be important to a large segment of the tape market—young buyers. "Kids love music, but the music itself is more important to them than the highest quality sound reproduction, and I don't think they'll like paying \$1 more per tape," admitted one executive.

And still another headache is

(Continued on page 70)

New Revolutionary Tape Products Pace Increases

LOS ANGELES—On the theory that the economy is bound to show more zip at some point in 1971, a few companies have been quick to introduce new revolutionary tape products.

Some that apparently have caught the eye of industry executives include:

—A new particle (called Cobaloy) that will permit more than three times as much information to be crammed onto a roll of magnetic tape as currently used particles allow.

—A number of new tape cartridge systems being developed independently by two American firms and several manufacturers in Japan.

—A development of an open reel (½-inch) video tape using a new coating manufacturing process.

—A mini 8-track cartridge (labeled Snap-8) which is the same size as the standard cartridge but half the length (2¾ inches). Remember the Lear Jet and Motorola mini cartridges?

—A new "high energy" tape aimed at cassettes for the consumer market, where cutting down recording speed means using less tape and, therefore, reducing the expense.

—A venderlike 8-track tape dispenser called Record-A-Tape which automatically reproduces self-contained master programs in less than 3½ minutes.

Minnesota Mining & Manufacturing Co. (3M) announced its "high energy" tape which will permit audio and video recorders to operate at slow speeds without any loss in quality.

The new tape contains a small amount of cobalt in each particle of the iron oxide coating that retains the coded magnetic impulses, said Daniel E. Denham, general manager of the Magnetic Products division.

The first use of the new product will be in master and duplicate tapes for various commercial video purposes. It will be priced from 10 to 15 percent more than 3M's standard video tape. A reel of standard tape large enough for a 60-minute TV recording by a broadcast-type machine costs about \$175. A 60-minute reel of the type used in closed-circuit and cable-TV applications cost about \$40.

The "high energy" tape "could be used to gain twice the playing time or to reduce the size of the cassette itself," Denham said.

In another tape development, Graham Magnetics, of Texas, introduced Cobaloy, which could affect audio cassettes, home video recorders and computer equipment.

Cobaloy permits recording at densities of up to five times those now possible with tape embodying iron oxide particles. Containing cobalt and other still-secret components, Cobaloy is also far superior to less commonly used existing particles, Graham Magnetics claims.

George A. Jagers, president of Graham Magnetics, feels his company should be able to exploit the audio and video markets. The new tape could lengthen the one-hour playing time of audio cassettes now available to four or five hours with no change in cassette dimension. Or, the cassettes could be reduced in size and still play an hour. Cobaloy tape will be marketed this summer.

For home video, current reels that hold a one-hour color show could contain a four-hour show on Cobaloy tape. Or equipment could be further miniaturized, so that reels half the present size would contain a two-hour show.

Audio Magnetics, blank tape manufacturer, is entering the video-

tape field with the development of a one-hour open reel product using a new coating process.

The company plans to have its first 7½-inch wide reels or ½-inch ready for sale to the industrial and educational markets within four months, said Jerry Waugh, who directs Audio's newly formed video products departments.

The tape records both color and black and white, and each reel holds 2,400 feet of tape with an hour's playing time.

Audio's merchandising and sales efforts initially will be geared toward existing videotape needs, with consumer sales and marketing efforts following. The tape is compatible with existing VTR players, Waugh said, with the only difference being in recording time.

In hardware, several manufacturers are working on miniature continuous loop tape cartridge players and accompanying software.

Faraday, a Tecumseh, Mich.-based company, will begin marketing its cartrette, a cartridge approximately two inches square and

¼-inch deep. It contains up to 40 minutes on monaural or stereo and 20 minutes of quadrasonic. Staar, S.A., of Brussels, Belgium, is working on the design of a cartrette player.

While Faraday is tooling up, another company, Brooklyn, N.Y.-based Catagna Electronics, will display a mini cartridge which is built around a cube-shaped unit. A spool inside and cube contains 70 feet of one-inch-wide tape.

According to Fred Greenberg, president of Catagna, tape speed can be either 3¾ or 1¾ inches per second, and the tape travels from the reel in the cartridge to the reel in the player. The unit can record as well as playback.

While many companies work on home-oriented developments, Electrodyne Corp., a division of MCA Tech, is introducing a venderlike dispenser.

Record-A-Tape is a combination of the vending machine concept and a high-speed multichannel duplicating system. The reproduced cartridge will fit any standard player.

Auto Show Runs With Only 2 Tape Exhibits

NEW YORK — Manufacturers and Distributors of auto tape players and accessories were conspicuously absent from the annual International Automobile Show, which closed a one-week run at the Coliseum here, April 11.

Hard-pressed by economic woes which have plagued the industry for several months, the usual proliferation of tape exhibitors had dwindled to just two, Panasonic and RCA; and these two exhibits were initiated, not by the manufacturers, but by distributors in this area.

The spiralling cost of exhibiting, and the fluctuating economy were among the main reasons given by manufacturers and distributors for staying out of the show.

Hi-Fi Show Accents Dolby, Q-Unit Gains

SAN FRANCISCO—The Institute of High Fidelity Hi Fi show in Palo Alto, Calif., proved several points, like:

—More and more companies are beginning to show quadrasonic models.

—High fidelity component companies are making more use of Dolby noise reduction systems.

—Videotape companies are displaying equipment at consumer electronics and high fidelity trade shows.

In the Dolby field, Fisher and Harman-Kardon are preparing receivers employing the Dolby concept, while Advent is displaying its new cassette deck outfitted with the noise reduction system, model 200, at \$220. A step-up unit, model 201, will be marketed in about two months.

Advent offers two units, both employing Dolby, one at \$125 (model 101) and the other at \$260 (model 100).

Dr. Roger West, regional representative for Jans Zen and an audio consultant for Stanford University, showed a noise reduction unit which eliminates surface noise from disks and hiss from tape. The model, under \$100, will be marketed either on the Jans Zen logo or his own Teachout West banner.

In quadrasonic, Electro-Voice and Sansui both displayed de-

The failure of the cassette to make any significant inroads in Detroit, and the tendency by today's consumer to keep his automobile accessories to a bare minimum because of dwindling dollar values, were also cited.

The Panasonic line shown featured product exhibited in Chicago earlier this year, and chronicled in a previous Billboard issue, while the RCA exhibit placed emphasis on its Quad-8 product.

Despite the lack of exhibitors, visitors to the show displayed keen interest in the two exhibitors, and by the closing day, both Panasonic and RCA were exulting that orders picked up more than compensated for the energy and expenditure involved.

To demonstrate quadrasonic sound, radio station KPEN used an Electro-Voice encoding system to broadcast live from the show.

Scott displayed quadrasonic amplifier, model 499, at \$599.95. It incorporates four separate amplifiers into one with a master volume control but individual channel bass and treble adjustment.

In videotape, Akai America displayed its home black-and-white unit which utilizes ¼-inch tape and includes a zoom lens for \$1,295.

Motorola Wing Lists Earnings

CHICAGO—Sales of Motorola's automotive products division, which produces tape players and car radios, equaled last year but earnings dipped, according to the company's annual report. The consumer products division incurred a loss in 1970 on lower revenues.

Motorola had reported earnings from operations decreased 24 percent to \$25.7 million or \$1.93 a share as compared to \$33.8 million or \$2.74 a share the year before. Total sales declined 9 percent to \$796.4 million from \$873.2 million.

Tape CARtridge

Sony/Superscope Covers Full Equipment Line

LOS ANGELES—Sony Superscope's commitment to cassettes involves a full line of monaural and stereo equipment.

For 1971 the company is offering seven monaural players, two cassette stereo systems; four stereo decks, one auto cassette unit, three combination radio players, and three cassette AM/FM stereo systems.

On a technical level, two of the new decks spotlight closed-loop dual capstan drives. With this pro-

fessional unit feature, the tape rides between two capstans and two pinch rollers rather than being pulled through by one capstan-pinchroller.

The dual system allows for even tension, and provides for good wow and flutter specs, the company claims.

These models are the 160 (\$199.95) and the 165 (\$259.95). This latter model has automatic reverse, automatic shut-off, stereo headphone, monitor jack, digital counter and illuminated VU meter. Among the other new models are:

CF-100 AC/DC cassette/AM/FM (\$79.95); CF-200 AC/DC cassette/AM/FM (\$99.95); CF-300 AC/DC cassette/AM/FM with built-in condenser mike (\$129.95); CF-500 home cassette/AM/FM stereo system (\$199.92); CF-620 home cassette/AM/FM system (\$299.95), and the CF-610 portable cassette/AM/FM system (\$289.95), and the CFM-8000M cassette/AC/DC AM/FM combination (\$149.95).

Also: model 122 stereo deck (\$94.95) and the model 127 stereo deck (\$139.95); model 330 cassette/reel-to-reel system (\$339.95); model TC-60 mono portable (\$59.95), and the 160 stereo deck (\$199.95).

Superscope's president Joe Tushinsky has set his company on a cassette course because he believes in the concept. He still has a large catalog of open reel players and one 8-track unit.

In the past he has attempted to create cassette prerecorded tapes using purchased masters. The program was not a huge success. Now he plans to get into the spoken word field as he sees cassette's function primarily as a non-music medium.

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Investment Co. Hit With Suit

MADISON, Wis.—Loewi & Co., of Milwaukee, investment firm, was charged by a federal district court suit here with "manipulating and controlling" the price of stock of two companies: National Tape Distributors and Unicare Health Services, both of Milwaukee.

A former customer of Loewi, William Wurtzler, filed the suit against Loewi, William L. Liebman, president; Robert A. Cooper, vice president; and Dennis I. Goff, a Loewi stockholder.

The suit charged that the defendants affected the share price of National Tape and Unicare. Wurtzler charged that through Loewi & Co., 1,000 shares of Unicare were purchased in 1968 and sold in 1969 and 1970 "at a great loss." He also charged that the firm had purchased 100 shares of National Tape without authorization at \$80 a share and that the market for that stock is less than \$5 a share.

Damages of \$123,451 are being asked. A hearing of the suit will be held before Judge James E. Doyle.

AES MEET FOR APRIL 27 TO 30

LOS ANGELES—Developments in professional audio and acoustics will be outlined at the Audio Engineering Society convention here at the Hilton Hotel, April 27-30.

Among the more than 60 subjects to be discussed will be papers on quadrasonic, cassette tape, disk recording and reproduction, studio recording and electronic music.

The convention also will feature exhibits of professional systems and equipment for audio applications in recording and broadcasting.

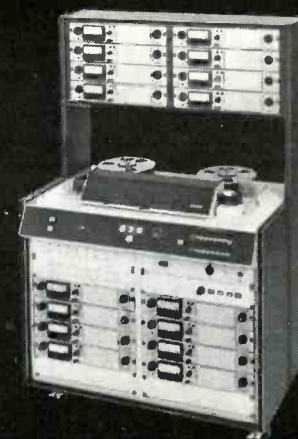
TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
2	2	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
3	7	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
4	3	LOVE STORY Andy Williams, Columbia (CA 304970; CT 30497)
5	6	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
6	4	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
7	9	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
8	5	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
9	8	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
10	10	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
11	14	WOODSTOCK 2 Soundtrack, Cotillion (TP 2-400; CS 2-400) (Ampex)
12	12	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
13	13	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
14	—	4 WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
15	11	CHICAGO III Columbia (CA 30110; CT 30110)
16	17	THIS IS A RECORDING Lily Tomlin, Polydor (BF 4055; CF 4055)
17	16	STONEY END Barbra Streisand, Columbia (CA 30378; CT 30378)
18	15	IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic (TP 7203; CS 7203)
19	20	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell (Ampex M86060; M56060)
20	21	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
21	18	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
22	25	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
23	26	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
24	19	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
25	27	WORKIN' TOGETHER Ike & Tina Turner, Liberty (9112; C-1112)
26	22	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)
27	23	ELVIS COUNTRY Elvis Presley, RCA Victor (PBS 1655; PK 1655)
28	—	BEST OF Guess Who, RCA Victor (PBS 1710; PK 1710)
29	34	THE POINT! Nilsson, RCA Victor (PBS 1623; PK 1623)
30	30	MANNA Bread, Elektra (ET 8 4086; TC 5 4086)
31	31	LONG PLAYER Faces, Warner Bros. (Ampex M81897; M51897)
32	35	BLOODROCK III Capitol (Ampex 8xt 765; 4xt 765)
33	28	GOLD/THEIR GREATEST HITS Steppenwolf, Dunhill (Ampex M85099; M55099)
34	50	TAPESTRY Carol King, Ode '70 (A&M) (BT 77009; CS 77009)
35	29	LIVE AT COOK COUNTY JAIL B.B. King, ABC (GRT 8022-723; 5022-723)
36	38	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
37	24	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
38	40	FRIENDS Soundtrack, Paramount (PAA 6004; PAC 6004)
39	41	TARKIO Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024)
40	43	IT'S IMPOSSIBLE Perry Como, RCA Victor (PBS 1667; PK 1667)
41	42	MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini, RCA Victor (PBS1660; PK1660)
42	44	OSMONDS MGM (Allison M84724; M54724)
43	33	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega (M81-1000; M41-1000)
44	39	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
45	49	THIRD ALBUM Jackson 5, Motown (M8-1718; M 75718)
46	46	LOVE IT TO DEATH Alice Cooper, Warner Bros. (Ampex 81883; 51883)
47	36	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise (Ampex M86392; M56392)
48	—	THIRDS James Gang, ABC/Dunhill (Ampex 8721; 5721)
49	32	TO BE CONTINUED Isaac Hayes, Enterprise (EN 8 1014; ENC 1014)
50	—	LIVE Johnny Winter And, Columbia (CA 30475; CT 30475)

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Tape CARtridge

Faraday's Cartrette Samples Distributed

TECUMSEH, Mich. — Faraday is distributing samples of its cartrette, a miniature continuous loop cartridge, to record, player equipment, automotive and jukebox manufacturers.

The cartrette, which may challenge 8-track and cassette concepts, is approximately 2 inches square and 1/4-inch deep. It contains up to 40 minutes on monaural or stereo and 20 minutes of quad-raphonic. A player for the cartrette cartridge is being designed by Staar S.A., of Brussels, Belgium.

Although being developed as a consumer product, there is a spill-over to the vending industry, according to a spokesman at Faraday. With modifications, the

spokesman said, the cartrette can function in vending equipment.

According to a shareholders' report, Faraday is planning to introduce audio tape devices to vending machines to advertise consumer products, such as cigarettes.

"Cancellation of cigaret advertising on television has created a great deal of interest in our basic audio tape products applied to point-of-purchase sales promotion," the report stated.

Faraday, the report noted, is in negotiation with the tobacco companies regarding a total system packaging concept for vending machines (with its cartrette system).

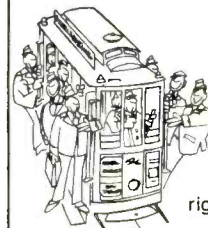
The package would include design, manufacture, installation and

maintenance of an audio tape device applied to vending machine use. Faraday also has designed a miniature vending machine alarm system which provides a protective warning against vandalism or theft.

The report states that Faraday is developing a fully automatic cigaret carton vending machine. The prospective unit is compact and has its own self-contained audio burglar alarm, script acceptor and escrow device.

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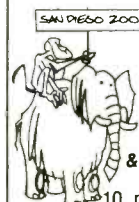
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Toshiba New Auto Player in U.K. Bow

LONDON — Possibly the first 8-track auto player to incorporate a fast forward wind facility makes its U.K. debut. It is Toshiba's CT 800 unit which is being marketed in this country by Hanimex, UK distributor for the Japanese hardware manufacturer.

The facility is controlled by an MQS (Music Quick Selector) button which speeds up the drive motor and winds the tape forward to the beginning of each new music program, where the motor automatically cuts out. To move the tape forward more than one program, the button is re-depressed until the required selection is found.

The ability to fast wind a tape is considered to be one of the main advantages of the cassette system, and Toshiba's decision to include such a facility in the CT 800's specification could give the company a sales edge in the car stereo market.

Another feature of the unit is an electronics device incorporated into the drive motor which maintains a consistent tape speed.

Measuring approximately 8 1/2 inches by 4 1/4 inches by 8 inches, the player has a power output of five watts per channel and is equipped with volume, tone, balance, program selector and MQS controls.

Supplied with speakers, the unit retails for \$147.

Coinciding with the introduction of the CT 800, Hanimex is also marketing a new auto player from Toshiba's range of cassette equipment. It is the CT 412, which is a player and recorder.

MCA Bows New Catalog

NEW YORK — MCA has released a new tape catalog with over 1,000 selections of 8-track, cassette and reel-to-reel product. The listings include material on Kapp, Uni and Coral Records, as well as the company's budget label, Vocalion.

This is the first complete catalog, released by the company, which represents all of the labels, and, according to Joel Schneider, product manager, MCA Tapes, will be distributed to consumers free of charge.

In a further streamlining of its tape sales and merchandising operations, the company has had quantities of tape warrantee stickers printed for distribution and placement in retail outlets. The 8" x 10" stickers explain, in detail, the company's tape warrantee policy.

In addition, a large number of miniature RIAA Gold Record stickers have been designed, and will be placed on all new and existing MCA-certified tape product.

To prevent accidentally erasing a recorded tape, the unit is fitted with a knob for recording—rather than a push button—which has to be turned before it can be depressed. An automatic level control is included on the record channel and a connecting cord is supplied for taping programs from a car radio.

Measuring approximately 8 inches by 2 1/2 inches by 7 inches, the CT 4 also has a power output of five watts per channel, and cassettes are letter-loaded. It comes complete with two 4 3/4-inch speakers and high impedance microphone and retails for \$156.

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Cartridge TV

BASF Tape for Helical Scan Unit

BOSTON—BASF has developed a 1/2-inch videotape for helical scan machines. The tape is being tested with equipment manufacturers. The tape can be wound into closed cartridges. BASF is concentrating on helical scan tape recorders because "we see the potential for the home market," said Tom Dempsey, BASF's marketing vice president. "This is the market where we can develop products for mass merchandising. We'll be ready by the time the market develops."

Dempsey doesn't see the home videotape market exploding until the units are down below \$500. And that could be in 1973, he said.

BASF's new videotape is based on a new formulation. The tape's ingredients are also the result of "inputs we get from new equipment now on the market," Dempsey adds.

BASF began its test program in March. Testing is also going on in Europe by the parent firm. The tape can be used for both color and monochrome recording. "No one in the industry will work on a tape that doesn't record color," Dempsey said.

The new tape will come out of BASF's audio/visual products division. BASF feels the tape's first major application will be in the education and industrial communities.

The company's Bedford, Mass., factory is producing the tape, using equipment to put the oxide coating on the film which is also used to coat audio tape.

Program Men

Find Ideas Easy, But \$\$ Backing Is Hard

LOS ANGELES—Program idea men are in a squeeze. They are gung-ho about cartridge television as a new creative outlet, but they can't seem to find anyone to bankroll their ideas.

One recently announced CTV software firm here has itself been receiving letters from the local Hollywood film community suggesting projects. But the software company isn't interested in financing any shows. It is looking for financial help itself for its own ideas.

The question is: Where do you get the money to produce a show for CTV? At this time there doesn't seem to be any available and willing source.

Another question some idea men are asking themselves is: How will they get their money back from a medium which is still years away from being a valid consumer outlet? One answer they come up with is lease it to cable television. But the cable operators don't have the money to lease or buy shows.

Foote, Cone & Belding, the advertising agency, has modified its stance on CTV. It now claims it doesn't have any clients who are willing to bankroll production projects. But the agency cites two areas it feels are most in need of programming: kids (2-10) and the over-60 group.

A CTV project can be indemnified by obtaining revenue from cable TV or by getting the program aired on commercial TV first, with the residual benefits coming from the CTV medium, programmers feel.

Some of the hardware firms acknowledge that the home market is still two to three years away and thus they don't want to invest money in shows which could easily be dated by the time home video screens are available for CTV shows.

Philips, Sony and Ampex are not interested in becoming program angels. Avco would like to

4 Japanese to Sell EVR Units In U.S., Canada

NEW YORK—CBS has taken the manufacturing restrictions off its four Japanese EVR licensees and they can now sell their players in the United States and Canada.

The four are Toshiba, Mitsubishi, Matsushita and Hitachi.

CBS, in giving the Japanese firms license to sell outside their own countries, has taken a step which observers feel will help expand the influence of the EVR concept in its battle with videotape systems being developed for home usage.

CBS-EVR president Robert Brockway has indicated that a tape processing plant would be launched in Japan and that it would be operational 18 months after work began.

Motorola, the exclusive American Teleplayer manufacturer until January 1972, has already begun providing Hitachi and Mitsubishi with machines. (See separate story.)

Education Center To Display CTV

CHICAGO — Cartridge television and other audio/visual products related to the education field will be an important segment of a new \$30 million Educational Facilities Center (EFC) to open here in 1973.

The 34-story structure on Michigan Ave. will be devoted to the world of educational technology. It is estimated that 200,000 educators and school administrative people will visit the center each year. Meetings and seminars will be held there as well.

An EFC spokesman said that companies such as Ampex, 3M and Motorola can maintain permanent displays of products in the structure.

Developed for the industries serving and selling the school market, the facility will also include extensive research activities and a six-floor "Learning Arcade."

AFTRA Reshuffles Body to Handle CTV

NEW YORK — The American Federation of Television and Radio Artists (AFTRA) has reorganized its new electronics devices committee to handle wages and working conditions in cartridge television. Twenty-seven persons have been named to the body, which has been instructed to prepare specific

Motorola Offering Private Labeling

By ELIOT TIEGEL

LOS ANGELES—Motorola is talking with 10 manufacturers about private-labeling EVR players. Motorola is CBS' exclusive North American player manufacturer through January 1972, but the hardware supplier feels it alone cannot penetrate significantly the cartridge television market.

In no way did we feel we could reach the consumer market as the exclusive manufacturer," said Jack Harris, Motorola's EVR marketing manager. "Our license with CBS by choice terminates in January 1972, and we are now offering all American manufacturers and EVR licensees worldwide the Motorola Teleplayer so they can get into the business fast, rather than going through their own development period."

Motorola has shipped players to two European licensees—Robert Bosch, in Germany and Thompson in France. In Japan, two of the four EVR licensees, Hitachi and Mitsubishi, have begun receiving Motorola players. Quantities have been in the hundreds, according to Harris. The American supplier is also in the process of shipping players to other licensees.

CBS has given its Japanese licensees, which include Toshiba and Matsushita, worldwide sales rights. The Japanese companies can use the Motorola-made players in downtown Japan because their electric power is 50 cycles. The rest of the country is 60 cycles and units will have to be modified in those areas. Bosch has modified its players to 50 cycles.

Harris sees the EVR network of licensees providing the foundation for standardization. "By bringing in more American companies, we hope to achieve standardization through a multiplicity of companies selling the same system."

Since Motorola's initial sales thrust (Harris calls it "tracking specific routes") is the non-consumer areas, Motorola feels the entry of other manufacturers will be felt in these industrial and educational markets.

Motorola expects to maintain a lion's share of the EVR player market despite any competition. Motorola's American price for Model CR100 GW is \$795. Whether any competitive company will get into a cost battle with Motorola to gain a competitive edge is a moot question.

"We are willing to put companies in the water one year in advance of when they could get in otherwise," Harris emphasizes. CBS has been reported discussing licensing with American firms on its own. CBS issues the license; Motorola private labels.

"We can get companies into the EVR field this year," is Harris' promise. Motorola's Quincy, Ill., factory has the capability of producing 100,000 units this year. The machines are modular in design—a feature taken from the company's color TV set engineering.

Harris doesn't refer to the EVR machine as an audio/visual medium. "That puts it in the category with 16mm film. We are talking instead about a concept for mass communication. That's our main selling point." Harris doesn't believe EVR needs a record feature, noting instead that videotape systems will handle that requirement.

Harris sees the consumer market developing when programming and distribution of same are developed. CBS' overseas licensees will provide the American market with programs, Harris points out.

On a sales level, Teleplayers have been delivered to Equitable Life, General Motors, AT&T and several governmental agencies.

A number of school systems including Hawaii, Denver, the South Carolina Educational TV Network have bought players. (The first school system signed up was in Meeker, Colo., by Western regional sales manager Chuck Clark.)

Motorola now plans to provide units to its distributors for internal sales training purposes. "These units are not intended for resale to the consumer," Harris said. Other Motorola divisions will also be receiving players.

In selling packages of programs and a Teleplayer to "specific routes" like law enforcement and hospitals, Motorola offers one of its TV sets, so one division helps promote another.

Govt. Agency Films Available Via EVR

WASHINGTON — Government films, with their built-in propaganda messages, are available in EVR cartridges through CBS.

Such agencies as the National Aeronautical Space Agency (NASA), the United States Information Administration (USIA), the United States Dept. of Agriculture and the National Archives Bureau, have given CBS titles from their libraries.

This material, with its built-in point of view, is initially being offered to schools as part of a classroom catalog. An educator can write to the agency in Washington for details on that body's total EVR catalog.

In the main, these agencies have cherry-picked from their libraries for the EVR system.

The NASA catalog offers nine black and white films and 73 in color. The prices range from \$34.20 for "A Mission for Mariners" (running 14 1/2 minutes) to "The Challenge of Unanswered Questions" at \$44.40 (running 15 1/2 minutes) to "Manned Spacecraft Center Progress Report" at \$54.75 (running 24 minutes).

The first 10 years of NASA's history is depicted in "America in Space—the First Decade," a 28-minute feature for \$43.20. One show features Capt. James Lovell discussing the astronaut's training program compared to that of the average American.

Three are shows with an adventure theme, like the first manned Gemini flight, with footage taken inside the cockpit showing astro-

nauts Gus Grissom and John Young. Gemini and Apollo are the two missions which are most represented in the catalog.

USIA Films

Among the 41 films the USIA is offering are several music programs. Voice of America host Willis Conover introduces students and faculty jazz musicians in the feature "Jazz by Berklee" filmed at the famous Boston school.

In a show titled "The Cradle Is Rocking," the origins of jazz are explored, centering on New Orleans. Classical and jazz musicians are showcased in "The Performing Arts" which features Mary Costa of the Metropolitan Opera, violinist James Oliver Buswell and the Bob Brookmeyer-Clark Terry jazz quintet.

prohibit reproduction or showing of any performances on cartridges or for any use other than on free television without the union's permission.

AFTRA holds its first major CTV meeting here with companies getting into programming Wednesday (31). Over 100 firms have been contacted ahead of the meeting.

The life of a student of jazz at a Southwestern university is the subject of "Patterns in Jazz," while Los Angeles Philharmonic conductor Zubin Mehta is profiled in "Portrait of . . ." This film closes with a 10-minute rendition of the Ravel arrangement of Moussorgsky's Pictures at an Exhibition.

"School for Strings" showcases the Meadowmount School of Music, while an unknown pop group, the Singing Crossroads, is spotlighted in a program built around their tour of Africa.

Americana is depicted in shows on architecture, Independence Day, cowboys, painters, state fairs, and the story of the Smithsonian Institute.

(Continued on page 20)

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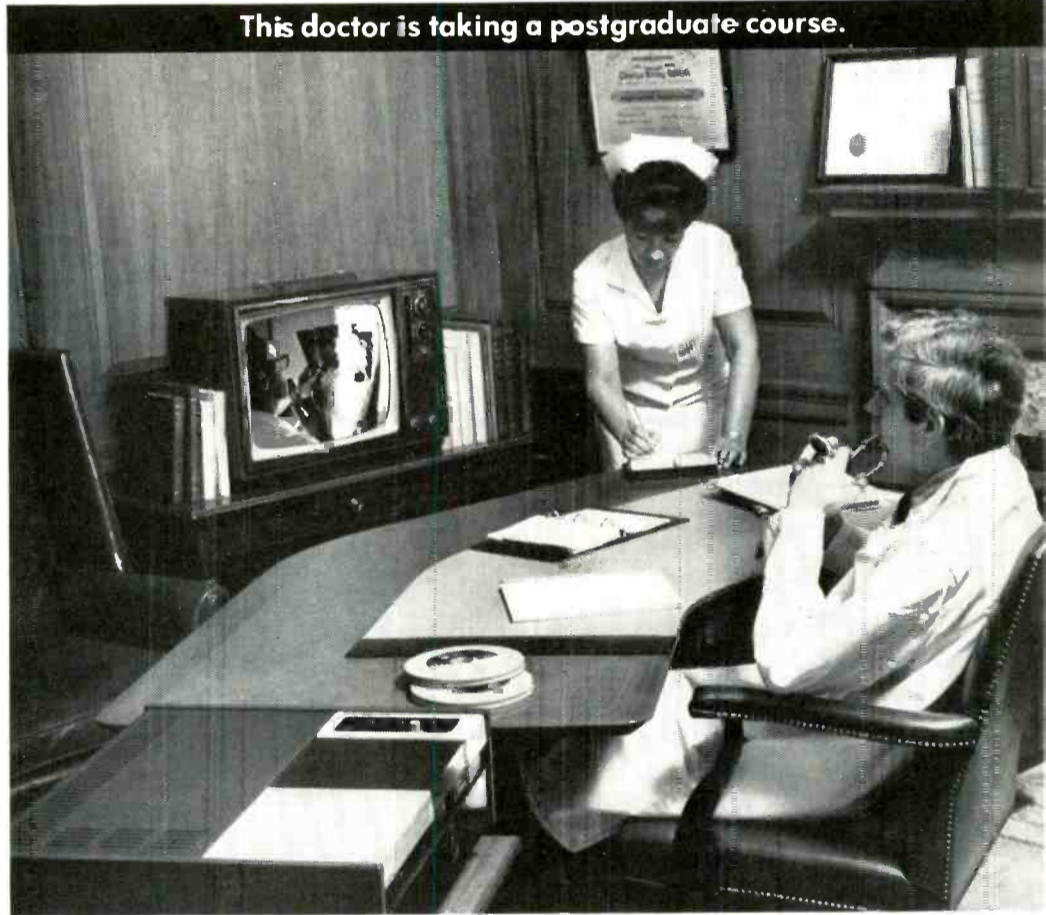
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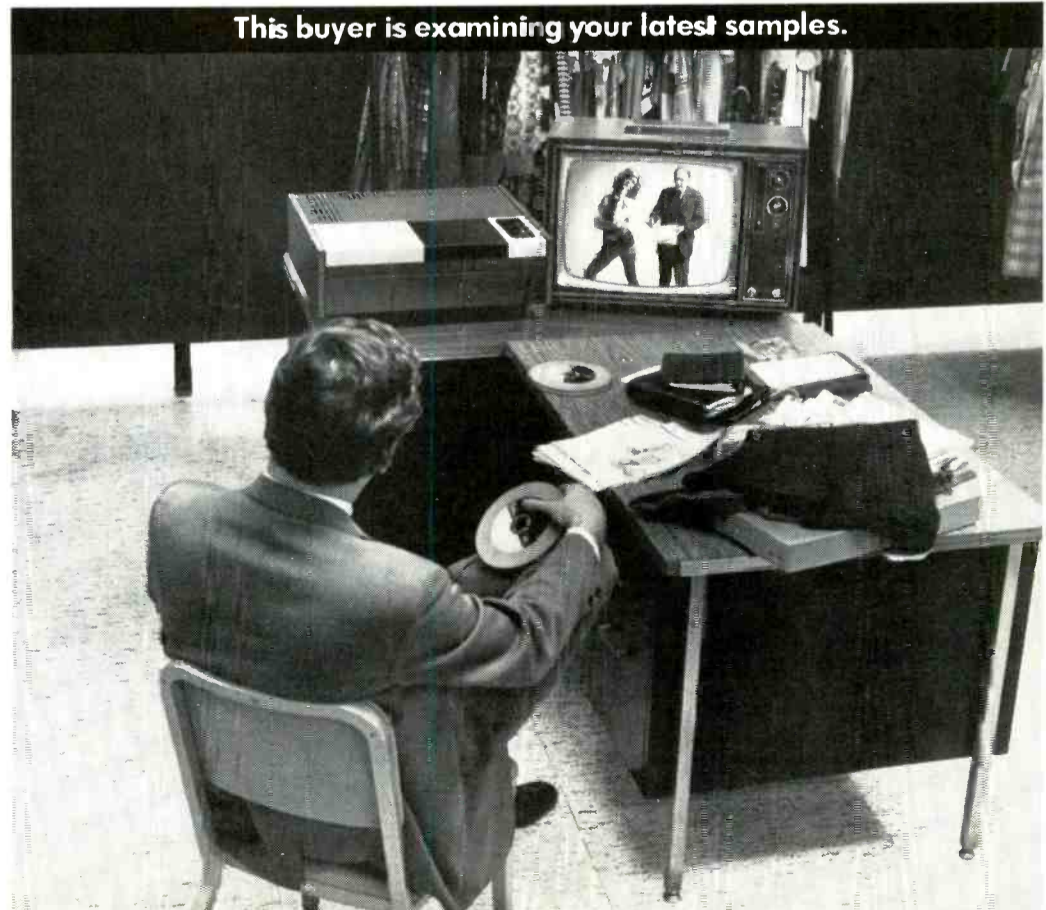
This doctor is taking a postgraduate course.



These reps are attending a sales meeting.



This buyer is examining your latest samples.



Execs to CTV Confab

• Continued from page 1

sion" as some of its American boosters have called the new medium.

Over 400 persons have registered for the sessions. Among the topics to be probed are: What is the unique place of CTV in entertainment and education? How programmers view their rolls. The role of the film and TV company in entertainment programming. The role of the educational film company. Where record companies fit in the creative process. A study of various hardware systems like Sony, Ampex, N.V. Philips, the Telefunken-AEG videodisk, CBS' FVR. An appraisal of the school market. An appraisal of CTV's role as a training aid and informational tool for industry.

Also: Evaluating applications for information and education in the home. Potential and existing distribution patterns, including sales and leasing programs. What are the most promising American retail outlets? Cable television: an electronic distribution system. Legal matters like proprietary rights, copyrights and residuals.

Also: Key considerations for companies entering CTV. How to establish a CTV department within an established company. Deciding on the duplicating facility. Standardization or its alternatives.

The creative person's outlook on programming. A "blueprint" for future industry action.

The session on legal matters, slated for Thursday, will be continued in a roundtable discussion following lunch. The emphasis in the afternoon session will be on royalties and contractual arrangements.

Conference officials anticipate these discussions will result in international developments for copyright and other proprietary rights for audio/visual products.

While many of the registrants are from the U.S. and Canada, the conference has drawn a number

(Continued on page 52)

Optronics to Mfr & Distribute Videocassettes on Psychiatry

By RADCLIFFE JOE

NEW YORK—Optronics Libraries, in a special arrangement with the Center for Preventive Psychiatry, will manufacture and distribute videocassettes of the center's programs on therapeutic nursery schools and family crisis treatment. (The shows are being geared for the Philips system.)

The programs are being prepared by Dr. Gilbert Kliman, the center's director and a child and adult psychiatrist and psychoanalyst.

Initial programs will deal with the symptoms and handling of ex-

remely young children who are in the midst of extreme stress. They will also explore the lives of whole families affected by a major crisis.

The tapes are designed for distribution to the educator, day care center personnel, nurses, physicians, ministers or any other professionals working with young children and their families.

The project is part of an in-depth probe into new areas of programming for the cartridge television medium by Optronics. The company has established a new division, headed by Margot

Astrachan, to develop the project.

Optronics is also working on the concept of CTV versions of children's entertainment programs, within the classroom, as a teaching device to understanding social and communication concepts. Also on the drawing boards is the concept of CTV training programs for handicapped children, and programs aimed at the industrial and travel markets as well as general entertainment.

2 Join CBS-EVR Sales Co. Lineup

TORONTO — Bellevue-Pathe Systems Ltd. and Marlin Motion Pictures have joined the CBS-EVR lineup of sales organizations.

Bellevue-Pathe will handle sales (Continued on page 21)

Educators Cite Standardization

LOS ANGELES—Users of video equipment in schools and colleges around the U.S. feel that equipment standardization is the uppermost problem to be solved in the cartridge television field.

Eighty-nine percent of persons answering a survey mailed them by Northern Illinois University's office of communications services called for standardization or a universal interchangeability of CTV equipment.

The educators in audio/visual study noted by 86 percent their desire for a system which both records and plays back. Other desires were for a high picture reproduction quality, fast forward and rewind, good sound quality, low cost of the machinery, editing capability, a playing time exceeding 30 minutes and a color capability.

Educators were not inclined toward a playback-only system. Surprisingly, slow motion and/or stop action capability was not a major concern, nor was single frame-analysis, multiple sound tracks, or low costs of the programs or recording material.

Over 1,000 educational users of videotape equipment were asked to complete the special survey on video cassette and cartridge systems.

Govt. Agency Films

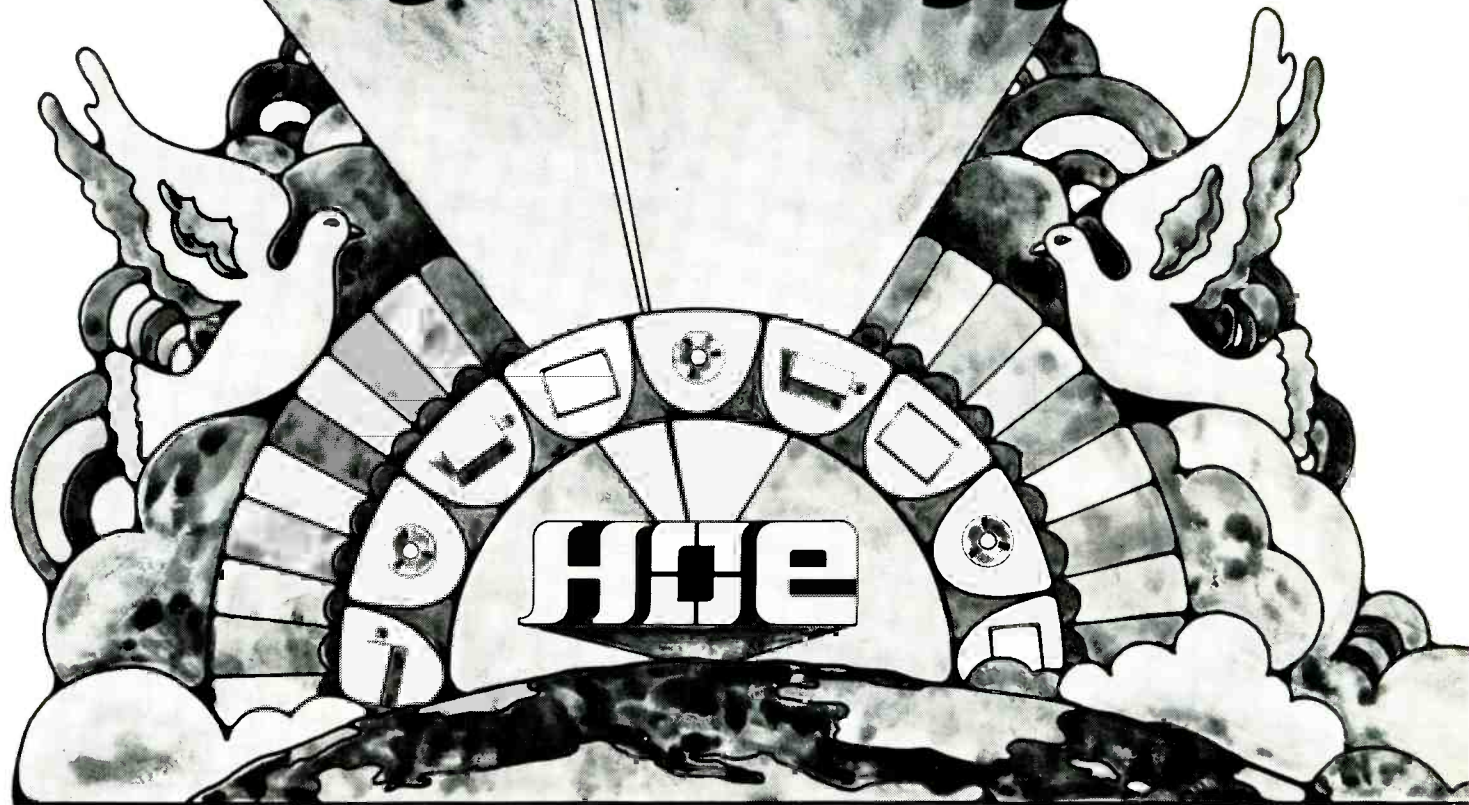
• Continued from page 18

The theme of Americana is also carried through in the Dept. of Agriculture's offerings. These films discuss forests and woodlands, the Great Plains, the National Arboretum here, the State of Hawaii and how foods are developed on the farm and shipped to market.

The National Archives catalog is the most in-depth. Its films cover the history of hard drugs ("Flowers of Darkness"), plus additional narcotics topics), to the proper treatment of mentally ill persons by police to understanding the atom, to documenting two VISTA workers in Arizona.

Stories about the Air Force, from its beginning through major campaigns, is a special offering. There is also a film on a typical day in the life of a member of Congress.

Today,
video tape
leaps
ahead of its time.
"Scotch"
High Energy



A&R's Ramone Stresses Audio Role

By GEORGE KNEMEYER

LOS ANGELES — The audio portion of video cartridges will play as important a role as the video during the initial years of cartridge television, believes Phil Ramone, vice president of A&R Recording, Inc., of New York.

"Because of the lack of total picture clarity that will probably typify early-made cartridges, audio will have to be good to make the cartridge totally attractive," Ramone said. "The first hundred or so cartridges will probably be concerned with music acts either performing, recording or doing something involving action. The audio portions of these cartridges will be

critical to their overall acceptance."

The video images will be created around the audio, rather than the other way around. "With young people involving themselves in the videocartridge field, they will not be satisfied with simply using music for trite underscoring; it will be an integral part," Ramone said.

Ramone is on a tour with singer/composer Burt Bacharach. The tour will take Ramone to Japan, where he plans to contact Sony, Hitachi, and other Japanese manufacturers of cartridge television units. "I'm interested in seeing their concept of projecting the video system onto a wall like a home movie,

rather than just having it run through a television system.

Ramone also said he expects the videocassette field to overpower quadrasonic sound for the buyer's dollar. "The price of a video machine will probably be cheaper than the quadrasonic equipment that has to be purchased," Ramone pointed out. "With stereo soundtracks for the cartridges, the visual and audio experience can probably satisfy the listener/viewer more than quad sound."

CTV Wires

"The Huntsville Sound" is a country program being videotaped for EVR at the Kontention Sound Studios in Huntsville, Ala. . . .

Aveco has secured six more titles for its cultural enrichment catalog. The films are from Av-Ed of Los Angeles and include "The Importance of Rivers," "Birds and Their Babies," "The Earth in Evolution," "Alaska," "The Five Faces of Madame Ky," "People of Hungary" and "Kibbutz Daphna." There will also be two hours of shows on Ethiopia and Nepal. Several art craft shows for children are also involved.

Panasonic showed several videotape recorders at the recent Educational Communications and Technology National Convention in Philadelphia. They included the model NV-3010 a black and white playback deck only for 1/2-inch open reel EIAJ type I tape. The unit sells for \$500.

A&M Records is installing a Sony color videotape in its recording studio to record artist sessions and also to develop other audio/visual uses for the equipment.

New York University will run a two-day conference on cartridge TV May 12-13 in its School of Continuing Education. Cost is \$180 and includes two lunches. Topics planned include the nature of the medium, explanations of the various systems, production and distribution of software, copyright and residual problems and the potential for education and industry.

Videotape CTV Unit 'Successful'

WASHINGTON—A videotape cartridge unit, in operation six months at WDCA-TV here, has proved successful in airing 280 commercials each day.

The unit enabled the station to place its promotional blurbs and commercials wherever it wanted to, said Paul Weber, an engineer with the station.

Another advantage in using a closed cartridge videotape is the easy transfer of films to cartridge. "It is much easier to dub a commercial to cartridge than threading the film up over and over again," Weber indicated. "The quality of video cartridges playback is likely

(Continued on page 52)

2 Join CBS-EVR Sales Co. Lineup

• Continued from page 20

in Canada of EVR programs. It is already a distributor of the Teleplayer unit into which the film cartridge is placed.

Marlin will market the cartridge television system to Ontario educational institutions. The utilization of these two firms is designed to mobilize EVR's drive towards distribution in the Canadian education and industrial markets, with others to follow.

And in London, the EVR Partnership has signed Matsushita, which sells its hardware in the U.S. under the Panasonic logo. Other Japanese firms licensed to make EVR players are Hitachi, Mitsubishi and Toshiba.

Videorecord, Corspec Unite on New Firm

WESTPORT, Conn.—The Videorecord Corp. of America and Corspec Ltd. of London have formed the Videorecord Corp. of Canada.

Under terms of the agreement, Videorecord Corp. of Canada will produce and distribute cartridge television programming in Canada, and will mutually exchange programs with Videorecord Corp. of America for distribution in both countries.

