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CARTRIDGE TV PAGE 21
HOT 100 PAGE 54
TOP LP'S PAGES 56, 57

U.K. to Lower Retail \$\$ After Tax Decision

By **BRIAN MULLIGAN**
 Record & Tape Retailer Staff Member

LONDON — The U.K. government's decision to cut by 10 percent the purchase tax on luxury goods, records included, was welcomed this week by the industry and most companies will be lowering their recommended retail prices accordingly. But the timing of the announcement has put the companies on the spot with regard to plans for an all-round 10 percent increase in prices in September.

Apart from the goodwill im-

plications of a reduction in prices being almost immediately cancelled out, the industry has also to view its future plans in the light of the call by the Confederation of British Industry to stabilize prices, or at least keep adjustments to a maximum of 5 percent.

The industry has cause to regret its adherence to prices in the past—last year's upgrading was the first for seven years, tax increases excluded — and

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Hassles Spur Revamping of Dealers' Group in Japan

By **BEN OKANO**
 Billboard Japan/Music Labo Staff Member

TOKYO — National Record Dealers' Federation (NRDF), organization of all record dealers in Japan, is aiming to reorganize by October under the leadership of its acting president, Kojiro Hayashi. But it may require considerable time and effort by members and executives before all problems can be settled.

NRDF, which had boasted its strong solid unity and upgraded the position of dealers to such a level that it had a great deal of strength and influence over the industry, has been faced for the past year with the internal conflict between the dealers in the Tokyo area and the dealers in the

Osaka area. The NRDF has been run by three elected officers, one each from Tokyo, Osaka and Nagoya regions.

However, the multichannels channels such as book clubs, direct mail, tape sales via gas stations, have forced the conventional record dealers to take more active steps to cope with new situations, and the three

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U.K. Raid on Tax Dodgers

By **ROB PARTRIDGE**
 Record & Tape Retailer Staff Member

LONDON — Following the recent industry moves against bootlegging, Customs & Excise officials last week began a clampdown on another aspect of illicit retailing—purchase tax evasion through the abuse of export license certificates.

The officials raided four

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Col, Kinney, Partridge, Chicago Chart Heavies

By **MIKE GROSS**

NEW YORK—The Partridge Family and Chicago were the leading singles and album artists, respectively, in Billboard's Midyear Industry Performance Report based on an analysis of the Hot 100 and Top LP's charts for the first six months of 1971. The Partridge Family topped the field with 1.71 percent of the Hot 100 chart action for three records. Chicago was the leading album performer with 2.111 percent of the Top LP's chart action for three albums.

Following the Partridge Family in the Hot 100 action are: Dawn with 1.68 percent for three singles; Jackson 5 with

1.52 percent for three singles; Three Dog Night with 1.38 percent for two singles; Fifth Dimension with 1.33 percent for three singles; Jerry Reed with 1.31 percent for two singles; Osmond Brothers with 1.28 percent for three singles; Tom Jones with 1.26 percent for three singles, and Aretha Franklin with 1.20 percent for three singles.

Following Chicago in the Top LP's action are: Elton John with 1,837 percent of the Top LP's chart action for three albums; Grand Funk Railroad with 1,816 percent for four LP's; Three Dog Night with 1,724 percent for

(Continued on page 16)

NEW YORK — Columbia Records is the leading label in Top LP's and Hot 100 chart action for the first six months of 1971, while Kinney was the top corporation in both charts, according to the Midyear Industry Performance Report compiled by Billboard. (The Kinney Corp. includes the Warner Bros., Reprise, Elektra and the Atlantic family of labels.)

Columbia, which topped the field in 1970's Midyear and Year-End reports, captured 10.7 percent of the Top LP's Midyear chart action with 27 albums, and 7.7 percent of the Hot 100 chart action with 31 singles.

RCA Records came in second in both charts with 6.2 percent of the Top LP's chart action for 17 albums, and 6.1 percent of Hot 100 chart action for 19 singles.

The follow-up labels in the Top LP's chart action, with number of titles in parentheses are: Atlantic (11) 6.0 percent; A&M (13) 5.8 percent; Capitol (16) 5.5 percent; Reprise (11) 5.0 percent; Warner Bros. (9) 4.7 percent; Dunhill (6) 3.6 percent

(Continued on page 15)

Radio Forum Slates Campus, Net Session

By **BOB GLASSENBERG**

CHICAGO — A special session to create better communications between campus broadcasters and commercial broadcasters, and promote radio as an art form, will be held at the

Fourth Annual Billboard Radio Programming Forum at the Hotels Ambassador on Aug. 19-21. Speakers at the special session include Augie Blume of Grunt Records, the Jefferson Airplane label; Meatball Fulton of ZBS Media, and John Davlin, station manager, WGSU-FM, State University of New York at Geneseo. The sessions, open to all broadcasters, will be held at 10 p.m., Friday.

In the past years of the Forum, 40-50 campus broadcasters have attended, making the forum an ideal place for record promotion men to meet the top campus broadcasters throughout the country. Students will have a chance to meet music directors, program directors and air personalities from every part of the nation, as well as Canada, South Amer-

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Support Grows for Forming Unit to Retain Rock Fests

By **IAN DOVE**

NEW YORK—Further support for Billboard's editorial stance (July 17 issue), calling for a fact-finding committee to preserve the rock festival, comes from Grand Funk Railroad manager and producer Terry Knight. Returning from presenting the Capitol group in Japan and Hawaii, Knight said: "I would like to join with responsible people concerned with the problem of preserving these events. A personal appearance of this nature is singularly the most important vehicle of promotion for artist and product. Rock festival cancellations are really hurting this business. Already there are not enough headliners,

which really hurts everyone in the business."

Knight was personally concerned with media treatment of festivals and rock which, he thought, was creating the wrong climate of opinion and had an adverse affect on civic authorities throughout the U.S. who had the power to allow or veto a rock festival.

Knight reacted strongly to press reports of the Grand Funk Shea Stadium concert. The reports, he said, stressed incorrectly the numbers of police on duty inside the stadium and expressed "what amounted to disappointment over the smooth

(Continued on page 58)

Canada Hits U.S. on Visas

By **RITCHIE YORKE**

OTTAWA — The Canadian government is considering imposing tougher restrictions on U.S. entertainers wishing to appear in Canada. Manpower and Immigration minister Otto Lang said that there are virtually no restrictions against U.S. entertainers performing in Canada, while only internationally known Canadian stars have easy access to the U.S. But, "it is another matter for lesser known Canadian entertainers."

Under present U.S. immigration laws, there are two categories for Canadians wishing to perform in the U.S. One category is for top name performers

(Continued on page 45)

Columbia Sales Convention Coverage

Begins on Page 3



MS723



TS311

Diana-Valerie
a Mutual Admiration Society.



(Advertisement)

We wouldn't hype
The Nite-Liters.

But when you've got
nationwide airplay,
solid chart positions,
and growing sales,
you've got a hit.

K-Jee is a hit

Maybe the
instrumental
breakthrough of the year.

As Top 40, for starters, it's on
WABC, New York, **WPGC**, Baltimore,
and **WCAO**, Washington, D.C.

It's already an R&B hit in Detroit,
Chicago, New York City,
Philadelphia, Miami, Washington,
Baltimore, Norfolk, Richmond,
Birmingham, Jacksonville,
Cleveland, Cincinnati, Houston
and more.

Chartwise, on the R&B's, it shapes
up as 28★ in *Billboard*, 35 in
Cashbox, 27 in *Record World*.

And sales are beautiful.

"K-Jee" #74-0461
is from
The Nite-Liters' album
"Morning,
Noon & The Nite-Liters."



LSP-4493
P8S-1798

Our radio time buys
can tell you more about it.

RCA Records
and Tapes.

Copyright Again Extended by Unit

By MILDRED HALL

WASHINGTON — The Senate Judiciary Committee last week (22) approved a resolution to extend to Dec. 31, 1972, those copyrights that would otherwise expire in 1972 and lose the longer term provided in the pending revision bill. The resolution, introduced by Sen. John L. McClellan, chairman of the Senate Copyrights Subcommittee, was expected to get an early Senate vote of approval. This is the seventh such interim

extension since the revision got under way in 1962.

However, the senator said that the recent action by the House copyrights subcommittee to set a 1973 expiration date on his Senate-passed anti-piracy bill may indicate expected delay in completing action on the full copyright revision bill on the House side. In that case, Sen. McClellan rather tartly informed the Congress, the resolution to extend the expiring copyrights might need to run another year, to Dec. 31, 1973.

Sen. McClellan's bill, S. 646, which gives protection to recordings against unauthorized duplication, is identical with terms in the full copyright revision, but was

(Continued on page 13)

Audio Fidelity, Milestone Set Satchmo Push

NEW YORK—Audio Fidelity Records and Milestone Records have designated August and September, "Louis Armstrong Months" and will, during that period, place special emphasis on albums by Armstrong that are included in their respective catalogs. In addition, Audio Fidelity will release a single of "Bill Bailey," played and sung by Armstrong.

During the August-September activity which will include in-store promotion and special discounts, three albums which were recorded by Armstrong in the late 1950's will be featured.

These albums include "The Best of Louis Armstrong" in which he appears with his own all-star group; "Louis and the Dukes," featuring Armstrong and the Dukes of Dixieland, and "The Definitive Album," which was recorded in Chicago in 1959, but was not released until last fall.

From the Milestone Records catalog will be "Louis Armstrong, An Early Portrait," on which he is heard with Sidney Bechet, Fletcher Henderson, Ma Rainey and Trixie Smith, and two other albums — "The Immortal King Oliver" and "The Immortal Char Henderson"—which feature Armstrong's horn.

Realistic Attitude Affects Film Score Output: Butler

LOS ANGELES — Contemporary music composers exhibit a realistic attitude toward the amount of music they write for motion pictures. As a result, explained Artie Butler, there is often less music today in a film than there was back in the 1940's and 50's.

FLO GREENBERG TO BE CITED

NEW YORK—Florence Greenberg, Scepter Records president, will be honored "for her distinguished record as a humanitarian" at a dinner-dance for the United Jewish Appeal sponsored by the Music Industry Division.

David Rothfield, national division merchandise manager of the Korvettes, is general chairman of the event, and Bernie Block of Skyline Entertainment Corp. is co-chairman. The dinner-dance will be held at the New York Hilton Hotel on Oct. 24.

Closed-Circuit TV Concerts for Stones

LOS ANGELES—Three Saturday night regional closed-circuit TV concerts will probably be on the three-week itinerary of the Rolling Stones in the U.S., starting in November. Tour would help promote their next album release and would probably coincide with it.

David Geffen, the group's American representative, could not be reached at presstime, but Frank Fried, Midwest concert promoter who headquarters his Triangle Productions in Chicago, was believed to have the inside track on the tour and its closed-circuit video. Fried was the catalyst in the recent Joe Frazier-Muhammed Ali ring telecast, in that he originally brought together Bob Perenchio of Chartwell artists and the principals in the fight.

The Saturday night concerts, to be shown in color stereo, will be staged in major auditoriums and arenas. In addition to the Stones, major rock acts will be in the supporting cast for each concert. Concerts will be aired regionally because, according to Geffen, there is not enough first quality

color stereo equipment available for a single national telecast.

In addition to the weekend TV concerts, the Stones will play three or four dates each week. Geffen emphasized that the concerts will go for a \$5 top, with the Stones preferring to work halls where the best lighting and sound facilities are available rather than seeking the largest hall available in a vicinity. Geffen has said that the Stones will augment with Bobby Whitlock (keyboard) and Bobby Keyes (sax).

Butler who scored Mike Frankovich's "Love Machine," calls the "realism of motion pictures plus the realistic attitude" of the music men as having a controlling factor in the amount of music utilized.

"Back in the '40's and '50's a composer often stuck in as much music as possible," Butler said. "Sometimes they backed every scene and movement with it. But overuse of music just deadens the impact."

"Composers are making music more dramatic and effective. The contemporary composer can now score with instruments that weren't utilized before, like guitars and drums as solo instruments. A former New York composer, Butler now lives here and has been moving into film scoring after working as producer of such record acts as Janis Ian, Neil Diamond, Solomon Burke and Andy Williams. He is the arranger on Mark Lindsay and the Raiders' "Indian Reservation." Upcoming will be Dionne Warwick's next single, "Amanda," a song he wrote for "The Love Machine."

Superstar Monopoly Hard to Bust, New Acts Find: Davis to Col Meet

By ELIOT TIEGEL

LOS ANGELES—Today's music business is fast becoming dominated by the superstar, to the detriment of new artists who are finding it increasingly tough to break through, Clive Davis, president of the CBS Records Group, asserted during the opening session of Columbia Records 1971 national sales convention on July 22.

Davis stressed that while "the business of rock is healthy, the business of new artist is tougher than ever" and the role of the promotion man was thus taking on greater significance.

"All your ingenuity is going to be necessary for this task," he told the Century Plaza Hotel audience. "The finding of the unique, the long-lasting artist is where it all begins. Let the latest

fad artist go elsewhere. Our trademark has been the special, the charismatic artist whose career can last."

Promotion of artists is becoming more crucial to Columbia's success, he said, noting that caution "must be exercised to assure that a definite amount of special energy must be expanded on breaking the records of a new artist. Or for that matter, an existing one not currently that hot."

Davis suggested that the field force, which comprised the bulk of the Audience "be open to changes in policy or changes in the ways that things have always been done." He suggested there must always be flexibility to see and act on the exception. "I shudder at your accepting tradition for tradition's sake. Music is changing. We must change. We must preserve the best of all our traditions and yet keep pioneering, keep learning, keep experimenting."

In opening the convention, Bruce Lundvall, marketing vice president, said among his new marketing goals were total artist plans, new media methods of exploitation, more emphasis on retail advertising and better inventory controls to help "reduce the cancer of returns."

Snyder Talks

Stanford Snyder, the sales and distribution vice president, emphasized Columbia's internal restructuring with a new sales force for Masterworks products and the creation of such positions as direc-

Allied Artists Films Into Disks; Prager Heads Firm

NEW YORK — Allied Artists Pictures Corp. has expanded into the record field with the formation of Allied Artists Records. Carl Prager, president of Allied Artists Music, will also head the recording firm.

The Allied label, which will be active in all phases of the pop record field, will be distributed world-wide by Art Talmadge's Musicor Records.

The first release on the new label will be the soundtrack album of the film, "Romance of a Horsethief." The album will feature Yul Brynner and Lainie Kazan. Two songs selected from the album for single release will feature a vocal by Brynner, "Soft as the Evening," coupled with the movie's theme song, "World Without Love." Mort Shuman composed and arranged the motion

'Fiddler' LP Repackaged

NEW YORK—RCA Records is repackaging its original Broadway cast album of "Fiddler on the Roof" and mounting a hefty advertising - promotion - publicity campaign to support it.

The repackaging is attendant to "Fiddler" becoming the longest running musical in Broadway's history. The historic mark was set on July 21 when it played its 2,845th performance.

According to Rocco Laginestra, RCA Records president, the cast album has meant more than \$9 million at the wholesale level since its release in 1964.

Featured in the original cast set are Zero Mostel and Maria Karnilova.

tor of field merchandise, field advertising and new artist development.

The Epic organization, too, is in position as far as a&r is concerned, Ron Alexenburg, the label's marketing vice president, said. A new San Francisco office is being opened by Larry Cohen. There are three producers in New York and Nashville and new acts will be the keystone for Epic and the 10 custom labels which CBS distributes.

Alexenburg said that Sly and the Family Stone were almost through with recording their next LP. There are 34 field promotion men assigned to work on Epic and custom label products, the executive pointed out.

SQ Disk

Since Columbia has a major stake in the development of four-channel albums (which it calls quadraphonic sound), three speakers discussed the SQ disk. Stan Kaven, vice president for diversification and planning, pointed to the matrix disk's compatibility on regular stereo equipment and its uniqueness when played with a Sony decoder and heard through four loudspeakers.

He indicated that one Japanese manufacturer (besides Sony which is the partner in the project with CBS) has begun making preparations to build SQ equipment. Two American record companies have also indicated to CBS they will use its matrix system for presenting four channels of sound in the

(Continued on page 8)

picture song. The film premieres in Minneapolis on Tuesday (27), followed by an additional 250 playdates during August.

Prager is seeking new material and masters.

Chess, Philips In Distrib Deal

NEW YORK—The Chess, Janus and GRT Records group, which also includes Westbound Records, has completed a longterm distribution agreement with Philips Records Ltd. for all merchandise in the U.K.

First releases under the new arrangement will include records by Etta James, Muddy Waters, the Dells, Charlie Parker Memorial Concert, Howlin' Wolf, Rotary Connection, Funkadelic, Ramsey Lewis, Bo Diddley, Shirley Scott, the Detroit Emeralds and Chuck Berry. These records will go out in September.

Fred Marks, managing director, Philips Records Ltd., said: "There are fine new artists who record for these labels as well as a complete revitalization of the legendary Chess names who have recently re-signed with the label and taken a new direction with their careers." He added that much of the Chess product had not been released in the U.K. and should therefore find an eager and growing market.

For More Late News
See Page 58



BLACK SABBATH, Warner Bros. rock group, displays gold records received for the LP's "Black Sabbath" and "Paranoid." The gold bearers in the top row, left to right, are: Pat Meehan Jr., manager; Tony Iommi, lead guitar; and Bill Ward, drums. In the bottom row, left to right, are: Joe Smith, Warner Bros. executive vice president; Geezer Butler, bass; Ozzy Osbourne, vocals; and Pat Meehan Sr., manager.

Pickwick Debuts Fall Line For Kiddies, Private Label

NEW YORK — Pickwick International Inc. has debuted two new record lines as part of its 1971 fall release. The lines, one aimed at the children's market, and the other at the private label business, are part of 27 new LP's and eight 8-track prerecorded tapes shown at a series of sales meetings held recently in New York, Chicago and Los Angeles.

The children's series which is being marketed under the title "My Name," is based on the 70 most common names and nicknames of children in this country. The disks come in three record box sets with a belly band that could be imprinted for the individual store or chain. Material used was culled from the Pickwick 33 catalog.

Artists featured in the release are Nancy Wilson, Glen Campbell, Tennessee Ernie Ford, Al Martino, Patti Page; and Carl Reiner & Mel Brooks, Wayne Newton, George Jones, Roger Miller, Jerry Lee Lewis and Jeanie C. Riley.

Pickwick's 1971 Christmas offering included two "Pop Christmas Mix" albums, a "Country Christmas Mix," with Buck Owens, Sonny James and Tennessee Ernie Ford, a Guy Lombardo Yule LP, and Jackie Gleason with his Christmas Voices and Strings doing "White Christmas."

ABC/Dunhill Region Meets

LOS ANGELES—ABC/Dunhill will hold three regional product meetings, Tuesday, Wednesday, Thursday (3-4-5). Dennis Lavinthal, the label's sales director, will conduct the meetings for sales and promotion personnel in New York, Chicago and New Orleans.

Lavinthal's visits will replace the company's previous national gathering to showcase its new LP product. Accompanying Lavinthal will be Julie Zimmand, sales manager; Joe Carbon, East Coast regional sales manager, and Charlie Trepple, Midwest sales manager.

Sussex Releases Track of 'Man'

NEW YORK—Sussex Records has released the soundtrack to Bill Cosby's first feature length film, "Man and Boy." Music for the film was composed and arranged by J.J. Johnson, with musical supervision by Quincy Jones.

The main theme of the movie is sung by Bill Withers, also a Sussex artist. Withers wrote the lyrics for the film theme song "Better Days." Withers also has his own LP and single which are receiving chart action.

Shapiro Tie Set With Chappell

NEW YORK—An international music publishing concept and a consultancy arrangement has been set up between Nat Shapiro and Chappell Music. Shapiro, who acts as personal representative for Michel Legrand, Galt MacDermot, Nina Simone, and a number of other composers, lyricists and performers, will set up new collaborative publishing entities with Chappell.

Projects already underway are joint publishing enterprises for Legrand and MacDermot.

Under the terms of the agreement, Shapiro will also act as a consultant to Chappell in matters involving film and theater music acquisitions, the signing of new composing and writing talent, and special projects relating to book and music folio publishing.

Atl Promotion On 'Senuous'

NEW YORK—Atlantic Records is mounting a full promotion campaign on a spoken word album, "The Senuous Woman," based on the Lyle Stuart best-seller.

The campaign includes radio spots in 22 major markets, browser boxes, streamers, buttons, posters and trade and consumer advertising.

Marty Thau originally conceived the idea and working with Lewis Merenstein on the production side obtained original rights for Thau-Merenstein Productions. The Atlantic deal was negotiated by Jerry Wexler, executive vice president and Jerry Weintraub of Management Three. Atlantic will release the album early August.

Northern Songs & Maclen Sue McCartneys

NEW YORK—Northern Songs, Ltd., of the U.K., and Maclen Music have filed a \$1.05 million suit in New York State Supreme Court against Paul McCartney and his wife, Linda, charging that the defendants had violated an exclusive rights agreement for the song "Another Day."

The companies said that the exclusive rights agreement was violated when the couple collaborated on "Another Day."

The suit asks for \$50,000 in actual damages and \$1 million in punitive damages.

Studio Track

By BOB GLASSENBERG

"Wally Heider and I are responsible for pioneering complex remote recording," said Reice Hamel, who called from Las Vegas, where he was finishing up a remote date on Tom Jones. "You can quote me on that but be sure to say complex remote recording because they were doing a lot of remotes from radio stations long before 1958 when Wally did the first one to my knowledge. I came along in 1959 and started my remote business." Complex remote recording, according to Hamel, means using a lot of microphones on a remote date. For example, he used 42 mikes on Jones and 41 microphones for Engelbert Humperdinck. "I use all condenser microphones too, which gives me a great quality advantage when it comes to sound," Hamel said. "The one disadvantage is that they cost about three times as much as the dynamic mike. Also, condensers need a power source. Not my condenser though. I have developed a system to power them from my truck."

Hamel has done remote recording across the entire nation. He has had a truck since 1959 and in 1965 had a completely integrated mobile studio. "I had a 3-track then and I did a Barbra Streisand album with it. Then in '66 I went to a 4-track setup. Now I have an 8-track integrated mobile studio and in a month I will have a 16-track machine."

Hamel is quite happy to see the remote business come alive. With the advent of Fedco, Location Recorders and Heider's location recording setups on both coasts, Hamel echoed the voice of Chris Stone, head of the Record Plant, New York, who showed me Heider's remote truck setup recently.

"I think that this is what the recording business is coming to," said Stone. "It is really not as expensive as studio time when one considers that the concert is two hours long, perhaps twice a night for two days. It is a spontaneous music that is recorded live. This makes it more favorable. And it is usually easier on the musician, who gets paid for the concert and gets the recording done for his next LP at the same time. Everyone wins."

"Yep, that's about the way it's going," echoed Hamel. And he can't be wrong. Grand Funk is live. Aretha Franklin is live. Joe Cocker; Canned Heat; Count Basie in Europe; Three Dog Night; Chuck Mangione; B.B. King; Rod Stewart and the Small Faces; Woodstock; Crosby, Stills, Nash and Young; Ike and Tina Turner; Curtis Mayfield; the Rolling Stones; all live. And Hamel tells me there will soon be a Count Basie with Joe Williams live recording out on Blue Note Records. It's the real thing.

Media Sound, New York, is currently hosting Buzzy Linhart, making a new LP for Buddah Records. Engineer is Harry Hirsch and the album is being co-produced by Linhart and his sidemen, Bill Takis, bass, and Luther Rix, drums. Linhart plays guitar and vibraphone, as well as sings. Also in is Holly Sherwood for Bell Records with Tony Orlando producing and Tony Bongoivi engineering. Bob Hinkle, production manager at Ampex Records and ex-Good Earth, will be doing his own record with Jim Frey as executive producer. And Alan Douglas is still working on the soundtrack LP from "El Topo," for Douglas Records.

Location Recorders was at the Grand Funk concert at Shea Stadium to make the soundtrack for a movie on the Capitol Records group that the Maysle brothers are filming.

At the West Coast Record Plant are George Harrison for Apple

Records. . . . Albert Collins for Tumbleweed Productions. Greenwood Meadows for Uni Records. . . . Gabor Szabo and Abad Donato for Blue Thumb. . . . The J. Geils Band for Atlantic. . . . Buddy Miles for Mercury.

The East Coast Record Plant hosts Roy Haynes, John White and Art Farmer for Mainstream Records. . . . Jacob Young for Lisa Robinson Productions. . . . Don McLean for UA. . . . Ellen McIlwaine for Polydor Records and Herbie Mann producing Air for Mann's Embryo Record label.

Arnie Silver and Mark Stevens of Silver Stevens Productions Ltd., an independent production company, are in the process of completing an album for Les Harsten, who holds exclusive ownership on all audio rights regarding Howdy Dood. The name of the album is "The Peanut Gallery." It will be released on the Leslee label and distributed by Pickwick International Presentations.

Sigma Sound Studios, Philadelphia, had sessions with Laura Nyro, Columbia artist who is being produced by Gamble and Huff. The Four Tops of Motown Records cut a few sessions with their producer, Frank Wilson. . . . The Buddy Rich and Woody Herman bands were recorded live by Sigma at the Marriott Motor Hotel in Bala Cynwyd, under the auspices of Herman Spiro Productions.

Creative Workshop is a studio located at Berry Hill, right near Nashville. The Prince of America was in for Mega Records. He was produced by Lanny and Ricky Fiel. The Fiel brothers played guitar and bass, respectively, with Paul Tabet on drums; Buzz Cason, piano, and the Rhinettes as vocal background. Also in was Clifford Curry, soul man, with Mac Gayden and Wade Conklin, guitars; David Briggs, piano; Norbert Putnam, bass, and Karl Himmel, drums. Arrangements were by Bergen White.

New Places and Faces: Counterpart Creative Studios, Inc., makes its home in Cincinnati and offers up to 16-track facilities. Head of the place is Shad O'Shea, former program director and air personality at WCPO. Ed Schmidt is also a partner. Chief engineer is Gene Lawson. Sonny Flaherty cut the first session at the new studios.

Surf Enterprises recently opened a 4-channel studio in Bricktown, N.J. Their Granite label will do much work in the new studio. Three new Granite artists already busy in the new facility are Stormy Dawson, Peggy Grant and Penny Lee. The studio is opened to all record companies.

Baroque Recording Studios, Inc., opened July 21, in Hopewell Junction, N.Y. The have 16-track facilities at the Gayhead Motor Inn around one hour's drive from fabulous downtown New York.

Sparks Sets LP On Henry VIII

NEW YORK—The first LP release on the Peer-Southern Organization's Spark label, "Henry VIII Songs of His Time/Keith Mitchell Songs of My Time," is set in conjunction with the American television premiere of "The Wives of Henry VIII" which stars Keith Mitchell. The six-part special begins Sunday (1).

The series was acquired for showing here by Time-Life Films. A single release from the album, "I'll Give You the Earth," was a high-rider on the British charts during the first half of this year.

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Columbia Records is proud
to welcome Ian & Sylvia.
Who wouldn't be?



They've got a fine new album.
With eleven songs from some
of the best contemporary song-
writers. Including Ian Tyson
and Sylvia Tyson.

And from it, one of their
most beautiful songs is being
released as their first Columbia
single. "Creators of Rain."

It's a fine example of the best
work of two very talented and
successful people.

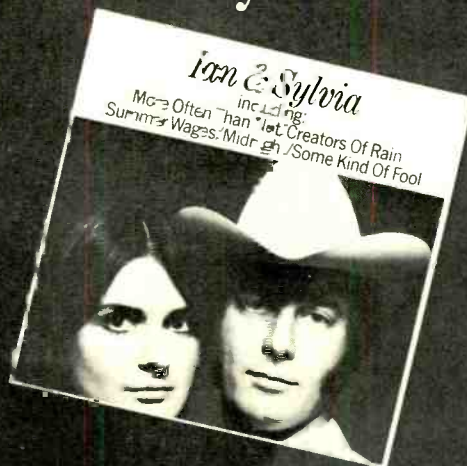
There's a lot to be proud of.

Ian & Sylvia's first Columbia single:

"Creators of Rain." 4-45430

From their first Columbia album:

"Ian & Sylvia." C 30736



On Columbia Records

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Vol. 83 No. 31

Kinney Music Expands, Inks Foreign Acts

NEW YORK — Kinney Music International is following up division openings in Australia, France, Germany and Japan by recording and producing native talent for their home market, as well as for development in the U.S. and international markets.

"Kinney is now represented in 80 percent of the important world markets with further expansion planned," said KMI's executive vice president Phil Rose. Rose added that he expects KMI to expand towards the Latin American countries within the next two years.

Recently signed to the Kinney umbrella of labels (Warner Bros., Atlantic, Elektra) is the Flower Traveling Band and Rumiko Koyonagi in Japan, Dollinger in Germany, Francegall in France, Autumn and Dudley Moore in Australia, and Karen Young in Canada. Kinney formed operations in Canada in 1967 and in England in 1969. All branches distribute, promote and sell their own product and are licensed to distribute product of all Kinney labels.

Promotion Group Names Steering Committee in L.A.

LOS ANGELES — Local record promotion men named a steering committee at a meeting here and set Aug. 12 as the date for the first luncheon. A luncheon quest speaker will be named later. The main purpose of the luncheon will be to strengthen the record promotion industry.

Only 10 record promotion executives turned out for the meeting because of a number of conflicting artist appearances in the area.

Named to the steering committee were Del Roy, Stu Young, Denny Davis, Jan Bashear, Tony Richland, Freddie Cannon, and Jerry Fine. This was the second meeting of the association now referred to by promotion men as an un-association.

The main purpose of the group according to Danny Davis is to elevate promotion men. "I feel very strongly about what I do for a living and dislike anyone who demeans my craft." It was decided at the meeting that the group would concentrate on the Los Angeles record promotion industry, but it is hoped that other promotion men would form similar organizations in other cities. A welcome mat was extended for all promotion men to attend any meeting in Los Angeles. A questionnaire will be passed out at the Aug. 12 luncheon about directions for the group to take and potential industry members to "Roast."

Gold Awards

Aretha Franklin's Atlantic album, "Aretha Live at Fillmore West," has been certified as a gold record by the RIAA. This marks Miss Franklin's fourth gold album and her 14th gold award.

Jethro Tull's Reprise album, "Aqualung," has been awarded a gold record. It's the second gold album for the group.

Executive Turntable

Budd Dolinger named United Artists Records national sales manager. He was previously Mediarts Records general manager. He replaces Bernie Sparago, now Sunset Records general manager, director of national accounts. . . . Jim Saltzman named UA's national promotion director. He was formerly Los Angeles and St. Louis branch managers. . . . Charles Bratnober named Western Regional sales manager for UA Records. He was formerly director of UA Stereo Tapes. . . . Bruce Bird promoted to UA's Midwestern regional promotion manager. He was formerly a company promotion man in Cleveland. . . . Gene Armond assumes the title of East Coast regional promotional manager for UA. . . . Frank Mason promoted to vice president of United Artists Records. He was previously director of finance, moving into that post in November 1969. Prior to working with the record company, he was with the Trans-



F. MASON

america Finance Corp. in Los Angeles for 11 years in various financial and administrative posts.

★ ★ ★

Dan Alvino named general manager and vice president of United Distributing Corp. He was formerly its Western regional manager. . . . Reina Mekelburg named Los Angeles area promotion woman for A&M. She will cover A&M's distributor in Phoenix while attending the University of Arizona. . . . Mike Leventon named LP coordinator, responsible for promoting at the FM level. He was formerly an A&M promotion man in Chicago. He replaces Allan Mason who has moved to the company's a&r department.



MILITARY



VALANDO



MIALY

Frank Military named vice president, general manager, Metro-media Music Inc. He was formerly general manager. Artie Valando named vice president, general manager of Metromedia Music division. He was previously general manager, West Coast operations of the division.

★ ★ ★

Mike Becce named director, national promotion, Polydor Records, joining from Avco Embassy Records where he was national promotion manager. . . . Mary Goodman joins the professional staff of Warner Bros. Music. . . . Iance Freed appointed executive assistant at A&M Records. Previously he directed A&M's college promotion department. His new job covers the direction of the college department, development of A&M's video projects and editing A&M's Compendium.

★ ★ ★

Bill Biggs, formerly general manager of Records Sales Co., Memphis, named branch manager for the Warner-Elektra-Atlantic Distributing Corp.'s Southeast offices, based in Atlanta. The branch opens Sept. 1. . . . Louie Mialy appointed branch manager for MCA's newly opened San Francisco operation. He formerly worked as salesman for MCA in Los Angeles. . . . Jerry Masters named chief engineer at Muscle Shoals Sound Studio, Sheffield, Ala. He was formerly studio manager and personal assistant to Rick Hall at Fame Studios.



MASTERS



NOONAN

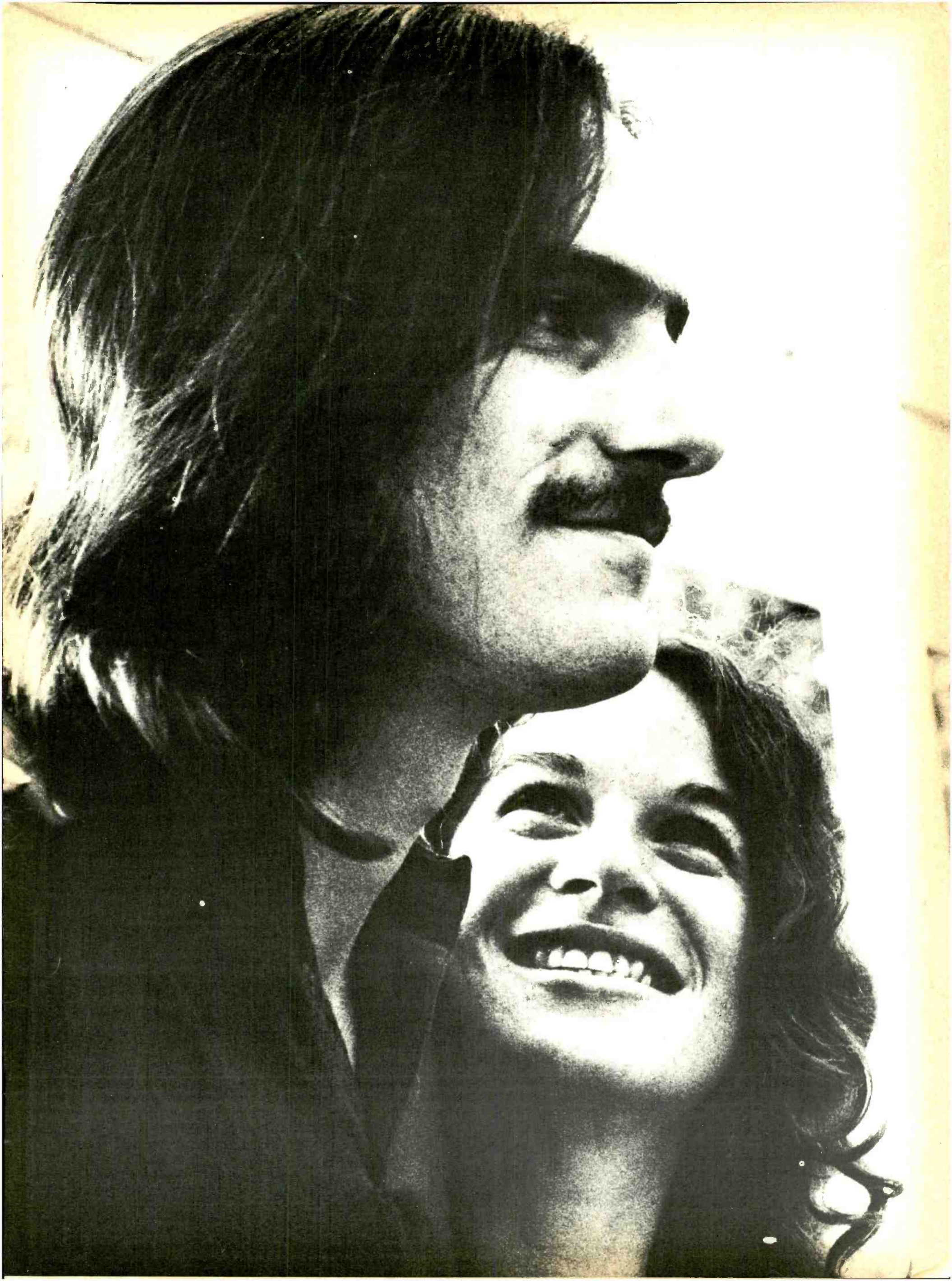


KUBY

Tommy Noonan named vice president of sales, Ivy Hill Lithograph, largest supplier of printed material to the recording industry. Noonan was formerly vice president, general manager, Metromedia Records, and with Motown. . . . Stu Kuby named professional manager of Clear Sky, Deer Patch and Sweet River publishing companies of Ampex Music. He was formerly with Musicor Records. . . . Frank Kooper appointed chairman of the board, VMI Records. . . . Sal Bonafede, recently with Sid Bernstein's management office, joins CMA concert department.

★ ★ ★

Sonny Woods is moving to Atlanta where he will become the Atlantic Records regional promotion representative. Tommy Cochran is replacing Woods as the promotion rep at F & F Distributing in Charlotte. . . . Mike Craft has replaced Mike Cloer as the United Artists Records' promotion representative in the Carolinas.



CBS Intl Holds Seminars, Meets Prior to Sales Confab

LOS ANGELES—CBS International held two days of meetings and seminars prior to attending Columbia's National Sales Convention here. Chaired by Walter Yetnikoff, newly appointed president of CBS International, the July 20-21 meetings were attended by over 60 delegates, including managing directors and key executives of CBS International subsidiaries in Europe, Latin America, Australia, Canada and Japan.

Also attending the meetings were CBS Records Group president Clive Davis, and Harvey Schein, who was International president until his recent promotion to president of CBS/Columbia Group.

Other executives attending included Peter deRougemont, vice president of European operations; Manuel Villarreal, vice president of Latin American operations; Bill Smith, vice president of Australian-Asian operations, and Norio Ohga, president of CBS/Sony Records.



RUFUS THOMAS, center, Stax Records artist, is welcomed to Liberia by President Tubman. A cabinet minister looks on.

Convention Gets Broad Styles of Entertainment

LOS ANGELES—Country music began the series of four shows which ran every night of the Columbia convention and ended with a broad representation of styles on July 24.

The July 21 opener showcased Bob Luman, Tommy Cash, Earl Scruggs and his revue, Jody Miller, Tammy Wynette and Ray Price. The Jordanaires plus several Nashville musicians supported these acts.

The July 22 entertainment showcased Taj Mahal (and his four tuba band), Edgar Winter and White Trash, Dr. Hook and the Medicine Show and Chase.

On July 23, three acts headed the spotlight: Chicago, Peoco and Madura. Blood, Sweat and Tears was a surprise attraction that afternoon. That evening Johnny Mathis, Vivian Reed, Karen Wyman, Percy Faith and his orchestra, Mark Lindsay and Boots Randolph entertained.

Tara, Youngblood Disk Deal in U.S.

NEW YORK — Tara International will represent Youngblood Records of England in the U.S. The first two placements under the agreement gave ABC/Dunhill "Chirpy Chirpy Cheep Cheep," the Mac and Katie Kisson single, and Jack Hammer to Tamla-Motown.

Davis Tells Col Convention

• Continued from page 3

regulation two-channel grooves of an album. Kaven said the names of these firms would be announced within 30 days.

John McClure, the Masterworks producer, who helped interest CBS in four-channel disks, said the new development was not an enhancement of stereo but a new medium with which to draw the listener into the creations of the artist. "We are convinced that 360 degree sound is the wave of the future."

Jim Tyrell, merchandise manager for SQ disks, showed the new gold packaging for the albums and 8-track cartridges. SQ displays are being created and the SQ story will shortly appear on the sleeves of albums.

Among the artists being readied for the first SQ release are Janis Joplin, Bob Dylan, Santana, Ray Conniff, Johnny Cash, Andy Williams, the "Switched on Bach" LP, the Raiders, Barbra Streisand, Sly and the Family Stone, Simon & Garfunkel, Miles Davis, Chase, Johnny Winter, Touch, Lynn Anderson, Tammy Wynette and the "Super Session" album.

The 8-track tapes will be released simultaneously with the four-channel albums, Tyrell said, since there is some equipment already available.

The Masterwork line will have a SQ phonograph and Sony is preparing two decoder units.

On the opening day, July 22,

audio/visual presentations showcased Harmony, Odyssey, children's and singles merchandise. Humor was the overriding theme of all the visuals, with Ralph Hauk, manager of the CBS-owned New York Yankees, acting in the Harmony show.

Funny old movie film clips of Frankenstein, the Wolf Man, W.C. Fields, Dracula and Abbott and Costello, helped create visuals for the swirling, turbulence of some of the orchestral Odyssey albums.

Product Presentation

Music of every nature was played, discussed and heard on tape, on disk and in person during the run of the convention. Nearly 900 persons, a record-breaker, from around the world attended.

This year, in addition to product presentations by Columbia and Epic, there was a separate product showing for the 10 outside labels which Columbia exclusively distributes.

Seminars were held on sales and distribution, advertising, merchandising and promotion for the field force. International representatives sat in on some of these gatherings, spread throughout the run of the convention.

Bruce Lundvall, the new marketing vice president, noted that during the 11 years he has been with the company, it has achieved a 400 percent increase in growth.

This growth as producer of product was heavily emphasized during the product showings. Over 70 albums were discussed from Columbia and Epic, and 17 from the 10 custom labels which CBS distributes.

Columbia's 11 LP's present four new acts: Riders of the Purple Sage; Bill Evans; Madura, a trio from James William Guercio, and Ian and Sylvia. The other artists include Johnny Mathis, Big Brother and the Holding Company, Andy Williams, Mark Lindsay, Claude King, Marty Robbins and Ray Conniff.

The pacting of the new names continues Columbia's policy of getting established attractions. This year the roster was bolstered by the Rascals (formerly on Atlantic) and Karen Wyman, (formerly on Decca). Additionally, Columbia's distribution covers Kris Kristofferson, who records for Monument, which the company now handles, and Ray Stevens, who records for Barnaby, another of the independent labels going through the CBS distribution network.

In the general cast and soundtrack areas, the label has three titles. The films are "Le Mans," with a Michel Legrand score; "Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?" with music by Dr. Hook & the Medicine Show. The original caster is with James Whitmore.

In an era in which jazz—new and old — is being rediscovered, Columbia has created six vintage LP's from what it calls the John Hammond Collection. They include a concert featuring Big Mama Thornton, Pete Johnson, Joe Turner, Ray Bryant, Marion Williams, Buck Clayton, Buddy Tate and Joe Jones; a compen-

Columbia Revamps Price Scale on Children's Disks

LOS ANGELES—Columbia has reduced its eight prices for children's product to four categories: 99 cents, \$3.98, \$1.98 and \$4.98.

All 99-cent seven-inch records had previously been offered for 69, 79 and 99 cents. Now there is one seven-inch price. Twelve former 69-cent titles have been converted to 99 cents with board covers instead of paper, noted Arthur Shimkin, director of children's books and records.

The \$1.98 product is a single LP. The \$3.98 merchandise en-

compasses an LP and book and the \$4.98 material involves five 99-cent records in a box.

Columbia's success with the "Sesame Street" LP is credited by Shimkin with getting the label into locations previously unattainable. "Sesame Street" broke open space for us," Shimkin said. "In the past, we faced the Golden Book-Disney syndrome. "Sesame Street" has given us entry to the same powerhouse locations."

Among the 12-inch LP's are a "Sesame Street Muppet Alphabet Album" and "The Frog Prince" featuring Kermit the frog Muppet featured on the show. There will also be Mother Goose and Bible children's full length albums.

The Muppet alphabet package will contain die-cut letters and a practice blackboard. Thirteen seven-inch packages, each containing die-cuts of two letters as well as two books explaining the letters, will be added to the 99-cent line.

"Sesame Street" items are what's making the children's line a commercial success story. The success of "Sesame Street" Carry About Sets, which consist of five board books and records in a carrying case with a plastic handle, has prompted the company to package 20 of its 99-cent books into four Carry About Sets.

ABC/Dunhill, RCA Victor Canada Deal

LOS ANGELES—ABC/Dunhill has signed with RCA Victor Ltd. of Canada for distribution of its family of labels. ABC's Former licensee was Polydor Records of Canada.

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Transamerica Income Up, UA Records Down

LOS ANGELES—Transamerica Corp., parent company of United Artists Records, reported an increase of \$3.8 million in consolidated net income for the second quarter.

(The record division, however, had a \$1.5 million loss the first half and has undergone a major organizational change, said John R. Beckett, chairman of Transamerica.)

Transamerica's consolidated net income in the second quarter was \$17.5 million, or 27 cents per common share, compared with \$13.7 million, or 22 cents per common share, for the same quarter last year. For the second quarter, net operating income was \$15.8 million compared with \$12 million last year.

For the first six months, Transamerica had consolidated net income of \$32.3 million, or 50 cents a common share, down from \$33.9 million or 53 cents a share last year. The consolidated total included earnings from operations, which were \$29.1 million or 45 cents a share, up from \$23.1 million or 36 cents a share in 1970's first half.

Handleman Stock Offer

NEW YORK—Handleman Co. has filed a registration statement with the Securities and Exchange Commission covering proposed public sale of 915,000 shares of common stock. Of the 915,000 shares to be offered, 250,000 shares are being sold by the company and 665,000 shares are being sold by selling stockholders. E.F. Hutton & Co. will be manager of the underwriting group.

Of the 665,000 shares being sold by stockholders, approximately 650,000 are being sold by members of the Handleman families. After the offering, the Handleman families will hold approximately 515,000 shares or 11 percent of the company's outstanding shares.

MGM Income Up \$277,000

CULVER CITY, Calif. — Net income for MGM during a 40-week period ending June 5 is \$5,744,000 or 97 cents per share. This compares to the net of \$5,477,000 or 93 cents per share for the same period in 1970. The report stated the 40-week results in 1970 were essentially due to gains of \$10,353,000 or \$1.76 per share while this year's gain equaled \$333,000 or 6 cents per share.

The sale of 12 MGM owned theatres in Australia for \$6,400,000 will be included in the fourth quarter earnings report. It is anticipated that the results of the sale of Lot No. 3 in Culver City, for \$7,250,000, will also be included in the statement of the fourth-quarter earnings.

Robins Eyes Buy of Fairchild Equipment

NEW YORK — Robins Industries Corp. is negotiating to acquire Fairchild Sound Equipment Corp. Robins, a manufacturer of prime magnetic tape, cassettes, perforator tape and a variety of cassette, tape recorder, hi-fi and data processing accessories, is a publicly owned company whose stock is traded over-the-counter.

Market Quotations

As of Closing, Thursday, July 22, 1971

NAME	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	349	19 1/8	17 3/4	17 3/4	- 1 1/8
A&E Plastic Pak Co.	12 7/8	6 7/8	73	7 3/8	6 7/8	7	- 3/8
ABC	48	25	281	45 3/4	44 7/8	45 1/4	+ 3/8
Amer. Auto. Vending	10 1/2	6 7/8	44	9 5/8	9 1/8	9 1/2	- 1/8
Ampex	25 3/8	16 1/2	790	17 1/2	17	17 1/8	Unch.
Automatic Radio	14 1/4	7 7/8	74	8 3/4	8 1/8	8 1/8	- 1/2
ARA	142 1/2	117	106	139 3/4	131 1/2	132	- 6 1/4
Avco Corp.	18	12 1/8	400	13 5/8	13	13 1/8	- 1/4
Avnet	15 5/8	8 1/4	873	13 3/8	12 1/4	13 1/4	+ 1 1/8
Capitol Ind.	21 7/8	10	148	11 1/8	10 1/8	10 1/2	- 1/2
Certron	8 3/8	3 3/4	212	4 1/8	3 3/4	3 7/8	- 1/8
CBS	49 3/8	30 1/8	2061	48 7/8	47	48 3/8	+ 1 3/4
Columbia Pictures	17 3/8	10 1/4	480	11 1/8	10 1/2	10 7/8	Unch.
Craig Corp.	9	4 5/8	67	5 1/4	4 7/8	4 7/8	- 1/4
Creative Management	17 3/4	8 3/4	40	11 1/8	10 3/8	10 3/8	- 7/8
Disney, Walt	128 7/8	77	943	111 7/8	103 7/8	107	- 3
EMI	5 1/8	3 3/8	711	4	3 1/4	3 1/4	- 3/4
General Electric	62 7/8	56 1/8	7394	58 5/8	54 1/2	54 1/2	- 4
Gulf + Western	31	19	763	28 1/2	27 1/8	27 1/2	- 3/8
Hammond Corp.	13 7/8	9 1/2	189	10 5/8	10 1/8	10 1/4	- 1/8
Handleman	47	35 3/8	167	41	39 1/2	39 7/8	Unch.
Harvey Group	8 7/8	3 3/4	20	6	5 3/4	5 3/4	- 1/4
ITT	67 3/8	49	4379	67	66 3/8	66 3/4	+ 7/8
Interstate United	13 1/2	8	92	9	8 5/8	8 5/8	- 3/8
Kinney Services	39 3/8	28 1/4	753	35 7/8	32 3/4	32 3/4	- 2 3/4
Macke	14 5/8	8 3/8	379	10 3/4	9 1/8	10 5/8	+ 1 3/8
Mattel, Inc.	52 1/4	35 1/4	455	37 3/8	35 1/4	35 1/4	- 2
MCA	30	21 3/8	278	24 1/4	23	24 1/4	+ 5/8
MGM	26 7/8	15 1/2	77	20 3/4	20 1/4	20 1/2	- 1/4
Metromedia	30 7/8	17 3/8	233	29 3/8	28 5/8	29 1/4	+ 1/2
3M	123 7/8	95 1/8	861	119	117 5/8	118 1/4	+ 1
Motorola	89 3/4	51 1/2	951	78 7/8	76 1/8	77 7/8	+ 1 1/8
No. Amer. Philips	31 7/8	23	80	27 3/4	26 3/4	27 1/4	Unch.
Pickwick International	37 3/8	36	90	37 3/8	36	37	- 5/8
RCA	40 3/4	26	2179	35 1/8	34 1/2	34 1/2	- 1/8
Servmat	35	25 1/2	247	34 7/8	33 1/2	34 1/2	+ 1/2
Superscope	32 5/8	19 7/8	303	24 1/8	23	23 3/8	- 1/4
Tandy Corp.	76	51	329	75 3/4	75	75 3/4	+ 3/8
Telex	22 3/8	13 3/4	2804	14 3/4	14	14 1/4	Unch.
Tenna Corp.	11 1/2	6	158	6 3/4	6 1/4	6 3/8	- 1/4
Transamerica	19	15 1/4	1400	17 5/8	17 1/8	17 1/4	Unch.
Transcontinental	11	6 1/2	438	7 1/8	6 5/8	6 3/4	- 1/4
Triangle	22 3/4	14 3/8	26	16 1/2	15 1/2	16	- 1/2
20th Century-Fox	15 7/8	8 5/8	1256	11 1/2	10 3/8	10 7/8	+ 1/8
Vendo	17 1/2	12 3/8	58	13 1/2	13	13 1/2	- 1/8
Viewlex	10 3/4	6 1/4	304	7 3/8	6 1/4	6 1/4	- 3/4
Wurlitzer	17 1/2	10 1/8	46	15	14 1/4	14 1/2	- 1/4
Zenith	54 7/8	36 3/8	1147	47 1/2	46 1/2	47 3/8	+ 3/8

As of Closing, Thursday, July 22, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7 7/8	6	6	Kirshner Entertain.	6 1/2	5 1/2	5 1/2
Amer. Prog. Bureau	4 1/4	4	4	Koss Electronics	5 1/2	4 7/8	4 7/8
Bally Mfg. Corp.	29	27 1/4	28 1/2	Mills Music	14 3/4	14	14
Data Packaging	9	8	9	NMC	8	7 3/8	7 3/8
Gates Learjet	6 3/8	5 7/8	5 7/8	Perception Ventures	6	4 1/2	4 1/2
GRT Corp.	3 3/4	3 1/2	3 1/2	Recoton	5 7/8	4 5/8	4 5/8
Goody, Sam	8 3/8	7 1/2	7 5/8	Schwartz Bros.	6 1/8	6	6
Integrity-UTS	6 1/2	5 3/4	6 1/2	Teletronics Int.	4 3/4	4 1/4	4 3/4
M. Josephson Assoc.	8 1/8	7 3/8	7 3/8	United Record/Tape	6	4 1/2	6

*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.

20% Sales Losses At Cap Industries

LOS ANGELES — Capitol Industries continues to show the effects of the softening trend in the economy by posting substantial losses for the year.

Bhaskar Menon, newly appointed president of Capitol Industries, parent company of both Capitol Records and Audio Devices, expects to suffer a "substantial" loss for the year based on preliminary unaudited figures.

The loss will be "in the order of" \$1.75 a share for the year ended June 30. Final audited figures will be released in mid-August.

Sales for the year were approximately \$142 million, down 20 percent from the \$178 million last year. Sales losses were particularly sharp in the fourth quarter, Menon said, when they fell 40 percent from the \$38 million in sales a year ago.

Menon said sales problems adversely affected the profit performance of all areas of the company's operation. The loss in the fourth quarter was accentuated by the need to make extraordinary provisions for artist and production contracts that are now considered unprofitable.

Capitol Industries also took substantial inventory write-offs at Merco (resulting in severe operating losses), and margins at Audio Devices declined with the continued price deterioration in the tape industry.

(EMI, which owns about 70

percent of Capitol Industries, reacted to Menon's statement by dropping 3/8 to 3 1/2 on its U.S. shares posted on Wall Street.)

EMI reported that it has decided to limit the 1971 common stock dividend to the profit earned. Final figures will be released by the London-based company in October. It also revealed that depressed earnings for the fiscal year ended June 30 will not be enough to cover the 17.5 percent common stock dividend which was paid last year.

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is that rare talented songwriter, singer, musician who appreciates and recognizes talent in others. On his new album, "The Last Time I Saw Her," Glen sings the songs of other great songwriters: Gordon Lightfoot, Joe South, Jerry Hubbard and Kris Kristofferson.

Glen Campbell

Glen's unique vocal style and arrangements bring alive their songs and adds another dimension to such hits as Rose Garden, Theme From Love Story, and Help Me Make It Through The Night. Glen Campbell's new album "The Last Time I Saw Her" (SW-733) is available now on Capitol Records.

GLEN CAMPBELL

THE LAST TIME I SAW HER



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August 19-21, 1971, Hotels Ambassador, Chicago, Illinois

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Program Director
WFIL Radio
Philadelphia, Pennsylvania

Greg L. Dean
Program Director
KEYN-FM & AM Radio
Wichita, Kansas

John Detz
General Manager
WABX Radio (Century Broadcasting)
Detroit, Michigan

James Gabbert
General Manager
K-101 Radio
San Francisco, California

James C. Hilliard
Executive Vice President & General Manager
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Morning Personality
WGAR Radio
Cleveland, Ohio

Herbert Kay
President
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Montclair, New Jersey

Robert E. Lee
Commissioner
Federal Communications Commission
Washington, D.C.

Harold Lipsius
President and Owner
Universal Record Distributing Corporation
Philadelphia, Pennsylvania

Brad S. Miller
President and Executive Producer
Mobile Fidelity Productions, Inc.
Chatsworth, California

John Kay
Leader
Steppenwolf
ABC/Dunhill Records

Eddie Morrison
Program Director
WGRT Radio
Chicago, Illinois

David Moorhead
Vice President and General Manager
WMMS-FM Radio
Cleveland, Ohio

Gene Nelson
Vice President
WLCS Radio
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Copyright Again Extended by Unit

• Continued from page 3

introduced with the hope of speedy passage, to stem the floodtide of record piracies (Billboard, May 8, 1971). On the House side, copyrights subcommittee chairman Rep. Robert Kastenmeier (D., Wis.), who opposes piecemeal legislation in favor of full steam for a total revision, reported out an amendment to terminate the anti-piracy bill by Dec. 31, 1973, or earlier if the revision should be passed before then (Billboard, July 10, 1971).

Sen. McClellan said of the House subcommittee action: "I am not personally acquainted with the reasons for this amendment, but it appears that the purpose is to relate the piracy bill to progress on the general copyright bill."

He added: "The House subcommittee is best qualified to estimate how much time will be required in that body to process any revision bill that may be passed by the Senate. If it is the opinion of the other body that a revision bill cannot be processed through both Houses prior to 1973, then it would appear appropriate to amend this resolution to

'Superstar' as Film

LOS ANGELES — Norman Jewison will direct and co-produce with the Robert Stigwood Organization the filming of "Jesus Christ Superstar" for Universal Pictures, according to MCA vice president Ned Tannen. The film is due to roll next spring.

provide for a temporary extension until Dec. 31, 1973.

The senator's anti-piracy bill (S. 646) is currently before the full House Judiciary Committee.

As to the current resolution to extend the life of expiring copyrights, it may have trouble in the House. House Judiciary Committee chairman Rep. Emanuel Celler, who has always sponsored extension resolutions in the House, had to promise opponents of the last one that it would not come around again.

KUDU FORMED AS CTI ARM

NEW YORK — Kudu Records has been formed as a subsidiary of CTI Records. First LP to be released on the new label is Johnny Hammond. The purpose of the label, according to Vic Chirumbolo, director of sales and marketing for CTI and Kudu, is to showcase more commercial artists than the CTI label. "The jazz on the Kudu label will capture r&b jazz as well as blues-oriented jazz as opposed to CTI, which features more experimental and universal jazz artists," said Chirumbolo.

The same distributors will be used for both labels.



JOHN DENVER, center, RCA Records artist, is flanked, left to right, by Dennis Katz, vice president, contemporary music; Mort Hoffman, vice president commercial operations; manager Gerry Weintraub, and Frank Mancini, director of promotion, at a dinner at Casey's in Greenwich Village preceding his appearance at the Bitter End.

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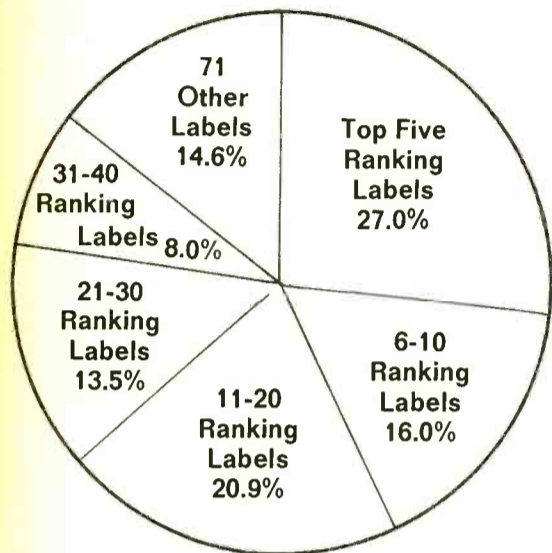
Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.

Billboard Chart Analysis

MIDYEAR INDUSTRY PERFORMANCE REPORT

SINGLES

111 LABELS SHARED THE HOT 100 ACTION



THE TOP 10 HOT 100 CHART ACTION LABELS, 1ST 6 MONTHS, 1971, AND HOW THEY SHARED THE ACTION

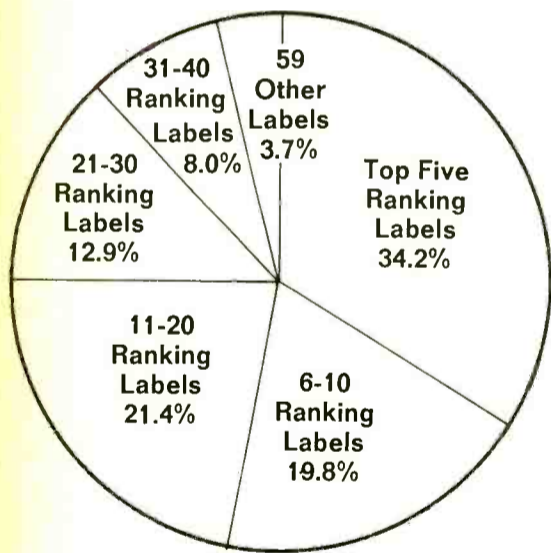
Rank	Label (No. of Singles on Chart)	% Share of Chart
1.	Columbia (31)	7.7%
2.	RCA (19)	6.1%
3.	Bell (13)	5.0%
4.	Atlantic (16)	4.3%
5.	Motown (10)	3.9%
6.	Apple (9)	3.5%
7.	Capitol (20)	3.4%
8.	Dunhill (8)	3.2%
9.	Elektra (7)	3.1%
10.	MGM (8)	2.8%

HOW THE TOP 10 RECORD CORPORATIONS SHARED THE HOT 100 CHART ACTION, 1ST 6 MONTHS, 1971

Rank	Corporation (No. of Singles on Chart)	% Share of Chart
1.	KINNEY (66)	16.6%
2.	MOTOWN (32)	9.7%
3.	CBS (45)	8.6%
4.	RCA (9)	6.1%
5.	CAPITOL (27)	5.2%
6.	MCA (19)	5.1%
7.	BELL (15)	5.0%
8.	ABC (15)	4.9%
9.	BUDDAH/KAMA SUTRA (18)	4.4%
10.	MGM (14)	4.2%

ALBUMS

99 LABELS SHARED THE TOP LP'S ACTION



THE TOP 10 LP ACTION LABELS, 1ST 6 MONTHS, 1971, AND HOW THEY SHARED THE ACTION

Rank	Label (No. of LP's on Chart)	% Share of Chart
1.	Columbia (27)	10.7%
2.	RCA (17)	6.2%
3.	Atlantic (11)	6.0%
4.	A&M (13)	5.8%
5.	Capitol (16)	5.5%
6.	Reprise (11)	5.0%
7.	Warner Bros. (9)	4.7%
8.	Dunhill (6)	3.6%
9.	Uni (5)	3.5%
10.	Elektra (5)	3.0%

HOW THE TOP 10 RECORD CORPORATIONS SHARED THE TOP LP'S CHART ACTION, 1ST 6 MONTHS, 1971

Rank	Corporation (No. of LP's on Chart)	% Share of Chart
1.	KINNEY (93)	20.6%
2.	CBS (74)	15.4%
3.	RCA (37)	7.7%
4.	CAPITOL (42)	7.3%
5.	MCA (22)	6.2%
6.	ABC (21)	5.3%
7.	A&M (25)	4.4%
8.	MOTOWN (25)	4.3%
9.	BELL (14)	3.3%
10.	LONDON (16)	3.2%

U.S. Groups on U.K. TV —Dispute Settled

LONDON—Agreement has been reached between Musicians' Union and the British Broadcasting Corp. (BBC) over the matter of appearances by visiting U.S. groups on BBC television.

First U.S. acts to be affected by the agreement are Curtis Mayfield, whose group taped a program June 30, and Atlantic act Jo Mama who worked with James Taylor and Carole King in taping programs for the In Concert series.

According to union assistant secretary Jack Stoddard, who is responsible for supervising exchanges between members of the union and members of the American Federation of Musicians, "The dispute between us and the BCC which has been going on for the past two and a half years was settled two weeks ago. American groups may now appear on BBC

television conditional upon them being here on a reciprocal exchange with a British group which is also scheduled to make television appearances in the U.S. Each American group will be limited to two BBC appearances, however.

"The situation with the BBC is now the same that exists with commercial network stations," Stoddard continued. "If an American group has come to Britain for live concerts and the BBC makes a proposal to them they will now be allowed to accept it providing the British group involved in the exchange appears on American television."

Stoddard said that there were no specific negotiations involved in the agreement, that the subject was one of a number of problems existing between the union and the BBC which is under continual discussion.

RECORD REVIEW

Drugs Get Their Due in 'Family Guide' Package

NEW YORK—"The American Family Guide to Drug Abuse," a four-LP set with a 16-page booklet put together by Educational Design, Inc., under the aegis of Dr. Lewis Eigen, is a hard-hitting, realistic approach to the drug menace. The LP's present a variety of thoughts on the drug problem through candid interviews with doctors, lawyers, and other professionals in drug rehabilitation, as well as addicts and ex-addicts.

The package is available at retail outlets around the country at a suggested list price of \$9.95.

MIKE GROSS



BILL GRAHAM, center, with Ahmet Ertegun, left, and Jerry Wexler. The Atlantic executives presented Graham with a gold disk for his assistance in securing the services of several artists who performed on Cotillion's "Woodstock" album. The presentation was made at a luncheon and included, among the guests, Fillmore East's managing director, Kip Cohen and publicity head, Pat Luce.

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From their slam-bang second album,
Rock On,
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to do just that, Humble Pie now
bring you a two-fisted single,
"I Don't Need No Doctor" AM 1282
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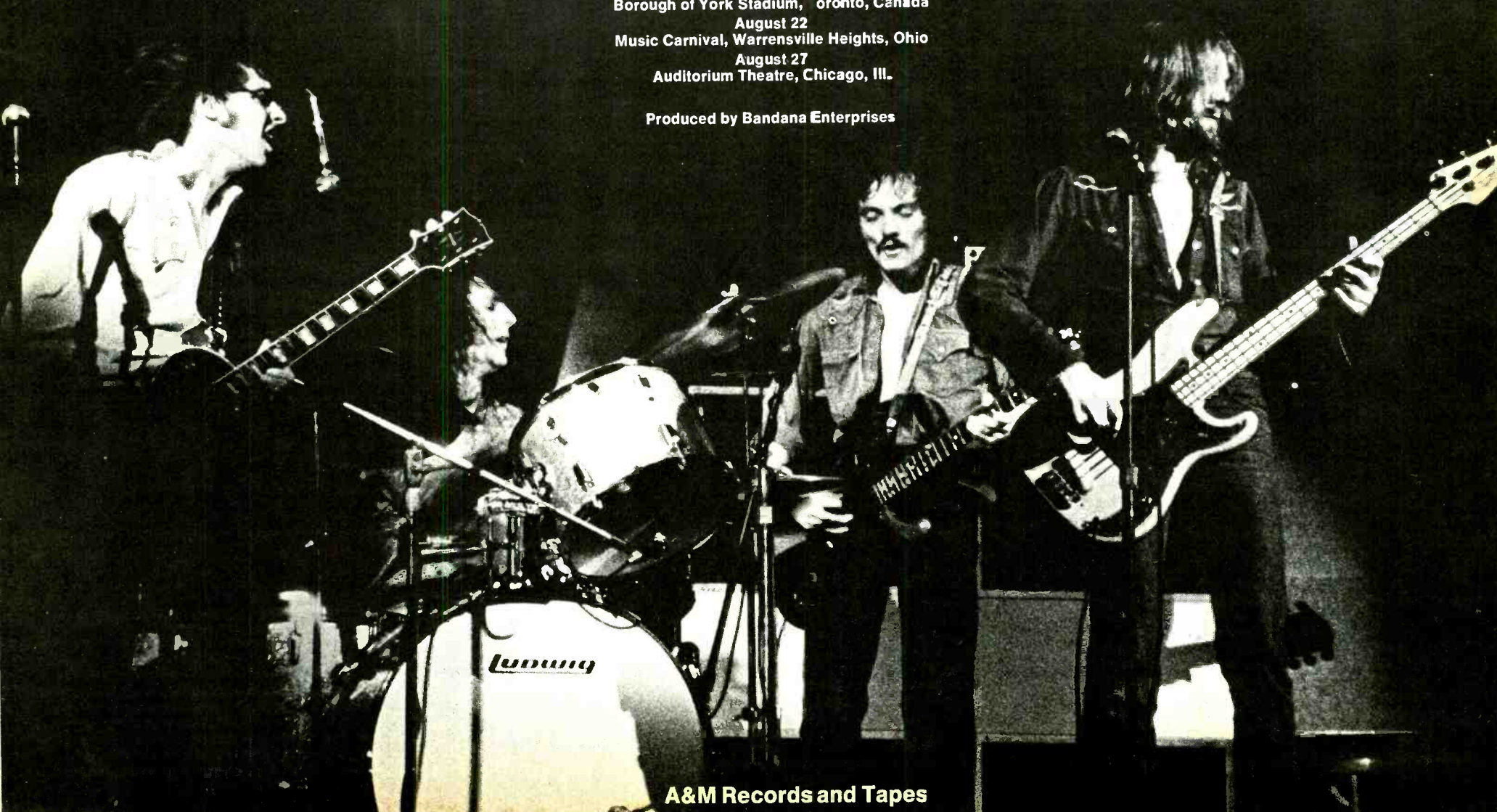
August 6
Convention Center, Fresno, Calif.

August 21
Borough of York Stadium, Toronto, Canada

August 22
Music Carnival, Warrensville Heights, Ohio

August 27
Auditorium Theatre, Chicago, Ill.

Produced by Bandana Enterprises



A&M Records and Tapes

Tape Cartridge

Lear Jet Stereo Firms In Four-Prong Planning

TUCSON, Ariz. — When Ed Campbell arrived in Tucson last year he had one major message: Lear Jet Stereo was on the move in at least four new avenues.

As Campbell, vice president and general manager of Lear Jet Stereo, saw it, the company had four goals: product, expansion, consolidation and image.

The company has consolidated its operation on the West Coast with corporate headquarters in a 36,000-square-foot facility here; a 6,000-square-foot warehouse-shipping operation in San Francisco and a 20,000-square-foot manufacturing plant in Nogales (Sonora), Mexico.

It is selling its manufacturing plant in Detroit (60,000-square-foot) to consolidate its operation on the West Coast. The Detroit facility is only being used as a warehouse depot, "until we sell it," Campbell said.

Lear is expanding to Mexico to take advantage of the low cost labor, and will offer manufacturing, shipping, assembly, both for the consumer electronics and industrial markets. It is equipped to assemble tape and player equipment, radios, televisions, etc.

"We feel we're able to compete with the low cost of manufacturing

(as in Japan and southeast Asia) by moving to Mexico for certain products," he said.

The move to the West Coast and Mexico, product expansion, new avenues to exploit and consolidation are part of an overall plan to corporately strengthen Lear Jet Stereo, according to Campbell. The company, which is a wholly owned subsidiary of Gates Rubber Co., Denver, will soon become a wholly owned subsidiary of Gates Lear Jet, which was controlled by Gates Rubber, he said.

As part of the fresh look, Lear is introducing new 8-track stereo product in three categories: auto, portable and home.

In the auto field, it will market a promotional model, a unit with FM multiplex radio and a deck with a new direct-drive motor. The portable market will have two models, one with AM-FM multiplex at \$99.95 and a second without a radio at \$69.95.

Five models make up the home line, including model H-415 at \$169.95, H-455 with record changer at \$189.95, H-425 at \$189.95, H-465 with record changer at \$219.95 and H-475 discrete quadrasonic. All home models have AM-FM/FM multiplex radios.

Although Lear is releasing a discrete quadrasonic model, Campbell doesn't rule out a matrix-type unit in the line. "We're standing by, ready to go in either four-channel direction, depending on the consumer reaction," he said. "We have working samples of a matrix home unit."

Lear has also a working sample on a discrete four-channel auto unit, with final engineering plans ready by the beginning of 1972 and a release date by early summer.

While committing to a discrete home quadrasonic model, Campbell admits the four-channel field is confusing, both to the manufacturer and dealer. "We're going slow until a trend develops," he said.

Record Firms Hurrying to Beef Quadrasonic Mart

By BRUCE WEBER

LOS ANGELES—Whether they like it or not, or want to or not, record companies and tape duplicators are feverishly working to beef up their catalogs of prerecorded quadrasonic cartridges.

This means that hedging software manufacturers, confused on four-channel concept (discrete vs. matrix), are committing to releasing more quadrasonic product in the fall.

A proliferation of quadrasonic equipment, both for the home and auto, at the Consumer Electronics Show convinced software producers that, despite a soft economy, consumer confusion, dealer hesitancy and few promotional dollars, more attention must be paid to selling four-channel.

RCA and Columbia are firmly committed to quadrasonic tape in the discrete format, and both are releasing a large quantity of titles in the fall. RCA, the pioneer company, already has more than 60 titles in release, while Columbia will jump into the marketplace for the first time.

In short, record companies have changed their iffy attitude on four-channel and are now accepting the idea that quadrasonic sound will be a commercial reality in the not too distant future. The cloud of uncertainty hovering over the concept appears to have been lifted and the prospects for product look rosy for late 1971.

Hardware manufacturers have promised promotional dollars to support quadrasonic equipment, and record companies are taking this to mean that players will be at retail in September.

Ampex probably will make a major move in the four-channel direction either in late summer or early fall with a significant release of 8-track and reel-to-reel quadrasonic titles. This move will enable dealers to stock tapes by many record labels that have tape duplicating/marketing agreements with Ampex.

With licensing agreements with the Kinney family of labels (Warner Bros., Atlantic, Elektra), Motown, ABC/Dunhill, Bell, Fantasy, among many others, the contribution of Ampex in four-channel will be eventful.

The amount of quadrasonic titles will depend largely on the acceptance of four-channel equipment by the consumer, said Don Hall, Ampex vice president. If sales warrant, a monthly release of quad titles will be issued, he said.

There will be no shortage of equipment for four-channel titles, as practically every hardware manufacturer is in the marketplace with either/or both auto and home units.

"There is now plenty of hardware for four-channel sound, but there is a drastic shortage of software," claims Jim LeVitus, president of Car Tapes, which has introduced 8-track quadrasonic compatible home and auto units. "The virtual nonexistence of software is the reason why so many manufacturers consider quadrasonic as no more than an intriguing idea," he said. "But we feel the commercial potential is very close, and we're going ahead—with or without software—because we have faith in our concept."

If a four-channel boom is beginning, as many believe, it will lead to a new consumer force only if record companies and tape duplicators are part of the force.

Although many are still reluctant to release a large quantity of quadrasonic cartridges because of the economy, at least the fence-sitters are getting into the picture. Several smaller companies, Vanguard, Project 3 and Mobile Fidel-

ity, are romancing the concept, but it will be up to RCA, Columbia and Ampex to provide the muscle.

Many dealers feel four-channel will contribute to a consumer dilemma. But they do realize it is a product breakthrough, even though it will have little sales impact this year. Record companies, too, realize there will be slow sales, but they're willing to test the consumer waters for pricing, promotion, merchandising, etc.

From a vantage point a bit above the turmoil of the retail street, where most consumers and dealers are dazed and confused by new goods, the skeptics are saying:

"Quadrasonic will be a force when the economy improves and a market develops. For the present, however, we will only produce a limited amount of titles."

"Quadrasonic will be a force when equipment manufacturers are posting sharp, steady sales gains."

"Quadrasonic will be a force when there is a standardization of concept (discrete vs. matrix) and the widespread disagreement and uncertainty is settled."

Most industry officials believe the discrete approach will win out, but not right away. The other system, matrix, will be an interim measure, they believe.

Even if consumers decide they really like the new concept, they still have plenty of problems awaiting them. It all leads to confusion at retail.

But record companies are falling into line behind RCA, Columbia and Ampex, all favoring discrete product. At least it's a start.

Norelco Offering Cassette Bonuses

NEW YORK—Norelco is offering distributors and dealers a four-pronged sales program to promote its four grades of blank cassettes.

The program provides discounts of between 10 to 15 percent, and three of the offers consist of free bonus cassettes while a third offers three free displays with orders for a total of 264 cassettes. A fourth promotion gives a free countertop spring-loaded display with an order for 72 cassettes.

The four Norelco lines are the 100, 200, 300 and the Challenger, a budget-price product.

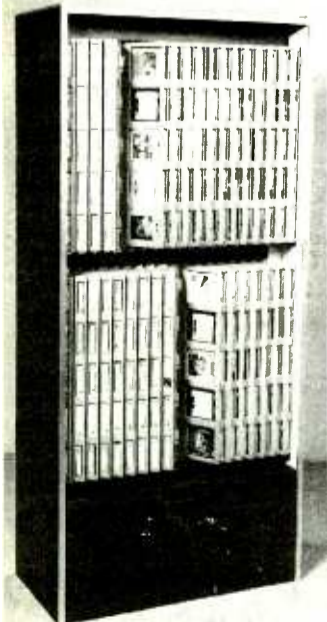
NO MORE LOST SALES

... because your cartridges & cassettes are locked in glass cases.

NOW your customer can flip-through all selections, see dozens of titles & pictures at a glance like reading pages in a book!

"It's the most fantastic NEW idea in displays available to the industry! Now CARTRIDGES & CASSETTES can be fully viewed without the assistance of store personnel with 100% PROTECTION against pilferage from the front viewing area.

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Superior Tape Units Elevate Price Spiral

LOS ANGELES—The direction of pricing in consumer electronics is going up. The marriage of tape and audio, both in 8-track and cassette, is a sign that tape is being accepted by manufacturers, dealers and consumers as a hi-fi product for the first time.

In short, today's consumer is more knowledgeable and sophisticated in electronics than ever before. He is as interested in what's inside the package (high-end, more complete and functional audio compact systems with built-in tape and radio capability) and is willing to pay for it.

The result is higher retail tickets for 8-track recorders, cassette decks with noise suppression systems and AM-FM and FM multiplex radios, high-end 8-track units, high-end compacts with built-in tape systems, components and new product concepts in blank cassette tape, where consumers select from chromium dioxide, standard oxide, extended frequency, high density and low noise tapes.

Tape equipment of all configurations has shown a significant jump in the average retail sale compared to a year ago. "It's because the consumer, particularly the young consumer, is more informed than ever," said one manufacturer. "Dealers are weeding out the lower quality units."

CES Dealer Survey

A survey of dealers shopping this year's Consumer Electronics Show (CES) revealed the following in pricing:

—The average portable cassette now sells in the \$40 to \$80 price range.

—Cassette decks are retailing in the \$100 to \$150 range. Some specialty stores report that their average cassette deck sale is as high as \$175.

—The average ticket on 8-track playback-only units is now in the \$60 to \$80 range for the home, in the \$100 range for the car, and in the \$100 to \$200 range for playback/record units.

—Portable and cassette decks continue to cut sharply into low-end reel-to-reel sales, but that the high-end reel-to-reel units—particularly those in the \$300 to \$600 range—are still selling well.

Retailers have also noted that increased quality in portable cassettes have kept them huge sellers and that 8-track playback/record units have taken off—finally.

Because manufacturers are catering more than ever to the consumer, there is additional attention being paid to design, more em-

phasis on features, more AM-FM multiplex and a bigger push on components.

This year's CES proved and produced one philosophy: equipment has fewer frills but more functions; refinement and perfection of existing features rather than new features.

The new audio lines will also see more tape accessories; 8-track and cassette as more and more consumers want to add some form of tape capability to their present component systems. "The audio people are all getting into tape, either by sticking it into their audio equipment or setting up separate tape areas," said one dealer.

Tape capability is almost a must for the new audio lines. "We see a compact with a cassette as almost a complete home entertainment center," said an importer. "Of course, there also will be tape with components. Most people seem to want this type of flexibility."

One manufacturer said that today's "consumer is extremely quality conscious. They're just not interested in plain glitter anymore. They're very brand-conscious and seem to feel better with quality merchandise."

If that's the case, the pricing direction seems to be going up, up and away.

UNITED ARTISTS REALIGNS TAPE IN DISK SECTOR

LOS ANGELES—United Artists Records has phased out of its own Stereo Tape Division and consolidated the department under the record division.

Under the realignment, record division personnel will also sell, promote, merchandise and market tape. Members of the Stereo Tape Division have been reassigned to the company.

The company's duplicating division in Omaha, Neb., Liberty/UA Tape Duplicating, Inc. (Liberty has not been dropped from the name), will continue to function as the label's tape manufacturer and duplicator.

(United Artists Records is the second major company to consolidate its tape department into the record division. Capitol Records phased out of its separate tape division about a year ago.)

Tape Cartridge

CONCORD ELECTRONICS NEW LOCATION & BANNER

LOS ANGELES—Concord Electronics, acquired last week by Instrument Systems Corp., Jericho, N.Y., will be shifted to New York and operated under Benjamin Electronic Sound, Farmingdale, N.Y., a division of Instrument Systems.

Both Concord and Benjamin market high-fidelity and stereo components, audio and video tape recorders, receivers and accessories. (Billboard, July 24.)

Product will be integrated under the Benjamin banner, with all marketing, promotion, merchandising, research and development and advertising decisions coming from New York. Concord's West Los Angeles facility will be used as a warehousing depot operating under a skeleton crew.

Management personnel, at Concord, for the most part, will not be retained, with Benjamin management assuming command of Concord.

The move by Ehrenreich Photo-Optical Industries, New York, Concord's parent company, follows a pattern recently established by two other photo-oriented companies to disassociate themselves from tape divisions.

Ponder & Best, Los Angeles, and Berkey Photo, New York, dropped tape divisions after cost-cutting strictures forced consolidations. Ponder & Best phased out of its Vivitar division, while Berkey sold its tape division, Sentry Industries, back to its former owner. (Billboard, April 10.)

Teacher Tape Future Looms Big at NAVA

By EARL PAIGE

CINCINNATI — No tape company at the National Audio Visual Association (NAVA) show here knows how big the educational market is. But they all know it is large.

Many newcomers, such as Memorex, Certron, Sharp Electronics, among others, are playing catch-up, because a lot of other tape firms have been in the market longer.

Meanwhile, a few educational companies, such as Imperial International Learning, are looking outside the periphery of education to the time when educational items can be mass-merchandised.

And yet another commercial-consumer implication looms—the development of special equipment and software for education can lead to better quality consumer items.

For now, though, the business is education and some firms are even turning that into a real game.

For example, Scott Education is developing kits called "Learning With Laughter," designed to take a child from TV's "Sesame Street" into kindergarten and elementary school. An elaborate kit (film strips, cassettes or disks, posters, teacher guide and games to learn with), "It's too elaborate to mass merchandise through rack jobbers," said the firm's Morey Dambekaln. "But an adaptation of it could become a big-selling item in department stores and discount firms. There are possibilities."

Imperial International Learning, Kankakee, Ill., has tried rack jobbing its tape products with National Tape Distributors of Milwaukee. But the marketing mix has not yet found the right outlet in the stores. "We found our items in the record department and maybe they should be in the record department, the toy department and with the books," said George Searls. "We certainly haven't given up." The firm's prerecorded tape packages list for \$5.95 and sell generally for \$4.95 at retail, and offer dealers a good 100 percent markup.

Blank tape manufacturers are also learning things about the educational market. Audio Devices conducted a survey of the market. The results: educators want screw-type blank cassettes, plenty of room for identification, extra index tabs—in short, a lot of extras and durability.

Certron has discovered that the sonic-sealed cassette does not have quite the quality image for the educational market, though it is offering this type (\$1.10 for a C-90)

along with its screw type (\$1.23 for C-90).

The quality features eventually could spill over into the consumer market, especially with the emphasis being put on blank tape now through chromium dioxide and cobalt energy coated surfaces.

Audio Magnetics' educator series also shows advanced features: type-writer-ready, pressure-sensitive labels; peel, die-cut labels; spine labels for the Philip-type storage box; liner gaskets, idler rollers, silicone-lubricated stainless steel pins—all in a colorful package under the AV/Educator brand.

Memorex was pleased that educators were familiar with its brand (the million-dollar advertising campaign is evidently working). And while Memorex and Certron are just entering the AV field, BASF Systems, Audio Magnetics, Irish and others are long-time exhibitors. However, 3M, Ampex and several other blank tape producers were not at the show.

The educational field is creating specialized marketers as well. Cassette Masters Corp. duplicates educator tapes in custom increments—37-minutes, etc. Said President Leonard Ripley: "If a sales executive or a professor has a 37-minute talk, do you want to put it on a C-60, wasting 23-minutes of tape time?"

And how about a 50-track tape? One exhibitor showed a tape (and player) that accommodates 50 short messages. A button switches from one to another and will allow repeat of any one message.

While many equipment manufacturers are adapting consumer players for the education field, others have pioneered special systems, like 3M, and are apt to see the consumer-oriented firms as interlopers.

This doesn't bother Sony/Super-scope, which showed three cassette decks with prices that appeal to educators. For example, the Model 122 (\$199) is being used in a 60-machine biology class installation in Columbus, Ohio. An AV dealer made the deal at full markup, a Sony salesman said, because the product is fair-traded in Ohio.

There are a number of tape player firms involved in education with no consumer departments. Audiotronics, North Hollywood, Calif., has an array of cassette players from ¼-watt machines at \$39.95 to 20-watt units at \$159.95. Another, Rheem-Califone, through Roberts, its consumer parent firm, is involved in consumer electronics. Rheem showed a CR5 heavy-duty

(Continued on page 20)

U.K. Tape Sales Up as Assns. Harmonize and Summer Sizzles

By RICHARD ROBSON

Record & Tape Retailer Staff Member

LONDON — Despite the latest ominous shake-up in Ampex's U.K. operation, and although it has been a long, slow haul for tape here, sales finally seem to be picking up.

Record companies report a sharp increase in cassette and cartridge sales since late 1970 and there is every indication that tape could now be accounting for as much as 7 to 8 percent of the total music market—a lot healthier than the figure of 3.7 percent computed recently by the government's consumer goods monitoring division for the third quarter of 1970.