According to W. James Langston Jr., one of the principals of Corspec, the Videorecord Corp. of Canada will employ programming and distribution concepts pioneered by VRC of America.

"New, interactive, self-pacing programs will be produced to utilize

the unique individual control features of the new CTV medium, thus providing a valuable learning resource for skill training," Langston said.

Commenting on the agreement, Dr. Stafford Hopwood Jr., president of the VRC of America said the Canadian agreement would provide a worldwide Videorecord Corp. production-distribution capability. It will establish a broad base for the creation of programs designed specifically for CTV, initially in the institutional area and then into the consumer field.

UNIT TO WBAY

RCA Ships 'First Industrial Videotape Cartridge System'

CAMDEN, N.J.—RCA has begun shipments of what it says is the first industrial videotape cartridge system. The first unit went to WBAY-TV, Green Bay, Wis., and, according to Andrew Hammerschmidt, division vice president, RCA Broadcast Systems, others will be enroute shortly to individual broadcast stations and station groups.

Hammerschmidt said his plant was working on a backlog of orders for the cartridge system, and that initial production and test schedules for the year have been stepped up to meet customer demands.

At WBAY-TV the cartridge system will be used to automate "on air" presentations of commercials with the station's technical facility which includes three RCA high-band videotape recorders.

Hammerschmidt said that the introduction of the unit marked the first time the cartridge technique had been successfully applied

to TV tape. The unit is being used mainly to streamline TV station operations, and reduce costly errors in airing commercials.

The cartridge system is available as a "slave" unit for operation in conjunction with an RCA high-band TV tape recorder, or as a complete and independent system with an integrated signal processing unit.

The TCR-100 unit reproduces the tape cartridges, of up to three minutes programming each, in a predetermined sequence. Program segments are recorded on 2-inch videotape entirely contained in a moulded plastic cartridge.

Playback of the cartridges assembles the program elements into a complete, continuous sequence. This is accomplished by the system's two tape decks or playback stations, which are fed alternately by the changer mechanism which holds 22 cartridges. Cartridges can be changed or replaced as required, providing a high degree of programming flexibility.

Packard Bell to Show Color TV Unit With Avco System

LOS ANGELES—Packard Bell will demonstrate a color TV console with an Avco Cartravision system at its dealer/distributor convention in Kauai, Hawaii, May 19, to show its people that it is "forward thinking" by displaying CTV.

Avco made the offer of a player and technician to demonstrate the videotape concept, explains Bryce Bateman, product director at Packard Bell.

The console specialty firm feels cartridge television is not yet a consumer item, so it has not made any commitments about getting into the market.

If it did choose to incorporate a CTV system in a TV set console, PB would buy the finished goods. "We do not manufacture that kind of equipment and we would buy and incorporate somebody's existing equipment," Bateman said. "We would treat it as peripheral equipment."

The Avco unit was built into a designers showcase TV console for the demonstration. "It's a one of a kind cabinet. It's a designer's idea and it shows we are thinking of the future."

PB will survey its conventioners about their feelings on CTV. "If people show an interest it would motivate us to explore it further," Bateman said.

Videotape seems exciting in sales and industrial areas, the executive believes, but he personally doesn't believe people will want to record a program while they are away

and then play it back. And he doesn't feel people will stop using 8mm film in favor of videotaping pictures of their children.

Bateman feels the single largest application for videotaping by consumers will be in the pornography field. "It's already starting in Japan. There are daytime hotels where rooms are rented by the hour and the owners of the hotels have recorders and cameras and they are recording people without their knowledge." Bateman says business associates of his have told him about Japanese porno industry.

The expense of a roll of blank tape (around \$20) will affect people's buying habits, Bateman believes. "They'll buy a roll and reuse it many times. At those prices, people won't be building up a library."

Universal Video Studying Units

SANTA BARBARA, Calif. — Universal Video Systems here is conducting research on the various types of cartridge television systems to determine which unit is the best. The research is being done for the State of California.

Following the research, Universal will begin production of a system the research deems the most desirable and feasible. The company will also act as a distribution house for different makes of video cartridge systems.



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Magnetic Products Division **3M** COMPANY

Townie Releasing New Cassette & 8-Track Lines

LEXINGTON, Mass.—Townie International Corp., has released a complete new line of blank

loaded cassettes and 8-track tapes. A line of accessories including head cleaners, capstan cleaning

cartridges, head alignment tapes, and service and test cartridges, has also been released.

The blank cassettes are available in playing times of 30, 60, 90 and 120 minutes, while the 8-track cartridges come in 32, 35, 64, and 80 minute sizes.

The company has also developed a modish package for the tapes in an effort to spur impulse buyers

and point-of-display purchases. The cassettes are in clear plastic snap-out boxes, while the 8-tracks include colorful sleeves with adhesive labels to mark recorded selections.

The tapes, made from low-noise lubricated magnetic recording product, are shipped in multi-colored cartons which convert into counter displays.

Townie is also aiming its product at the commercial duplicators with cartridges and cassettes that are available in component parts. A special starter pack is offered in an attractive display carton and includes a complete selection of Dynapak products along with a descriptive brochure.

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Tape Happenings

EMI, of London, has acquired a 50 percent interest in **Voxson**, the Italian company which manufactures 8-track decks for **Radio-mobile**. Voxson also produces radios, television receivers and hi-fi equipment. . . . **Saga**, of London, is marketing a new tape series, **Opus**, with product being manufactured by the **Metrosound** subsidiary, **Tape Duplicating**. Product will be available in cartridge and cassette, and repertoire will be from **New Town Sound**, **Saga's** publishing division. . . . **Ampex**, Redwood City, Calif., is offering a free 362 extended frequency blank cassette to purchasers of three C-60 blank cassettes during a spring special, through May 15. . . . **Bud Freifeld** has formed **Freifeld Sales Corp.**, Deerfield, Ill., to cover the midwestern market as a manufacturers representative. . . . **Precision Tapes**, of London, will distribute cartridge and cassette product in the UK for **Reflection Records**. **Trident Tape Services** will continue to duplicate **Reflection's** tapes. . . . **Norelco** has introduced a rechargeable powerpak designed for the model 1440 executive cassette recorder/player at \$19.95. . . . **D&H Distributing Co.**, of Baltimore, will handle **Data Packaging's** blank tape (**Dyna Sound**) line.

Polydor Tape New Setup

LONDON—In a realignment of Polydor Records' marketing activities the company's tape product department has been absorbed into the general marketing department. Responsibility for scheduling cassette releases has been switched from tape manager **Bill Carter** to either pop product manager **Trevor Timmers** or classical manager **Gilles Marchand**, according to the type of repertoire being issued.

Marketing of cassette product will also now come under the overall control of Polydor's general marketing manager **Tim Harrold**, while **Carter** has been appointed to the newly created post of tape sales manager, as which he will be responsible for dealer liaison, supply of display material and the promoting of cassette sales in non-record outlets.

According to **Harrold**, the changes have been made primarily to facilitate simultaneous release of product on both record and tape and the co-ordination of promotional effort.

"We have found that simultaneous release gives us a tremendous sales advantage and has been welcomed by the dealers," he said. "It seems pointless releasing the cassette of an album six months after the record has come out. Repertoire decisions are normally the same for tape as record and unlike some companies, we don't feel that tape should be out on a limb."

Olson Offer Pushes Decks

LOS ANGELES—**Olson Electronics**, audio equipment retail chain, is promoting 8-track cartridge recorder/player decks in a unique manner.

It is offering free 20 8-track blanks with the purchase of **Roberts' 8-track record unit**, model 808D, at \$179.95.

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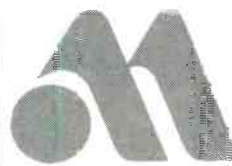


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Talent

Chicago Concert Will Test Coliseum's Future Rock Dates

By PHIL STRASSBERG

PHOENIX — Immediately following the Friday (23) solo concert by Columbia's Chicago group in Memorial Coliseum, the decision will be made concerning any future use of the premises for rock concerts, according to Dick Smith, chairman of the Coliseum's board of directors.

"The press and a great many young people are going to be extremely interested in what our final decision will be. It will just

be up to the five-man board to decide," he said.

The decision will be based on observations made by the board during what has become known as "the last chance concert." The board members, along with 100 to 125 college-age marshals, will circulate in the 14,000-seat auditorium watching for any instances of drug abuse during the two-hour concert.

(Continued on page 60)

BIG BAND FEST SET FOR MSG

NEW YORK—Duke Ellington, Less Castle, the Jimmy Dorsey orchestra, the Glenn Miller orchestra, Buddy De Franco, Vaughn Monroe, Bob Eberly, Helen O'Connell and Guy Lombardo are featured in a Big Band Festival at Madison Square Garden June 16.

The festival is co-produced by Richard Nader (who produces rock revival shows) and Madison Square Garden productions.

Talent In Action

ELTON JOHN, SEATRIN

Fillmore East, New York

Elton John was dynamic, flashy and exciting as he opened a three-night, five-show stand at Bill Graham's Fillmore East, April 8. With only one show scheduled the first night, the Uni Records artist reacted to the warm audience response by performing for about two hours. Although, the show ran for about four hours, John could have continued without losing his audience.

He was preceded by Capitol's Seatrain, who gave one of their best local performances ever. Electric violinist Richard Greene played brilliantly, while Andy Kuhlberg, bass guitarist and flute, the other original member of the group, also scored.

The vocals were handled in fine style, usually by Lloyd Baskin, keyboards. Lead guitarist Peter Rowan shared in vocals and also did well on lead vocal, especially in "Song of Job." Drummer Larry Atamanik also shone. Every selection hit. Greene, who also played mandolin, whipped up a storm on his fiddle repeatedly. Kuhlberg, straight and with echo effects, had a stunning flute number. Seatrain has arrived.

John, garishly dressed, sang some of his best material, including "Your Song," "Take Me to the Pilot," "Border Song," and "Country Comfort." His old-style rock and boogie playing on grand piano contributed to the good spirits of the evening, but he also scored when rapping. Drummer Nigel Olsson and bass guitarist Dee Murray, both formerly with the Spencer Davis Group, were valuable new assets. Even Bernie Taupin, John's lyricist, joined in on maracas for a couple of numbers. But, it was John, spurring the audience with his singing, sitting and standing piano playing, jumping, leaping, leading clapping and singing alongs, who again was one of the most magnetic performers. The evening began with Decca's Wishbone Ash, one of the most inventive of British groups, who should score better in a more intimate club.

FRED KIRBY

IF

Whisky a Go Go, Los Angeles

Superlatives are meaningless, adjectives inadequate, descriptions are futile. There is no way to describe the impact of If. The one shortcoming of its set here April 8 was that the group "only" played for an hour.

If is unquestionably the best of the so-called jazz-rock groups. The seven-man band from England, recording for Capitol, kind of leaves one with a feeling of inadequacy. Understanding some of the instrumental work, especially that of reedmen Dick Morrissey and Dave Quincy, is sometimes difficult because there is so much good music happening at once. One can only relax, soak it in, and let it make you feel good. Terry Smith is a master of guitar, and long overdue for proper recognition.

J.D. Hodkinson, the vocalist, has the toughest job of anyone in the group: trying to keep up with the rest of the band. But he does, and in the process pushes the band a little more. The result is astounding.

GEORGE KNEMEYER

BALDWIN & LEPS

Electric Circus, New York

The music of Baldwin & Leps—Vanguard Records—could well be classified "stoned folk"—two pieces and it blows your mind. The duo's format embodies a surrealistic quality that could be exciting were it not repetitious.

Their vocals, supported by standard acoustic guitar, fiddle and banjo, represent a diffused form of country-folk sounds, which seem tailor-made for the psychedelic setting of the Electric Circus, where they opened April 8. Unfortunately, however, many of the tunes were too long, and the repertoire offered little or no variety.

Still, Michael Baldwin and Richard Leps appeared to achieve their goal of reaching and "turning on" their youthful audience with a number of songs from their first Vanguard LP, along with such tunes as "Hoboken Fair" and "Loving."

RADCLIFFE JOE

T. REX

Fillmore East, New York

Strange. Very strange indeed and very loud. Last weekend T. Rex opened a Fillmore East bill that headlined Windfall's wonders, Mountain and Mylon. The Reprise group started the show with a most original set of numbers, explosive and jogging at the same time, bursting full of decibels.

T. Rex' music is built on the contrast between Marc Bolan's expressive, stylized, unreal vocals, his inhumanly electronic guitar technique, and the adamantly idiotic rhythms of the percussion section. The great mystery of the group is how they can create a head-splitting wall of sound with no appreciable melody and simultaneously maintain an illusion that there is a certain order in what they are doing, even an obscure kind of beauty. At the same time, they can do a "Hot Love" or a "Ride a White Swan"—commercial pop a la T. Rex—and in spite of the simple-mindedness of the songs, they can give an aura of complex intensity.

What it comes down to is that whatever T. Rex are doing at the moment, they are also doing the opposite. The musical value of paradox may be debatable, but T. Rex are as intriguing as a jigsaw puzzle.

NANCY ERLICH

FANNY

Civic Auditorium
Santa Monica, Calif.

Fanny doesn't come on like one might expect an all-girl band to do. There are no soft, schmaltzy ballads in its repertoire, only hard driving rock 'n' roll songs. Fanny's performance here April 7 won the group many new fans.

The sparkplug of the Reprise Records group has to be Nicky Barclay, organ, pianist and vocalist for the group. Her playing on the two instruments is very good, as she dashes between them with energy only matched by her vocals. The rest of group (June Millington, guitar, vocals; Jean Millington, bass, vocals, and Alice De Buhr, drums) are competent musicians who do not try to exceed the boundaries of their talents, like some male rock groups do. The material, mostly original, was compact and pure rock. This group could win over even the most staunchest male chauvinist.

Topping the bill was the Kinks, who have a reputation for being bad in concert, but they put on what had to be one of the group's finest performances. The Kinks earned an encore and left the crowd screaming for more.

GEORGE KNEMEYER

JOHN HAMMOND JR.

Ash Grove, Los Angeles

John Hammond Jr. turned to amplified guitar for a kick during his opening on April 6. His basic, rural blues style provided a pleasant glimpse of where music has been.

(Continued on page 28)

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Carpenters to Host TVer

NEW YORK—The Carpenters, A&M Records duo, have been signed by Tomka Productions to host "Make Your Own Kind of Music," NBC-TV summer replacement show in the Don Knotts time beginning July 6.

Stan Harris will produce and direct the series which will focus much of the tour on contemporary music with an emphasis on soft sounds.

Production for the summer series begins the end of May at NBC Burbank Studios and will tape until all final eight shows are completed.

5 Platters Win Injunction Suit

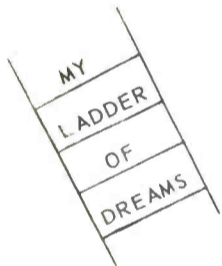
NASHVILLE — The Five Platters Inc. was granted an injunction against Sonny Turner and the King of the Road, night club here, on a claim that Turner, one of the original Platters, be enjoined from using any reference to his previous employment by the Platters in any advertising or personal appearances. A story in Billboard, March 20, erroneously reported that Chancery Court, here, had denied the motions.

Monette and Olson Join Rare Earth

NEW YORK — Ray Monette, lead guitar, and Mark Olson, keyboard, have joined Rare Earth.

Concert dates for Rare Earth include West Palm Beach, Fla. (April 22); Tampa (April 23); Curtis Hixon Hall, N.J. (April 30); Penn Military College, Chester, Pa. (May 1); Paul Smith College, Paul Smith, N.Y. (May 7); Corning, N.Y. (May 8); WOKY, Milwaukee (June 13), and Middleton, Conn. (June 18).

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After all, "Walking" is the second hit single from the C.C.S. album. And that ought to make things easier for the album, the single and you.



On Rak Records

Radio-TV programming

WPRO Keeps Top 40 'Upheaval' On a Stable & Successful Keel

By CLAUDE HALL

PROVIDENCE—Top 40 radio is going through a big upheaval, said WPRO operations manager Al Herkskovitz. "We have to adapt almost daily." And yet WPRO is, perhaps, one of the nation's most stable Top 40 radio stations. Herkskovitz joined the station, for example, about seven years ago as its operation manager. Morning air personality Salty Brine has been a figurehead on the station for nearly 30 years, lasting through several format changes as radio, in general, progressed. Joe Thomas, who does the 10 a.m.-1 p.m. show, has been on WPRO about six years.

The other air personalities include Davy Jones 4-8 p.m., Andy Jackson 8-midnight, and Len Daniels midnight-6 a.m. "One of the strengths of this station is the stability of the staff," Herkskovitz said. As for the changes

they've mostly been in music; there are a lot of changes going on in the music of today. But the beautiful thing about a Top 40 format is that if a Bach cantata became a hit, "I'd play it," Herkskovitz said. "That's how we felt the push of the album artist. The audience led us to play more album cuts, we didn't lead them." He pointed out that while WPRO is playing more album cuts than ever before, it's actually not a new venture. The station experimented with album cuts about two years ago and met with disaster. "But as the hit record artist of today became an album artist, we felt the pressure from the market place to play more albums. Now, albums are totally relevant in Top 40 programming."

WPRO has about 55 "tunes" in its playlist. The station lists

30 singles and also programs about six strong new singles each week. Another 15 tunes on the actual playlist are comprised of either a pick single that hasn't yet made it but which the station still believes has a chance and album cuts.

DJ's Screen Disks

The new records are screened mostly by air personalities on the station; each takes home records and brings back the five or six strongest. Herkskovitz and three air personalities comprise a mu-

(Continued on page 42)



JOHNNY CANTON, music director and air personality at WDGY in Minneapolis, chats backstage at the Minneapolis Auditorium with the Lettermen and some executives of Capitol Records. Jay Jenson of Capitol Records is at left; Tom Shannaberger of Capitol Records is at right. Canton is third from left.

KMPC Deejay Is on The Beam Via 747

By ELIOT TIEGEL

LOS ANGELES — KMPC's Roger Carroll broadcast his show live from a 747 en route to Hawaii on Monday (19). KMPC leased transmitter equipment from NBC to beam the radio signal from the airplane off a satellite stationed in the Pacific.

Once Carroll got to Honolulu he broadcast four one-hour shows live from the beach at Waikiki in the evenings preceding KMPC's coverage on Angels' baseball.

United Airlines, which has been a KMPC advertiser 10 years, co-sponsored the promotion (as a boost for its Hawaiian route) and paid some of the costs for the satellite transmission.

Carroll prepped all of his music and commercials on cassettes, said producer Mark Blinoff, who accompanied the DJ and engineer Larry Reed. The music stayed with the station's contemporary middle-of-the-road format.

According to Carroll, his show is the first ever attempted from a 747 and the first time any music show has been done on a plane going to Hawaii. (Two years ago he did his show from an atomic submarine off San Diego).

The promotion, called a special by Blinoff, was designed to attract listeners during a ratings period.

Intl Programs Launches Jack

LOS ANGELES—International Programs, Inc., has launched a weekly three-hour radio show featuring air personality Wolfman Jack. Joel Harrelson, president of International Programs, said the show is already on KOCY, Oklahoma City; KELP, El Paso; KIRL, St. Louis; KEYS, Corpus Christi; KEYN, Wichita, Kan., and WAIR, Winston-Salem.

Harrelson will also produce a public service show for the U.S. Air Force, featuring Wolfman Jack, which will be distributed free to Top 40 stations starting May 1. This show is only a 25-minute version. Jack is an air personality on XERB, giant-power operation that broadcasts into Los Angeles from a transmitter site in Mexico.

30

WNUS: Rock-Rap as Drug Killer

By EARL PAIGE

CHICAGO — If music is the correct medium for getting anti-drug messages across to young listeners, then perhaps a radio station can do even more via a "rock concert" interspersed with drug abuse rap sessions aimed at both the kids and their parents. This is the hope of WNUS personality and program director Harry King.

What makes King's involvement a little different is that WNUS-AM (and FM when simulcasting) is basically a "good music" format station. While the McLendon-owned station does have, said King, a surprising number of younger listeners, his project might seem more appropriate for a Top 40 deejay. However, King said that while his "People Problem: Drug Abuse" concert is being carried out with WNUS's blessing, it is really his own idea and one that is shared by local big-band leader Eddie Croft. They'd like to run similar sessions elsewhere.

"I began thinking about drugs when one of my children came home and asked me what a 'yellow-jacket' was," King said. The former Top 40 deejay on WMAY, Springfield, Ill., and WQUA, Moline, Ill., has four children. They are ages 13, 7, 6 and 4. The seven-year-old is the one who popped the question.

The idea King and Croft developed will be unveiled here at Oak Forest High School Wednesday (21) when Croft's Gift of Serenity 14-piece orchestra will share the stage with the rock group Rude Awakening.

Co-sponsor of the project is the American Federation of Musicians Local 10 and 208 and the Oak Forest Youth Committee.



WBAP in Fort Worth receives a plaque from Starday/King Records for helping break "Here Come the Elephants" by Johnny Bond. From left, Charlie Dick of Starday/King Records; Don Day, program director of WBAP; Art Davis, music director of WBAP; Starday Records artist Johnny Bond.

In between alternating concerts by the big band and the rock group, there will be drug abuse "briefings." Ron Moss, Illinois Bureau of Investigation, will explain various Illinois programs.

A drug rehabilitation director of "Foundation II" at the nearby Tinley Park Mental Health Center will appear along with other speakers.

Kemper Insurance's film, "It Takes a Lot of Help," will be shown preceding a rap session involving guests and the audience. The program will be conducted and King would like to wind up with a dance, but a local curfew prohibits this.

Speakers at the concert, along with Mitchell Ware, who was recently appointed to President Nixon's Commission on Marijuana and Drug Abuse, appeared on WNUS's weekend talk show Sunday (18). Ed Verderbar, owner of Willow Brook ballroom, home of the "big band comeback" here, provided rehearsal space for both bands.

King, 40, said: "The idea is to supplement what WNUS and other stations are doing, to show that we're just not putting drug abuse affairs announcements on the air and forgetting them, but rather that we're committed to community involvement."

Forum's Radio-Disk Rap Panel

NEW YORK — To establish closer working relations between the radio and record industries, the fourth annual Billboard Radio Programming Forum will feature special "Radio Station-Record Company Rap Sessions" this year. The Forum, which will be held in Chicago at the Hotel Ambassador Aug. 19-20-21, each year features the most outstanding authorities in the radio field. Last year's event was held at the Waldorf-Astoria Hotel here and drew several hundred program directors and general managers of radio stations both in the U.S. and Canada and overseas representing all major formats.

This year record companies are being invited to participate to a greater degree than in the past. Record companies will be invited

to operate a display booth in one of the major rooms. Here they'll display product, posters and materials regarding their artists and records. Radio men attending the Forum will be invited throughout the three-day meeting to visit these display areas to rap with record company representatives and promotion men about recent and future releases, record service, music trends, and aspects of radio programming. The display booths will only be open when the Forum is not in session.

Record companies are now being contacted and a list of those exhibiting at the Forum will be announced later. In addition, a special session will be held strictly for record company executives; more details will be announced later.

Research on topics and speakers

WAQY Sheds Country for EL

BIRMINGHAM—WAQY here has dropped its country music format to switch to an easy listening format aimed heavily at women. The 1,000-watt non-directional daytime station is programmed by Robert Eliot Gordon, who said WAQY will now program "exclusively for women all the time. Our music will be Top 40 easy listening with a heavy accent on oldies going back to the 30's. Needless to say, we need records of all types, old and new. We would also be interested in any information of interest to women as we plan to offer much more than music alone to our listeners."

Jay Scott Arnett is music director. Neal Miller, a 20-year Birmingham radio veteran, Gordon and Arnett compose the air personalities on the station. The top 20 from Billboard's easy listening chart will comprise the "A" list of records on the station's playlist.

KMET-FM IN C,S,N&Y SHOW

LOS ANGELES—KMET-FM, stereo progressive rock station here, presented five hours of music by Crosby, Stills, Nash & Young Sunday (18) 3-8 p.m. B. Mitchel Reed hosted the show; David Crosby and Graham Nash were in hand for commentary.

for the major sessions of the Forum is now being conducted by James O. Rice Associates, one of the world's leading educational consulting firms. In the past, the speakers and chairmen of the Forum have represented a Who's Who of radio, advertising, audience research, and the record industry. Most of the Forum is directed toward improving music programming skills of radio, but sales, news and public service always come in for heavy discussion. As in the past, people attending the Forum are invited to participate in the rap sessions that follow the formal speeches.

To register for the Forum, contact the Radio Programming Forum, Ninth Floor, 300 Madison Ave., New York, N.Y. 10017.

APRIL 24, 1971, BILLBOARD

Vox Jox

Mike (Mike O'Neil) Davis is now music director at WSAR in Falls River, Mass. . . . **Johnny Canton** is now production director of WDGJ in Minneapolis as well as music director and morning air personality. . . . **John Vidaver** is leaving as music librarian of WNEW-FM, New York progressive rock station; **Dick Neer**, formerly with music librarian of WNEW-FM, New York progressive rock station; **Dick Neer**, formerly with WLIR on Long Island, is the new music librarian and will do weekend air work. **Michael Harrison** from WLIR is joining WNEW-FM full-time and will do the 6-10 a.m. slot.

★ ★ ★
Dan (Bobby Freeman) Gordon has left KELI in Tulsa and is now on KGBX, an easy listening station in Springfield, Mo. . . . **George Duncan**, an old friend, is now general manager of WNEW, New York. He'll be handling the flag-

ship Metromedia station in addition to serving as executive vice president of Metromedia Radio and head of all of Metromedia's stereo stations coast-to-coast. It was Duncan who pioneered the first progressive rock format station in the nation—WNEW-FM, New York—and turned it into one of the most successful stations in the nation. **Bob Mounty**, former general manager of WNEW, has been appointed vice president of sales for the Metromedia chain.

★ ★ ★
Don (Tony Mann) Mann has joined WHBQ in Memphis and is doing the 6-9 p.m. show. He had been at KFXM, San Bernardino, Calif. WHBQ program director **George Klein** is still looking for one man; it's a **Bill Drake**-consulted station. . . . **Paul Drew**, program director of KFRC, San Francisco, is now requesting printed lyrics with all records. Send all lyrics and new disks to KFRC music director

By **CLAUDE HALL**
Radio-TV Editor

Diana Wells. . . . **John LaBella**, who'd been doing the 1-5 p.m. slot at WWUH-FM, college station in West Hartford, Conn., is now doing weekend work at WBIS, Bristol, Conn.; WWUH-FM music director **Charles Horwitz** is currently doing a Sunday morning show at WHCN-FM, Hartford; WWUH-FM station manager **John G. Epler** is working weekends at WEXT in West Hartford, a country music station.

★ ★ ★
Joe McLaine, the new program director at WAEB in Allentown, Pa., called up to say he wouldn't mind receiving some new airchecks from people who'd like to work on the station someday. **Jay Sands**, the former program director of WAEB, is now at WSAW in Allentown. . . . **Bruce Sherman**, 28, married, college graduate—502-898-3922—is looking; he'd been at WDXR, Paducah, Ky., a Top 40 station. . . . **Ted James** of WKEX in Blacksburg, Va., will emcee that big country music show at the Roanoke Civic Center, Roanoke, Va., April 17.

★ ★ ★
Scott Gilchrist: The beer just arrived. Thanks. . . . **Frank Stickle**, who'd been a personality on WNHC, New Haven, is now an announcer on WNHC-TV, New Haven. . . . **Robert O. Smith**, KOL, Seattle, has a booklet of cartoons he drew for his listeners. Smith, you've absolutely got to be the world's worst cartoonist. . . . There's a certain guy who's planning his own convention in Las Vegas. A promotion man I know asked me if I was going. I told him that I had to maintain my reputation and couldn't touch that particular guy with a 20-foot pole: "Yeah, but you certainly can with a \$20 bill. . . . but don't quote me," the promotion man said.

★ ★ ★
Bob Dorian has been named program director of WLIX, Islip, N. Y.; he'd previously worked at

WALK and WBAB, both on Long Island, N.Y. . . . **Peter Hribar**: Very few people can start at the top; you definitely are limiting yourself when you refuse to work elsewhere; there are a lot of good radio stations between New York and Los Angeles that could use you, and world; you've only yourself to blame. . . . **Robin Walker** just called to say he'd hired **Tim West** from KSTT in Davenport, Iowa. Tim will do the 7-midnight show on WIRL a Peoria rock station.

★ ★ ★
Remember: Fourth annual Billboard Radio Programming Forum, Aug. 19-20-21, Hotel Ambassador, Chicago. The major radio programming event of the year. We've arranged for a special deal on the rooms and everybody registering for the Forum will be able to get a single room for \$14-16-18 or a double for as low as \$23. **Coleman Finkle** of the education consulting firm of James O. Rice Associates in New York, is doing research on the agenda and the speakers right this second. I think we're going to have some blockbuster events this

year. I'd tried to get a groundswell starting during the Gavin meeting last year on a programming and air personality association and didn't have too much success. Maybe the Billboard Forum is the place and maybe August is the time. I'd like to hear some comments and suggestions.

★ ★ ★
The lineup at Top 40-formatted WRMT, Rocky Mount, N.C., now reads like this: General manager **Bud Morgan** 6-9 a.m., music director **Scott Derringer** until noon, **Ron (Ron John) Stutts** until 4 p.m., program director **Johnny Holiday** 4-6 p.m., **Les (Ono) Lee** 6-midnight, with **Kent Washburn** and **Ronald Jay** on weekends. Stutts just joined the station from WYRN in Louisville, N.C. . . . **Wash Allen**, wherever you are. Call me. Important.

★ ★ ★
Lineup at WTLB, Utica, N.Y.: **Lou Gazitamo** 6-10 a.m., **John Simmons** until 3 p.m., program director **Andy Young** 3-7 p.m., **Fred Reed** until midnight, and **Pat (Lee** (Continued on page 32)

RADIO-TV Job Mart

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

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Young man seeking position with small market Radio station as DJ. Limited experience. Married, military service completed. Third class ticket. Will relocate anywhere. Tape and resume upon request. Write: Stephen Demchik, Jr., 620 E. 97th St., Apt. #2, Inglewood, Calif. 90301. ap24

Position wanted in small station. Limited experience. Unlimited ability and ambition. Let my turn-on voice give your station more turn-ons! Selling points are personality and voice (can write own copy). Night rig my bag. Third class license. Photo, resume and tape available. Hurry, limited supply—only one of a kind. . . . ME (and I'm female). Box #383, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. ap24

Presently a college senior, I will be looking for my first college job this May. I have worked in college radio for the last four years and have done just about everything: I announce, I write copy, I do news and, when necessary, I sell time. I have a third-class permit, and will be willing to work 25 hours a day, eight days a week. Tapes and resume by request. T. Pollack, 53 N. Washington St., Tarrytown, N. Y. 10591. my1

Minneapolis morning drive DJ looking for a West Coast position. Location more important than money. Third phone, endorsed. Write: John Dokken, 3523 Garfield So., Minneapolis, Minn. 55408, or call 822-9363—afternoons and evenings, or 544-3196—mornings. my1

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Announcer Sports Play-by-Play Man needed by Pennsylvania Contemporary. Must be able to double with air shift and play-by-play in season (basketball and football). Part-time sales if desired. Box 380, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. ap24

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'New' WOCN a Trend Setter

MIAMI—Good music stations "have failed to keep up with the change in the nation's profile—both chronologically and emotionally," said Ed Winton, president and general manager of WOCN and WOCN-FM. The station, which once billed itself as "a new ocean is coming to Miami," has undergone a complete revamping and Winton felt the new WOCN marked the first major improvement for an album or wall-to-wall

music station in the past five years.

For years, Winton said, good music stations have played too many instrumentals, ignoring the talents of vocal groups and individual artists. WOCN, which he said would soon be copied coast to coast, will now evaluate a record strictly on the basis of its overall sound. "A smooth vocal rendition of a song by the Sandpipers or Andy Williams is just as listen-

able as an instrumental of the same song," he said.

Thus, WOCN will increase the number of vocals in its format and one of the reasons, he said, is to make the station sound different from "elevator music" or background music systems now being used in many offices and plant work areas. "Many workers want a change from that type of instrumental music because they associate it with their jobs or business pressures," Winton said.

Today's modern good music radio listener, the teen-ager of a few years ago, has matured enough to graduate from hard rock and the Top 40 air personality. But another factor leading to the decision to up-date the sound of WOCN, he said, is that albums have become so strong today that they've reduced the so-called single cover record technique of songs; that is, singles today are more and more cuts from albums.

WOCN will continue its musical vignettes and music promotions; for example, the station recently promoted British Day by using all British announcers to do news, weather and commercials and featured British music.

(Continued on page 52)

Vox Jox

• Continued from page 31

Patrick) Lopeman in the all-night slot. . . . I wasn't going to mention any of the April Fool's Day stunts this year, but one impressed me. WOL's Bill Haywood, morning air personality on the soul-format station, swapped shows with Johnny Holiday, morning air personality on WWDC, Washington easy listening station. The deejay swap continued throughout the day. WOL personalities Carroll Hynson and Bobby Bennett were heard on WWDC; Fred Knight and Murray (The K) Kaufman did air shows on WOL. Listeners had no warning.

★ ★ ★

J. Robertt Dark has left KEYN, Wichita, Kan., where he was music director, to join the Storz Broadcasting chain; Paul Baker is the new KEYN music director. . . . Earl Morgan has been promoted from music director to program director of WNYR, country music station in Rochester, N.Y.; Bobby Dark has been promoted to music director. . . . Communications Fund, which owns stations such as KXLW in St. Louis and

KADI-FM in St. Louis, recently held a weekend seminar and discussion workshop for the program directors of all its radio stations, plus representatives of the record industry. Seminar discussed drug lyrics. Among those at the seminar were Bill Groves, Stax Records; Gene Denonovich, Columbia Records; Barbara Preissel, UA Records; Roy Wuensch, Columbia and Epic Records; Larry Benjamin, program director of WHVY-FM, Springfield, Mass.; Tony Johnson, program director for KWKI-FM, Kansas City, Mo.; and Communications Fund president Richard J. Miller. Hosting the meeting was Ron Elz, program director of KADI-FM, who said that all of the stations will renew efforts to clear music before it is aired.

★ ★ ★

Alan Blank is the new operations director of WDVE-FM, Pittsburgh; he'd been with WAYE in Baltimore as program director. . . . Steve Smith is new director of engineering at KCMO, Kansas City, Mo., replacing retired Karl Troeglen. . . . The National Association of Broadcasters just sent out a release about "terminating" the services of John M. Couric after 15 years. Sorry to hear it; John was a great help over the years. . . . Cliff Saunders, morning man at WIFE in Indianapolis, and Steve Jordan, KONO, San Antonio are now on KYA, San Francisco.

★ ★ ★

Bwana Johnny, slated to join WWDJ in beautiful out-of-town Hackensack, N.J. (or whatever the new call letters of WJZ will be), may be shifted to WQXI in Atlanta instead. Pacific and Southern Broadcasting own both stations. . . . The lineup at CHAB, Moose Jaw, Saskatchewan, Canada, includes Doug Fix, music director Ron Louis, Cy Knight, A. Michael Freedman and Lyle Knutson. From about the end of the afternoon drive shop until 1 a.m. signoff time, the 10,000-watt station is progressive rock. In the daytime, Freedman bills the sound as "hip MOR." Says the station has many Regina listeners and the station could use better album service from U.S. record labels.

★ ★ ★

While Don Rhea was on vacation last week, he had some ex-deejays holding down his 5-9 a.m. show on KCKN in Kansas City—Roy Drusky, Billy Walker, Johnny Duncan, Waylon Jennings and Dave Dudley. I didn't know all of these guys were ex-radio personalities, but KCKN program director Ted Crader assured me that they were. Said that the substitute deejays, each of whom did a day's show, got fantastic response. KCKN paid for their air fares in and out for the one-day shows.

★ ★ ★

Got a wild thing on my desk that came out of the woodwork. The 2-LP set is, I suppose, a satire. A satire on what, I'm not exactly sure. The artists are the Hevy Guuz Industries and the title of the package is "Rownd Wun." There's some music on it, of the old jug band type, mostly. But one LP is like a series of radio vignettes about dope—all supposedly humorous, but not necessarily for or against. The second LP is a parody on radio of the "you folks out there in radio land" nature. Some of the humor is excellent; some is only college level. Just to show you the motif of this package, it's called a "radio speshul" and the producer is listed as Seymour Untershuk. Frankly, I think there's a heap of stuff on this LP which could be played over the air on progressive rock, Top 40, and even MOR radio stations. If anybody knows where this album set originates from and who the real culprits are, I'd like to know. The address on the LP jacket is Pandora's Box No. 407, Wayzata, Minnesota 55391; but who knows where that is?

(Continued on page 40)

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Advertising closing: May 5th
Issue date: May 22nd



CASEY KASEM, right, host of the syndicated "American Top 40" show, goes through some mail with the Osmonds. The mail came from an Osmond Brothers "photo write-in" promotion on the weekly three-hour special radio show, now on 71 radio stations coast-to-coast.

KIRO-FM in 'Soft' Play

SEATTLE—KIRO-FM, owned by the Bonneville Broadcasting chain, has adopted the same format as its successful sister station, WRFM-FM in New York. KIRO-FM had been a hard rock station. The new format hinges on records by Henry Mancini, the Living Strings, and a few vocals by artists such as Engelbert Humperdinck. On-air announcements on KIRO-FM in its new format ran along the theme of "Goodbye Beatles,

Hello Mancini." WRFM-FM features basically a wall-to-wall sound of choral groups and instrumentals, all uptempo. Music is segued, then back-announced in clusters.

'Kane Show' to N.Y. and L.A.

HOUSTON—"The Larry Kane Show," now syndicated by Bing Crosby Productions in 65 markets, moved into New York Saturday (7) on WOR-TV and Saturday (24) will start on KTLA-TV, Los Angeles. The hour music show originates here on KTRK-TV. Larry Kane is host of the 12-year-old show, Jeanne Jones is talent coordinator, Kerry Richards is director.

WESM-FM, Stereo, Station, to Debut

PRINCE FREDERICK, Md.—WESM-FM, a new stereo station, will go on the air here about May 1, said program director Edward J. Dockery Jr. "WESM-FM will program music in the pleasant contemporary and MOR vein, with no hard rock or soul records. We will present a variety of music ranging from all-time favorites to modern hits," he said.

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2 LA FMers TEAM Q-8 PLAY

LOS ANGELES — KFAC-FM and KRFB-FM teamed here Sunday (11) for a live quadrasonic broadcast remote from the Los Angeles County Museum of Natural History. The three-and-a-half-hour broadcast featured Roger Wagner with the UCLA Scuola Cantorium and the Sinfonia Orchestra in an Easter music program live, followed by the playing of several 4-channel recordings.

WGBA-FM Is Now WHYD-FM

COLUMBUS, Ga.—WGBA-FM has changed call letters to WHYD-FM and will feature country music from 6 p.m. until dawn; the rest of the day the station features easy listening music. WHYD is a daytime country music station. Country music air personalities include Paul Girard, Mike Brandy, Rich Russell and Glenn Lee. Easy listening personalities include Bill Bowick. The FM station will go stereo in the near future.

Response for 'Welk Show'

STUDIO CITY, Calif.—More than 330 television stations coast to coast are interested in broadcasting the new syndicated version of "The Lawrence Welk Show," according to Don Feddersen of Don Feddersen Productions who has represented the show for the past 16 years.

The plan is to deliver to participating stations 32 new one-hour shows starting in mid-September when the show leaves the ABC-TV network. Twenty of these will be shown twice so that the show will be broadcast the year around. James Hobson will continue as producer and director of the show.

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- IF . . . Bread, Elektra
- STAY AWHILE . . . Dells, Polydor
- POWER TO THE PEOPLE . . . John Lennon, Apple
- CHICK-A-BOOM . . . Daddy Dewdrop, Sunflower (MGM)
- BRIDGE OVER TROUBLED WATER . . . Aretha Franklin, Atlantic
- ME AND YOU AND A DOG NAMED BOO . . . Lobo, Big Tree (Ampex)
- LOVE HER MADLY . . . Doors, Elektra
- BATTLE HYMN OF LT. CALLEY . . . "C" Company with Terry Nelson, Plantation (SSS Int'l)
- SWEET & INNOCENT . . . Donny Osmond, MSM
- TOAST & MARMALADE FOR TEA . . . Tin Tin, Atco
- WANT ADS . . . Honey Cone, Hot Wax (Buddah)
- (Far God's Sake) GIVE MORE POWER TO THE PEOPLE . . . Chi-Lites, Brunswick
- HOUSE AT POOH CORNER . . . Nitty Gritty Dirt Band, United Artists
- DON'T KNOCK MY LOVE . . . Wilson Pickett, Atlantic

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- DIANA . . . TV Soundtrack/Diana Ross, Motown MS 719
- BOBBY SHERMAN . . . Portrait of Bobby, Metromedia KMD 1040
- JOHN SEBASTIAN . . . Cheapo Cheapo Productions Presents, Real Live John Sebastian, Reprise MS 2036
- FRANK SINATRA . . . Sinatra & Company, Reprise FS 1033

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SINGLES

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ALBUMS

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- 102. 1917 KANSAS CITY . . . Mike Reilly, Paramount 0053
- 103. A MAMA & A PAPA . . . Ray Stevens, Barnaby 2029 (CBS)
- 104. MARRIED TO A MEMORY . . . Judy Lynn, Amaret 131
- 105. LET THE SUN SHINE IN . . . Magic Lanterns, Big Tree 113 (Ampex)
- 106. BABY BLUE . . . Blizzard, Metromedia 215
- 107. YOU & YOUR FOLKS, ME & MY FOLKS . . . Funkadelic, Westbound 175 (Janus)
- 108. CALIFORNIA BLUES . . . Redwing, Fantasy 657
- 109. CHIRPY CHIRPY CHEEP CHEEP . . . Lally Stott, Philips 40695
- 110. MUSIC IS LOVE . . . David Crosby, Atlantic 2792
- 111. TAKE ME HOME, COUNTRY ROADS . . . John Denver, RCA 74-0445
- 112. IF I COULD . . . Gordon Lightfoot, United Artists 50765
- 113. KNOCK THREE TIMES . . . Bill "Crash" Craddock, Cartwheel 193
- 114. WE SURE CAN LOVE EACH OTHER . . . Tammy Wynette, Epic 5-10707 (CBS)
- 115. LONELY FEELIN' . . . War, United Artists 50746
- 116. WARPATH . . . Isley Brothers, T-Neck 929 (Buddah)
- 117. ELECTRONIC MAGNETISM . . . Solomon Burke, MGM 14221
- 118. HOW MUCH MORE CAN SHE STAND . . . Conway Twitty, Decca 32801
- 119. DRIVING WHEEL . . . Al Greene, Hi 2188 (London)
- 120. TO LAY DOWN BESIDE YOU/HELP ME MAKE IT THROUGH THE NIGHT . . . Joe Simon, Spring 113
- 121. MR. & MRS. UNTRUE . . . Candi Staton, Fame 1478 (Capitol)
- 122. SHE'S NOT JUST ANOTHER WOMAN . . . Invictus 9087 (Capitol)
- 123. BATTLE HYMN OF LT. CALLEY . . . John Deer Co., Royal American 34
- 124. SPINNING AROUND . . . Main Ingredient, RCA 74-0456
- 125. PLAIN & SIMPLE GIRL . . . Garland Green, Cotillion 44098
- 126. TEDDY BEAR . . . Reggie Garner, Capitol 3042
- 127. YOUR LOVE . . . Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 747
- 128. BABY SHOW IT . . . Festivals, Colossus 136 (MGM)

Bubbling Under The TOP LP'S

- 201. IKE & TINA TURNER . . . Her Man—His Woman, Capitol ST 571
- 202. JAMES BROWN . . . Sho' Is Funky Down Here, King KS 1110
- 203. MOMENTS . . . Greatest Hits, Stang ST 10004 (All Platinum)
- 204. URIAH HEPP . . . Salisbury, Mercury SR 61319
- 205. VIRGIL FOX . . . Bach Live at the Fillmore, Decca DL 75263
- 206. CAROLE KING . . . Writer, Ode '70 SP 77006 (A&M)

New LP/Tape Releases

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

Symbols: LP—long-playing record album; CA—cassette; BT—8-track cartridge; OR—open reel tape.

ARTIST, Title
Config., Label, No., List Price

POPULAR

- A**
- ALLEN, BARRY
(LP) Uni 73104 . . . \$4.98
- AXTON, HOYT & THE HOLLYWOOD LIVING ROOM BAND
(LP) Capitol SMAS 788 . . . \$5.98
- B**
- BRASS MONKEY
(LP) Rare Earth RS 523 . . . \$4.98
- BLUES CLIMAX
(BT) Horne J.C. 888-7 . . . \$6.98
- BRADFORD, ALEX
A Lifetime Believing;
(LP) Cotillion SD 057 . . . \$4.98
- BENTON, BROOK
The Gospel Truth
(LP) Cotillion SD 058 . . . \$4.98
- BROCKETT, JAIME
Remember the Wind & the Rain
(LP) Capitol ST 678 . . . \$5.98
(BT) 8XT 678 . . . \$6.98
- BUCKAROOS, Play the Hits
(LP) Capitol (BT) 8XT 767 . . . \$6.98

- C**
- CHASE
(LP) Epic E 30472 . . . \$4.98
- COHEN, LEONARD
Songs of Love & Hate
(LP) Columbia C 30103 . . . \$4.98
- THE COLMANAIRES OF WASHINGTON, D.C.
(LP) Cotillion SD 059 . . . \$4.98
- COLE, NAT KING
My Fair Lady
(LP) Capitol SW 2117 . . . \$5.98

- D**
- DOE, JOHNNY, Sings the Hits of Johnny Cash
(LP) Alshire S 5224 . . . \$4.98
- THE DOBBIE BROTHERS
(LP) Warner Bros. WS 1919 . . . \$4.98
- DEER, JOHN/VARIOUS ARTISTS
The Battle Hymn of Lt. Calley
(LP) Royal American RAS 1006 . . . \$4.98

- E**
- THE ESTABLISHMENT
(LP) King KS 1123 . . . \$4.98
- EXOTIC GUITARS
I Can't Stop Loving You
(LP) Ranwood R 8085 . . . \$4.98

- F**
- FANELLI, FRANK
Saturdays Only
(LP) Beverly Hills BHS 28 . . . \$4.98
- FERRANTE & TEICHER
The Music Lovers
(LP) United Artists UAS 6792 . . . \$4.98

- G**
- GANG, JAMES
Thirds
(LP) ABC/Dunhill ABCX 721 . . . \$4.98
- GIGUERE, RUSS
Hexagram 16
(LP) Warner Bros. WS 1910 . . . \$4.98
- GREEN BULLFROG
(LP) Decca DL 75269 . . . \$4.98
- GRIN
(LP) Spindizzy Z 30321 . . . \$4.98
- GRACE
Institutional Church of God
(LP) Cotillion SD 055 . . . \$4.98
- GRIFFIN, GLORIA
Gospel's Queen
(LP) Cotillion SD 054 . . . \$4.98
- GENTRY, BOBBIE
Patchwork
(LP) Capitol ST 494 . . . \$5.98
- GRAND FUNK RAILROAD
Survival
(LP) Capitol SW 764 . . . \$5.98
(BT) 8XW 764 . . . \$6.98
(CA) 4XW 764 . . . \$6.98

ARTIST, Title
Config., Label, No., List Price

- H**
- HATHAWAY, DONNY
(LP) Atco SD 33-360 . . . \$4.98
- HEADS, HANDS & FEET
(LP) Capitol SVBB 680 2
LP's . . . \$10.96
(BT) Capitol 8XWV
680 . . . \$6.98
(CA) 4XV 680 . . . \$6.98
- HUMPHREY, PAUL, & THE COOL AID CHEMISTS
(LP) Lizard A 20106 . . . \$4.98
- THE HARMONIZING FOUR
Tommie, Lonnie & Me
(LP) Cotillion SD 056 . . . \$4.98
- HUSKY, FERLIN
One More Time
(BT) Capitol 8XT 768 . . . \$6.98

- J**
- JONES, JAKE
(LP) Kapp KS 3648 . . . \$4.98

- K**
- KING, FREDDIE
Getting Ready
(LP) Shelter SHE 8905 . . . \$5.98

- L**
- LAI, FRANCES
More Love Themes
(LP) Kapp KS 3646 . . . \$4.98
- LIBERACE
Love & Music Festival—Live
(LP) Warner Bros. WS 1889 . . . \$4.98
- LIND, BOB
Since There Were Circles
(LP) Capitol ST 780 . . . \$5.98

- M**
- MAYALL, JOHN
Back to the Roots
(LP) Polydor 25-3002 . . . \$4.98
- MEMPHIS SLIM
Blue Memphis
(LP) Warner Bros. WS 1899 . . . \$4.98
- THE MOMENTS Live
(LP) Stang ST 1006 . . . \$4.98
- MOORE, RUDY RAY, The Third Album/The Cockpit
(LP) Kent KST 006 . . . \$4.98
- MOTHER EARTH
Bring Me Home
(LP) Reprise RS 6431 . . . \$4.98
- MANHATTEN TRANSFER & GENE PISTILLI
Jukin'
(LP) Capitol ST 778 . . . \$5.98
- MARVIN, WELCH & FARRAR
(LP) Capitol ST 760 . . . \$5.98

- O**
- 101 STRINGS
Million Seller Hits
(LP) Alshire S 5223 . . . \$4.98
- 101 STRINGS
My Fair Lady
(LP) Alshire S 5231 . . . \$4.98
- 101 STRINGS
Million Seller Hits From Paint Your Wagon, My Fair Lady, Camelot, Gigi
(LP) Alshire S 5226 . . . \$4.98
- 101 STRINGS
Theme From Love Story
(LP) Alshire S 5232 . . . \$4.98
- 101 STRINGS
Down Memory Lane
(LP) Alshire S 5227 . . . \$4.98
- OMNIBUS-SAGITTARIUS PRODUCTION OF JANE EYRE
(BT) Capitol 8XW 749 . . . \$6.98

- P**
- PRYSOCK, ARTHUR
Unforgettable
(LP) King KS 1134 . . . \$4.98

- R**
- RABON, MICHAEL & CHOCTAW
(LP) Uni 73102 . . . \$4.98
- RAPP THOMAS/PEARLS BEFORE SWINE
City of Gold
(LP) Reprise RS 6442 . . . \$4.98

ARTIST, Title
Config., Label, No., List Price

- REEVES, DEL
Friends and Neighbors
(LP) United Artists UAS 6789 . . . \$4.98
- RICHARDS, TURLEY
Expressions
(LP) Warner Bros. WS 1918 . . . \$4.98
- RIDDLE, NELSON/101 STRINGS
Brass—Reeds & Strings
(LP) Alshire S 5229 . . . \$4.98
- ROBERTS, LOUIE
(LP) Decca 75279 . . . \$4.98
- ROGERS, ROY
A Man From Duck Run
(LP) Capitol ST 785 . . . \$5.98
- REDWING
(LP) Fantasy 8409 . . . \$4.98

- S**
- SEBASTIAN, JOHN, Cheapo-Cheapo Productions Presents Real Live
(LP) Reprise MS 2036 . . . \$4.98
- SHERMAN, BOBBY
Portrait of Bobby
(LP) Metromedia KMD 1040 . . . \$4.98
- SINATRA, FRANK
Sinatra & Company
(LP) Reprise FS 1033 . . . \$4.98
- SOUNDTRACK
Andromeda Strain
(LP) Kapp KRS 5513 . . . \$5.98
- SOUNDTRACK
Little Big Man
(LP) Columbia S 30545 . . . \$4.98
- THE SONS
Follow Your Heart
(BT) Capitol 8T 675 . . . \$6.98
- SHIRLEY, GLEN
(LP) Mega M31-1006 . . . \$4.98
- STONEGROUND
(LP) Warner Bros. WS 1895 . . . \$4.98

- T**
- TV SOUNDTRACK
Diana!
(LP) Motown MS 719 . . . \$4.98
- THYSSEN, ROLAND & ORCH., Introducing
(LP) Stang ST 1001 . . . \$4.98
- TENNESSEE THREE
The Sound Behind Johnny Cash
(LP) Columbia C 30220 . . . \$4.98

- V**
- VARIOUS ARTISTS
Beer Drinkin' Sing Along!
(LP) Alshire S 5228 . . . \$4.98
- VARIOUS ARTISTS
Golden Moments From the Silver Screen
(LP) Harmony H 30549 . . . \$1.89

- W**
- WELLS, KITTY
They're Stepping All Over My Heart
(LP) Decca DL 75277 . . . \$4.98
- WESTCOTT, BRUCE, TRIO
And Along Came Bruce
(LP) MGM SE 4760 . . . \$4.98
- WILLIAMS, LAWTON
Between Truck Stops
(LP) Mega M31-1004 . . . \$4.98
- WINTER'S, EDGAR, WHITE TRASH
(LP) E 30512 . . . \$4.98
- WINTERHALTER, HUGO
Love at First Sight
(LP) Musicor MS 3196 . . . \$4.98
- WRIGHT, CHARLES, & THE WATTS 103RD STREET BAND
You're So Beautiful
(LP) Warner Bros. WS 1904 . . . \$4.98
- WILLIAMS, MARION
Gospel Now
(LP) Cotillion SD 053 . . . \$4.98
- WILSON, NANCY
The Right to Love
(LP) Capitol ST 763 . . . \$5.98
- WILSON, NANCY
How Glad I Am
(LP) Capitol ST 2155 . . . \$5.98

- Z**
- ZILLERER BAND
German Beer Drinking Songs
(LP) Alshire S 5230 . . . \$4.98

CLASSICAL

- A**
- THE AGE OF ELEGANCE
Philadelphia Orch. (Ormandy)
(LP) Columbia M 30484 . . . \$5.98
- B**
- BOSTON SYMPHONY CHAMBER PLAYERS
American Chamber Music
(LP) DGG 2530 104 . . . \$6.98

ARTIST, Title
Config., Label, No., List Price

- BOULEZ CONDUCTS DEBUSSY, VOL. 3
New Philharmonia Orch.
(LP) Columbia M 30483 . . . \$5.98
- BRUCKNER: SYMPHONY NO. 1 IN C MINOR
The Vienna Philharmonic Orch. (Abbado)
(LP) London CS 6706 . . . \$4.98
- BRITTEN: THE PRODIGAL SON
Pears/Shirley—Quirk/Variou Artists of the English Opera Group
(LP) London OSA 1164 . . . \$4.98
- BRITTEN: THE POET'S ECHO
Vishnevskaya/Rostropovich
(LP) London OS 26141 . . . \$4.98
- BRITTEN: SERENADE FOR TENOR, HORN & STRINGS; LES ILLUMINATIONS
Pears/Tuckwell/London Sympho Orch./English Chamber Orch. (Britten)
(LP) London OS 26161 . . . \$4.98
- BRITTEN: THE YOUNG PERSON'S GUIDE TO THE ORCH. VARIATIONS ON A THEME OF FRANK BRIDGE
London Symphony Orch./English Chamber Orch. (Britten)
(LP) London CS 6671 . . . \$4.98
- BELLINI: NORMA (Highlights)
Souliotis/Cosotto/Orch of L'Accademia di Santa Cecilia (Varviso)
(LP) London OS 26170 . . . \$4.98

- D**
- DEBUSSY: LA MER/RAVEL/BERLIOZ
London Symphony (Stokowski)
(LP) London Phase 4 SPC 21059 . . . \$4.98

- E**
- EDEN AND TAMIR—ENCORE
Rachmaninov, Barcarolle; Khataturian, Fantastic Waltz
(LP) London CS 6694 . . . \$4.98

- H**
- HAYDN: 6 ESTERHAZY SONATAS
Susanne Shapiro
(LP) Orion ORS 7141 . . . \$5.98

- K**
- KREUTZER: GRAND SEPTET IN E FLAT MAJOR
Members of The Vienna Octet
(LP) London CS 6672 . . . \$4.98

- L**
- LISZT: SONATA IN B MINOR/SIX PAGANINI ETUDES
Andre Watts
(LP) Columbia M 30488 . . . \$5.98
- LISZT/RUSCONI/RAVEL/MADER
Sergie Calligaris
(LP) Orion ORS 7142 . . . \$5.98

- P**
- LUCIANO PAVAROTTI—PRIMO TENORE
Rossini/Bellini/Donizetti
(LP) London OS 26192 . . . \$4.98

- R**
- ROSETTI: 6 SONATAS FOR HARP, OP. 2
Susann McDonald
(LP) Orion ORS 7144 . . . \$5.98

- S**
- NICOLAS SLONIMSKY
Various Artists
(LP) Orion ORS 7145 . . . \$5.98
- STRAVINSKY: FOUR NORWEGIAN MOODS/DANSES CONCERT/AN-TES/CONCERTO IN D/ODE
CBC Symphony/Cleveland Orch./Columbia Chamber Orch./Columbia Symphony (Boulez)
(LP) Columbia M 30516 . . . \$5.98

- STRAUSS: ELEKTRA
Nilsson/Resnik/Collier
(LP) London OS 26171 . . . \$4.98
- STRAVINSKY: PETRUSHKA
New Philharmonia Orch. (Leonsdorf)
(LP) London Phase 4 SPC 21058 . . . \$4.98

- W**
- WAGNER: SONATA OF SONNETS/PRELUDES AND TOCCATA/CONCERTO PIECE
Various Artists
(LP) Orion ORS 7036 . . . \$5.98
- WHAT IS A JEW?
David Ben Gurien
(LP) Orion ORD 7143 . . . \$5.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR	CLASSICAL
Name of Artist	Name of Composer & Title of Album
Name of Album	Name of Artist
(LP) Label & Number . . . Price	(LP) Label & Number . . . Price
(BT) Number . . . Price	(BT) Number . . . Price
(CA) Number . . . Price	(CA) Number . . . Price
(OR) Number . . . Price	(OR) Number . . . Price
Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.	

- 207. ARCHIES . . . This Is Love, Kirshner KES 110 (RCA)
- 208. COWSILLS . . . On My Side, London PS 587
- 209. ROGER WILLIAMS . . . Golden Hits, Vol. 2, Kapp KS 3638
- 210. LEONARD COHEN . . . Songs of Love & Hate, Columbia C 30103
- 211. BRIAN AUGER'S OBLIVION EXPRESS . . . RCA Victor LSP 4462
- 212. EMITT RHODES . . . The American Dream, A&M SP 4254
- 213. NICE . . . Elegy, Mercury SR 61324
- 214. MOTT THE HOOPLE . . . Wildlife, Atlantic SD 8284
- 215. YES ALBUM . . . Atlantic SD 8283
- 216. TYRANNOSAURUS REX . . . T. Rex, Reprise RS 6440
- 217. ANDRE KOSTELANETZ . . . Love Story, Columbia C 30501
- 218. DORY PREVIN . . . Mythical Kings & Iguanas, Mediarts 41-10
- 219. WISHBONE ASH . . . Decca DL 75249
- 220. McDONALD & GILES . . . Cotillion SD 9042
- 221. CELEBRATION (Big Sur Folk Festival) . . . Various Artists, Ode '70 77008 (A&M)
- 222. GLASS HARP . . . Decca DL 75261
- 223. JANIS IAN . . . Present Company, Capitol SKAO 683
- 224. HOG HEAVEN . . . Roulette SR 42057
- 225. HARVEY MANDEL . . . Baby Batter, Janus JLS 3017

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has
THE CHARTS

APRIL 24, 1971, BILLBOARD

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| <input type="checkbox"/> Help Wanted | <input type="checkbox"/> For Sale |
| <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> Wanted to Buy |
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Nashville, Tenn. 37203
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CHARTS—SEE OUR FULL PAGE AD IN April 3 Billboard on page 77. Convex Industries. ap24

MUSIC, GAMES, CIGARETTES & CANDY. Large, well-established route in Northern Ohio with great growth opportunity. Over \$600,000 annual gross. Principals only. Write: Music and Games, 828 Standard Building, Cleveland, Ohio 44113. ap24

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DJ'S—I'VE GOT 30 GREAT PAGES material for you every week. Write: WWJ, Box 340, Station Q, Toronto, Ont. my15

CLEO SPECIAL OFFER! FULL 7" reel of voice drop-ins, assorted effects, belongs in every DJ and PD library, just \$8. Mother Cleo Productions, P.O. Box 521, Newberry, S.C. ap24

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449 N. Fairfax
Los Angeles, Calif. 90036
(213) 653-6341 ap24

MISCELLANEOUS

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COMICS, MC'S OR DJ'S—A NEW GAG service. Send \$3 to LSD, Box 612, Turnersville, N.J. 08012, for 2 issues (150 gags). ap24

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OLDIES—45 RPM, ORIGINAL HITS. Retail only. Catalog 50¢. C & S Record Sales, Box 197, Wampsville, N. Y. 13163. ap24

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-1604. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

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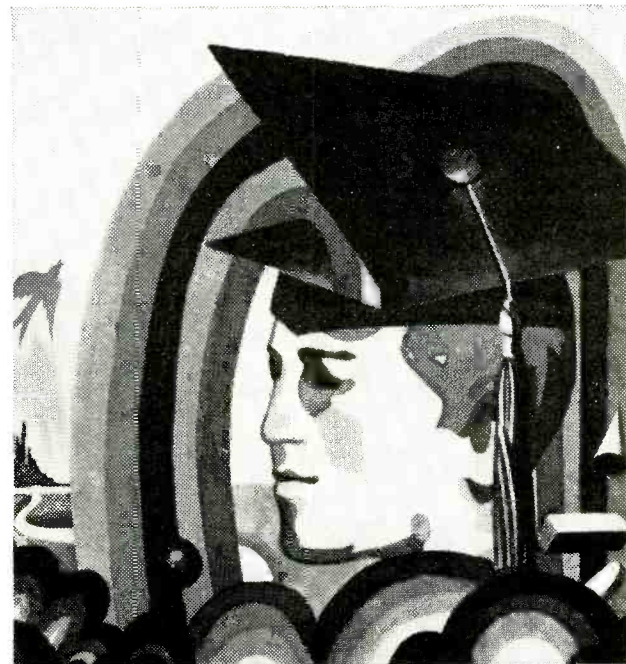
UNITED STATES

DEALERS — COLLECTORS — RARE American 45's and LP's, 15¢ up. Free catalog, foreign, 4 P.O. coupons. Kape, Box 74B, Brooklyn, N. Y. 11234. tfn

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Jukebox programming

Radio Exposure Creates Hits As Jukebox Adds Momentum

By CLAUDE HALL

NEW YORK — It takes the jukebox industry today to give a record market saturation, said Herb Gordon, head of promotion for MCA Records, but it takes radio airplay to create sales. The recent John Rowles single was a "dynamite record—primarily through jukeboxes," Gordon said. "But that didn't make it a hit single. You've got to have that airplay. What jukebox play does for a record is give it momentum."

"The major problem with most jukebox programmers is that they won't play new product, as a rule, unless the record is by a name artist. However, sometimes the

jukebox programmers will do a favor," he said, "and stick with an artist through thick and thin." He pointed to the fact that Don Cherry was big for several years on jukeboxes, though he never came through with a hit single.

"But I feel it should be the function of any good local record promotion man to check with the key jukebox people in his area, just as much as he checks with radio stations and with dealers . . . try to inform them on new product and work with them." This is why, he said, that MCA currently services its promotional copies to one-stops at the distributor level . . . "because it's more personal."

Programmers Wait Despite Sales Push on 'Calley' Hit

• Continued from page 1

"We played it four days strictly as a feature and the reaction was fantastic. We had 500-1,000 calls, as many as our facilities could handle. But it's not a playlist item."

Harold "Hap" Giarruso, TAC Amusement jukebox programmer in New Orleans, said: "About seven out of 11 stations here are not playing it. We're using it on jukeboxes only where business places request it. We're afraid we will get calls to come and take it off. That means extra expense and ties up our men—we don't need extra trouble."

Giarruso said he likes the record personally. But like other jukebox programmers, he does not let his personal opinion influence his programming. This point was made also by Betty Schott, programmer at Western Automatic Music here.

"I have two sons in service so I can sympathize with some of the feeling about this recording," Mrs. Schott said. "But as a programmer, I must put my own feelings behind me. We are using it only where the business place owner requests it."

The theory behind the request-only policy is that if the owner of a business place where a jukebox is located wishes the Calley record, then the jukebox programmer is less likely to have problems. But there are no guarantees.

"There isn't anyone without a opinion one way or another about this record," said Mrs. Pat Swartz, programmer at Modern Specialty, Madison, Wis.

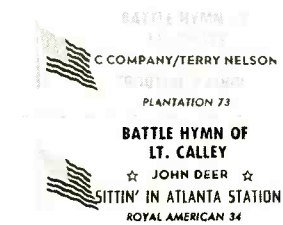
"If we programmed this record in jukebox locations along State Street near the campus here our windows would probably be busted."

Mrs. Swartz had one record that generated just the opposite effect she mentioned in regard to the Calley disk. "We had very good results in campus locations with 'I Wonder If Canada's Cold,'

which had a theme about dodging the draft by going to Canada. It was on the Poppy label, which made it even more susceptible to criticism away from campus.

"These are the kinds of records that give me gray hairs and ulcers." She said the only other recording that reminded her of the Lt. Calley song is the "Green Beret" tune. "But that was really different, too, and came at a different time."

(Continued on page 38)



NEW STRIPS for the controversial recordings of "Battle Hymn of Lt. Calley."

Label Raps 1-Stop Lag on Local Hits

NEW YORK — Jukebox programmers are relying too heavily on national hits . . . they've become tight playlist operations that have no room for local hits, said Mort Weiner, head of sales for Metromedia Records. "Jukebox operations are not buying the local hits that are so important to the record industry, they're not helping us create and spread potential hits." A major reason is that they're not being informed by the one-stops, Weiner claimed.

He spoke of "Baby Blue" by the Blizzard being No. 5 on KEYN and KLEO, two Wichita Top 40

stations "and we can't even get it onto the jukeboxes in the city. I just got off the phone with the distributor in Memphis who sells to a one-stop in Kansas City who sells to dealers in Wichita. So I was able to move 300 copies of the single into the city. But one-stops today are serving dealers as much as jukebox operations, so I'm not assured that many of these 300 singles will wind up on jukeboxes in the area."

"The major problem, though, is that one-stops are buying singles from as far as a thousand miles away. Their thinking on records is not localized."

"When you've got a national hit that's on the charts, you can sell the one-stops records for jukeboxes. For example, we mail out promotional copies of a new Bobby Sherman single to some 154 one-stops on our list; now this is a single that jukebox programmers will immediately add to their jukeboxes. But when we send out promotional copies of a Mary McCaffrey single, nothing happens."

"If one-stops are really in the music business, they should at least listen to that promotional copy of Mary McCaffrey's new single. But we don't even know if they even listen to it . . . we never feel anything back. I'm just not sure it's worthwhile anymore sending out promotional copies of records to one-stops."

Sharp 1-Stops Merchandising Oldies, Polkas

By EARL PAIGE

OMAHA—One-stops are merchandising oldies, polkas and other non-chart specialty product and discovering new plus business. An example is Lieberman's success here with Decca oldies for jukeboxes which must now be dropped here from the plant.

Another example, among many, is the success of Stuart Glassman's Radio Doctors in Milwaukee which has chalked up sales as high as 5,000 on one polka recording.

Some jukebox labels are assisting the one-stops. For example, Little LP's Unlimited here prepares a bulletin without an address so that one-stops can add their address and alert jukebox programmers to new jukebox albums.

The Lieberman's promotion, however, was strictly the idea of Evelyn Dalrymple, manager here. "Some time back, Decca said it would update its Bluebook of oldies and recouple them as other labels are doing," she said. "Nothing came of this so I decided to gamble on stocking some of the great, old Decca recordings."

"We've now ordered three times on many numbers and Heilicher's has just started having drop-shipments sent here from the pressing plant. It's fantastic how jukebox operators go for these old records."

Mrs. Dalrymple said some jukebox programmers order 15's and 20's of nearly everything on a special list of 31 standards Lieberman's prints each month.

"We just had a man order eight each of 28 standards—that's 224 records and absolutely plus business. He ordered everything on the list except three numbers."

(Continued on page 38)

Color-Coded Title Strips Increase Play: Steinberg

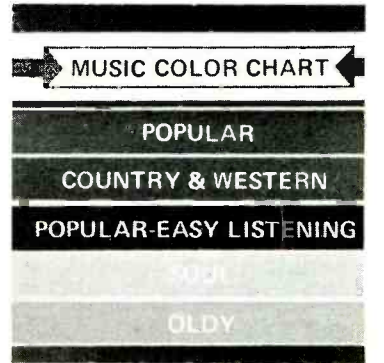
By BOB GLASSENBERG

NEWARK, N.J.—The color-coded title strip on a jukebox gives ease of selection and takes less time than non-coded, one-color strips, according to Dick Steinberg, president of Sterling Title Strip Co. here. "Time is money in this business," said Sterling. "So if we can cut the time down for disk selection, jukeboxes earn more money."

"The programmer also has more time for other things with this color-coded process," Steinberg commented. "When he changes his five or six titles every week, he does not have to regroup his records. He simply has this color-coded strip instead. So the changing time is cut."

Sterling uses five colors to code pop, MOR, country, soul and oldies. "We have one color for each category. We also distribute a key which can be placed on the machine for the benefit of the customers. Usually," Steinberg said, "jukeboxes only utilize three different codes, since the programmer knows what type of music his customers like. So there is really no confusion and no carnival effect."

"But even if a programmer uses all the colors, there's a greater attraction to the machine. I feel that the regular white strips, which we also handle, create too much uniformity and makes the machine look sterile, aside from not quickly



COLOR title strips are keyed by the above chart placed on the jukebox so that patrons searching for a "soul" selection can look for purple strips. Dick Steinberg, president of Sterling Title Strip Co., is a staunch advocate of color-coded title strips. However, some programmers of jukeboxes think too much color or novelty effect means that nothing stands out on the programming panel.

telling the customer where his favorite song is. Time is of the essence. The jukebox customer is looking for the hits and we immediately identify the hits for him so it takes less time to choose a record."

(Continued on page 38)

Coin Machine World

NEBRASKA

Coin Operated Industries of Nebraska (COIN) will celebrate its 20th anniversary May 22-23 by inviting jukebox operating businessmen from Colorado, Iowa, Kansas, Minnesota, Missouri and South Dakota. The event will be held at the Howard Johnson Motor Lodge, Omaha, Neb. The Lodge is just off I-80 at 72nd St.

Exhibits of equipment, a meeting of the Tri-State Association 8-Ball Tournament organization, COIN's business meeting and entertainment will be highlights.

IOWA

A dozen jukebox operating firms are now involved in a three-state 8-ball tournament that will conclude at the Hilton Hotel in Omaha May 30. First prize is a 1970 Ford Torino. Operators involved: Lou Singer, Omaha; Ed Kort, North Bend, Neb.; Ken Ries, Ames, Iowa; Ted and Jack Nixon, Tarkio, Mo.; J.L. Ray, Crete, Neb.; Howard Ellis, Omaha; Gus and Otto Prell, Breman, Kan.; Joe Rothkop, Omaha; Paul Goins, Carroll, Iowa; Ed Hatfield, Omaha; Les Faye, Atlantic, Iowa; Ralph Sorrells, Denison, Iowa.

OKLAHOMA

Cal Clifford, Nicomax Park, Okla., is opening a jukebox mechanic training school at 10920 N.E. 23rd St., Nicoma Park. Mailing address is Box 810, Nicoma Park, Okla. 73066; phones (405) 769-5343; (405) 769-2297. Total tuition is \$375 (with rental car) or \$325 without car. Special rates to association members are available, according to the Kansas Amusement & Music Assn.

WISCONSIN

Operators wishing to help taverns participate in National Tavern Month during May can contact the National Licensed Beverage Association, 420 7th St., Racine, Wis. Phone: (414) 632-4403

EAST

H. W. Peteet's Dedham, Mass. class: Alfred Yorke and Tony Army, Al Yorke Dist. Co., Millbury, Mass.; Richard Pan, C. Pan Dist. Co., Boston, Mass.; John G. Morris and Dick Gifford, Wurlitzer Distributing Corp., Dedham, Mass.; George R. Rippe, Martin Amusement Co., Lawrence, Mass.; George Apfel, Lakes Region Vending Co., Laconia, N.H.; James Kuszewski, Westminster, Mass.; and Paul Dennehy and Narendra Muni, Coffee-Mat, Inc., Dorchester, Mass.

H. W. Peteet's Albany, N.Y. class: Victor E. Zast, The Wurlitzer Co., North Tonawanda, N.Y.; Bob Langlois, Mohawk Skill Games, Schenectady, N.Y.; Gerald C. Bornt, Bornt Enterprises, Amsterdam, N.Y.; John Albert, Pier Box Corp., Albany, N.Y.; Earl Peck, Buds Music Service, Schenectady, N.Y.; James Woolheater, Lokel Amusement, Margaretville, N.Y.; Edward Hall, Modern Vending Co., Newburgh, N.Y.; John Dutcher, Dutchers Amusement, Inc., Oneonta, N.Y.; James E. Meech, Bilotta Enterprises, Albany, N.Y.; and Bill Schoonmaker, Kingston Amusement Co., Kingston, N.Y.

Hank Peteet's Brooklyn, N.Y. class: George Stab and Frank Slavik, Abe Weisburg Service, (Continued on page 38)

New Jay Jay Polkas

PITTSBURGH—Star Title Strip Co. is furnishing strips for seven new Jay Jay Records polka, waltz and oberek recordings.

Three Li'l Wally releases are: "South Side Antek/Gdzie Idziesz?," 268; "Jakem Do Dziewczyny Chodzil/Zenil Sie Nie Bede," 267; and "Mamie Polka/Fiesta Waltz," 174.

Others: 5 Musical Stars, "Caldwell Woods Polka/One More Drink Oberek," 125; Joe Jarosz, "Ruby's Oberek/Helena Waltz," 169; John Check, "Pitcher After Pitcher/Town of Pankraci Waltz," 260; Lolita, "Ein Straus Vergibmeinsicht/Lucky, Lucky Polka," 262.

'72 MOA at Hilton

CHICAGO—Major changes in the Music Operators of America (MOA) convention could make the annual jukebox show a more important showcase for record manufacturers. MOA will move its show to the Conrad Hilton Hotel here beginning in 1972. A hotel spokesman said the show is scheduled for Sept. 14-16, 1972, and will be held in the east lower level.

As revealed earlier, MOA is completely restructuring its annual talent show (Billboard, March 20).

The 1971 show will be in the Sherman House Hotel Oct. 15-17.

Many of the major changes will be incorporated this year.

Many record manufacturers have complained about the facilities at previous MOA conventions and last year's talent show drew complaints too. The dates at the Hilton, under what is understood to be a long-term contract, will be Thursday through Saturday, with the talent show thus one day earlier, it was learned.

Moreover, the September date will likely not coincide with the annual Country Music Association convention, which for two years running has caused a conflict with MOA label exhibitors.

Wurlitzer Satellite Speakers

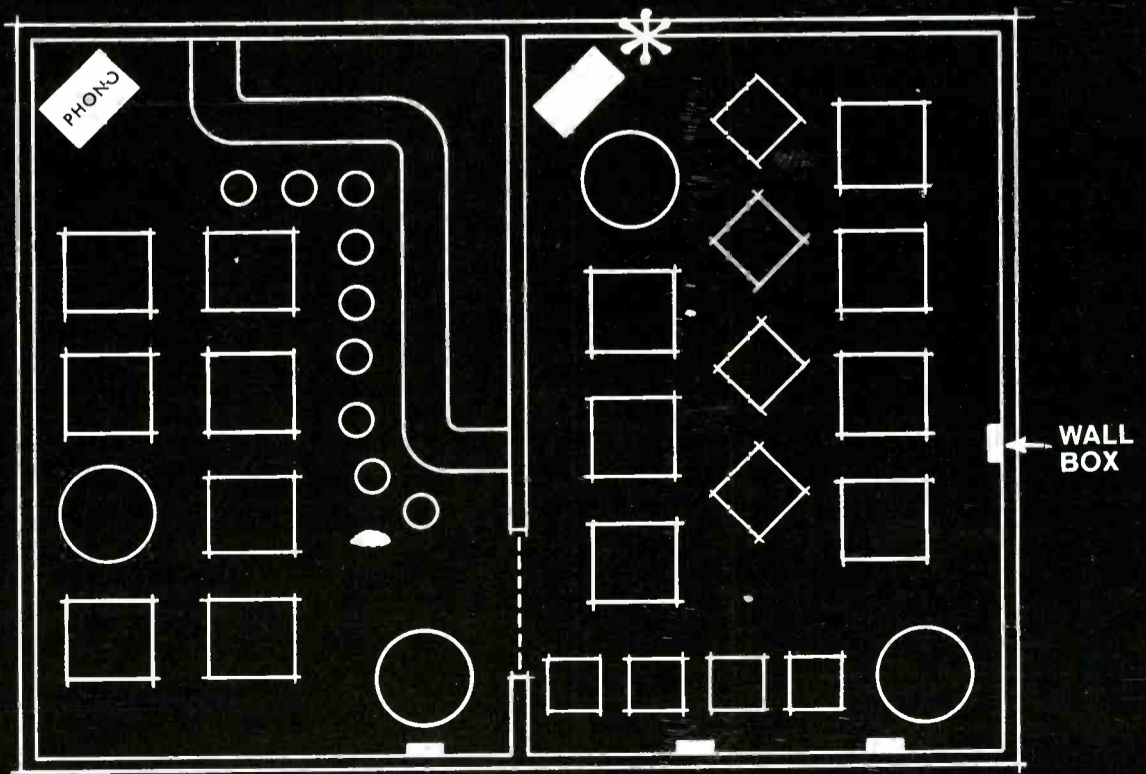
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Color-Coded Title Strips Increase Play: Steinberg

• Continued from page 36

According to Steinberg, oldies are receiving much play in certain parts of the country. "Our oldie category has been more active in the last 12 months than it was over the past 10 years," he said. "Maybe the one-stops are merchandising this category more these days in an effort to make a bigger gain per unit." Steinberg also mentioned the MOR category as being quite popular. "One must remember that about 65 percent of all the jukeboxes in the country are in places where young people cannot enter. So the MOR category is quite important."

As far as color-coding a cross-

over hit is concerned, Steinberg said that most of his programmers leave the original color strip in the machine. "There is really little reason to change the color from soul to pop, even if the song has switched categories. Most people will still know where to find it. But if it is necessary, we will switch the color for our customers," Steinberg said.

"Our volume has increased yearly because of these strips," Steinberg said. "We are currently in the process of educating all the programmers in the U.S., by sending out our title strips every week to 250 one-stops.

"We also send strips to about 1,000 selected music operators in the U.S. weekly. As the system of education to the color-coded process grows, more one-stops will become my customers," Steinberg concluded.

Executive Turntable

Stan Wheeler has been appointed divisional marketing manager, music marketing division, of the PRW (Sales) company, part of the Associated Leisure group, London. He will be responsible for promotion and sale of all PRW



WHEELER

(Sales) Ltd. music equipment throughout the U.K. Wheeler was previously the executive responsible for the marketing of Rock-Ola phonograms. Wheeler's appointment coincides with the introduction by PRW (Sales) Ltd. of a completely new music marketing division.

1-Stops Merchandising Oldies

• Continued from page 36

Many one-stops print bulletins with order spaces that are either mailed out or stuffed in with shipments. They are also available on the counter.

Radio Doctor's, for example, prepares a list of polkas, waltzes and obereks spotlighting 36 titles. The same list contains 12 Brand Swanson organ recordings and on the back list 46 different instrumentals.

Glassman pointed out that many jukebox programmers have need of as many as 20 different polka recordings.

Mrs. Dalrymple believes jukebox programmers today require an ever increasing variety of music.

"We consider that we have to have just everything. Each wall here is devoted to some type of specialty music, from polkas and jazz to waltzes and standards."

She said that when she decided to stock standards in heavy quantities, some of the younger people in the one-stop "sort of frowned."

"I made believers out of them," she said.

Some of the numbers that have sold in increasing quantity are: "Josephine/Goofus," by Wayne King, Decca 25513; "Hot Lips," Henry Busse, Decca 25015; "Tangerine," Jimmy Dorsey, Decca 25255; "Does Your Heart Beat for Me," Russ Morgan, Decca 25080; "Shanty in Old Shanty

Town," Johnny Long, Decca 23622; "Amapola/Maria Elena," Jimmy Dorsey, Decca 25120; "Don't Be That Way/Jersey Bounce," Benny Goodman, Decca 25548.

Lieberman's prepares one list of standards each month. It also sends out two lists of current recordings.

Programmers Eying 'Calley'

• Continued from page 36

As for airplay in Madison, she said: "Our country station WMAD is playing the Lt. Calley record about three times an hour it seems. WISM, the pop station, is not playing it."

In Denver, Ralph Ludi, programmer at Apollo Stereo Music, said: "I am programming it on a request-only basis—that's about as far as I want to push it. There are just too many people in taverns and public places that feel one way or the other about this record."

Mike Mowers, Radio Doctors one-stop, Milwaukee, was one of the first one-stop buyers to get early action on the Calley record. "We had one woman write a letter asking for three copies and she signed the letter 'God Bless You,' which says something about the way people feel about it."

At Star Title Strip Co., Pittsburgh, manager Norman Morgan said: "I thought the American public had become too blasé to ever express such emotional feeling as we're seeing in the Calley case."

Star Title prepared a special title strip (see photo) in conjunction with Pittsburgh Mobil one-stop, the giant firm with trucks in many states. Pittsburgh Mobil manager Harvey Campbell, who often uses such novelty strip merchandising, thinks the record will become a giant item on jukeboxes.

Many programmers agree—if the requests keep building up.

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Coin Machine World

• Continued from page 36

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Alton, Ill.; Adult Location

Harry Schaffner, operator;
Helen Franklin, programmer;
Schaffner Music Co., Inc.



Current releases:

"In Apple Blossom Time," Bert Kaempfert, Decca 32809;
"I Play and Sing," Dawn, Bell 970;
"I Won't Mention It Again," Ray Price, Columbia 4-45329.

Oldies:

"Wheel of Fortune," Kay Starr;
"Fascination," Jane Morgan.

Cadillac, Mich.; Young Adult Location

Bill Bryan, programmer,
Bryan Bros. Music Co., Inc.



Current releases:

"Joy to the World," Three Dog Night, Dunhill 4272;
"One Toke Over the Line," Brewer & Shipley, Kama Sutra 516;
"L.A. International Airport," Susan Raye, Capitol.

Oldies:

"Rose Garden";
"I Hear You Knocking."

Denver; Country Location

Ralph Ludi, programmer,
Apollo Stereo



Current releases:

"Fifteen Beers Ago," Ben Colder, MGM 14209;
"After You," Jerry Wallace, Decca 32777;
"Strollin'," Nashville String Band, RCA Victor 0410.

Fertile, Minn.; Young Adult Location

Duane Knutson, programmer,
Automatic Sales Co.



Current releases:

"D.O.A.," Bloodrock, Capitol 3009;
"Me and Bobby McGee," Janis Joplin, Columbia 45314;
"For All We Know," The Carpenters, A&M 1243.

Oldies:

"Proud Mary";
"Easter Parade."

Madison, Wis.; Campus Location

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



Current releases:

"I Don't Know How to Love Him," Helen Reddy, Capitol 3027;
"Love Her Madly," Doors, Elektra 45726;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"Me and You and a Dog Named Boo," Lobo, Big Tree 112.

New Orleans; Soul Location

John Elms, Jr., operator;
Harold (Hap) Giarrusso, programmer;
TAC Amusement Co.



Current releases:

"What's Going On," Marvin Gaye, Tamla 54201;
"Want Ads," Honey Cone, Hot Wax 7011;
"Bridge Over Troubled Water," Aretha Franklin, Atlantic 2796.

Rockford, Ill.; Country Location

Charles Marik, operator;
Jerry Schultz, programmer;
Star Music Co.



Current releases:

"Dream Baby," Glen Campbell, Capitol 3062;
"I Won't Mention It Again," Ray Price, Columbia 45329;
"Step Aside," Faron Young, Mercury 73191.

Oldies:

"For the Good Times," Ray Price.

Roswell, N.M.; Teen Location

Charles Ely, programmer,
Ginsberg Music Co.



Current releases:

"Another Day," Paul McCartney, Apple 1829;
"Joy to the World," Three Dog Night, Dunhill 4272;
"Wild World," Cat Stevens, A&M 1231.

Oldies:
"Lemon Tree," Trini Lopez, Reprise 0336;
"Love Letters," Elvis Presley, RCA 47-8870.

Seattle; Young Adult Location

Odell Lovre, programmer,
Hit Parade Music Corp.



Current releases:

"I Don't Know How to Love Him," Helen Reddy, Capitol 3027;
"Melting Pot," Booker T. & the MGs, Stax 0082;
"Albert Flasher," Guess Who, RCA Victor 0458.

Oldies:

"With Pen in Hand," Vikki Carr;
"Green, Green Grass of Home," Tom Jones.

Springfield, Ill.; Adult Location

Bud Hashman, programmer,
Star Novelty Co.



Current releases:

"Dream Baby," Glen Campbell, Capitol 3062;
"I Am... I Said," Neil Diamond, Uni 55278;
"Theme From Love Story," Andy Williams, Columbia 45317;
"One Toke Over the Line," Brewer & Shipley, Kama Sutra 516.

Oldies:

"Anytime," Eddy Arnold, RCA Victor 0509.

Sales Pitches Seen Zeroing in On Student Population in U.K.

By BRIAN MULLIGAN

LONDON — The potential of Britain's 500,000-plus student population as a source of record sales is being fully recognized.

Already proven as a major outlet for live entertainment, a conservative estimate is that the universities and colleges of higher education spend upwards of \$1,200,000 a year. The campus is increasingly becoming the focus of promotion activity by all companies with a contemporary catalog to sell.

Many companies have already acknowledged the importance of the undergraduate market and all evidence points to the country's students being subjected to some determined, albeit low key, sales pitches before the year is out.

There's no doubt that buying patterns can be established within the confines of the university and that tomorrow's best-selling giants can win their first taste of success through the interest of the student population.

There's a secondary factor accounting for the attention and effort being lavished on this market. Outside of the obvious programs, there is virtually no radio support for albums in the progressive vein. Without this support companies are literally forced to uncover new areas for promotion where sales for this type of product might be stimulated.

Important Mart

"There's absolutely no doubt that the student market is an important one," commented Des Brown, Kinney's head of creative services. "The trouble is that it's a hard market to reach through normal channels. Students tend not to listen to the radio or watch television and also tend to resist established media outlets. The only way is to get to them where they are working and living."

Last year via the 2-M Enterprises campus promotion company, Kinney staged a campaign

through universities to boost Neil Young's "After the Goldrush" album. Advertising leaflets were distributed to students offering a free poster on purchase of a copy of the album from the local dealer.

Kinney was sufficiently impressed by results to give 2-M a further assignment of a poster campaign on Judy Collins, the Doors and Tom Paxton, all artists on the recently acquired Elektra label, and is planning similar drives later on Family, Faces and Medicine Head.

Kinney is also keen to expand its activities among universities and is thinking in terms of putting out some of its acts live for appearances.

The most impressive indication of the status students have assumed was the way in which RCA devised and launched the Neon Records a division of RCA series aiming product and marketing directly in their direction. Social secretaries, immensely powerful men who shoulder responsibility for booking concert talent, were invited to a performance at London's Imperial College by the three acts which introduced the label.

RCA also placed a four-page pull-out supplement in a U.K. music paper which claims to have a circulation among undergraduates. Along with posters and leaflets this will be mailed to social secretaries.

There's also the possibility that RCA will become involved in concert promotion at universities, something in which the independent Transatlantic label has been involved for some time as part of a marketing policy which, according to managing director Nat Joseph, is "totally committed" to attracting student sales.

Transatlantic has Mick McDonagh, former social secretary at North London Polytechnic, with the specific brief of expanding activities at campus level. McDonagh has been instrumental in setting up package deals involving Transat-

lantic acts with a number of colleges, backing them up with support promotion in the local press, radio or TV stations.

EMI is looking into the student market and has taken on 2-M promote the Emitt Rhodes album on Probe, in the first calculated effort to evaluate the potential strength.

Open Invitation

But for some time EMI has been endeavoring to cultivate the students, having extended an open invitation to any interested in getting first-hand information to visit at the Manchester Square headquarters for an informal talk. According to Colin Burn, manager of the pop & r marketing department, a steady stream of secretaries have taken up the offer. EMI also makes sure promotional material goes out regularly. Also occasional records for student discotheques go to universities.

(Continued on page 52)

Hampton School Jazz Fest Set

HAMPTON, Va.—The Hampton Institute, in conjunction with the city of Hampton, will sponsor the fourth annual Hampton Jazz Festival June 25-26.

The festival will be held at the Hampton Roads Coliseum and will feature Roberta Flack, Raheem Kirk, Herbie Mann, B.B. King, Dave Brubeck and Jerry Mulligan on opening night. Heading the second night's festivities will be Billy Eckstine, Buddy Rich, Cannonball Adderley, Dizzy Gillespie and Erroll Garner.

George Wein, promoter of the Newport Jazz Festival, who helped to organize the first Hampton Jazz Festival, praised the efforts as "truly outstanding," and commented that the festival "is quickly becoming one of the most recognized yearly entertainment offerings on the East Coast."

Last year's festival grossed over \$90,000. Ticket prices for this year range from \$4-\$7. They can be obtained by mail order from the Hampton Roads Coliseum and all Sears stores in the area. Tickets may also be bought from the Hampton Institute, Norfolk State College, Virginia State College, Petersburg, and outlets across the state.