While the government has yet to release any further official tape figures, two clear facts are emerging about the U.K. market: the growth rate of cartridge is considerably greater than that of cassette and the summer is proving a boom period for tape.

With some manufacturers claiming sales to be up by as much as 50 percent over the same period last year, it is becoming increasingly clear that cartridge might not remain second to cassette for very much longer. Although cassette is easily the market leader in almost every other country in the world except the U.S., the gap has narrowed considerably here during the past six months, possibly because of the ever-growing number of tape players, primarily cartridge, being fitted in cars.

Last year, only about 300,000 cartridge tapes were sold compared with 1 million cassettes. But Precision, for example, say that this year so far, around 48 percent of its sales have been cartridges compared with 52 percent in cassette. In 1970, the firm was selling two cartridges to every one cassette.

It must be remembered, of course, that far more cartridges are sold per unit of equipment than cassette and that many manufacturers are becoming increasingly disturbed by the amount of blank cassettes being bought for recording music either off-the-radio or from a record. It is generally felt that this trend must be damaging to prerecorded cassette sales.

However, the growing popularity of 8-track is confirmed by United Artists, which revealed recently that the firm has been selling more cartridges than cassettes for the past six months—a complete reversal of what almost everyone had predicted. UA suggests that the phenomenal growth of the car market is certainly one of the main reasons for the swing to cartridge.

Talking about the expansion of the tape market in general, UA tape manager Richard Jakubowski says: "The public is slowly becoming more aware of the two systems. A year ago, you could stop 10 people in London and probably nine would have never heard of a cassette or cartridge. Now, maybe five out of that 10 would know what you were talking about."

In some European countries, tape sales have built during the summer months and it seems that the trend is developing in the U.K. The reason for this summer mini-boom is that there is a sharp increase in the use of car players and portables.

It is good to see that the record manufacturers' association, British Phonographic Industry, has now settled its differences with its two tape counterparts, the British Recorded Tape Development Committee and the British Tape Industry Association.

The BPI, headed by Decca chairman Sir Edward Lewis, challenged the authority of the two tape associations and extended its own name to British Phonographic and Tape Development Industry in an attempt to identify itself with the cassette and cartridge as well as the record market.

Furthermore, EMI tape manager Barry Green and his counterpart at Decca, Graham Smith, were both told by their companies, particularly active members of BPI, to resign from the tape associations.

However, the squabble has now been patched up and it has been agreed that the three associations can all function together.

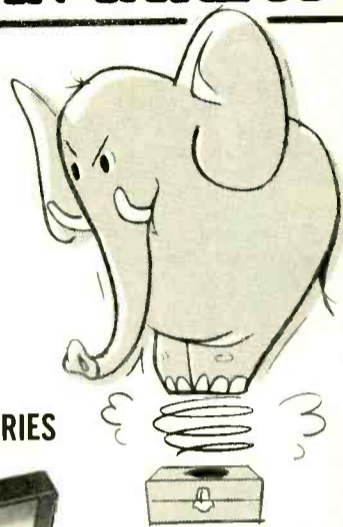
Certainly, what now has become a matter of considerable urgency

(Continued on page 58)

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Tape Cartridge

Continued Dock Strike Could Hit Tape Unit Sales

LOS ANGELES—Although currently unaffected by the West Coast dock strike, manufacturers of tape equipment could be hurt if the walkout, now about four weeks old, lasts more than another month.

But there is a more ominous threat brewing: an East Coast strike threatened at the end of September. Most consumer electronics goods are shipped through East Coast ports.

Manufacturers and importers are

beginning to look for alternate delivery routes if both coast ports are shut down. They are also prepared to pay higher costs if air freight is used, and all have promised not to pass any added freight costs on to dealers.

(The 15,000-member International Longshoremen's and Warehousemen's Union closed down 24 Pacific Coast ports July 1 in California, Washington and Oregon when the union's five-year contract with the Pacific Maritime Association expired.)

Some importers, preferring not to use air freight, are thinking of trucking goods into the U.S. via Canada. (Most manufacturers urged dealers to order many months in advance of the dock strike in anticipation of the walkout.)

Vancouver, British Columbia, is the only major West Coast port still unloading cargo. Some cargo bound for the West Coast is also being unloaded at Ensenada and Mazatlan, both small parts in Mexico.

Canadian officials, however, are making it difficult for importers and manufacturers to receive products. Port authorities have placed restrictions on unloading U.S. cargo, giving priority to ships carrying all-Canadian goods.

West Coast companies have enough goods to last about another two months. "After that, though, we're in trouble," said a spokesman for Craig Corp.

Industry sources are reluctant to speculate on just how long the strike may last, but most seem to feel it will be settled "within one month."

If not, practically every manufacturer on the West Coast will have an export problem.

Teacher Tape Future

• Continued from page 19

AC unit at \$175 list and an AV80 model (battery-AC) at \$80 list.

Another company rushing into the educational field is Sharp with its R403 (minimum retail \$59.95); RD 418 (29.95) and RR429U (\$39.95)—all cassette units.

Meanwhile, other firms are bringing out even more sophisticated tape recorders for the AV market. 3M's Wollensak introduced for the first time its Model 2620 AV with suggested \$149.94 list. Some specs: heavy-duty bi-peripheral drive system, 8¾-pound high-impact plastic case, one-watt RMS continuous power sufficient to drive up to 32 headphones, coordinated and interlocked controls.

While price is of concern to buyers, the feeling at NAVA was that more money is being poured into education. Still, some of the tape players reflect an attractive price to intrigue consumer dealers. Craig's series included the Educator I recorder (suggested school price \$64.50), the Educator II (with response comparative recorder, \$129.50) and the Audio Response Comparative recorder (\$99.50).

Other firms, like Telex, approach the market differently. Its Audio Comparator with rugged, die-cast aluminum mainframe and two motors (one hysteresis synchronous for capstan and a regular AC for fast forward and other modes) and other features list for \$249.95. Another recorder, with production in August, lists for \$224.95, while a third lists for \$179.95.

Telex's Peter Schwarz explains the difficulty of estimating the educational market: "First of all, not all purchases are through audio-visual dealers. Many teachers have authority to make purchases of up to \$300. Then, there is another level of purchases up to \$1,000 to \$2,000, where, after that, purchases require board action. We can get some fix on the higher allocations, but no one really knows what the educational market really consists of. We just know it's big."

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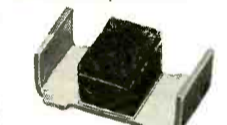
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TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
2	2	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
3	3	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
4	5	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
5	4	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
6	7	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
7	6	CARPENTERS A&M (8T 3502; CS 3502)
8	8	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
9	14	STEPHEN STILLS II Atlantic (Ampex M87206; M57206)
10	11	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
11	13	B S & T 4 Blood, Sweat & Tears, Columbia (CA 30590; CT 30590)
12	10	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
13	9	TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900)
14	12	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
15	16	BLUE Joni Mitchell, Reprise (Ampex M82038; M52038)
16	19	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P8S 1711; PK 1711)
17	17	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
18	15	SONGS FOR BEGINNERS Graham Nash, Atlantic (Ampex M87204; M57204)
19	21	INDIAN RESERVATION Raiders, Columbia (CT 30768; CA 30768)
20	22	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
21	18	CLOSE TO YOU/ONE LESS BELL TO ANSWER Burt Bacharach, A&M (8T 3501; CS 3501)
22	23	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
23	20	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
24	24	HOMEMADE Osmonds, MGM (GRT 84770; 54770)
25	27	BEST OF Guess Who, RCA Victor (P8S 1710; PK 1710)
26	25	LEON RUSSELL & THE SHELTER PEOPLE Shelter (Capitol) (8XW 8903; 4XW 8903)
27	29	CHASE Epic (EA 30472)
28	30	THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957)
29	31	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
30	32	CARLY SIMON Elektra (ETB 4082; TC5 4082)
31	28	11-17-70 Elton John, Uni (8-93105; 2-93105)
32	33	L.A. WOMAN Doors, Elektra (ETB 5011; TC5 5011)
33	36	THIRDS James Gang, ABC/Dunhill (GRT & Ampex 8721; 5721)
34	35	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
35	37	DONNY OSMOND ALBUM MGM (GRT 84782; 54782)
36	38	CURTIS LIVE Curtis Mayfield, Curtom (88008; 58008)
37	26	CLOSE TO YOU Carpenters, A&M (8T 4271; CS 4271)
38	34	NATURALLY Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
39	—	ALLMAN BROTHERS BAND AT FILLMORE EAST Capricorn (Ampex M82-802; M52-802)
40	—	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists (X04018; XC7018)
41	42	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
42	41	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
43	44	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
44	39	TOM JONES SINGS SHE'S A LADY Parrot (M79846; M77646)
45	46	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA (P8S 1705; PK 1705)
46	50	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul (S-8-1731; Cassette not available)
47	—	ONE WORLD Rare Earth, Rare Earth (R-8-1520; R-75520)
48	47	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
49	49	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
50	40	LOVE LETTERS FROM ELVIS Elvis Presley, RCA Victor (P8S 1748; PK 1748)

Billboard SPECIAL SURVEY For Week Ending 7/31/71

Cartridge TV

Home CTV Dim, But School Usage Certain

By EARL PAIGE

CINCINNATI—Cartridge television is only a snowy picture on the home screen for audio-visual dealers who attended the National Audio Visual Association (NAVA) convention last week. But the application of CTV in education is seen as inevitable.

In fact, Audio Magnetics video products division director Jerry Waugh said his firm's prime purpose in introducing a video tape line "is to get feedback on performance prior to the time when cartridge television catches on in the consumer field."

The subject of cartridge television did come up in official meetings. Thomas W. Hope, Hope Reports, Rochester, N. Y., said: "Looking to the future, there's a fight between cartridge television and

8mm film, and fights within each of those two configurations."

He said the entire AV market was off 1.8 percent in 1970 (down from \$1.94 billion to \$1.74 billion, or off for the first time since 1958. One of the dips was in video tape recorders—off 31 percent. He said there was a pickup in half-inch VTR's, especially Japanese imports, and that one-inch VTR's were up significantly. But too many companies have built elaborate AV facilities that are now dormant.

He mentioned one firm (though not by name) that installed a \$150,000 closed circuit AV system which is now idle, with the man who installed it off with another company. But overall, companies with elaborate AV installation are

closing them out if they cannot use them.

Programmers in the educational field are talking in terms of "multi-media." James W. Hulfish, Spindler & Sauppe, North Hollywood, Calif., said the programmer is coming into his own. He showed the evolution of the programmer who designed shows for a single screen, but how now must design programs for elaborate six-screen presentations.

The only actual CTV display here was by Motorola, which ran out of brochures the second day. However, Sony, Panasonic and Shibaden were willing to talk about CTV involvements.

Sony will unveil its cassette videotape recorder at the National Association of Educational Broad-

casters (NAEB) Oct. 17-20, Miami Beach, Fla. It will be 3/4-in. at 3 3/4 ips according to P. S. Halter, a salesman at the exhibit here.

Definitely in the educational-industrial marketing arena, the unit has a tentative list of \$800. Sony already has dubbing facilities in New York where CTV cassettes can be run off in real time in 20, 24, 28-increment banks and on up. Meanwhile, 8mm film is here

and now. Firms such as Technicolor showed "silent projectors." As Hope said, the film firms are not about to let CTV systems run away with the market.

Motorola, though, had plenty of dealer inquiries. Indications are that dealers see the market for pre-recorded CTV product. It could be a different story at NAVA next year.

During the convention, the Industrial Audio-Visual Association (IAVA) showed its anger over the non-standardization and general confusion surrounding cartridge television.

In a closed meeting IAVA executives saw a CTV presentation by Hubert Wilke, Communications Facilities Consultant, New York, and engaged in heated, often off-the-record discussions.

IAVA is comprised of industrial producers representing 125 of the nation's largest companies and corporation IBM, railroads, insurance, etc. Many produce films inside their plants.

A representative from IBM World Trade Corp. explained that industrial users of film see CTV as a boon because of its simplicity, as opposed to film projection systems and reel-to-reel VTR machines.

"Millions are at stake in the race to get CTV going. And for you people, CTV is really only a plug in the wall—the important thing is space to show programs, facilities in which to utilize multi-media," Wilke said.

"Credit must be given CBS for being in the market first, but being first doesn't always guarantee you will stay first." Wilke went on to rate several CTV systems in terms of cost, reliability, simplicity, reproduction and standardization.

FIRMS READY PRODUCT

Fall Nippon Cartridge TV Start

By MALCOLM DAVIS

TOKYO—Consumer attitudes toward prepackaged cartridge television shows are extremely favorable in Japan, thus establishing the home market for CTV may not be as difficult as in other countries.

Using the high saturation of color TV sets as a base, makers have only to first agree upon standardization and then allow the prices to find their own levels keyed to the pocketbook of the consumer.

The sun will be rising over the CTV market here this autumn when units from Sony, Matsushita, JVC, Teac and several other

major companies become available nationwide for the first time.

For the moment, software is not a major problem. Fairly large catalogs in color and black and white are being readied for each of the different systems, with 3/4-inch open reel and the 1/4-inch system (developed by Akai), the two leading gatherers of programs for their catalogs.

There are an estimated 300 companies working on programming, and the feeling seems to be that prerecorded material can be made available in color for less than 30 cents a minute this year and for as low as 20 cents a minute as volume increases.

Players without monitors will be priced in the \$250-\$500 range initially. The overall price situation, however, like the knotty problems in standardization of configurations, is extremely fluid at this moment. Most set makers have announced prices for pilot models, but it is expected that competition will be such that even the iron-bound inflexibility and inelasticity of the retail pricing structure in Japan will be forced to bow to the demands of the consumer for rock-bottom, no non-

sense prices. This means that so-called deluxe models and super-sophisticated units will probably fail to appear in force until the market is firmly established sometime in the late 1970s, according to most predictions.

The expansion of a home audience for CTV poses no real threat to the television broadcasting industry. Fuji TV director Yoshinori Kono, along with executives of Mainichi Broadcasting System, Asahi Broadcasting Co. and NHK, feel that 1974 will be the real beginning of the home CTV market in Japan, with the boom coming around 1976-77. Broadcasters are thus confident they can make any necessary changes in programming concepts slowly.

Hardware makers are hoping that ad men underestimate the growth of CTV by two years and are also counting on software makers producing shows which will be better than those available on commercial TV.

The Japan Productivity Center recently took a survey of the prepackaged video field. While home use of CTV is practically nil at the moment, industrial use is up significantly from a first survey conducted in 1967. The JPC report lists a total of 272 videotape units in use at some 167 industrial firms in Japan. In 1967 there were only three firms using videotape. Chemical companies topped the current list of users, followed by special instruments and insurance firms. The majority of the firms used videotape recordings for company betterment programs.

SAG MAIL VOTE FOR CTV SPLIT

LOS ANGELES—A mail referendum of its entire 20,000 membership will decide whether the members of the Screen Actors Guild ratify the pact agreed upon by its board and the Assn. of Motion Picture & TV Producers. A vote last Tuesday (20) at the Hollywood Paladium drew 363 for and 255 against the proposed contract which covers cartridge TV usage.

A number of actors opposed the pact. It is the first by any entertainment union which establishes a payment formula for films and TV features consigned to CTV. Grosses from a film after theatrical release will create plateaus of earnings for the actors. Whereas 100 percent of the monies from pictures to TV goes into a pot from which all the craft guilds receive 12.4 percent, only 50 percent of the monies from video-cassette grosses will go into this same pot. This half revenue feature is designed to motivate the producers to start creating properties for CTV. Also covered thusly are TV films going back to 1952. Actors will receive a cut of post 1971 films sold to videocassettes for their pension and welfare funds.

Agfa-Gevaert To Make EVR Film

NEW YORK — Agfa-Gevaert Inc. has become the second major supplier of positive print film for the CBS Electronic Video Recording Division. First quantities of the film have arrived at CBS's Rockleigh, N.J. plant for use in EVR cassette processing.

According to Robert E. Brockway, president of CBS/EVR, the initial purchase order to Agfa-Gevaert calls for delivery of a large quantity of the special print stock for the rest of 1971.

Since EVR's experimental operations began in the mid-1960s, Ilford Ltd. of England has been the sole supplier of special EVR film. "But with steady expansion of our processing capability, it has been evident for some time that no single supplier could meet EVR's growing consumption of film product," notes Brockway. Agfa's film is being manufactured in its Antwerp, Belgium, factory.

CTV Wires

The United Artists Corp. has formed a videocassette division, its first physical move to get closer to the CTV field. The film company has already stated it would license films for CTV. Pierre Weis has been named director of the new division.

Dynasciences Corp. of Blue Bell, Pa. has developed a video processing amplifier for color and helical scan systems which are used in CTV systems. The unit is designed to reduce distortion and restore video signals to correct levels.

International Video Corp. of Sunnyvale, Calif. has developed a color TV camera, the IVC-500 (\$14,800) which works in low lighting situations; a monochrome camera, the IVC-40M (\$1,400) and three one-inch videocorders.

RCA has developed a home TV information center utilizing two screens and silicon storage tube which frames an individual TV picture and displays it on demand. This feature smacks of the single frame retention advantage CBS' EVR has been boasting about.

Two of Los Angeles programming idea companies have ceased coming up with ideas: Telecassette Enterprises and Compass Productions. Mike Elliot, who "ran" Compass for film producer George Schaefer, is back in the record business with the Kinney group's Burbank national distribution, and Ken Fritz, who set up Telecassette with Roz Ross, is back in personal management. . . . Martin Jurow, who was 20th Century-Fox's videocassette consultant, has left to form his own film-video company. He is setting up the firm with Jamieson Films of Dallas. . . . Videorecord World, begun last February, is going on a quarterly basis, due to lack of ads and stories.

Super 8mm CTV 'Net' to Bow in Parisian Salons

PARIS—A Super 8mm film cassette system has jumped the gun over videotape and electronic video recording systems as France's first announced visual "cartridge" entertainment system.

A film projection system, developed by In Diffusion, is scheduled to start Sept. 1 in over 300 Parisian beauty parlors. Programming will be hosted by actress Jeanne Moreau. The format is a one-hour picture magazine, interspersed with 15 minutes of ads. It will cost a beauty parlor around \$60 monthly. The company estimates it can reach 500,000 women per month. The system uses individual headsets, while the images are flashed on a screen.

Miss Moreau; Jean-Louis Ricard, the film director and Christian Gion, as commercials filmmaker, are the principals in the firm.

This system marks the first offered to the public with an entertainment slant, and takes some of the flash out of the planned introductions of videotapes CTV systems.

Sears Places Initial Order For Avco Unit

NEW YORK—Warwick Electronics, Inc., which supplies Sears Roebuck with console TV sets, has placed an initial production order with Avco for 3,001 Cartrivision record/playback units.

The order, to be delivered starting in mid-1972, will help launch Sears' entry into retailing of cartridge television systems. The Avco system utilizes closed cartridge 1/2-inch videotape.

Earlier, Admiral committed itself to purchasing around 10,000 Cartrivision players with an option to buy 10,000 more.

These statements have appeared in a recent prospectus, issued by Avco, offering 1.1 million shares at \$20 a share.

In addition to Sears, there have been reports that Montgomery Ward will be offering an Admiral Cartrivision unit. So there seems to be a lineup of impressive retail outlets developing for at least this CTV system.

And this lineup most probably will include Admiral and Emerson's own dealers, Emerson being another manufacturer who has been granted a license to sell this system.

In the works are a \$200 black and white camera for the home user who will also be able to rent films from Avco's own library. Consumers will rent these films for \$3 for one showing. The Avco cartridge is designed to play through once and then must be returned to a dealer for rewinding. Cartrivision has stated it would rent a feature film to a dealer for \$1.50 a week.

Blank tapes will be available through dealers for around \$10 for a 15-minute load. A two-hour blank could run as high as \$33.

Pubbers Combine To Create & Place CTV Programs

STOCKHOLM — Scandinavia's leading publishers have joined forces to create programs and distribute others in the cartridge television field.

The organization is called Nord-Video and is closely associated with IPA, the International Publishers' Audiovisual Association.

Gunnar Bergvall is the acting secretary general, headquartered here.

In Denmark, two leading publishers, Gutenberghus and Gyldendal, have formed a consortium for videocassettes. Arne Byskov and Ole Wivel are the two chief executives. Byskov is with Gutenberghus.

In Norway, the three largest publishers forming a cassette group are Aftenposten, Ernest Mortensen & Co. and Gyldendal Norsk.

In Sweden, the Bonnier Group and the Esselte group have formed Esselte Bonnier Audio Visual.

German Photo Firm Into Audio/Visuals

NUREMBERG—Foto Quelle, a leading mail order photographic supply house, has established a department to handle audio/visual materials.

First properties are Super 8mm films in Bell & Howell cassettes which are rear-projected onto the screen of a special playback machine which looks like a television set.

The cassettes encompass children's shows science programs and surveys of medicine, chemistry, sports and economics. The shows are both in black and white and color and run from 30 to 90 minutes.

Talent

Grand Funk Draws Peak Ticket Sales

NEW YORK — Grand Funk Railroad's Shea Stadium concert was a sellout—a 55,000 audience grossing \$306,000 — and passed without incident. Said promoter Sid Bernstein concerning earlier fears of riot and disturbance: "We disproved the prophets of doom and gloom."

The stadium gross surpassed the 1965 Beatles' concert gross of \$304,000, although it is estimated that it cost Grand Funk's manager-producer, Terry Knight, about \$200,000 for the event.

Chip Monck Industries erected a special stage for the concert. It was originally designed to rest on

a 40-foot trailer truck but for protection of Shea's baseball diamond, scaffolding was erected. Lighting was provided by three hydraulic towers, 96,000 watts and included two gladiator arc lamps, equipment only previously used by the Rolling Stones on their tour, said Monck.

Grand Funk (Capitol) driving right up to the stage in closed limousine, provided their usual set encountering distortion in earlier numbers from the sound equipment which was more than adequate for the huge stadium. Also on the bill was Humble Pie (A&M) who fared well with both sound system and crowd.

David Cassidy Tour Shows Teen Appeal

NEW YORK—Not since young Ricky blazed to the top of the music charts from the Nelson family's television backyard in the 1950's has TV comedy launched a talent so swift in the music business as David Cassidy.

After a slow start in the TV rating, ABC's "Partridge Family," with a loyal teen following as its base, became one of the few new series to achieve hit status last season. The show's first 26 half hours proved that "Partridge" music is big business, with two gold

records and a pair of best-selling albums emanating from the series.

With such overwhelming TV and record response, a live act was formed to play the road during the program's production break between network seasons. Since David and Shirley Jones are the only members of the cast who sing on the show's music tracks, Cassidy, whose teen charisma had been well documented on the tube, was chosen to hit the concert trail.

After extensive sessions with "Partridge" record producer Wes Farrell, arrangements were set for what would be Cassidy's first solo singing appearance before live audiences.

The first Cassidy concert unfolded in Seattle on March 26. And he is quick to relate "how much we learned from that first time out . . . about pacing, not being impulsive and dealing with the unexpected enthusiasm of the crowd." Some 25 cities later the scene was Wildwood, N.J., Convention Hall (July 10) but this was still only his second concert in the East.

From the moment of David's entrance in an all-white form-fitting outfit with dangling beads and plunging neckline he became the emotional focus of young fans. The program drew on familiar material from the two "Partridge" albums, including "I'll Meet You Halfway," during which nearly 3,000 pairs of outstretched arms responded to his call to "reach out."

Conductor Richard Delvy furnished a driving support with an eight-man brass and rhythm line that was never more effective than in their flashy backup on "Beginnings" and "She'd Rather Have the Rain."

Between selections Cassidy demonstrated a confident yet casual

(Continued on page 35)

10-Engagement Series Is Set For Matthews

NEW YORK—Ian Matthews, artist on Mercury's Vertigo label, has been set for a series of 10 engagements in the U.S. beginning in late July and extending through mid-September.

Matthews visited the U.S. last month for a promotional tour coinciding with the release of his initial solo album. He'll perform in clubs and concerts during the upcoming tour.

The tour, arranged by International Famous Agency with Matthews' American representative Bob Schwaid, begins in Main Point at Bryn Mawr (Philadelphia) July 29-Aug. 1. The tour will wind up at The Quiet Night, Chicago, Sept. 15-19.

Monterey Fest Salutes Granz

MONTEREY — The Monterey Jazz Festival will try to recreate the free wheeling jam session flavor of "Jazz at the Philharmonic" with a tribute evening on Sept. 19.

The concert will feature artists who played with the Norman Granz concert concept such as pianist Oscar Peterson, drummer Louis Bellson, bassist Ray Brown, trumpeter Clark Terry, alto saxophonist Benny Carter, tenorman Zoot Sims and Eddie (Lockjaw) Davis, trombonist Bill Harris and vocalist Sarah Vaughan.

Granz will attend the concert. He started the touring concert idea in Los Angeles in 1943.

Signings

Peter Noone, once the voice of Herman's Hermits, has signed with Bell. First release is "Oh You Pretty Things," produced by Mickie Most. Bell has also acquired U.S. rights to material by Mungo Jerry, Blue Mink and Sweet, all British groups. . . . Moby Grape has reformed and signed with Warner Bros. . . . Chris Montez, of "Call Me" and "The More I See You" fame, has joined Paramount with "The End of the Line," written and produced by Billy Meshel. . . .

Patti LaBelle & the Bluebells, now LaBelle, to Warner Bros. with "Shades of Difference" b-w "Morning Much Better." LaBelle will be touring with the Who starting Thursday (29) at Forest Hills. . . . Musician-actor Tim McIntire to Capitol with his single, "One More Time," and an upcoming LP produced by Peter Tevis. . . . Angelo Arvonfo to Mendes/Graham production company with his first single "What Do I Need to Be Me." . . . Soul singers Johnny Washington and Yvonne Daniels to De-Lite Records. Joining the Red-Lite label are Dennis Robinson, Jimmy Peterson and the Reggie Sadder Revue. . . . Chuck Dalton to Shane Wilder Record Productions. . . . Jazz flutist Bobbi Humphrey to Blue Note Records. Label director George Butler will produce. . . . Composer-conductor Stu Phillips and the Hollyridge Strings to Capitol. . . . The London-based Toby Organization has signed singer-songwriter Mark Shekter to a production and publishing deal. . . . Actor-singer Tom Everett to RCA with "Porchlight on in Oregon."

TV actor Tim McIntire and composer-arranger Stu Phillips to Capitol. Phillips will reactivate the Hollyridge Strings with which he achieved previous success for the label several years ago. His first LP is almost completed. McIntire's upcoming LP will be produced by Peter Tevis. A single, "One More Time," will precede the LP of all original tunes. . . . Barbara, "The Gray Witch" to Dea Records of Los Angeles. Her LP will deal with questions about witchcraft.

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Russo-Levine Mgt Is Formed

NEW YORK—Aaron Russo and Joey Levine have formed Cartunes Productions and Russo-Levine Management. Jim Carroll will be the initial on their roster.

Russo and Levine will specialize in the development of contemporary artists, placing them with labels and overseeing record production and over-all career direction. Headquarters for the firm is at 201 East 21st St. Offices in Hollywood will be established by September, to be supervised by Russo.

Talent In Action

JACKSON FIVE COMMODORES YVONNE FAIR

Madison Square Garden,
New York

The concert at Madison Square Garden on July 16 turned out to be a mini-Motown revue, with the company's super group, the Jackson Five, headlining. This served as a good time to show off two new acts recording for subsidiary labels, soul sister Yvonne Fair on Soul, and the Commodores, a dynamite group from Alabama who have just signed with the new Mowest label.

Weil, let's face it, who could steal the spotlight from the Jackson Five? Not even hundreds of enthusiastic fans who stormed the stage and interrupted their act after the first number. Only with the help of understanding policemen and local disk jockeys was the group allowed to come back on stage and continue the show. But even when the going gets rough, with 12-year-old lead singer Michael Jackson serving as commander-in-chief, these brothers (Jackie, Toriano, Jeramie, Marlon and Michael) leave nothing to be desired in their performance. From their bubblegum soul "Going Back to Indiana," their original home state (also the title of their forthcoming television special) to Jeramine's version of "Bridge Over Troubled Water."

Yvonne Fair, who is not a newcomer to the music scene and who signed with Motown a while back, was in top form.

The surprise of the evening was the opening act, the Commodores, six guys making their New York debut who could create a new slogan: "What you see and hear is what you want more of," as indicated by the tremendous response from the capacity crowd.

BILL COLEMAN

HEDGE & DONNA, ELLEN McILWAINE

Bitter End, New York

The crowd that came to the Bitter End to see Hedge & Donna July 14 came to the Bitter End to see Hedge & Donna. They knew what to expect: strong, pleasing voices; wonderful vocal arrangements with graceful harmonies; an easy rapport with the audience. They may have been looking forward to the breathtaking performance of Nina Simone's "Four Woman," the intense high point of their set. If their show was well balanced and enjoyable, that was no surprise. It's only what people have come to expect from Hedge & Donna from their past concert appearances and their Polydor albums.

But the audience didn't know what was ahead of them when the supporting act was announced. Ellen McIlwaine, another Polydor artist, has emerged from nowhere (from a home in Woodstock, to be exact) completely unknown, completely unexpected, and bringing with her a kind of music that can only be described as new. Her style is polished and complete—there are no lacks, no gaps, no weak parts; and it encompasses all styles without resting on any one. The jazz riffs she sings would be jazz riffs if they didn't come in a voice that has the throaty sound of a soul singer and the open control of a trained vocalist. Her range is enormous and she is comfortable singing in all parts of it. Her guitar work, technically excellent, is brilliantly styled to complement her singing.

Which is all that can be said. It's a sin to describe. Wait until you hear Ellen McIlwaine. Her album will be out this fall.

NANNY ERLICH

GRINDL

Gladstone Plushbottom & Co.,
New York

Every new group that enters the rock field goes through a period of growth. What happens during this period can dictate the group's potential for success or failure. And it is most difficult during this set, Grindl is immediately reminiscent of John Sebastian and the Lovin' Spoonful.

Grindl, a rock group from Queens, N.Y., is such a group. Opening here, Grindl is young, unpolished and raw. But it has all the potential to be successful. What the group lacks in versatility they make up for with a loud, hard, driving sound. What they lack in showmanship they make up for with a fresh style and approach. Using funky blues for most of the set, Grindl is immediately reminiscent of John Sebastian and the Lovin' Spoonful.

The four-piece group developed a warm, sweet sound with such numbers as "Don't Be Long," "Day" and "Sweet Susan." However, Grindl had difficulty relating to the audience, drawing it into the music and conveying the emotions of each number.

Members of Grindl include Ben Capasso, Pete Belmonti, Jimmy Daley and Vinnie Macry. Individually and together, they hold a storehouse of talent. But it's still stored up. To say Grindl will be a success is as unfair as to say they will fail. The group is in a period of development and that's all that can be said.

DARREL LEO

MASON PROFFIT

Gaslight Au Go Go,
New York

Mason Proffit displayed a refreshingly tight instrumental and vocal sound at his Gaslight Au Go Go debut recently. During the evening the material ranged from foot stomping "electric" country tunes "Sweet Lady Love" and "Walk On Down the Road" to acoustically performed ballads like "Jewel." The musical versatility of the Flying Tiger Records group was best exemplified through the proficiency displayed by John Talbot on the guitar, banjo, and pedal steel guitar. One of the highlights of the evening was the touching performance of lead vocalist Terry Talbot (John's brother) on his sensitive composition, "Mother." Drummer Art Nash played some of the most tasteful percussion around and together with bassist Tim Ayres, provided a fine backbone to this talented group.

JAN FLATO

COUNTRY JOE McDONALD

Museum of Modern Art,
New York

Love, war and people are the subjects Country Joe McDonald likes to sing about. His insight into experience is well complimented by his musicianship on the guitar and harmonica. The casualness with which he spoke to his audience fit the surroundings of the garden at the Museum of Modern Art quite well. As the trees rustled in time with Country Joe's guitar, tunes such as "Air Algiers," "Let Me See Your Identification," which he wrote with Barry Melton, "Janis," "Sweet Lorraine," "Mr. Big Pig," and "Who Am I," captivated the audience and created an air of strong emotions, centered upon the Vanguard artist's every word and stroke of his guitar.

Milkwood Tapestry, Metromedia duo, also blended well with the setting of concrete and greenery amid the statues of the garden. Their harmonious metaphors, while not

(Continued on page 35)

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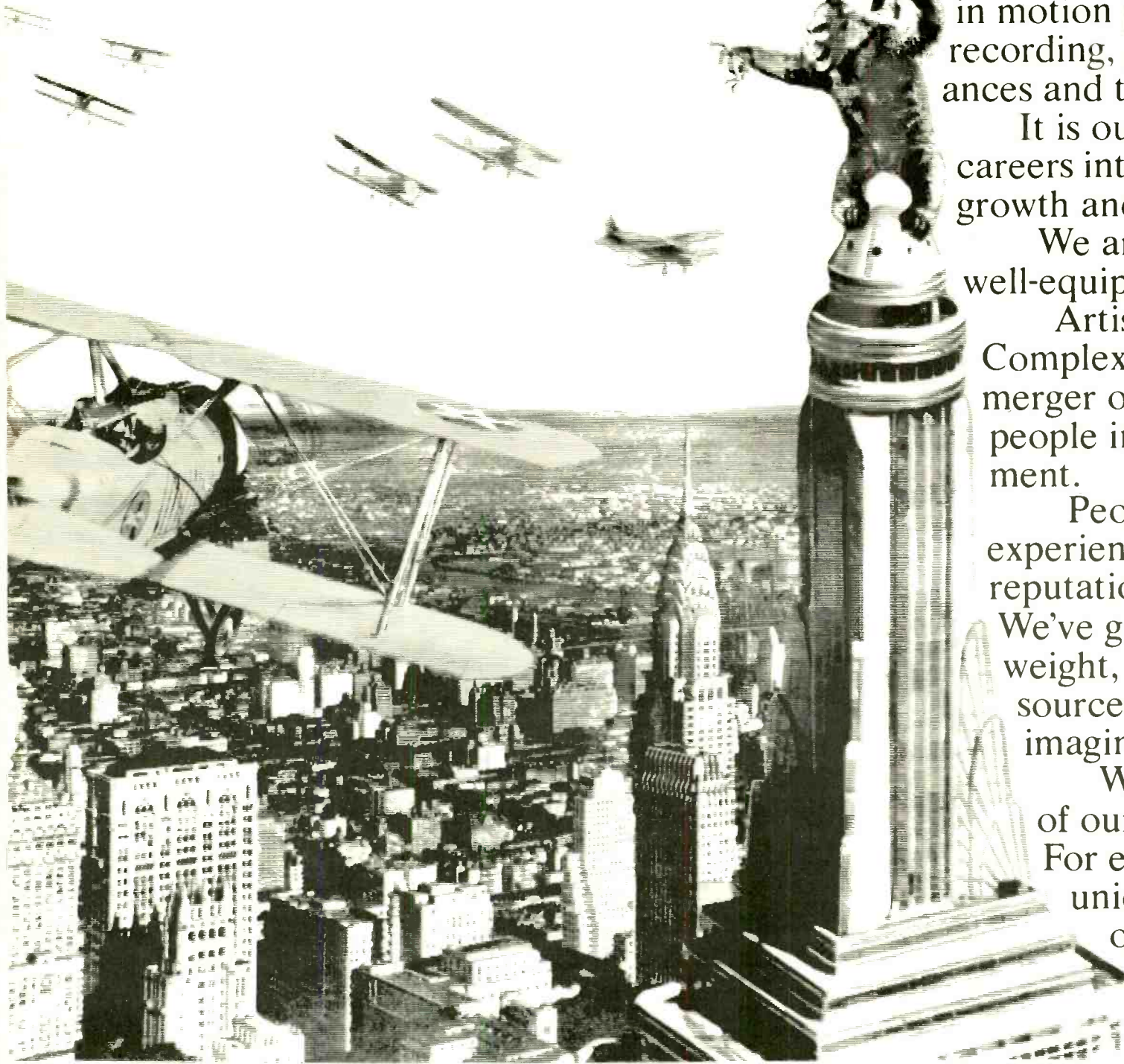
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From The Music Capitals of the World

DOMESTIC

NEW YORK

Howard Stein presents Columbia's *Ten Years After* with Epic's *Edgar Winter's White Trash*, Friday (6) at Gaelic Park, 240th St. & Broadway in the Bronx. Stein also plays Dunhill's *Steppenwolf* with *Five Dollar Shoes* at the Manhattan Center, 34th St. & 8th Ave., on Sunday (8). **Leon Russell** and **Freddie King** gig at the Center, Aug. 10, while the **Allman Bros. Band** headlines Aug. 15. . . . **Bell's Fifth Dimension** will receive the first annual Friar's Club Award in the field of contemporary music at a dinner-dance to be held at the Waldorf-Astoria Oct. 3. . . . Blue Note trumpeter **Lee Morgan** winds up a week's stay at the Village Vanguard, Tuesday (27). . . . Warner's **LaBelle** plays Forest Hills, Thursday (29) and Saturday (31) with the **Who**, British rockers. . . . Capitol's **Helen Reddy** debuts at the Bitter End, Aug. 4-9. She hit with her version of

"I Don't Know How to Love Him." . . . Kama Sutra's **Brewer & Shipley** play C.W. Post College Sept. 10, and at Hunter College in Manhattan the next day. The duo winds up a week at the Bitter End, Monday (26). . . . **Frank Gaskin Fields** composed the music and **Armand Aulicino** the book and lyrics to the upcoming Broadway production of "Sacco-Vanzetti." **Al Ham** will produce the original cast album. . . . Jazz's **Billy Taylor** will chair the celebrities committee for the first annual Whitney M. Young Memorial Football Classic, Sept. 11. Grambling College takes on Morgan State in that contest. . . . Scepter's **Beverly Bremers** does her first "David Frost Show" on Aug. 20. . . . RCA's **Eddy Arnold** makes the rounds at Fairgrounds in August. He stars at the Allentown State Fair, Aug. 11-12, the Wisconsin State Fair on Aug. 14, and the Indiana State Fair on Aug. 20. . . . The Museum of

Modern Art continues its "Jazz in the Garden" series with **Odetta**, Thursday (29). **Sonny Terry & Brownie McGhee** the following Thursday, and Warner's **Long John Naldry** on Aug. 26. . . . Map City's **PJ's, Paola Diva & Jeanne Napoli**, headline the San Jeronimo Hotel in San Juan, P.R. on Aug. 30 for one week. . . . Morton D. Wax & Associates, p.r. firm, introduce photo service for the music industry on Aug. 1. . . . Blue Note organist **Richard (Groove) Holmes** plays Atlantic City's Harlem Club through Thursday (5). His forthcoming LP is called "Comin' On Home." . . . Warner's **Herbie Hancock** has extended his European tour to play Germany, Denmark and Norway. . . . Milestones: A baby girl, **Laura**, to **Mr. and Mrs. Lucky Carle** on July 17. Carle is general professional manager for the Peer-Southern Organization. . . . Singer **Phil Brito**, recovered from open heart surgery, is in sessions for next Jerida LP, "Ballad Time." . . . **Richard Heicklen**, associates of Sidney A. Seidenberg, Inc., wed **Harriet North** on July 16. . . . **Charles Basch**, father of music business writer **Buddy Basch**, died July 12. . . . Rock photo specialists KLN is expanding facilities at 509 Madison Ave. Tundra, Inc., p.r. firm headed by **Michael Hyland**, has joined the KLN office, while **Linda Fitzgerald-Moore** has been named to represent KLN in England. . . . Polydor's **Irene Reid** raised funds for a library of Afro-American history with a benefit, and NARCO, an anti-addiction organization, named the "Irene Reid Library" for her community interest. Miss Reid also plays Weequahic Park in Newark with **B.B. King** on Sunday (1). **ED OCHS**

LOS ANGELES

Charlie Daniels and **Aarons & Ackley** are among the acts debuting on Capitol with LP's next month. Other artists in the 11-title release are **Richard Barnes**, **Michael Chapman**, **East of Eden**, **Bronco**, **Susan Raye** and **Merle Haggard**.

Warners/Reprise also has 11 titles set, featuring **Tom Paxton**, the **Youngbloods**, the **Association**, **Fanny**, **Rosebud**, the **Stovall Sisters**, **Flemming Rasmussen**, **Michael Hurley**, **Paul Stookey** and **Redeye**.

A&M Records has released the first single by **Sergio Mendes & Brasil '77** (formerly Brasil '66) under the group's new name. The record, "So Many People"/"Zanzibar," is from their new album, "Tropical Land." The single, "So Many People," was written by **Paul Williams** and **Roger Nichols**, who have written most of the hits by the **Carpenters**.

FILM FACTS: **Hoyt Curtin** will write the score for "Help! It's the Hair Bear Bunch" for Hanna-Barbera and CBS-TV. . . . **David Shire** to compose and conduct the score for "To Find a Man" for

(Continued on page 26)

Sainte-Marie Sets U.K., Japan Dates

NEW YORK — Buffy Sainte-Marie, Vanguard Records artist, has been set to appear at the Tupholme Manor Park Folk Festival in Redding, England, on Saturday (24). After the Festival date, Miss Sainte-Marie will appear on the "Tops of the Pops" television show in England on Wednesday (28).

Following her visit to England, Miss Sainte-Marie will appear in concert for three days in Hakone, Japan, on Aug. 6-7-8.

Frijid Pink Impersonated

NEW YORK — A bogus group, impersonating London Records group Frijid Pink has been booked for several dates in Mississippi, Florida, Louisiana and Alabama, reports Scott Cameron, of the Willard Alexander office in Chicago. The bogus group is being sold by an agency with a post office box address in Dallas.

Campus News

By BOB GLASSENBERG

"Conversations With Singers" is part of a fall program at New York University's School of Continuing Education. The seminars will be highlighted by appearances of concert and opera stars **Jan Peerce**, **Marilyn Horn**, **Phyllis Curtin**, **Giorhio Tozzi**, **Beverly Sills** and **Birgit Nilsson**. The artists will explore the various aspects of opera and concerts, including interpretive techniques, the need for vocal versatility, opera as drama, problems of the concert stage and general trends in music today. **Robert Sherman** will teach the course which will be given on Wednesday evenings Oct. 6-Nov. 17.

★ ★ ★

The Hunter College Bureau, New York, presents the Center Opera Company of Minneapolis in its New York premiere engagement Saturday (31) through Wednesday (4). The company will present two operas at Hunter, including "The Mother of Us All" and "Faust Counter Faust."