RADIO CONFAB AT LOYOLA U.

CHICAGO—Andy Janis Associates, in conjunction with WLUC, Loyola University Radio, will hold the second College Radio Conference at Loyola University Saturday (24). Scheduled activities include panel discussions with Chicago area radio personalities Mike McCormick, program director, WLS; Lucky Cordell, station manager, WVON; Lee Davis, program director, WMAQ; Jim Stagg, air personality, WMAQ; Morgan Tell, program director, WGLD-FM; Gwyn Johnson, air personality, WGLD-FM; plus Tex Meyer, music director, WOKY, Milwaukee; and Chris Connors, air personality, WNAP-FM, Indianapolis.

Special speakers include Bob Hamilton of the Bob Hamilton Report, and Carl Charnette, director of the Gateway House, a drug rehabilitation center. There will also be an open panel discussion on the record industry. For more information, contact Andy Janis, 7 West Madison, Chicago, 60602. Phone (212) 263-4075.

What's Happening

By BOB GLASSENBERG

Speaking of broken records, unless you indicate the pick which should be printed in this column, your playlist will not receive consideration.

Picks and Plays: **WSGS**, The Athenaeum of Ohio, Cincinnati. **Jan Hill** reporting: "Carolina Comin' Home," White Plains, Deram. **WEAK**, Michigan State University, East Lansing; "She Used to Wanna Be a Ballerina," Buffie Sainte-Marie, Vanguard. **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "We Were Always Sweethearts," Boz Scaggs, Columbia. **WLUC**, Loyola University, Mundelein College, Chicago, **Walter Paas** reporting: "Bridge Over Troubled Water," Aretha Franklin, Atlantic. **WRUW-FM**, Case Western Reserve University, Cleveland, Ohio: "Moonset," Joe Bauer, Raccoon. **WERC**, University of Toledo, Toledo, Ohio, **Dan Meyers** reporting: "Chick-A-Boom," Daddy Dewdrop, Sunflower. **WVKC-FM**, Knox College, Galesburg, Ill., **Louise Zipp** reporting: "Thirds" (LP), James Gang, ABC. **KICR**, University of Iowa, Iowa City, **Bruce Lidball** reporting: "Here Comes the Sun," Richie Havens, Stormy Forest. **WFAL**, Bowling Green State University, Bowling Green, Ohio, **Carl Navarro** reporting: "Be Nice to Me," Runt, Bearsville. **WMMR**, University of Minnesota, Minneapolis, **Michael Wild** reporting: "Vacuum Cleaner," Merryweather Y Carey, RCA. **KCCS**, University of Missouri, Columbia, **Marv Wells** reporting: "Love Her Madly," Doors, Elektra.

KBTM, Arkansas State University, Jonesboro, **Dennis Rogers** reporting: "Black Oak Arkansas" (LP), Black Oak Arkansas, Atco. **WLSU**, Louisiana State University, Baton Rouge, **Walter Runyon** reporting: "Signs," Five Man Electrical Band, Lionel. **WLPI**, Louisiana Tech, Ruston, **Stuart Neal** reporting: "Is Your Life Your Own," Marmalade, London. **WVSU**, **WVSU-FM**, Samford University, Birmingham, Ala., **Rich Wood** reporting: "What Is Life," George Harrison, Apple. **WRVU**, **WRVU-FM**, Vanderbilt University, Nashville, Tenn., **Susan Hinson** reporting: "Eighteen," Alice Cooper, Warner Bros.

KBLA, California State at Los Angeles, **Steve Resnick** reporting: "Albert Flasher," Guess Who, RCA. **KLCC-FM**, University of Oregon, Eugene, **David Chance** reporting: "Rita Coolidge" (LP), Rita Coolidge, A&M.

WBCR, Brooklyn College, Brooklyn, N.Y., **Gary Scott** reporting: "Wildlife" (LP), Mott the Hoople, Atlantic. **WPEA**, Exeter College, Exeter, N.H., **Bill Densmore** reporting: "Blind Eye," Wishbone Ash, Decca. **WRCU-FM**, Colgate University, Hamilton, N.Y., **Pete Stassa** reporting: "Glass Harp" (LP), Glass Harp, Decca. **WVBC**, Boston College, Boston, Mass., **Paul Le Blanc** reporting: "Energy" (LP), Jeremy Steig, Capitol. **WSAC**, St. Anselm's College, Manchester, N.H., **Jay Cormier** reporting: "Hooker 'N Heat" (LP), John Lee Hooker & Canned Heat, Liberty.

WVBU, Bucknell University, Lewisburg, Pa., **James Morrell** reporting: "Despite It All" (LP), Brinsley Schwarz, Capitol. **WCPR**, Stevens Institute of Technology, Hoboken, N.J., **Ron Harris** reporting: "Rock On" (LP), Humble Pie, A&M. **WKUL**, Waynesburg College, Waynesburg, Pa., **Gary Olsen** reporting: "If," Bread, Elektra. **WMCJ**, Monmouth College, West Long Branch, N.J., **Steven Seidman** reporting: "Wild World," Cat Stevens, A&M.

I have received numerous inquiries lately as to how one becomes a correspondent to this column. It is really quite simple. Just send a playlist with a pick circled and the record company. Also include your name and the name and location of the school. I invite everyone to correspond with their likes, dislikes and various threats to my life. Incidentally, I will remain in the New York office.

As graduation days draw near, I am beginning to receive
(Continued on page 52)

Media Interest Rising on Campus: Natl Talent Exec

NEW YORK—There has been a rapid rise in media interest on the campus, according to John Lollo, of National Talent Service. "Interest in the video area on campus has been rapidly increasing because the people in charge are beginning to realize that a minimum investment can give them instant programming for theaters, as well as a way to publicize other entertainment events on the campus," said Lollo.

NTS offers a special package which includes a Sony AVC-32DD-K video tape camera, tripod, lens and microphone; a Sony AV-3600 playback and record unit; a special three-monitor viewing pillar, and a copy of NIS' "Groove Tube Tapes." The package costs \$3,000. "We feel that this type of package is a necessity, since in order to fully realize the potential of CTV on campus, one must first have a network of campuses with which to operate," Lollo said.

NTS stresses local broadcasting via their pillar concept of viewing. The company also offers the programmer who subscribes to their network video counseling plus a package of 10 one-hour programs which will be available at \$250 each, beginning with the September school term. "We stress local programming, however, since we feel that this adds a great deal of relevancy to campus activities and adds a special emphasis to our own programming," Lollo commented.

"The three-monitor pillar system, if placed in a high-traffic area on campus, will attract a lot of attention. This means that it is a good promotional tool, as well as a tool for video entertainment," said Lollo. "One can produce a special film on a group which is coming to entertain on campus, and generate enough excitement through the pillar to probably sell out every concert. We also hope to offer free music programming and get the record companies to foot the bill for the tapes," he added.

"Most campuses have some type of video tape equipment already, but it is either too costly for the students to use or it is quite complex. Our package offers good equipment, plus tapes at a logical price," Lollo said. "It is also good to remember that we are a software firm, offering the hardware when necessary. We want to build a network as an alternative to the existing video programming seen on television. A network is the only way to sell programming. Consequently, any one interested in selling video software on campus, must also have a package of hardware to sell. This enables the company to offer a complete package and expertise in the video field to interested parties on college and university campuses across the country," Lollo concluded.

NTS hopes to have at least 150 schools signed to their video network by the fall.

The Head Count

The Hexagram is a coffee house with disk entertainment located on the campus of Taylor University, Upland, Ind. Gert Feldz owns and operates the shop with the help of occasional friends who come in to program the music. There are also two waitresses. "We give the students a chance to break from their normal activities at school and come in and talk with music in the background," said Miss Feldz. "Some of them have made Hexagram part of their normal schedule, however." The shop sells most of the records which it plays over its audio system. Miss Feldz' pet project is her private record collection and stereo equipment, which she claims is better than some radio station equipment. "The album sales are really second to the activity of the students at this shop," she said. "But we sell the records and order tapes for the students because they hounded me until I set up shop." The top selling albums are:

"Love Story," soundtrack, Paramount.
"Pearl," Janis Joplin, Columbia.
"Cry of Love," Jimi Hendrix, Reprise.
"Long Player," Faces, Warner Bros.
"Seatrain," Seatrain, Capitol.
"If Only I Could Remember My Name," David Crosby, Atlantic.
"She Used to Wanna Be a Ballerina," Buffy Saint-Marie, Vanguard.
"Endless Boogie," John Lee Hooker, ABC
"Grease Band," Grease Band, Shelter.
"Hooker 'N Heat," John Lee Hooker & Canned Heat, Liberty.

Soul

Billboard SPECIAL SURVEY For Week Ending 4/24/71

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"So Much Love
All Around Me"

THE THREE DEGREES
(Roulette)



By ED OCHS

SOUL SLICES: James Brown takes a deep breath and goes ballad with his next single, "I Cried." By the way, his latest LP (subject to change without notice), "Sho' Is Funky Down Here," is almost two years old. When it was cut, says Mike Kelly, Brown and King decided the market just wasn't right. . . . Ray Charles is due with a new album: "Volcanic Action of My Soul." His own "Don't Change on Me" has moved well into the top 20 without much fanfare, while "Booty Butt" is breaking for the top five on the strength of over 50,000 sales in New York. It's off the "My Kind of Jazz" LP, as Tangerine is on the move with Charles, his orchestra, the Raeletts, Jimmy Lewis, producer-composer Jimmy Holliday ("Don't Change on Me," "Bad Water"), plus newcomer Neal Kimble, Total Picture and Dorothy Berry. ABC Soul is hot! . . . That's right, the side on Joe Simon is "Help Me Make It Through the Night." Percy Sledge really means what he's singin' now. . . . Breakouts: Chi-Lites, Ray Charles Orchestra, Honey Con, Brenda & the Tabs and Garland Green. Next week: Esquires, Whatnauts, Solomon Burke, Candi Staton and Charles Wright. Out of Sight: Aretha & Pickett. . . . King will distribute Mickey Stevenson's Pride label, starting with "Right On Brothers, Right On," by Love'n Stuff and "Let It Out, Let It In" by Leon Ware. . . . Ann Peebles is picking up flip action on "Heartaches, Heartaches." . . . And Scepter is on the flip of Katie Love, "Don't Let It Go to Your Head." . . . Ex-Ronette "Veronica" Ronnie Spector (Producer Phil Spector's) will sing George Harrison's "Try Some, Buy Some," Doris Troy's Last Apple outing was a hit forsaken. . . . At the Apollo till Tuesday: Delphonics, Chi-Lites, Total Eclipse, Sound Experience. . . . New Sister Love: "Are You Lonely?" on A&M. . . . Something instrumental from Motown: "Strung Out," by Gordon Staples & the Motown Strings.

★ ★ ★

ON THE HOTLINE: Album happenings: Charles Wright & the Watts Rhythm Band, "You're So Beautiful" (Warner Bros.); Rudy Ray Moore, "The Cockpit" (Kent); Mongo Santamaria, "Mongol's Way" (Atlantic); Donny Hathaway, (Atlantic); Moments, "Live at the N.Y. State Women's Prison" (Stang); William Bell, "Wow" (Stax); Stevie Wonder, "Where I'm Coming From" (Tamla). . . . Motown is aiming for one-quarter of the top 20 action with hits by Marvin Gaye, Temps, Jackson Five, Stevie Wonder, Smokey & the Miracles, and don't look now but here comes Edwin Starr ("Funky Music") with the Supremes ("Nathan Jones") in the wings. All very familiar. . . . Soul Sauce picks & plays: Clydie King, "Bout Love" (Lizard); Syl Johnson, "Get Ready" (Twilight); Ollie Nightingale, "Standing on Your Promise" (Memphis); Ben Aiken, "One & One Is Five" (Philly Groove); O'Jays, "Shattered Man" (Saru); Cornelius Bros. & Sister Rose, "Treat Her Like a Lady" (UA); Vernon Brown, "I'm a Lover" (Spring); Gloria Taylor, "Don't Want to Be a Girl That Cries" (Mercury); Barrino Bros., "I Shall Not Be Moved" (Invictus); Parliament, "Red Hot Mama" (Invictus); Letta, "I Won't Weep No More" (Chisa); Faith, Hope & Charity, "I Worship the Very Ground You Walk On" (Sussex); Moments, "That's How It Feels" (Strang); General Crook, "What I'm Getting Now" (Down to Earth); Tymes, "Shes Gone" (Columbia); Swordsmen, "You Came" (RCA); Al Wilson, "Falling in Love With You" (Carousel); Chocolate Syrup, "Stop Your Cryin'" (Avco Embassy); Gaslight, "I Can't Tell a Lie" (Grand Junction); Eddie McGhee, "What Made You Change" (Hi); Maceo & All the King's Men, "I Remember Mr. Banks" (House of the Fox); Barbara Mason, "When You Look at Me" (Nat'l General); Charles Wright & the Watts Rhythm Band, "Your Love" (Warner Bros.); Chee-Chee & Peppy, "I Know I'm in Love" (Buddah); Joe Wilson, "Sweetness" (Dynamo); Tower of Power, "Sparkling in the Sand" (San Francisco); Little Johnny Taylor, "Can a Broke Man Survive" (Ronn). . . . Checkout: Leon Thomas, "Come Along" (Flying Dutchman); Curtis Mayfield, "Move On Up" (Curtom); Donny Hathaway, "Magnificent Sanctuary Band" (Atlantic). . . . Impulse has rediscovered Mel Brown's "I'd Rather Suck My Thumb" LP. They're reseriving "18 Lbs. of Unclean Chitlins." . . . Douglas has some heavy satire edged with humor from Malcolm X on the upcoming "By Any Means Necessary" Album. . . . Gene & Jerry: "Take This Woman Off the Corner," Mercury. . . . Silver Dollar Records in Newark is picking up East Coast play with "Ain't It Good Enough," by the Nu-Sound Express, Ltd. Kay-Vee Productions also produced the Devotion for Colossus. New Flaming Ember, "Sunshine" (Hot Wax). . . . Colossus, moving with the Festivals, thinks it has its biggest yet with "Tend to Your Own Business," by News. . . . Tommy Couch and everyone at Malaco-Chimneyville in Jackson, Miss., whose latest is Mighty Sam's "Never Too Busy," reads Soul Sauce. Do you?

40

BEST SELLING Soul Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI)	10	26	27	ELECTRONICALLY MAGNETISM (That's Heavy Baby) Solomon Burke, MGM 14221 (Kids, BMI)	6
2	4	NEVER CAN SAY GOODBYE Jackson 5, Motown 1179 (Jobete, BMI)	3	27	24	I'M GIRL SCOUTIN' Intruders, Gamble 4009 (World War III, BMI)	9
3	5	WE CAN WORK IT OUT Stevie Wonder, Tamla 54202 (Jobete, BMI)	6	28	26	ASK ME NO QUESTIONS B.B. King, ABC 11290 (Pamco/Sounds of Lucille, BMI)	9
4	2	JUST MY IMAGINATION (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI)	11	29	17	AIN'T GOT TIME Impressions, Curtom 1957 (Curtom, BMI)	10
5	6	BABY LET ME KISS YOU King Floyd, Chimneyville 437 (Malaco/ Roffignac, BMI)	5	30	23	GET YOUR LIE STRAIGHT Bill Coday, Galaxy 777 (Ardene, BMI)	12
6	9	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	4	31	33	BE MY BABY Cissy Houston, Janus 5145 (Trio/Mother Bertha, BMI)	7
7	12	I DON'T BLAME YOU AT ALL Smokey Robinson & the Miracles, Tamla 54205 (Jobete, BMI)	5	32	37	MELTING POT Booker T. & the MGs, Stax 0082 (East/Memphis, BMI)	4
8	8	IF IT'S REAL WHAT I FEEL Jerry Butler, Mercury 73169 (Ice Man, BMI)	8	33	—	YOUR LOVE Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475 (Music Power/Warner-Tamerlane, BMI)	1
9	3	SOUL POWER James Brown, King 6368 (Cited, BMI)	8	34	36	THAT EVIL CHILD B.B. King, Kent 4542 (Modern, BMI)	5
10	10	COULD I FORGET YOU Tyrone Davis, Dakar 623 (Julio-Brian/Glo-Co., BMI)	6	35	39	BABY SHOW IT Festivals, Colossus 136 (Collage, BMI)	5
11	7	DO ME RIGHT Detroit Emeralds, Westbound 172 (Bridgeport, BMI)	10	36	42	MR. & MRS. UNTRUE Candi Staton, Fame 1478 (Pocketful of Tunes/Jillbern, BMI)	2
12	21	WANT ADS Honey Cone, Hot Wax 7011 (Gold Forever, BMI)	2	37	28	LOVE MAKES THE WORLD GO ROUND Odds & Ends, Today 1003 (Jobete, BMI)	8
13	15	DON'T CHANGE ON ME Ray Charles, ABC 11291 (United Artists, ASCAP)	6	38	40	GET READY Syl Johnson, Twi-Night 149 (Jobete, BMI)	2
14	16	COOL AID Paul Humphrey & His Cool Aid Chemists, Lizard 1006 (Wingate, ASCAP)	8	39	—	SPINNING AROUND Main Ingredient, RCA 74-0456 (L.T.D., BMI)	1
15	29	BOOTY BUTT Ray Charles Orch., TRC 1015 (Tangerine, BMI)	5	40	32	OYE COMO VA Santana, Columbia 4-45330 (Planetary, ASCAP)	5
16	14	HEAVY MAKES YOU HAPPY Staple Singers, Stax 0083 (Unart, BMI)	16	41	—	LONELY FEELIN' War, United Artists 50746 (Far Out, ASCAP)	1
17	20	RIGHT ON THE TIP OF MY TONGUE Brenda & Tabulations, Top & Bottom 407 (McCoy/One Eye, BMI)	5	42	45	AIN'T NOTHING GONNA CHANGE ME Betty Everett, Fantasy 658 (Roker, BMI)	2
18	31	PLAIN & SIMPLE GIRL Garland Green, Cotillion 44098 (Cotillion/Syl-Zel, BMI)	7	43	43	ACK-A-FOOL Sisters & Brothers, Calla 175 (Big Seven/Matzo, BMI)	2
19	19	WARPATH Isley Brothers, T-Neck 929 (Triple Three, BMI)	4	44	44	EVIDENCE Sweet Inspirations, Atlantic 2779 (Fame, BMI)	2
20	—	BRIDGE OVER TROUBLED WATER Aretha Franklin, Atlantic 2796 (Charing Cross, BMI)	1	45	46	TEDDY BEAR Reggie Gardner, Capitol 3042 (Cherry G/ Saico, BMI)	3
21	13	PROUD MARY Ike & Tina Turner, Liberty 56123 (Jondora, BMI)	9	46	48	DRIVING WHEEL Al Green, Hi 2188 (Prestige, BMI)	5
22	11	YOU'RE ALL I NEED TO GET BY Aretha Franklin, Atlantic 2787 (Assorted, BMI)	8	47	47	WHO ARE YOU GONNA LOVE Rosetta Johnson, Clintone 003 (Moonsong/Cotillion, BMI)	2
23	18	GIRLS OF THE CITY Esquires, Lamar 1001 (McLaughlin, BMI)	9	48	49	I NEED YOU BABY Jesse James, ZEA 50003 (Three & Three, BMI)	3
24	30	I'LL ERASE AWAY YOUR PAIN Whatnauts, Stang 5023 (Gambi, BMI)	4	49	—	JOY TO THE WORLD Three Dog Night, Dunhill 4272 Lady Jane, BMI)	1
25	25	WHEN YOU TOOK YOUR LOVE FROM ME O.V. Wright, Back Beat 620 (Don, BMI)	8	50	50	DO IT Billy Sharae, Spectrum 114 (Daedalian, BMI)	2

Vox Jox

• Continued from page 32

Here's a plug for Jock's Jokes, a new publication mailed free to all radio and TV stations in the U.S. and Canada. Robert E. (Bob Baker) Fincher, the editor, sent me a copy. If you aren't receiving one, write the magazine at 1336 Main St., Sarasota, Fla. 33577. It's published by Radio Engineering Incorporated Schools. . . . Don Arnsan, 3rd phone. Top 40 experience in Reno and Las Vegas, needs a job. Address is 10945 Hortense, North Hollywood, CA 91602.

★ ★ ★

Bill Wheatley has sent me the Jan./Mar. Pulse for Charlotte, N.C. WAYS is No. 1 with a 21 between 6-10 a.m., another 21 from

10 a.m.-3 p.m., a 20 between 3-7 p.m. and a 23 at night. However, WAME, the country station, which Wheatley watches over, has a 16, 14, 21, and 16. So, country music has bested the leading rocker during the important afternoon drive period. WBT looks fairly strong and has 17, 10, 9, and 12. WGIV has 17, 15, 15, and 19 to show up very strong. WSOC has 15, 15, 9, and 5. And WIST has 4, 4, 7, 11.

★ ★ ★

Ron Bedford has left WFLI in Chattanooga, Tenn., for two years of active duty in the naval reserves.

Paul Godfrey has joined CHAM, Hamilton, Canada, as the program/music supervisor; he'd been with CHSJ in St. John, New Brunswick, Canada. Chuck Cham-

roux has become station manager of CHAM, but reports that he's "still program oriented." The personality lineup includes John McLeod, Don Collins, Dick Joseph, Ike Isaacs, Paul Allen, and Godfrey. . . . Joe Scott has become music director of WYCL in York, S.C. Richard W. Irwin, the Top 40 station's program director, used to do the music.

★ ★ ★

Noel Beluc, program director of WGLF-FM in Tallahassee, Fla., has left the station. He's looking for a job in the Carolinas, North Georgia, Tennessee, or Virginia. He's 35, comes with recommendations. Phone is 904-576-6214. . . .

(Continued on page 42)

APRIL 24, 1971, BILLBOARD

NEW!

**'TWO
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**SHE'S
NOT JUST
ANOTHER
WOMAN**

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EIGHTH DAY**
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1

2

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Vox Jox

Continued from page 40

Got a note from **Nick Alexander** at KKAM, Pueblo, Colo., which states that **Bob Stevenson**, music director, has left the station. **Dwight Shaw** is general manager of the station. Others on the staff include production manager **Bill Kafka**, **Joe Ricci**, **Chuck Thomas** and **Alexander**. . . . **Mark Hyams** has left WMOH in Hamilton, Ohio, for WAVI in Dayton, Ohio.

★ ★ ★
WLAJ-FM, Grand Rapids, Mich., which is now live with contemporary MOR music 24 hours a day, has the following personality roster: **Jack Evans**, **Dave Kent**, **Ed Buchanan**, **Zane Stewart**, and **Phil Barker**, with **Mike Hansen**, **Jay Holliday**, and **Tom Matthews** doing weekend work. **Evans** is the program and music director. . . . **Gene Taylor**, general manager of WLS, Chicago, told a professional group in Chicago last week that "If every pop music station in the country were silenced tomorrow, I doubt very much that drug usage among young people would be reduced. There are other, much more complicated reasons for the problem than music." Bravo, Gene! But isn't it a pity that we in the music industry must defend ourselves in the drug situation—not from the people who actually listen to music, but a bunch of duffers in Washington who, I think, don't even like today's music that much?

★ ★ ★
Harry C. Walker is the new general manager of WKNR and WKNR-FM, Detroit. He'd been general sales manager. So, I guess **Frank Maruca** is out; Frank had been with that station many years, including during its days as the market's leading rock station. . . . Lineup at WGH in Norfolk: **George Crawford**, **J.J. Bowman**, **Rob Wayne**, program director **Lee Fowler**, music director **Scott Christenson**, **Ron James**, and **Tom Scott**. **Christenson** wants **David (Bobby Davis) Kotkamp** to call him. Now, the Oct./Dec. Pulse for Norfolk: WRAP has a 22 from 6-10 a.m. to lead the market, but drops back to a 10 from 10 a.m.-3 p.m., then has 14 until 7 p.m. and 15 from 7-midnight. WGH has 16, 14, 18, and 18 (so you can see why **Scott Christenson** is happy about his 10 p.m.-1 a.m. show. WTAR has 13, 8, 6, and 4. WTID has 5, 5, 4 and WTID-FM takes over 7-midnight with 1. WFOG-FM, programmed by **Ron Nichol's** wife **Ginni Hobbs**, has 7, 13, 8, and 7. Wow! WHIH has 11, 9, 13, and 14. WNOR has 8, 11, 12, and 12. WNOR-FM has 2, 1, 2, and 9. WCMS has 7, 7, 3 and then WCBS-FM has 5 between 7-midnight.

★ ★ ★
J. Robert Gaines and his wife, **Sharon**, have a 7-pound 2 ounce addition. Name's **William Sebastian Norman Gaines**. **Gaines**, who operates under the nom-de-aero of **Rob Raleigh**, is looking for a program director for a North Carolina station he consults. Call him at 919-787-7181 if you're interested. . . . Line-up at KGB, San Diego: **John Carter**, **Christopher Cane**, **Mark Richards**, **Johnny Mitchell**, **Barry Kaye**, **Tom Kelly**, with **Don Dale** doing the all-night gig and **Jessie Bullet** helping out on weekends.

★ ★ ★
Talked with **Kent Burkhardt**, head of Pacific & Southern Broadcasting; he's been mad at me even longer than **Bill Drake** and doesn't read this column. But somebody evidently telephones him long distance occasionally to read him something I've said. **Burkhardt** denies that **WWDJ** (the current **WRZ**) in Hackensack, N.J., will be a Drake-type station. Says **WWDJ** will be a Burns-format station (**George Burns** is national program director of Pacific & Southern). Indication in the phone conversation was that **Burns** can beat **Drake**. Well, we shall see, I suppose.

O.D.O. Studio was the scene for Golden Beam Records first record session.



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BEST SELLING Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	B. B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	8	26	26	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	27
2	2	CURTIS Curtis Mayfield, Curtom CRS 8005	29	27	24	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	19
3	5	MELTING POT Booker T. & the MG's, Stax STS 2035	15	28	28	VERY DIONNE Dionne Warwick, Scepter SPS 587	20
4	4	ABRAXAS Santana, Columbia KC 30130	28	29	29	SUGAR Stanley Turrentine, CTI CTI 6005	9
5	3	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	22	30	27	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	25
6	7	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	20	31	34	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	22
7	8	CHAPTER TWO Roberta Flack, Atlantic SD 1569	34	32	33	DOIN' THEIR OWN THING Maceo & The King's Men, House of Fox HOFLP 1	2
8	6	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	7	33	30	THE MOMENTS' GREATEST HITS Stang ST 10004	7
9	9	SOUNDS OF SIMON Joe Simon, Spring SPR 4701	6	34	38	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	6
10	10	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	5	35	37	THEM CHANGES Buddy Miles, Mercury SR 61280	15
11	11	STAPLE SWINGERS Staple Singers, Stax STS 2024	5	36	35	THE OSMONDS MGM SE 4724	11
12	12	BLACK ROCK Bar-Kays, Volt VOS 6011	10	37	40	BOBBY WOMACK LIVE Liberty LST 7645	7
13	14	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	5	38	31	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	32
14	—	DIANA Soundtrack/Diana Ross, Motown MS 719	1	39	32	SEX MACHINE James Brown, King KS 7-1115	30
15	16	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	11	40	—	MANDRILL Polydor 24-4050	1
16	15	THIRD ALBUM Jackson 5, Motown MS 718	30	41	39	BURNING Esther Phillips, Atlantic SD 1565	24
17	18	THIS IS MADNESS Last Poets, Douglas 7 Z 30583	4	42	44	WAR United Artists UAS 5508	4
18	13	SLY AND THE FAMILY STONE'S GREATEST HITS Epic KE 30325	23	43	45	BABY HUEY The Baby Huey Story/The Living Legend, Curtom CRS 8007	3
19	19	LIVE DOIN' THE PUSH AND PULL AT P.J.'s Rufus Thomas, Stax STS 2039	7	44	36	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol SKAO 472	49
20	17	PEARL Janis Joplin, Columbia KC 30322	10	45	—	TJADER Cal Tjader, Fantasy 8406	1
21	21	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	30	46	43	IMPRESSIONS' GREATEST HITS ABC ABCS 727	6
22	25	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	2	47	41	PORTRAIT Fifth Dimension, Bell 6045	28
23	20	SUPERBAD James Brown, King KS 1127	13	48	48	ISAAC HAYES MOVEMENT Enterprise ENS 1010	52
24	22	CHICAGO III Columbia C2 30110	11	49	49	IN SESSION Chairmen of the Board, Invictus SKAO 7304	20
25	23	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	11	50	50	TASTEFUL SOUL Main Ingredient, RCA Victor LSP 4412	6

WPRO Keeps Top 40 'Upheaval' On a Stable & Successful Keel

Continued from page 30

sic committee that listens to the bring backs, plus any new hot product. This committee meets on Friday. Che-che, WPRO girl Friday, has been making telephone calls to get record reports from 22 dealers; she compiles this information and information on request action collected during the previous week; she takes this information into the committee meeting about noon time. By 3 or 4 p.m., the committee has picked the new records and completed the station's playlist.

Because of the high volume of singles being released every week by record companies, the record promotion man has become even more valuable. He remembered **Don Graham** and **Marty Thau** as being the two best in the busi-

ness. WPRO conducts open house every Thursday for record promotion men and **Herskovitz** spoke of a "parade that is endless, but each man gets as much time as needed to make his presentation. The men I appreciate the most, however, are the ones who treat it as a business . . . who tell me what their product is for the week and what they believe is the strongest." He also appreciates information if the record is occurring in some other market, but exchanges playlists with several other stations and so keeps fairly up-to-date on happening records.

The major forte of WPRO, **Herskovitz** said, is its "external exploitations." With these, the station directs its attack and encourage new listeners to tune in WPRO.

Herskovitz started in radio on

WICC in Bridgeport, Conn., while in high school. His first radio job was to take the baseball scores off the ticker machine and hand them to the deejay on duty. Eventually, he became a newsman, then a staff announcer. When he came out of the army in 1957, he started on WICC full time. He went to WTRY in Albany, N.Y., about 1961, and worked up to production supervisor. **John Munteer** was WTRY program director then. **Sam Neilsen** was general manager. After a year or so, **Herskovitz** shifted to WNBC in New Haven as operations manager. A year and a half later, he joined WPRO as operations manager, working closely with new general manager **Pete Newell** (now general manager of WKBW in Buffalo, N.Y.).

(Continued on page 52)

Country Music

Country Music Fest in England Draws 25,000; LP's a Sellout

LONDON—Playing to "the largest gross in the history of the European continent for an indoor show," the third Annual Country Music Festival at Wembley Pool here drew more than 25,000 in its first two-day venture.

Next year the event will be spread to three days, according to promoter Mervin Conn, and will include a "Wild West Rodeo" produced by Mooney Lynn, husband of Decca artist Loretta Lynn.

The last Easter weekend crowd demonstrated not only their taste for more country music, but purchased every American country album on display at the various booths in Wembley.

Mary Reeves (Davis), widow of the late Jim Reeves, said she personally autographed 2,000 Reeves albums which were available, and could have sold another 10,000 had they been available. Thousands sought LP's or singles by Roy Acuff, but none were in sight.

"The distributors must have learned something here," said Wesley Rose, president of Acuff-Rose and Hickory Records. "All we've heard is that there is no demand for country music. That certainly has been disproved. I could have sold any record I had even remotely connected with country."

Other record manufacturers concurred. At times there were thousands of fans huddled around the displays, seeking anything they could get their hands on.

The show itself, playing to a standing room crowd, produced

one of the wildest responses ever seen by the artists. The performers were on stage a total of 10 hours, and then the audience was screaming for more at the end. Had Roy Acuff not walked off the stage with his group near midnight on Easter Sunday, he might still be there.

Acuff, one of the most popular artists to perform at Wembley, shared the spotlight with Tommy Cash, Hank Snow, George Hamilton IV, Loretta Lynn, Tompall and the Glaser Brothers, Waylon Jennings, John Hartford, Hank Williams Jr., and an assemblage of some of the great talents from the British Isles.

Each of the artists received a thunderous ovation, encores, and in the cases of Acuff, Snow, Williams and the Glasers, standing ovations.

Miss Lynn, performing for the third consecutive year at the festival, also had an overwhelming reception, with the audience continually shouting the names of her songs.

Conn announced the record gross, although he did not give the figure. He indicated, however, it was in excess of \$100,000. Artists this year were paid their going price, plus transportation and expenses.

Conn also said he had booked Williams back for an October tour of Britain and Europe. He also said he had signed to a contract a British group known as the Jonny Young 4, and will bring these singers to America for a tour.

Young was one of the outstanding acts from Europe, but had to share the spotlight with other Britons and a strong contingent from Ireland.

The Irish country singers, some of the best to perform anywhere, included Brian Coll, Larry Cunningham, and Ray Lynam. Each is a recording artist in his own country, and won new friends in the Wembley crowd. At least eight nations were represented in the audience, with the Irish contingent the most vocal.

Australian Lee Conway also showed well as a versatile performer, as did Patsy Powell and her Playboys.

George Hamilton IV did double duty, serving as emcee (master of ceremonies) and as an entertainer. He handled both with finesse. Hamilton has become a fixture in England, which he described as his "second home." He also has enjoyed great popularity in Canada. He did a series of television shows recently for the BBC.

BBC videotaped massive portions of the Festival, and will show it in a condensed three-hour version April 24. It also will be broadcast by BBC on radio, and has been purchased by Radio Telefif Eireann, Dublin, for a series of radio shows.

Conn already has begun booking talent for next year's event. The rodeo will be an added attraction. It will not be the Loretta Lynn rodeo, although her husband will produce it. Lynn said he would

Country Assn Is Formed in Ireland

LONDON—Formation of the Irish Country Music Association, headed by Roger Ryan, was announced here to "give country music a fair deal in Ireland."

"The people of Ireland are completely country music oriented," Ryan said, "but we had to form the association to get proper publicity to get the radio stations to play more country music."

Ryan said the Irish CMA devotes its time to promoting country music and operating as a news service to the press and radio. A regular newsletter now is being published, containing news of American and Irish country entertainers. The association is funded through raffles, with albums as prizes.

Country music for dances in Ireland is the area of greatest popularity, according to Ryan. Members of the Irish CMA now receive discount prices for country music dances, and for most albums sold in Ireland.

Ryan listed the four top artists currently in Ireland as Johnny Cash, Slim Whitman, Hank Snow and Hank Locklin. He said he feels the Irish CMA can help promote other American artists in that nation, and expressed a desire to

bring several leading cowboys from the United States, and utilize horses and stock from Europe. It will be a "cowboy and Indian type of production," he said.

hear from booking agents in the United States.

The Irish CMA hopes to establish a permanent home for country music in that nation, and set up auditions for future artists.

The greatest problem facing country music in Ireland, he said, is lack of distribution. "The Irish people want to buy country records, but simply can't get them," he noted. Whatever albums are available are quickly sold.

Ryan said many bands which formerly played popular music in Ireland had switched to country because of its growing popularity.

U.S. CMA Holds Meet

LONDON—The board of directors and officers of the Country Music Association held their quarterly meeting here last week, the first such meeting in Europe.

The board met in conjunction with the Country Music Festival and the Billboard International Awards program.

The meeting was chaired by Dick Broderick and guided by president Wade Pepper. All meetings were held at the Churchill Hotel.

**"I LOVE THE WAY YOU'VE BEEN LOVIN' ME"—
THANKS, ROY DRUSKY—"I LOVE THE WAY
YOU'VE BEEN LOVIN' ME"—GRACIES, ROY
DRUSKY—"I LOVE THE WAY YOU'VE BEEN
LOVIN' ME"—MERCII, ROY DRUSKY—"I LOVE
THE WAY YOU'VE BEEN LOVIN' ME"—
DANKE, ROY DRUSKY Mercury #73178**

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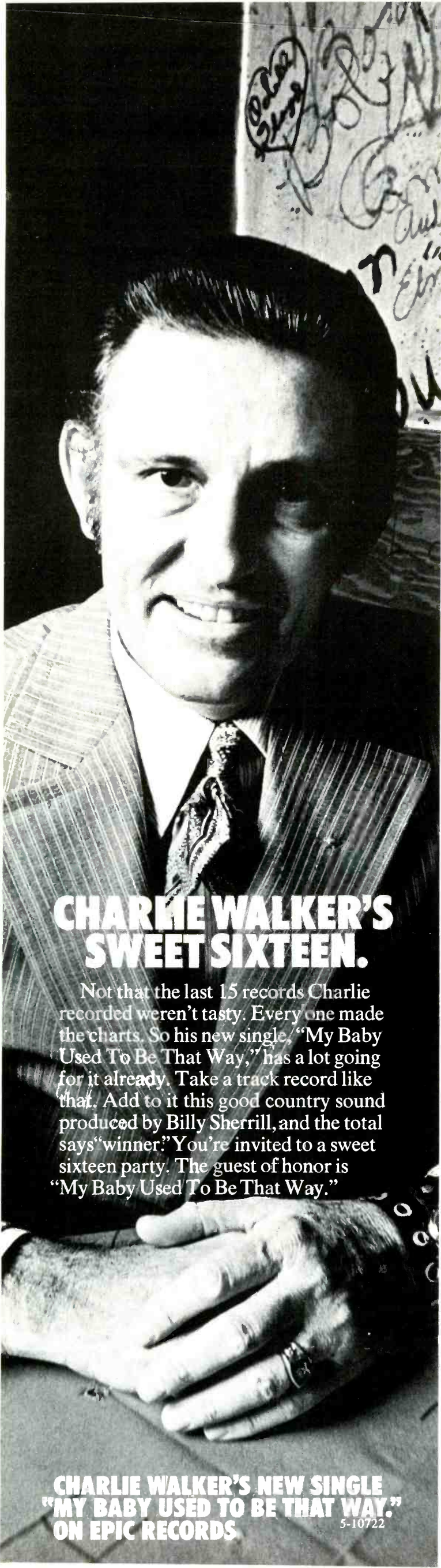


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Hot Country Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.



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Not that the last 15 records Charlie recorded weren't tasty. Every one made the charts. So his new single, "My Baby Used To Be That Way," has a lot going for it already. Take a track record like that. Add to it this good country sound produced by Billy Sherrill, and the total says "winner." You're invited to a sweet sixteen party. The guest of honor is "My Baby Used To Be That Way."

CHARLIE WALKER'S NEW SINGLE "MY BABY USED TO BE THAT WAY." ON EPIC RECORDS
5-10722

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/DeSard, BMI)	9	38	34	YOU MAKE ME FEEL LIKE A MAN Warner Mack, Decca 32781 (Page Boy, SESAC)	11
2	2	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI)	8	39	28	DID YOU EVER Charlie Louvin & Melba Montgomery, Capitol 3029 (Tree, BMI)	11
3	4	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	6	40	20	I'M GONNA KEEP ON LOVING YOU Billy Walker, MGM 14210 (Two Rivers, ASCAP)	14
4	5	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (Bros. 2, ASCAP)	6	41	54	A GOOD MAN June Carter Cash, Columbia 4-45338 (House of Cash, BMI)	4
5	10	A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	5	42	51	ANGEL Claude Gray, Decca 32786 (Vanio, BMI)	5
6	6	ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI)	7	43	45	THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND Jack Greene, Decca 32823 (Forrest Hills, BMI/Jaray, BMI)	3
7	14	I WANNA BE FREE Loretta Lynn, Decca 32796 (Sure-Fire, BMI)	5	44	55	GYPSY FEET Jim Reeves, RCA Victor 47-9969 (Open Road, BMI)	3
8	12	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	7	45	32	WITH HIS HAND IN MINE Jean Shepard, Capitol 3033 (Copper Basin/Twig, BMI)	10
9	8	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI)	9	46	35	A WOMAN ALWAYS KNOWS David Houston, Epic 5-10696 (Algee, BMI)	16
10	3	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketful of Tunes/Jillbern/Saturday, BMI)	11	47	47	OH, LOVE OF MINE Johnny & Jonie Mosby, Capitol 3039 (Central Songs, BMI)	8
11	7	I'D RATHER LOVE YOU Charley Pride, RCA Victor 47-9952 (Pi-Gem, BMI)	12	48	61	CHIP 'N DALE'S PLACE Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	3
12	23	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	5	49	53	CRAWDAD SONG Lawanda Lindsey & Kenny Vernon, Chart 5114 (Sue-Mirl, ASCAP)	9
13	15	SOMETIMES YOU JUST CAN'T WIN George Jones, Musicor 1432 (Glad, BMI)	6	50	64	TOMORROW NIGHT IN BALTIMORE Roger Miller, Mercury 73190 (Tree, BMI)	2
14	9	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	10	51	57	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	3
15	11	SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI)	10	52	75	COMIN' DOWN Dave Dudley, Mercury 73193 (Addell, BMI)	2
16	13	AFTER THE FIRE IS GONE Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI)	12	53	59	COMIN' FOR TO CARRY ME HOME Dolly Parton, RCA Victor 47-9971 (Owepar, BMI)	3
17	17	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot 17365 (Central Songs, BMI)	8	54	72	EVERYBODY KNOWS Jimmy Dean, RCA Victor 47-9966 (Central Songs, BMI)	2
18	19	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	5	55	66	WHERE DID THEY GO, LORD Elvis Presley, RCA Victor 47-9980 (Presley/Blue Crest, BMI)	5
19	16	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Roy Drusky, Mercury 73178 (Music City, ASCAP)	8	56	68	FREE TO GO Sue Richards, Epic 5-10709 (Stallion, BMI)	5
20	21	SO THIS IS LOVE Tommy Cash, Epic 5-10700 (House of Cash, BMI)	7	57	73	WORKING LIKE THE DEVIL (For the Lord) Del Reeves, United Artists 50763 (Four Star, BMI)	3
21	25	BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	8	58	50	CARELESS HANDS Dottie West, RCA Victor 47-9957 (Melrose, ASCAP)	8
22	38	OH, SINGER Jeannie C. Riley, Plantation 72 (Singleton, BMI)	4	59	69	IF YOU LOVE ME (Really Love Me) Lamar Morris, MGM 14236 (Duchess, BMI)	2
23	29	THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	7	60	65	IS IT ANY WONDER THAT I LOVE YOU Bob Luman, Epic 5-10699 (Jack & Bill, ASCAP)	5
24	42	MISSISSIPPI WOMAN Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	4	61	71	POOR FOLKS STICK TOGETHER Stoney Edwards, Capitol 3061 (Freeway, BMI)	4
25	33	IT COULD 'A BEEN ME Billie Jo Spears, Capitol 3055 (Chestnut, BMI)	6	62	70	WHAT DO YOU DO Barbara Fairchild, Columbia 4-45344 (Champion, BMI)	3
26	24	BRIDGE OVER TROUBLED WATER Buck Owens & the Buckaroos, Capitol 3023 (Charing Cross, BMI)	12	63	—	A SIMPLE THING CALLED LOVE Roy Clark, Dot 17368 (Glaser, BMI)	1
27	27	A STRANGER IN MY PLACE Anne Murray, Capitol 3059 (TRO-First Edition, BMI)	6	64	—	I'VE GOT THE RIGHT TO CRY Hank Williams Jr., MGM 14240 (Recordo, BMI)	1
28	39	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	5	65	67	CITY LIGHTS Johnny Bush, Stop 392 (T. & T., BMI)	3
29	31	ONE MORE TIME Ferlin Husky, Capitol 3069 (Dixie Jane/Twig, BMI)	5	66	—	ONLY A WOMAN LIKE YOU Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	1
30	26	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	19	67	—	THE WORLD NEEDS A MELODY Red Lane, RCA Victor 47-9970 (Tree, BMI)	1
31	36	TELL HIM THAT YOU LOVE HIM Webb Pierce, Decca 32787 (Tuesday, BMI)	7	68	—	NEW YORK CITY Stabler Brothers, Mercury 73194 (House of Cash, BMI)	1
32	18	THE ARMS OF A FOOL Mel Tillis, MGM 14211 (Sawgrass, BMI)	13	69	63	AT LEAST PART OF THE WAY Stan Hitchcock, GRT 39 (Jack & Bill, ASCAP)	7
33	37	TRAVELIN' MINSTREL MAN Bill Rice, Capitol 3049 (Jack & Bill, ASCAP)	6	70	—	DID YOU THINK TO PRAY/LET ME LIVE Charley Pride, RCA Victor 47-9974 (Pi-Gem, BMI/Pi-Gem, BMI)	1
34	41	ODE TO A HALF A POUND OF GROUND ROUND Tom T. Hall, Mercury 73189 (Newkeys, BMI)	4	71	—	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Shenandoah, ASCAP)	1
35	22	AFTER YOU/SHE'LL REMEMBER Jerry Wallace, Decca 32777 (Four Star, BMI/Four Star, BMI)	11	72	74	THEY'RE STEPPING ALL OVER MY HEART Kitty Wells, Decca 32795 (Needahit, BMI)	2
36	30	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Lynn Anderson, Chart 5113 (Peer Int'l, BMI)	12	73	—	ALL I NEED IS YOU Carl Belew & Betty Jean Robinson, Decca 32802 (Four Star, BMI)	1
37	40	GEORGIA PINEYWOODS Osborne Brothers, Decca 32794 (House of Bryant, BMI)	7	74	—	IF YOU WANT ME TO I'LL GO Bobby Wright, Decca 32792 (Acuff-Rose, BMI)	1
				75	—	HAPPY SONGS OF LOVE Tennessee Ernie Ford, Capitol 3079 (Morris, ASCAP)	1



SUSAN RAYE/WILLY JONES

When Susan Raye cut her single of Willy Jones, the fact that it was hit material was obvious. Not too many people were surprised when it climbed to the top of the national charts. Now Susan's released her Willy

Jones album and on the new release is a cut of a song that is currently climbing to the top for her again, L.A. INTERNATIONAL AIRPORT. Two hit singles and a package of 8 other fine song treatments by Susan Raye make the Willy Jones album one of the hottest pieces of country product going right now. Pick up on it on record or on tape. It's on Capitol now.

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Country Music

Cite Problems Of Distribution To the PX's

LONDON—Tommy Tucker, a long-time disk jockey on the Armed Forces Radio Network in Stuttgart, Germany, outlined some of the problems of distribution of country product in Europe.

Speaking as an individual and not as a member of the armed forces, Tucker said the biggest post exchange in Europe carried only 58 country LP's and only four singles, despite the constant demand for country music.

Of the 50 albums on the rack, 21 were RCA, 18 Capitol and the remaining 11 were divided among nine labels. Seven of the Capitol albums were Glen Campbell, and only one of these was current.

Tucker said he received letters every day requesting album numbers so that listeners could send off to the United States to purchase the records.

"The military does not buy from the country charts," he explained, "but only from Billboard's Hot 100." Only the records which make it into the pop chart, then, are purchased.

A survey taken some time ago showed more than 75 percent of all military personnel prefer country music.

"I got letters of frustration," Tucker said, "from country music fans who are unable to buy country music in the post exchange." He said he didn't know the solution, because Armed Forces Radio and Television had no tie-in with the PX purchases.

Two country music programs daily now originate on Armed Forces Radio. These programs are taken from the Billboard country charts.

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 4/24/71

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	ROSE GARDEN Lynn Anderson, Columbia C 30411	18
2	2	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	34
3	3	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	13
4	5	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	9
5	4	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	13
6	13	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	3
7	18	HAG Merle Haggard, Capitol ST 735	2
8	7	BED OF ROSE'S Stallor Brothers, Mercury SR 61317	15
9	9	WITH LOVE George Jones, Musicor MS 3194	9
10	6	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	13
11	15	ANNE MURRAY Capitol ST 667	2
12	—	DID YOU EVER THINK TO PRAY Charley Pride, RCA Victor LSP 4513	1
13	10	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	24
14	8	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	14
15	16	BEST OF ROY CLARK Dot DOS 25986	5
16	14	MORNING Jim Ed Brown, RCA Victor LSP 4461	13
17	30	WILLY JONES Susan Raye, Capitol ST 736	3
18	20	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	8
19	19	STEP ASIDE Faron Young, Mercury SR 61337	3
20	21	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	8
21	17	SNOWBIRD Anne Murray, Capitol ST 579	30
22	26	ARMS OF A FOOL/COMMERCIAL AFFECTION Mel Tillis & the Statesiders, MGM SE 4757	4
23	25	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	7
24	—	EMPTY ARMS Sonny James, Capitol ST 734	1
25	12	SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576	5
26	11	15 YEARS AGO Conway Twitty, Decca DL 75248	21
27	28	WHERE HAVE ALL THE HEROES GONE Bill Anderson, Decca DL 75254	8
28	27	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	12
29	23	THE JOHNNY CASH SHOW Columbia KC 30100	24
30	22	GOLDEN STREET OF GLORY Dolly Parton, RCA Victor LSP 4398	7
31	24	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	20
32	32	THE TAKE/TULSA Waylon Jennings, RCA Victor LSP 4490	7
33	33	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323	14
34	37	GOODTIME ALBUM Glen Campbell, Capitol SW 493	30
35	31	OSBORNE BROTHERS Decca DL 75271	3
36	36	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	11
37	35	#1 Sonny James, Capitol ST 629	22
38	38	HELLO DARLIN' Conway Twitty, Decca DL 75209	44
39	39	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists UAS 6777	11
40	—	GREATEST HITS, VOL. 1 Lynn Anderson, Chart CHS 1040	3
41	34	SHE WAKES ME WITH A KISS Nat Stuckey, RCA Victor LP 4477	9
42	42	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	66
43	29	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	39
44	45	I'M GONNA KEEP ON LOVING YOU/ SHE GOES WALKIN' THROUGH MY MIND Billy Walker, MGM SE 4756	2
45	40	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	30

RUBY (are you mad)

BUCK OWENS and his Buckaroos

CAPITOL NO. 3096



International Country Awards Highlights



THE IRISH APPEAR in numbers at the Billboard awards show. Left to right: Mick Clerkin, Release Records; Billboard's Bill Williams; Loretta Lynn; Terry Wogan, BBC; Mike Clare, Record Mirror; Tony Gaynor, Radio Telefis Eireann; George O'Reiley, talent manager; Des Dolan, Shannon distributor; Larry Cunningham, leading Irish artist.



GAY AND GEORGE HAMILTON IV, selected as the top international male vocalist of the year.



FOUNDING CMA PRESIDENT Connie B. Gay presents the Billboard International Award to the Glaser Brothers. Left to right, Chuck Glaser, Jim Glaser, Gay and Tompall Glaser.



CONNIE B. GAY, left, and Record Mirror country editor Michael Clare present the Billboard award to Loretta Lynn as top international female vocalist.



BRITAIN'S MERVYN CONN, producer of the International Festival of Music, speaks at the Billboard Awards presentation banquet.



DEREK EVERETT of MCA in Britain accepts the Billboard Award from Connie B. Gay and Michael Clare. MCA won the award for its distribution of country music abroad.



THE WINNER'S CIRCLE at the Billboard-Record Mirror Awards show in London. Left to right, front row: George Hamilton IV, Tompall Glaser, Mervyn Conn, Loretta Lynn, and Billboard overseas vice president, Mort Nasatir; back row: Tex Withers, Country Fever, Roy Squiree, Chappel Music (representing Lowery Music) and Derek Everett.

Hamilton, Lynn, Tompall And Glasers Take Awards

Continued from page 1

performer was Tex Withers; the top big country act was Country Fever, and the top record company for distribution in the U.K. was MCA. All of the winning artist were on hand to accept their awards. Derek Everett of MCA accepted for his company.

Connie B. Gay, founding president of the Country Music Association,

did the presentations, and the winners were announced by Michael Claire, country music editor of Record Mirror, the British Billboard consumer publication, which is the official voice of the British CMA.

The Mervyn Conn Organization helped coordinate the awards show, hosted by Mort Nasatir, president of International operations, and Mike Hennessey, editor of Bill-

board in Europe. Compere for the event was Danny Hart, past president of the British Association of Toastmasters.

Historically, this was another step in the spread of country music recognition. Billboard pioneered the giving of national country awards in America, which ultimately led to a network show. Billboard then gave up this show and its national awards to help the Country Music Association develop a single awards presentation and its network program. Now the move has gone international.

Nasatir said plans were under way for next year, with even more coverage of the country music spectrum.

Representatives of the BBC and other media attended the black-tie affair, at which members of the Country Music Association board of directors and leading American entertainers were guests.

MGM Names Latin Midwest Distrib

CHICAGO—MGM Records has appointed Pan American Records here as its distributor of Latin product throughout the Midwest. Pan American now has Midwest distribution for Caytronic and RCA Latin lines.

Top Billing Purchased by Rice-Heads Booking Co.

NASHVILLE—Tandy C. Rice Jr., former partner in the Moeller Talent Agency, has purchased Top Billing, Inc., from Mrs. Willie Graham.

Rice will assume the presidency of the leading booking firm, and Mrs. Delores Smiley will become vice president. Andrea Smith continues as head of artists services.

Mrs. Graham will serve all collections with the agency.

Rice, one-time owner of his own promotional firm, left that to become vice president of Show Biz, Inc., which was owned by Willis Graham until Holiday Inn acquired principal ownership a few weeks ago. Rice then left Show Biz to be-

(Continued on page 52)



KOKE PROGRAM DIRECTOR Jerry Green, left, presents singer David Houston with a poster signed by fans at a concert in Dessau Hall, Austin, Tex. The autographed poster was KOKE's valentine for Houston.

APRIL 24, 1971, BILLBOARD

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International News Reports

EMI Buys 50 P.C. of Voxson, TV Maker

MILAN—U.K. EMI has obtained a 50 percent interest in the shares of Voxson SpA, Rome, raising the total of the invested capital of this company from 2,000 to 3,000 million lire (from \$3,226,000 to \$4,839,000 approximately). The agreement was signed in London by Joseph G. Stanford, deputy chief executive and managing director (overseas) of the EMI group and by Arnaldo Piccinini, president and managing director of Voxson.

Voxson SpA was founded in 1952 and it has over 2,000 employees. Its products include lines of television sets and high fidelity components. It is now the only European manufacturer

of 8-track cartridge hardware on a large scale. They have been expanding internationally and at present export their products to over 32 countries.

Robert Timosci, Voxson administrative manager, said: "With this move, EMI intends to make a big comeback into the consumer electronics field, after mainly concentrating on record production. On our side, it was a matter of finding an international partner, able to spread our products all over the world in the shortest time possible. After our agreement with EMI, we understand it will take our products one tenth of the time otherwise required to get recognition in the international markets."

"The fact Voxson keeps 50 percent of the shares means we maintain complete independence at managerial level as to the production field. So it will be up to us to decide whether to continue our cooperation with RCA and Agip (the agreement, concerning Italy, will expire on Dec. 31, 1971).

"The deal, which lasted four years, gave excellent results regarding the 8-track cartridge promotion in our country—now the system has become very popular and we do not feel we would renew the contract, at least by the present terms. As regards the quad-8 system, our first hardware products will be ready within 1971.

"Personally, I do not agree with the criticism the new system has met with: similar comments were once addressed to the stereophonic system, which has since then conquered the market."

Piccinini is also president of Ergon SpA, a company which has invested over 8 billion lire (over \$12,903,000) into a modern industrial complex at Anagni, near Rome, to make color television equipment.

An agreement between Ergon and EMI has also been signed which provides for a 50 percent

(Continued on page 51)

Epic Distrib in Scandinavia Is Reorganized

NEW YORK — Epic Records distribution in Scandinavia has been reorganized—the catalog is now represented by CBS-Cupol in Sweden and CBS Grammfon AS in Denmark. Previously the line was handled by Sonet throughout Scandinavia.

A new CBS subsidiary, CBS Grammfon AS has been formed in Norway, with offices in Oslo, to handle Epic, and the company has already concluded an agreement with EMI Norsk AS to warehouse, ship and sell Epic product. CBS Grammfon will take responsibility for Epic's a&r, promotion advertising and order service. The new Norwegian subsidiary will also liaise with Norsk Phonogram, licensee for CBS Records catalog in Norway.

Per A. Jenssen has been named manager of CBS Grammfon. CBS International has also opened Ediciones April Music in Madrid, Spain, to develop and publish its local catalog and represent the U.S. catalogs of April and Blackwood Music. Manager of the operation is Federico Escudero who was previously with the Spanish authors/composers society.

Asks S. Africa To Back Act

JOHANNESBURG—Glyn Taylor, managing director of Southern Music, has urged the South African government to help sponsor record companies and music publishers on overseas visits to sell South African music on the international market.

He said that while at MIDEM he was "surprised to note that most of the countries there had been sponsored by their governments."

Taylor said that to travel from South Africa to Cannes, spend time there trying to sell South African sounds and then return home cost the best part of 1,000 Rand dollars.

"But not everybody, especially the smaller music publishing firms, can afford to send a representative to MIDEM," he complained. He said the government should help sponsor these trips. At the moment 90 percent of the earnings of music played in South Africa goes overseas, while there is very little return for South African music played overseas."

Taylor added: "I don't think the government realizes the value of music to South Africa in bringing in income."

JOIN TO PUSH HIPAC TAPES

TOKYO—Ten Japanese acoustic instrument makers and related companies have organized an association in Japan to jointly promote sale of Hipac Music Tapes.

The companies include Pioneer Electronic Corp., Toshiba Musical Industries, Nippon Columbia, Hitachi and Sharp Corp.

The association has been tentatively named the Hipac Association, with Yosuke Suga, president of Toshiba Musical Industries, as president.

The Hipac music tape has been developed chiefly by Pioneer Electronic's technicians and is said to be superior to normal 8-track, cassette or open-reel configurations.

Debut Disk Piracy Case in S. Africa

By PETER FELDMAN

JOHANNESBURG—Songwriter and record producer Terry Dempsey brought the first case of record piracy in South Africa against a music dealer in the Port Elizabeth Supreme Court.

He was granted an interdict preventing the music dealer, Bhana Record Bar, from recording tracks from an LP, then issuing the music on an 8-track stereo cartridge for sale.

Dempsey told the court that six songs on the album "Theresa" were written by him, recorded by singer Dave Mills and produced

5% Returns Withdrawal In U.K. Still Stirs Ire

LONDON—A survey of members conducted by the Gramophone Record Retailers Committee has disclosed that annoyance still exists over the withdrawal of 5 percent returns by EMI, Polydor and Philips in the U.K.

Commenting on EMI's claim that by selling at a reduced price the five albums which previously were returned, the dealer stands to make the same gross profit as before, GRRC secretary Christopher Foss said, "In fact, these five remaining LP's are often not saleable at any price."

He added, "It would do a great deal of good to their image in the

trade if those manufacturers who have withdrawn 5 percent returns could reinstate them—or else give a really adequate compensation for its withdrawal."

Foss suggested that many retailers would prefer to have the returns allowance reinstated rather than be given extra margin.

"First, an additional margin might encourage cut-price trading, especially among dealers carrying on Top 50 stocks and secondly, many people have an antipathy to actually throwing stock in the dustbin."

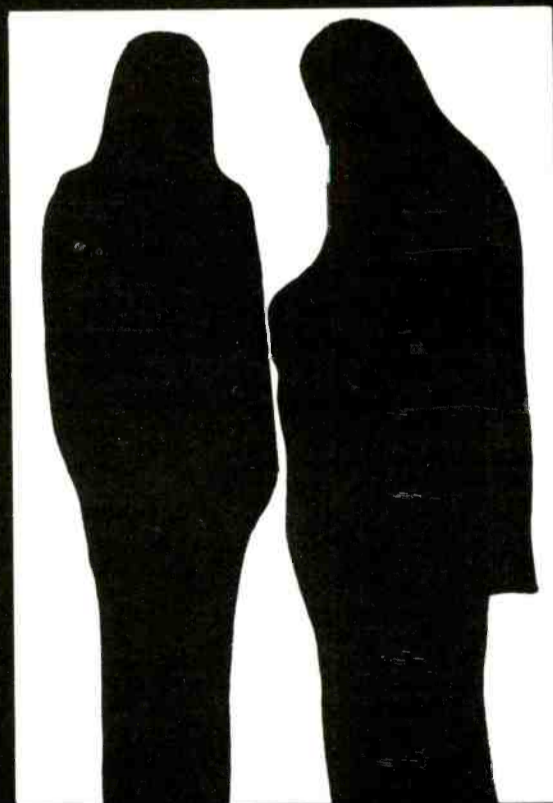
The survey, according to Foss among 30 dealers, also indicated that reluctance to stock cassettes or cartridges is brought about because of the reduced margins offered by comparison with records.

Returning to a complaint previously expressed by the GRRC, Foss, "Members think that as they make little enough profit on records, why should they sell the same contents on tape for a smaller gross profit."

Foss said that the GRRC considered that manufacturers should now be in a position to offer higher margins on tape. He pointed to the higher retail price compared with records and claimed that the manufacturing costs appeared to be "not much higher than the equivalent record."

Say You Saw It in Billboard

It's going to be # UN.



STONE & MEATLOAF



Osaka Festival Performers Set

OSAKA—The Osaka Festival Hall in Japan's second largest city was the site of the 14th Osaka International Festival of music, April 13-28.

The event, considered to be the major international music presentation of the year in Japan, opened with a ballet performance by the Tchaikovsky Memorial Tokyo Ballet Troupe presenting works by Chopin, Toshiro Mayuzumi and others, featuring the Osaka Philharmonic Orchestra conducted by Shigenobu Yamaoka.

Other featured performers/ and events during the festival include the Zurich Chamber Orchestra, Edmond de Stoutz, conductor, Brazilian pianist Bruno Leonardo Gelber, a special Noh drama presentation, recitals by Yehudi Menuhin and Louis Kentner, the London Symphony, Andre Previn, conducting, and others.

CKFH Hosts 'Dogs' Preview

TORONTO — CKFH hosted a special charity preview of the movie "Mad Dogs and Englishmen" here this week.

The movie, which features Joe Cocker, opened in Toronto at the Glendale Theatre.

CKFH disk jockeys, Duff Roman, Tom Fulton, Mike Williams and Mal Faris, emceed the preview.

CRTC Ruling Lifts Production Picture

By RITCHIE YORKE

TORONTO—A new mood of local production optimism has hit the Canadian recording and broadcasting industries, with several key Top 40 stations reporting more than 50 percent Canadian content in their top 10.

Much of this new feeling can be attributed to the Canadian Radio Television Commission ruling that all broadcasters must program at least 30 percent domestic content. The ruling went into effect Jan. 18, and although it was initially greeted with pessimism by broadcasters, there can be no doubt that the local content law is having its effect.

CHED, Edmonton; CKXL, Calgary, and CFRW, Winnipeg, all reported this week that six titles of their respective top 10 listings qualified as Canadian content. Only one title was not completely Canadian—Tom Jones single of "She's a Lady," which was written by former Canadian Paul Anka.

Commented one a&r executive: "Canada has never known a period like this in its history. And it's not only because radio stations are forced to play 30 percent Canadian content. Many of the records coming out here are frankly better than what is coming out in either the U.S. or England."

The quality factor regardless, Canada is indeed enjoying an unprecedented boom in domestic acceptance of Canadian product. Since the legislation went into effect, a total of four completely Canadian disks have reached the top 10 in a minimum of three major markets. The records are "Put Your Hand in the Hand" by Ocean, the Bells' "Stay Awhile," "Carry Me" by the Stampeders and Crowbar's "Oh What a Feeling."

The hits are coming from all

over Canada. Ocean is from Toronto, the Bells from Montreal, the Stampeders from Calgary and Crowbar from Hamilton.

Thus far, Eastern Canada has not responded with such enthusiasm to Canadian content, although some secondary stations are not far behind and the major market Eastern stations have remained more conservative to the Canadian sound.

The result is that several Western stations have become important breakout test areas for Canadian records. Many Western stations have picked up the challenge and now find themselves leading the way for the national acceptance of new Canadian singles.

Explained one promotion man: "These days we don't rush a new record into the big Toronto and Montreal stations. We send them west and when and if we pick up good reaction, we go to the Eastern stations with a proven record. It's a much healthier situation."

RCA, Harrison Out Of SRL in Canada

TORONTO—RCA Canada has withdrawn from the Sound Recording Licenses (SRL) organization, and RCA's George Harrison has resigned as president of SRL. In addition, Ampex of Canada, announced that it was not affiliated with the SRL campaign, which is attempting to make Canadian broadcasters and affiliated media pay about \$3 million annually for the privilege of playing recorded music.

These are the latest developments in what is turning out to be a bitter battle between Canadian broadcasters and record companies. An announcement is expected in the near future on the SRL

Bang Deal on 'Fuddle-Duddle'

TORONTO — Bang Records of New York has picked up U.S. rights to the current Canadian hit of "Fuddle-Duddle" by the Antique Fair. The single was originally produced by Greg Hambleton and released on his Tuesday label. The deal was set up by George Struth, Quality Records' assistant to the vice president.

"Fuddle-Duddle" is based on a recent Parliamentary comment by the Canadian Prime Minister, Pierre Trudeau. It has enjoyed strong play and sales action in Canada.

Charlottetown Fest Line-Up

CHARLOTTETOWN — The Charlottetown Festival, internationally known as the originator of musical theater in Canada, has booked a heavy lineup of leading Canadian folk-oriented acts for a series of Sunday night concerts in July and August.

The series will feature the Irish Rovers (July 11), Bruce Cockburn (18), the Sanderlings (25), the Travellers (Aug. 1), John Allan Cameron and Bonnie LeClair (8), and the Briane Browne Trio (22).

The series was booked by Festival producer, Jack McAndrew, in cooperation with the CBC, which will record four concerts for national radio broadcasts.

Canada Executive Turntable

J. David Evans promoted to director of sales and promotion Capitol of Canada. Reporting to Evans will be W. Bannon, named national promotion and product manager pop lines. M. Zurba becomes product manager classical and tape lines along with custom products and R. Legault will continue as national advertising manager.

Evans joined Capitol in 1968 as Ontario sales manager. He was later appointed national sales manager—wholesale division, and recently also assumed control of rack sales. The realignment was caused by the recent departure of Capitol's national promotion director, Hal Schatz. Schatz has not yet announced his future plans. Ken McFarland appointed Ontario branch manager of London Records of Canada. McFarland joined London as sales and promotion representative and was recently appointed Ontario branch sales manager.

application which is now being considered by the Copyright Appeal Board.

There has been no official announcement from RCA vice president, Bob Cook, on SRL, other than to confirm the company's withdrawal from RCA. No reason was given for the sudden move.

The statement from Ampex vice president and general manager, J.E. Detlor, said: "Ampex of Canada is a member of the Canadian Record Manufacturers' Association. We are also a member of the Canadian Association of Broadcasters."

"We are not now and never have been a member of Sound Recording Licenses Ltd (SRL). Because we are a member of the CRMA, many people have assumed we are in SRL which has resulted in a great deal of controversy."

"We trust this message will clear up any misunderstanding that exists."

Crowbar Starts First U.S. Tour

TORONTO — Daffodil group, Crowbar starts their first U.S. tour Friday (23), following a brief Western Canadian tour. The group is booked in the U.S. by Frank Barsalona of Premier Talent.

Dates for the Crowbar tour include Detroit's East Town, April 23-24; Alexandria, Va. (25), Whiskey a Go Go, Los Angeles, May 4-9; Fillmore East, New York (28-29). The group will also play four nights at the Fillmore West in May.

CAPITOL BOWS A TAPE PROMO

TORONTO — Capitol Records has launched a national tape promotion this month. The campaign is aimed at boosting 8-track sales on all Capitol product, as well as Capitol-distributed labels.

The theme of the campaign is "Take the Right Track... Take Capitol 8-Track Stereo Tapes." Point-of-purchase material for the promotion includes window displays, tent cards and stickers.

JASRAC to Get 385G In Fees From Radio

TOKYO — Japanese radio and television broadcasters will pay \$385,111 (140 million yen) in royalties during 1971 to JASRAC (The Japanese Society of Rights of Authors and Composers) and others through the Japan Music Copyright Association for playing music records over the air.

The Japanese Cultural Agency of the Ministry of Education announced this month that the new Japanese copyright law, which went into effect as of Jan. 1, has their official approval.

The new law entitles not only the composers but also the record companies and performers to collect "secondary royalties" from broadcasters, music tea saloons, dance studios and other businesses

which operate by playing music records for the public's entertainment.

The Japan Broadcasting Corporation (NHK) has agreed to pay 60 million yen each year for the next three years while private broadcasters will pay a total of 80 million yen this year, 100 million yen next year and 180 million yen in 1973.

Cable broadcasting companies will pay together 20 million yen this year and increase payments 5 percent each year until 1974.

Royalty rates to be paid monthly by non-broadcasting music users have been tentatively set at 1,300 yen for those with less than 19 seats, 2,200 yen with 20 to 39 seats, etc., on an increasing scale according to capacity.

From The Music Capitals of the World

TORONTO

RCA's George Hamilton IV has just returned to Nashville after completing an album here called "North Country." Canadian musicians on the album included Lenny Breau, Bruce Cockburn, Bill Speer, Brent Titcomb, Skip Beckwith, Terry Clark, Eric Nagler, Jim Pirie, Buddy Cage and Bob Price.

RCA will release the first single from "North Country" on April 13—the top side is "Countryfied," which was written by Edmonton's Dick Damron. CJME, Regina, aired the complete MCA "Jesus Christ, Superstar" April 4—the station also hosted a private presentation of the rock opera at Holy Rosary Church in Regina. The radio presentation was produced and hosted by Dave Warren. London has acquired Canadian rights to the Daddy Dewdrop U.S. hit, "Chick-a-Boom"—Quality has a Canadian cover version by Big C.

Quality has pulled a single from the Edward and Harding album—top side is "Mr. Sunlight." The label has also reissued an edited version of Greg Fitzpatrick's "The Same Song." Anne Murray's third single since "Snow Bird," a song titled "It Takes Time" was the MLS winner this week.

London putting a strong promotion drive on the first album by Mercury's Lord Baltimore. London also launched the Vertigo label this week with two albums—Jimmy Campbell's "Half Baked" and "Patto." The Irish Rovers will host a weekly half-hour CBC TV series summer called "Studio 3." J. Michael Wilson, former CHUM disk jockey, has joined CKFH along with ex-CKLW jockey, Gary Hart. Polydor has picked up national distribution of the Big Wheel country label.

Warner Bros.' Karen Young opens at Toronto's Riverboat on April 20. Her debut single is "The Garden of Ursh." John Tanner is acting music director at CKVY following the departure of Terry David Mulligan.

Roy Green of CJFM Montreal has produced a six-hour special to commemorate the retirement of Frank Sinatra. Mary Travers at Massey Hall on May 2. Jethro Tull at Massey Hall April 18.

Quality has redesigned its 8-track packaging and catalog coding. Liam Mullan of A & M returned from Vancouver this week, where he arranged the preview of the Joe Cocker movie, "Mad Dogs and Englishmen." Palas House Records has signed a long-term contract with Winnipeg musician Rick Pearson. Ticket demand has forced promoter Donald K. Donald to add

a second Montreal show to Anne Murray's forthcoming tour. Canadian jazz guitarist Sonny Greenwich opened at the Colonial (5). Greenwich has been invited to play at the Montreux Jazz Festival.

Ann Stark of Morning Girl Productions in Winnipeg plugging two new singles — by Vancouver's Crosstown Bus and the Ides of March's "LA Goodbye." Capitol Records U.S. has signed Toronto group Mainline, formerly known as the McKenna Mendelson Mainline. The band had an album out on Liberty two years ago called "Stink." The first Capitol album will be produced by Adam Mitchell, former member of the Paupers. Polydor has released a French version of the Bells' "Stay Awhile" entitled "Je Vais Rester." Both CHED and Winnipeg's CFRW had six Canadian disks in this week's top 10.

Procol Harum appears in Toronto (15) and in Montreal (26) with Ten Years After and Michel Pagliaro. Daffodil has started an "occasional newsletter" called Blossoms. Liam Mullan of A & M in Vancouver setting up promotional screening of the Joe Cocker movie, "Mad Dogs and Englishmen." Music World Creations' Mel Shaw reports that Canadian sales on the Stampeders' "Carry Me" hit are now in excess of 25,000. Ronald Hewat named vice president and general manager of sales at CKFH. Quality has rushed out a Canadian cover version of "Chick-a-Boom" by Big Gee. RITCHIE YORKE

VIENNA

Austrian EMI/Columbia organized a press conference on the occasion of a concert given here by Cliff Richard with the Shadows in the series "Voices of the World." The Catholic Youth Organization of Austria—biggest such organization in the country—is promoting for the MCA rock opera "Jesus Christ—Superstar."

Eurostar Ltd., a new talent booking company, has been formed this month. The company is located at 1010 Vienna, Johannesgasse 4/6. Eurostar general manager Alfred Mihats will be promoting for Phonogram and Polydor artists, as well as for others. Udo Juergens (Ariola), Daliah Lavi (Polydor), the Rattles (Philips), Ramona (Philips), Michael Schanze (U.A.), Lina Valaitis (Philips), the Blue Diamonds (Philips) and Peter Oroloff (Decca) visited Vienna to appear on the TV pop show "Spotlight."

From this month, Amadeo is APRIL 24, 1971, BILLBOARD

Guess Who Form Label

WINNIPEG—The Guess Who and their manager, Don Hunter, have formed a label, Turkey Records. Turkey has already signed eight acts.

In addition, the principals have created a new publishing company, Unlimited Turkey Music Ltd.

Hunter has also incorporated another new publishing company, Walrus-Moore Music Co., which will publish the music written by Greg Lewkiw and Kurt Winter, the two recent additions to the Guess Who's line-up.

The group's management company, Fist and Ear Management Corp., recently signed the Trials of Jayson Hoover, a Vancouver-based act appearing in Hawaii. Jason Hoover is represented on Kapp with a debut international single, "Freedom Train," produced by Greg Hambleton.

GNP Distributes Moms & Dads

TORONTO — GNP Crescendo has obtained U.S. distribution rights to the Moms and Dads group.

Originally from Washington, the Moms and Dads have become a large seller. A single, "The Rangers Waltz," was a hit in 1970, and the group's first album—distributed in Canada by Apex—sold in excess of 80,000 copies.

The U.S. deal was set up by GNP's Gene Norman and Lee Armstrong, vice president of product development for MCA Canada.

distributing the Warner Bros. and Reprise labels of the Kinney Group. . . . First free concert in Austria was organized by the Amadeo record company and the music instrument firm of Hofrichter. . . . Talents from Austria and Germany took part in the concert, held in Vienna. . . . The Vienna Festival 1971 will end on June 20 with an Open House evening. The **London Sinfonietta** will play works by **Stockhausen**, **Birchwhistle** and **Boulez**. **Pierre Boulez** will be conducting. Following the concert a discussion, with audience participation, is planned.

MANFRED SCHREIBER

TOKYO

Burt Bacharach arrives in Japan Thursday (29) with the **Burt Bacharach Singers** for a series of public and semi-public concerts sponsored by Kyodo and various audience-cooperative organizations. The tour includes appearances in Tokyo, Osaka, Kyoto and Nagoya through May 8. . . . CBS/Sony has released two LPs by Mahalia Jackson in connection with her current tour of Japan—"Mahalia Jackson's Greatest Hits" and "What the World Needs Now." The LPs are also available on 8-track and cassette tape, unusual configurations for this type of vocal product. Miss Jackson appeared in Nagoya and Kyoto as well as Tokyo, the latter included an Easter Sunday performance of religious material backed by the Japanese vocal group **Duke Aces** and the **Arakawa Boy's Choir**. . . . Also on tour in Japan: The **Oscar Peterson Trio** with British drummer **Raymond Price** and Czech bassist **George Mraz**. Peterson, on his sixth trip here, performs in Tokyo, Nagoya, Kyoto, Yokohama, Chiba and other major cities throughout Japan including the islands of Kyushu and Hokkaido through the end of this month.

Sergio Mendes and his **Brasil '66** will tour Tokyo, Kyoto, Kobe, Osaka, Nagoya and other cities this month ending April 30.

Toshiba has released an LP from jazz pianist **Takehiko Sato**, "Amalgamation/Kokotsu no Showa Genroku," featuring his original compositions. . . . Japanese rock group **Mops** has an album "Our Rock" released on Liberty. . . . Toshiba's "Rock Now" campaign has been extended to run through the end of 1971. Promotional activities this summer are to include a series of record concerts and informal seminars throughout Japan involving youth in discussions of rock and other progressive music with leading Japanese music critics and personalities. . . . **Naoko Ihara**, mezzo-soprano, has been presented the 13th Annual Young Japanese Musician of the Year Award by the Music and Ballet Critics Assn. of Japan.

CBS/Sony is promoting its rock and pop product with a campaign featuring a giveaway record-carrying bag to the first 50,000 buyers of LPs by **Poco**, **Janis Joplin** and **Chicago**. . . . One of the newest Japanese recording groups concentrating on rock is **Pyg**, made up of young musicians from several now-disbanded local pop groups including **Spiders**, **Tempters** and **Tigers**. Pyg's first LP entitled "Pyg/PYG," featuring original material, will be released next month from Nippon Grammophon. . . . Nippon Grammophon has released on a special label a live recording of overtures from operas by Mozart, Beethoven and Wagner by the **Vienna National Opera House Orchestra**, with **Karl Bohm**, conducting titled "Overture/Karl Bohm." The record is in support of the charity work of the international Food and Agriculture Organization. Part of the proceeds will go to relieve malnutrition and hunger under FAO direction. . . . Also from Nippon Grammophon on Polydor, in a tie-up with General Foods of Japan, a single titled, "Coffee Toffee Squares," has been distributed for sale and as a promotion device for Maxim instant coffee. . . . Nippon Columbia has released "Day Is Done," an LP by the **Brooklyn Bridge**, in connection with their current pop campaign which also features releases by **Melanie**. . . . Also from that label, on June 10,

jazz guitarist **Kiyoshi Sugimoto's** LP "My Sweet Lord," featuring pop titles by **The Beatles**, **Santana**, etc.

Shinko Music in Tokyo is encouraged by initial response to a new single, "I Don't Want Anything But a Miracle," by **Nico Valentino** on Union label from Teichiku in Japan. The release is being promoted among local disk jockeys and the trade press with a novel rag doll, costing about \$10, which is a copy of the one featured on the jacket art as painted by noted illustrator **T. Shigematsu**. Also from Shinko is a new single by folk-singing team **Mike Maki** and **Bibari Maeda**, "In This World We Live In," an Italian copy-righted song first recorded by **Remo** and **Josie**. Maki and Bibari have just returned from the U.S. where they were filming parts of their regular Japanese television show.

AMSTERDAM

Gilbert O'Sullivan's "Nothing Rhymed" (MAM)—which has been on the Dutch charts for more than 12 weeks—has sold more than 100,000 copies, claims Phonogram. His latest single—"Underneath the Blanket Go"—is being released here by Phonogram during the second half of this month. . . . Polydor has released a special double-LP—"Musicians Union Band"—produced by **Hans Vermeulen** and **Ray Fenwick**, which features 21 musicians from various Dutch groups. . . . **Family** (Reprise) arrived in Holland for concerts in various Dutch cities during April.

. . . **Jan Visser**, bass-guitarist with the **George Baker Selection**, signed a solo artist contract with Negram. . . . Negram's managing director, **Hans I. Kellerman**, and label man-

Kinney Rolling With Stones

LONDON—The Kinney Group has devised an elaborate and costly promotion campaign to launch the Rolling Stones label and the initial releases of a maxi-single and the "Sticky Fingers" album.

The three-track single retailing at \$1.20 comprises "Brown Sugar" with "Bitch" and a live recording of "Let It Rock" and was released last week with the LP following on April 23, as part of a global release pattern planned by Kinney. Initial UK pressing on "Sticky Fingers" is stated to be 100,000.

During the group's recent U.K. tour, Kinney took parties of dealers to the concerts and collected heavy orders at informal receptions held after the show.

Promotion activities will span the whole range of drumbeating tactics from point-of-sale through advertising to radio commercials. But because of the group's departure to live in France the usual press reception launch will be missing, although Kinney has plans to overcome that particular problem.

Keynote of the retail campaign will be lifesize colour cutouts of Mick Jagger, naked except for a strategically placed copy of the album sleeve, designed by Andy Warhol and depicting the center section of a pair of jeans.

There will also be large color posters of the whole group, all in various stages of undress, and clutching the album cover, plus a five-foot-long banner proclaiming availability of the LP, door stickers and a counter display unit. Displays are being installed in 100 shops.

Six 30-second commercials have been prepared for broadcasting over Radio Luxembourg during the next two weeks and for BBC use Mick Jagger has recorded a number of leads to introduce the album and single.

EMI, Voxson Deal

• Continued from page 49

interest by EMI in the capital holdings of Ergon, raising the total capital from 2,400 to 3,000 million lire (from \$3,871,000 to \$4,839,000 approximately).

ager, **Hans Officier**, have visited **Philippe Thomas** of Musidisc, Paris, for discussions on the promotion of Musidisc product in Holland. They also discussed the possibility of releasing product from the Festival label. . . . Intermusic N.V. has moved to new premises, Prinsengracht 73.

Inelco tied in with special promotion campaign for a TV show starring **Harry Belafonte** and **Lena Horne**. The company released its first batch of albums from the contemporary-music catalog of RCA Neon during March. . . . U.S. jazz tenor saxophonist **Dexter Gordon** played at Amsterdam's **Paradiso** and additional concerts at various other Dutch venues. **Bovema** tied in with the release of latest **Gordon/Catfish** double album, produced in Holland and co-starring Dutch musicians. . . . Polydor has rush-released **Olivia Newton-John's** "If Not for You," which entered the Dutch charts immediately. The Holland Popfestival company will organize four pop festivals in Holland during the course of this year. Each festival will last for 24 hours and it is hoped to attract 10,000 visitors to each. No details have been given by the organizers as to where the festivals will be held, but it has been decided that visitors will be

Poppy Singer As U.S. Rep

NEW YORK — Poppy artist **Chris Smither** will represent the U.S. at the International Festival of Pop Song in Warszawa, Poland, Aug. 26.

Arrangements for Smither's appearance were negotiated by manager **Manny Greenhill** of Folklore Productions of Boston. Last year another of Greenhill's clients, **Joan Baez** was the U.S. representative at the festival.

transported from one central spot to the festival grounds, thus preventing any possible illegal entry. The same company also produced the Holland Pop Festival in Rotterdam last year which lost about \$300,000. . . . The latest **Elvis Presley** film will open in Holland May 20. . . . **Udo Jurgens** will play six concerts in Holland, from April 30-May 8. . . . **Vera Lynn** will perform at Beverwijk, Holland, on May 29 and June 10-11, in local VARA/TV shows. . . . Pop group **The Cats**, at present touring Indonesia, will make a promotion tour throughout Germany during April. Next fall the group will be leaving on its second round-the-world trip, with concerts scheduled for New York, Los Angeles, Curacao, Aruba, Venezuela, Trinidad, Barbados, Tokyo, Djakarta, Bangkok, Karachi, Israel, Johannesburg, Barcelona and London.

The Polydor reissue of the MGM single "Woolly Bully," by **Sam the Sham**, is a big success. The company expects sales will reach the 100,000 mark after only a few weeks of release. Polydor had issued the single due to the success with the same song by **Canned Heat**. . . . Through SPP Paris NV, Phonogram has acquired the Dutch rights for the new **Mireille Mathieu** recording, "Une Histoire D'Amour."

Following the revival of the pirate radio station Radio Northsee, Phonogram has released the station's theme tune, "Man of Action," by the **Les Reed Orchestra**. Phonogram reports favorable sales reaction to the series "The Bands That Matter," featuring music from the thirties by the orchestras of **Ambrose**, **Roy Fox**, **Jack Hylton** and **Lew Stone**. . . . Various Dutch companies have released—or will be releasing—cheaper priced cassettes. These cassettes will retail at prices which are almost 30 percent cheaper than normal price ranges.

BAS HAGEMAN

PENTANGLE IN NEW ACT PACT

LONDON—Pentangle manager **Jo Lustig** has negotiated new recording contracts for two acts on a worldwide basis.

Ralph McTell, formerly recording with Transatlantic, has been signed to Paramount and soon begins recording sessions for an album to be released next autumn. And new artist **Gillian McPherson** has been signed to RCA, which will release her first, self-composed single "Today," in May, to be followed by an album later this year.

Disk Piracy Case

• Continued from page 49

in LPs through piracy. **Fraser** said the music industry intended taking "drastic steps" in the form of country-wide prosecutions against music pirates.

"In Port Elizabeth we had the first case. But many more are going to follow now that we have been successful in bringing it to court.

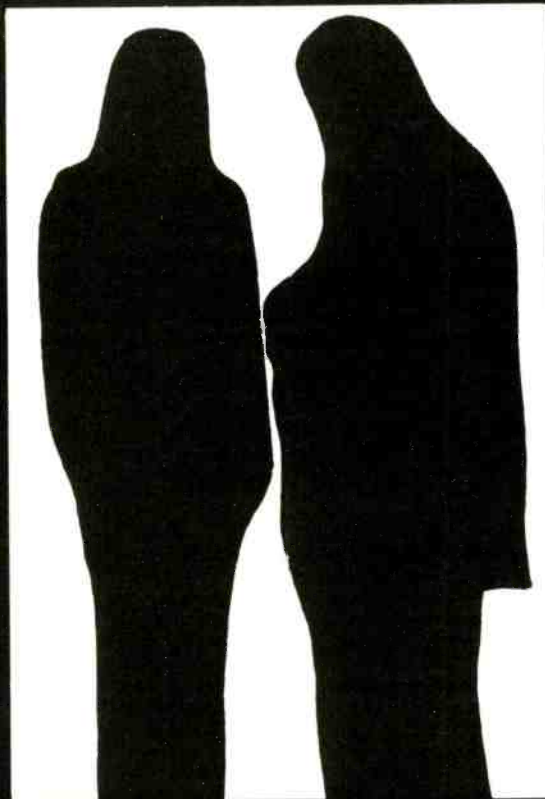
"Not only will there be civil cases, but criminal charges will be laid as well. A determined effort will be made to stamp out piracy in South Africa," added **Fraser**.

Throughout South Africa there are dealers offering to make an 8-track cartridge from customers' records or from stock of their choice.

In one shop "pirate" cartridges were sold at 3.85 Rand dollars compared to 6.99 Rand dollars for the genuine product.

Ralph Trewhela, manager of the music publishing division of the Gallo group of companies, confirmed that his company intended rooting out music pirates.

It takes two ears to handle this whopper.



STONEY & MEATLOAF



• Continued from page 49

interest by EMI in the capital holdings of Ergon, raising the total capital from 2,400 to 3,000 million lire (from \$3,871,000 to \$4,839,000 approximately).

Sales Pitches Seen Zeroing in On Student Population in U.K.

• Continued from page 39

Liberty-USA, while not yet mounting direct campus promotions, keeps the market very much in mind with regular advertising in a monthly magazine circulated to social secretaries.

"We try to let the social secretaries know in advance what our future releases and promotion plans are so that they have a chance to book tomorrow's probable name acts at today's prices," commented sales manager Dennis Knowles, adding that much of the company's consumer press advertising is devised to appeal to students.

Pye, in association with the Red Bus Company, gained useful promotion for some of its Dawn artists with a series of penny concerts some actually staged in colleges, others presented in university towns, and also maintains a flow of promotional material and records.

From the supply of free records, free London junkets, and a general promotion emphasis, is the next step to be selling records on campus.

This exists to some extent already, through mail-order houses, franchise selling and a degree of rack jobbing—but on a retail basis the trend is not widespread. But signs are that it will grow, possibly through the concept of a number of mobile shops calling on selected universities at predetermined times, maybe working on a discount basis.

Transatlantic is certainly gearing up to sell records on campus in the autumn. "In almost every case we shall be doing this through dealers, or at least involving them in helping to serve the campus if they are interested," said Joseph, pointing out that many newer universities are virtually self-contained communities not particularly close to normal sources of supply.

But one traditional marketing tactic which all agree will not

work where universities are concerned is—hype. Promotion allied to discretion and honesty is essential if any success is to be forthcoming.

"If there's no hype, relations all round are healthier," commented Knowles.

Hannington took the same line—"There's a danger of overpublicizing. Students are intelligent people likely to resent the oversell. Go too far and you are likely to end up with egg on your face."

Promotion manager Don War-

dell is keen to see Decca directing its efforts more extensively at the market. Current campaigns involve leaflet and poster distribution, in conjunction with management, to boost April albums by Keef Hartley and Caravan, which also goes on tour next month.

Decca is likely to become more heavily involved when the fall term begins and is looking into the possibility of appointing two or three people who would concentrate on campus promotion as part of general field activities.

What's Happening

• Continued from page 39

requests for commercial radio jobs from campus broadcasters. In case you haven't heard, the market is rather tight. Anyway, I will print all names and addresses, or phone numbers of campus broadcasters who are looking for either a permanent radio job or a summer job. Please specify when you write in. I will not be able to print resumes, but I hope that a name, and address and phone number will suffice. The listings will be printed as I receive them. Good luck.

James Bronson Jr., campus record representative and executive vice president of Touche Records, asks that all campus stations leaning heavily on jazz and blues write to him for service. Touche is located at P.O. Box 96, El Cerrito, Calif. 94530.

WONY, State University of New York at Oneonta, finally got a hold of a field strength meter from **WROW**, Albany. They have adjusted most of their equipment and expect to begin full operation probably by the time you read this.

The Regents at the University of Michigan, Ann Arbor, have approved the funding of a new non-commercial FM station to be operated by **WCBN**, the student run campus radio station. Air date for the station is January, 1972. This should be a great aid to the students in Ann Arbor, a very aware population which has brought us things like the Ann Arbor Blues Festival and the Peace Corps. The university is said to be the Harvard of the Midwest, for whatever that is worth. For a fact, the student population is one of the most musically aware and politically conscious groups around. The FM station will be of great use to everyone within the city and probably as a far away as Detroit. The space between Ann Arbor and Detroit is filled with over 60,000 students.