★ ★ ★

Andy Meyer is now the college promotion director at A&M Records in Los Angeles. **Lance Freed** has been kicked upstairs so be sure to change the name on all letters addressed to A&M.

★ ★ ★

Dory Previn's "Mythical Kings and Iguanas" LP, which was on Mediarts Records is now on UA Records and will be re-serviced to all campus stations in the fall. There will also be new promotions and campus time buys for the fall semester. **Anne Moore** is the campus promotion lady at UA in Los Angeles. Drop her a line.

The Journal of College Radio had moved to the Department of Communication, Box 5141, Southern Station, Hattiesburg, Miss. 39401. Be sure to enter their new address in your files.

★ ★ ★

KVPC-FM, Parsons College, will have a new newsletter in the fall. Anyone interested in receiving this invaluable piece of information can write to **Ted Wolff**, KVPC-FM, Fairfield, Iowa 52556. If it is anything like the last newsletter I received, it is really worth a letter of request.

★ ★ ★

Bob Love, WAJC, Washington and Jefferson College, Washington, Pa., is the new vice president and general manager. He is presently handling all contacts at record companies and will personally answer any and all questions from any part of the industry. Write to him at WAJC, Washington and Jefferson College, Washington, Pa. 15301.

★ ★ ★

PICKS and PLAYS: **KVPC-FM**, Parsons College, Fairfield, Iowa, **Ted Wolff** reporting: "Osibisa," (LP), Osibisa, Decca. . . . **WAYN**, Wayne State University, Detroit, Mich., **Rob Wunderlic**, reporting: "Malt & Barley Blues," McGuinness Flint, Capitol. . . . **WFAL**, Bowling Green State University, Bowling Green, Ohio, **Carl Navarro** reporting: "Blue," (LP), Joni Mitchell, Warner Bros. . . . **WLUC, WLVC-FM**, Loyola University, Chicago, **Judy Muller** reporting: "Tarkus," (LP), Emerson, Lake and Palmer, Cotillion. . . . **KCLE-FM**, Lindenwood College, St. Charles, Mo., **Chuck Lackner** reporting: "Top 40," Sha Na Na, Buddah. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "John the Baptist (Holy John)," Al Kooper, Columbia. . . . **WPGU-FM**, University of Illinois, Champaign: "Live at Fillmore West," (LP), Aretha Franklin, Atlantic. . . . **WGSB**, Kent State University, Kent, Ohio, "Reason to Believe," Rod Stewart, Mercury.

WMOT-FM, Middle Tennessee University, Murfreesboro, Tenn., **Robert Mather** reporting: "Malt & Barley Blues," McGuinness Flint, Capitol. . . . **KBTM**, Arkansas State University, Jonesboro, **Dennis Rogers** reporting: "Alamo," (LP), Alamo, Atlantic. . . . **WBKY-FM**, University of Kentucky, Lexington, **Jim Hicks** reporting: "Stephen Stills 2," (LP), Stephen Stills, Atlantic. . . . **WLPI**, Louisiana Tech, Ruston, **Gary Cascio** reporting: "Mark-Almond," (LP), Jon Mark & Johnny Almond, Blue Thumb. . . . **WEGL**, Auburn University, Auburn, Ala., **Jimmy Carter** reporting: "Reformation," (LP), California Earthquake, UA.

KWRG, KWRG-FM, New Mexico State University, Las Cruces, **Stephen Thode** reporting: "Movin'," Mailer MacKenzie Band, Ampex. . . . **KERS-FM**, Sacramento State University, Sacramento,

(Continued on page 34)



BILL GALLAGHER, left, president of Famous Music Corp., greets Paramount Records' **Supa**, center, and the Supa group's manager **Sid Bernstein** at a recent press party to herald their debut album, "Supa's Jamboree."

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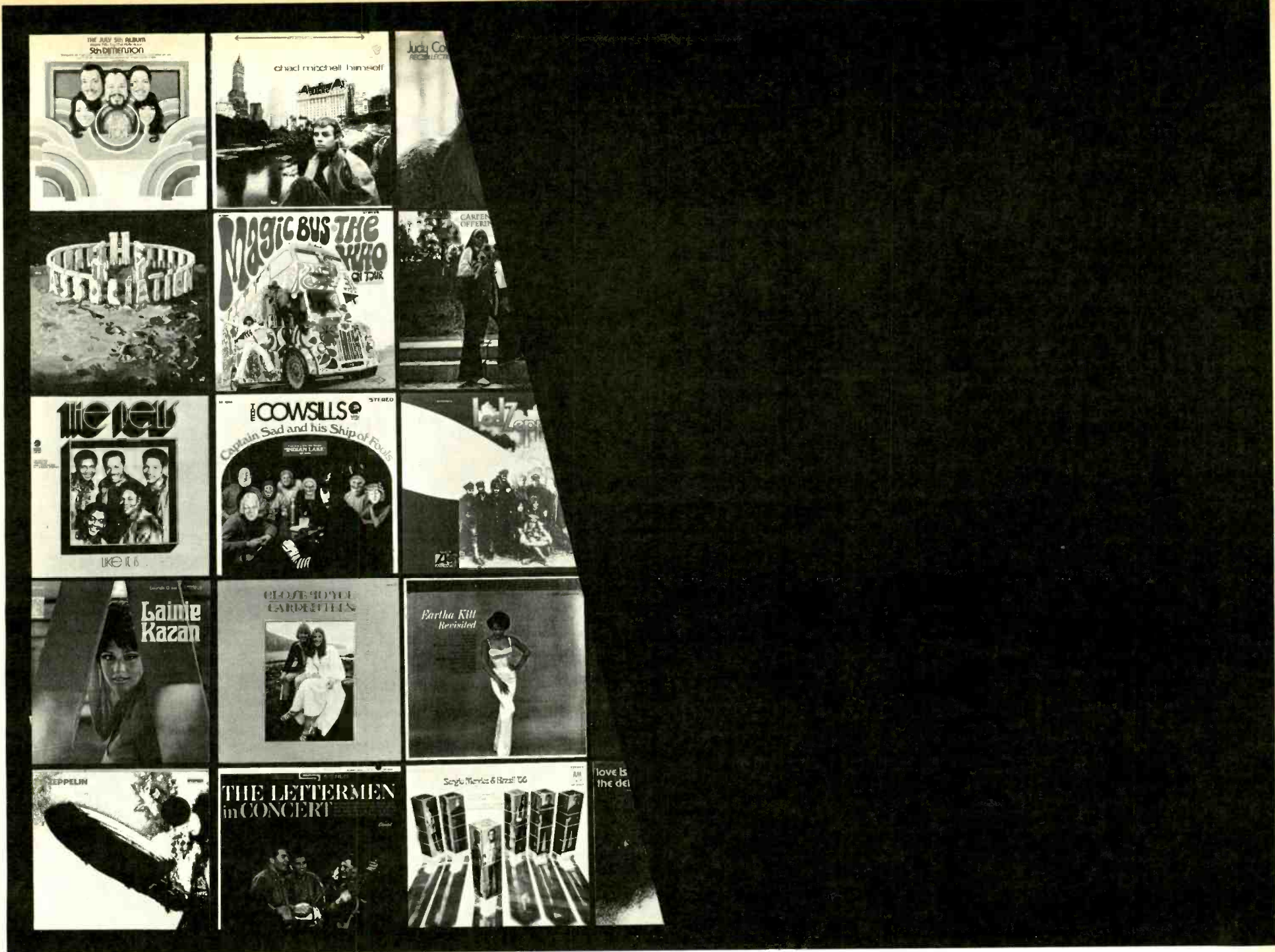
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From The Music Capitals of the World

DOMESTIC

• Continued from page 24

Columbia. . . . **Kelly Garrett** to sing "Tell Me More" in "Love Thy Murderer." . . . **Henry Mancini** to create the main title theme for 20th Century-Fox TV's "Cade's County." . . . **Michael Small** to compose the score for "Dealing: Or the Berkeley to Boston Forty-Brick Lost Bag Blues" for WB. . . . **Vic Mizzy** to score "Autumn of the Hunter" for the CBS Friday Night Movie and Four Star International.

Billy Preston to appear with **Ringo Starr** and **George Harrison** Sunday (1) at a benefit in Madison Square Garden. . . . Dimension Music has opened a production office in Omaha after signing two rock bands there. Heading the office is **Kelly Kotera** and **Robert Rozgay**. The office will work with UPC Studios in Omaha and Cavern Sound in Kansas City. **Sharon Stewartson** will be the Midwestern regional coordinator.

Mike Lloyd to produce **Lou Rawls'** second MGM LP next month. . . . **Tennessee Ernie Ford** will host the Country Music Awards show on NBC-TV for the third straight year. . . . **Ike Cole** set by manager **Julian Portman** to play military clubs in Germany Sept. 14-Oct. 4.

Melanie's performance at the Montreux Jazz Festival will be the subject of a TV special for the Public Broadcasting System. . . . CMA has set a 20-city tour for **Leon Russell** which will also feature **Freddie King**, singer **Claudia Linnear**, three guitarists and a keyboard man, starting in September. . . . **The Jackson Five** is on a 35-city tour covering two months.

Frank Zappa and the **Mothers of Invention** play UCLA's Paulvey Pavilion Saturday (7). . . . **Earthrise** is playing Ciros on weekends. . . . **Joy of Cooking** has just finished its next Capitol LP. . . . **Sid Clark** producing **Ballinjack's** next Columbia LP. . . . **Chase** will appear with the **Fifth Dimension** at the Hollywood Bowl Friday (6).

Fanny will guest on the **Sonny and Cher** Show airing Aug. 15 on CBS-TV. . . . **Grok Rock** made its debut at the Cellar of the Hyatt Tropics Hotel in Palm Springs. . . . **Barbra Streisand** plays Sarah Bernhardt in a National General film. **ELIOT TIEGEL**

NASHVILLE

Clifford Currey has just completed a single at Creative Workshop studio in Nashville. The soon to be released single is entitled, "Heavy Church." . . . **Terry Woodford** and **George Soule** from Muscle Shoals Sound were in Nashville recently to attend the NARAS Board of Governors meeting. . . . Caprice Records, a new Nashville label, will soon release its first single by a group called **Tabernacle**. The record is entitled "It's Time." . . . **Prince of America** has a new release on the Mega label called, "Rhino." . . . **Jimmy Buffett** has been playing at the Admiral Simmes Hotel in Mobile, Ala. This is a sort of working vacation for him as he is originally from Mobile. . . . **Tom Ghent**, who wrote the Nat Stuckey hit "Whisky Whisky," has been working on material for himself at Quadraphonic studios here. . . . Also at the Quad studios is **Bergen White** producing a group called **General Store**. . . . **Kenny Rogers** and the **First Edition** finished work on a new LP at Glaser Bros. studio here. Also at the studio recently have been **John Hartford** and the Glaser's own **Hoover**, who was recently studied in Look Magazine. . . . **Tampico Ray**, **Harold Lee**, **Darrell Glenn** and the **Johnny Jones Group** have all been working at Nashville Audio Recording studio. **Tampico Ray** are being produced by **Harold Lee** and engineering provided by **Billy Sherrill**. The **Johnny Jones Group** are being produced by **Thomas Wayne**.

Mega Records has announced the signing of **Bill Black's Combo** to an exclusive recording contract and the July 30 release of its new LP entitled "The Memphis Scene." . . . **Arnie Thies** and **Ed Kaminsky** of Mega Records are in the Mid-West and West promoting the new **Sammi Smith** LP, "Lonesome." Recently Mega entertained members of the music industry on a riverboat cruise in Nashville at which they presented **Sammi Smith** a gold record for her recording of "Help Me Make It Through the Night." . . . Nashville's Quadraphonic studio is busy with current work on **Buffie St. Marie** and will soon be on sessions with **Joan Baez**, **Steve Goodman** and **Jake Homes**. **THOMAS WILLIAMS**

CINCINNATI
They're predicting a near sell-out for the rock opera, "Jesus Christ Superstar," at the 11,500-seat Cincinnati Gardens Aug. 5. First week's ticket sales hit near-record proportions, with adult sales in the majority. . . . The **Rhodes Brothers** are in the midst of a two-weeker at **Dick Schilling's** Beverly Hills Supper Club, Southgate, Ky. . . . **Godfrey Cambridge** opened Monday (26) at the Look-out House, Covington, Ky. . . . **Belkin Productions** has **Black Sabbath**, **Alice Cooper** and **Humble Pie** slated for a one-nighter at Cincinnati Gardens Aug. 8. . . . **Judy Collins** appears in concert at Clowes Memorial Hall of Butler University, Indianapolis, Aug. 5, with duets pegged from \$3.50 to \$6.50. . . . **Deejay Tom Clay's** "What the World Needs Now Is Love" has been chalking heavy play on WKRC Radio in recent weeks. Clay was formerly a staffer on WSAI here. . . . **Ed Miller**, former staff announcer on WLW-T and WLW Radio, died recently in Boston following a massive brain embolism. He was 42. . . . The singing group **Sunday's Child**, platter artists **Jack Jones** and **Gloria Loring**, TV name **Greg Morris**, **Dorothy Lamour** and dancers **Augie and Margo** appear in support of **Bob Hope** at the Convention - Exposition Center

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; 8T—8-track cartridge; OR—open reel tape.

POPULAR

ARTIST, Title	Config., Label, No., List Price
A	
ABRAMS, NICK	(LP) A&M SP 4312 \$4.98
ALLEN, HAROLD	Fiddlin' Around (LP) AHMC AH 401-4 \$4.98
ALLMAN BROTHERS BAND	At Fillmore East (LP) Capricorn SD 2-802 (2 LP's) \$9.96
ALPERT, HERB, & THE TIJUANA BRASS	Summertime (LP) A&M SP 4314 \$4.98
ARNOLD, EDDY	Welcome to My World (LP) RCA Victor LSP 4570 \$5.98 (8T) PBS 1787 \$6.95 (CA) PK 1787 \$6.95
ASHTON, GARDNER & DYKE	(LP) Capitol ST 563 \$5.98
ASSOCIATION	
Stop Your Motor (LP) Warner Bros. WS 1927 \$4.98	
B	
BAREFOOT JERRY	(LP) Capitol ST 786 \$5.98
BARRETO, LUC	Sentimental (LP) Kubaney 425 \$4.98
BASSEY, SHIRLEY	Something Else (LP) United Artists UAS 6797 \$5.98
BLUEGRASS ALLIANCE	(LP) AHMC AH 21 \$4.98
BOOKER T. & PRISCILLA	(LP) A&M SP 3504 \$4.98
BUOYS	
Timothy (LP) Scepter SPS 24001 \$4.98	
BURTON, JAMES	(LP) A&M SP 4293 \$4.98
C	
CAMPBELL, GLEN	The Last Time I Saw Her (LP) Capitol SW 733 \$5.98 (8T) 8XT 733 \$6.98 (CA) 4XT 733 \$6.98
COTTONWOOD	
Camaraderie (LP) ABC ABCS 729 \$4.98	
E	
EDELMAN, RANDY	(LP) Sunflower SNF 5005 \$4.98
BTH DAY	(LP) Invictus ST 7306 \$4.98
EVANS, VIRG	Flying Fiddler (LP) AHMC AH10 345 \$4.98
F	
FLINT, McGUINNESS	Happy Birthday, Ruthy Baby (LP) Capitol ST 794 \$5.98 (8T) 8XT 794 \$6.98 (CA) 4XT 794 \$6.98
FLORIDA SPIRITUALAIRES	Faith—Hope—Charity (LP) Jewel LPS 0045 \$3.98
FOUR GALILEANS	Today (LP) Canaan CAS 9693 \$4.98

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
(8T) Number...Price	(8T) 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.

ARTIST, Title

Config., Label, No., List Price	
FRIENDS OF DISTINCTION	
Friends & People (LP) RCA Victor LSP 4492 \$5.98 (8T) PBS 1698 \$6.95 (CA) PK 1698 \$6.95	
G	
GODSPELL	Original Cast (LP) Bell 1102 \$4.98
GORDON, BARRY	Pieces of Time (LP) Capitol ST 805 \$5.98
GYPSEY	
In the Garden (LP) Metromedia KMD 1044 \$4.98	
H	
HAWKWIND	(LP) United Artists UAS 5519 \$5.98
HOLIDAY, REV. O.L.	Soul Brother, Soul Sister, Soul Devil (LP) Jewel LPS 0044 \$3.98
HYMAN, DICK	Fantom Fingers/Rocks the Baldwin Piano (LP) Project 3 PR 5057 \$5.98
J	
JAMES, SONNY THE SENSATIONAL	(LP) Capitol ST 804 \$5.98 (8T) 8XT 804 \$6.98 (CA) 4XT 804 \$6.98
JOHNSON, HERMAN/McCRAW, RALPH	Champion Fiddlin' (LP) AHMC AH 113 \$4.98
K	
KERR, GEORGE	If This World Were Mine (LP) All Platinum AP 3004 \$4.98
KRISTOFFERSON, KRIS	The Silver Toned Devil and I (LP) Monument Z 30679 \$4.98
L	
LEE, PEGGY	Where Did They Go (LP) Capitol ST 810 \$5.98 (8T) 8XT 810 \$6.98
LOS VIOLINES DE PEGO	18 Hits Mundiales (LP) Kubaney 411 \$4.98
LOUVIN, CHARLIE, & MELBA MONTGOMERY	Baby, You've Got What It Takes (LP) Capitol ST 808 \$5.98 (8T) 8XT 808 \$6.98
M	
MCS	High Time (LP) Atlantic SD 8285 \$5.98
McKINNEY, REV. E.L.	Satan's Estimate of Human Nature (LP) Jewel LPS 0043 \$3.98
O	
ORGANO ROMANTICO, VOL. 3	(LP) Kubaney 424 \$4.98

ARTIST, Title

Config., Label, No., List Price	
P	
PAXTON, TOM	How Come the Sun (LP) Reprise RS 6443 \$4.98
POOR RICHARD'S ALMANAC	(LP) AHMC AH 401-25 \$4.98
POSSUM RIVER	(LP) Ovation OV/14-14 \$4.98
PRIMO PEOPLE	(LP) Capitol ST 695 \$5.98
PUNCH	(LP) A&M SP 4307 \$4.98
R	
ROSS, DIANA	Surrender (LP) Motown MS 723 \$5.98
S	
SEEVER, PETE	Rainbow Race (LP) Columbia C 30739 \$4.98
SEVERINSEN, DOC	Brass Roots (LP) RCA Victor LSP 4522 \$5.98 (8T) PBS 1742 \$6.95
SHA NA NA	(LP) Kama Sutra KSBS 2034 \$4.98
SOUNDS OF SUNSHINE	Love Means You Never Have to Say You're Sorry (LP) Ranwood R 8089 \$4.98
SPEELSTRA, MARK	This House (LP) Fantasy 8412 \$4.98
STRAWBS	
From the Witchwood (LP) A&M SP 4304 \$4.98	
STUCKEY, NAT	Only a Woman Like You (LP) RCA Victor LSP 4559 \$5.98 (8T) PBS 1777 \$6.95
T	
TIL, SONNY, & THE ORIOLES	Old Gold/New Gold (LP) RCA Victor LSP 4538 \$5.98
TOUSSAINT, ALLEN	Toussaint (LP) Scepter SPS 24003 \$4.98
TWEEDY, DON, CHORUS & ORCH.	(LP) Ovation OV 14-13 \$4.98
V	
VARIOUS ARTISTS	The Yiddish Dream/A Heritage of Jewish Song (LP) Vanguard VSD 715/16 \$4.98
VENTURA, JOHNNY, Y SU COMBO	Ah... Yo No Se... No (LP) Kubaney 426 \$4.98
W	
WAGONER, PORTER, & DOLLY PARTON, The Best of	(LP) RCA Victor LSP 4556 \$5.98 (8T) PBS 1770 \$6.95 (CA) PK 1770 \$6.95
WATTS PROPHETS	Rappin' Black in a White World (LP) Ala 1971 \$4.98
WILSON, ROBIN	Ain't That Something (LP) A&M SP 4299 \$4.98
Y	
YOHEY, BILL, With 20 Country Strings	(LP) AHMC AH 401-3 \$4.98
YOUNGBLOODS	
Sunlight (LP) RCA Victor LSP 4561 \$5.98 (8T) PBS 1778 \$6.95 (CA) PK 1778 \$6.95	
YOUNGBLOODS	Ride the Wind (LP) Warner Bros./Racon #4 BS 2563 \$5.98
YOUNG DEACONS	New Horizons (LP) Mastertone MT 4590 \$4.98

CLASSICAL

ARTIST Title	Config., Label, No., List Price
B	
BEST OF BACH	Various Artists (LP) Vanguard VSD 701/2 (2 LP's) \$9.96
BEETHOVEN: QUINTET IN C MAJOR OP. 29/SEXTET IN E FLAT MAJOR OP. 81	Members of the Vienna Octet (LP) London CS 667 \$4.98
C	
CATALANI: LA WALLY HIGHLIGHTS	Tebaldi/Del Monaco/Cappuccilli/Diaz/Clewa (LP) London OS 26202 \$4.98
CHERUBINI: MEDEA HIGHLIGHTS	Jones/Lorengar/Prevedi/Cosotto/Diaz/Gardelli (LP) London OS 26184 \$4.98
D	
DELIBES: LAKME HIGHLIGHTS	Sutherland/Vanzo/Bacquier/Bonyge (LP) London OS 26201 \$4.98
G	
GIANNINI'S "TAMING OF THE SHREW"	Kansas City Lyric Theater (Patterson) (LP) CRI SD 272 \$5.95
H	
HANDEL: OVERTURES & SINFONIAS VOL. 2	English Chamber Orch. (Bonyge) (LP) London OS 6711 \$4.98
HESTON, CHARLETON	The Five Books of Moses (LP) Vanguard VSD 717/18 (2 LP's) \$9.96
M	
MAHLER IS HEAVY	Utah Symphony Orch. (Abravanel) (LP) Vanguard VSD 711/2 (2 LP's) \$9.96
S	
SAINT-SAENS: SYMPHONY NO. 3 IN C MINOR, OP. 78	Zubin Mehta/The Los Angeles Philharmonic Orch. (LP) London CS 6680 \$4.98
SCHUBERT: SYMPHONY NO. 4 IN C MINOR "TRAGIC"/SYMPHONY NO. 5 IN B FLAT MAJOR	Istvan Kertesz/Vienna Philharmonic Orch. (LP) London CS 6682 \$4.98
A SCHUBERT RECITAL	Jan Randolph Kars (Piano) (LP) London CS 6714 \$4.98
STRAUSS: ARIADNE AUF NAXOS	Rysanek/Peters/Jurinic/Peerce/Leinsdorf (LP) London OSA 13100 (2 LP's) \$9.96
T	
TIPPETT: THE MIDSUMMER MARRIAGE	Royal Opera House Covent Garden Orch. & Chorus (Davis) (LP) Philips 6703-027 (3 LP's) \$14.94
V	
VERDI: LA TRAVIATA HIGHLIGHTS	Lorengar/Fischer-Dieskau/Aragall/Deutch Opera, Berlin Orch. & Chorus (Maazel) (LP) London OS 26193 \$4.98
W	
WURST OF P.D.Q. BACH	with Peter Schickele (LP) Vanguard VSD 719/720 (2 LP's) \$9.96

Wainright Pitch

NEW YORK—Atlantic Records organized promotion appearances in Boston, Chicago, Washington and New York for singer Loudon Wainright III. The appearances were part of a promotion campaign organized by the company to coincide with Wainright's second album.

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Aug. 3 in a layout billed as "An Evening With Bob Hope and His Friends." The show ties in with the annual Bob Hope benefit golf match, with proceeds from both events going to Hope House, a haven for troubled teen-agers. . . . "When the Love Starts to Come" and "Elusive Butterfly," snatched from Judy Lynn's "Parts of Love" album, have just been released as singles by Amaret Records. **BILL SACHS**

LAS VEGAS

Frank Sinatra Jr., who opens Thursday (22) at the Frontier, will have his "Spice" album on the Daybreak label released at the end of his Frontier stint. Sinatra, who has scored the music for one movie, wrote the album's title song, plus two other cuts, "Believe in Me" and "Black Night," which he originally wrote for his father. . . . The "Right On" revue, starring United Artists Records' **Los Blues**, has been extended at the Sahara

post-midnight attraction until Tuesday (27). The Kirby Stone Company opened in the Sahara's lounge.

Roger Williams playing three weeks in the Tropicana's Blue Room while Gourmet Room features **Julian Foorman** and the Casino Lounge pairs **Dave Burton** and the **Red Norvo Trio**. . . . **Abbe Lane**, currently at the Desert Inn, features **Garrett Lewis** and **Larry Billman** in her Hugh Lambert-produced act.

Australian Broadcasting Co. will tape two one-hour TV segments of "Bottoms Up" for a November release. . . . The Flamingo's Society of Seven headed for Los Angeles to cut a Uni LP before returning to Hawaii for a four-month gig at the Honolulu Outrigger.

David Frost, who signed a recording contract with United Artists, will wax his first album when he opens at the Riviera Aug. 11 for three weeks. . . . **Jerry Raylor**, appearing at the Landmark, will record "Goodtime Chariot" during

his stay at the hotel. The song was written by **Joe Bob Barnhill**, producer of the show. . . . **Sidro Garcia**, leader of Beverlee & Sidro with the Sneakers opening as Stardust lounge headliner July 30, wrote "You're My Man Again," **Brenda Lee's** latest recording, in collaboration with **Burt Holiday**.

Riviera's **Ray Stevens** will have his latest album entitled "Hallelujah" released this month. Stevens is also writing the score for a new musical comedy based on the life of "Johnny Appleseed." Stevens has completed 11 of the show's 13 songs. . . . **Wayne Newton** produced two television specials in Canada and then returned to the Frontier, following **Robert Goulet's** closing.

George Liberace and his orchestra at Sacramento's Woodlake Inn for the entire summer before opening at the Dunes Top O' the Strip in October for two months. . . . Las Vegas-based rock concert promoter **Mile Tell** has a Denver one- (Continued on page 35)

Radio-TV programming

Major Rock Programmer Lauds Philly Promo Men's Assistance

By CLAUDE HALL

PHILADELPHIA—One of the nation's leading Top 40 air personalities and music directors—George Michaels, WFIL—rose to the defense of the record promotion man last week, pointing to eight records on the station's playlist that were "definitely put there by hard-working record promotion men in this market. WFIL operates with a playlist of only 34 or 35 records.

"Those promotion men who are nothing but delivery boys end up that way because that's what they are. But, by and large, promotion men are getting a boot in the butt that they don't deserve. Working here in radio is a delight, as far as working with record promotion men is concerned. There are three or four bad promotion men in the market, but most of the local promotion men are dynamite," Michaels said.

Michaels, who once worked as a record promotion man to help pay his way through college in St. Louis, said that he knows how frustrating it can be to be a promotion man. But WFIL values certain local promotion men. "We give the total record picture to the local men, so why bother with national telephone calls. If a national promotion man wants to know what's happening with a record, he can telephone his man in the area. For example, Nat Clacker of RCA Records knows everything about his records and about our station. He's one of the honest promotion men. The previous Elvis Presley record, we didn't play; but the latest one by Presley, 'I'm Leaving,' Clacker came in and said: 'You won't believe it's Elvis Presley' and that he felt it would fit our station. Sales the first week were almost nil, but he said we should stick with the record. A week later he was able to call us and report in-store sales.

"Love Means (You Never Have to Say You're Sorry)" by the Sounds of Sunshine, Ranwood Records, can be credited to record promotion man Ron Demarino, Universal Distributing. "If we get a gold plaque for breaking the record, they've also got to give one to Demarino," Michaels said. "Ron came to us and said that the record was a WFIL record. I said it was a tough record and would take three weeks to play. He kept after me, not pushing, for three weeks. That record is now over 35,000 in sales in this market—and only because of sheer promotion.

"Reds Richards, formerly with Capitol Records here and now at the new Schwartz Bros. distributor here, just never hypes.

"Atlantic Records has produced a lot of records that just didn't fit the sound of our station. But Ray Melanese of their 'super branch' here came to us with sales figures, pointing out that certain white

stores were on the record 'You've Got a Friend.' Normally, WFIL program director Jay Cook and I wouldn't go on this type of record. But, at this point, we felt we could go on the record on a limited basis.

"Chappy Terrel of Motown recently called and said he had a record that would be good for us. Chappy doesn't ordinarily do this. Usually, we see promotion men on Tuesday, but since he called we asked him to come over. Thus, although our playlist is only 34 or 35 records, we will go on a new record like Diana Ross' 'Surrender' if we can get it. And right away, if Chappy calls like that, Matty Singer . . . you can find him driving

to Scranton . . . and even out into the boondocks. And all of his work pays off. I know it was his work that made 'Chirpy Chirpy Cheep Cheep' because a radio guy at a small market station called me about Matty and the record. 'Dizzy' by Tommy Roe was broken nationwide because Singer drove to the small stations in the boondocks to promote it. You have to respect a Matty Singer; he never hypes you."

But Michaels felt that the local A&M Records man was making a mistake by not servicing local campuses or stations in the fringe areas. "We have a couple of the best college radio stations in the

(Continued on page 32)

Fewer Spots Per Hour Lift WRKO Ratings to Its Peak

BOSTON—Fewer commercials per hour, creating more time for music, added to only necessary comments by the air personalities, has boosted WRKO's ratings to the highest they have been since the format was changed in 1967, said Mel Phillips, program director.

"We are simply playing the best music available and augmenting it with at least two of the best album cuts we can find per hour," said Phillips, a five-year veteran of WRKO and a 13-year broadcasting veteran. The LP cuts have changed our sound somewhat, but right now, I feel that it is just the more music theme which has helped our ratings." Phillips added that there has been greater in-depth research by the rating services as well, which has also helped the station's ratings.

"I meet with Paul Power, our music director, once a week and we go over the new releases. We then combine the knowledge of Meridee Herman, national music director for the RKO chain, and add our regular weekly survey of around 15 different record outlets in this area. We get the outlets from our master sheet which contains some 50 record stores. Each week different stores are called. From these combined results, we usually get a play list of from 45 to 50 records, including 30 hits plus three to seven hitbounds and the album cuts. With the album cuts we have entered into an area never before gone into by this station. The cuts enable us to play artists such as Joni Mitchell and Stephen Stills. And this has widened our range of music by a great deal," Phillips said.

The air personalities know what to do at the station, according to Phillips. "Our newest personality has been here over 18 months. Then we have one personality who has been with the station since its program change four years ago. They all know what is expected of them and the only restrictions we have placed on any show really is the morning show. In the morning, we do not want the really up or freaky album cuts played.

(Continued on page 32)

FORUM REGISTRANTS

EDITOR'S NOTE: Registration fee for the fourth annual Billboard Radio Programming Forum, Aug. 19-21, Hotels Ambassador, Chicago, is \$150. Send to: Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 10017. Fee will be \$175 after Aug 1. Latest registrants as of last week were:

Jack Sorbi, program director, WFBM, Indianapolis.

Morgan Tell, program director, WGLD, Oak Park, Ill.

Joe Hempstead, program director, WJEF, Grand Rapids, Mich.

Patrick H. Shanahan, program director, WJW, Cleveland.

Robert E. Henabery, American Broadcasting Co., New York.

Paul-Emile Beauline, program director, CJMS Montreal, Canada.

Chuck Camroux, station manager, CHAM, Hamilton, Ont., Canada.

Dave Tucker, program director, KETZ, Ft. Worth.

David R. Klemm, director of marketing, Blair Radio, New York.

Rhett H. Walker, program director, 3AK Melbourne Broadcasters, Richmond, Australia.

George Johns, program director, CFRA, Ottawa 1, Ont., Canada.

Ron Saul, national promotion director, Warner Bros., Burbank, Calif.

Ron Goldstein, Warner Bros., Burbank, Calif.

Perry Jones, Warner Bros., Burbank, Calif.

Walt Calloway, Warner Bros., Burbank, Calif.

Stuart Love, Warner Bros., Burbank, Calif.

Vince Pernicano, Warner Bros., Burbank, Calif.

Jay Dunn, Warner Bros., Burbank, Calif.

Lou Bramy, Warner Bros., Burbank, Calif.

Robert F. Belmont, general manager, Radio Atalay S.A., Lima, Peru.

Ike Cohen, president, WCAP Lowell, Mass.

Chuck Edwards, Custom Fidelity Co., Hollywood.

Ted V. Boyd, WHBC, Canton, Ohio.

Frank Dileo, national singles promotion manager, RCA Records, New York.

Tom Cossic, national album promotion manager, New York.

Judy C. Keller, program director, WEEL, Fairfax, Va.

Bonnie L. Smith, assistant program director, WEEL, Fairfax, Va.

Chuck Young, Motown Record Corp., Detroit.

Al Di Noble, Motown Record Corp., Detroit.

Joe Kolsky, vice president, Roulette Records, New York.

Rocky Groce, Roulette Records, New York.

Robert E. Henley, program manager, WGN, Chicago.

John Mackey, program director, CKGM, Montreal, Que., Canada.

Michael Friedman, account executive, Fred Rosen Associates, New York.

Ed Dejoy, national promotion director, A&M Records, Hollywood.

Harold Childs, national promotion director, A&M Records, Hollywood.

Mike Leventon, album co-ordinator, A&M Records, Hollywood.

Jerry Love, east coast promotion director, A&M Records, Hollywood.

Johnny Thompson, program director, KERP, El Paso.

Pat Patterson, program director, WKIX, Raleigh.

S/A Radio Tupi, Venezuela, South America.

AMS Meet Blasts Disk Service

By RUTH CASTLEBERRY

RALEIGH, N.C.—Discussion of combatting bad record service at secondary market stations dominated All Media Services' second annual Tri-State Radio Clinic here and resulted in six stations signing a petition declaring an "airplay embargo against RCA Records due to the discriminatory service involving small and medium markets." The petition, signed by WGAS, Gastonia, N.C.; WEED-AM/FM, Rocky Mount, N.C.; WISP, Kinston, N.C.; WGTM, Wilson, N.C.; WJII, Christiansburg, Va.; and WCHL, Chapel Hill, N.C., also stated: "We will not buy any RCA records until a major change is made in RCA promotional policies, affecting secondary markets."

Twenty-five stations, located in the Carolinas and Virginia, were represented at the two-day clinic (July 16-17) held in Raleigh.

Thirty minutes after Skip Broussard, vice president of AMS, welcomed those attending, the problem of what to do about improving bad record service was put to independent record promoter Bob Holladay.

A couple of stations complained that, even though they had paid subscriptions for RCA service, they still didn't get records.

"You should never buy a record," Holladay told the radio station representatives.

"Take every avenue possible to get service," he advised them. "You've got to really start raising hell with the companies—haunt them, call and write," he said. "You people have really got to

take the initiative—the record companies need you."

Holladay recommended that those stations not already compiling and publishing a survey do so and send this to all record companies, explaining that "you've got to let them know you're here." Holladay indicated that one of his big objections about the major la-

bels was that a leading rock station will receive 10 copies of a new single which they won't play and 10 secondary stations that would program it can't get a single copy.

Stations complaining of bad service also listed Decca and Mercury among the major offenders.

(Continued on page 31)

Black TV Show Cleveland Bow

CLEVELAND—"Outta Sight," a new half-hour syndicated television comedy-variety series, produced here by L&M Productions, will be distributed nationally by WSIX-TV in Nashville. The show will feature mostly artists of Motown Records. Others slated to appear on the show include Gary Puckett and the Union Gap, Joe South, Wilson Pickett, Steppenwolf, Lou Christie, Creedence Clearwater Revival, the Intruders, B. J. Thomas, and Gladys Knight and the Pips.

Leon Isaac and Michael Payne, producers and owners of the show, also host it. All comedy segments are fast-moving. Show is primarily a showcase for black talent.

JULY 31, 1971, BILLBOARD

Lansing Area Has New MOR Station

ST. JOHNS, Mich.—WRBJ is "happily experiencing a period of renaissance," according to president Robert D. Dittmer, and is shifting format to what he called a "Heinz 47 variety of easy listening music. We say happily because both sales and audience response from the greater Lansing area has been sky-rocketing. Meanwhile, growing pains are being experienced by music director Dave Hallin. He's screaming 'May Day' in the wake of our real record shortage for the new format. He pleads for records covering a wide gamut of styles from Chicago to Bernstein, from Excedrin to NoDo musical styles." Arthur Wainwright is the 1,000-watt station manager.

W. Va. Resort Area Unveils New Watter

WHITE SULPHUR SPRINGS, W. Va.—A new 5,000-watt station, WSLW, is going on the air in this big resort area. The AM station will have studios here as well as in nearby Lewisburg. Format, according to program director C. Woodrow Wilson, will be "largely up-tempo contemporary" tunes. Claude F. Jones is general manager of the new station. Air personalities include John D'Angelo from WCHS, Charleston, and Keith Browning from WWYO, Oceana.

WATERMARK IN PROMO LP DEAL

LOS ANGELES—Watermark, Inc., producers of the weekly special, "American Top 40," will unveil a new custom pop promotion album called "American Top 40's Double Dozen, Vol. 1." The two-LP set will contain 24 oldies. A special feature of the LP set, manufactured by the special products group of Custom Fidelity Company, Hollywood, will be the story of each song, written by Casey Kasem, host of the three-hour radio show. Deal for the album was completed between Watermark president Tom Rounds and Rick Donovan, product manager of Custom Fidelity.



AIR PERSONALITIES AND radio station personnel from all quarters turned out for the introduction of Ron Wiggins on Beverly Hills Records recently in Los Angeles. The artist, produced by Eve Meyer, was feted to a party at Miss Meyer's home, attended by a bevy of record and radio people. From left: Pete Smith, KMPC air personality, Los Angeles; Larry Van Nuys, KGLI air personality, San Fernando Valley; Mrs. Smith; Wiggins, George Beaudet, general sales manager, KSHE-FM, St. Louis; and Morris Diamond, president, Beverly Hills Records.

Will 4-Channel Sound Effect Radio ?

AT THE 4TH BILLBOARD RADIO PROGRAMMING FORUM

August 19-21, 1971 Hotels Ambassador, Chicago, Illinois

PROGRAM

THURSDAY, AUGUST 19

9-15 a.m.-12-15 p.m.—A special program for record promotion men from record companies and distributors—SEPARATE REGISTRATION FEE

THE IMPORTANT ROLE OF THE RECORD PROMOTION MAN

This entire morning session is a special addition to the 1971 Forum. It is directed primarily to record promotion men—both among distributors and record companies. The session is designed to improve the effectiveness of the record men in their work with radio stations throughout the country.

Talk A. Understanding the Economics and Policies Needed to Manage a Station

Talk B. What the Record Men Should Know About the Market Served by a Station
Woody Roberts
General Manager
KTSA Radio
San Antonio, Texas

Talk C. How the Promotion Men Can be Helpful to Station Personnel
Bob Shipley
Group Program Coordinator
Susquehanna Broadcasting Company
York, Pennsylvania

(The following 21 sessions are included in the regular registration fee)

2:00 p.m.-3:00 p.m.

Session 1

THE EXCITING NEW SOUND OF RADIO—QUADRASONIC BROADCASTING

a. Why is Quadrasonic the Sound of the '70s?
Brad S. Miller
President and Executive Producer
Mobile Fidelity Productions, Inc.
Chatsworth, California

b. The Impact of Quadrasonic Broadcasting on Your Listeners
James Gabbert
General Manager
K-101 Radio
San Francisco, California

3:00 p.m.-5:00 p.m.

Session 2

THE INTER-DEPENDENCE OF RADIO AND RECORD INDUSTRY FOR PROFITABLE OPERATIONS

a. Records—Too Many Releases or Too Many Tight Playlists?
James P. Storer
Vice President—Radio Division
Storer Broadcasting Company
Cleveland, Ohio

Shelby S. Singleton
President
Shelby S. Singleton Corporation
Nashville, Tennessee

b. Reopening Communications Between Record Men and Radio Staff
John T. Murphy
President
Avco Broadcasting Company
Cincinnati, Ohio

Joe Smith
Executive VP
Warner Bros.-Reprise
Burbank, Calif.

7:30 p.m.-8:30 p.m.

Session 3

WILL CENSORSHIP OF LYRICS KILL RADIO'S APPEAL?

a. Licensee Responsibility to Review Records Before Their Broadcast
Robert E. Lee
Commissioner
Federal Communications Commission
Washington, D.C.

b. The Point of View of a Radio Station Program Director
George Wilson
Program Director
WOKY Radio
Milwaukee, Wisconsin

c. The Attitude of a Record Company Executive
Neil Bogart
Co-President
Buddah/Kama Sutra Group
New York, New York

8:30 p.m.-9:30 p.m.

Session 4

HOW THE PRODUCER AND ARTIST SEE MUSIC AND AUDIENCES CHANGING

Peter Yarrow
True Music
New York, New York

Curtis Mayfield
Chicago, Illinois

John Kay
"Steppenwolf"
Los Angeles, California

FRIDAY, AUGUST 20

10:00 a.m.-12:30 p.m.

CONCURRENT SESSIONS

Each of these sessions will be presented twice—once from 10:00 a.m. to 11:05 a.m. and repeated from 11:20 a.m. to 12:30 p.m. Registrants will select any two of these sessions to attend.

Session 5

DEVELOPING A STRONG MORNING SHOW

a. Your Morning Personality—The Do's and Don'ts of Developing a Strong Audience Rapport
Don Imus
Morning Personality
WGAR Radio
Cleveland, Ohio

b. Selecting the Right Music for a Morning Program
Jay Cook
Program Director
WFIL Radio
Philadelphia, Pennsylvania

Session 6

TAKING A FRESH LOOK AT YOUR FORMAT

a. Cleaning Up Your Radio Sound
Ted Randal
President
Ted Randal Enterprises
Hollywood, California

b. The Dangers in Over-Formatting Your Station
John Detz
General Manager
WABX Radio (Century Broadcasting)
Detroit, Michigan

Session 7

TURNING RESEARCH DATA INTO PROGRAMMING CONCEPTS

a. Analyzing Your Ratings to Determine Where Programming Changes Are Needed
Gene Nelson
Vice President
WLCS Radio
Baton Rouge, Louisiana

b. Translating Research Findings into Programming Changes
Dr. Herbert Kay
President
Herbert Kay Research, Inc.
Montclair, New Jersey

Session 8

THE GROWING COMPETITIVENESS AND PROFITABILITY OF FM

a. The Changes FM Growth is Bringing to Radio
Jerry Lee
President
WDVR Radio
Philadelphia, Pennsylvania

b. Programming Differences Needed in Selecting Music for FM vs. AM
"Big" Wilson
Program Director
WPGC Radio—AM & FM
Washington, D.C.

Session 9

MOTIVATING MANPOWER AT A RADIO STATION

a. How to Handle Creative Personalities
William S. (Bill) Sanders
Vice President and General Manager
WWDC—AM & FM Radio
Avco Broadcasting Corporation
Washington, D.C.

b. What Management Must Do to Communicate Effectively With Station Personnel
Charles C. Renwick
Radio Division Program Manager
Storer Broadcasting Company
Cleveland, Ohio

2:00 p.m.-3:30 p.m.

CONCURRENT SESSIONS

In the following sessions, you will hear tapes of actual on-air contests and promotions—some worked, some bombed. The speakers will detail the audience reaction, internal station coordination; the results in terms of audience building and retention; and an analysis of why the contest promotion worked or failed.

Session 10

BUILDING YOUR AUDIENCE WITH CREATIVE ON-AIR CONTESTS AND PROMOTIONS ON TOP 40 RADIO

a. John Randolph
Program Director
WAKY Radio
Louisville, Kentucky

b. Jim Sward
Vice President & General Manager
CKGM Radio
Montreal, Canada

Session 11

BUILDING YOUR AUDIENCE WITH CREATIVE ON-AIR CONTESTS AND PROMOTIONS ON MIDDLE-OF-THE-ROAD RADIO

a. Allan Hotien
Program Director
WHN Radio
New York, New York

b. Bob Moomey
Program Manager
WIND Radio
Chicago, Illinois

Session 12

BUILDING YOUR AUDIENCE WITH CREATIVE ON-AIR CONTESTS AND PROMOTIONS ON COUNTRY MUSIC RADIO

a. Bill Bailey (Milton O. Stanley)
Program Director
KIKK Radio
Pasadena, Texas

b. Jay Hoffer
Vice President and Manager
KRAK Radio
Sacramento, California

3:45 p.m.-5:15 p.m.

CONCURRENT SESSIONS

The following sessions will weigh the availability and usefulness of information on music from various sources. The information relates to record sales and consumer reactions to new music, as a guide to station programming.

Session 13

WHAT IS THE SMALLER MARKET STATION'S MOST USEFUL SOURCE OF INFORMATION ON MUSIC POPULARITY?

a. The Value of One-stops, Distributors, Record Stores, Juke Boxes
Robin Walker
Program Director
WIRL Radio (Mid-America Media)
Peoria, Illinois

b. How Charts, Newsletters, Audience Letters and Phone Calls Can be Used
Greg L. Dean
Program Director
KEYN—FM & AM Radio
Wichita, Kansas

c. How to Evaluate the Recommendations of Radio Promotion Men
William J. (Bill) Vermillion
Music Director
WLOF Radio
Orlando, Florida

Session 14

WHAT IS THE MEDIUM MARKET STATION'S MOST USEFUL SOURCE OF INFORMATION ON MUSIC POPULARITY?

a. The Value of One-stops, Distributors, Record Stores, Juke Boxes
Bob Sherwood
Program Director
KROY Radio
Sacramento, California

b. How Charts, Newsletters, Audience Letters and Phone Calls Can be Used
Charles R. Parker
Vice President and Program Director
WDRG Radio
Hartford, Connecticut

c. How to Evaluate the Recommendations of Radio Promotion Men
Dick Reus
Program Director WLEE Radio/Publisher of R3
Reus Record Report
Richmond, Virginia

Session 15

WHAT IS THE LARGE MARKET STATION'S MOST USEFUL SOURCE OF INFORMATION ON MUSIC POPULARITY?

a. The Value of One-stops, Distributors, Record Stores, Juke Boxes
Harold B. Lipsius
President
Universal Record Distributing Corporation
Philadelphia, Pennsylvania

b. How Charts, Newsletters, Audience Letters and Phone Calls Can be Used
Ken Draper
President
Programming d.b.
Los Angeles, California

c. How to Evaluate the Recommendations of Radio Promotion Men
Jack Daniels
National Program Director
Leland Bisbee Group
Phoenix, Arizona

7:30 p.m.-9:30 p.m.

Session 16

BEHIND THE SCENES OF A RECORDING SESSION—HOW THE MUSIC IS MADE

You will sit in on an actual recording session. You will see how the producer directs the session to create excitement on a record. You will observe the artists working together to develop a freshness in their music. You will hear how the engineers blend the music to produce a unique sound. You will listen to records after this session, with a new appreciation of the care, creativity, and complexity that goes into the making of the lifeblood of musical radio—the record product.

Jack Richardson
President
Nimbus 9 Productions
Toronto, Ontario, Canada
Joseph F. Wells
Manager, Recording—Chicago
RCA Records
Chicago, Illinois

SATURDAY, AUGUST 21
10:00 a.m.—12:15 p.m.

THE AIR PERSONALITY WORKSHOPS—CONCURRENT SESSIONS

In these workshops you will hear tapes of a condensed air check. You will get an explanation of why the records are selected, how a record and a commercial are introduced. You will hear the way in which news, jingles, weather are handled. The DJ's will tell you how they get their job done, why they handle it as they do. You can compare your approach or that of your station with the tools and techniques these successful DJ's use to operate effectively.

Session 17

HOW THE SUCCESSFUL DJ IN TOP 40 RADIO HANDLES HIS JOB ON THE AIR

a. James C. Hilliard
Executive Vice President and General Manager
Fairbanks Broadcasting Company, Inc.
Indianapolis, Indiana

b. Jack Armstrong
WKBW Radio
Buffalo, New York

Session 18

HOW THE SUCCESSFUL DJ IN MIDDLE-OF-THE-ROAD RADIO HANDLES HIS JOB ON THE AIR

a. John Patton
Program Director
WASH Metromedia Stereo
Washington, D.C.

b. Jess Cain
WHDH Radio
Boston, Massachusetts

Session 19

HOW THE SUCCESSFUL DJ IN COUNTRY MUSIC RADIO HANDLES HIS JOB ON THE AIR

a. Bill Mack
WBAP Radio
Fort Worth, Texas

b. Craig Scott
Program Director
WSLR Radio
Akron, Ohio

Session 20

HOW THE SUCCESSFUL DJ IN SOUL MUSIC RADIO HANDLES HIS JOB ON THE AIR

a. Leslie R. Anderson
WDIA Radio
Memphis, Tennessee

b. Tai Forrest
Program Director
KNOK Radio
Fort Worth, Texas

Session 21

HOW THE SUCCESSFUL DJ IN PROGRESSIVE ROCK RADIO HANDLES HIS JOB ON THE AIR

a. David Moorhead
Vice President and General Manager
WMMS-FM Radio
Cleveland, Ohio

b. Jerry Stevens
Director of Programming
WMMR
Philadelphia, Pa.

RADIO STATION-RECORD COMPANY RAP SESSIONS

A special area in the hotel will be set aside for record companies. Their staff will be available in an assigned section for each company. The special area will be open throughout the conference at non-conflicting hours with the sessions. Radio personnel can visit each of the booths to rap on any question or problem, or to exchange ideas. Here is a unique chance to talk at one time with many record companies about music trends, new products, artist availability, record service, or any subject of interest to two groups with common mutual interests.

INTERESTED IN PARTICIPATING IN RECORD COMPANY-RADIO STATION RAP SESSION

Gil Bateman
Promotion Director
Elektra Records
15 Columbus Circle
New York, N.Y. 10023

Irv Biegel
Vice President & General Mgr.
Bell Records
1776 Broadway
New York, N.Y. 10019

Buddy Blake
Vice President, Promotion
Shelby Singleton Corporation
3106 Belmont Boulevard
Nashville, Tennessee 37212

These represent the labels who've expressed interest in participating so far:

Gil Bateman
Promotion Director
Elektra Records
New York, N.Y.

Irv Biegel
Vice President & General Mgr.
Bell Records
New York, N.Y.

Buddy Blake
Vice President, Promotion
Shelby Singleton Corporation
Nashville, Tennessee

Harold Childs
National Promotor Director
A&M Records
Hollywood, California

Sol Handwerker
Public Relations Director
MGM Records
New York, N.Y.

Marvin Helfer
Vice President
ABC/Dunhill Records
Los Angeles, California

Charles Johnson
National Director, Promotion
Polydor, Inc.
New York, N.Y.

Mike Kagan
Director of National Promotion
Epic Records—**Columbia**
New York, N.Y.

Dave Knight
National Promotion Manager
Metromedia Records
New York, N.Y.

Frank Mancini
Director—Promotion
RCA Records
New York, N.Y.

Sidney Miller
Director, National Promotion
Capitol Records, Inc.
Hollywood, California

Hal Neely
President
Starday-King Records
Nashville, Tennessee

Gordon Prince
Single's Sales Director
Motown Record Corporation
Detroit, Michigan

Ron Saul
National Promotion Director
Warner Brothers
Burbank, California

Jerry Sharell
National Promotion Director
Buddah Records
New York, N.Y.

Herb Gordon
Director of National Promotion
MCA Records Inc.
New York, N.Y.

Lou Simon
Senior Vice President
Mercury Record Productions, Inc.
Chicago, Illinois

Procedural Information
Registration

Registration fee is \$150.00 per person. Registration includes admittance to all sessions. It also includes work material and two luncheons. Hotel reservations are not included.

If you are attending the special session on Thursday morning for record promotion people, add \$35.00 to your registration fee. However, registration to the full conference is necessary to attend this special one-half-day meeting. Make all checks payable to: Radio Programming Forum. Mail to: Radio Programming Forum, 9th Floor, 300 Madison Avenue, New York, N.Y. 10017. Telephone (212) 687-5523.

MULTIPLE REGISTRATIONS

(Use your company letterhead to register for the forum.)

Many companies are registering several people for the Forum because of the great number of subjects that will be covered and the number of individuals within the company who would benefit from this comprehensive study of the radio programming field. At previous forums most companies found it advantageous to submit multiple registrations.

HOTEL RESERVATIONS

The Hotels Ambassador East and West are holding a block of rooms especially for registrants. We will send you a special reservation card on receiving your registration. Of course, you can stay at any other hotel that you choose.

Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, August 19-21, 1971, Hotels Ambassador, Chicago, Illinois. (If you wish to register others besides yourself from your organization please send names and titles on your letterhead and enclose payments.)

Registration Fee: \$150.00 per person

Add \$35.00 per person to attend Thursday morning session.

Please enclose check and return registration form to:

RADIO PROGRAMMING FORUM
NINTH FLOOR—300 MADISON AVENUE, NEW YORK, N.Y. 10017

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY, STATE, ZIP _____

Complete refund will be made for cancellations received before July 23, 1971. After that date but prior to the opening of the Conference, a cancellation charge of \$50.00 will be made. After that "no shows" cannot be refunded, although substitutions are permitted.

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Frank Maruca has been named general manager of WKIX, Raleigh; he'd been general manager of WKNR, Detroit. He replaces Carl Glick. . . . William C. Dempsey, 52, president of WZZM-FM and WZZM-TV, Grand Rapids, is dead. He was a veteran radio man and educator. . . . Tony Russell, program director, KVIC, Victoria, Tex., says that he gets "so sick of hearing about Charlie Brown here and Charlie Brown there. There must be at least 10 Charlie Browns in Texas, all claiming to be the original. I happen to personally know the original Charlie Brown, but he's an undertaker.

I don't suppose there is any connection." * * *

Jerry Reed, program director of Leroy Gloger's new Top 40 operation in San Angelo, Tex., KGKL, writes that Gloger, who also owns KIKK in Houston, chartered a plane and flew the staff of KIKK up to the opening ceremonies. This includes KIKK program director Bill Bailey, whom I consider the heaviest country music program director in the nation. KGKL has new studios and a new format. Reed says: "The music format concentrates on hits, not just the current hits, but those that were popular just yesterday. Recent hits of the past eight to nine months are played as equally as the new records." And Reed says also that he has never agreed with the policy of pulling a record after it falls from the charts. * * *

Jim Drummond, who worked in news at WKAT, Miami, has joined WRUF, Gainesville, Fla., and is doing the afternoon drive show. He used to deejay on WOAH, Miami, and WHIY, Orlando. . . . Gary Lane, program director of WMID, Atlantic City, is willing to pass along information on the station's summer "Jersey Giant" beach shirt promotion, which the station has been selling for \$1. . . . Jack Bartley, 10 a.m.-2 p.m. air personality on WRFD, Columbus country music station, has a new record called "Hot Pants" out on the Country Giant label, which I suspect is a project of the station.

Jay and his group, which includes Jeanie Lou & the Workingmen, premiered the record on Kenny Price's TV show, Cincinnati. * * *

Chet Atkins will audition the winner of WSB's Great Talent Search this year. The Atlanta station will offer live shows, band concerts, and special guest artists throughout the week of Aug. 2, all emceed by WSB personalities. . . . Staff at WCBM, Baltimore, now includes Lee Case, Dennis Murray, Paul Rodgers, Bob Galen and Alan Christian. Gary Lambert and Dave Stevens work on Sunday. Station also features Watermark's "American Top 40" weekly special. * * *

Staff at KVI, Seattle, includes Hardwick, Ray Court, Dave Clarke, Dick Gross, Jim Blossy, and Don Fuhrmann. . . . Bill Thomas has left KEOS, Flagstaff, Ariz., to join KQEO, Albuquerque, in a 7-midnight slot under the air name of Charlie MacLane. . . . Any of you guys want to reach Joey Reynolds, his address is 8272 Sunset Blvd., Hollywood, Calif. 90046. He's just introduced a new jingles package called "The Pinto economy Line" which retails for \$1,995 and includes 12 custom-tailored musical and eight a cappella IDs. * * *

Larry Hunter, program director of WADD, Brockport, N.Y.; the station's manager and morning personality Tom Griffiths and sales manager Les Medall believe that small market radio is not necessarily small radio. The station rounded up advertising agency people and record promotion men in Rochester and gave them a pitch on the station recently. . . . KYMS-FM in Santa Ana, progressive rock station in the Los Angeles area, is devoting Aug. 1-6 to raising funds for local free health clinics. Each

air personality will do a 24-hour trick, auctioning off everything from soup to nuts and record sets donated by Capitol, A&M, Polydor, Blue Note, and the Kinney group of labels. Air personalities in the stint are Edward Jay, program director Jim LaFawn, Steve Barry and Arthur Javer. * * *

KIRO-FM, Seattle, is now using the Sansui Q-S-1 Quadphonic Synthesizer. The station has used the Electro-Voice Encoder for quadrasonic broadcasting since April and airing a 7-8 p.m. Friday show with participating stereo dealers in the area, who hold open house demonstrations for the public. KIRO-FM also broadcasts the Mormon Tabernacle Choir at 8 a.m. Sunday in four-channel quadrasonic sound. Of course, it's James Gabbert, general manager of KIOI-FM, San Francisco, that's doing research and pioneering in real quadrasonic sound—the discrete system. And James, who has been collecting information for the FCC, will give explicit details at the Billboard Radio Programming Forum the opening day, Aug. 19, when he teams up with Brad Miller, producer of the Philips Recording Mystic Moods, in a demonstration and presentation. Quadrasonic sound is what FM is all about. The advent of mass use of quadrasonic sound will really push the FM medium over the top. * * *

WHIO program director Lou Emm is dabbling in acting and was recently an understudy for Paul Lynde in "Plaza Suite" performed in the Dayton, Ohio, area. . . . WLAN, Lancaster, Pa., has installed new studio equipment in honor of its 25th anniversary, reports air personality Bill Kauffman. WLAN's contemporary music format is somewhat different in that it features the "Starline Survey" of 60 hits, plus several hit-

bounds and album cuts each week. "For this reason, we do not think of ourselves as a Top 40 station. The Starline Survey is compiled with the cooperation from area record dealers and with the use of the Billboard. WLAN air personalities conduct several record hops each week, often featuring local rock groups." Program director of the station is Bob Dettrey, who has held the position for 10 years. Staff includes Dusty Rees 5-9 a.m., John Grady until 2 p.m., Rick Lewis 2-6 p.m., Bill Kauffman 6-11 p.m., and Larry Gardner until 2 a.m. Larry Kaye and Cliff Denlin do weekend work. * * *

WIRL seems to have Peoria in line. The Apr./June Pulse shows the Top 40 station with a 30 share 6-10 a.m., 32 from 10 a.m.-3 p.m., 31 from 3-7 p.m., and 43 from 7-midnight. WXCL has 28, 27, 28, 13. WMBD has 23, 8, 9, 12, and WMBD-FM has 3, 12, 11, and 10. WLS scores 7, 9, 12, and 11. WIRL program director Robin Walker says that WLS owned the market a year ago. . . . Glen Richards, station manager of WANB, Waynesburg, Pa., writes that he's in the process of remaking the station and giving it direction. "Our music policy is about a 70/30 percent mix of pop and country, with a cant toward the easy listening side of the stuff that's making the charts. From the looks of the library here, nothing much has been done for years to obtain record service. WANB is now publishing a music list." Can you record labels add WANB to your mailing list? * * *

Ron Sherwood, music director and 9-noon personality at WKNR, Detroit, departed the station July 16; he's joined KLUF, Houston, an MOR station. . . . I earlier gave the lineup at KGB, Drake's San (Continued on page 31)

Creative, Humorous, Dedicated

MAJOR MARKET MOR PERSONALITY DJ.

Private Gag File;
Wild Track Library.
Can Entertain,
Communicate, Sell.
Best References.

BOX #719
Billboard
165 West 46th St.
New York, N.Y. 10036



Nashville's First Total Concept Label

Memo: From BRAD McCUEN, President
To: DJ's and programming people coast-to-coast, who made this all possible
Subject: Our sincere thanks for a wonderful first year and your enthusiastic support of our latest releases.....

- M31-1007 SAMMI SMITH'S new album "Lonesome"
- 615-0031 JACK BLANCHARD & MISTY MORGAN "There Must Be More To Life" and "Fire Hydrant #79" (a two-sided hit!)
- 615-0030 HENSON CARGILL "Pencil Marks On The Wall"
- 615-0027 GLEN SHERLEY "Greystone Chapel"
- 615-0026 SAMMI SMITH "Then You Walk In"

And coming.... "The Memphis Scene" album, BILL BLACK'S COMBO

Brad McCuen

Fred Waring's Pennsylvanians/Bobby Harden/Lana Chapel/Jerry Jaye/Brian Collins/Lawton Williams/The Prince Of America/Ray Pillow/and others

PROGRAMMER SPEAKS UP

Formative '50s—Those Were the Days

EDITOR'S NOTE: This is the latest in a series of bylined articles by the nation's leading program directors, general managers, and air personalities. Lee Sherwood, until recently program director of KHLS, Los Angeles, has contributed vastly to the growth and development—and the success—of Top 40 radio. He has worked in markets such as Detroit, Philadelphia and Miami, all with considerable impact. He became nationally prominent while program director of WFIL, Philadelphia.

If you, like me, are a product of the '50s . . . if you grew up, went to school, and began working in radio during the '50s . . . then read on, friend, for we have a lot in common. When the final history of radio is written, the '50s will play a major role. During this otherwise dull decade, radio made the big transition from

network-controlled programming to primarily local control. Radio moved from drama and variety entertainment to the music, news and weather formats which are still very much alive today. How many times have you heard "radio just isn't as much fun today as it was then?" Part of the reason is because radio was in a transition

period. It was a time for growth and experimentation and, just like humans, some of our best times happen while we are growing up. The other reason radio seemed more fun then is, perhaps, that memories, like wine, just grow better with age. No matter what the reasons, let's take a look back at a few of the things that made radio fun in the '50s.

Nostalgia is defined in the dictionary as a wistful or excessively sentimental yearning for return to or of some past period or irrecoverable condition. Irrecoverable condition . . . that says it all, for we will never again experience what happened then and maybe it's for the best.

Top 40 was born in the '50s, and with it came all the ballyhoo and excitement of a three-ring circus. Promotions and contests became wilder and more ambitious with each attempt. Since there were few guidelines or rules for playing the "can you top this Top 40 radio promotion game" some stations played the ultimate game and lost the ultimate prize, the station's license. Most, however, came through a little bruised, but wiser, and subsequently grew into mature, responsible, respected contemporary music stations.

Do you remember when one of the first Top 40 stations in our country hid money in a few books of the public library? You can imagine what happened when hundreds of people stormed the library in search of the hidden money. Needless to say, it was one of the less popular promotions ever run. One of my favorite stories about promotions took place around Thanksgiving, when a radio station decided to tie \$100 bills to the legs of a big turkey. They then took the turkey aloft in an airplane and pushed it out, thinking the bird would soar gracefully to the ground and be discovered by a listener who would then enjoy

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Vox Jox

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Diego operation. But I failed to give the full lowdown. Here's some interesting details: "Serenade in Music" 12:30-1 a.m., "Perspective" 1-1:30 a.m., "Washington Window" 1:30-2 a.m., "Prospect on Education" 2-2:15 a.m., KGB News 2:15-2:30 a.m. Revealing, hey what? And "Hour of Decision" is heard 5-5:30 a.m. each Sunday. "The Truth That Heals" is 7:05-7:20 a.m. Sunday. "Back to God Hour" is 8:30-9 a.m. Sunday. That should make all of you guys happy—to realize that program director **Charlie Van Dyke** and consultant **Bill Drake**, too, have their programming burdens.

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Clay Daniels, program director, WHOO, Orlando, has a new Suncot Records single out—"When I Loved Her," written by **Kris Kristofferson**, b/w "It's Still There," written by **Bill Anderson**. . . **Dick Shuey**, also a recording artist, is now an air personality on WKMC, Roaring Spring, Pa., a Town & Country format station. He does the 6:30-8:45 p.m. stint and keeps busy with live performances in the area.

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Jim Fuqua has joined WDXI, Jackson, Tenn., and is doing a nighttime shift; **Tom Britt** has moved into an afternoon slot. . . **Pat McCall** is irritated at me because I failed to mention that he has joined KARM, Fresno, Calif., uptempo MOR station. Sorry, Pat. All my New York mail was fouled up. I owe you a beer to make amends. Okay? . . . Bunch of guys are fighting for the presidency of the National Association of Television and Radio Announcers. A lot of promises that I heard years ago.

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Julian Bream is the new program director of KYA, San Francisco. So, **Rick Sklar**, program director, WABC, is looking for a No. 2 replacement man to key on production, paperwork, and help in music chores. Need I say that the pay is great, the opportunity is greater, and the atmosphere is sensational. In many respects, this is one of the best positions in the country. Write a lengthy letter and mail it in a hurry with a full resume. Best of luck. . . **Marty Marr** is the new operations director/manager of WDXR, Paducah, Ky., Top 40 operation. The 10,000-watt, full-time station is looking for several new air personalities. Third-class tickets okay, but need at least one first-class ticket man. This is Kentucky's second most powerful station.

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Russ Simpson is the new afternoon personality on KRIZ, Phoenix; he'd been an afternoon personality on CKLG, Vancouver, Canada. . . **Ken Murchison**, music director at WHNC, Henderson, N.C., reports that record service is pretty lousy. The AM station plays a mixture of easy listening and rock; WHNC-FM is full-time country music. He assures heavy airplay for all product sent to him. Staff there now includes **Mike Higgins**, **Allan Scott**, **C. James David**, **Dave Perry**, and **Murchison**. . . S/4 **Michael Don Powell**, American Forces Network, Europe, APO N.Y. 09154, writes: "Besides working for American Forces Network in Stuttgart, Germany, I also work as a nightclub disk jockey in the Stuttgart six nights a week and have a problem getting records. The new songs and the top 25 according to Billboard's chart are hard to obtain over here. It usually takes six or seven weeks to get hold of a chart climber and by the time I get the record the song is on its way down and I'm stuck to locate the songs that are on the rise. The Germans are great people and dig American music and

I'd like to give them the top songs when they're on top. Can anybody in the U.S. help me?"

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ARB and PULSE are dropping the FM designation from reports. So how are they going to separate the people who own AM and FM stations in the same market with the same call letters? Anyhow, the horse is already out of the barn, so to speak. WOR-FM, New York, scored a 16.2 in men and women 18-34 years old from 7-midnight in a recent ratings survey. WABC in the same time period had 11.2. And, in the same demographics 10 a.m.-3 p.m., WABC only had a 13.8 to WOR-FM's 10.2. In market after market, FM is heavy, especially in the night hours and especially in the important demographics. A gentleman I respect most highly mentioned to me the other day over a bourbon and seven (him) and tequila and tomato juice with tobasco (me) that if he had to make a choice (and he didn't want to, of course) it would be FM.

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WGAL, Top 40 station in Lancaster, Pa., now has a lineup featuring **Pete Van Buren**, **By Kintzer**, **Jim Turner**, **Bill Arnold**, and **Charlie Morris**, with **Phil Presby** and **Jim Hertzler** helping out on weekends. . . In the Apr./May Pulse, WOLF creamed the Orlando, Fla., market. Station has a 35 from 6-10 a.m., 25 from 10 a.m.-3 p.m., 45 from 3-7 p.m., and 34 from 7-midnight. Next would be WHOO, local country music station, with 16, 17, 10, and 8. WKIS, MOR and talk operation, has 7, 10, 7 and 21. WDBO, MOR station, has 16, 9, 3, 3. WORJ-FM, progressive rock station, has 2, 4, 2, and 12. WOKB, soul station that operates in the daytime, has 2, 5, and 7. Staff at WLOF includes program director **Jerry (Pay O'Day) Thompson** 6-9 a.m., music director **Bill Vermillion** 9-noon, **Thom Sherwood** noon-3 p.m., **Pepper Lipsinx**

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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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POSITIONS WANTED

MOR Announcer leaving service. Over 3 years' experience. Last with American Forces Network in Germany. Looking for place to settle in Southeast U.S. Prefer FM work in large city. 25 years old with five years of college. Dependable, talented and organized. Ready to assume responsibility. References. **Chuck Fore**, phone 601-437-5932. au7

Experienced P.D., Music Director, Announcer, Sales, Production and Copy. 32, 3rd phone. Have worked Country, Contemporary and Rock Format. Planned to marry 31st of July. Station just underwent change, now no job. Still wish to marry. Looking for announcing or sales position. Livable wage for family is all I ask. Will relocate anywhere. Contact **Pete Marcell**, 153 N. Main St., Port Henry, N.Y. (518) 546-8253. jy31

Attention, South!! Especially Fla. 1st Phone. 3 1/2 years at present job. A year's exp. program director, 1001 references, married, stable, smooth production & sales. I am no super hero, or Ron Radio, I am a 25-year-old idea man, concerned with monthly billing. My morning show—6:30-9:30—is rated No. 1—WFLY?? I believe in heavy local news and community involvement. Music doesn't pull high ratings, it's dedication and information and I can give both. Box 407, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. jy31

Have you ever heard? Well if not I hope you'll listen, because if you don't listen, then you'll never have heard, and if you haven't have heard, well, then maybe you never will. I'm talking about Jack Diamond, you ever hear of him? I'll bet you have, you just did! Jack Diamond, a free-wheeling Jack Armstrong-type jock, that wants to make the nighttime cook for you. Jack Diamond, the fastest mouth in the West, fast talker without being a screamer, but very, very heavy. If you're looking for a no personality, time & temp Drake jock, then just keep looking, but if you want a jock with humor, excitement & projection then I'm your man. You want ratings? I can get them. Last gig I had in a metro of 100,000 rating was a 62% when I left. Single, military completed. 3rd phone, & will go anywhere for the right bread. Please call Jack Diamond at 918-682-0885 or 918-682-9191, or write to: 2711 Jefferson, Muskogee, Okla. 74401. Let's get together & make the nighttime cook! jy31

In a rut. Tired of that same old time, temp., and tune poocurantism. Want freedom to use creativity. Having 5 years' experience in C&W and presently working in medium market, am now ready for a major market. (In C&W.) Third endorsed, 29 years old, married, very dependable, keen sense of humor, and versatile. Now working drive time slot, proven ratings. Salary open. References, resume, and air check upon request. Box 409, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. jy31

Top 40 Personality with four years' small market experience (2 1/2 years at present station) seeks medium/major market rocker offering stability, professional attitude, and \$200 per week minimum. You'll get a 28-year-old dedicated young pro who has paid his dues learning radio from the ground up, and continues to learn, but has outgrown his Northeast Metro Market (of over 100,000). Currently doing afternoon drive, married and comfortable, but willing to relocate for right opportunity. Box 408, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. jy31

POSITIONS OPEN

AUSTRALIAN! AUSTRALIAN! David Frost did it! Australia's Graham Kerr (Galloping Gourmet) did it! Perhaps YOU and I can too! 5 1/2 years' experience Australian Major Market Communicator who believes in sincerity. Quality voice, now U.S. resident married, good production, excellent musical knowledge. Looking for GOOD MUSIC or EASY LISTENING STATION! Everybody's talking about Australia! Have everybody talking about YOUR Australia! Box 411, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. au7

Top-rated radio station in Southeastern market of 100,000 has opening for news director. Excellent opportunity for small or medium market newsman to head up a full-time two-man news department. If you have the ability, we have the challenge. Good pay, fringes. Mobile unit furnished. To be considered you must have a minimum of two years' news experience. Send complete resume, audition tape, photo and references to Box 410, Radio-TV Job Mart, Billboard, 146 W. 46th St., New York, N.Y. 10036. au7

Bad Record Service

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Holladay, whose independent service covers 12 southeastern states, is undertaking a survey to determine the needs of radio stations in these 12 states in conjunction with Vanderbilt University, Nashville, and intends to make survey results available to every major label.

In addition to Holladay, Friday's sessions and panelists were: **John Randolph**, WAKY, Louisville, "Building Station Image"; **Tom Collins**, Globetrotter Communications, Inc., "Station Promotion"; **Skip Broussard**, "Programming/Human Behavior," and **AMS President Bob Raleigh**, "Operation Controls and Systems."

On Saturday, **Norman J. Suttles**, Smiles Group Broadcasting, led a discussion on how management and the programming staff could better communicate: followed by an "Agency Session" with panelists **Penn Watson**, Southern Spot Sales; **Bob Ruhl**, Ruhl Advertising Agency, and **Chuck R. Fricke**, McKinney and Silver Agency, and the clinic concluded with the session, "Radio and the Black Community," conducted by **Bill Jessup**, executive secretary of the Raleigh Community Relations Committee.

Although 25 stations showed for the clinic, **Bob Raleigh** indicated this would probably be the last Tri-State Clinic because of the surprisingly low turnout. "I'm disgusted with the total apathy of Carolinas radio, which is the home of some of the worst sounding radio stations in the U.S."

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Vox Jox

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3-7 p.m., **Johnny Sutton** 7-midnight, and **Bruce Wayne** midnight-6 a.m. Thompson believes that "from what we have been able to determine, audiences are getting smarter, more discriminating, and harder to buy."

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Harvey Glascock, general manager and owner of WSTU, Stuart, Fla., writes: "I know you're wondering if I'm still in the broadcasting business and the answer is a positive Yes. We are enjoying the casual living of the great state of Florida in addition to running the world's greatest radio station in Stuart. We operate 18 hours daily; however, in August we plan to expand to 20 hours daily and will be programming country music 5-6 a.m. I thought perhaps you might be kind enough to mention in your column that we need to build up our country music library. WSTU probably enjoys the highest rating of any radio station in the country with a 55.4 share of the audience, according to Mediastat. When you tire of the West Coast, please come to God's Country."

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"The Tooth Fairy" thing (I can't think of any better way to describe it) is now in 86 markets, and **David Green**, 312-944-7724, says he's offering the show at an especially low price to one and two-station markets. **Tom (Tom Allen) Parnell** is the new assistant program director of WPGC, Washington. **Jackson Dion**, 213-753-5917, 21, needs a new soul or Top 40 job. **WDRQ-FM**, Detroit, in its switch to all news, broadcast a six-hour "History of Detroit Radio" that has to be a classic. **Arthur Vuolo Jr.** spent months producing and writing the show, which spanned 20 years of Detroit radio and Detroit air personalities. **Don Barrett**, general manager of WDRQ-FM, was executive producer of the show and says it received "unbelievable industry and listener response."

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Chris Crockett, who'd been doing an evening rock show on KAST, Astoria, Ore., is now doing an uptempo MOR show 6-9 a.m. and noon-3 p.m. on the station. **Bill Hardy**, previously with KGHO, Hoquiam, is now doing the 6-midnight show. Rest of lineup includes **Ken Edwards** and newsmen **Chuck Walters**, who does fill-in work. **Bill Traphagen**, morning air personality and program director of WOAI, San Antonio, has left the MOR station and general manager **Cliff Hunter** is seeking a new program director. Be a good job.

KGB, San Diego, is getting into some heavy promotions such as giving away every record played last weekend. Staff includes **John Carter**, **K.O. Bayley**, program director **Charlie Van Dyke** (now back on the air), **Johnny Mitchell**, **Chuck Browning**, and **Barry Kay**. There's no need to tell you that this is a heavy lineup. Lineup at **WKBK**, Keene, N.H., now includes program director **Billy O'Niell**, **Bill (Cole Younger) Workinger**, **Fred Tucker** and **Dick Teimer**. Format is Top 40. It's a daytime operation.

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Jack Pride is out of WAYS, Charlotte. Phone is 704-536-7376. They claim it's working for **KARM** even if you and I might think that progressive rock and middle-of-the-road music is too much of a contrast. Anyhow, the staff lineup at **KARM**, Fresno, Calif., now includes program director **Bob Connell** in the morning, **Pat McCall** 10 a.m.-3 p.m., **Craig Mollison** 3-7 p.m., and progressive rock personality **Dave London** until midnight. Station features MOR music until London does his thing. **Alan Rosen** has

joined the engineering department of WPLJ-FM and WABC, New York; he was formerly an air personality at WTKO, Ithaca, N.Y.; and was once program manager of KBNO-FM, Houston. Says: "I'm joining two of my friends who have been engineers at WABC and WPLJ-FM for almost two years—**Bobby Ryan**, formerly an air personality at WNDR, Syracuse, N.Y., and **Jim Carr**, formerly an air personality at several eastern Pennsylvania radio stations. Virtually all studio engineers here did some air work at one time or another."

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I'm beginning to pick up indications that jazz is making a comeback among the college-age crowd. These kids are digging it. Mostly the quiet jazz or soft jazz stuff. The whole scene will be something to watch closely during the next few months to see if the whole thing is "catching." But I don't believe it'll be jazz as you and I know it. Be a lot of young groups coming out with the stuff and the old solo concept will not make it; everybody will be meshing together and extrapolating like crazy.

★ ★ ★

Paul Christy decided he didn't like sour dough bread that much after all and has left his position as program director of KCBS-FM, San Francisco. Would you like to pick up a British radio show for your station? The "Tony Mercer Show" out of London, available as a one-hour, two-hour, or three-hour show, is being handled in the U.S. by Travis International Distributions, 512-655-0924. Mercer is willing to cut promos and commercials for any station taking the show. Some of the shows are going to be recorded live at London discotheques. Recently moving to **KBUC**, San Antonio, were **Andy Jackson**, known as **Don Baker** while at **WMTS** in Murfreesboro, Tenn., and **Perry Bullard**, whom you've probably heard on Country Music Time for the Air Force.

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Bob Raleigh and **Skip Broussard** were supposed to send me some details about the second Tri-State Radio Clinic, July 16-17, at the Holiday Inn, Raleigh, N.C., but something must have happened to my mail. Anyway, among the speakers will be **Jim Clemmins**, **WPLO**, Atlanta; **John Randolph**, **WAKY**, Louisville; **Skip Broussard**, All Media Services, Raleigh; **Bill Sherrard**, **WSAI**, Cincinnati; and **Robert Holladay**, Nashville record promotion man. I think I can guarantee that the clinic will be a valuable one, since I was there last year. Go, if you can. Registration is only \$40 and this price includes two meals.

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Chris Turner, program director at **KALO**, Little Rock, Ark., has been promoted to operations manager. **J. Robert Dark**, former music director of **KEYN** in Wichita, is the new program director at **KOMA**, Oklahoma City; **Dave Turner**, who had been coordinating music, will go back to devoting full time to his morning radio show on the 50,000-watt Top 40 operation. After months of being restrained from selling or giving away in the U.S. "The Story of the Beatles," the 12-hour documentary produced by **CHUM**, Toronto, the Top 40 station has received permission to give it away. All you'll have to pay is the costs of the tape and the postage. Dirt cheap, for something as valuable as this. Call **J. Robert Wood**, **CHUM** program supervisor, (416) 925-6666. Or



TURNER

write him, care of 1331 Yonge St., Toronto 290, Ontario, Canada. Stations already hip to this documentary, which the staff at **CHUM** compiled with loving care, included **WPOP**, Hartford; **WIBG**, Philadelphia; **WLS**, Chicago; **WKNR**, Detroit; **WIBC**, Indianapolis. Bound to be a winner; covers the whole Beatles phenomenon.

★ ★ ★

Chris Shannon, program director of **WBLU**, Salem, Va., 5,000-watt Top 40 daytime station, is raising hell about record service. So, now his weekly playlist that he sends out to the local stores fails to list the label on all records he has to buy. **Gene Werley**, music director, **WAEB**, Allentown, Pa., called. His new boy is **Shane Charles**; mother is **Philomena Werley**. I don't think I've mentioned yet that **Joe Hempstead** is programming **WJFF**, Grand Rapids country music station. **Bobby Holland**, 27, eight years' rock experience, seeking deejay job in south or southeast. Married. Call (912) 375-4512. **Rich Pauley**: You don't win the beer. No one does. One guy called; he remembered watching **Toby Dowdy's** TV show years and years ago. But Toby is even more important than that for something else.

★ ★ ★

I want to remind you guys about that **Elvis Presley** special produced by **Watermark Inc.** It's just about ready. Call **Tom Rounds**, (213) 659-3834. Cost of the 12-hour documentary is based on your station's rate card. You can either buy the show on a one-time basis, or use it as wished. I heard a demo tape the other day and was knocked out. **Ron Jacobs** and his staff have really put together one hell of a special. Program directors may obtain a demo tape for the asking. **Ron Huntsman** is leaving **KLEO**, Wichita, where he was music director. **KLEO** program director **Bob Roberts** has promoted **Don Williams** to music director and will be hunting a new first ticket man with production ability. Good scene. Go get it if you're interested. **Huntsman**, incidentally, is going to become program director somewhere. **WIGO**, Atlanta soul station, needs an air personality.

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Veteran **Bill Stewart** called up one day while in town and we kept missing each other on the phone. But I found out from a mutual buddy that he's now consulting **WONE**, New Orleans. This is the station that **Bill** switched from rock to uptempo easy listening several years ago. **Ed O'Brien** has left **KLEO**, Wichita, where he was a production man, to join **KFXM**, San Bernardino, Calif. **Ross Gerber**, program director with **AFKN** in Korea, is coming back to the States Aug. 15 and needs a Top 40 job. Home phone is (213) 781-4479 or write him care of 5634 Burnet Ave., Van Nuys, Calif.

★ ★ ★

Ran into **Mr. and Mrs. Pete Smith**, **KMPC**, Los Angeles, at a party the other evening, plus **Larry Van Nuys**, **KGIL**, San Fernando Valley, Calif. Got to talk to **Larry** at length. Damned good radio man. Also attending the party was **George Beaudet**, general sales manager of **KSHE-FM**, St. Louis progressive rock station, who was out in Los Angeles making sales calls.

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WMOB-FM: Got about eight calls (those that I was able to answer anyhow, since I'm only able to answer about half my phone calls these days) on the Golden Word. I'm still mystified about what the clue was. **Jim Powell** writes: "The economic pinch of 1969-71, as you know, has sent many a disk jockey back down the rungs of (Continued on page 34)

Fewer Spots Per Hour Lift WRKO Ratings to Its Peak

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Other than that, there are really no limits to the freedom of the air personalities. Each personality presents himself as best as possible through the music. There is moderate talk and the emphasis is on the music. Each personality knows the area well and he knows that the summer means a subtle difference in the tempo of the station.

Phillips explained that the slight change in tempo for the station during the summer was due to their six-state coverage which blankets many resort areas in Maine and the other New England resort areas. "We are slightly more up and bright during the summer because there are people listening

to us on the beach and in the sweltering traffic jams throughout the area. We want to keep them happy and help them to keep their minds at ease. An up-tempo pace helps this along, I think, and it has paid off quite well," **Phillips** added. "In short, we have the people of New England at heart and we feel we know the pulse of the people and what they want to hear. The ratings prove our theory," **Phillips** concluded.

The line-up at the station included **Dale Doorman**, 6-9 a.m.; **Joel Cash**, 9 a.m.-noon; **Gary Martin**, noon-3 p.m.; **Johnny Williams**, 3-6 p.m.; **Tom Kennedy**, 6-9 p.m.; **Jerry Morgan**, 9-midnight, and **Chris Bailey** from midnight-6 a.m. Summer swing man is **J.J. Jordan**.

Formative '50s—Those Were the Days

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both the turkey and the money. The best laid plans of men and turkeys oft times go awol, and this one was no exception. If you know anything about turkeys, you know that they don't fly too well. Picture in your mind what happened. Out of the sky came a big, fat, screaming, feathery missile... and plunged through the roof of a building. Happy Thanksgiving!

Treasure hunts were among the most popular forms of promotional activity until they were finally banned altogether. In cities all over America, every day, law-abiding citizens were, with smiles on their faces and shovels in hand, digging up their neighbors' lawns, the city park, tearing down street signs, and generally causing havoc all in the name of the, fortunately, now-defunct treasure hunt.

Remember the living billboards... billboards with live models to attract motorists' attention and hopefully their radio dials? Recall **Lucky House Number**... **Don't Say Hello**... **Mr. Whisper**... **The Walking Man**... and **Lucky License Plates and Bumper Stickers**? Some were new, some had been done before, and many are still around today.

The disk jockey, although he had been around a while before, really came into his own during this decade. It was not uncommon during this period that the disk jockey often became more popular than the records he played. It was the golden era for the DJ, an era we will probably never see again. Remember the earlier definition of nostalgia... a longing for an irrecoverable condition? But being a jock then was not only a lot of work, it was often dangerous. If you have ever lived for a week suspended by a crane in mid-air inside an automobile... if you ever did broadcast from a diver's suit at the bottom of a shark-infested tank... if you ever walked 50 miles... raced donkeys, stock cars, bicycles, tricycles, roller skates... if you ever rode for hours on a Ferris Wheel... if you ever locked yourself in the control room for 24 hours and played the same record over and over... if you ever stayed awake for nearly a week while broadcasting from the window of a used car dealer, then you have paid your dues in the disk jockey club. Looking back, maybe it wasn't always fun; but it was never dull.