WVTC-FM is a non-commercial station located on the campus of Vermont Technical College, Randolph Center. Russell Longchamps, program director, claims to have a potential audience of 10,000 including four high schools and two not so high colleges. The format is, of course, every type of music genre one can imagine but mainly Top 40 and oldies. Longchamps wants to celebrate the station's first anniversary by receiving some good record service and promotion records for giveaways. Can anyone help him out? The zip code is 05061. Call (802) 728-5346.

Top Billing Purchased by Rice—Heads Booking Co.

• Continued from page 48

come a partner with Moeller. That partnership was dissolved with the purchase of Top Billing.

The Top Billing roster includes Porter Wagoner, Dolly Parton, Del Reeves, Jim Ed Brown, Jamey Ryan, Blake Emmons, Crystal Gayle, Chase Webster, Ray Griff, Stan Hitchcock, Jimmy Riddle and the Willis Brothers.

Top Billing was organized three years ago, and the first act signed

was Porter Wagoner. Although Top Billing and Show Biz were under separate husband-and-wife ownership, the Show Biz firm produced and distributed the Porter Wagoner show and utilized the Top Billing talent on most of the syndications it produced.

Mrs. Smiley had handled virtually all of the bookings for Top Billing. Rice, while with Show Biz, operated in the field of sales and marketing.



JOE FRAZIER, center, heavyweight boxing champion, celebrates his new release, "My Way," on his Knockout label, at the New York offices of Map City-De-Lite Records with, left to right, Bob Yorey, producer; Frank Mell, president of Map City-De-Lite; Greta Hunter, head of national promotion for Map City-De-Lite; and Dan Smythe, label's business manager.

Talent In Action

• Continued from page 28

MILES DAVIS QUINTET

Village Gaslight, New York

The "new" Village Gaslight, now on Bleecker Street, opened its doors with Miles Davis leading Keith Jarrett, electric piano; Jack DeJohnette, drums; Aierto Mori-ere, percussion; Gary Bartz, saxophones, and Michael Maxwell, electric bass. This quintet was more together than Davis' old group due mainly to Bartz' saxophone playing. His solos made a great deal of sense in the context of the music.

Davis played his usual style augmented by the hard rock rhythms of DeJohnette and Maxwell. Mori-ere also added a great deal to the set, creating the right sounds at the right time. Jarrett also proved to be a capable leader with Davis and Bartz off stage. Jarrett has the ability to pick up on the rhythm section and improvise well throughout a set. The non-stop music rarely lost its flavor as the quintet turned in one of its finest sets to date.

BOB GLASSENBERG

HERBIE HANCOCK SEXTET

Shelley's Manne Hole, New York

Herbie Hancock is into free form music, extended solos and complete improvisation. His opening on April 6 showcased his swift fingering power on regulation piano and electric keyboard.

Hancock carries his own sound system, which allows his hornmen a freedom to explore sounds. In fact, trombonist Julian Priester drew strong applause for a solo which included soft squeals, breathy sounds and rapier notes.

Hancock's selections, "Speak Like a Child," which ran for 30 minutes, plus "Wiggle Waggle," which filled the other half hour, were mostly examples of driving dynamics, individual instrument expression and free-flight phrases.

Hancock likes cascades of notes which trickle out like raindrops on a delicate leaf. "Wiggle Waggle" incorporated a taste of hard funky, out of which the band generated complex solos. Trumpeter Eddie Henderson displayed his rapid-fire ability. Bassist Buster Williams offered delicate and rounded tones. Saxophonist/flautist Benny Markham was a cajoling force and drummer Buster Williams was in a constant change of pace mood.

Hancock's style is in the current Miles Davis open force style, yet retains a thread of discipline which keeps all the parts within the same musical structure. Nobody is out reaching for the moon by himself.

ELIOT TIEGEL

WOCN a Trend Setter

• Continued from page 32

WOCN, in addition, has endeavored to strengthen its on-air identification with a new jingle series set to the tune of the "Sailor's Hornpipe." The series, cut by Broadcast House, WOCN's wholly owned subsidiary, was made under the direction of Ron Wilson, who doubles as station manager of WWBA in St. Petersburg, Fla., another Winton-owned station. WWBA is slated to switch to the same format approach as WOCN, Winton said, in the near future.

Execs to CTV Confab

• Continued from page 20

of Japanese officials. Japan is a major force in the manufacture of recorders and players in both the videotape and electronic video recording (EVR) systems.

These Japanese firms include Mainichi Broadcasting System (which is involved with EVR programming); Matsushita, Sony and Pony, Inc. Other international speakers are coming from France, Switzerland, England, Sweden, The Netherlands and Germany.

Highlights of the conference will be videotaped.

APRIL 24, 1971, BILLBOARD

didn't even seem to be. The gutsy song belter and capable showman was absent for the evening, replaced by a lady of the same name whose nasal shouting did not sound like Genya Ravan. Ten Wheel Drive's lead singer indulged in tedious, unfunny raps and interminable audience-participation games, like a freaky den mother with a pack of overlarge cub scouts. Finally her microphone got bored and gave up.

Ten Wheel Drive, Polydor recording artists, were competent as always, skillfully occupied in the emotionless craft of putting notes together.

Opening the show was another Polydor artist, Bobby Gosh, whose remarkable backing musicians unintentionally upstaged him.

NANCY ERLICH

BOBBI MARTIN

Rainbow Room, New York

Displaying a great deal more confidence than when she appeared here a year ago, singer Bobbi Martin, now recording for Buddah Records, made a triumphant return to the Rainbow Room April 12.

In an opening night program that ran the gamut of musical formats from pop to rock to ballads to country, Miss Martin showed she is an entertainer of tremendous versatility, with a vocal range which, with a little polishing, could land her on the top rungs of the entertainment business.

In addition to her natural flair for turning a song into a sound experience for her listeners, Miss Martin has a warm, endearing personality that inspires audience response. With all these attributes, coupled with the fact that she is reasonably good at strumming a guitar, it is evident that she will be around for a long time.

Her opening night program included "Spinning Wheel," "Something in the Way He Moves," "The Theme From Love Story," "I Wanna Be Happy Too," from "No. No. Nanette," "Put Your Hand in the Hand," from "Superstar," and her hit "For the Love of Him."

RADCLIFFE JOE

JANE MORGAN

Persian Room, New York

Jane Morgan is a true professional: she's precise, hardworking and thorough. Her voice and her performance opening night at the Plaza Hotel's Persian Room on April 14 were in peak form. And speaking of form, she has one of the sexiest in the business, which she displays in hot pants during most of her act. It's an important part of her act and she uses it frequently, tossing in some subtle, closed-mouthed connotations.

But it's her voice, polish and style that really push her to the top, and she doesn't let up for any of her 60 minutes on stage. The RCA Records artist simply gives all she has all the time. She belts, baits and blows ballads with a voice that's sure and honest, and for the most part is exciting and powerful.

It's no easy trick to keep up with such a consistently solid pace, especially when the orchestra, augmented by her own group, would ordinarily drown out a performer without such vocal strength. But she keeps pushing along, gathering momentum through her finish, an exciting, honor to Edith Piaf sung in French. It is moving and skillfully executed.

The one minor disappointment is her audience name dropping. She is too talented an artist to need this form of gimmickry. Songs she sang included "Listen to the Music," "For All We Know," "The Bed," "Who's Garden Was This," "Bridge Over Troubled Water," and a "Ten Cents a Dance." "Big Spender" medley.

ROBERT SOBEL

Videotape CTV Unit 'Successful'

• Continued from page 21

to be more consistent over a long play period than any type of film projection recently in use." With the cartridge unit Weber said "it was a simple matter to handle commercials with no increase in manpower or programming complexity."

Weber feels that other TV stations will shortly switch over to closed cartridge units for promos and commercials.

Top 40 'Upheaval'

• Continued from page 42

N.Y.). Warren Potash is now WPRO general manager. The big thing they did with WPRO was launch the "external exploitation," but Herskovitz recalled that he also cut the playlist from some 100 records to about 55 records, where it has remained since.

Take off from work and get down to business

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HITS OF THE WORLD

Billboard

ARGENTINA

SINGLES

(Courtesy Escalera la Fama)

- This Week**
- 1 TE QUIERO TE QUIERO—Nino Bravo (Polydor)
 - 2 SENOR—Joan Manuel Serrat (Odeon)
 - 3 MI SWEET LORD—George Harrison (Odeon)
 - 4 QUE SERA—Jose Feliciano (RCA); Elio Roca (Polydor); Carlos Barocela (CBS)
 - 5 GIRL, I'VE GOT NEWS FOR YOU—MARDI GRAS (Fania)—Fermata
 - 6 ROSE GARDEN—Joe South (Odeon); Lynn Anderson (CBS)
 - 7 LET'S JUMP THE BROOMSTICK—Brenda Lee (MCA)
 - 8 KNOCK THREE TIMES—Dawn (EMI); Las Sandias (CBS)
 - 9 NEGRA, NO TE VAYAS DE MI LADO—Banana (M. Hall)
 - 10 JESUCRISTO—Roberto Carlos (CBS)

ARGENTINA

LP's

- This Month**
- 1 JOAN MANUEL SERRAT—(Odeon)
 - 2 CANDIDA—(Dawn) (EMI)
 - 3 VICTOR MANUEL—(Philips)
 - 4 14 VOLTOPS—Various (CBS)
 - 5 SOTANO A TODO COLOR—(RCA)

AUSTRIA

SINGLES

- This Week**
- 1 BUTTERFLY—Danyel Gerard (CBS)
 - 2 MY SWEET LORD—George Harrison (Apple)
 - 3 HEY TONIGHT—Creedence Clearwater Revival (Liberty)
 - 4 HIER IST EIN MENSCH—Peter Alexander (Ariola)
 - 5 KNOCK THREE TIMES—Dawn (Bell)
 - 6 WER HAT DEIN LIED SO ZERSTOERT—Daliah Lavi (Polydor)
 - 7 SCHNEEGLOCKCHEN IM FEBRUAR—Heintje (Ariola)
 - 8 ICH BIN—Vicky (Philips)
 - 9 ANOTHER DAY—Paul McCartney (Apple)
 - 10 ROSE GARDEN—Lynn Anderson (CBS)

AUSTRIA

LP's

- This Month**
- 1 MEIN GESCHENK FUER DICH—Peter Alexander (Ariola)
 - 2 NON STOP DANCING NR. 11—James Last (Polydor)
 - 3 ALL THINGS MUST PASS—George Harrison (Apple)
 - 4 DEEP PURPLE IN ROCK—Deep Purple (Hoer Zu/Electrola)
 - 5 LED ZEPPELIN III—Led Zeppelin (Atlantic)
 - 6 PENDULUM—Creedence Clearwater Revival (Liberty)
 - 7 EASY RIDER—Original Soundtrack (EMI/Columbia)
 - 8 ABRAXAS—Santana (CBS)
 - 9 UDO 7—Udo Juergens (Ariola)
 - 10 JESUS CHRIST, SUPERSTAR—Various Artists (MCA)

AUSTRALIA

SINGLES

(Courtesy Go-Set)

- This Week**
- 1 PUSHBIKE SONG—Mixtures (Fable)
 - 2 MY SWEET LORD—George Harrison (Apple)
 - 3 KNOCK THREE TIMES—Dawn (Bell)
 - 4 ROSE GARDEN—Lynn Anderson (CBS)
 - 5 I'LL BE GONE—Spectrum (Harvest)
 - 6 HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT—Creedence Clearwater Revival (Liberty)
 - 7 ELEANOR RIGBY—Zoot (Columbia)
 - 8 BAND OF GOLD—Freda Payne (Invictus)
 - 9 I HEAR YOU KNOCKING—Dave Edmunds (MAM)
 - 10 APEMAN—Kinks (Astor)

BRITAIN

SINGLES

(Courtesy Record Retailer)

*Denotes local origin

- This Week**
- 1 HOT LOVE—*Tyrannosaurus Rex (Fly)—Essex Int'l (Tony Visconti)
 - 2 BRIDGET THE MIDGET—Ray Stevens (CBS)—Ahab (Ray Stevens)
 - 3 ROSE GARDEN—Lynn Anderson (CBS)—Chappell (Glen Sutton)
 - 4 JACK IN THE BOX—Clodagh Rodgers (RCA)—Southern (Kenny Rogers)
 - 5 ANOTHER DAY—*Paul McCartney (Apple)—McCartney/Maclen (Paul McCartney)
 - 6 THERE GOES MY EVERYTHING—Elvis Presley (RCA)—Burlington (Donovan (Mickie Most))
 - 7 WALKING—C.C.S. (Rak)—Donovan (Mickie Most)
 - 8 POWER TO THE PEOPLE—*John Lennon/Plastic Ono Band (Apple)—Northern (Phil Spector/John & Yoko)

9 IT'S IMPOSSIBLE—Perry Como (RCA)—Sunbury (Ernie Altshuler)

10 5 BABY JUMP—*Mungo Jerry (Dawn) Our Music (Barry Murray)

11 11 STRANGE KIND OF WOMAN—*Deep Purple (Harvest)—H.E.C./Feldman (Deep Purple)

12 12 IF NOT FOR YOU—*Olivia Newton John (Pye)—B. Feldman (Festival)

13 20 LOVE STORY (Where Do I Begin)—Andy Williams (CBS)—Famous Chappell (Dick Glasser)

14 14 MY SWEET LORD—*George Harrison (Apple)—Harrisons (Harrison/Spector)

15 13 SWEET CAROLINE—Neil Diamond (Uni)—KPM (Tom Catalano/Neil Diamond)

16 15 PUSHBIKE SONG—*Mixtures (Polydor)—Leon Henry/Carlin (David MacKay)

17 21 DOUBLE BARREL—Techniques—B&C (Winston Riley)

18 19 AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)

19 17 ROSE GARDEN—New World (Rak)—Lowery (Mike Hurst)

20 28 FUNNY FUNNY—Sweet (RCA)—Phil Wainman (Phil Wainman)

21 30 SOMETHING OLD, SOMETHING NEW—*Fantastics (Bell)—A. Schroeder Ltd. (Macaulay/Greenaway)

22 24 COULD'VE BEEN A LADY—*Hot Chocolate (Rak)—Rak (Mickie Most)

23 16 I WILL DRINK THE WINE—Frank Sinatra (Reprise)—Ryan (Don Costa)

24 25 GRANDAD—Clive Dunn (Columbia)—In Music/Dolmyn (Ray Cameron/Clive Dunn)

25 22 MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)

26 — MOZART SYMPHONY NO. 40—Waldo De Los Rios (A & M)—Rondor (Rafael Trabucchi)

27 18 TOMORROW NIGHT—*Atomic Rooster (B&C)—Essex (Atomic Rooster)

28 41 REMEMBER ME—Diana Ross (Tamla Motown)—Jobete/Carlin (Nickolas Ashford & Valerie Simpson)

29 23 WHO PUTS THE LIGHTS OUT—*Dana (Rex)—Ryan (Bill Landis)

30 26 EVERYTHING'S TUESDAY—Chairmen of the Board (Invictus)—KPM (Holland/Dozier/Holland)

31 37 MY LITTLE ONE—*Marmalade (Decca)—Walrus (Junior Campbell)

32 — KNOCK THREE TIMES—Dawn (Bell)—Carlin (Token/Dave Appell)

33 29 RESURRECTION SHUFFLE—Ashton, Gardner & Dyke (Capitol)—Edwards Coletta (Tony Ashton)

34 38 (WHERE DO I BEGIN) LOVE STORY—Shirley Bassey (United Artists)—Famous/Chappell (Noel Rogers & Johnny Harris)

35 — MAMA'S PEARL—Jackson Five (Tamla Motown)—Jobete/Carlin (Corporation)

36 — SILVER RAIN—*Cliff Richard (Columbia)—Shadows (Norrie Paramor)

37 44 MOZART 40—Sovereign Collection (Capitol)—Feldman (Harold Franz)

38 50 INDIANA WANTS ME—R. Dean Taylor (Tamla Motown)—Jobete/Carlin (R. Dean Taylor)

39 27 STONED LOVE—Supremes (Tamla-Motown)—Jobete/Carlin (Frank Wilson)

40 36 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)

41 33 STONEY END—Barbra Streisand (CBS)—Tuna Fish (Richard Perry)

42 — GYPSY WOMAN—Brian Hyland (Uni)—Curtom (Del Shannon)

43 — DIDN'T I (BLOW YOUR MIND THIS TIME)—Delfonics (Bell)—Nickel Shoe (Stan & Bell Prod.)

44 31 RUPERT—Jackie Lee (Pye) ATV/Kirshner (Len Beadle)

45 42 YOUR SONG—*Elton John (DJM)—DJM (Gus Dudgeon)

46 48 SUGAR SUGAR—*Sakkarin (RCA)—ARV Kirshner (Jonathan King)

47 35 I THINK I LOVE YOU—Partridge Family (Bell)—Screen Gems (Wes Farrell)

48 39 DREAM BABY (HOW LONG MUST I DREAM)—Glen Campbell (Capitol)—Acuff-Rose (Al De Lory)

49 — ROSETTA—*Fame & Price Together (CBS)—St. George (Mike Smith)

50 34 SONG OF MY LIFE—*Petula Clark (Pye)—Warner Bros. (Claude Wolfe)

BRAZIL

LP's

- This Month**
- 1 AGORA—Ivan Lins (Philips)
 - 2 JESUS CRISTO—Roberto Carlos (CBS)
 - 3 PENDULO—Creedence Clearwater Revival (RCA)
 - 4 SARRO—Diversos (Tape Tape)
 - 5 SAMBAS ENREDO—Diversos (A.E.S.E.G.)

6 HORUS FALOU E DISSE—Diversos (Equipe)

7 LE BATEAU AO VIVO—Diversos (Tape Tape)

8 TIM MAIA (AZUL DA COR DO MAR)—Tim Maia (Polydor)

9 CORRIDA SUBMARINA Diversos (Tape Tape)

10 THE FEVERS (Candida)—Fevers (Odeon)

BRAZIL

LP's

SAO PAULO

- This Month**
- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 2 NOSSO PRIMEIRO AMOR—Moacyr Franco (Copacabana)
 - 3 AGOR—Ivan Lins (Philips)
 - 4 PENDULUM—Creedence Clearwater Revival (RCA)
 - 5 CANDIDA—Ray Conniff (CBS)

CANADA

SINGLES

(Courtesy Maple Leaf System)

*Denotes local origin

- This Week**
- 1 WHAT IS LIFE—George Harrison (Apple)
 - 4 I AM—I SAID—Neil Diamond (MCA)
 - 2 ANOTHER DAY/OH WOMAN, OH WHY?—Paul McCartney (Apple)
 - 3 SHE'S A LADY—*Tom Jones (London)
 - 10 JOY TO THE WORLD—3 Dog Night (RCA)
 - NO LOVE AT ALL—B.J. Thomas (MCA)
 - 8 ONE TOKE OVER THE LINE—Brewer & Shipley (Quality)
 - 5 ME AND BOBBY MCGEE—*Janis Joplin (Columbia)
 - HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Quality)
 - 6 DOESN'T SOMEBODY WANT TO BE WANTED—Partridge Family (Quality)

FRANCE

SINGLES

National

(Courtesy Centre d'Information)

- This Week**
- 1 NON, NON, RIEN N'A CHANGE—Poppys (Barclay)
 - 2 NON JE VEUX PAS FAIRE LA GUERRE—Poppys (Barclay)
 - 3 LOVE STORY—M. Mathieu (Philips)
 - 4 LA FLEUR AUX DENTS—J. Dassin (CBS)
 - 5 SING SING BARBARA—Laurent (AZ)
 - 6 RIEN QU'UN HOMME—A. Barriere (Barclay)
 - 7 J'HABITE EN FRANCE—M. Sardou (Philips)
 - 8 JE PENSE A TOI—J. F. Michael (Vogue)
 - 9 ESSAYEZ—J. Hallyday (Philips)
 - 10 MOURIR D'AIMER—Charles Aznavour (Barclay)

SINGLES

International

(Courtesy Centre d'Information)

- This Week**
- 1 MY SWEET LORD—George Harrison (Pathe-Marconi)
 - 2 PROUD MARY—Ike & Tina Turner (Liberty/United Artists)
 - 3 LOVE STORY—B. O. (Pathe-Marconi)
 - 4 NINE BY NINE—J. Drummer's Band (Philips)
 - 5 SAD LISA—Cat Stevens (Philips)
 - 6 IL ETAIT UNE FOIS DANS L'OUEST—B. O. (RCA)
 - 7 CRY ME A RIVER—J. Cocker (RCA)
 - 8 BLACK NIGHT—Deep Purple (Pathe-Marconi)
 - 9 PARANOID—Black Sabbath (Philips)
 - 10 EL CONDOR PASA—Simon & Garfunkel (CBS)

ITALY

SINGLES

(Courtesy Discografia Internazionale)

*Denotes local origin

- This Week**
- 1 4 MARZO 1943—*Lucio Dalla (RCA Italiana)—RCA
 - 2 2 SOTTO LE LENZUOLA—*Adriano Celentano (Clan)—Margherita
 - 3 6 SING SING BARBARA—Laurent (Joker)—Saar
 - 4 3 IL CUORE E' UNO—ZINGARO—*Nicola di Bari (RCA Italiana)—RCA
 - 5 4 MY SWEET LORD—George Harrison (Apple)—Aromando
 - 6 5 CHE SARA—Jose Feliciano (RCA Victor)—RCA
 - 7 9 IL CUORE E' UNO—ZINGARO—*Nada (RCA Italiana)—RCA
 - 8 11 ANONIMO VENEZIANO—*Stelvio Cipriani (CAM)—Campi
 - 9 10 ANOTHER DAY—Paul McCartney (Apple)—Ritmi E Canzoni
 - 10 14 LOVE STORY—Francis Lai (Paramount)—Chappell
 - 11 8 UN FIUME AMARO—*Iva Zanicchi (Ri-Fi)—Curci
 - 12 17 IL CAFFEE DELLA PEPPINA—*Marina d'Amici (Ri-Fi)—P.A.
 - 13 19 HEY TONIGHT—Creedence Clearwater Revival (America)—Ariston/Palace
 - 14 7 13. STORIA D'OGGI—*Al Bano (Voce del Padrone)—Voce del Padrone/Primato

15 20 CHE SARA—*Ricchi e Poveri (Apollo)—RCA

16 — LA BALLATA DI SACCO E VANZETTI—*Joan Baez (Original Cast)—RCA

17 13 ROSE NEL BUIO—*Gigliola Cinquetti (CGD)—April Music

18 — LOVE STORY—*Patty Pravo (Philips)—Chappell

19 — COM'E DOLCE LA SERA—*Donatello (Ricordi)—Fonofilm

20 24 UNA DONNA, UNA STORIA—*Mina (PDU)—Curci/PDU

21 16 PARANOID—Black Sabbath (Vertigo)—Aromando

22 — OCEAN—*Capicum Red (Bla Bla)—Bla Bla

23 — LA DOMENICA ANDANDO ALLA MESSA—*Gigliola Cinquetti (CGD)—Suvini Zerboni

24 — MOTHER—John Lennon (Apple)—Ritmi e Canzoni

25 15 LA FOLLE CORSA—*Formula 3 (Numero Uno)—Due/Acqua Azzurra

ITALY

LP's

(Courtesy Discografia Internazionale)

*Denotes local origin

- This Month**
- 1 ANONIMO VENEZIANO—*Soundtrack (CAM)
 - 2 LA BUONA NOVELLA—*Fabrizio de Andre (Produttori Associati)
 - 3 PENDULUM—Creedence Clearwater Revival (America)
 - 4 E FU SUBITO AZNAVOUR—*Charles Aznavour (Barclay)
 - 5 — IN CIMA A UN BATTICUORE—*Mina (PDU)
 - 6 XIII ZECCHINO D'ORO—*Various Artists (Ri-Fi)
 - 7 ALL THINGS MUST PASS—George Harrison (Apple)
 - 8 CARO THEODORAKIS...—*Iva Zanicchi (Ri-Fi)
 - 9 ATOM HEART MOTHER—Pink Floyd (Harvest)
 - 10 APPUNTAMENTO CON ORNELLA VANONI—*Ornella Vanoni (Ariston)
 - 11 EMOZIONI—*Lucio Battisti (Ricordi)
 - 12 LOVE STORY—Soundtrack (Paramount)
 - 13 ABRAXAS—Santana (CBS)
 - 14 DEEP PURPLE IN ROCK—Deep Purple (Harvest)
 - 15 LED ZEPPELIN III—Led Zeppelin (Atlantic)

JAPAN

SINGLES

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

- This Week**
- 1 SHIRETOKO RYOJYO—*Tokiko Kato—(Grammophon)
 - 2 I DREAM OF NAOMI—Hedva and David (RCA)—Yamaha
 - 3 SORA NI TAIYO GA ARUKAGIRI—*Akira Nishikino (CBS/Sony)—Rhythm
 - 4 HANAYOME—*Norihiko Hashida (Express (G.C.M.))
 - 5 AME GA YANDARA—*Yukiji Asaoka (CBS/Sony)—Nichion
 - 6 KIZUDARAKE NO JINSEI—*Koji Tsuruta (Victor)
 - 7 YOU DON'T HAVE TO SAY YOU LOVE ME—Elvis Presley (RCA)
 - 8 ROSE GARDEN—Lynn Anderson (CBS/Sony)—April
 - 9 BOKYO—*Shinichi Mori (Victor)—Watanabe
 - 10 HAVE YOU EVER SEEN THE RAIN—C.C.R. (Liberty)—Folster
 - 11 KNOCK THREE TIMES—Dawn (Bell)—Aberbach
 - 12 LOVE STORY—Soundtrack (Francis Lai) (Paramount)—Nichion
 - 13 SHIRETOKO RYOJYO—*Hisaya Morishige (Columbia)
 - 14 ZANGE NO NEUCHI MO MAI—*Mirei Kitahara (Toshiba)—J&K
 - 15 YUKI GA FURU (TOMB LA NEIGE)—*Salvatore Adamo (Odeon)—Toshiba
 - 16 ONNA NO IJI—*Sachiko Nishida (Grammophon)—Nichion
 - 17 ONNA NO ASA—*Kenichi Mikawa (Crown)—Crown
 - 18 SAHATE BOJYO—*Yuko Nagisa (Toshiba)—J.C.M.
 - 19 SENSO O SHIRANAI KODOMOTACHI—*Jiros (Express)—Mylica
 - 20 TAKEDA NO KOMORIUTA—*Akai Tori (Liberty)

MALAYSIA

SINGLES

(Courtesy Radio Malaysia)

*Denotes local origin

- This Week**
- 1 1 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)
 - 2 2 APE MAN—Kinks (Pye)
 - 3 8 WOMAN IN MY LIFE—*Frankie (Columbia)
 - 4 3 HANG ON TO YOUR LIFE—*Guess Who (RCA)
 - 5 7 MEMO FROM TURNER—Mick Jagger (Decca)
 - 6 5 ME AND BOBBY MCGEE—Janis Joplin (Columbia)
 - 7 10 TOO YOUNG TO BE MARRIED—Hollies (Parlophone)
 - 8 4 SUNNY HONEY GIRL—Cliff Richard (Columbia)
 - 9 9 YOUR SONG—Elton John (DJM)
 - 10 6 KNOCK THREE TIMES—Dawn (Bell)

SOUTH AFRICA

SINGLES

(Courtesy the Southern African Record Manufacturers' & Distributors' Assn.)

- This Week**
- 1 3 A SUMMER PRAYER FOR PEACE—Archies (RCA)—Laetrec, Teal
 - 2 1 KNOCK THREE TIMES—Dawn (Stateside)—Intersong, EMI (The Tokens and Dave Apple for 3 Dimensions)
 - 3 4 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)—MPA (Jobete) Teal
 - 4 2 ROSE GARDEN—Lynn Anderson (CBS)—Chappell, GRC (Glen Sutton)
 - 5 6 MY SWEET LORD—George Harrison (Parlophone)—Harrisons, EMI—(George Harrison & Phil Spector)
 - 6 9 HOME—Dave Mills (Storm)—Angela, Gallo (Terry Dempsey)
 - 7 10 SILVER MOON—Michael Nesmith (RCA)—Laetrec, Teal
 - 8 7 IMMIGRANT SONG—Led Zeppelin (Atlantic)—Laetrec, Teal
 - 9 8 DO IT—Neil Diamond (IRC)—Ardmore & Beechwood, Intercontinental (Jeff Varry-Ellis Greenwich)
 - 10 5 NO MATTER WHAT—Badfinger (Apple)—Essex, Gallo

SINGAPORE

SINGLES

(Courtesy Rediffusion, Singapore)

- This Week**
- 1 1 LONELY DAYS—Bee Gees (Polydor)
 - 2 3 THE PUSHBIKE SONG—Mixtures (Polydor)
 - 3 5 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)
 - 4 2 MY SWEET LORD—George Harrison (Apple)
 - 5 6 ONE BAD APPLE—Osmonds (MGM)
 - 6 8 MAKE ME HAPPY—Bobby Bloom (Polydor)
 - 7 4 YOU DON'T HAVE TO SAY YOU LOVE ME—Elvis Presley (RCA)
 - 8 9 ME AND BOBBY MCGEE—Janis Joplin (Columbia)
 - 9 7 KNOCK THREE TIMES—Dawn (Bell)
 - 10 — ROSE GARDEN—Lynn Anderson (CBS)

SPAIN

SINGLES

(Courtesy of El Musical)

*Denotes local origin

- This Week**
- 1 1 MY SWEET LORD—George Harrison (Odeon)—Essex Espanola
 - 2 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Fontana
 - 3 3 LA LONTANANZA—Domenico Modugno (RCA)—RCA
 - 4 5 EN UN MUNDO NUEVO—*Karina (Hispavox)—Hispavox
 - 5 — QUE SERA—Jose Feliciano (RCA)—RCA
 - 6 7 SAN BERNARDINO—Christie (CBS)—Grupo Editorial Armonico
 - 7 4 WANDERIN' STAR—Lee Marvin (Hispavox)—Chapel Iberica
 - 8 — LOVE STORY—Andy Williams (CBS)—Chapel Iberica
 - 9 10 PUERTA DE AMOR—*Nino Bravo (Polydor)—EGO
 - 10 6 CUANDO TE ENAMORES—*Juan Pardo (Zafiro)—Erika

SPAIN

LP's

*Denotes local origin

- This Month**
- 1 ALL THINGS MUST PASS—George Harrison (Odeon)
 - 2 FIREWORKS—Jose Feliciano (RCA)
 - 3 LA LEYENDA DE LA CIUDAD SIN NOMBRE—Banda Original (Hispavox)
 - 4 APOCALIPSIS—*Aqua Viva (Accion)
 - 5 PENDULUM—Creedence Clearwater Revival (Marfer)
 - 6 LOVE STORY—Banda Original Film (Hispavox)
 - 7 JOHN LENNON—John Lennon & Plastic Ono Band (Odeon)
 - 8 SERRAT—Juan Manuel Serrat (Zafiro)
 - 9 AMORES—*Mari Trini (Hispavox)
 - 10 USA UNION—John Mayal (Fonogram)

YUGOSLAVIA

LP's

- This Month**
- 1 TOM—Tom Jones (Jugoton)
 - 2 OLIMPISKA PLOCA—Various Artists (RTB)
 - 3 BAND OF GYPSYS—Jimi Hendrix (RTB)
 - 4 TO JE TEREZA—Tereza Kesovija (Jugoton)
 - 5 ROMANSE—Olivera Markovic (Jugoton)
 - 6 McCARTNEY—Paul McCartney (Jugoton)
 - 7 WE MADE IT HAPPEN—Engelbert Humperdinck (Jugoton)
 - 8 GABI—Gabi Novak (Jugoton)
 - 9 PRUZI MI RUKU LJUBAVI—Pro Arte (Jugoton)
 - 10 COVEK KAO JA—Arsen Dedic (Jugoton)

The most awarded record set in phonographic history

- 1 PRIX MONDIAL DU DISQUE DE MONTREUX
SWITZERLAND, SEPTEMBER 1970
- 2 EDISON AWARD
THE NETHERLANDS, OCTOBER 1970
- 3 DEUTSCHER SCHALLPLATTENPREIS
GERMANY, NOVEMBER, 1970
- 4 GRAND PRIX DE L'ACADEMIE DU DISQUE
FRANCE, DECEMBER 1970

- 5 GRAND PRIX DES DISCOPHILES
FRANCE, DECEMBER 1970
- 6 PRIX DE LA VILLE DE PARIS
FRANCE, DECEMBER 1970
- 7 GRAMMY AWARD as "Classical Album of the year"
USA, MARCH 1971
- 8 GRAMMY AWARD as "Best Opera Recording"
USA, MARCH 1971



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ORCHESTRA & CHORUS

COLIN DAVIS

FIRST COMPLETE RECORDING



PHILIPS

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

97

LAST WEEK

102

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

ROLLING STONES—BROWN SUGAR (3:50)

(Prod. Jimmy Miller) (Writers: Jagger-Richard) (Gideon, BMI)—The Stones' first on their own label, handled by Atlantic, is a wild and funky rocker penned by Mick Jagger and Keith Richards... much in the bag of "Honky Tonk Women." Flip: (No Information Available). Rolling Stones 19100 (Atco)

*MARY TRAVERS—FOLLOW ME (2:36)

(Prod. Milton Okun) (Writer: Denver) (Cherry Lane, ASCAP)—Mary sans Peter and Paul, makes a powerful solo debut with this equally powerful John Denver folk rhythm ballad. Could easily prove her "Leavin' On a Jet Plane." Top Milt Okun production, Lee Holdridge arrangement and vocal performance. Flip: (No Information Available). Warner Bros. 7481

*DIANA ROSS—REACH OUT I'LL BE THERE (3:59)

(Prod. Nicholas Ashford & Valerie Simpson) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—This re-doing of the Four Tops' smash of the past with a new concept, offers much of the sales and chart potency of her No. 1 winner "Ain't No Mountain High Enough." Heavy arrangement by Paul Riser. Flip: "(They Long to Be) Close to You" (3:44) (Blue Seas/Jac/U.S. Songs, ASCAP). Motown 1184

*BOBBY SHERMAN—THE DRUM (2:20)

(Prod. Ward Sylvester) (Writer: O'Day) (Wren/Viva, BMI)—By far one of Sherman's best efforts to date, this clever and infectious rhythm item could easily take him right to the No. 1 spot, pop and Easy Listening. Flip: "Free Now to Roam" (3:08) (Sherman, ASCAP). Metromedia 217

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JAMES BROWN—I CRIED (3:31)

(Prod. James Brown Prod.) (Writers: Brown-Byrd) (Lois, BMI)—Brown returns to his ballad bag and a driving, emotion packed one this is. Should prove a hot topper for his recent "Soul Power."... pop and soul. Flip: "World Pt. 2" (2:58) (Dyanatone, BMI). King 6363

*BOBBY GOLDSBORO—AND I LOVE YOU SO (2:58)

(Prod. Bob Montgomery & Bobby Goldsboro) (Writer: McLean) (Mayday/Yahweh Tunes, BMI)—Goldsboro follows his smash "Watching Scotty Grow" with a dynamite folk ballad penned by composer-performer Don McLean. Exceptional material and performance for Top 40 and Easy Listening. Flip: (No Information Available). United Artists 50776

CLARENCE CARTER—THE COURT ROOM (3:29)

(Prod. Rick Hall) (Writer: Lane) (Tree, BMI)—Penned by country's Red Lane, recorded in Muscle Shoals with top production by Rick Hall, and a super Carter narration and vocal workout. A sure-fire chart winner, pop and soul for his "I Can't Leave Your Love." Wild story line here. Flip: "Getting the Bills (But No Merchandise)" (2:15) (Fame, BMI). Atlantic 2801

JERRY REED—WHEN YOU'RE HOT, YOU'RE HOT (2:18)

(Prod. Chet Atkins) (Writer: Hubbard) (Vector, BMI)—Nashville's Reed broke the pop market via "Amos Moses" after topping the country chart. This clever rhythm item will hit country hard and fast and prove another pop winner for him. Flip: "You've Been Crying Again" (2:06) (Vector, BMI). RCA 47-9976

FLAMING EMBER—SUNSHINE (2:55)

(Prod. Stagecoach Prod.) (Writers: Weatherspoon-Miner) (Gold Forever, BMI)—This cut from their "Sunshine Ha" LP is a strong blues ballad with the sales potential of "I'm Not My Brother's Keeper." Flip: "1200 Miles" (2:46) (Gold Forever, BMI). Hot Wax 7103 (Buddah)

JOHNNY RIVERS—SEA CRUISE (2:50)

(Prod. Johnny Rivers & Larry Knechtel) (Writers: Smith-Vincent) (Ace/Lance, BMI)—The Frankie Ford Smash of the 50's is brought up to date by Rivers and it's his most commercial entry in some time. Wild vocal workout and beat for discotheques. Flip: "Our Lady of the Well" (3:10) (Open Window, BMI). United Artists 50778

ARKADE—WHERE YOU LEAD (2:32)

(Prod. Steve Barri) (Writers: Stern-King) (Screen Gems-Columbia, BMI)—Group hit the middle of the Hot 100 first time out with "The Morning

of Our Lives." This strong rock ballad followup will fast top that initial success. The Carol King and Tony Stern material is super. Flip: (No Information Available). Dunhill 4277

BOBBY BLOOM—WE'RE ALL GOIN' HOME (3:03)

(Prod. Jeff Barry) (Writers: Barry-Bloom-Goldberg) (Heiress, BMI)—One of the best produced, performed entries of the week, this potent rhythm item with a lyric to match will hit with sales impact. Could easily prove a left field giant. Flip: "Careful Not to Break the Spell" (5:30) (Unart/Cheezeburger, BMI). MGM 14246

*DENNIS YOST & the CLASSICS IV—IT'S TIME FOR LOVE (2:55)

(Prod. Buddy Buie) (Writers: Buie-Cobb) (Low-Sal, BMI)—This is the smooth summertime ballad the group needed to bring them back to the charts. This beauty has it to hit the Hot 100 and Easy Listening charts with heavy sales. Flip: (No Information Available). United Artists 50777

MICKEY DOLENZ & DAVEY JONES—DO IT IN THE NAME OF LOVE (2:04)

(Prod. Jeff Barry) (Writers: Bloom-Goldberg) (Heiress, BMI)—Two of the Monkees team up with producer Jeff Barry on a solid rocker penned by Bobby Bloom and Neil Goldberg. Loaded with Top 40 potency, this one could go all the way. Flip: "Lady Jane" (2:40) (Heiress, BMI). Bell 986

RONNIE SPECTOR—TRY SOME, BUY SOME (4:08)

(Prod. Phil Spector & George Harrison) (Writer: Harrison) (Harris Songs/Mother Bertha, BMI)—Former lead singer of the Ronettes, now Mrs. Phil Spector, debuts on Apple with a powerful production ballad penned by George Harrison who co-produced with Spector. With a little help from Ringo, George and Clapton, this one has all the ingredients to break through big. Flip: "Tandori Chicken" (Harris Songs/Mother Bertha, BMI). Apple 1832

FREE MOVEMENT—I'VE FOUND SOMEONE OF MY OWN (3:45)

(Prod. Joe Porter) (Writer: Robinson) (Mango/Run-a-Muck, BMI)—Marking their debut on Decca, group has a potent rock ballad here that should bring them to the Hot 100 with sales impact. Powerful sound and arrangement in the Fifth Dimension vein. Flip: "I Can't Convince My Heart" (2:50) (Mango/Run-a-Muck, BMI). Decca 32818

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

C.C.S.—Walking (3:13) (Prod. Mickie Most) (Writer: Leitch) (Peer Int'l., BMI)—British group rode the Hot 100 with "Whole Lotta Love." This swinger followup, a discotheque winner, offers much of that sales potential. RAK 4502 (CBS)

*BOBBI MARTIN—Devotion (2:39) (Prod. Henry Jerome) (Writer: Cesana) (Sounds Music, ASCAP)—For her second outing on the label, the stylist puts the Otto Cesana ballad beauty in a rock bag that offers much commercial potential. Buddah 227

VAN MORRISON—Spanish Rose (3:02) (Prod. Bert Berns) (Writer: Morrison) (Web IV, BMI)—While Morrison rides the charts via Warner Bros., Bang reissues an earlier cut that should make a heavy chart dent. Strong item. Bang 585

*DEAN MARTIN—She's a Little Bit Country (2:34) (Prod. Jimmy Bowen) (Writer: Howard) (Wilderness, BMI)—Martin takes the Harlan Howard country ballad, a big chart winner for George Hamilton IV last year, and gives it a strong pop treatment loaded with MOR appeal. Reprise 1004

*The Lettermen Present TONY BUTALA—The Greatest Discovery (2:57) (Lettermen Prod.) (Writers: John-Taupin) (James, BMI)—The Lettermen's Butala delivers the Elton John-Bernie Taupin ballad beauty in top form with much MOR potential. Capitol 3097

NORMAN GREENBAUM—Dr. West's Medicine Show & Junk Band—Twentieth Century Fox (2:44) (Prod. Jeffrey Cheen & Russell Dashiell) (Very Important, ASCAP/Screen Gems-Columbia, BMI)—Label comes up with an earlier Greenbaum cut... wild rhythm item with much chart potential. Gregar 71-0107 (RCA)

*CHARLES RANDOLPH GREEN SOUNDE—Anytime of the Year (Bashaba Ha Ba'Ah) (1:53) (Prod. C.R. Green) (Writers: Hirsch-Manor-Brittan) (Blackood, BMI)—The much recorded Israel TV commercial gets a top treatment by the group that brought us "Quentin's Theme." Much programming appeal in this instrumental. Ranwood 1249

CHEROKEE—Rosiana (2:31) (Prod. Steve Barri) (Writers: Cashman-Pistilli-West) (Blendingwell, ASCAP)—Culled from their LP, the initial single is a driving rocker loaded with Top 40 and Hot 100 potential. ABC 11295

*BEVERLY BREMERS—Don't Say You Don't Remember (3:13) (Prod. Victrix Prod.) (Writers: Miller-Levitt) (Sunbeam, BMI)—Featured in Broadway's "The Me Nobody Knows," the stylist debuts on the label with a strong ballad that could prove a summertime smash. Top performance and production. Scepter 12300

RANDY SPARK—Hazy Sunshine (2:47) (Prod. Michael Viner) (Writer: Sparks) (Caravelle, ASCAP)—Sparks first for the label is a potent rhythm ballad that should break through Top 40. Strong lyric line. MGM 14237

ROSETTA HIGHTOWER—Go Pray For Tomorrow (2:53) (Prod. Ian Green) (Writer: Hightower) (Dunbar, BMI)—Driving blues swinger from England with a strong lyric line that could prove a left field smash. Wild vocal workout. Epic 5-10727 (Columbia)

DAVID CANARY—So Many People (1:57) (Prod. Don Perry) (Writers: Williams-Nichols) (Irving, BMI)—TV "Bonanza's" character "Candy" breaks into the disk scene with a strong folk rhythm ballad with much commercial appeal. Beverly Hills 9360

HOWARD CHADWICK—Is There Any Word From the Lord (Nada) (2:53) (Prod. Bill Empson) (Writer: Chadwick) (Milene, ASCAP)—Newcomer with a driving rock ballad and a strong vocal workout makes a heavy commercial debut. Much potential for the composer-performer. TRX 5032

QUARRY—We're All Going to Leave This World Someday (2:40) (Writer: Velika) (Berkshire Harmony, BMI)—Folk rock group debuts with a commercial rhythm ballad that offers much chart potential. Berkshire Harmony 0002

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JERRY REED—WHEN YOU'RE HOT, YOU'RE HOT (See Pop Pick)

CONNIE SMITH—JUST ONE TIME (2:29)

(Prod. Bob Ferguson) (Writer: Gibson) (Acuff-Rose, BMI)—The Don Gibson rhythm number serves as a potent followup to her "Where Is My Castle" smash hit. Loaded with pop appeal a la "Rose Garden." Flip: "Don't Walk Away" (2:32) (Neely's Band, BMI). RCA 47-9981

GEORGE HAMILTON IV—COUNTRYFIED (2:20)

(Prod. Bob Ferguson) (Writer: Damron) (Beechwood, BMI)—Hamilton rode Top 20 with his "Anyway" and this clever rhythm change of pace will fast surpass that success. Another top performance. Flip: "My North Country Home" (2:24) (Starr, BMI). RCA 74-0469

ROGER WAYNE SOVINE—KINDA DOWN ON MY LUCK (2:25)

(Prod. Roger Wayne Sovine) (Writer: Sovine) (Cedarwood, BMI)—Sovine moves to the label with a clever and infectious rhythm number that has it to spiral him right up the country chart and spill over pop as well. A jukebox must. Flip: "Overnight Success" (3:01) (Berwill, BMI). Barnaby 2030 (CBS)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

ALICE CREECH—The Hunter (3:13) (Golden Arrow, BMI). TARGET 683

CARL PERKINS—Me Without You (3:50) (Cedarwood, BMI). COLUMBIA 4-45347

ERNIE ASHWORTH — Jesus Is a Soul Man (2:25) (Wilderness, BMI). HICKORY 1599

JIM AND JESSE—San Quentin Quail (2:16) (Locomotive, BMI). CAPITOL 3099

JIMMY MARTIN AND THE SUNNY MOUNTAIN BOYS—Chattanooga Dog (3:00) (Newkeys, BMI). DECCA 32820

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

DIANA ROSS—REACH OUT I'LL BE THERE (See Pop Pick)

JAMES BROWN—I CRIED (See Pop Pick)

CLARENCE CARTER—THE COURT ROOM (See Pop Pick)

FLAMING EMBER—SUNSHINE (See Pop Pick)

EBONYS—YOU'RE THE REASON WHY (3:09)

(Prod. Gamble-Huff) (Writers: Gamble-Huff) (World War Three, BMI)—The new Gamble-Huff label, handled by CBS is off to a flying start with this blockbuster rhythm ballad. Could go pop as well. Flip: "Sexy Ways" (3:04) (World War Three, BMI). Philadelphia International 3503 (CBS)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

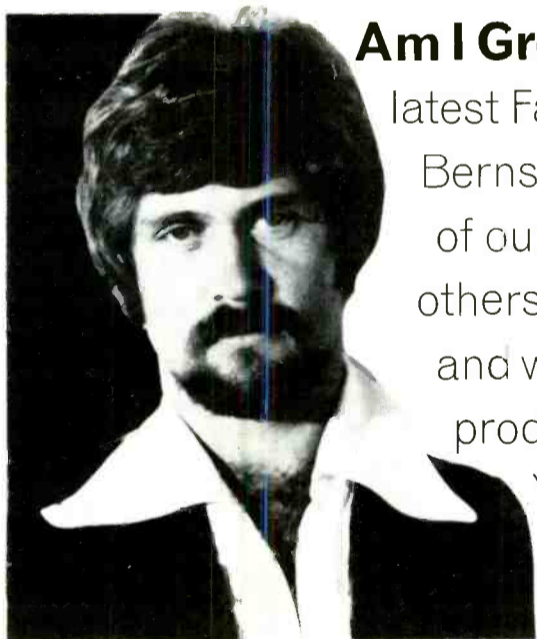
FIFTH AMENDMENT—Please Don't Leave Me (3:27) (BMI). NEW YORK SOUND 100

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

APRIL 24, 1971, BILLBOARD

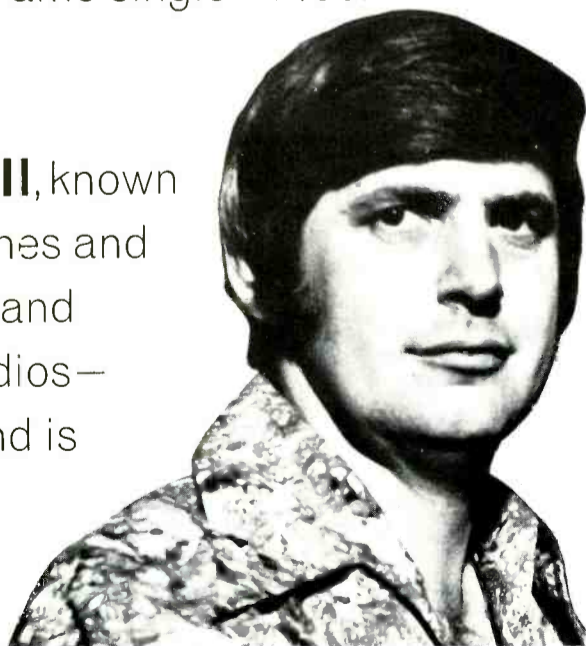
The Road To Muscle Shoals Is Paved With Fame.