Reliving the '50s in radio would be incomplete without mentioning the equipment we had to work with. If you put a group of radio people in a room together, each would swear that he, at one time had worked in the worst-equipped station in the world. The tape cartridge had not yet been invented, and I think it was during this period that "busier than a one-armed paperhanger" was popularized. Remember the turntables that took three or four revolutions to get up to speed? Or the Magna-

cord that I'm not sure ever got up to speed. Remember playing commercials and jingles from E.T.'s? Remember the telephone beeper that was louder than the conversation?

Do you remember when the jingles were played between the commercials? (Remember working at a station that couldn't afford jingles, so you stole everything including audition tapes and NAB jingles?) Who could ever forget the newscasts that made more noise than New Year's in Chinatown?

The news then in Top 40 made all too frequent use of bells, sirens, breaking glass, rockets, music, explosions, countdowns, predictions, Hollywood gossip, and echo... lots of echo. Time tones, twin time tones, chimes, gongs, and doorbells. It was a loud, exciting, and often deafening time to be in radio.

The '50s were a time when the sky was the limit, and a station was limited only by its imagination.

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Philly Promo Men

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nation. I just can't understand the attitude that if **WFIL** or **WIP** doesn't play it, they're not going to work the record." **Michaels** said that he pays attention to what the college stations and the fringe area stations are playing.

One of the gripes he also had was about a new promotion man who was "giving away records to stores like the label was going out of business. The recent record is dead in Philadelphia. A sales report showed it was high in the market. We checked stores and found free goods in the stores, so we dropped the record. It's an insult to a person's integrity. Things like that screw up the whole system."

Another case where local promotions are helpful to **WFIL**, **Michaels** said, was that the Top 40 station has a feature LP every night. "This gives the record company a chance to expose new product... and the local promotion men help us by telling us the better cuts."

New Mexico Hamlet Gets Country Station

HUMBLE CITY, N.M.—**KCIA**, a country music operation, has just gone on the air here. The 1,000-watt daytime station serves the Permian Basin of the southwest, including Southwest Texas and Eastern New Mexico. Program director **Chris Martin** was last week striving to assemble a record library of both old and new country albums and singles. "Humble City, believe it or no," he said, "has a population of about six people. But we are just seven miles north of **Hobbs, N.M.**" **Jack Parry** is the general manager. **Steve Clay** is one of the stations air personalities.

Country Music

Roster Slashing Reduces Nashville Cutting 14 Percent

NASHVILLE — Recording sessions here are dominated by country acts, but the category of pop-rock has made sharp inroads, according to a survey compiled by Fred E. Ford in cooperation with Local 257, American Federation of Musicians. Research also indicated that total sessions declined over 1969, due mostly to paring of rosters by major labels, but more individual producers were involved in sessions. A similar survey was done a year ago by Jay F. Mick, results of which were also printed exclusively by Billboard.

Studies were conducted as part of a requirement for college credit in a special music class conducted by Rick Powell, a member of the Peabody faculty. Powell is also a National Academy of Recording artists board member, head of the local NARAS institute and a member of the Country Music Association and the Gospel Music Association.

Two-Thirds Still Country

Covering a recent six-month period (the same comparable period as Mick's study), the survey shows no startling changes, but rather a regrounding process involving cutbacks by some, increases by others.

The general country field still involves about 65% of the recordings done in Nashville. Overall during this period the total number of sessions done in Nashville declined from 1,566 to 1,346. However, the number of producers of sessions increased somewhat, reflecting the continuing trend toward independent production.

Perhaps of greatest significance is the increase in the pop-rock

field. While this constituted only 1% of the music here in the earlier survey, it now has jumped to 5%. Non-rock pop music totaled about 8% (down slightly from a year ago), and the combined classification of soul and rhythm and blues declined by some 5%. Underground rock-folk remained unchanged at 4%, while western music continued its downward trend, dropping below 1%.

Sophistication in modern country music was revealed in two findings. The so-called country-pop field constituted some 10% of the music, and the number of identifiable pop producers, now directing sessions in the country category, has gone up appreciably. Also the percentage of arranged sessions, those involving professional arrangers, went up slightly.

Artist Rosters Change

Some companies, in roster streamlining, reduced sessions by a considerable amount. Others, on the other hand, increased the number of artists in the stable. Capitol, for example, produced 23 artists during the first survey, but increased to 36 this time. Columbia, on the other hand, reduced from 38 to 31. This Columbia reduction is also noted in total number of sessions at the Columbia Studio, which ceased its custom operation nearly two years ago to con-

centrate on its own artists. Sessions there declined from 141 to 92 during the comparable periods. Both Capitol and Decca, which also increased its roster notably, were well up in the number of sessions cut at various studios. Dot's artists declined from 17 to 10; Epic from 21 to 18; Heartwarming from 13 to 8; Monument's from 37 to 23; Stop from 27 to 9; United Artists from 15 to 9 and Chart from 23 to 20. RCA jumped from 47 to 60 (with its total sessions also going up slightly), while Mercury increased its artists from 15 to 18, and Shelby Singleton went from 15 to 19.

Most of the sessions in the recent survey were larger, employing a greater number of musicians, than in the past. The largest was a session by Floyd Cramer for RCA involving 40 musicians.

In all, 584 artists recorded in Nashville, a good many of them coming in from other areas. With more musicians utilized, the number of session leaders also increased sharply. In all, 172 separate leaders were involved.

There were 3,870 songs recorded during the 1,346 sessions, or an average of 2.95 songs per session. On a five-day work week schedule, this figures to approximately five sessions daily.

Fall Country Fete Sets First Bluegrass Show

NASHVILLE — Recognizing a need and a demand which had built up over the years, the "Grand Ole Opry" birthday party celebration in October now will include an "early bird" Bluegrass concert. "Opry" manager Bud Wendell said the event would be held on Wednesday night, Oct. 13, and would include every available Bluegrass performer. The foremost of these is Bill Monroe.

Heretofore there has been virtually no Bluegrass entertainment during the gathering, which also includes the Country Music Association convention and general membership meeting; the CMA Awards presentation, and, a week

earlier, the Music City Pro-Celebrity Golf Tournament.

Now, Wendell said, there will be an opportunity to "expose" real Bluegrass entertainment to the visiting disk jockeys in the hope that they "might even include some of it in their programming."

Bluegrass has undergone a resurgence in recent years, both in the colleges and in outdoor concerts across the nation.

The October concert, aimed at the early arrivals for the three official days of the convention (Oct. 14-15-16), will be free and is tentatively scheduled to run from 7:30 to 10 p.m. at the Opry House.

Vanguard Expecting Richer Talent Lode in Music City

NASHVILLE — Vanguard Records is looking more toward this city for product, according to a company spokesman. The label, which already is recording instrumentalists Randy and Gary Scruggs, sons of famed banjoist Earl Scruggs, has now signed Dave Loggins to the label.

The young East Tennessee native

will record pop music which is country-oriented, according to spokesman David Wilkes.

Jerry Crutchfield, who heads the MCA music division here, and Glen Keener, former Capitol and Opryland producer, will handle the production.

Vanguard is now working on a second album for the Scruggs brothers, both of them instrumentalists. Wilkes said the company plans to sign more artists and to expand the Nashville operation.

Loggins, who came here as an insurance salesman, took his tapes around to various producers and was brought to Crutchfield's attention by Keener. Crutchfield signed him as a writer for MCA, and then aided him in getting a recording contract. He will record his own material.

Vanguard had done considerable overdubbing of its product here in the past, and did some original recording by Joan Baez, who has become a local favorite, and Buffy Sainte-Marie. The label praised the city as being the best in "finishing techniques."



J. HAL SMITH, left, co-owner of Renfro Valley Enterprises, announced the signing of Mac Wiseman, right, as a regular member of the Renfro Valley Barndance. He also will make appearances on the Sunday Morning Gathering which is produced and narrated by Renfro Valley Founder John Lair, center.

Nashville Scene

Roy Drusky reports something new in the way of treatment for a country music artist. While playing a date in Indiana, he discovered that he didn't have to dress in the hallway or a closet, but instead there was a room with his name on it. Inside was a welcome letter, a brochure on the state of Indiana, and a package of cheese. He has a warm feeling for the state.

The New Frontier, a Japanese group, made an "Opry" appearance while in Nashville to record. The group, brought in by Acuff-Rose, also cut several sessions at the Hickory Studio, and will be signed by a major label. Although they speak no English, they sing it impeccably.

Jack Greene, Jeannie Seeley and the wife of Del Reeves are all on the ailing list. Ray Griff has called off all summer dates due to chronic laryngitis, and independent producer Felton Jarvis has undergone surgery.

Boots Walker, wife of Billy Walker, is recovering nicely from a mild stroke. Bill Carlisle, his daughter Shiela, and his long-time sidekick, Marshall Barnes, are off for 10 days in Ohio, working for John Bowdin. They're tentatively scheduled for a trip to England in August.

The Four Guys, one of the most entertaining groups in the country music field, continue to get encores at the "Opry" week after week. Leroy Van Dyke has been showing his abilities as an astute businessman, as well as fine artist, by buying farms, improving them and selling at a profit.

Billy Grammer's 18-year-old namesake son, is with the People program in Europe. Dottie West went home to McMinnville, Tenn., to purchase her first Cadillac, a big red one. Billy Cole, whose "Hearse in Reverse" is getting strong airplay,

made an appearance on the televised Wilburn Brothers show.

Patsy Montana has made one of her rare "Opry" appearances, a week after another rare showing at the Renfro Valley show.

The Moods of Country music returned to Nashville to DBM Studios to record some new material written by James Cowen and Larry Jentry. Single action at Dot includes an end-of-the-month release for Peggy Little, the bundle of dynamite who has not had a release for a while. She is the person who brightens a room by walking in. Dot also has released a new Tommy Overstreet single.

Capitol's Stoney Edwards came to Nashville for his first session in Music City. Along with him came West Coast producer Earl Ball. Capitol also has a new release by Wanda Jackson, written by Jerry Crutchfield, by Tex Ritter, written by Boudleaux and Felice Bryant, and by Jean Shepard, written by Ben Peters and George Richey. Hubert Long talent opened the new facilities of the Illinois Country Opry in Petersburg, Ill. Those on hand were Barbara Fairchild, David Wilkins and Charlie Walker.

George Hamilton IV has recorded a new Bill Anderson tune, "Plain Ole Three Chord Hurtin' Country Song." Dot artist Dale Award has signed a management agreement with Carl Friend of Little Rock. He has also done a session in Nashville with Jim Foglesong.

The Homesteaders were victims of burglars in New England who stole all their stage costumes and the contents of their trailer. It was the third such thievery involving country artists in the New England area. Artist Dick Shuey is doubling as an air person-

(Continued on page 39)



MEGA RECORDS celebrated Sammi Smith's million-selling record, "Help Me Make It Through Tonight," with a boat party on the Cumberland River at Nashville. Shown with Miss Smith (who was married last Monday) are Brad Crandall, left, president of Mega, and producer Jim Malloy.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

Clifford Allen For Mayor Of Nashville—by The People (Winner)

For The Good Times—Toni Lee Wright (Nu-Top)
The Other Side—Skip Sands (Dixie)
Don't Rush It—James Bonner (BPL)
LOVE—The Live Wires (REF)
Lay It On Me Lightly—Lee Shipman (Cee Bee)
Amanda—Dionne Warwick (Scepter)
Good Morning Sunshine—Paul Coleman (Pinnett)
Sheer Misery—Sunday Sharpe (Rollin Dots)

ALBUM OF THE WEEK:
WHERE DID THEY GO—PEGGY LEE (Capitol)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

Brite Star's Pick Hits

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

GUY DRAKE LOOKS TO WHITE HOUSE TENURE

NASHVILLE—Guy Drake, author-singer of "Welfare Cadillac," has formally announced he will run for the presidency of the U.S. In a news conference on the sidewalk of the Hall of Fame building here, Drake indicated his policies would parallel those of Governor George Wallace of Alabama.

Drake then listed three reasons for running; he plays a "fairly good" game of golf; would like to travel around the world at the taxpayer's expense, and has a son who would like a televised wedding at the White House.

The singer, who recently formed his own record label, also said his first act as president would be to bring all the boys home from Viet Nam, and send politicians to replace them.

"After all," he said, "it's the politicians' war."

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/31/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI)	6	39	—	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	1
2	1	BRIGHT LIGHTS, BIG CITY Sonny James, Capitol 3114 (Conrad, BMI)	7	40	53	MY BLUE TEARS Dolly Parton, RCA 47-9999 (Owepar, BMI)	3
3	6	INDIAN LAKE Freddy Weller, Columbia 4-45388 (Pocketful of Tunes, BMI)	8	41	34	FADED LOVE Tompall & the Glaser Brothers, MGM 14249 (Hill & Range, BMI)	8
4	9	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI)	5	42	39	UNDER YOUR SPELL AGAIN Waylon Jennings & Jesse Colter, RCA Victor 47-9992 (Central Songs, BMI)	7
5	5	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	8	43	56	I CAN'T GO ON LOVING YOU Roy Drusky, Mercury 73212 (Moss-Rose, BMI)	5
6	12	DREAM LOVER Billy "Crash" Craddock, Cartwheel 196 (Screen Gems-Columbia/Hudson Bay/Hill & Range, BMI)	7	44	42	DON'T CHANGE ON ME Penny DeHaven, United Artists 50787 (United Artists, ASCAP)	7
7	7	RIGHT WON'T TOUCH A HAND George Jones, Musicor 1440 (Glad, BMI)	8	45	36	CHARLEY'S PICTURE Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	13
8	8	TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI)	9	46	51	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	4
9	3	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	13	47	30	BABY, YOU'VE GOT WHAT IT TAKES Charlie Louvin & Melba Montgomery, Capitol 3111 (Meridian/Eden, BMI)	8
10	16	NASHVILLE David Houston, Epic 5-10748 (CBS) (Tree, BMI)	8	48	47	HAPPY ANNIVERSARY Roy Rogers, Capitol 3117 (Forrest Hills, BMI)	6
11	23	GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	3	49	49	YOU'RE JUST MORE A WOMAN Bob Yarborough, Sugar Hill 013 (Chart) (Sue-Mirl, ASCAP)	11
12	4	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	13	50	68	DON'T LET HIM MAKE A MEMORY OUT OF ME Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI)	2
13	10	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	13	51	63	WHEN HE WALKS ON YOU (Like You Have Walked On Me) Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI)	2
14	11	ME AND YOU AND A DOG NAMED BOO Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	11	52	43	COUNTRYFIED George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	11
15	21	GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP)	5	53	57	TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA Victor 74-0445 (Cherry Lane, ASCAP)	6
16	15	THE CHAIR/SEVENTEEN Marty Robbins, Columbia 4-45377 (Mariposa, BMI/Mariposa, BMI)	11	54	41	(I Heard That) LONESOME WHISTLE Don Gibson, Hickory 1598 (Peer Int'l, BMI)	11
17	13	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	14	55	55	MAHOGANY PULPIT Dickey Lee, RCA Victor 47-9988 (Bannock, BMI)	7
18	18	SINGING IN VIETNAM TALKING BLUES Johnny Cash, Columbia 4-45393 (House of Cash, BMI)	6	56	58	YOU WERE ON MY MIND Bobby Penn, 50 States 1A (Accusound) (Whitmark & Sons, ASCAP)	5
19	17	PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI)	12	57	54	FISHIN' ON THE MISSISSIPPI Buddy Alan, Capitol 3110 (Blue Book, BMI)	9
20	33	WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI)	3	58	61	MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	3
21	22	THE RIGHT COMBINATION Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI)	6	59	67	I GOT A WOMAN Bob Luman, Epic 5-10755 (CBS) (Hill & Range, BMI)	3
22	29	THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	4	60	—	CONGRATULATIONS (You Sure Made a Man Out of Him) Arlene Harden, Columbia 4-45420 (Crosskeys, ASCAP)	1
23	27	TREAT HIM RIGHT Barbara Mandrell, Columbia 4-45391 (Don, BMI)	6	61	70	PLEDGING MY LOVE Kitty Wells, Decca 32840 (MCA) (Wemar/Lion, BMI)	2
24	26	THE PHILADELPHIA FILLIES Del Reeves, United Artists 50802 (Acuff-Rose, BMI)	4	62	65	FIRE HYDRANT #79/THERE MUST BE MORE TO LIFE (Than Growing Old) Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI/Hall-Clement/Birdwalk, BMI)	2
25	19	SHE DON'T MAKE ME CRY David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	10	63	64	GREYSTONE CHAPEL Glen Sherley, Mega 615-0027 (Hill & Range, BMI)	4
26	24	SOMETHING BEAUTIFUL Slim Whitman, United Artists 50775 (Stallion, BMI)	14	64	69	ONE NIGHT OF LOVE Johnny Duncan, Columbia 4-45418 (Pi-Gem, BMI)	2
27	20	MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Wren, BMI)	11	65	—	BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	1
28	14	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Paramount) (Shenandoah, BMI)	15	66	66	LOVE TAKES A LOT OF MY TIME Skeeter Davis, RCA 47-9997 (Crestmoor, BMI)	3
29	32	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	4	67	—	LOSER'S COCKTAIL Dick Curless, Capitol 3105 (Champion, BMI)	1
30	25	THEN YOU WALK IN Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	12	68	—	IF I HAD YOU Bobby Lewis, United Artists 50791 (Passkey, BMI)	1
31	28	JOY TO THE WORLD Murray Kellum, Epic 5-10741 (CBS) (Lady Jane, BMI)	7	69	59	SWEET BABY ON MY MIND June Stearns, Decca 32828 (MCA) (Unichappell, BMI)	7
32	38	QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	2	70	75	HE EVEN WOKE ME UP TO SAY GOODBYE Lynn Anderson, Chart 5136 (Acuff-Rose, BMI)	2
33	31	LOVE ON BROADWAY Jerry Lee Lewis, Sun 1125 (SSS International) (Champion, BMI)	6	71	71	SUMMER MAN Anne Christine, CME 4634 (Tail Feathers, BMI)	3
34	35	WELCOME TO MY WORLD Eddy Arnold, RCA 47-9993 (Tuckahoe/Neilrae, BMI)	5	72	72	PENCIL MARKS ON THE WALL Henson Cargill, Mega 615-0030 (Free Verse, ASCAP)	3
35	46	PITTY, PITTY, PATTERN Susan Raye, Capitol 3129 (Blue Book, BMI)	3	73	73	YOU DON'T UNDERSTAND HIM LIKE I DO Jeannie Seely, Decca 32838 (MCA) (Metric, BMI)	3
36	37	THE LAST TIME I SAW HER Glen Campbell, Capitol 3213 (Warner-Tamerlane, BMI)	5	74	74	GOING BACK TO LOUISIANA Ernie Rowell, Prize 98-08 (Gaylo, BMI)	2
37	44	I'M GONNA WRITE A SONG Tommy Cash, Epic 5-10756 (CBS) (Flagship, BMI)	4	75	—	THE CHOKIN' KIND Diana Trask, Dot 17384 (Paramount) (Wilderness, BMI)	1
38	48	HERE I GO AGAIN Bobby Wright, Decca 32839 (MCA) (Contention, SESAC)	4				

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Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 7/31/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	A MAN IN BLACK Johnny Cash, Columbia C 30440	7
2	2	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	8
3	3	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	14
4	6	I'M JUST ME Charley Pride, RCA LSP 4560	3
5	5	HAG Merle Haggard, Capitol ST 735	16
6	7	ROSE GARDEN Lynn Anderson, Columbia C 30411	32
7	8	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	8
8	9	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	13
9	4	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	15
10	10	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30685 (CBS)	11
11	14	TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343	6
12	43	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	2
13	13	SOMETHING SPECIAL Jim Reeves, RCA LSP 4528	5
14	15	LOVE LETTERS FROM ELVIS Elvis Presley, RCA LSP 4530	4
15	22	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA)	13
16	16	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	5
17	18	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	27
18	12	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	48
19	19	RUBY Buck Owens & the Buckaroos, Capitol ST 795	3
20	—	BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556	1
21	11	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	17
22	24	A WOMAN ALWAYS KNOWS David Houston, Epic E 30657 (CBS)	10
23	17	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	27
24	20	JUST ONE TIME Connie Smith, RCA LSP 4534	5
25	25	WILLY JONES Susan Raye, Capitol ST 736	17
26	31	THE INCREDIBLE ROY CLARK Dot DOS 25990 (Paramount)	3
27	27	JEANNIE C. RILEY'S GREATEST HITS Plantation PLP 13 (SSS Int'l)	3
28	30	ALWAYS REMEMBER Bill Anderson, Decca DL 75275 (MCA)	12
29	26	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679 (Word)	16
30	21	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca CL 75286 (MCA)	6
31	34	PROMISED LAND Freddie Weller, Columbia C 30638	10
32	33	CALIFORNIA GRAPEVINE Freddie Hart, Capitol ST 593	2
33	40	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot DOS 25991 (Paramount)	4
34	32	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	12
35	28	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	13
36	23	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251 (MCA)	23
37	29	BED OF ROSE'S Statler Brothers, Mercury SR 61317	29
38	39	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor LSP 4525	7
39	36	EMPTY ARMS Sonny James, Capitol ST 734	15
40	41	GWEN (Congratulations) Tommy Overstreet, Dot DOS 25992 (Paramount)	2
41	37	ANNE MURRAY Capitol ST 667	16
42	35	BEST OF ROY CLARK Dot DOS 25986 (Paramount)	19
43	42	HONKY TONKIN' Merle Haggard's Strangers & Friends, Capitol ST 796	3
44	—	LAST TIME I SAW HER Glen Campbell, Capitol SW 733	1
45	—	WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570	1

Country Music

Nashville Scene

• Continued from page 36

ality with WKMC Radio in Roaring Spring, Pa. . . . Jim Alley's on-stage and off partner is auburn-haired Susan James from Indiana. They've formed their own show and are set to begin a nationwide tour of clubs. Susan formerly had her own group in the Midwest. . . . Jim Nabors will join forces with Faron Young, Stonewall Jackson, Dave Hall and Pee Wee King at the Clay County Fair in Iowa in September. . . . Jimmy Key has announced the signing of Lester Flatt and his group to an exclusive contract to handle all bookings for the veteran artist. . . . Lynn Anderson's next single was written by Joe South, one of the Bill Lowery stalwarts, who wrote her "Rose Garden" smash. . . . Newly established World Records is run by Charlie Brown, a retired Army-Air Force recruiting professional, who pioneered the live-talent country television package field during his 10-year tenure with the recruiting program. He produced both records of the firm so far by Joan Hager and Ben Parrish. . . . Ernie Ashworth has opened his own club, called the Empire Room, some 30 miles south of Nashville. . . . George Jones and Tammy Wynette are mixing business and pleasure in Hawaii. . . . Dolly Parton is back on the road with Porter Wagoner after a month-long vacation. . . . Pat Roberts and the Evergreen Drifters are set for a bush schedule of fair dates in the northwest. . . . C. R. Tubb Sr., father of Ernest Tubb, died at his home in Kemp, Texas, at the age of 85. . . . A big diesel truck slammed into the parked bus of Del Reeves and sent the bus careening into a 40-foot ravine, causing \$5,000 worth of damage and two temporarily canceled dates. . . . The Stonemans had their first "no show" in 20 years when their bus broke down on a California tour.

Jimmy Newman Starts Ranch

NASHVILLE — Country artist Jimmy Newman, who earlier sold his interest in Newkeys Publishing, has not renewed his recording contract with Decca.

Saying he is going a "new direction," Newman said much of his efforts now would go into the Music City Hereford Ranch, which he has purchased with Terry and Mary Davis, the latter the widow of the late Jim Reeves.

Newman also will form his own corporation, which will include publishing, production and other facets of the business.

Meanwhile, back at the ranch, the Newman-Davis combine will specialize in Herefords, Apaloosas and quarter horses, which they will raise on the 800-acre spread.

JAMBOREE U.S.A.

WWVA's "Jamboree U.S.A." is expanding. Needs top-flight man with show business background to help produce weekly live broadcast show from stage of Capitol Music Hall and book talent for show. Other Jamboree activity includes recording studio, record label, music publishing, T.V. and radio syndication, road shows, tours, etc. This is a big opportunity for the right man. Don't phone. Send complete resume of background and experience, age and family status, salary required and include references, to: Bob Finnegan, Director Jamboree U.S.A., WWVA Wheeling, W. Va. 26003



(to the top of the charts)

Bookings: Buddy Lee Attractions, Nashville, Tenn.

Jukebox programming

Dunhill Long Disk Jukebox Bonanza

By JOHN SIPPEL and EARL PAIGE

LOS ANGELES—Jukebox programmers' complaints about long singles are being acted upon in a precedential move. ABC/Dunhill here is recoupling a Steppenwolf disk that had a long flip side, substituting just for jukeboxes a recording from a yet-to-be-released LP.

While complaints about overly-long singles have been heard for over a year, the ABC-Dunhill release of an 8:46 minute recording of "For Madmen Only" by Steppenwolf touched off an immediate outburst.

Most vociferous was Bill Bush, programmer at Les Montooth Phonograph Service, Peoria, Ill. Bush, who works for the president of Music Operators of America (MOA), the national organization of jukebox businessmen, wrote a letter to Dennis Lavinthal, ABC-Dunhill sales manager.

ABC/Dunhill had heard of Bush's complaint earlier and huddled with Steppenwolf and Tom Thacker, the group's representative and staff member of Reb Foster, a Beverly Hills, Calif., talent agency.

John Kay, Jerry Edminton and Goldie McJohn, principal members of Steppenwolf, told Billboard they were glad the problem of the long record was pointed out. They agreed to a plan whereby ABC/Dunhill will withdraw the "Ride With Me/For Madmen Only" disk and re-release "Ride With Me" coupled with "Black Pit," a 3:30 minute cut from an upcoming album.

'Easy Listening' Locations Can 'Swing' to Pop Sounds

By EARL PAIGE

ARLINGTON HEIGHTS, Ill.—The always difficult task of categorizing locations as to type of music preferred is made more difficult when it comes to stops where both pop and easy listening are played but at different hours of the day. This has caused Wayne and Robert Hesch of A&H Entertainers here to make adjustments in the firm's weekly poll of best playing jukebox records.

Actually, Wayne Hesch believes there is a category "between easy listening and pop."

He admits that even "pop" is a confusing category because it normally connotes teen or rock 'n' roll records. The better term may be "Top 40."

"But there are locations where we put on Top 40 and EL but where Rolling Stones and the rougher kinds of rock just won't go. These aren't Top 40 stops and they definitely aren't easy listening stops."

Hesch mentioned the restaurant patronized by young adults, principally. It serves liquor. "Indian Reservation," "Moon Shadow" and "Beginnings" are getting top play, but so are oldies such as "It's Impossible" by Perry Como, and "Theme From Love Story"—basically EL records.

"You look at the meter reading cards our men bring back and see Perry Como and Cat Stevens both spinning the jukeboxes and it makes you realize just how difficult it really is to categorize a location," Hesch said.

The problem of the location where different times of the day dictate different types of music preference can lead to headaches.

He cites the case of "Power to the People" by John Lennon and Ono, with the flip side "Touch Me."

Thus, jukebox programmers will receive an exclusive.

Contacted in Peoria, Bush said the move was especially pleasing to him because he had wanted to buy "Ride With Me" in heavy quantity. Like Arlington Heights, Ill., programmer Wayne Hesch and others, he had laid off because of "For Madmen Only."

In his letter to ABC/Dunhill, Bush said: "If the average record plays three minutes, this means that if our machines play continually they can only play twenty selections an hour."

"If record companies continue to press numbers in excess of three minutes, it greatly affects our income. There have been numerous singles in the past in excess of six and seven minutes, but I have never heard of one being as long as 'For Madmen Only.'"

"If we were to place 'Ride With Me' on our machines and a customer played both sides, we would be giving him as much 'time' for his quarter as we did thirty years ago. By way of economics, I'm sure you'll agree, even ABC/Dunhill could not exist selling at the prices of thirty years ago."

Bush added that he hopes the record manufacturers and jukebox programmers can bridge a communication gap that has long been discussed in jukebox industry meetings. "It is not our wish to become involved in the pressing of records, or to interfere with you. We only want you to realize some of our problems in regard to time and quality of material."

MOA Drive to Enroll 1-Stops

CHICAGO—Music Operators of America (MOA) is courting the favor of one-stops again and mounting several arguments against the familiar complaint of one-stops which harp on seeing too few programmers at MOA.

"I realize that programmers can't attend MOA because of the added expense and also because they are often too valuable back home when top management is here," said Fred Granger, executive vice president.

"But I also feel many top management MOA members that do come to our convention are more programming-conscious today. For example, our president, Les Montooth, has been talking about jukebox programming at several state association meetings."

But aside from one-stops benefiting from seeing top management of routes—many managers and owners also buy the records—Granger has other arguments for one-stops.

"The dues are only \$100 and this of course allows the one-stop to participate in our industry and avail themselves of our eight basic insurance programs. If enough one-stops join, eventually they can elect a board member and have even more influence."

"So we feel one-stops should support the MOA and can gain benefits from belonging. We've tried various incentives in the past. We will continue to invite the one-stops to participate."

MOA just mailed out special invitations to one-stops promising to locate any one-stop exhibitors at the Oct. 15-17 convention here alongside the record manufacturers.

Programmer's Potpourri

Tangerine Records' first Golden Goodies oldies: Raeletts "Bad Water" backed with Ray Charles "Booty Butt."

M.J.M. Records: Zgonc/Morouse "King of Clubs Polka/Robby's Polka (7241)."

Kapp oldie: Louis Armstrong "Hello Dolly/Blueberry Hill (KJB 63)."

KS Records: Dick Rodgers "No Beer Today Polka/Jukebox Cheer Polka (18)."

Cuca: Elvin Styczynski "Hot Dog Joe/Ojay Polka (1511)."

Blue Note jazz: Bobby Hutcherson "Ummh, Pt. 1 & 2 (1966)."

MOA ON MOVE

CMA Exhibit, Film at MOA

CHICAGO—Music Operators of America (MOA) will have an exhibitor this fall the Country Music Association (CMA) which likely will present a film for the national organization of jukebox businessmen. The closer unity with CMA is only one of several advances for MOA.

While CMA's convention conflicts with MOA (Oct. 15-17) the two associations are nevertheless very close, said MOA executive vice president Fred Granger. He said both groups regret the overlap of conventions.

MOA's new computerized accounting service is so successful it is being temporarily cut off at 50 registrants until a backlog of work can be accomplished. The fee runs from \$40 to \$200 per month.

MOA is also set to hold seminars at Notre Dame in an ongoing program of providing more and more services.

Granger and president Les Montooth, who developed much of the

idea for the accounting service, outlined MOA progress in Montana recently. Around 75 percent of the association's members now pay dues in the higher brackets of \$100 to \$250 a year. Dues are based on the number of machines. MOA is encouraging honesty on the part of its members to ensure fairness and to avoid any dues hikes in the coming year or two.

As for the convention at the Sherman House Hotel here, Granger said replies from exhibitors were received earlier than any previous year, indicating that many companies are eager to display goods. MOA is also plugging for more one-stop members (see separate story).

The convention this year overlaps with the National Automatic Merchandising Association (NAMA) in McCormick Place and is expected to bring record numbers of coin machine world businessmen here.

EDITORIAL

Jukebox Singles Mean \$ales

From time to time record manufacturers indicate they are conscious of the jukebox singles market, but of late this consciousness is growing. It is sharply focused this week by ABC/Dunhill's reaction to jukebox programmer complaints about overly long singles—in this case one that runs 8:46 minutes.

Two aspects of ABC/Dunhill's quick move to replace the long flip side of Steppenwolf's "Ride With Me" with another and shorter recording may shed light on this new approach to the jukebox programmer.

First of all, the group itself is involved, and artists have all along been exercising more influence in all aspects of the recording arts. Secondly, the flip started when "Ride With Me" had barely hit the charts.

Bill Bush, Peoria, Ill., programmer, noted the latter point when he first complained about "For Madmen Only," the 8:46-minute flip side that started the excitement. He said he realized that many record manufacturers believe jukebox programmers do not buy until a recording has proved itself on the charts.

"Actually, I like to ride all the way up the charts," he said. "I'd be foolish not to take advantage of that momentum."

Bush also points out that for the most part programmers' purchases represent cash sales. Moreover, they make no returns. Considering the economy today, these two points are probably being given considerable attention, especially by artists, now that they have such a stake in the business.

Coin Machine World

WIS. ASSN.

The Wisconsin Music Merchants, the state's organization of jukebox, game and vending operators, will discuss the controversial 4 percent gross receipts tax at a meeting in Madison, Wis., Aug. 1 at Quality Courts Motel, 4916 E. Broadway. Directors will be elected and top officers from Music Operators of America will attend.

KAN. ASSN.

Music Operators of America president Les Montooth and executive vice president Fred Granger will journey to Lone Star Lake near Lawrence, Kan., Aug. 14-15 for a meeting of the Kansas Amusement & Music Association. The weekend promises to be delightful with host John Emick leading the whole delegation on a frog hunt Saturday night and then treating them to a steak fry the next day.

ILL. ASSN.

The Illinois Coin Machine Operators Association will hold its annual meeting in Rockton, Ill., Sept. 17-18. Music Operators of America officials will participate.

FLA. ASSN.

The Florida Amusement and Music Association (FAMA) will hold its annual meeting in Jacksonville, Fla., Sept. 24-25 at the Thunderbird Motel. Music Operators of America president Les Montooth and executive vice president Fred Granger will attend. A special panel with six representatives of the Legislature will discuss taxes. Direct sales is expected to be a hot topic too. Also apt to come up is discussion of clarifying pinball and bingo game regulations. The Florida Automatic Merchandising Council members are invited. Industry people from Georgia are also invited and this was one reason for meeting in Jacksonville said Rob Reardon of the FAMA staff.

MONT. ASSN.

The recent Montana Coin Machine Operators Association meeting in Helena allowed Music Operators of America (MOA) president Les Montooth of Peoria, Ill., to

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Coming Events

Aug. 13-15—Hawaii Automatic Vendors Council, Kuauu Resort, Kuauu, Hawaii.

Sept. 5-7—California Automatic Vendors Council installation meeting, Palm Springs Hotel, Palm Springs, Calif.

Sept. 7-9—International Munzautomaten-Ausstellung (IMA) coin machine exhibition, Kongreßhalle, Berlin.

Sept. 11—Maryland Automatic Merchandising Council annual meeting, site to be announced.

Sept. 17-18—Texas Merchandise Vending Association, Tropical Hotel, San Antonio.

Sept. 17-18—Illinois Coin Machine Operators Association meeting, Wagon Wheel, Rockford, Ill.

Oct. 7-10—California Automatic Vendors Council meeting, Del Monte Hyatt House, Monterey, Calif.

Oct. 15-17—Music Operators of America Exposition, Sherman House, Chicago.

Oct. 15-18—National Automatic Merchandising Association Show, McCormick Place, Chicago.

Oct. 29-30—Missouri Automatic Merchandising Association, Lodge of the Four Seasons, Lake of the Ozarks.



PROGRAMMERS of jukeboxes can find many handy items in this new catalog from Wice Corp., Chicago. The 31-year-old firm now located in a new plant in Niles, Ill., claims this is its largest catalog ever (332-pages). Title strips, color inserts to go over strips and dozens of other programming items are offered.

JULY 31, 1971, BILLBOARD

FEATURES THE PROFESSIONAL PLAYING POSITION — FLAT ON THE TURNTABLE

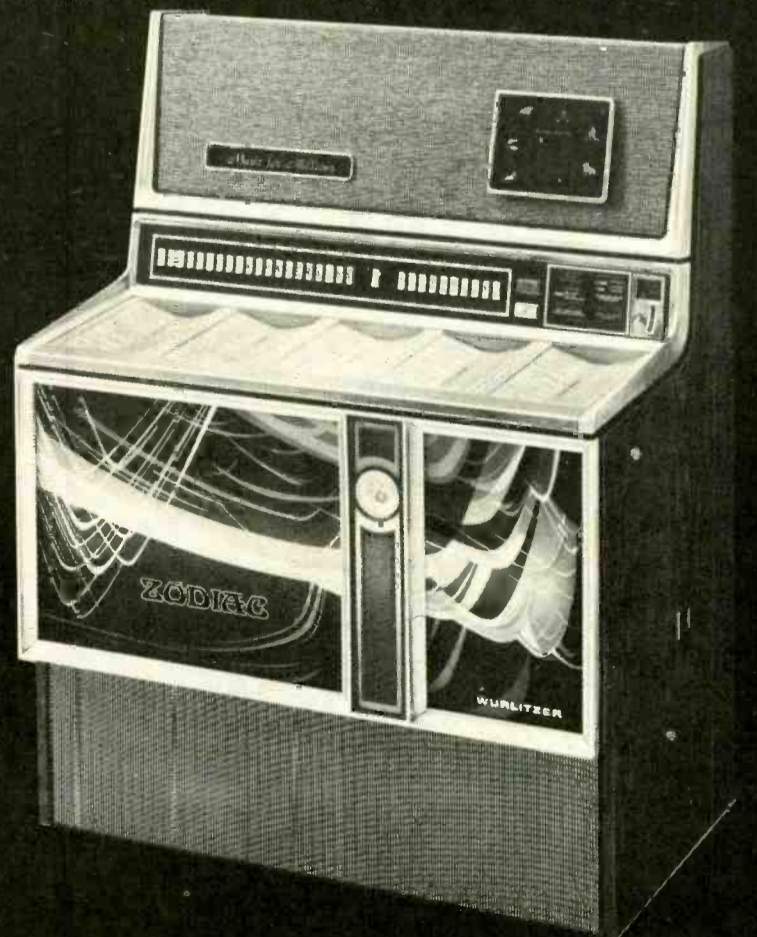


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International News Reports

Lower Retail \$\$ After Tax Decision

• Continued from page 1

there's no doubt that there will be as many in favor of going ahead with making records more expensive as are in favor of maintaining existing levels.

It will also be interesting to note whether the trade passes on to the consumer the cost saving incurred by the tax reduction. When tax goes down, dealers have to stand the loss incurred on existing tax-paid stock, so it's conceivable that there may be no widespread changes immediately from dealers. It's also possible, of course, that some dealers may choose to take some much-needed extra profit and reduce prices only on fast-moving items.

All in all, it's an intriguing situation, but one from which industry and trade could benefit, if the Chancellor's reflationary program is successful. Certainly, there are quite a few companies which regard sales as being on the soft side at the moment and a boost in consumer spending could be highly beneficial.

Pye was smartly off the mark in reciprocating the Chancellor's lead, not only implementing the tax reductions, but also taking the opportunity to introduce price-cutting on two album lines.

"Effectively we are passing on the whole reduction in purchase tax to the consumer," commented general manager Geoffrey Bridge. He explained that some rounding out might be necessary and would be decided later.

Bridge added, "What we are doing now does not mean that we don't reserve the right to increase our prices at any time."

The lines which will come down are Pye's Collector and Virtuoso series. Virtuoso, previously retailing at \$5.76, will drop to \$3.60, \$1.92 lower than would have been achieved by merely cutting the tax, while the Collector series tumbles from \$3.60 to \$2.40, a \$1 improvement on the reduced tax price.

EMI was also on top of the situation and immediately started invoicing at the new prices—which at retail level amount to \$1.14 for a single, \$4.92 for a pop album, \$5.40 for a classical album, and \$2.64 for the mid-price Starline label.

Managing director Philip Brodie commented that although initially the trade would suffer through having paid tax at the old rate on existing stock, the new level plus the reduction in payroll tax would mean improved margins.

Looking at the situation from the manufacturers' point of view,

Brodie said that EMI approved of the CBI's initiative in attempting to stabilize prices. "But," he added, "it will take some time to see what we can do about containing an increase of 10-11 percent in costs within a limit of 5 percent price increases. Nothing has changed in the cost situation and some sort of price adjustment must come."

The increases which EMI had in the pipeline would have put a \$1.32 tag on singles, with pop albums going up to \$5.76, classical LP's to \$6.36 and mid-price to \$3.12. Pre-recorded tapes would have sold at \$6.60 with the intention being to raise dealer discount to 33 percent.

Polydor made no reduction on the price of its singles (\$1.20), or albums in the 99 (\$2.39) and Super (\$5.16) categories. Elsewhere, however, price reductions were recom-

mended, with albums selling from \$3.48-\$5.64, according to category.

According to marketing manager Tim Harrold, Polydor's new structure is an attempt to avoid the "multiplicity of oddball prices" which would have followed an overall reduction in accordance with the lower tax scale.

The Kinney Group knocked 4 cents off the price of its \$1.20 singles, and reduced albums by 24 cents to \$4.92 and \$5.06 according to category.

Pickwick International cut the price of its budget albums 4 cents to \$1.84, but another budget company, Saga, noted that the tax changes had taken place at a time when a price restructure was under consideration and that a likely increase in the 5000 series would add 48 cents to the existing price of \$1.90.

Japanese Dealers to Revamp by October

• Continued from page 1

member national organization has not been effective enough to meet the drastic changes in marketing. Member dealers have been putting pressure on the top management people to take more active and drastic measure in the industry.

The members elected Hayashi as its acting president and decided to reorganize itself by October. M. Hayashi plans to make the following revisions in the constitution of the Federation:

1. One delegate will be selected out of every 15 dealers who are members of NRDF.
2. The delegates are to select a total of 23 members of the board of directors.
3. The directors will select executive directors and managing directors out of themselves. Out of these executive and managing directors, president and vice president will be selected.
4. Their terms will be for two years.

These revisions are to become effective from October, with the approval of its members. But there might be a greater conflict between Tokyo and Osaka delegates. The Tokyo group will have 38 delegates whereas the Osaka group will have 29 delegates. But if Tokyo ties in with the Hokkaido group and the Osaka group with Nagoya and Toyama district group, then each group would have 63 delegates, thus making it a tie.

Bolivian Group For U.S. Tour

LA PAZ, Bolivia—Les Payas, Discolandia recording artists, are set for their first U.S. tour in September and October. While an itinerary has not yet been announced, the Bolivian consulate in Miami is handling the tour as part of an inter-cultural exchange program between Bolivia and the U.S.

The four-man group just returned from a six-month tour of Europe. The artists appeared in 300 performances in France, Germany, Holland, Belgium and Spain and gave a special performance for King Baudouin and Queen Faviola of Belgium.

Les Payas, whose latest Discolandia release, "Tun-Tuna," is featured on their "Folklore for Export" LP, headlined Radio Illimani's Folklore Music Festival held July 11 at the Open Air Theater in La Paz. More than 15,000 persons were on hand for the annual event.

Other future plans for the recording group include a tour through Italy and Northern Africa.

So even after the revision of their constitution in October, the internal conflict is expected to exist. Members would not tolerate top management conflict as they need the solidified leadership for the NRDF now more than ever.

'Superstar' S.A. Gold

JOHANNESBURG — The rock opera "Jesus Christ Superstar" has been awarded a South African record industry gold record.

The award was made by Peter Gallo, general manager of Gallo (Africa), in the company's head office in Johannesburg. Gallo attributed the large sales to tremendous sales promotion including four complete broadcasts of the disk on the three South African radio stations and the playing of the opera in churches throughout the country.

Map/Storm on S. African Charts

JOHANNESBURG — For the first time the Map/Storm labels, two of the country's youngest labels, captured 25 percent of the local charts.

The labels had singles at 2, 13, 15, 17 and 20 spots with artists Lincoln, John Edmund, Dave Mills, Lance James and Lauren Copley. Terry Dempsey produced all the singles and wrote three numbers himself.

The records are "Long Days and Lonely Nights," "Boom Sha La La Lo," "Tomorrow Never Comes," "Vicki" and "Flower Of Life."

Square Set Re-Forming

JOHANNESBURG — With a single "That's What I Want" at No. 2 in Brazil, South African group, the Square Set, are to reform after breaking up three years ago.

Producer Graheme Beggs said that provisionally the band would re-form for recordings only. The hit single comes from an album released here in 1968. Since then group members went to other bands.

Beggs stated that if demand warranted it, the group would go back on the road again.

From The Music Capitals of the World

SAN JUAN

Paul Anka (RCA) appeared at Club Tropicoro of El San Juan Hotel for his sixth consecutive yearly booking. . . . Puerto Rican and South American recording artists busy in many of the local night clubs include Felipe Pirela (Velvet), from Venezuela, at El Josco; Gilberto Monroig (La Cuna Records) at El Hipocampo; Gloria Mirabal (Musart) at El Rey Zodiac; Luis Kalaff (Patty) from Dominican Republic, at El Pilcomayo; Johnny Lopez "El Barvo" (Projet Records), also at El Josco, and Rosa Haydee (Zayro) at The Great End.

A new booking enterprise, Musicorama, is presenting a package-show with top-name recording artists and performing in most of Puerto Rico's smaller localities outside the San Juan Area. The roster includes Jose Miguel Class (Neliz Records) and singers Papo Roman (Borinquen), Mario Castell (Kubaney), Sophy (Tico), Mariel (Hit Parade) and Clarissa (Hit Parade).

Tito Rodriguez, Puerto Rican singer-composer and veteran recording artist, presented his one-man show at the Salon Carnaval of The Sheraton Hotel. This was his first appearance in this large room where he is booked for two weeks. Rodriguez recently formed his own recording company, T.R. Records, and now goes to New York and then to Venezuela, Brazil, Paraguay, Argentina, Chile, Bolivia, Peru, Ecuador and Colombia where he will perform and establish representations for his record company and contract artists for his label.

Fania Records of New York and local distributors Allied Wholesale Co. co-hosted a celebration at El Josco Nightclub for Fania International's top selling vocalist Roberto Yanes. Yanes will perform at El Josco and also on TV channel 4. Fania's recent releases include "Flor de Lindos Campos" by composer Curet Alonso, with Ray Barreto orchestra and singer Adalberto Santiago. Also "Se Pone Bueno" (Things are Getting Good) by Roberto Roena and Apollo Sound. Jerry Masucci, head of Fania Records, is the producer of these records.

Cotique Records of East Hartford, Conn., offers two new singles produced by Ralph Lew and including "Noche de Ronda," biggest hit of Mexican composer Agustin Lara. This time "Noche" is presented in a very modern arrangement by Joey Pastrana's Orchestra with Chivirico Davila singing. Also "Pa' Guaynabo" (Going to Guaynabo) by Orquesta Flamboyant with Fran Dante on the vocals. Guaynabo is one of the more colorful suburbs of San Juan and therefore the tune is getting a lot of air play from local stations. Bernardo (Sonny) Herger, head of Island Records of Puerto Rico, announces the opening of their new quarters at 502 Perseo St., in Urb. Altamira-Rio Piedras. Island Records is one of Puerto Rico's oldest distributors/wholesalers of records and accessories and also press under their labels: Rico-Vox and Guarani. Vanguardia Records of Puerto Rico released their first LP "Yo Protesto" by Puerto Rican singer-guitarist Roy Brown.

ANTONIO CONTRERAS

LONDON

The U.S. Chess and Janus labels, owned by GRT and previously released here by Pye, will be launched under their own logos in the U.K. in September through Philips. Deal was completed by Philips' managing director Fred Marks with Marvin Schlachter, and is for the U.K. only. Apart

from the extensive back catalog of Chess plus the label's new recordings, Philips will also have the benefit of the revamped Janus label. . . . Rondor Music (London), the music publishing offshoot of A&M, has concluded its first major U.K. deal for the company. General manager Derek Green has acquired all future copyrights by the group Yes plus original material written by the Atlantic group which was published here by Yes Songs-Campbell Connelly.

The first of a new series of cassette boxed sets will be released by CBS next month. Initial set is "Debussy—Complete Orchestral Works" which features Pierre Boulez conducting the Cleveland and New Philharmonic orchestras. . . . Stray, an act recording for Transatlantic, has been signed by Mercury under a three-year licensing deal for the U.S. and Canada. The group's first album, through the deal called "Suicide," will be released by Mercury next month and the act makes an American tour in September.

Meanwhile Transatlantic has signed two Australasian deals giving Festival the rights to Transatlantic product in Australia and Pye first option rights to the company's material in New Zealand. Festival is releasing six albums next week as an initial result of the deal.

Warner-Reprise has acquired release rights to Colosseum product for America and Canada under a three-year deal. First album through the deal, "Colosseum Live," is being rush-released and the group is scheduled to tour America in October. Colosseum will also record a new album while in the States. . . . Kinney Music will manage and exploit a new publishing company, August, on a worldwide basis with immediate effect. Through the deal, Kinney will control all copyrights placed in the company by artist managers David Joseph and Keigh Potger. . . . Page Full of Hits has acquired U.K. representation of Madeline and Jackson Baker's Ja-Ma Music which contains some of the early copyrights written by Jimmy Webb. Terry Noon, boss of Page Full of Hits, already has right to Canopy Music for the U.K. which is Webb's current outlet for his material. . . . Derek Johns, assistant to a&r coordinator Martin Wyatt at Kinney, is to leave the company as soon as a replacement is found. Johns plans to move to Cornwall where he will write a novel.

A new publishing company, Keevill Music, has been formed by Chrysalis Music chief Bob Grace and Chicken Shack manager Harry Simmonds. The new company will handle all of the group's publishing interests throughout the world. The group's first album on Decca is to be released here in September. . . . Selwyn Turnbull joins the Gerry Bron organization on Monday where he will be responsible for all aspects of exploitation both in the U.K. and Europe. Turnbull is at present artist liaison manager at Decca.

PHILIP PALMER

HAMBURG

The Ohr (Ear) label's Floh de Cologne aggregation attracted its 150,000th listener to the rock opera, "Profitgeier." . . . Metro-nome has released the third album by Shocking Blue. The Dutch band has just returned from a Japanese tour. . . . A joint invitation by Teldec and the Schleswig-Holstein Government to visit the Nortorf "Disk City" was given to 80 mem-

(Continued on page 45)

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From The Music Capitals of the World

• Continued from page 44

bers of the Diplomatic Corps and 40 journalists. According to Teldec, the Dahomey Ambassador Dr. Nicolas Amoussou Evagnignon delivered an enthusiastic address on the video disk which he said would "become another medium for fighting backwardness in education in underdeveloped countries." . . . First German production of her own has been announced by Lulu, via Kinney. The Scottish girl singer will participate at the Gala Show of the Funk-ausstellung, Berlin. . . . Teldec is giving heavy promotion to the release, on Sept. 1, of 15 medium-price cassettes (DM15.50 or \$4). Teldec also announced the release of five double-play cassettes, retailing at DM31.50 (\$8). . . . Tying in with the successful opening of the film "Vanishing Point," Teldec is focusing strong summer promotion on the original soundtrack LP (and cassette release), with cinema foyers carrying sleeve displays. **WALTER MALLIN**

TORONTO

Steel River's latest single, "Southbound Train," which was cut at Toronto Sound and mixed in New York.

GRT is doing well with **Lighthouse** "One Fine Morning" LP and the single "Try a Little Harder" by **Doctor Music**, a **Doug Riley** song. Riley also produced the disk. Doctor Music drove out to Calgary this week to appear in the city's famous Stampede celebrations. . . . "Rainy Jane" by **Davy Jones**, which is being classified as Canadian content by some stations, is in fact not Canadian content, as defined by the CRTC.

Leon Russell appears with **Freddie King** at O'Keefe Centre, Aug. 15, a **Martin Onof** production—Capitol is tying in with special displays, T-shirts and posters. . . . Blue Note's **Elvin Jones** opens at the Colonial Tavern for two weeks, starting July 19, according to **MCA's Allan Matthews**.

The Rock Acres Peace Festival at Madoc, Ont., has been rescheduled for Aug. 6-8. Groups booked include **Copper Penny**, **Leigh Ashford**, **Lighthouse**, **Mashmakhan**, the **Stamperders**, **Truck and Manchild**. . . . Southern Comfort, the **Faces** and **Deep Purple** play **Winnipeg** Aug. 6. . . . **Les Weinstein**, talent co-ordinator for **CBC TV's Irish Rovers** show has announced the signing of several artists for future programs, including **Stanley Holloway**, **Rolf Harris**, **Kenneth McKellar**, **Roger Whittaker**, **Andy Stewart**, **Frankie Vaughan** and **Lonnie Donegan**.

RCA has released an album by **Roy Payne**, who recently appeared at **Massey Hall**. . . . **London** has released an old **Cat Stevens** album, "Matthew & Son/New Masters."

Paul Anka is managing the new Atlantic singer-composer, **John Prine**. . . . **Astra** has signed **Donna Ramsay**. . . . **Mike Reed** of **WB** putting a strong push on the "Zero Time" album of **Tonto's Expanding Head Band**. . . . **Big Tree** has acquired the Canadian master of "Fast Train" from **Much Records**.

Guess Who will appear at the **CNE** Aug. 25. . . . **Ric Johnson** is the new music director of **CKPT**, Peterboro; **Ken Cassavoy** is now operations manager. . . . **Capitol's Pierre LaLonde** was elected as Mr. Radio and Television 1971 for French Canada. . . . **Don Troiano**, Canadian guitarist (with the **Mandala** and **Bush**), is now doing session work in San Francisco. . . . **Daffodil's Frank Davies** is now setting up a September European tour for **King Biscuit Boy**.

Big Tree Records in the U.S. has acquired a new Canadian master for the **Invitations**—the song is "A Wednesday in Your Garden." . . . The new **Guess Who** single is

"Where Did Ya Get the Gun, John?" from the forthcoming "So Long Bannatyne" album. . . . **Arc** has rushed out a new **Ocean** single, "We Got a Dream." The group makes its U.S. debut next week in Los Angeles with **Steppenwolf** and **John Mayall**. . . . **Gordon Lightfoot** has left on a Northern Ontario canoeing trip until early September. He was in Los Angeles this week wrapping up promotion arrangements with **Warner Bros**.

GRT revealed that it is likely **Jack Richardson**, **Guess Who** producer, will work with **Ronnie Hawkins** on his next single. . . . Large reception in Montreal this week to herald the opening of **Andre Perry's** new 32-track studio.

Harry Hinde, producer of **Tundra's "Band Bandit"**, is to do some independent production work with **John Williams** at **Columbia**. . . . **Ottawa's Triangle Productions** has opened an office in St. Catharines to service the **Niagara Peninsula** and **South Central Ontario**. The company is headed by **Robert Chandler**.

Polydor pushing hard on a single by veteran Canadian musician, **Hagood Hardy** — a **Mann/Weill** song, "Just a Little Lovin'." . . . **Liam Mullan** of **A&M** is conducting newly signed **Terry McManus** on a Western promotion tour.

Rodeo Records is scoring well with **Russ Gurr's** first single, "Federal Grain Scene." . . . **Claude Ciari** has cut a version of "Put Your Hand."

Columbia is putting a strong push behind a new country single by **Carroll Baker**, "A Hit in Any Language." . . . **Daffodil** is holding up the release of the new **Waldo de los Rios** single pending late chart action on the "Mozart 40" release. The label is also investigating a Canadian tour by **Rios** and his orchestra. . . . **Led Zeppelin** set to appear in Toronto early in September at **Maple Leaf Gardens**. . . . **RCA's John Murphy** reports strong regional action on the "Hello Mom" single by the **Mersey Brothers**. . . . **Guess Who** manager, **Don Hunter**, reports that **Gypsy**, his U.S. act, will have second album out this week on **Metromedia**. **Hunter** is uncertain on the Canadian release date.

Capitol will release an **Aarons & Ackley** single, "Lay Me Down," simultaneously in the U.S. and Canada this week. The label's **Edward Bear** is cutting a demo session immediately, from which the group's next single will be selected. **RITCHIE YORKE**

DUBLIN

Hugo Duncan & The Tall Men are out on release with "Dear God." **Duncan** won a heat of **RTE's** TV show, "Reach for The Stars," singing it a few weeks ago. . . . **Irish Record Factors** has released three maxi singles of oldies on **RCA** by **Neil Sedaka**, **Perry Como** and **Jim Reeves**. **Polydor** has a campaign on its revived 45's, among them titles by the **Dixie Cups**, **Connie Francis**, the **Lovin' Spoonful**, the **Shangri-las** and **Cream**. . . . One of the newest country bands is the **Enabarts**, the name of its hometown, **Strabane**, spelt backwards. . . . Five-year-old **Michael Landers** made his debut in the **Irish Top 20** with "If I Could be a Sailor" (**Ruby**).

The **Beach Boys'** new single here is "Long Promised Road" (**State-side**). . . . **EMI** is also putting a big push behind "Rainy Jane," by **Davy Jones**, to tie in with the **ex-Monkee's** first Irish tour, which took in such venues as **Cork**, **Limerick**, **Dundalk**, **Dublin** and **Ballybunion**. . . . **Val Doonican** played the **Royal Dublin Society Concert Hall** on July 13 during his current annual Irish tour for promoter **Nelius O'Connell**, who also presented **Davy Jones** and **Sandie**

(Continued on page 46)

Canada Weighs Tightening Visa Laws on U.S. Artists

• Continued from page 1

ers (such as the **Guess Who** and **Gordon Lightfoot**), while the other amounts to providing visas to transient workers.

Under the latter category, a visa is granted only when U.S. authorities are certain that the Canadians are not taking work away from Americans.

Lang said it is called the substitution test—whether a Canadian act could be replaced by a U.S. artist. "The trouble is by the time they reach a decision, the date for the proposed performance has already passed by," he added.

Lang told the Canadian Parliament this week that the Canadian government has already made "strong representations" to U.S.

authorities on the matter without results. "We are now considering the alternatives," **Lang** said, hinting at reprisal measures against U.S. performers.

Lost \$4,000

It has been suggested that the government should try to negotiate some sort of a reciprocal agreement for Canadian artists. Last week, **Rick Bell**, drummer and singer with the **Five Man Electrical Band** (currently high on the U.S. Hot 100 with "Signs") said

the group lost \$4,000 because they were not granted necessary visas to fulfill dates in Georgia and Alabama.

Many Canadian artists report similar problems in making U.S. appearances. If the situation is not improved immediately, the Canadian government is expected to take measures preventing U.S. artists from gaining easy access to this country. Canada is probably the most lucrative foreign market for U.S. acts.

Three-Day Focus on Local Music Proposed

TORONTO—A proposal to promote contemporary Canadian music internationally through a three-day "Maple Music Junket" was given financial and artistic endorsement this week by **Don Hunter** and **Tom Wilson**, two of Canada's top personal managers.

In addition, **Hunter** also offered the services of Canada's leading rock act, the **Guess Who**, for a planned all-star Canadian concert to be held as the finale to the three-day introduction to this country's music scene.

The idea for the event came from **Andy Gray**, editor of the English rock paper, **New Musical Express**. **Gray**, who lived in Canada for 10 years, feels that Canadian musicians are highly underrated on the world scene and that the only way to correct this is by a global focus on just what is happening in this country's music industry.

Initial plans call for a jet load of European press to be flown to Toronto for a three-day look at Canada, its musicians and its artistic achievements. There would be tours of recording studios, radio stations, meetings with leading Canadian recording artists and writers, culminating in an all-Canadian open air rock concert which would feature all of the country's top acts.

It has been estimated that the junket would cost Canada in the vicinity of \$50,000. Organizers are hoping for a government subsidy, with the remainder to be raised by music industry donations.

Both **Hunter** and **Wilson** indicated that they have pledged \$1,000 each to the project, with additional promises of talent appearances. The all-star concert would probably be staged as an industry service by a leading Canadian promoter, with a token admission price to the public. This would cover the expenses of groups fly-

ing in for the concert, with the remainder going to charity.

Hunter said he felt such a project is "long overdue. Canadian musicians have made tremendous strides into the international scene in recent months, and the time has come for a concentrated effort to make the world's media aware of these developments."

Formal deputations are being made to the Secretary of State for government blessing for the project, and a fund-raising campaign is underway.

"Everyone connected with the Canadian music industry stands to gain immensely from this idea," said **Hunter**, "and it is therefore up to them to make it financially possible to organize the event."

Crowbar Gift Trudeau With CRTC Plaque

PERTH, Ont.—Canada's prime minister **Pierre Trudeau** was presented this week with a plaque commemorating his efforts through the **CRTC** on behalf of Canadian talent.

The presentation was made by Canadian band, **Crowbar**, during a concert staged as part of this small town's annual summer festival.

Trudeau flew in by helicopter from **Ottawa** to officially open the festival. The plaque read: "To **Pierre Elliot Trudeau** for making it possible for Canadians to be heard in their own country."

The message referred to the **CRTC** decision to impose a 30 percent domestic content ruling on all AM radio stations in Canada. The industry has been going through a boom period as a result of the **CRTC** move.

U.K. Hitting On Evasion of Export Tapes

• Continued from page 1

shops, three in London and one believed to be in **Leeds**, searching for purchase tax-free stock originally bought for export. Records bought on export license certificates do not carry purchase tax and **Customs & Excise** is increasingly concerned about records being exported which are not those originally purchased on export licenses.

Said a spokesman for **Customs & Excise**: "We are worried about the people who claim freedom from taxation on the grounds of exporting and who then don't export the records. There's the possibility of some hanky-panky going on."

Court proceedings have been started by **Customs & Excise** against London dealer **Richard Branson**, owner of **Virgin Records** discount shop who was accused at **Dover** last week of making a false declaration about records intended for export.

It is alleged that on May 28 **Branson** made an untrue statement to **Dover** customs officials concerning 10,000 albums due to be exported. **Branson** was remanded on bail for one week.

No legal proceedings, however, have yet been announced as a result of last week's raids. A **Customs & Excise** spokesman confirmed that the raids took place but would not comment on what action is planned. He was also unable to confirm reports that a quantity of records were confiscated, although it is believed that between 500 to 600 albums were taken from one London shop.

Polydor Ireland To Mighty Maxi

DUBLIN—**Polydor** Ireland will go one better than the usual three-for-the-price-of-two maxi-single—and offer four tracks for 50 pence (\$1.20) (the cost of an ordinary single or maxi) in an experimental release by **Dublin** group **Spice**, available in August.

In keeping with **Polydor's** policy of encouraging the use of original material, two of the songs are by local writers. "On My Tomorrow" is by **Jackie Hayden** and **Bren Cullen**, while **Jimmy Halley** wrote "Goodbye Summer." The remaining tracks are "We're All Going to the Seaside" and "Life Is Just Beginning."

The disk will be the group's second release. Its first was a conventional single consisting of "Las Year" and "Looking My Way To-Day."

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No Home Yet for Eurovision TV 1972

By BRIAN MULLIGAN
Record & Tape Retailer Staff Member

LONDON — Speculation about the future of the Eurovision Song Contest is growing following the failure of the European Broadcasting Union so far to find a venue for the contest next year.

As winner of the event held in Dublin this year, Monaco should automatically have acted as the host-nation in 1972. But minus facilities of its own for transmitting in color, Monaco has declined, pointing out that no hall large enough to accommodate the likely audience exists in Monte Carlo.

Next in line were Spain and Germany, runners-up in Dublin,

but both countries turned down the opportunity to become involved.

Exactly what happens now remains to be seen, but presenting the competition involves the television company concerned in heavy expense and a vast amount of organizational activity. Monaco, Spain and Germany having backed out, it's reasonable to suppose that other nations lacking the status of being in the top three in Dublin may not exactly rush forward to fill the gap.

However, the EBU is nowhere near giving up hope of keeping the contest alive. There will be a

meeting next month when the matter will be discussed and Clifford Brown, head of Eurovision programme services, told Billboard that many members were kept to act as hosts.

In the event of a new venue not being found, Brown said that he did not think that any replacement competition would be devised.

Nevertheless, in the unlikely event of there being no Eurovision in 1972, FIDOF—the International Federation of Musicians Festival Organizations—will be eager to step into the breach by offering one of the functions with which it is associated as an alternative with mass audience appeal. A suitable event, for instance, albeit not one devised as a competition, might be the forthcoming International Fair of Festivals. This will be held for the first time in Yugoslavia or November in Split, Yugoslavia, under FIDOF patronage.

Highlights will be galas involving song festival winners over the past decade, the winners of this year's round of contests and performances by major composers. It is also planned to present one combined gala in Belgrade which would be available for tv transmission throughout Eastern and Western Europe.

In the event of no other country putting in a stronger bid, it will be interesting to see whether Eurovision comes back to Britain in 1972. On two occasions BBC TV has presented the contest, without having won first place the previous year.

Canned Music Threat to Live Musicians, Davis Declares

LONDON—Hal Davis, president of the American Federation of Musicians, told the 14th Biennial Delegate Conference of British Musicians that the most critical problem facing both the U.S. and U.K. musicians is his displacement by canned music. The opportunities, he pointed out, "for manipulating and duplicating our work are expanding every day. This is more than the stealing of material goods. It is actually stealing part of a man's life."

Davis said that the U.S. and U.K. musicians must work even more closely in their fight to protect the live performer against unemployment. "In these days of

modern merchandising techniques and sophisticated communication, we must promote live music to a greater extent than ever before. It is not enough to be fine artists any more; we must also sell our live music, as well as play it. We know that we cannot stop technological progress and the electronic reproduction of our music. We don't expect to stop it; we don't even want to. But we must prepare ourselves to live with the new techniques and to survive in the process. We must walk that line between recognizing and encouraging new technical development, and preserving precious income and employment for our members."

Jazz-Now Festival For 1972 Olympics

BADEN-BADEN, W. Germany —The cultural section of the Olympic Games has assigned Joachim E. Berendt as musical director for the giant international World Jazz Festival, which will be held on the occasion of the 1972 Olympic Games in Munich.

Berendt, a leading European authority on jazz, will produce five or six concerts which will be held in Munich's Kongress-Saal, in the Herkules-Saal, and an open-

air avant-garde concert in the court of the old Munich "Residenz."

The festival's slogan will be "Jazz Now." The different concerts will have titles such as "Blues Now," "Big Bands Now," "Tradition Now," "Avant-Garde Now" and "Africa Now." The concerts are being arranged in collaboration with various German radio and TV networks, such as Bavarian Radio Munich, West German Radio Cologne and German Radio Hamburg. The festival takes place Aug. 17-20. Berendt is in the U.S. to sign up acts for the concerts.

Cos. Align With DGG on Price

HAMBURG — DGG's lead in discontinuing price controls has been followed by similar moves from Ariola-Eurodisc, Electrola and Phonogram. The DGG decision followed a ruling by the European Court at Luxembourg on June 8.

After a fortnight of surveying the situation, Teldec made adjustments to several price categories, which will come into effect from Aug. 1. CBS and Metronome belong to the two-thirds majority of record producers retailing without any form of price control.

In addition to their official comment relating to the necessity of the discontinuance of price control, DGG directors Busch and Ruschke, in a letter to record retailers, declared: "Our long years of fighting for price control has been ended by the European Supreme Court. We both have to learn to get along without price control." They added that similar moves in the U.K. and Holland had shown that discontinuance of price control on sound carriers had not caused price chaos. Prices had stabilized themselves to the previous level.

Radio, Airline Motown Promo

PARIS—Pathe-Marconi, in conjunction with Europe No. 1 radio station and the French UTA airline, has launched a massive promotion campaign for Tamla product—"Tamla Is Hot, Hot, Hot."

The promotion, which is centered on seven semi-budget (\$3) albums by the Jackson 5, Diana Ross, Edwin Starr, the Supremes, the Four Tops, the Temptations and Stevie Wonder, involves a competition with a first prize of a photographic safari in Africa for two.

The campaign was launched July 1 and runs until Sept. 15. Competitors have to answer three questions about Tamla Motown records and invent a slogan whose aptness will be judged by a jury of radio and pop music personalities.

Second prize in the contest is a Honda motorcycle or a complete wardrobe designed by Madd and the third prize is 100 Pathe-Marconi albums.

Labrador Moves Premises, Expands

PARIS—Francis Dreyfus and Simon Hosemans of Labrador Publishing are to manage the old-established firm of Editions Jacques Plante, at the same time carrying out major expansion.

Labrador, French licencees for Sam Fox (USA) and Island and Lupus (U.K.), have just moved into the larger premises of the Plante company at 35 Boulevard Malesherbes, Paris 8 (Telephone: 265.08.93) and plan to appoint new personnel shortly.

Plante, one of the veterans of the French music scene, handed over management of his large and rich catalog as he wishes to devote more time to lyric writing.

Among his own songs are the Richard Anthony hit, "J'Entends Siffler le Train," and the catalog contains titles by Charles Aznavour, Jacques Brel and several of Edith Piaf's best-known songs. Plante, however, who also writes light operetta, will remain proprietor.

Labrador's Dreyfus announced the move at the presentation of a gold disk to French composer Francis Lai for Japanese sales of his score of the film "Passager dans la Pluie," released in Tokyo by Nippon Columbia, who flew the award to Paris specially for the presentation.

The sound track appeared in France under Labrador's own label, "Somethin' Else."

German Execs At CBS Congress

FRANKFURT/MAIN — Senior management from the Frankfurt/Main office of CBS in West Germany were in Los Angeles between July 19-24 in connection with the CBS World Congress 1971.

Managing director Rudolf Wolpert, financial director Helmut Hecht and the a&r chief, Herman Zentgraf flew from Frankfurt to Los Angeles for the Congress.

From The Music Capitals of the World

• Continued from page 45

Shaw. . . . "Little Isle of Green" is the plug side of a maxi by Donegal band, Paddy McDevitt & The Northern Lights. Song is an original by Garry Ward of Burtonport, and it's on a newly-launched label, Velvet. The Sun Valley Boys' next couples an oldie—"I Don't Care What You Used to Be"—with "I'm a Sun Valley Boy," which was written by the band's lead guitarist Joe Monks. Promoter Mick McCarthy is bidding for an Irish visit by Johnny Cash. . . . Noel Pearson has been in the U.S., negotiating for the release of Danny Doyle's "Many Young Men of Twenty." . . . Jethro Tull will return to Ireland in September. . . . The new single from Ray Lynam & The Hillbillies is "Will You Visit Me on Sunday." . . . Jimmy McVeigh of Toronto's New Windsor House, was in Dublin looking for groups to visit Canada.

KEN STEWART

ZURICH

The same company has lost the entire Island catalog to Musikvertrieb. . . . Coinciding with a concert by Britain's newest jazz-rock outfit, Heaven, at an open-air festival held near Sargans on July 4, CBS Records has started a heavy promotional campaign to try to make the group into another Blood, Sweat & Tears. . . . Pick has released an album by Bruno Stanek, well-known Swiss TV commentator for the Apollo space program, and who has just acquired his doctorship. The album contains the history of space traveling. It is edited and narrated by Stanek, and contains some personal comments from the narrator.

Swedish singer Tommy Korberg sent a week in Zurich doing concerts and making promotional appearances. . . . Toni Vescoli, leader of his own one-man band, has accepted an offer of a full-time job at Swiss TV. There he will edit youth and music programs. Vescoli has just completed his first solo album. . . . Chil, organist-pianist with the Swiss rock group, Omelet Surprise, has recorded his first solo LP, which is being released on the Sun label. The record is already on the market, but since Sun is not connected with any record company, a distribution firm still has to be found. . . . Special promotion campaign by Phonogram Records for its Swiss folk product—both with cassettes and records. Every retailer who orders product to the value of 1,000 francs or more will be given free a fondu set.

BERNIE SIGG

AMSTERDAM

Orbisa will visit Holland at the end of this month for a live TV show and to perform at an open-air concert. The tour will be supported by a huge promotion campaign mounted by Inelco around the artist's RCA catalog. . . . Tony Christie here on July 29 for local TROS-TV show. . . . Grand Funk Railroad undertook a successful Rotterdam concert appearance June 25. . . . American trio, James Gang, did a concert in Amsterdam Paradiso, July 14. . . . Spanish soprano Montserrat Caballe was in Holland, June 26 for a concert of the National Broadcasting Choir of Holland, in the Amsterdam Concert hall. . . . Dutch soprano Gre Brouwensteyn did a farewell concert with the Amsterdam Concert hall Orchestra under Bernard Haitink in the Amsterdam RAI Hall, June 25. . . . Dutch singer Bob Scholte received the golden medal of honor of the SABAM. . . . The Ontario Youth Concert Band, from Oakville, Canada, will do concerts in Holland, early Au-

gust. . . . The group, Pearls Before Swine, will undertake a series of 12 concerts in Holland during July. . . . Dutch jazz flutist Chris Hinze performed in The Hague, July 9, during the final concert of the 1971 Dutch Festival. . . . Dutch group, the Shuffles, will start its South African tour on July 17. . . . Local cabaret singer, Bolle Jan, was awarded a Gold Disk for sales of more than 30,000 of his album, "Vize Verze." Presentation took place June 29. . . . The Philharmonic Orchestra of the Dutch State Radio will play two concerts in Warsaw, September 23-24, as part of its contribution to the Warsaw Fall Festival. . . . Organist Rhoda Scott will do various concerts in Holland at the end of next month.

The Dutch team which will take part in the Ostende Festival, August 17-19, comprising Danny Cardo, Irene Lardy and Tonny Roos, is led by CNR producer Annie de Reuver. . . . Dutch group Solution, which recently had its first album issued on Bovema's jazz label Catfish, made an appearance in Alencon, France, July 10. . . . Dutch conductor Bernard Haitink received the Golden Mahler Medal from the International Mahler Society during a reception held after the performance of Mahler's Eighth Symphony by the Concertgebouw Orchestra, June 30, in Amsterdam. Presentation was made by Prof. Dr. K. Ph. Bernet Kampers. . . . Dutch conductor Edo de Waart will lead the production of the Berlioz opera "Les Troyens" for Philips in 1973. It is almost certain that the Concertgebouw Orchestra will be the orchestra he will use. Concerts will be held in the Amsterdam Carre Theater. . . . Philips signed the American soprano Jessy Norman—now with the German Opera in Berlin—for the first integral Philips production of Mozart's "Nozze Di Figaro," conducted by Colin Davis. . . . Dutch singer Suson will represent his country at the Spanish Festivals Bahia de Vigo, July 21-25. . . . Dutch Organization Bureau's Paul Acket will organize the participation of three countries at the Third Festival of Malta (July 27-Aug. 2). Acket is coaching D.C. Lewis (Holland), Euson (Arabia) and Linda Christine (Indonesia). . . . Dutch singer Lenny Kuhr is to represent Holland at the Sopot Festival in Poland, Aug. 24-29. . . . Veteran Dutch instrumental group, Syntagma Musicum, led by Kees Otten, has returned to Holland, following its two-month tour through Australia, New Zealand and Indonesia.

Dureco Records' promotion department has opened new premises at Hilversum, Slachthuisplein 63 (Telephone: 50090), with effect from July 6. . . . The company has acquired Dutch representation of the CTI label. . . . The open-air concert at the Amsterdam Forest, June 26, was attended by about 50,000 youngsters. But due to the heavy rainfall, the concert—starring Pink Floyd and others—was not a success. It was produced by Mojo Productions and Bovema, with the help of the Amsterdam Local Government.

BAS HAGEMAN

BARCELONA

Belter is releasing a Victor Manuel single containing two old songs by Victor Manuel. The titles are "Atras Queda el Pueblo" (Leaving the Town Behind) and "Canto al Silencio" (Song to Silence). . . . Palobal has released two singles by Mino Reitano from the Italian Durium catalog. Most important title is "Era il Tempo Delle More." . . . Al Bano (EMI) has recorded, in Spanish, two songs for his next single release. The 'A' side will be

(Continued on page 47)

HITS OF THE WORLD

ARGENTINA

SINGLES

(Courtesy Escalera a la fama)

- This Week**
- 1 LA CHICA DE LA BOUTIQUE—Heleno (RCA); Pepito Perez (D. Jockey)—Relay
 - 2 LOVE STORY—Francis Lai (M. Hall); Andy Williams (CBS); Alain Debray (RCA); Johnny Mathis (CBS); Henry Mancini (RCA); Al De Lory (Odeon)—Korn
 - 3 THINKING ABOUT MY BABY—Mardi Gras (M. Hall/Fania)—Odeon
 - 4 LA FUERZA DEL AMOR—Luis Aguile (CBS)—Melograf
 - 5 ADIOS, CHICO DE MI BARRIO—Tormenta (RCA); La Pandilla (D. Jockey)—Relay
 - 6 DE BOLICHE EN BOLICHE—Los Naufragos (CBS); Garufa (D. Jockey)—Melograf
 - 7 VOY BUSCANDO—Nino Bravo (Polydor)—Korn
 - 8 AQUARIUS/LET THE SUN SHINE IN—Engelbert Humperdinck (Odeon); Teddy Vega (M. Hall); Diana Ross (MCA) Original Soundtrack (RCA)
 - 9 UN SABADO MAS—Chico Novarro (Trova)
 - 10 HE TRADADO DE OLVIDARTE—Sabu (M. Hall); Pepito Perez (D. Jockey)

AUSTRIA

LP's

- This Month**
- 1 PENDULUM—Creedence Clearwater Revival (Liberty)
 - 2 TARKUS—Emerson, Lake & Palmer (Island)
 - 3 LEBEN HEISST LIEBE—Peter Alexander (Ariola)
 - 4 3 X 9—Various Artists (Polydor)
 - 5 NON STOP DANCING NO. 12—James Last (Polydor)
 - 6 PEARL—Janis Joplin (CBS)
 - 7 STICKY FINGERS—Rolling Stones (Rolling Stones)
 - 8 LED ZEPPELIN III—Led Zeppelin (Atlantic)
 - 9 LOVE STORY—Original Soundtrack (Paramount)
 - 10 DEEP PURPLE IN ROCK—(Hoer Zu/Electrola)

BELGIUM

LP's

(Courtesy HUMO)

- This Month**
- 1 SHE'S A LADY—Tom Jones (Decca)
 - 2 JAMES LAST, VOL. 12—James Last (Polydor)
 - 3 STICKY FINGERS—Rolling Stones (Rolling Stones)
 - 4 MELTING POT—Booker T & the MG's (Stax)
 - 5 MOZART SYMPHONY NO. 40—Waldo de los Rios (Hispanavox)

BRAZIL

LP's

Rio de Janeiro (Courtesy I.B.O.P.E.)

- This Month**
- 1 O CAFONA—Varios (Odeon)
 - 2 ELA—Ellis Regina (Philips)
 - 3 MUDEI DE IDEIA—Ant. Carlos e Jocafl (RCA)
 - 4 LOVE STORY—Johnny Mathis (CBS)
 - 5 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 6 THE FEVERS—(London)
 - 7 JACKSON 5—Jackson 5 (Tape Car)
 - 8 FESTA PARA UM REI NEGRO—Jair Rodrigues (Philips)
 - 9 AGORA—Ivan Lins (Forma)
 - 10 ELIZETE E SILVIO CALDAS I—Elizete e Silvio Caldas (Copacabana)

BRAZIL

LP's

Sao Paulo (Courtesy I.B.O.P.E.)