To **Marcell Strong**, Fame means **Mumble in My Ear**, his first single. Marcell came in to demonstrate his skill as a writer; Rick Hall liked Marcell's styling so well that he decided to record him as the performer. The result is Fame single 1475.



Am I Groovin' You is **Tommy Strand's** latest Fame single. It was written by Bert Berns (who's one of the best Producers of our time—having produced, among others, The Drifters, early Neil Diamond, and written Hang on Sloopy) and Jeff Barry (top producer of 1970; produced Andy Kim, The Archies, The Monkees). Am I Groovin' You will. It's Fame single #1480.

Both singles are produced by **Rick Hall**, known as producer for Clarence Carter's Patches and The Osmonds' One Bad Apple. Tommy and Marcell record at Fame Recording Studios—where the original Muscle Shoals sound is still found at 603 East Avalon Avenue. Call Rick at (205) 381-0801. He won't slow you down.



fame

Fame Records available from
Capitol Records, Inc.

Billboard Album Reviews

APRIL 24, 1971



POP
CROSBY, STILLS, NASH & YOUNG—4-Way Street
Atlantic SD 2-902 (S)

This LP was recorded live across the country and captures the excitement and casualness of four professional musicians who have hit the top of the charts with almost every single and LP they have released. Featuring individual solos as well as the collective efforts of Crosby, Stills, Nash and Young, this LP is a sure drawing card for every record the group has produced.



POP
BOBBY SHERMAN—Portrait of Bobby
Metromedia KMD 1040 (S)

First there's a cut out portrait of the star. Next, his recent hit single, "Cried Like a Baby." Sherman's repertoire is a delightful blend of commercial songs, including his soon to be released single "Drums," "Is Anybody There," and his own "Bubble Gum and Braces."



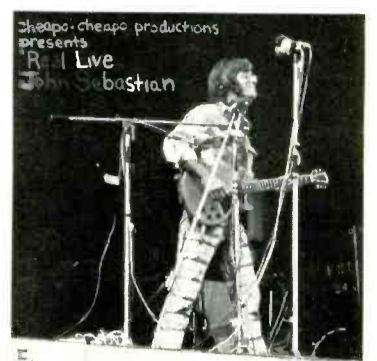
POP
FRANK SINATRA—Sinatra & Company
Reprise FS 1033 (S)

This is Sinatra's first new release since his announced retirement so its sales potential is obviously very high. The LP features the works of Antonio Carlos Jobim on one side and an assortment of pop composers like Bacharach & David, John Denver, Joe Raposa and Paul Ryan on the other. "Drinking Water" is the standout Jobim side while "Bein' Green" ought to get the play from the other.



POP
BIG BROTHER & THE HOLDING COMPANY—Janis Joplin
Columbia C 30631 (S)

Columbia Records finally got ahold of the Mainstream Records catalog and has re-released this LP, Janis Joplin's first historic record with Big Brother. The sound on this LP is of slightly better quality than the original, with almost the same cover art being used. Joplin is in fine voice here as she sings early favorites including "Intruder," "Bye Bye Baby," and the famous "Down On Me."



POP
CHEAPO-CHEAPO PRODUCTIONS PRESENT REAL LIVE JOHN SEBASTIAN—Reprise MS 2036 (S)

John Sebastian's many concerts are all pleasures and this spirit comes across on this "live" album, a strong selling point with his many dates. Can be played straight through for underground and album stations. The many sparkling cuts include "Younger Generation," "In the Still of the Night," and Jimmie Rodgers' "Waiting for a Train."



POP
JOHN MAYALL—Live In Europe
London PS 589 (S)

John Mayall has put together tapes of a live concert tour he made with Mick Taylor, Keith Tillman, Keef Hartley, Chris Mercer and Dick Heckstall-Smith in Europe during 1967. It's a high-powered British blues that is represented beautifully by such cuts as "Help Me," "The Train" and "Crying Shame."



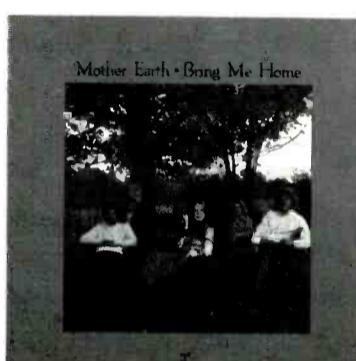
POP
CHARLES WRIGHT & THE WATTS 103rd STREET BAND—You're So Beautiful
Warner Bros. WS 1904 (S)

Charles Wright and his soul-jazz band has escaped more substantial notice partially because they're too heavy and not hard enough for the soul market, and not complex enough for the pop market. Yet the band has a good "in between" following, and "You're So Beautiful," "I Got Your Love" and "Express Yourself II" are right there.



POP
FERRANTE & TEICHER—The Music Lovers
United Artists UAS 6792 (S)

Taking the art film based on the life of Tchaikovsky, "The Music Lovers" as a starting point, F & T devote one side completely to the composer's works branching off on the other to Grieg, Rachmaninoff, Beethoven and, of course, the inevitable theme form "Love Story." Impeccable MOR music.



POP
MOTHER EARTH—Bring Me Home
Reprise RS 6431 (S)

This is the first LP for Mother Earth on their new label, Warner Bros. It also is their first LP yet. Tracy Nelson sings lead with the style and range of early Ella Fitzgerald, in a country flavor spiced with gospel and soul. The Nashville based group, formerly with Mercury Records, has it all together here. Best cuts include "There is No End," "Soul of Sadness," "Deliver Me," and "Seven Bridges Road."



POP
REDWING—Fantasy
Fantasy 8409 (S)

Fantasy Records hopes for Redwing are deservedly high, for the band's happy style always works. Most of the songs are up: "Underground Railway," "Hogtied." The highlight is a rich version of Jimmie Rodgers' "California Blues," which is beginning radio and sales action as a single.



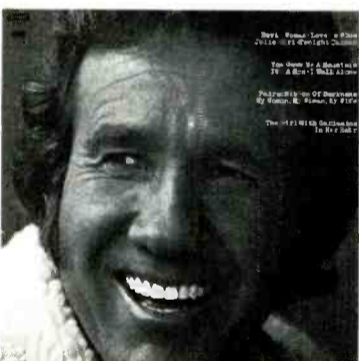
POP
STONEGROUND—Warner Bros.
Warner Bros. WS 1895 (S)

Stoneground has a lot of advance publicity to live up to, and in light of their first LP the predictions may have been somewhat inflationary, though there's no denying the potential for excitement here. A West Coast-based rock collective in the style of Joe Cocker's entourage, Stoneground features seven different lead singers and ex-Beau Brummel Sal Valentino. "Stroke Stand" and "Don't Waste My Time" are top cuts.



SOUNDTRACK
FLIGHT OF THE DOVES—Soundtrack
London XPS 591 (S)

"Flight of the Doves" has been received enthusiastically by film critics as a happy family movie so the soundtrack album has a good chance of picking up strong sales action, too. Roy Budd's music is charming and lighthearted and cuts like "Dana," a Gaelic folk song, and the highly-whistleable title song are the cuts to watch.



COUNTRY
MARTY ROBBINS—Greatest Hits, Vol. III
Columbia C 30571 (S)

Marty Robbins, a musical legend, is shown at his very best in this collection of his hits. Best cuts: "Devil Woman," "Love Is Blue" and "You Gave Me a Mountain." The dealer can build extra volume on this album through promotional tie-ins with local country music radio station.



COUNTRY
DOLLY PARTON—Joshua
RCA Victor LSP 4507 (S)

Dolly Parton took "Joshua" right to the top of the country singles chart, and she should now take him right to the top of the LP chart as well, with this exceptional album followup. Most of the tunes are originals, and there are many standouts, among them: "You Can't Reach Me Anymore," "The Last One to Touch Me" and "Chicken Every Sunday."



COUNTRY
DEL REEVES—Friends and Neighbors
United Artists UAS 6789 (S)

Del Reeves, with that constant touch of tongue-in-cheek humor in his voice, has one of his best total performances to date in this LP. Best cuts: His current hit of "Working Like the Devil for the Lord," a good version of "Help Me Make It Through the Night" and "A Lover's Question." Dealers should take advantage of Del Reeves' appearances in their area for local pushes on all of his albums.



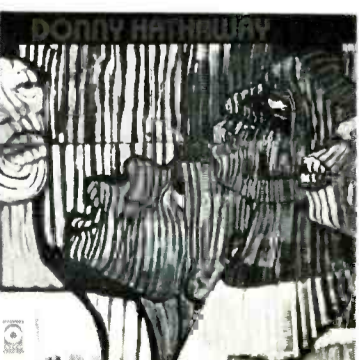
COUNTRY
VARIOUS ARTISTS—This Is the Nashville Sound
RCA Victor VPS 6037 (S)

Sensational package of tunes and a bargain. Here you'll find hits by Charley Pride, Chet Atkins, Waylon Jennings and 22 other artists. Best cuts: "Is Anybody Goin' to San Antonio?" "She's a Little Bit Country" and "Amos Moses." Dealers: The low price of this 2-LP set will be sales incentive enough, especially if you let your customers know about it with window displays and in-store promotion.



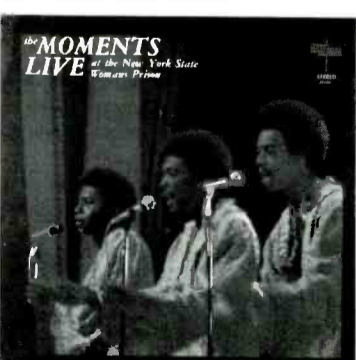
CLASSICAL
VAUGHAN WILLIAMS: SINFONIA ANTARTICA—Burrowes/London Philharmonic & Choir (Boult).
Angel S 36763 (S)

Take British conductor, Sir Adrian Boult, give him the London Philharmonic Orch. and Choir with which to work, then hand him the score of Ralph Vaughan Williams' "Sinfonia Antartica," and the result has got to be a production of outstanding excellence. Norma Burrowes is the featured soprano.



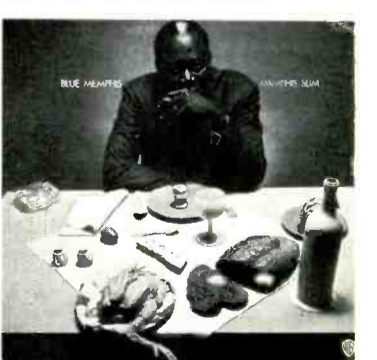
SOUL
DONNY HATHAWAY—Everything Is Everything
Atco SD 33-360 (S)

Hathaway's "Everything Is Everything" LP was one of the best kept secrets of last year. One of the best arrangers, producers and keyboard composers in the business, Hathaway presents the freshest blend of pop, soul, jazz and gospel since, perhaps, Ray Charles. His credits are impressive, so are the cast of musicians, and "Giving Up," "Magnificent Sanctuary Band" and "She Is My Lady" are just part of the reward.



SOUL
THE MOMENTS LIVE—Moments Live
Stang ST 1006 (S)

Their "Greatest Hits" are still working the soul charts, and now the Moments do it live with all the polish and mellowness of standard soul at its best, this time behind bars at Bedford Woman's Prison in N.Y. Familiar are "I Do" and "Not on the Outside" while their "Smokey Robinson" medley, "The Letter" and "Going in Circles" show off the Moments' ballad power, which has quickly established them as a truly talented trio.



BLUES
MEMPHIS SLIM—Blue Memphis
Warner Bros. WS 1899 (S)

An original authentic blues pianist-singer, Memphis Slim, gets together with some of the British blues lads (John Paul Jones, Peter Green, Pete Winfield, Duster Bennett). One side features Slim's "Blue Memphis Suite" which he now does in his one-man concerts and the other concerns relevant blues such as "Chicago Seven," "Youth Wants to Know" and "Otis Spann and Earl Hooker."



POP
FRANCIS LAI—
 More Love Themes.
 Kapp KS 3646 (S)

Lai, very hot now as the composer of the "Love Story" theme, reprises some of his earlier material—"A Man and a Woman," "How Insensitive," and "Live For Life." He gives them and some Bacharach and Webb material, the lush romantic treatment that makes this a great MOR bet.



POP
HEADS HANDS & FEET—
 Capitol SVBB 680 (S)

One of Britain's brightest new groups should score with this, their first U.S. release, a two-LP set which should have special appeal for underground stations. Country and jazz elements are strong. Top cuts include "Devil's Elbow," "Song for Suzie," "Country Boy" and "Green Liquor."



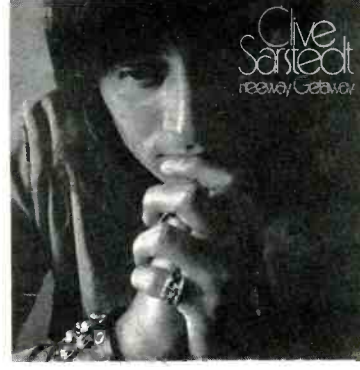
POP
GREEN BULLFROG—
 Decca DL 75269 (S)

While it is impossible to tell who the personnel are on this LP, it is quite evident that there are some musicians here who can play the blues, electric style. The name of the group might detract somewhat from the sales potential, but the music adds much to the already growing popularity of electric blues. Best cuts include "Bullfrog," an instrumental jam; "Lawdy, Miss Clawdy," "I Want You" and "Walk a Mile in My Shoes," all done in the grand Chicago blues style.



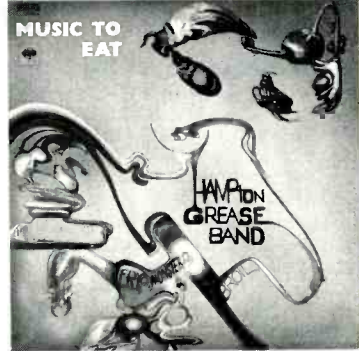
POP
GRIN—
 Spindizzy Z 30321 (S)

Grin introduces the songs, guitar and keyboard talents of Nils Lofgren, who anchors the rhythm & message rock trio sponsored by Neil Young, who adds his strong influence as well as his background support. Producer David Briggs debuts his Spindizzy label, and the original rock of Lofgren, Bob Gordon and Bob Berberich hits home fast with "Like Rain," "Direction" and "We All Sung Together," already grabbing play.



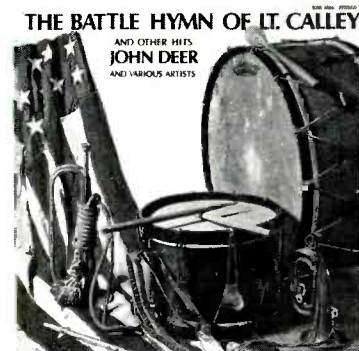
POP
CLIVE SARSTEDT—
 Freeway Getaway.
 RCA Victor LSP 4509 (S)

For his second LP effort for RCA, the British Sarstedt comes up with a more commercial package, well timed for his forthcoming U.S. tour. His material, all his own, fits right into the FM underground, college and Top 40 bag. Strong cuts include the rock opener "Last Day of My Life," the driving "Freeway Getaway" and the folk ballad "Thanks Anyway."



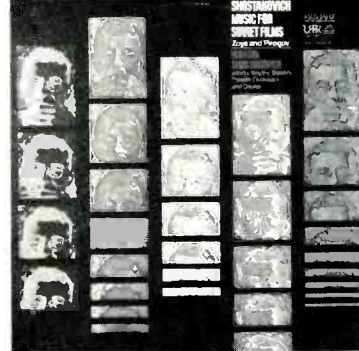
POP
HAMPTON GREASE BAND—
 Music To Eat.
 Columbia G 30555 (S)

Hampton Grease Band is a new rock group out of Atlanta which is getting a lot of promotional muscle from Columbia to get it across. It's apparently worth the effort for the group has the kind of musical dynamics that attracts the young rock fan. There are several standout cuts in the two LP's but "Halifax," the lead-off cut on the first side, leads the way.



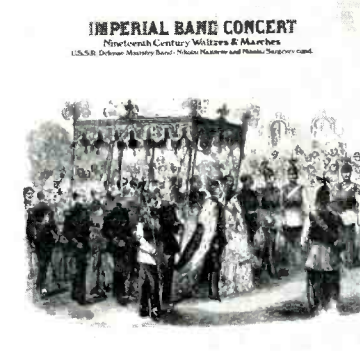
COUNTRY
JOHN DEER/VARIOUS ARTISTS—
 The Battle Hymn of Lt. Calley.
 Royal American RAS 1006 (S)

Released to reap the benefits of current controversy, this LP features John Deer's version of "Battle Hymn of Lt. Calley." Otherwise, the album contains recent chart successes by Royal American's most popular country artists: Van Trevor, Lynda K. Lance, Ray Griff, and John Deer. This is the first LP released featuring the attention getting "Calley" song.



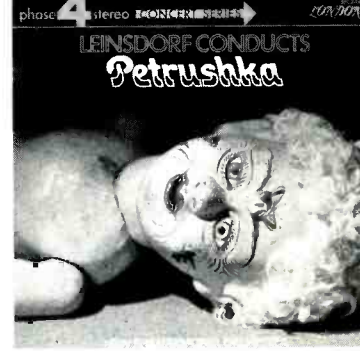
CLASSICAL
SHOSTAKOVICH: MUSIC FOR SOVIET FILMS—Bolshoi Theater Orch. (M. Shostakovich).
 Melodiya/Angel SR 40160 (S)

More and more Maksim Shostakovich has been placing emphasis on his father's little known and rarely recorded works, among which are many gems including those recorded here. Young Shostakovich takes the musical scores from the Russian films "Zoya," and "Pirogov," and, with the Bolshoi Theater Orch. and Chorus, artfully develops their theme of sincerity and dedication of purpose.



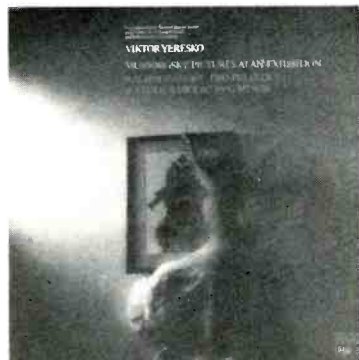
CLASSICAL
IMPERIAL BAND CONCERT—
 USSR Defense Ministry Band
 (Nazarov/Sergeyev).
 Melodiya/Angel SR 40161 (S)

This is an unlikely a record as you could hope to find coming out of the USSR. Yet it has been done, and the USSR Defense Band under the joint direction of Nikolai Nazarov and Nikolai Sergeyev, has done an outstanding job on the waltzes and military marches of Imperial Russia.



CLASSICAL
STRAVINSKY: PETRUSHKA—
 New Philharmonia Orch.
 (Leonsdorf).
 London Phase 4 SPC 21058 (S)

Petrushka is, undoubtedly one of the best-loved, and most performed works of the late Igor Stravinsky. It is a happy-sad score full of warmth and deeply human feeling; and Erich Leinsdorf conducting the New Philharmonia, with Thomas Rajna at piano captures all of its delicate beauty. The added dimension of Phase Four Stereo enhances the performance.



CLASSICAL
MUSSORGSKY: PICTURES AT AN EXHIBITION/RACHMANINOFF: PRELUDE/ETUDE-TABLEAU—
 Viktor Yereshko.
 Melodiya/Angel SR 40162 (S)

At the worst of times Mussorgsky's "Pictures At an Exhibition" makes excellent listening. With Viktor Yereshko at the piano, this composition assumes an almost unparalleled dimension of beauty. The young, prize-winning Russian plays with the feeling and insight of the true virtuoso.

SPECIAL MERIT PICKS

POPULAR

BILL BLACK'S COMBO—More Bill Black Magic. Hi SHL 32061 (S)
 The Bill Black sound took hold of the pop market 13 years ago and it's still going strong despite the death of its leader several years ago. The driving beat is especially effective on "Ramblin' Rose," "I Go a Woman" and "He Bab a Re Bop."

THOS. RAPP/PEARLS BEFORE SWINE—
 City of Gold. Reprise RS 6442 (S)
 A present tour and this fine folk-style material should result in Tom Rapp & Pearls Before Swine finally crashing through. "Sonnet No. 65," "City of Gold" and "The Man" are among the top cuts. Primarily underground appeal. The Jacques Brel-Rod McKuen "Seasons in the Sun" could have wide appeal.

MICHAEL RABON & CHOCTAW—Uni 73102 (S)
 Rabon, former lead with the Five Ameri-

cans, heads a new group whose sound is more sophisticated and long lasting. The musical roots are fashionably country but with an original contemporary style. Highlights include "Musical Apparition," "Country Music," and "I Need You."

THE DOOBIE BROTHERS—Warner Bros. WS 1919 (S)
 Although the jocular group name overflows into their country rock music, the Doobie Brothers are also a serious, well knit musical group. Their strength is a driving and effective musical repetition as in their originals "Travelin' Man" and "Feelin' Down Farther."

EDU LOBO—Sergio Mendes Presents Lobo. A&M SP 3035 (S)
 One of Brazil's foremost Bossa Novists, Edu Lobo is presented for wide acceptance here by Sergio Mendes. He excels as composer as well as performer and the syncopated scat of "Zanzibar," "Casa Forte," and "Sharp Tongue" are most successful. "To Say Goodbye" and "Ponteio" are also outstanding vocals.

BRASS MONKEY—Rare Earth RS 523 (S)
 Brass Monkey is geared up perfectly for chart action in the Motown, and now Rare Earth, tradition of marketing trends. The group—credits are absent and apparently unnecessary since the music also has the anonymity of a mere product—is at home with pop and soul, and "Sweet Water," "Stay With Me Baby" and "Sing, Sing, Sing" are produced slick and efficiently for chart reaction. You've heard it before, and here's some more.

LOUIE ROBERTS—Decca DL 75279 (S)
 Louie Roberts has an exciting voice with a big-boy range. Without doubt, this lad has a great future in store. Best cuts: "Sandy," "Release Me"; country stations should also consider "A Letter to the President." Dealers: Capitalize on Louie Roberts' many TV appearances with in-window promotion.

CRAZY HAIR & HIS PLAYER ROLL PIANO GANG—No, No, Nanette, DE&EL 1925 (S)
 A clever album concept is this recording of the songs from the current Broadway smash "No, No, Nanette" on a 1900 player piano. It's a nostalgic album as well as a commercial one, and it includes sing-a-long lyric sheets, the delightful "Tea For Two," "I Want to Be Happy" and "I've Confessed to the Breeze" along with the other outstanding Vincent Youmans tunes.

LOW PRICE POPULAR

NELSON RIDDLE/101 STRINGS—Brass—Reeds & Strings, Alshire S 5229 (S)
 The 101 Strings albums always make for



POPULAR ★★★★★

ARTHUR PRYSOCK—Unforgettable. King KS 1134 (S)
BRUCE WESTCOTT TRIO—And Along Came Bruce. MGM SE 4760 (S)
RUSS GIGUERE—Hexagram 16. Warner Bros. WS 1910 (S)
BARRY ALLEN—Uni 73104 (S)
THE ESTABLISHMENT—King KS 1123 (S)
ENCOUNTERS—Gaither Style. Proclaim NRS 555 (S)
ABRAHAM LASS—Play Me a Movie. Asch AH 3856 (S)
INTRODUCING ROLAND THYSSEN & ORCH.—Stang ST 1001 (S)

LOW PRICE POPULAR ★★★★★

101 STRINGS—Million Seller Hits. Alshire S 5223 (S)
101 STRINGS—My Fair Lady. Alshire S 5231 (S)
VARIOUS ARTISTS—Beer Drinkin' Sing Sing Along! Alshire S 5228 (S)
101 STRINGS—Down Memory Lane. Alshire S 5227 (S)
JOHNNY DOE SINGS THE HITS OF JOHNNY CASH—Alshire S 5224 (S)
101 STRINGS—Theme From Love Story. Alshire S-5232 (S)

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.



BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BITCHES BREW Miles Davis, Columbia GP 26	51
2	2	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	20
3	6	MILES DAVIS AT FILLMORE Columbia G 30038	21
4	4	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531	5
5	5	SUGAR Stanley Turrentine, CTI CTI 6005	11
6	3	B. B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	6
7	—	JACK JOHNSON Miles Davis/Soundtrack, Columbia S 30455	1
8	9	STRAIGHT LIFE Freddy Hubbard, CTI ETI 6007	11
9	10	M. F. HORN Maynard Ferguson, Columbia C 30466	3
10	11	TJADER Cal Tjader, Fantasy 8406	7
11	16	BLACK DROPS Charles Earland, Prestige PR 7815	19
12	14	CHAPTER TWO Roberta Flack, Atlantic SD 1569	33
13	8	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	53
14	7	OLD SOCKS, NEW SHOES... NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	24
15	—	BLACK TALK Charles Earland, Prestige PR 7758	30
16	—	MONGO'S WAY Mongo Santamaria, Atlantic SD 1581	1
17	15	BENNY GOODMAN TODAY London Phase 4, SPB 21	6
18	—	THEM CHANGES Ramsey Lewis, Cadet LPS 844	24
19	19	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	22
20	—	PRETTY THINGS Lou Donaldson, Blue Note BST 84359	1

Billboard SPECIAL SURVEY For Week Ending 4/24/71

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

SPECIAL MERIT PICKS

• Continued from page 59

top programming with a built in sales value. However, when you add the unique touch of arranger-conductor Nelson Riddle, along with exciting stereo sounds of brass and reeds, you really have a winner. This program with top cuts that include "Witchcraft," "Red Silk Stockings and Green Per-

fume," and "Alone Too Long," has an exceptional stereo sound.

COUNTRY

LAWTON WILLIAMS—Between Truck Stops. Mega M31-1004 (S)
Lawton Williams, country music radio executive and one of country music's most outstanding songwriters—"Geisha Girl" and

"Fraulein," for example—heads down the trail of the truckdriver on this album. Best cuts: "Asphalt Cowboy," "Truck Driver's Blues." Dealer should aim promotion at trucks, perhaps to build greater sales attention.

CLASSICAL

BACH: THE ART OF THE FUGUE—Lionel Rogg. Angel SB 3766 (S)
Rogg has recorded the complete work with "conjectural completion" on the last Contrapunctus, playing the organ of St. Peter's cathedral in Geneva. The result is a masterful exploration of the nuances of Bach's art—a clear unvarnished view of the work.

LOW PRICE CLASSICAL

WAGNER: DIE WALKUERE & THE FLYING DUTCHMAN EXCERPTS—Nilsson/Hotter/Philharmonia Orch. (Ludwig). Seraphim S 60167 (S)
The marquee lure of Birgit Nilsson & Hans Hotter dueting the final scene from "Die Walkuere" and the love duet from "The Flying Dutchman" will attract budget minded consumers. An enclosed text leaflet is an added bonus for the Wagnerian buffs.

COMEDY

THE THIRD RUDY RAY MOORE ALBUM/THE COCKPIT—Kent KST 006 (S)

In the "party" record field, Moore ranks very high with his tall tales of Paul Bunyanesque sexual prowess. He is different in that he tells, in doggerel that occasionally vaguely recalls Robert W. Service, not jokes but character sketches (Pete Wheatstraw, the Devil's Son In Law, The Pool Shooting Monkey, etc.). Grotesque, pornographic, no air play possibilities but clever and he has made the Soul Chart previously.

From the Music Capitals Of the World

DOMESTIC

• Continued from page 28

LAS VEGAS

Barbara Werle is making her Las Vegas debut at the Riviera. She is appearing during the final week of **Shecky Green's** run and stays on with **Jan Murray**. . . . Staring in the musical "Topless Tower Sweets Review" at the Landmark are **Ginnie Pallene**, **Three Bernard Brothers** and **Roger Minami**.

Gary Grande, local singer-composer, has inked a contract with LaFiesta nightclub in Juarez, Mexico. He will appear between engagements of **Julie Budd** and **Nancy Ames**. . . . Local resident **Jan Mills** starring in her own review Jan Mills and the Uprising at the Landmark has been signed for featured roles in two motion pictures by Forward Films, Samuel Goldwyn Studios. . . . The **Treniers**, at the Flamingo, have signed for 11 days at the Latin Casino, Cherry Hill, N.J.

Tuane and **Rose Mary**, RCA artists, have returned to the Casino Theater of the International on the same bill with the **Checkmates** and **Sammy Shore**. Their first album is scheduled for release during their appearance here. . . . **Tommy Roe**, with a sale of 15 million records to his credit, made his debut as singing star of the Sahara's **Buddy Hackett** show. Roe has had 30 songs on the charts and four Gold Records. His new ABC release, "Pistol Legged Mama," was released in conjunction with his Sahara opening.

The **Carpenters** held a record autographing session at WoolCo stores. . . . Capitol Records' **Sandler and Young** opened at the Flamingo with **Leslie Uggams**.

LAURA DENI

Future Rock Dates

• Continued from page 24

The marshals will have no say in the board's final decision. They will serve only in a "suggestive-type" capacity warning attendees to "cool it" or lose the privilege of using the Coliseum for future rock concerts, Smith added.

The criteria of judgment, he continued, will be rather loose. "We'll have to get the feel of the situation first. If we only see two or three out of 10,000 kids smoking marijuana during the concert we'll consider the plan a success. However, if any members of the board notice about 20 or more smoking pot, concerts will no longer be held in the state-owned facility."

(Chicago, not considered a hard rock group, was engaged in hopes that potential dopers will be discouraged. "We had a lot of kids who pleaded with us not to have a hard rock group for the last-chance concert," Smith disclosed. "They said it wouldn't be a fair test of the audience if we had a hard rock group perform so we picked the middle-of-the-road Chicago outfit.")

Rock concerts had been banned last October because of widespread drug abuse among the young people, capped by a Jethro Tull-Leon Russell concert Oct. 20, during which there were 34 cases of drug overdose and almost 100 were treated for misuse, in the emergency drug treatment center.

At a Feb. 19 meeting this year the Coliseum board agreed to book one more rock show on the strength of assurances from youth spokesmen that youngsters want a chance to prove they can control the drug problem.

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Produced by Phil Spector & George Harrison

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The Romantic Ballad of 1971 . . .

I'LL GIVE YOU THE EARTH

KEITH MICHELL



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Set to the romantic melody of France's top composer, Paul de Senneville

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Distributed through: UDC/U.S.A.; London Records/Canada

TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	1	2	3	Wks. Ago	Wks. Ago	Wks. Ago	TITLE, Artist, Label & Number	Wks. On Chart
1	3	7	15	IF			Bread, Elektra 45720 (Screen Gems-Columbia, BMI)	5
2	2	4	4	DREAM BABY (How Long Must I Dream)			Glen Campbell, Capitol 3062 (Combine, BMI)	7
3	13	13	17	ME AND MY ARROW			Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)	7
4	9	12	25	I WON'T MENTION IT AGAIN			Ray Price, Columbia 4-45329 (Seaview, BMI)	5
5	5	5	11	I AM . . . I SAID			Neil Diamond, Uni 55278 (Prophet, ASCAP)	5
6	1	1	2	LOVE STORY (Where Do I Begin)			Andy Williams, Columbia 4-45317 (Famous, ASCAP)	12
7	4	8	8	SOMEONE WHO CARES			Kenny Rogers & the First Edition, Reprise 0997 (Beechwood, BMI)	6
8	6	9	12	WHO GETS THE GUY			Dionne Warwick, Scepter 12309 (Blue Seas/J.C., ASCAP)	6
9	8	3	6	TIME AND LOVE			Barbra Streisand, Columbia 4-45341 (Tuna Fish, BMI)	6
10	12	14	14	ANOTHER DAY			Paul McCartney, Apple 1829 (McCartney/MacLen, BMI)	7
11	17	16	16	PUT YOUR HAND IN THE HAND			Ocean, Kama Sutra 519 (Beechwood, BMI)	6
12	20	27	—	ME AND YOU AND A DOG NAMED BOO			Lobo, Big Tree 112 (Kaiser/Famous/Big Leaf, ASCAP)	3
13	11	10	7	LOVE'S LINES, ANGLES & RHYMES			Fifth Dimension, Bell 965 (Screen Gems-Columbia, BMI)	9
14	7	6	9	NO LOVE AT ALL			B. J. Thomas, Scepter 12307 (Rosebridge/Press, BMI)	9
15	14	11	10	HELP ME MAKE IT THROUGH THE NIGHT			Sammi Smith, Mega 615-0015 (Combine, BMI)	14
16	16	18	24	LOVE MAKES THE WORLD GO ROUND			Kiki Dee, Rare Earth 5025 (Jobete, BMI)	6
17	15	15	5	I THINK OF YOU			Perry Como, RCA 74-0444 (Editions Chanson, ASCAP)	7
18	10	2	1	WHEN THERE'S NO YOU			Engelbert Humperdinck, Parrot 40059 (Drummer Boy, ASCAP)	8
19	29	29	32	STAY AWHILE			Bells, Polydor 15023 (Coburt, BMI)	5
20	18	17	19	FRIENDS			Elton John, Uni 55277 (James, BMI)	5
21	22	24	30	WILD WORLD			Cat Stevens, A&M 1231 (Irving, BMI)	5
22	19	19	3	FOR ALL WE KNOW			Carpenters, A&M 1243 (Pamco, BMI)	11
23	21	23	22	PUSHBIKE SONG			Mixtures, Sire 350 (Right Angle, ASCAP)	8
24	25	25	40	I PLAY AND SING			Dawn, Bell 970 (Pocketful of Tunes/Saturday, BMI)	4
25	27	32	—	DON'T CHANGE ON ME			Ray Charles, ABC 11291 (Racer/United Artists, ASCAP)	3
26	24	20	20	DOESN'T SOMEBODY WANT TO BE WANTED			Partridge Family, Bell 963 (Screen Gems-Columbia, BMI)	11
27	23	21	18	SHE'S A LADY			Tom Jones, Parrot 40058 (Spanka, BMI)	12
28	34	—	—	300 WATT MUSIC BOX			Michaelangelo, Columbia 4-45328 (Tempi, ASCAP)	2
29	31	34	—	ANGEL'S SUNDAY			Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	3
30	30	31	36	TAKE ME HOME, COUNTRY ROADS			John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP)	4
31	32	39	—	WOODSTOCK			Matthews' Southern Comfort, Decca 32774 (Siquomb, BMI)	3
32	28	28	29	A MAN IN BLACK			Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	5
33	38	—	—	MOZART 40			Sovereign Collection, Capitol 3094 (Glenwood, ASCAP)	2
34	33	30	34	I'LL MAKE YOU MY BABY			Bobby Vinton, Epic 5-10711 (Screen Gems-Columbia, BMI)	4
35	35	33	33	COME INTO MY LIFE			Al Martino, Capitol 3056 (Murbo, BMI)	7
36	37	—	—	BROTHER			New Christy Minstrels, Gregar 71-0106 (Sweet Nana, BMI)	2
37	—	—	—	BUT I CAN'T GET BACK			Bobbie Gentry, Capitol 3071 (Shayne, ASCAP)	1
38	36	36	—	LOVE MEANS YOU NEVER HAVE TO SAY YOU'RE SORRY			Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	3
39	39	—	—	MY LITTLE ONE			Marmalade, London 20066 (Nama, BMI)	2
40	—	—	—	HERE COMES THE SUN			Richie Havens, Stormy Forest 656 (Harrisons, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 4/24/71

Classical Music

Sills in Royal Voice as Queen in 'Devereux'

NEW YORK — Beverly Sills was magnificent vocally and historically as Queen Elizabeth in Donizetti's "Roberto Devereux," April 9, with the New York Opera Co. at the New York State Theater, Lincoln Center. Miss Sills has recorded the role in the Audio Treasury Series of ABC Records.

Miss Sills, one of the world's premiere coloratura sopranos, glowed from First Act aria to last scene. Her bel canto style and marvelous voice combined with her dramatic presence for a distinguished performance.

Mezzo soprano Carmen Gonzalez, in her debut with the company, displayed a full rich voice as the Duchess of Nottingham.

She was effective and exciting. Baritone Louis Quilico gave one of his finest performances as the Duke. He has recorded for RCA, Angel and London.

Tenor Nicholas di Virgilio, who appeared with the Metropolitan and New York City Operas during the season, sang well in the title role. The Earl of Essex, despite a cold. His lyric quality was an asset. He has recorded for Columbia and RCA.

Julius Rudel, director of the company, conducted the spirited performance to perfection. The master opera conductor's many recording credits include the Audio Treasury Series, RCA, Desto, Westminster, and CBS.

FRED KIRBY

Foster, Houston Enter Pact

HOUSTON — Lawrence Foster has signed a contract with the Houston Symphony Orchestra to lead the group for the next three years. He will become conductor-in-chief for the 1971-72 season and music director for the 1972-

73 and 1973-74 seasons, with both parties holding options for renewal.

Foster will conduct 11 of next season's 20 subscription programs and 15 of the 20 programs planned for the 1972-73 season. His concert dates for 1973-74 have not yet been determined.

Foster's contract as permanent guest conductor of Britain's Royal Philharmonic Orchestra is now being renewed through 1976, with a clause granting the Houston Symphony first rights on concert dates, in case of a conflict between the two organizations.

Other conductors for 1971-72 season are Erich Beinsdorf, Hans Schmidt-Isserstedt, resident conductor A. Clyde Roller, and Piero Bellugi. Soloists will include sopranos Benita Valente and Roberta Peters, guitarist Christopher Perkeny, cellist Jacqueline Du Pre, oboist Evelyn Rothwell, violinists Pinchas Zukerman, Eanda Eilkomirska and Kyung Wha Chung, and pianists Van Cliburn, Stephen Bishop, Hans Richter-Haaser, Alicia De Larrocha, Garrick Ohlsson, Peter Frankel and Horacio Gutierrez.

Teldec in Haydn Spurt

HAMBURG — Teldec will shortly record all the "genuine" symphonies by Haydn. The recordings will be made in the St. Bonifatius Church, at Marl, North Rhinewestfalia.

The 104 works will be released on 46 LP's, in seven cassettes, within the next few years. The entire project will be completed by Philharmonia Hungaria, an orchestra founded in Vienna in 1957, and based in Marl.

The orchestra is conducted by its president-of-honor, Antal Dorati. The first cassette release—containing the 49th and 64th symphonies—has already been issued. The disk packages are being released on London in the U.S.

Antal Dorati, who was born in Budapest in 1906, directed the New Opera Company, New York, in 1940, organized the Dallas Symphony Orchestra in 1945, conducted the Symphony Orchestra of Minneapolis in 1949, and was Chief Conductor of the BBC Symphony Orchestra from 1963-66. At present, he is head of the Stockholm Philharmonic and the Washington National Symphony.

WALTER MALLIN

Stokowski In Mahler

NEW YORK — Mahler's monumental "Symphony No. 2 (Resurrection)" received a monumental performance under Leopold Stokowski with the American Symphony at Philharmonic Hall, April 6.

Contralto Louise Parker and soprano Janette Moody handled their solo assignments splendidly. Both have bright futures. The Westminster Choir, Robert Carwithan conducting, was excellent in the last movement. The symphony, a sweeping work, could not have been in better hands than Stokowski's. His youthful performances belie his age. The program opened with his transcription of Shostakovich's "Prelude in E-Flat Minor."

FRED KIRBY

2-LP SET OF MAHLER'S NO. 9 ON PHILIPS

NEW YORK — Philips Records is releasing a two-LP set of Mahler's "Symphony No. 9" with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam in conjunction with their U.S. tour. Haitink and the Concertgebouw will perform the symphony at Carnegie Hall, Wednesday (21). They will also perform at Carnegie the next night.

Two other Concertgebouw albums are being issued in time for the tour, one a Brahms set under Haitink, which includes the "Tragic Overture." The other LP features violinist Arthur Grumiaux in Viotti and Michael Hayda with Edo De Waart conducting.

The other new Philips pressing has soprano Cristina Deutekom in scenes and arias of Verdi, Rossini and Bellini.

Newman in Top Effort

NEW YORK — Virtuoso is the word for Anthony Newman. On April 5, bedazzling the Town Hall audience with renaissance and baroque works from Germany, England, and France, the Columbia artist sat radiating musical enthusiasm from his own pedal-harpsichord like a scientist at a lab table on the brink of discovering a new law. Confident, fully occupied, no-nonsense.

"Thirty Variations on Walsingham" by Jon Bull is a technical workout full of breathtakingly quick passages, crammed with ornate embellishments of the period, that Mr. Newman turned as if they were old hat. The famous "Italian Concerto" of Bach was on the program. As a test of expressiveness, the "Huitieme Ordre" by Couperin, a suite of short dance forms, sounded rich in texture, carefully executed. In the grandiose style, the well known Passacaglia and Fugue in C Minor ended the program, stops out, pedals going, the works.

CHRIS GARTEN

L.A. Unit Will Start 5-Yr. Plan

LOS ANGELES — As part of Zubin Mehta's 10th anniversary season as music director of the Los Angeles Philharmonic, the orchestra will begin its "Five-Year Plan" to perform all the Mahler symphonies and Mozart's symphonies from Nos. 25 through 41.

The season, which begins Nov. 4, will feature Mahler's Second and Fourth symphonies, along with his "Lied von der Erde" (Song of the Earth). Among other major works to be conducted by Mehta is Bach's "St. Matthew Passion."

Guest conductors include Daniel Barenboim, Aaron Copland, Istvan Kertesz and Andre Previn.

Sutherland Tie With Decca Ltd

HAMBURG — Tied with the performance of Joan Sutherland and her conductor-husband, Richard Bonyng, at the Hamburg Staatsoper, Decca—via Teldec—has issued three musical rarities: "Les Huguenots," by Giacomo Meyerbeer, with Sutherland, Tourangeau, Arroyo, Vrenios, Ghiuseler, Cossa and Bacquier, a three-LP set selling at \$27.25; the complete recording of the "Coppelia" ballets, with the Orchestre de la Suisse Romande, conducted by Bonyng, two LP's at \$13.62, and Joan Sutherland in French arias, two LP's at \$13.62.

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S P L P O T Billboard

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	JANIS JOPLIN Pearl Columbia KC 30322	13
2	2	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206	23
3	7	PARTRIDGE FAMILY Up to Date Bell 6059	4
4	3	ANDY WILLIAMS Love Story Columbia KC 30497	10
5	6	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	9
6	4	LOVE STORY Soundtrack Paramount PAS 6002	17
7	9	SANTANA Abraxas Columbia KC 30130	29
8	5	JIMI HENDRIX Cry of Love Reprise MS 2034	8
9	8	CAT STEVENS Tea for the Tillerman A&M SP 4280	12
10	10	CARPENTERS Close to You A&M SP 4271	32
14	14	WOODSTOCK 2 Soundtrack Cotillion SD 2-400	3
12	12	BLACK SABBATH Paranoid Warner Bros. WS 1887	10
13	13	ELTON JOHN Tumbleweed Connection UNI 73096	14
14	—	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	1
15	11	CHICAGO III Columbia C2 30110	13
16	17	LILY TOMLIN This Is a Recording Polydor 24-4055	5
17	16	BARBRA STREISAND Stoney End Columbia KC 30378	10
18	15	DAVID CROSBY If I Could Only Remember My Name Atlantic SD 7203	6
19	20	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	7
20	21	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	59
21	18	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	18
22	25	EMERSON, LAKE & PALMER Cotillion SD 9040	12
23	26	THE PARTRIDGE FAMILY ALBUM Bell 6050	26
24	19	GEORGE HARRISON All Things Must Pass Apple STCH 639	19
25	27	IKE & TINA TURNER Workin' Together Liberty LST 7650	21
26	22	LYNN ANDERSON Rose Garden Columbia C 30411	16
27	23	ELTON JOHN Uni 73090	30
28	75	GUESS WHO Best of RCA Victor LSPX 1004	2
29	34	NILSSON The Point! RCA Victor LSPX 1003	8
30	30	BREAD Manna Elektra EKS 74086	5
31	31	FACES Long Player Warner Bros. WS 1897	7
32	35	BLOODROCK III Capitol ST 765	3
33	28	STEPPENWOLF Gold/Their Great Hits Dunhill DSX 50099	8
34	50	CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	3
35	29	B. B. KING Live at Cook County Jail ABC ABCS 723	10
36	38	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	21

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
37	24	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	25
38	40	FRIENDS Soundtrack/Elton John Paramount PAS 6004	5
39	41	BREWER & SHIPLEY Tarkio Kama Sutra KSBS 2024 (Buddah)	8
40	43	PERRY COMO It's Impossible RCA Victor LSP 4473	15
41	42	HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466	14
42	44	OSMONDS MGM SE 4724	13
43	33	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	11
44	39	RAY PRICE For the Good Times Columbia C 30106	33
45	49	JACKSON 5 Third Album Motown MS 718	31
46	46	ALICE COOPER Love It to Death Warner Bros. WS 1883	6
47	36	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	20
48	118	JAMES GANG Thirds ABC/Dunhill ABCX 721	2
49	32	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	21
50	57	JOHNNY WINTER AND LIVE Columbia C 30475	7
51	37	ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London)	10
52	53	BOOKER T. & THE MGs Melting Pot Stax STS 2035	11
53	54	ROBERTA FLACK Chapter Two Atlantic SD 1569	35
54	67	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	40
55	81	THREE DOG NIGHT Naturally Dunhill DXS 50088	20
56	47	JOHNNY MATHIS Love Story Columbia C 30499	7
57	59	DEREK & THE DOMINOS Layla Atco SD 2-704	23
58	60	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	21
59	45	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	14
60	48	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	12
61	68	GLEN CAMPBELL Greatest Hits Capitol SW 752	2
62	63	STEPHEN STILLS Atlantic SD 7202	22
63	51	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	30
64	55	SEATRIN Capitol SMAS 491	13
65	72	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	63
66	56	BLOODROCK II Capitol ST 491	25
67	52	POCO Deliverin' Epic KE 30209 (Columbia)	12
68	79	JOHN MAYALL Back to the Roots Polydor 25-3002	2
69	69	ELVIS PRESLEY You'll Never Walk Alone RCA Camden CALX 2472	6
70	62	KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437	10

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	74	NEIL DIAMOND Tap Root Manuscript UNI 73092	23
72	70	DAWN Candida Bell 6052	19
73	58	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	20
74	78	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	31
75	66	LED ZEPPELIN III Atlantic SD 7201	27
76	61	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	12
77	65	NO, NO NANETTE Original Cast Columbia S 30563	7
78	82	NEIL YOUNG After the Gold Rush Reprise RS 6383	32
79	73	WOODSTOCK Soundtrack Cotillion SD 3-500	47
80	80	JIM NABORS For the Good Times Columbia C 30449	5
81	84	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	16
82	71	CHICAGO TRANSIT AUTHORITY Columbia GP 8	102
83	136	HUDSON & LANDRY Hanging in There Dore 324	3
84	148	MERLE HAGGARD Hag Capitol ST 735	2
85	86	QUICKSILVER MESSENGER SERVICE What About Me Capitol SMAS 630	14
86	89	CRAZY HORSE Reprise RS 6438	5
87	87	CHICAGO Columbia KGP 24	63
88	93	JOHN LENNON/PLASTIC ONO BAND Apple SW 3372	18
89	90	BLACK SABBATH Warner Bros. WS 1871	35
90	64	JAMES BROWN Super Bad King KS 1127	13
91	88	CACTUS One Way or Another Atco SD 33-356	6
92	92	JOSEPH CONSORTIUM Joseph & the Amazing Technicolor Dreamcoat Scepter SPS 588X	4
93	85	FIFTH DIMENSION Portrait Bell 6045	44
94	—	DIANA TV Soundtrack/Diana Ross Motown MS 719	1
95	97	NEIL DIAMOND Gold UNI 73084	36
96	83	WHO Tommy Decca DXSW 7205	84
97	94	TONY BENNETT Love Story Columbia C 30558	8
98	105	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	77
99	96	MELANIE The Good Book Buddah BDS 95000	9
100	101	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	24
101	103	SANTANA Columbia CS 9781	85
102	95	PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448	19
103	111	RAY CONNIFF & THE SINGERS Love Story Columbia C 30498	5
104	106	LAST POETS This Is Madness Douglas 7 Z 30583 (Columbia)	4
105	—	BOBBY SHERMAN Portrait of Bobby Metromedia KMD 1040	1

(Continued on page 66)

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

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Billboard **TOP LPs**

TOP LPs

A-Z (LISTED BY ARTIST)

Continued from page 64

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	100	JIMI HENDRIX, BUDDY MILES & BILLY COX	Band of Gypsies Capitol STAO 472	52
107	113	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	56
108	104	CONWAY TWITTY & LORETTA LYNN	We Only Make Believe Decca DL 75251	7
109	114	MANTOVANI	From Monty, With Love London XPS 585/6	5
110	110	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	33
111	108	FIFTH DIMENSION	Greatest Hits Soul City SCS 33900 (Liberty)	50
112	98	LORETTA LYNN	Coal Miner's Daughter Decca DL 75253	11
113	129	KING CRIMSON	Lizard Atlantic SD 8278	6
114	120	THE SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	40
115	127	BUDDY MILES	Message to the People Mercury SRM 1-608	3
116	91	ELVIS PRESLEY	That's the Way It Is RCA Victor LSP 4445	20
117	123	STAPLE SINGERS	Staple Swingers Stax STS 2034	6
118	—	JOHN SEBASTIAN	Cheapo Cheapo Productions Presents Real Live John Sebastian Reprise MS 2036	1
119	119	ISAAC HAYES	Movement Enterprise ENS 1010 (Stax/Volt)	54
120	—	FRANK SINATRA	Sinatra & Company Reprise FS 1033	1
121	121	ANNE MURRAY	Capitol ST 667	4
122	168	JOY OF COOKING	Capitol ST 661	8
123	125	DAVID FRYE	Radio Free Nixon Elektra EKS 74085	5
124	126	GRAND FUNK RAILROAD	Closer to Home Capitol SKAO 471	42
125	107	DIONNE WARWICK	Very Dionne Scepter SPS 587	20
126	132	JOHN LEE HOOKER	Endless Boogie ABC CD 720	5
127	138	MATTHEWS SOUTHERN COMFORT	Later That Same Year Decca DL 75264	2
128	130	BAR-KAYS	Black Rock Volt VOS 6011	9
129	102	BEE GEES	Two Years On Atco SD 33-353	13
130	116	B. J. THOMAS	Most of All Scepter SPS 578	20
131	109	NITTY GRITTY DIRT BAND	Uncle Charlie & His Dog Teddy Liberty LST 7642	21
132	135	RITA COOLIDGE	A&M SP 4291	4
133	133	RARE EARTH	Ecology Rare Earth RS 514 (Motown)	42
134	77	JOHN LEE HOOKER/CANNED HEAT	Hooker 'n' Heat Liberty LST 35002	9
135	141	JOHN DENVER	Poems, Prayers & Promises RCA Victor LSP 4499	2
136	137	NEW SEEKERS	Beautiful People Elektra EKS 74088	4

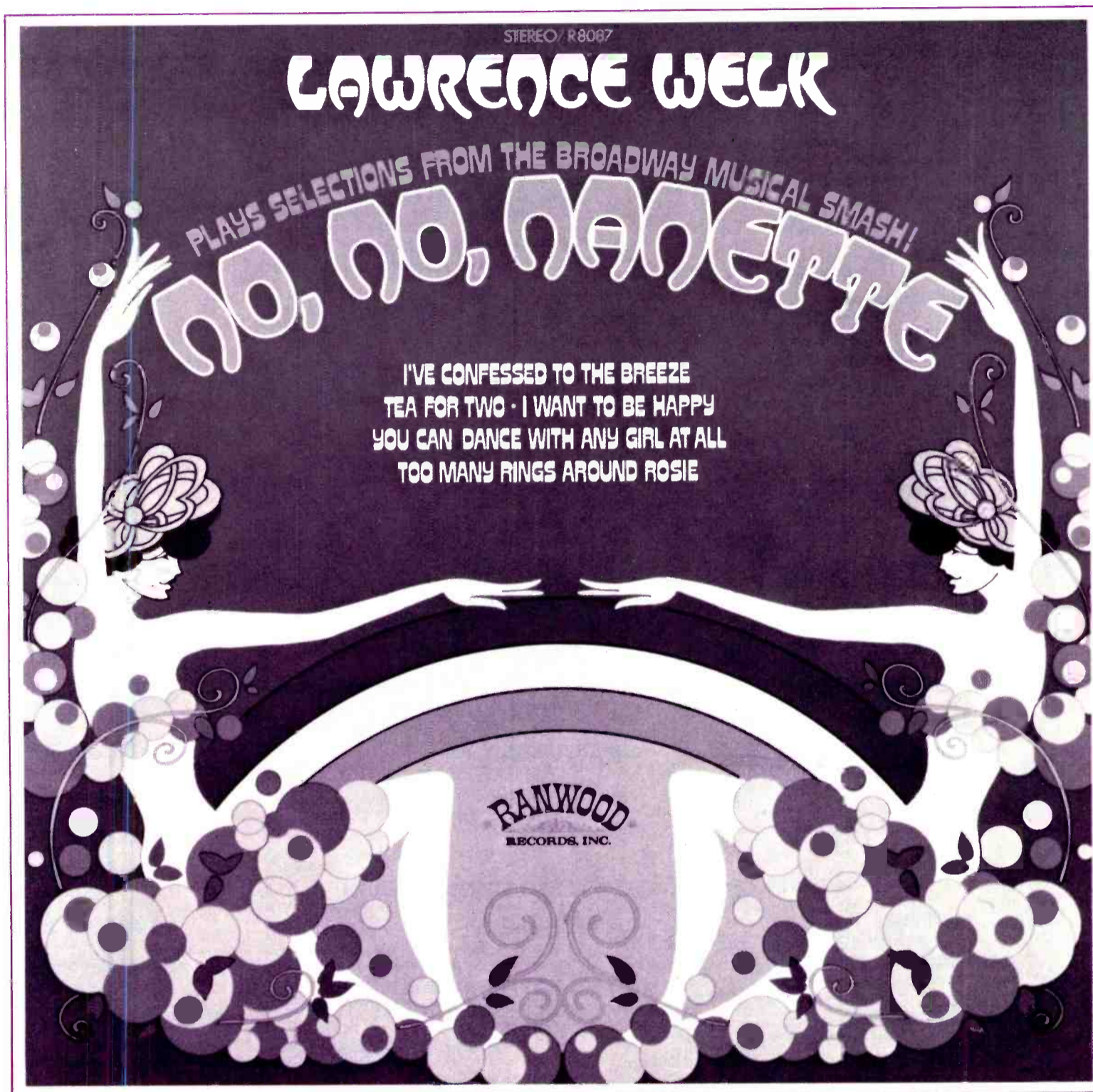
THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	139	HERBIE MANN	Memphis Two-Step Embryo SD 531 (Atlantic)	2
138	122	KOOL & THE GANG	Live at the Sex Machine De-Lite DE 2008	7
139	134	KATE TAYLOR	Sister Kate Corillion SD 9045	5
140	143	JOE COCKER	Mad Dogs & Englishmen A&M SP 6002	34
141	145	DEAN MARTIN	For the Good Times Reprise RS 6428	9
142	99	EMITT RHODES	Dunhill DS 50089	20
143	131	ROD STEWART	Gasoline Alley Mercury SR 61264	25
144	184	JOHNNIE TAYLOR	One Step Beyond Stax STS 2030	2
145	140	BILL COSBY	When I Was a Kid UNI 73100	8
146	152	CHARLEY PRIDE	Did You Think To Pray RCA Victor LSP 4513	2
147	153	MARY TRAVERS	Mary Warner Bros. WS 1907	2
148	154	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	99
149	151	BUDDY MILES	We Got to Live Together Mercury SR 61313	24
150	150	BEST OF FERRANTE & TEICHER	United Artists UAS 73	8
151	163	ROGER WILLIAMS	Love Story Kapp KS 3645	8
152	112	JERRY REED	Georgia Sunshine RCA Victor LSP 4391	8
153	157	HAIR	Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	143
154	115	DAVE MASON & CASS ELLIOT	Blue Thumb BTS 8825 (Capitol)	7
155	159	CARPENTERS	Ticket to Ride A&M SP 4205	8
156	147	RUFUS THOMAS	Live Doin' the Push & Pull at P.J.'s Stax STS 2039	4
157	117	MIKE CURB CONGREGATION	Burning Bridges & Other Great Motion Picture Themes MGM SE 4761	7
158	160	DOORS 13	Elektra EKS 74079	19
159	167	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	86
160	124	DELANEY & BONNIE & FRIENDS	Motel Shot Atco SD 33-358	4
161	166	NEIL DIAMOND	Greatest Hits Bang 219	28
162	170	B. B. KING	Indianola Mississippi Seeds ABC ABCS 713	28
163	156	RARE EARTH	Get Ready Rare Earth RS 507 (Motown)	72
164	158	BUDDY MILES	Them Changes Mercury SR 61280	42
165	196	JOSE FELICIANO	Encore! RCA Victor LSPX 1005	2
166	76	MARGIE JOSEPH MAKES A NEW IMPRESSION	Volt VOS 6012	12
167	146	ANNE MURRAY	Snowbird Capitol ST 579	29
168	142	BEATLES	Let It Be Apple AR 34001	47

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	144	GENE CHANDLER & JERRY BUTLER	One & One Mercury SR 61330	5
170	128	DIFFERENT STROKES	Various Artists Columbia AS 12	7
171	149	BOBBY GOLDSBORO	Watching Scotty Grow United Artists UAS 6777	13
172	176	JACKSON 5	ABC Motown MS 709	47
173	187	BOZ SCAGGS	Moments Columbia C 30454	2
174	180	BURT BACHARACH	Reach Out A&M SP 4131	54
175	169	BEATLES	Abbey Road Apple SO 383	80
176	155	CROSBY, STILLS, & NASH	Atlantic SD 8229	86
177	—	CARLY SIMON	Elektra EKS 74082	1
178	183	PETULA CLARK	Warm & Tender Warner Bros. WS 1885	3
179	173	GRAND FUNK RAILROAD	Grand Funk Capitol SKAO 406	65
180	189	IMPRESSIONS	16 Greatest Hits ABC ABCS 515	6
181	179	BLOOD, SWEAT & TEARS 3	Columbia KS 30090	41
182	181	BUTCH CASSIDY & THE SUNDANCE KID	Burt Bacharach/Soundtrack A&M SP 4227	74
183	172	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	85
184	164	GRASS ROOTS	More Golden Grass Dunhill DS 50087	19
185	177	SONGS OF THE HUMPHACK WHALE	Capitol ST 620	5
186	198	BEST OF ROY CLARK	Dot DOS 25986	4
187	193	BUFFY SAINTE-MARIE	She Used to Wanna Be a Ballerina Vanguard VSD 79311	3
188	—	CAT STEVENS	Mona Bone Jackson A&M SP 4260	3
189	195	BENNY GOODMAN TODAY	London Phase 4 SPB 21	4
190	190	GREASE BAND	Shelter SHE 8904 (Capitol)	2
191	191	JOE SIMON	Sounds of Simon Spring SPR 4701 (Polydor)	4
192	197	EL CHICANO	Revolucion Kapp KS 3640	2
193	—	JAMES GANG	Rides Again ABC ABCS 711	37
194	—	MANDRILL	Polydor 24-4050	1
195	—	CAT STEVENS	Matthew & Son/New Masters Deram DES 18005-10	3
196	200	BOBBY WOMACK	Live Liberty LST 7645	2
197	199	MASON PROFFIT	Movin' Toward Happiness Happy Tiger HT 1019	2
198	—	JACK JOHNSON	Soundtrack/Miles Davis Columbia S 30455	1
199	—	WAR	United Artists UAS 5508	1
200	—	SONNY JAMES	Empty Arms Capitol ST 734	1

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APRIL 24, 1971, BILLBOARD

yes, yes, profits.



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See selections from this album performed on the Lawrence Welk TV show weekly on ABC

"I've Confessed To The Breeze" b/w "Where Has My Hubby Gone Blues"
single #897 by Guy and Ralna from the album

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Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1		1 JOY TO THE WORLD •	Three Dog Night (Richard Podolor), Dunhill 4272
2		2 WHAT'S GOING ON	Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
3		6 PUT YOUR HAND IN THE HAND	Ocean (Greg Brown, Bill Gilliland & Staff for Aheid), Kama Sutra 519 (Buddah)
4		13 NEVER CAN SAY GOODBYE	Jackson 5 (Hal Davis), Motown 1179
5		5 ANOTHER DAY/OH WOMAN OH WHY	Paul McCartney (Paul McCartney), Apple 1829
6		12 I AM . . . I SAID	Neil Diamond (Tom Catalano), Uni 55278
7		3 JUST MY IMAGINATION (Running Away With Me)	Temptations (Norman Whitfield), Gordy 7105 (Motown)
8		20 IF	Bread (David Gates), Elektra 45720
9		4 SHE'S A LADY •	Tom Jones (Gordon Mills), Parrot 40058 (London)
10		21 STAY AWHILE	Bells (Cliff Edwards), Polydor 15023
11		10 ONE TOKE OVER THE LINE	Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah)
12		7 ME AND BOBBY MCGEE	Janis Joplin (Paul Rothchild), Columbia 4-45314
13		9 FOR ALL WE KNOW	Carpenters (Jack Daugherty), A&M 1243
14		23 WE CAN WORK IT OUT	Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
15		28 POWER TO THE PEOPLE	John Lennon/Plastic Ono Band (Phil Spector & John & Yoko), Apple 1830
16		8 DOESN'T SOMEBODY WANT TO BE WANTED •	Partridge Family (Wes Farrell), Bell 963
17		25 CHICK-A-BOOM	Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM)
18		15 HELP ME MAKE IT THROUGH THE NIGHT	Sammi Smith (Jim Malloy), Mega 615-0015
19		14 WILD WORLD	Cat Stevens (Paul Samwell-Smith), A&M 1231
20		17 LOVE STORY (Where Do I Begin)	Andy Williams (Dick Glasser), Columbia 4-45317
21		22 EIGHTEEN	Alice Cooper (Bob Ezrin & Jack Richardson for Nimbus 9), Warner Bros. 7449
22		16 NO LOVE AT ALL	B. J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12307
23		11 PROUD MARY	Ike & Tina Turner (Ike Turner), Liberty 56216
24		57 BRIDGE OVER TROUBLED WATER	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2796
25		26 I PLAY AND SING	Dawn (Tokens & Dave Appell), Bell 970
26		32 TIMOTHY	Buoys (Michael Wright), Scepter 12275
27		37 I DON'T BLAME YOU AT ALL	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54205 (Motown)
28		24 TEMPTATION EYES	Grass Roots (Steve Barri), Dunhill 4263
29		19 LOVE'S LINES, ANGLES AND RHYMES	5th Dimension (Bones Howe), Bell 965
30		47 ME AND YOU AND A DOG NAMED BOO	Lobo (P. Gerhardt in association with J. Abbott & B. Meshel), Big Tree 112 (Ampex)
31		33 BABY LET ME KISS YOU	King Floyd (E. Walker), Chimneyville 437 (Cotillion)
32		29 OYE COMO VA	Santana (Fred Catero/Santana), Columbia 4-45330
33		18 WHAT IS LIFE	George Harrison (George Harrison & Phil Spector), Apple 1828

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34		36 FRIENDS	Elton John (Gus Dudgeon), Uni 55277
35		39 I LOVE YOU FOR ALL SEASONS	Fuzz (Carr-Cee Prod.), Calla 174 (Roulette)
36		38 DON'T CHANGE ON ME	Ray Charles (Joe Adams), ABC/TRC 11291
37		45 LOVE HER MADLY	Doors (Bruce Botnick & the Doors), Elektra 45726
38		30 BLUE MONEY	Van Morrison (Van Morrison), Warner Bros. 7462
39		46 HERE COMES THE SUN	Richie Havens (Richie Havens & Mark Roth), Stormy Forest 656 (MGM)
40		42 WOODSTOCK	Matthews' Southern Comfort (Ian Matthews), Decca 32774
41		BATTLE HYMN OF LT. CALLEY •	C Company featuring Terry Nelson (James M. Smith), Plantation 73 (SSS Int'l)
42		44 I WON'T MENTION IT AGAIN	Ray Price (Don Law Prod.), Columbia 4-45329
43		43 DO ME RIGHT	Detroit Emeralds (Katauzion Prod), Westbound 172 (Janus)
44		35 SOUL POWER	James Brown (James Brown), King 6368
45		48 RIGHT ON THE TIP OF MY TONGUE	Brenda & the Tabulations (V. McCoy & G. Woods), Top & Bottom 407 (Jamie/Guyden)
46		62 SWEET AND INNOCENT	Donny Osmond (Rick Hall), MGM 14227
47		49 PUSHBIKE SONG	Mixtures (David MacKay), Sire 350 (Polydor)
48		27 HEAVY MAKES YOU HAPPY	Staple Singers (Al Bell), Stax 0083
49		50 LUCKY MAN	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
50		31 DREAM BABY (How Long Must I Dream)	Glen Campbell (Al DeLory), Capitol 3062
51		52 SOMEONE WHO CARES	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0999
52		56 ME AND MY ARROW	Nilsson (Nilsson), RCA 74-0443
53		53 I THINK OF YOU	Perry Como (Don Costa Prod.), RCA 74-0444
54		51 TIME AND LOVE	Barbra Streisand (Richard Perry), Columbia 4-45341
55		59 LAYLA	Derek & the Dominos (Tom Dowd & the Dominos), Atco 6809
56		64 TOAST & MARMALADE FOR TEA	Tin Tin (Maurice Gibb), Atco 6794
57		65 COOL AID	Paul Humphrey & His Cool Aid Chemists (Gabriel Mekler), Lizard 1006
58		61 I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Larry Marks), Capitol 3027
59		73 WANT ADS	Honey Cone (Greg Perry-Stagecoach Prod.), Hot Wax 7011 (Buddah)
60		60 COULD I FORGET YOU	Tyrone Davis (Willie Henderson), Dakar 623 (Cotillion)
61		40 WHERE DID THEY GO, LORD/RAGS TO RICHES	Elvis Presley, RCA 47-9980
62		63 I WISH I WERE	Andy Kim (Jeff Barry), Steed 731 (Paramount)
63		74 SUPERSTAR	Murray Head With the Trinidad Singers (Tim Rice & Andrew Lloyd Weber), Decca 732603
64		66 BOOTY BUTT	Ray Charles Orchestra (Joe Adams), Tangerine 1015 (ABC)
65		69 (For God's Sake) GIVE MORE POWER TO THE PEOPLE	Chi-Lites (Eugene Record), Brunswick 55450
66		67 13 QUESTIONS	Seatrain (George Martin), Capitol 3067

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67		71 FREEDOM	Jimi Hendrix (Jimi Hendrix, Eddie Kramer & Mitch Mitchell), Reprise 1000
68		72 BAD WATER	Raeletts (Joe Adams), Tangerine 1014 (ABC)
69		77 MELTING POT	Booker T. & the MG's (Booker T. & the MG's), Stax 0082
70		58 A MAN IN BLACK	Johnny Cash (Johnny Cash), Columbia 4-45339
71		54 HOT PANTS	Salvage (Vance/Pockriss Prod.), Odax 420 (Mercury)
72		87 TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
73		75 C'MON	Poco (Jim Messina), Epic 5-10714 (Columbia)
74		85 BROKEN/ALBERT FLASHER	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0458
75		55 TONGUE IN CHEEK	Sugarloaf (Frank Slay), Liberty 56218
76		86 GOTTA SEE JANE	R. Dean Taylor (R. Dean Taylor), Rare Earth 5026 (Motown)
77		82 OH, SINGER	Jeannie C. Riley (Shelby Singleton), Plantation 72 (SSS Int'l)
78		80 L.A. GOODBYE	Ideas of March (Frank Rand & Bob Destocki), Warner Bros. 7466
79		84 THE ANIMAL TRAINER AND THE TOAD	Mountain (Felix Pappalardi), Windfall 533 (Bell)
80		I DON'T KNOW HOW TO LOVE HIM	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32785
81		99 L.A. INTERNATIONAL AIRPORT	Susan Raye, (Ken Nelson) Capitol 3035
82		89 WE WERE ALWAYS SWEETHEARTS	Boz Scaggs (Glyn Johns), Columbia 4-45353
83		90 INDIAN RESERVATION	Raiders (Mark Lindsay), Columbia 4-45332
84		BE NICE TO ME	Runt (Todd Randgren), Bearsville 31002 (Ampex)
85		94 NEVADA FIGHTER	Michael Nesmith & the First National Band (Michael Nesmith), RCA 74-0453
86		93 IF IT'S REAL WHAT I FEEL	Jerry Butler (Gerald Sims & Billy Butler), Mercury 73169
87		FUNKY MUSIC SHO NUFF TURNS ME ON	Edwin Starr (Norman Whitfield), Gordy 7107 (Motown)
88		BROWNSVILLE	Joy of Cooking (John Palladino), Capitol 3075
89		HOUSE AT POOH CORNER	Nitty Gritty Dirt Band (William E. McEwen), United Artists 50769
90		AJAX LIQUOR STORE	Hudson and Landry (Lew Bedell), Dore 855
91		100 I'LL ERASE AWAY YOUR PAIN	Whatnauts (G. Kerr & Nate Edmonds), Stang 5023 (All Platinum)
92		BE MY BABY	Cissy Houston (B. Siniz, C. Koppelman & D. Rubin), Janus 5145
93		95 EMPTY ARMS	Sonny James (George Richey), Capitol 3015
94		I WANNA BE FREE	Loretta Lynn (Owen Bradley), Decca 32796
95		98 THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE	Carly Simon (Eddie Kramer), Elektra 45724
96		DON'T KNOCK MY LOVE—Part 1	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2797
97		97 CAN'T FIND THE TIME	Rose-Colored Glass (Jim Long & Norm Miller), Bang 584
98		THAT EVIL CHILD	B. B. King (Joe Bihari), Kent 4542
99		RED EYE BLUES	Redeye (Al Schmitt), Pentagram 206
100		HAPPY	Hog Heaven (Michael Vale & Peter Lucia), Roulette 7101

HOT 100 A TO Z—(Publisher-Licensor)

Ajax Liquor Store (Meadowlark, ASCAP)	90	Doesn't Somebody Want to Be Wanted (Screen Gems-Columbia, BMI)	16	Love's Lines, Angles and Rhymes (April, ASCAP)	29	She's a Lady (Spanka, BMI)	9
Albert Flasher (Dunbar/Cirrus/Expression, BMI)	74	Don't Change on Me (Racer/United Artists, ASCAP)	36	Lucky Man (TRO/Total, BMI)	49	Someone Who Cares (Beechwood, BMI)	51
The Animal Trainer and the Toad (Upfall, ASCAP)	7	Don't Knock My Love—Part 1 (Erva, BMI)	96	A Man in Black (House of Cash, BMI)	70	Soul Power (Cried, BMI)	44
Another Day (McCartney/Maclen, BMI)	5	Dream Baby (How Long Must I Dream) (Combine, BMI)	50	Me and My Arrow (Dunbar/Golden Syrup, BMI)	12	Stay Awhile (Coburn, BMI)	10
Baby Let Me Kiss You (Malaco/Roffignac, BMI)	31	Eighteen (Bizarre, BMI)	21	Me and My Arrow (Dunbar/Golden Syrup, BMI)	52	Superstar (Leeds, ASCAP)	63
Bad Water (Unart, BMI)	68	Empty Arms (Melody Lane/Desiard, BMI)	93	Melting Pot (East/Memphis, BMI)	30	Sweet and Innocent (Tree/Tune, BMI)	46
Battle Hymn of Lt. Calley (Singleton/Quickit, BMI)	41	For All We Know (Pamco, BMI)	13	Nevada Fighter (Screen Gems-Columbia, BMI)	85	Temptation Eyes (Trousdale, BMI)	28
Be My Baby (Trio/Mother Bertha, BMI)	92	Freedom (Arch, ASCAP)	67	Never Can Say Goodbye (Jobete, BMI)	4	That's the Way I've Always Heard It Should Be (Quackenbush/Kensho, ASCAP)	95
Be Nice to Me (Earmark, BMI)	84	Friends (James, BMI)	34	No Love at All (Rosebridge/Press, BMI)	22	13 Questions (Kulberg/Roberts/Open End, BMI)	66
Blue Money (Van Jam/WB, ASCAP)	38	Funky Music Sho Nuff Turns Me On (Jobete, BMI)	87	Oh, Singer (Singleton, BMI)	77	Time and Love (Tuna Fish, BMI)	54
Boaty Butt (Tangerine, BMI)	64	(For God's Sake) Give More Power to the People (Julia-Brian, BMI)	65	Oh Woman Oh Why (Maclen, BMI)	23	Timothy (Plus Two, ASCAP)	26
Bridge Over Troubled Water (Charing Cross, BMI)	24	Gotta See Jane (Jobete, BMI)	76	One Take Over the Line (Talking Beaver, BMI)	5	Toast & Marmalade for Tea (Casserole, BMI)	56
Broken (Dunbar/Cirrus/Sunspot/Expressions/Walrus Moore, BMI)	74	Happy (Big Seven, BMI)	100	Oye Como Va (Planetary, ASCAP)	32	Tongue in Cheek (Unart, BMI)	75
Brownsville (Red Shoes, ASCAP)	88	Heavy Makes You Happy (Unart, BMI)	100	Power to the People (Maclen, BMI)	15	Treat Her Like a Lady (Stage Door, BMI)	72
Can't Find the Time (Interval, BMI)	97	Help Me Make It Through the Night (Combine, BMI)	18	Proud Mary (Londra, BMI)	47	Want Ads (Gold Forever, BMI)	59
Chick-a-Boom (Shermley, ASCAP)	17	Here Comes the Sun (Harrisons, BMI)	39	Pushbike Song (Right Angle, ASCAP)	3	We Can Work It Out (Maclen, BMI)	14
C'Mon (Little Dickens, ASCAP)	73	Hot Pants (Vanlee/Emily, BMI)	71	Put Your Hand in the Hand (Beechwood, BMI)	3	We Were Always Sweethearts (Blue Street, ASCAP)	82
Cool Aid (Wingate, ASCAP)	57	House at Pooh Corner (Pamco, BMI)	89	Red Eye Blues (Screen Gems-Columbia/Dimension, BMI)	61	What's Going On (Jobete, BMI)	33
Could I Forget You (Julio-Brian/Glo-Co., BMI)	60	I Am . . . I Said (Prophet, ASCAP)	6	Right on the Tip of My Tongue (McCoy/One Eye, BMI)	45	Where Did They Go, Lord (Presley/Blue Crest, BMI)	61
Do Me Right (Bridgeport, BMI)	43					Wild World (Irving, BMI)	19
						Woodstock (Sisquomb, BMI)	40

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Rights Clamor on 'Superstar'

• Continued from page 1

a subsidiary of the Robert Stigwood Organization. Secondly, the writers and Superstar principles wish to be in direct charge of a first production of the rock opera in order to protect the integrity of the work. They therefore feel they must turn down literally thousands of applications from churches, and many types of organizations on the grounds that these cannot be personally supervised. A Broadway show is scheduled for this fall, and a film is projected.

Meanwhile, the impact of the Decca album and various singles from the rock opera have been such that the folio sale of the work is approaching 50,000 as a result of a third printing.

Sal Chiantia, president of MCA Music, said that choral arrangements were also experiencing a strong sale and that a concert band arrangement was being prepared. "We also foresee extensive symphonic orchestra performances after the Broadway show," Chiantia stated.

The rock opera has been on the Billboard's album chart 23 weeks; it is currently No. 2; it has already been No. 1 and it has been certified for a gold disk award by the RIAA. According to Chiantia, the rock opera is now breaking in markets on the Continent. In addition, there are strong selling packages on Pickwick and Camden.

Chiantia noted that the work was commissioned by Cyril Simons, managing director of Leeds Music Ltd. Simons then sent the writers, Andrew Lloyd Webber and Tim Rice to Bryan Broly who did the recording at a cost of well over \$50,000.

Bill Levy, creative head of MCA Records, reported that sales of the two-album set of "Jesus Christ Superstar" are booming without sign of tapering off. "One day last week we processed orders on 44,000 of the sets. The set has been running about 65,000 to 75,000 a week in sales."

Decca Records, incidentally, will put out the original cast album of the Broadway play and Andrew Lloyd Webber and Tim Rice, the writers of the opera, are creating new material especially for the Broadway version. It's postulated that another album version will come from the soundtrack.

The opera has already become a radio tradition. Over the Easter holidays, it was programmed in its entirety by countless radio stations of all formats throughout the nation. In addition, it was programmed on the NBC radio network.

Levy said that more than 1.5 million copies of the album and tape CARtridges have been sold so far.

"Jesus Christ Superstar" has given birth to a flock of records, including a soon-to-be released single by Petula Clark. Artists who've turned out product from the opera include Robin Wilson, A&M Records; Murray Head,

Decca Records; Kimberly Sisters, Happy Tiger Records; Percy Faith, Columbia Records; Karen Wyman, Decca Records; Sandra, Red Bullets Records; Al Capps, Columbia Records; Helen Reddy, Capitol Records; Yvonne Elliman, Decca Records; Sylvia Mora, A.P.I. Records; Henry Mancini, RCA Records; Demetrius Tapp, Nasco Records; Charlie Byrd, Columbia Records; Sweet Revival, SSS Records; Rouvaun, RCA Records; Living Strings and the Living Voices, RCA Camden Records; Sammy Kaye, Vocalion Records; Pete Fountain, Coral Records; and Jose Feliciano, RCA Records.

N.C. Discount Retail Chain Opens 6 Outlets; 8 more Set

• Continued from page 8

enabling the customer to have his tape playing unit installed immediately. Malia hopes that the idea of installation upon purchase will increase equipment sales.

The novel idea for racking the tapes was conceived by Malia in his attempt to find a way to stimulate impulse purchasing of tapes. "Tapes are a very difficult product to merchandise properly," said Malia.

"If you expose a product you usually get greater impulse purchasing. I feel that the picture on the cartridge is an important factor toward stimulating impulse purchasing and must be displayed. Also, making the product accessible will help create the impulse."

Each store is capable of stocking 1,000 tapes—750 displayed on racks and 250 to 300 in reserve. "The stores will be racked by a van every day and hot items replenished," Malia said. (\$6.98 tapes and cassettes are priced at \$5.49.)

Sylvia Jordan buys tapes for Stereo Joe's and she "buys from Billboard's advance listing . . . ordering the biggest backlog from stars and the up-and-coming," according to Malia.

The average outlet's tape inventory consists of 50 percent pop (rock and folk, hard and soft), 15 percent soul and jazz, 20 percent country and religious, and 15 percent easy listening, agreed Malia and his buyer.

But, "over the long haul, Trade-A-Tape will be the meat of our business" said Malia.

Trade-A-Tape works like this: a used tape, accepted after being tested for defects, is worth \$1.60 toward the purchase of any new tape or can be traded, with \$1.50

Stigwood Profits

• Continued from page 10

managing director, to receive royalties from sale of the work's records and tape product.

The Group also plans a film production of "Superstar" for Universal Pictures, and to open stage productions of the work in several countries.

Other new writers for which publishing has been secured include the Staple Singers, also taken on by the Group for management, agency and record production. Other management or agency clients are Bobby Bloom; Emerson, Lake & Palmer; film producer Aida Young and director Lionel Jeffries ("The Railway Children").

In theater production, the company continues with "Hair" and "Oh! Calcutta," and in London will open "Dirtiest Show in Town" in May. A sequel to the Frankie Howard film "Up Pompeii" produced by the Group's Associated London Pictures is already underway, with the title "Up the Chastity Belt." The Group has also made inroads into commercial radio in Britain with the formation of Local Radio Services Ltd.

ROSEWAY CO. MCA PACT

LOS ANGELES — Roseway Ltd., the company owned by Tim Rice and Andrew Lloyd Webber, will create seven LP's for MCA Records over the next three years. The two Britishers created the "Jesus Christ Superstar" LP which Decca has distributed in the U.S.

Under the new production deal, the two will create material for and produce two new British acts in the next two months and then begin work on a new extended work project. They will also produce singles for Decca release in the U.S. and Canada.

in cash, for another used tape. And, any used tape can be bought, without a trade, for \$2.99.

"The ultimate goal is to build a used tape library, or if you will, club," explained Malia.

"Today's young tend to get tired of tapes faster (than records) because once inserted in the machine the tapes play continuously. Consequently people get tired faster. We're providing the means for these people to realize something on their investment—and it helps us build up repeat business."

"By adhering to a policy of being selective (in accepting used tapes) the customer will feel more comfortable utilizing the Trade-A-Tape system because he knows how carefully tapes are screened for defects. He knows he will be getting a good though used tape."

Stereo Joe's inherited the photo processing and film concern from the Color Carousels as part of the agreement with Fuqua Industries. Color Craft, owned by Fuqua Industries, is involved in photo processing for which the carousels originally served as outlets.

"The attraction of continuing the film angle is the different clientele that is brought into the store," said Malia. "And the facility is kept busy since the markets are active at different times. We're open from 8:30 a.m. to 9 p.m. The film business is heavy during the day with the housewives and such while the other moves more heavily at night."

Posters, black lights and strobe lights are also merchandised.

Outlets are now operating in the Freedom Village, Park Road, Starmount, Amity Gardens, Eastway and Tryon Mall shopping centers here.

The five outlets soon to open in Richmond are also being converted from Color Carousels. The three slated for Norfolk are being manufactured from a mold designed and owned by Sound Corp. of America at a cost of \$25,000 each.

Those units being manufactured to specification "can be relocated at a cost of \$1,000 if we run into a dead location," said Malia.

New, 'Crispy' Group

• Continued from page 10

self-contained group performing in the vein of the Partridge Family, Bubblegum, Bugaloos, Archies, etc., and will be geared for children in the five to 13 age group. All music will be original and especially written for the group.

Publisher, Writer Of 'Ups and Downs'

NEW YORK—The writer and publisher credits on Gary Puckett's "Life Has Its Little Ups and Downs" on Columbia, which received a Top 60 Pop Spotlight in last week's Billboard, were incorrectly reported. The writer of the song is Margaret Ann Rich, th publisher is Make a Million (BMI).

Memphis Music Fete Is Set

• Continued from page 3

Category 3: Outstanding Female Vocalist 1969/70

Petula Clark
Merrilee Rush
Mavis Staples
Carla Thomas
Dionne Warwick

Category 4: Outstanding Male Vocalist 1969/70

Neil Diamond
Isaac Hayes
Elvis Presley
B.J. Thomas
Rufus Thomas

Category 5: Outstanding Producer

Booker T & The M.G.'s
Tommy Cogbill
Don Davis
Isaac Hayes
Chips Moman

Category 6: Outstanding Songwriter

Steve Cropper
Isaac Hayes—David Porter
Mark James

Dan Penn—Spooner Oldham

We Three (Betty Crutcher, Homer Banks, Raymond Jackson)

Category 7: Outstanding Instrumental Group

Booker T. & The M.G.'s
The Thomas Street Band (Reggie Young, Bobby Emmons, Bobby Wood, Mike Leach, Gene Chrisman, Johnny Christopher)

Memphis Symphony
Willie Mitchell & Band

TMI Group (A. Cannon, Jim Johnson, Richie Simpson, J. Spell)

Category 8: Outstanding Vocal Group

The Blackwood Brothers
The Box Tops
The Emotions
The Gentrys
The Staple Singers

Category 9: Outstanding New Artist

Al Green
Ronnie Milsap
Ann Peebles
Dan Penn
Donna Rhodes

Category 10: Outstanding Musician

Gene Chrisman
Steve Cropper
Bobby Emmons
Isaac Hayes
Reggie Young

Category 11 will be a write-in category, to select the member making the greatest contribution to the Memphis Music Industry

RCA to Build New Roster

• Continued from page 1

plunge on the Lt. Calley theme but he is looking for acts with long-term potential and with whom he can build a relationship for a concerted effort to create a contemporary music image for the label.

Katz pointed out that his tastes in contemporary music are catholic so he's wide open to all comers. He insisted that he will be highly selective though. As an example of his selectivity, Katz mentioned that he turned down about 30 acts sent to him by "friends" for auditioning during his first week as contemporary music chief at RCA.

For the roster buildup, Katz will be looking for artists who are unique in their approach to music as well as unique in their personal appearance performances. This will include established acts as well as new faces. He also noted that he won't be adverse to working out deals with certain acts who are between contracts, especially if they have track records and fit into the image he's trying to create for RCA's contemporary music pitch. The writer-performer is of special interest to Katz and even though RCA has a music publishing tie with the Dunbar and Sunbury firms, he'll give the writer-performer free choice as to publishing affiliation.

Even though the current contemporary music trend appears to be leaning towards the "soft sound," Katz won't discount the "hard rock" sound. "If it's good, I'll take it," he said.

Assisting Katz in his buildup program are: Elliot Horne, manager of East Coast, contemporary music, and Bob Ringe, artists &

repertoire producer, based in New York; and Dick Moreland, manager of West Coast, contemporary music, and a staff of a&r producers, based in Los Angeles. Contemporary music liaison from England is handled by Olav Wyper, commercial manager, RCA Records, Great Britain.

In bringing Katz to RCA from Columbia Records, where he had been director of business affairs, Mort Hoffman, RCA Division vice president, commercial operations, said, "He possesses an innate sophistication for what is good and what is bad in rock music, and what will and what will not sell. Of equal significance is his solid experience in dealing face to face with the young people of the rock world."

Lack of Catalog

• Continued from page 13

the business atmosphere in the U.S. "The recession has made introduction of four-channel ill-timed, but consumer resistance to higher-priced product will fade as the economy gets stronger," a GRT spokesman offered. "A real demand will set in when the economy gets stronger."

And a third concern is inventory. "You have the additional headache of duplicating your software inventories with four and two-channel product," said a retailer.

Despite the problems, confusion and lack of four-channel promotion and product thus far, most say the concept is here to stay. "If more groundwork had been laid it might have caught fire faster, but if not sooner it surely will be later," many believed.

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The Single Is!

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Ode-66015



Tapestry hand-stitched by Carole King on Ode Records
Produced by Lou Adler

Distributed by A&M Records and Tapes

Ringo Starr



It don't come easy

Apple Records 1831