- This Month**
- 1 PENDULUM—Creedence Clearwater Revival (RCA)
 - 2 NOSSO PRIMEIRO AMOR—Moacyr Franco (Copacabana)
 - 3 LOVE STORY—Johnny Mathis (CBS)
 - 4 O CAFONA—Trilha Sonora (Odeon)
 - 5 AGORA—Ivan Lins (Philips)

BRITAIN

SINGLES

(Courtesy Record Retailer)

*Denotes local origin

- This Week**
- 1 4 GET IT ON—*T. Rex (Essex)—Fly (Tony Visconti)
 - 2 1 CHIRPY CHIRPY, CHEEP CHEEP—*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
 - 3 2 CO-CO—*Sweet (RCA)—Chinnichap/Rak (Phil Wainman)
 - 4 5 ME & YOU & A DOG NAMED BOO—Lobo (Philips)—Carlin
 - 5 3 DON'T LET IT DIE—*Hurricane Smith (Columbia)—Rak (Norman Smith)
 - 6 6 BLACK & WHITE—*Greyhound (Trojan)—Durham/Essex (Dave Bloxham)
 - 7 7 MONKEY SPANNER—*Dave & Ansel Collins (Technique)—B&C (Winston Riley)
 - 8 12 TOM-TOM TURN AROUND—*New World (Rak)—Chinnichap/Rak (Mike Hurst)

- 8 THE BANNER MAN—*Blue Mink (Regal Zonophone)—Intune (Blue Mink)
- 10 13 JUST MY IMAGINATION—Temptations (Tamla-Motown)—Jobete/Carlin (Norman Whitfield)
- 11 16 RIVER DEEP, MOUNTAIN HIGH—Supremes/Four Tops (Tamla Motown)—Leiber Stoller (Ashford/Simpson)
- 12 19 TONIGHT—*Move (Harvest)
- 13 9 HE'S GONNA STEP ON YOU AGAIN—*John Kongos (Fly)—Essex Int'l (Gus Dudgeon)
- 14 10 I'M GONNA RUN AWAY FROM YOU—Tami Lynn (Mojo)—Shapiro-Bernstein (Bert Berns)
- 15 26 NEVER ENDING SONG OF LOVE—*New Seekers (United Artists)—Phillips (David MacKay)
- 16 14 WHEN YOU ARE A KING—*White Plains (Deram)—Air (Roger Cook/Roger Greenaway)
- 17 13 PIED PIPER—*Bob & Marcia (Trojan)—Robbins (Bob Andy)
- 18 18 I DID WHAT I DID FOR MARIA—*Tony Christie (MCA)—Intune (Mitch Murray/Peter Callander)
- 19 15 I DON'T BLAME YOU AT ALL—*Smokey Robinson & the Miracles (Tamla/Motown)—Jobete/Carlin (Smokey Robinson/Terry Johnson)
- 20 25 DEVIL'S ANSWER—*Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster)
- 21 23 STREET FIGHTING MAN/SURPRISE, SURPRISE/EVERYBODY NEEDS SOMEBODY TO LOVE—*Rolling Stones (Decca)—Mirage
- 22 27 WON'T GET FOOLED AGAIN—*Who (Fabulous)—Track
- 23 20 LEAP UP & DOWN—*St. Cecilia (Polydor)—Jonjo (Jonathan King)
- 24 24 LA-LA MEANS I LOVE YOU—Delfonics (Carlin)—Bell (Stan & Bell)
- 25 29 GET DOWN & GET WITH IT—Slade (Polydor)—Barn (Chas. Chandler)
- 26 21 KNOCK THREE TIMES—Dawn (Bell)—Carlin (Token/Dave Appell)
- 27 22 (AND THE) PICTURES IN THE SKY—*Medicine Head (Dandeline)—April/Bisquit (Keith Relf)
- 28 17 LADY ROSE—*Mungo Jerry (Dawn)—Our Music (Barry Murray)
- 29 50 HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL—Elvis Presley (Belwin-Mills)—RCA
- 30 36 IN MY OWN WAY—*Family (United Artists)—Reprise (Family)
- 31 37 WATCHING THE RIVER FLOW—Bob Dylan (B. Feldman)—CBS (Bob Dylan)
- 32 33 HELLO BUDDY—*Tremeloes (Gale)—CBS (Alan Blakely/Len Hawkes)
- 33 32 GIRLS ARE OUT TO GET YOU—Fascinations (Mojo)—Camad (Curtis Mayfield)
- 34 30 IF YOU COULD READ MY MIND—Gordon Lightfoot (Reprise)—ATV Kirshner (Lenny Waronker/Joe Wissert)
- 35 35 I LOVE YOU BECAUSE/MOONLIGHT & ROSES/HE'LL HAVE TO GO—Jim Reeves (RCA)—Bourne
- 36 44 WHEN LOVES COMES ROUND AGAIN—*Ken Dodd (Melanie)—Columbia (John Burgess)
- 37 41 MOZART 40—Waldo de los Rios (A&M)—Rondor (Rafael)—Trabucchielli
- 38 40 MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
- 39 42 I AM . . . I SAID—Neil Diamond (Uni)—KPM (Tom Catalano)
- 40 31 HEAVEN MUST HAVE SENT YOU—Elgins (Tamla/Motown)—Jobete/Carlin
- 41 43 NEVER CAN SAY GOODBYE—Jackson 5 (Jobete/Carlin)—Tamla Motown (Hal Davis)
- 42 28 RAGS TO RICHES—*Elvis Presley (RCA)—Frank
- 43 48 FLYING MACHINE—*Cliff Richard (Chappell)—Columbia (Norrie Paramor)
- 44 — WE WILL—*Gilbert O'Sullivan (April/MAM)—MAM (Gordon Mills)
- 45 34 I THINK OF YOU—Perry Como (RCA)—Melanie (Don Costa)
- 46 38 JOY TO THE WORLD—Three Dog Night (Probe)—Rondor (BMI)—(Richard Podolor)
- 47 47 SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
- 48 — AMAZING GRACE—Judy Collins (Harmony)—Elektra (Mark Abramson)
- 49 — LOVE STORY (Where Do I Begin)—Andy Williams (Famous/Chappell)—CBS (Dick Glasser)
- 50 — SWEET HITCH HIKER—Creedence Clearwater Revival (Burlington)—United Artists (Creedence)

FRANCE

LP's

- This Month**
- 1 MOZART SYMPHONIES NO. 40—Waldos de los Rios (Polydor)
 - 2 OLYMPIA 71—Thierry Le Luron (Pathe-Marconi)
 - 3 BROWN SUGAR—Rolling Stones (Barclay)
 - 4 FLAGRANT DELIT—Johnny Hallyday (Philips)
 - 5 LA FLEUR AUX DENTS—Joe Dassin (CBS)
 - 6 LOVE STORY—Original Soundtrack (Pathe-Marconi)
 - 7 EN MEDITERRANEE—Georges Moustaki (Polydor)
 - 8 SACCO & VANZETTI—Soundtrack (RCA)
 - 9 ONCE UPON A TIME IN THE WEST—Soundtrack (RCA)
 - 10 NON, JE N'AI RIEN OUBLIE—Charles Aznavour (Barclay)

HOLLAND

SINGLES

*Denotes local origin

- (Courtesy Radio Veronica and Bas Mul)
- This Week**
- 1 ZOU HET ERG ZIJN LIEVE OPA—*Wilma & Vader Abraham (11 Provincien)—Bospel
 - 2 MANUELA—*Jacques Herb (11 Provincien)—Bospel
 - 3 CO-CO—Sweet (RCA)
 - 4 CHE SARA—Jose Feliciano (RCA)—Universal Songs
 - 5 MY DARLING HELENA—*Walkers (Killroy)—Benelux
 - 6 DOUBLE BARREL—David & Ansil Collins (Ariola)—Dayglow
 - 7 RUMBA TAMBAH—Martin Wulms (Delta)
 - 8 CHICAGO—Graham Nash (Atlantic)
 - 9 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)—Dayglow
 - 10 TWEDDLE DEE, TWEDDLE DUM—Middle of the Road (RCA)—Universal

ISRAEL

LP's

- This Month**
- 1 ISRAEL SONG FESTIVAL 1971—Various Artists (Hed Arzi)
 - 2 RAM—Paul & Linda McCartney (Parlophone)
 - 3 TOMMY—Who (Polydor)
 - 4 JESUS CHRIST SUPERSTAR—Various Artists (MCA)
 - 5 ISRAEL HITS FESTIVAL 1971—Various Artists (CBS)
 - 6 ALL THINGS MUST PASS—George Harrison (Parlophone)
 - 7 I WAS BORN IN JERUSALEM—Original Soundtrack, Yehoram Gaon (CBS)
 - 8 JUMBO (Musical)—Various Artists (CBS)
 - 9 SMILE TO THE WORLD—Northern Command Variety Ensemble (Hed Arzi)
 - 10 LOVE STORY—Andy Williams (CBS)

JAPAN

SINGLES

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

- This Week**
- 1 MATA AU HI MADE—*Kiyohiko Ozaki (Philips)—Nichion
 - 2 YOKOHAMA TASOGARE—*Hiroshi Itsuki (Minoruphone)—Yomiuri Pack
 - 3 WATASHI NO JYOKA MACHI—*Rumiko Koyanagi (Reprise)—Watanabe
 - 4 SARABA KOIBITO—*Masaaki Sakai (Columbia)—Nichion
 - 5 SABAKU NO YONA TOKYO DE—*Ayumi Ishida (Columbia)—Geiei
 - 6 KIZUDARAKE NO JINSEI—*Koji Tsuruta (Victor)
 - 7 ANATA MAKASE NO YORU DAKARA—*Hideo Ohki, Yoshiko Ninomiya (Minoruphone)—Daichi
 - 8 TENSHI NI NARENAI—*Akiko Wada (RCA)—Tokyo
 - 9 TSUITE KURU KAI—*Akira Kobayashi (Crown)—Crown
 - 10 FUTARI DAKE NO TABI—*Norihiko Hashida & Climax (Express)—Art
 - 11 SIGN OF PEACE—*Ocean (Columbia)—Toshiba
 - 12 ANO SUBARASHII AI O MO ICHIDO—*Kazuhiko Kato, Osamu Kitayuma (Capitol)—P. M. P.
 - 13 LOVE STORY—Andy Williams (CBS/Sony)—Nichion
 - 14 AI NO IZUMI—*Toi et Moi (Liberty)—Japan Broadcast.
 - 15 OFUKURO SAN—*Shinichi Mori (Victor)—Watanabe/Ai
 - 16 FUTARI NO SEKAI—*Teruhiko Aoi (RCA)—Suiseisha
 - 17 ANOTHER DAY—Paul McCartney (Apple)—Folster
 - 18 KURAI MINATO NO BLUES—*King Tones (Polydor)—J & K
 - 19 SUMMER CREATION—Joan Shepherd (Liberty)—J.C.M.
 - 20 LOVE STORY (JAPANESE)—Andy Williams (CBS/Sony)—Nichion

MALAYSIA

SINGLES

(Courtesy Radio Malaysia)

*Denotes local origin

- This Week**
- 1 IT DON'T COME EASY—Ringo Starr (Apple)
 - 2 WAKE ME I'M DREAMING—Love Affair (CBS)
 - 3 I AM . . . I SAID—Neil Diamond (MCA)
 - 4 POWER TO THE PEOPLE—John Lennon/Ono Plastic Band (Apple)
 - 5 JUST AS I AM—*Strollers (CBS)

- 6 BROWN SUGAR—Rolling Stones (Decca)
- 7 NEVER CAN SAY GOODBYE—Jackson Five (Motown)
- 8 ANOTHER DAY—Paul McCartney (Apple)
- 9 DOESN'T SOMEBODY WANT TO BE WANTED—Partridge Family (Bell)
- 10 HEY WILLIE—Hollies (Parlophone)

MEXICO

(Courtesy Radio Mil)

- This Week**
- 1 MARY ES MI AMOR—Leo Dan (CBS)
 - 2 I MI CORAZON ES UN GITANO—Lupita D'Alesio (Orfeon); Nada (RCA); Nicola Di Bari (RCA)
 - 3 THEME FROM "LOVE STORY" (Tema de Historia de Amor)—Francis Lai (Gamma)—Various Versions
 - 4 5 FELICIDAD—Victor Iturbe ("Piruli") (Philips)
 - 6 CLOSE TO YOU (Cerca de ti)—Carpenters (A&M)
 - 7 PECADO MORTAL—Los Pulpos (Capitol)
 - 8 VA CAYENDO UNA LAGRIMA—Los Baby's (Peerless)
 - 9 LA ULTIMA CANCION—Paulo Sergio (Raff)
 - 10 AUNQUE ME HAGAS LLORAR—Los Freddy's (Peerless)

PUERTO RICO

SINGLES

(Courtesy of WKAQ-El Mundo)

- This Last Week**
- 1 — CARAMELO Y CHOCOLATE—*Iris Chacon (Borinquen)
 - 2 1 LOVE STORY (Spanish)—Chucho Avellanet (UA Latino)
 - 3 — SUFRIR—Rodolfo (Fuentes)
 - 4 7 AH YO NO SE . . . NO—Johnny Ventura (Kubaney)
 - 5 4 SANGRANDO POR LA HERIDA—*Agustin Arce (Borinquen)
 - 6 6 MORENO—Johnny Pacheco (Fania)
 - 7 2 SANCOCHO PRIETO—*Sonora Ponceña (Inca)
 - 8 8 BALADA PARA UN GORDO—Juan y Juan (RCA)
 - 9 5 BARRIO OBRERO A LA 15—*Willie Rosario (Inca)
 - 10 — PA' LOS CASERIOS—Cortijo (Actuality)

PUERTO RICO

LP's

- This Month**
- 1 LO ULTIMO EN LA AVENIDA—Ismael Rivera (Tico)
 - 2 LOVE STORY—Santos Colon (Tico)
 - 3 INVOLVIDABLE—Tito Rodriguez (T.R.)
 - 4 LOVE STORY (Spanish)—Chucho Avellanet (UA Latino)
 - 5 APOLLO SOUND III—Roena Apollo Sound (Fania)
 - 6 INTERPRETANDO P. FLORES—Marco A. Muniz (RCA)
 - 7 PICADILLO A LA CRIOLLA—Laborn Bros. (Cotique)
 - 8 DANNY RIVERA—Danny Rivera (Velvet)

SINGAPORE

SINGLES

(Courtesy Rediffusion, Singapore)

- This Week**
- 1 JOY TO THE WORLD—3 Dog Night (Stateside)
 - 2 RAINY DAYS AND MONDAYS—Carpenters (A & M)
 - 3 I AM . . . I SAID—Neil Diamond (MCA)
 - 4 BROWN SUGAR—Rolling Stones (Decca)
 - 5 (Where Do I Begin) LOVE STORY—Andy Williams (CBS)
 - 6 IT'S TOO LATE—Carole King (A & M)
 - 7 WANT ADS—Honey Cone (Hot Wax)
 - 8 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)
 - 9 ME AND YOU AND A DOG NAMED BOO—Lobo (Big Tree)
 - 10 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)

SPAIN

SINGLES

(Courtesy of El Musical)

*Denotes local origin

- This Week**
- 1 ANOTHER DAY—Paul McCartney (EMI)—EGO
 - 2 TIERRAS LEJANAS—*Basilio (Zafiro)—Zafiro/Fontana
 - 3 LOVE STORY—Andy Williams (CBS)—Chappel Iberica
 - 4 WHAT IS LIFE—George Harrison (EMI)—Essex Espanola
 - 5 QUE SERA (In Spanish)—Jose Feliciano (RCA)—RCA
 - 6 ROSE GARDEN—Lynn Anderson (CBS)—Armonico
 - 7 BUTTERFLY (In Spanish)—Danyel Gerard (CBS)
 - 8 FIN DE SEMANA—*Los Diablos (EMI)—EGO
 - 9 SING, SING BARBARA—Laurent (Opalo)—Kama
 - 10 BORRIQUITO—*Paret (Ariola)

SPAIN

LP's

(Courtesy of El Musical)

*Denotes local origin

- This Month**
- 1 ROCK-71—Varios Interperetes (CBS)
 - 2 LOVE STORY—Soundtrack (Hispanavox)

- 3 ANONIMO VENECIANO—Soundtrack (Hispanavox)
- 4 LOVE STORY—Andy Williams (CBS)
- 5 FIREWORKS—Jose Feliciano (RCA)
- 6 LOVE STORY Y OTROS EXITOS—Shirley Bassey (Hispanavox)
- 7 FIESTA—*Juan Manuel Serrat (Zafiro)
- 8 RAM—Paul McCartney (EMI)
- 9 BOOKENDS—Simon & Garfunkel (CBS)
- 10 JOHN WESLEY HARDING—Bob Dylan (CBS)

WEST GERMANY

SINGLES

(Courtesy Schallplatte)

- This Last Week**
- 1 BUTTERFLY—Danyel Gerard (CBS)—April
 - 2 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Capriccio
 - 3 3 WHAT IS LIFE—George Harrison (Apple)—Gerig
 - 4 5 HOT LOVE—T. Rex (Ariola)—Gerig
 - 5 6 ABRAHAM (Das Lied vom Troedler)—Wolfgang (Bellaphon)—MDW/Rak
 - 6 4 ROSE GARDEN—Lynn Anderson (CBS)—Chappel
 - 7 9 BROWN SUGAR/BITCH—Rolling Stones (Kinney)—Gerig
 - 8 — IT DON'T COME EASY—Ringo Starr (Apple)—Gerig
 - 9 10 ME AND BOBBY MCGEE—Janis Joplin (CBS)—Budde
 - 10 — FUNNY FUNNY—Sweet (RCA)—April

YUGOSLAVIA

SINGLES

(Courtesy Radio TV Review)

- This Week**
- 1 FUNNY FUNNY—Sweet (Jugoton)
 - 2 BABY JUMP—Mungo Jerry (Jugoton)
 - 3 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (Jugoton)
 - 4 WHEN I'M DEAD & GONE—McGuinness Flint (Jugoton)
 - 5 NO MATTER WHAT—Badfinger (Jugoton)
 - 6 DADDY DON'T CRY—Elvis Presley (Jugoton)
 - 7 LOVE STORY—Henry Mancini Ork (Jugoton)
 - 8 ANOTHER DAY—Paul McCartney (Jugoton)
 - 9 VOODOO CHILE—Jimi Hendrix (RTB)
 - 10 CHE SARRA—Ricchi e Poveri (Jugoton)

YUGOSLAVIA

LP's

- This Month**
- 1 ON STAGE!—Elvis Presley (Jugoton)
 - 2 BLACK GOLD—Nina Simone (Jugoton)
 - 3 BAND OF GYPSYS—Jimi Hendrix, Buddy Miles & Billy Cox (RTB)
 - 4 GREATEST HITS OF FRANK SINATRA—(Jugoton)
 - 5 WARM TOUCH—Harry Belafonte (Jugoton)
 - 6 PRUZI MI RUKU LJUBAVI—Pro Arte (Jugoton)
 - 7 JEFERSON AIRPLANE—(Jugoton)
 - 8 GREATEST HITS OF DEAN MARTIN—(Jugoton)
 - 9 GABI—Gabi Novak (Jugoton)
 - 10 MCCARTNEY—Paul McCartney (Jugoton)

From the Music Capitals Of the World

• Continued from page 46

his version of the song he sang at the last San Remo Festival, "13, Storia D'Oggi" (Story of Today) . . . The Wallace Collection (EMI) appeared on the live TVE show "Estudio Abierto" (Channel Two), on July 9, and in Malaga on July 11 . . . The album by Salome (Belter) which includes the song "Los Cuatro Muleros" (The Four Mule Riders), based on a poem by Garcia Lorca, will be released in Venezuela, Argentina, Puerto Rico, Mexico and Canada. . . . Francesco Pi De La Serra (Discophon) and Ovidi Montllor (Edigsa) have completed a short tour of French Bretagne, performing in Nantes, Saint Malo, Chateaubriand, etc. . . . Pi De La Serra is preparing a new tour through France and Italy. . . . Sacha Distel (EMI) appeared recently in Barcelona. . . . Ariola has issued the first recording by the group Guayabos, which includes a new version of the main theme from the Italian movie, "Anna," which starred Silvana Mangano. This recording was made in London and was produced by David Pardo and Juan Pardo.

DOLORES ARACIL



Nick Drake has two English albums produced by Joe Boyd.
Both have received airplay in this country.
Now he has a domestic release which is a combination of those albums.
It's for people who have time to be quiet.

SMAS 9307



island records
available from capitol records

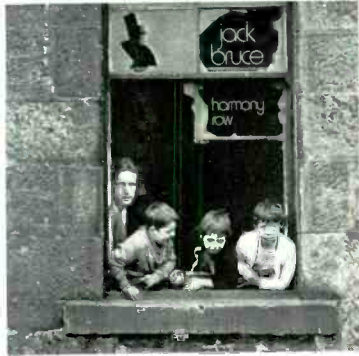
Billboard Album Reviews

JULY 31, 1971



POP
GLEN CAMPBELL—
The Last Time I Saw Her.
Capitol SW 733

Campbell is currently riding the Hot 100, Easy Listening and Country Singles charts with his treatment of Gordon Lightfoot's "The Last Time I Saw Her" and this album follow-up which also includes his recent "Dream Baby" is sure to prove equally successful in sales. He also offers "Help Me Make It Through the Night," "If You Could Read My Mind" and "He Ain't Heavy . . . He's My Brother."



POP
JACK BRUCE—Harmony Row.
Atco SD 33-365 (S)

The musical themes in Bruce's 2nd LP (words by Pete Brown) seem to weave in and out of the separate songs and these display a musical complexity not often heard in rock. "The Consul at Sunset," "You Burned the Tables On Me," "Smiles and Grins," and "Post War" should find sufficient FM exposure to promote album sales.



POP
HERB ALPERT & THE TIJUANA BRASS—Summertime.
A&M SP 4314

The creative stylings of Herb Alpert's Tijuana Brass are once more in evidence on this new album that features a cross-section of tunes ranging from the songbooks of George Gershwin to Lennon and McCartney. Alpert uses muted brass to create a sound that's hip without being loud. Tunes on the album include "Summertime," "Martha My Dear," and "Catch a Falling Star."



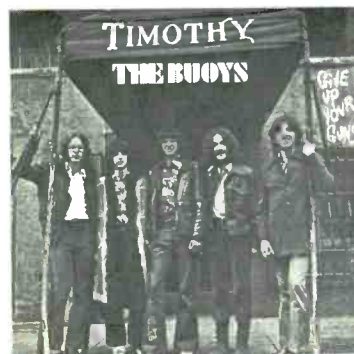
POP
HENRY MANCINI & HIS CONCERT ORK—
Mancini Concert.
RCA LSP 4542 (S)

Mancini's conducting/arranging talents share the spotlight in his 3rd concert LP. The longer works range from "Big Band Montage," a medley of some of the famous big band themes, to his own "March With Mancini," to a full "Portrait of Simon & Garfunkel," to the Overture from "Tommy" and a medley from "Jesus Christ Superstar."



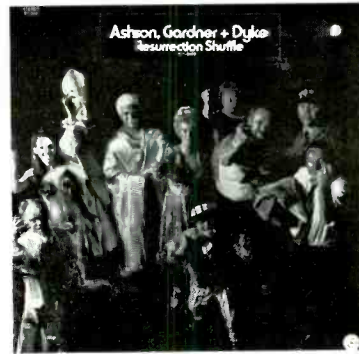
POP
BOOKER T. & PRISCILLA—
A&M SP 3504

Booker T. Jones, quiet king of the Memphis underground, surfaces from the M.G.'s, lets out his voice and joins with wife Priscilla Coolidge in a love story of their own. Soft soul and sensitivity is the atmosphere set by Mrs. Jones, but Booker T.'s gentle voice soothes and surprises. "Sweet Child" and "Earth Children" are moving hymns, while "Delta Song" and "California Girl" sway like hits on this specially priced double disk.



POP
BUOYS—Timothy.
Scepter SPS 24001

The single, "Timothy," took many months to break as a hit single. The LP should attract attention more quickly because it spotlights a most entertaining group whose storytelling style is unique in rock music. The Buoyals also know the fine art of ensemble performance. "Castles," "Blood-knot," "The Prince of Thieves," "Give Up Your Guns," and "Timothy" stand out.



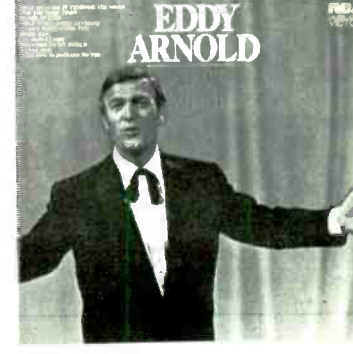
POP
ASHTON, GARDNER & DYKE—
Capitol ST 563

Ashton, Gardner & Dyke's brazen brand of rock has met with public acceptance with the success of their single "Resurrection Shuffle." Capitol has reserved their LP and, by adding the hit single, is banking on the LP's selling power. Other outstanding examples of the threesome's style are "Oh Lord," "Hymn to Everyone," and "Don't Want No War No More."



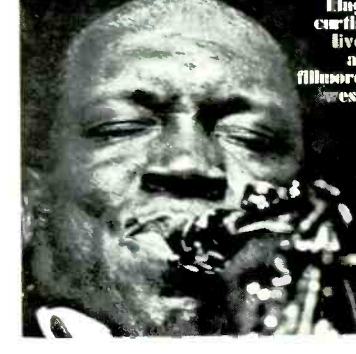
POP
SOUNDS OF SUNSHINE—
Love Means You Never Have to Say You're Sorry.
Ranwood R 8089

Fresh sounding smooth group, currently riding high on the Hot 100 with the title tune of this package, make an impressive LP debut. Along with the hit, they offer top treatments of such hit material as "Make It With You," "It's Impossible," "If" and "Rainy Days and Mondays." An original, "Anything Can Happen," is also strong.



POP
EDDY ARNOLD—
Welcome to My World.
RCA LSP 4570

Eddy Arnold has remained at the top for more than 20 years now, and he continues to reign as one of the giants of the recording industry. This latest outing is another sure-fire sales item that includes his most recent hit single "Welcome to My World" as well as beautiful treatments of "Close to You," "My Sweet Lord" and "Ramblin' Rose."



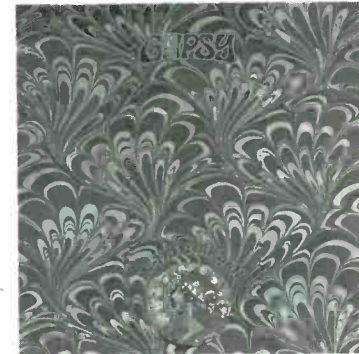
POP
KING CURTIS—
Live at Fillmore West.
Atco SD 33-359

King Curtis must have left a little piece of Memphis at the Fillmore West with his live appearance from which this album was taken. With his sidemen Billy Preston, Cornell Dupree, Bernard Purdie and the Memphis Horns, among others, Curtis burns up every amplifier in the place and the audience really adds spice to the music.



POP
PEGGY LEE—
Where Did They Go.
Capitol ST 810

That hard-to-beat Lee touch is added to some of today's best pop tunes and the end result should prove an important chart package. Along with the title tune, she is exceptional in delivery of "I Don't Know How to Love Him," "Losing My Mind" from B'way's "Follies," and "Help Me Make It Through the Night." The Bacharach-David rhythm ballad, "My Rock and Foundation" has singles possibilities.



POP
GYPSY—In the Garden.
Metromedia KMD 1044

This group has matured greatly with this second album. The basic music is structured much like their first LP, but the sound is more together and the organ, played by Jimmy Walsh, seems to be the focal point of the group's maturity. "As Far As You Can See" is an enchanting education; while the second side of the LP contains one view of paradise entitled "Here in the Garden," and two other explicitly religious tunes.



POP
8th DAY—
Invictus ST 7306 (Capitol)

"She's Not Just Another Woman" was made out of the stuff r&b hits jump from, and the 8th Day sound like they'll do it every time out with "Crawl Before You Walk," "I've Come to Save You," an eight-minute "I'm Worried" and "Too Many Cooks," their first hit. Exciting vocals, catchy melodies and arrangements possess that vital soul energy and writer-producer Ron Dunbar socks it home for H-D-H.



COUNTRY
THE BEST OF PORTER WAGONER & DOLLY PARTON—
RCA LSP 4556

This collection of the best performances by Porter Wagoner and Dolly Parton is sure to prove a blockbuster programming and sales item. Their top treatments of "Daddy Was an Old Time Preacher Man," "The Pain of Loving You," "The Last Thing On My Mind" and "Just Someone I Used to Know" are standouts.



COUNTRY
THE SENSATIONAL SONNY JAMES—
Capitol ST 804

James' last package "Empty Arms" put him right in the Top 10 of the album chart. This dynamite package offers even more sales and chart potency. With his No. 1 single, "Bright Lights, Big City" spotlighted here, he also turns in super performances of Bobby Darin's "You're the Reason I'm Living," and Johnny Tillotson's "It Keeps Right On a Hurtin'."



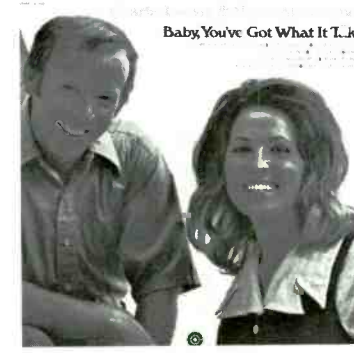
COUNTRY
STATLER BROTHERS—Pictures
Of Moments To Remember.
Mercury SR 61349

The Statler Brothers follow their hit "Bed of Roses" LP with an entertaining package of contemporary nostalgia. Timed for release when memories are at their zenith, in the summertime, the LP recalls days gone by and among the original songs, "You Can't Go Home," "Pictures," and "Things" are the likeliest cuts to be included among the Statlers' best material.



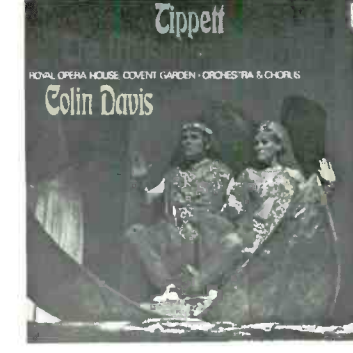
COUNTRY
FARON YOUNG—Sings
"Leavin' and Sayin' Goodbye."
Mercury SR 61354

Faron Young is no stranger to the best selling country charts with his succession of hit singles and albums, and this latest entry containing his newest single release "Leavin' and Sayin' Goodbye" is sure to prove another sales smash. He also turns in smooth performances of "Without Regret," "I'd Love You Again," "Who's Leaving Who" and "You Can't Lose What You Never Had."



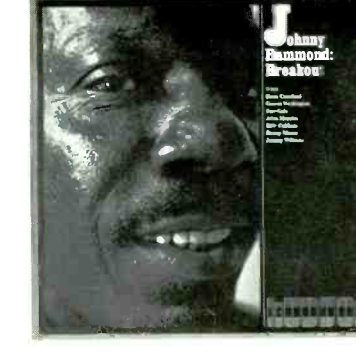
COUNTRY
CHARLIE LOUVIN & MELBA MONTGOMERY—Baby, You've Got What It Takes.
Capitol ST 808

Miss Montgomery and Louvin reprise some hot chart items via the title tune, their current hit, and the recent chart winner, "Did You Ever" also included in this top package. Other strong cuts include their fine reading of "We Sure Can Love Each Other," and the Louvin original, "When I Stop Dreaming." Their treatment of "New Dreams and Sunshine" is a standout.



CLASSICAL
TIPPETT: THE MIDSUMMER MARRIAGE—Royal Opera House
Covent Garden Orch. & Chorus
(Davis).
Philips 6703 027

Here is an extraordinary package, full of authority, excellent voices, and a peak effort by conductor Colin Davis. To single out individual performances is an injustice here, all are so exceptionally fine. Production is superb, as is the Royal Opera House orchestra. A special bow to writer-composer Sir Michael Tippett.



JAZZ
JOHNNY HAMMOND—
Breakout.
Kudu KU-01 (CTI)

Johnny Hammond leads his sidemen, including Hank Crawford, Grover Washington, Eric Gale, Airto Moreira, Billy Cobham, Danny Moore and Johnny Williams through some soft, some bluesy and all very together arrangements of contemporary tunes as "It's Too Late," and "Never Can Say Goodbye." There is good jamming throughout, especially on "Blues Selah," and "Breakout."

GOODBYE
MEDIA MAN
PARTS I AND II

TOM
FOGERTY



Fantasy

661

Tom Fogerty

Album Reviews Continued

JULY 31, 1971



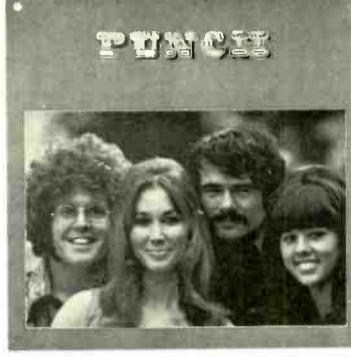
POP
PG & E—
Columbia C 30362

Pacific Gas & Electric regroup as PG&E for fast action behind the voice of Charlie Allen, whose rich talents as writer, producer and soul singer lead the group's new attack for a hit single. "One More River to Cross," guest produced by Delaney Bramlett along with "The Time Has Come," plus "Thank God for You Baby" could turn the hit trick for this nine man black 7 white outfit that also boasts backing by the Blackberries.



POP
McGUINNESS FLINT—
Happy Birthday, Ruthie Baby.
Capitol ST 794

McGuinness Flint rode the charts with their first album outing and hit single, "When I'm Dead and Gone," and this follow up is sure to bring them right back to the charts. They are really together with their original material, which includes "Happy Birthday, Ruthie Baby," "Fixer," "Friends of Mine" and "When I'm Alone With You."



POP
PUNCH—
A&M SP 4307

Producer Bones Howe has a winner in this new quartet that offers strong potential for Top 40 and MOR play and sales. The smooth sounding group offers a heavy, commercial reading of Paul Simon's "Why Don't You Write Me," as well as Lesley Duncan's "Love Song," and Lennon & McCartney's "Blackbird." The Williams-Nichols ballad "Travelin' Boy" is potent.



POP
BAREFOOT JERRY—
Capitol ST 786

With surging country-rock rhythms and textures reminiscent of the Band, the core of Area Code 615 weld and meld into Barefoot Jerry, a new name for "Blonde on Blonde" musicians Wayne Moss, Ken Buttrey, Mac Gayden and John Harris. Barefoot Jerry is the latest and greatest group yet to test the sole supremacy of the Band in country-rock, as "Smokies," "Come to Me Tonight" and "Finishing Touches" offer a delightful instrumental.



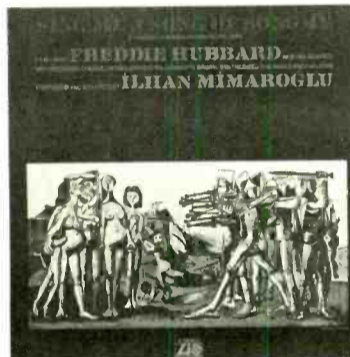
POP
ROBIN WILSON—
Ain't That Something.
A&M SP 4299

Miss Wilson is a fine singer and this debut album for the label should bring her right to the front. She's expertly showcased in a variety of moods ranging from a plaintive "I Don't Know How to Love Him" to a rocking "Hands Off the Man (Flim Flam Man)." Especially exciting are her performances of "Just Say Goodbye" and Gordon Lightfoot's "I Can't Make It Anymore."



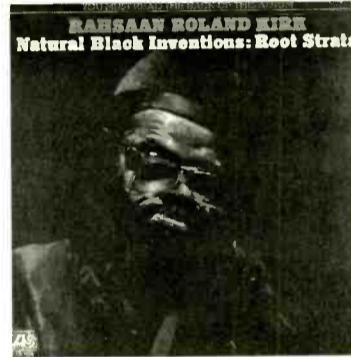
POP
MICK ABRAHAMS—
A&M SP 4312

This is very up music for the most part, capturing many positive aspects of the world today. Abrahams takes his experiences of reality, transforms them into music and words and comes up with a very captivating sound and LP. The harmonies, both instrumental and vocal, underline the positive aspects and themes of this album. "Big Queen," "Winds of Change," and "Awake," are exceptional pieces.



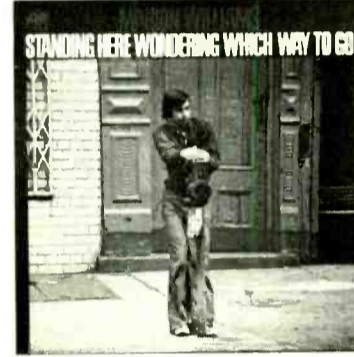
JAZZ
FREDDIE HUBBARD—
Sing Me a Song of Songmy.
Atlantic SD 1576

As the title suggests this is firmly anti-war; Hubbard's crackling trumpet mixes with poetry, Moog sounds, strings and processed sounds. Hard to get into, occasionally self indulgent, but repays concentrated listening. FM and underground should pick up on this, of course.



JAZZ
RAHSAAN ROLAND KIRK—
Natural Black Inventions: Root Strata.
Atlantic SD 1578

Kirk, via his diatribes against pop scene soundalike flute players, blues drenched playing and interest in the sheer value of sound, is moving more and more into the rock field. The 13 tracks on this album show Kirk into all this which should gain plays from FM and progressive stations. All are short and (except for Duke Ellington's "Day Dream") by Kirk.



GOSPEL
MARION WILLIAMS — Standing Here Wondering Which Way to Go.
Atlantic SD 8289

Miss Williams brings Gospel and Pop closer together in her latest LP. Her soaring, undisciplined voice interprets "He Ain't Heavy He's My Brother," "Turn Turn Turn," "Heaven Help Us All," and "Put Your Hand in the Hand" like brand new material, and her singing of the title song evokes deep feeling and sincerity.

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.

SPECIAL MERIT PICKS

POPULAR

YOUNGBLOODS—Sunlight. RCA LSP 4561
RCA has selected some favorite cuts from its Youngbloods LP catalog in an effort to profit from the group's continuing success. Among the highlights are "Sunlight," "Ain't That Lovin' You Baby," and "Reason to Believe."

CLOUDS—Watercolour Days. Deram DES 18058 (London)

London Records' new English import, Clouds, plays original free form rock with an instrumental technique that is fluid and non-routine. Highlights include "Leavin'," "I Am the Melody," and the longer "Watercolour Days."

STRAWBS—From the Witchwood. A&M SP 4304

The Strawbs are an English group aiming towards some spiritual quality in their American debut album. Their instrumental work reflects Eastern music a great deal although all of the instruments are of Western origin. Their blend of the best of two worlds, the East and West, helps to make this a good work. There is also a fairy tale quality to many of the tunes and the voices range from reverent to just plain soft harmonies. "Witchwood," "The Shepherd's Song" and "Sheep" are all very alluring tunes.

RANDY MATTHEWS—Wish We'd Been Ready. Word WST 8547

The unprecedented popularity of religious rock triggered by "Jesus Christ, Superstar" has sparked a new wave of musical effort in this direction. Randy Matthews' "Wish We'd All Been Ready" is among the better

ones. Coming from a background of evangelism and show business (his father helped organize the Jordanaires), Matthews has used his access to both worlds to deliver his message in a scintillating pop-rock format.

PHILWIT & PEGASUS—Chapter One CPS 39003 (London)

The spirit of "Jesus Christ, Superstar" pervades this bright, ethereal flow of soft-rock known as Philwit & Pegasus, conceived, arranged and produced by Mark Wirtz, who has managed to blend the elevation of the Moody Blues with the lightness of a shepherd's song. "And I Try," "Lonely Flower" and "And She Came" stand out from the rock opera flavored format that can't be ignored today for chart potential. Top British cast succeeds nicely.

COUNTRY

THE BEST OF JUNIOR SAMPLES—Chart CHS 1045

Junior Samples of "Hee Haw" fame has come up with a collection of some of his best performances and it's sure to prove a must item for his many fans. Especially noteworthy are his treatments of "The Bird Mule," "The Disorderly M House," "Doggone, My Dog's Gone" and "That's a Hee-Haw."

THE BEST OF JIM NESBITT—Chart CHS 1044

This collection of Jim Nesbitt hits is sure to prove a good sales item for country music fans everywhere. Included are his special treatments of "Havin' Fun in '71," "Pollution," "Quittin' Time" and "The Friendly Undertaker," as well as his hit "Truck Drivin' Cat With Nine Wives."

SOUL

ALLEN TOUSSAINT—Toussaint. Scepter SPS 24003

Allen Toussaint has penned r&b hits like Lee Dorsey's "Working in the Coal Mine,"

featured here, Ernie K-Doe's "Mother-in-Law," plus many other recognizable tunes, most recently for the Meters with Marshall Sehorn. Toussaint was bringing hits home to New Orleans long before the current surge there, yet his debut disk as a performer is a completely up-to-date, consistent soul effort that could pop a hit from "Chokin' Kind," "Sweet Touch of Love" and "What Is Success."

JAZZ

LARRY CORYELL—Barefoot Boy. Flying Dutchman FD 10139

Coryell on guitar, with, basically, Steve Marcus on tenor and soprano saxophones and Roy Haynes on drums. The set is loose and open with Coryell working on the extremes of his instrument and merging both rock and the far out jazz with ease. Only three tracks on the album which allows all musicians a chance to lay out and get moving. Avant rock.

CHARLES LLOYD—Flowering of the Original Charles Lloyd Quartet in Concert. Atlantic SD 1586

An Oslo recording, made during the Lloyd Quartet's third European tour, it features the group and the sound that attracted the ears of the rock audience. Lloyd now has moved right over into the rock-jazz orbit (including singing) but here the jazz roots are firmly planted, particularly in the piano of Keith Jarrett whose roots may not go deeper but certainly are more exposed judging by the downhome blues riffs he shoots out. Producer of this early avant jazz is George Avakian.

MIKE LIPSKIN with WILLIE "THE LION" SMITH—California Here I Come. Flying Dutchman FD 10140

An odd quartet—The Lion with his pupil, Mike Lipskin and Stan Monteiro (now involved, like Lipskin, in the new Jefferson Airplane) on clarinet. On drums is modern drummer Elvin Jones, his fireworks well under wraps for this informal, jamming album. Both the Lion and Lipskin stride out on a set of familiar items and when the whole group gets together it's reminiscent of those old small group sides that used to appear on Blue Note in the 40's and 50's.

★★★★ 4 STAR ★★★★★

CLASSICAL ★★★★★

SCRIABIN: DESIR / CARESS DANSEE / ETUDE IN C-SHARP MINOR / SONATAS Nos. 1, 2, 8—Ruth Laredo. Connoisseur Society CS 2035

RAVEL SONATA FOR VIOLIN AND PIANO/ GRIEG SONATA No. 3 FOR VIOLIN AND PIANO—Wanda Wilkomirska / Antonio Barbosa. Connoisseur Society CS 2038

BEETHOVEN, MENDELSSOHN, AND LISZT—Mischa Levitzki. Klavier KS 116

LEGENDARY PIANISTS OF THE ROMANTIC ERA CONCERT 1—Klavier KS 114

POSEIDON SOCIETY—Poseidon Society 1005
GIANNINI'S "TAMING OF THE SHREW"—Kansas City Lyric Theater (Patterson). CRI SD 272

GOSPEL ★★★★★

PAUL MICKELSON—Young Sound. Supreme S 223

POPULAR ★★★★★

JAMES BURTON—A&M SP 4293
SONNY TIL & THE ORIOLES—Old Gold/ New Gold. RCA LSP 4538

CHARLIE STARR—Tough & Tender. Prophecy SD 6052 (Atco)

RELIGIOUS ★★★★★

NORMA ZIMMER & JIM ROBERTS—His Name Is Wonderful. Word WST 8541

PORTWOODS—How Sweet It Is. Proclaim 573

JIM & MARY JANE SELLERS—Oh How Great Is Our God. Supreme SS 2065

COVENANT GOSPELAIRES—It's a Wonderful Day. Supreme S 228

BLUES ★★★★★

SNOOKS EAGLIN—Possum Up a Simmon Tree. Arhoolie 2014

Bubbling Under The HOT 100

• Continued from page 43

- 110. INDIAN LAKE Freddy Weller, Columbia 4-45388
- 111. HYMN 43 Jethro Tull, Reprise 1024
- 112. PRAY FOR ME Intruders, Gamble 4014
- 113. AND WHEN SHE SMILES Wildweeds, Vanguard 35134
- 114. HOW DID WE LOSE IT BABY Jerry Butler, Mercury 73210
- 115. GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS)
- 116. TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255
- 117. ARE YOU LONELY Sisters Love, A&M 1259
- 118. WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA)
- 119. TOP 40 OF THE LORD Sha Na Na, Kama Sutra 528 (Buddah)
- 120. I'VE BEEN LOVING YOU TOO LONG Ike & Tina Turner, Blue Thumb 202 (Paramount)
- 121. WE GOT A DREAM Ocean, Kama Sutra 529 (Buddah)
- 122. SOMEDAY WE'LL LOOK BACK Merle Haggard, Capitol 3112
- 123. CRAZY LOVE Helen Reddy, Capitol 3138
- 124. TIE-DYE PRINCESS Ides of March, Warner Bros. 7507

More Album
Reviews on
Page 49

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
133

LAST WEEK
132

*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

PARTRIDGE FAMILY starring SHIRLEY JONES & featuring DAVID CASSIDY— I WOKE UP IN LOVE THIS MORNING (2:43)

(Prod. Wes Farrell) (Writers: Levine-Brown) (Screen Gems-Columbia, BMI)—The Family tries for its 4th Top 10 hit in a row with new material from its forthcoming LP and producer Wes Farrell has provided the group with another very likely prospect. Flip: (No Information Available). Bell 45-130

DONNY OSMOND—GO AWAY LITTLE GIRL (2:30)

(Prod. Rick Hall) (Writers: Goffin-King) (Screen Gems-Columbia, BMI)—The popular Osmond brother revives the Steve Lawrence hit as a strong follow-up to his "Sweet & Innocent" hit. Other plusses are Rick Hall's production and the Goffin-King signature. Flip: (No Information Available). MGM 14285

GUESS WHO—RAIN DANCE (2:45)

(Writers: Cummings-Winter) (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI)—This production should exceed the success of the group's previous hit, "Albert Flasher/Broken" super vocal and instrumental work lead into a hypnotic chorus that should attract Top 40 stations and their audiences. Flip: (No Information Available). RCA 74-0522

WAR—ALL DAY MUSIC (2:35)

(Prod. Jerry Goldstein) (Writers: Allen-Brown-Goldstein-Jordan-Miller-Oskar-Scott) (Far-Out, ASCAP)—This strong release could do for War what "Groovin'" did for the Rascals, several summers back. The relaxed performance makes for a most commercial summertime entry. Flip: "Get Down" (3:50) (Far-Out, ASCAP). United Artists 50815

GEORGE HARRISON—BANGLA DESH (3:52)

(Prod. George Harrison & Phil Spector) (Writer: Harrison) (Harrisons, BMI)—Harrison's follow-up to his multi-million selling "My Sweet Lord" is a musical appeal to help our fellow-man. Produced by Harrison and Phil Spector, it should find immediate and heavy chart action. Flip: "Dee Blue" (3:47) (Harrisons, BMI). Apple 1836

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

TOMMY OVERSTREET— I DON'T KNOW YOU (Anymore) (2:42)

(Prod. Ricci Mareno) (Writers: Mareno-Black) (Shenandoah/Terrace, ASCAP)—Overstreet's entry is a likely successor to his Top 5 hit "Gwen." Excellent material and a strong performance might even garner stronger action. Flip: "I Still Love You Enough" (2:43) (Music City, ASCAP). Dot 17387 (Paramount)

DAVE DUDLEY—FLY AWAY AGAIN (2:18)

(Prod. Jerry Kennedy) (Writer: Dudley) (Addel, BMI)—Dudley's latest is his own composition. His relaxed style highlights the love song which could top the success of his recent "Comin' Down." Flip: "There You Are Again" (2:32) (Addel, BMI). Mercury 73225

STATLER BROTHERS—PICTURES (2:56)

(Prod. Jerry Kennedy) (Writers: Reid-DeWitt) (House of Cash, BMI)—The Statler's reminiscence musically in their strongest performance since "Bed of Rose's." Culled from their current LP, single should show significant action. Flip: "Making Memories" (2:50) (House of Cash, BMI). Mercury 73229

COMPTON BROTHERS— MAY OLD ACQUAINTANCE BE FORGOT (2:45)

(Prod. Henry Hurt) (Writer: Trad.) (Brothers Two, ASCAP)—This follow-up to "Pine Grove" is a more commercial record, probably their strongest since last year's "Charlie Brown" and should bring them back into the Top 20. Dot 17391 (Paramount)

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

MOODY BLUES— THE STORY IN YOUR EYES (3:05)

(Prod. Tony Clarke) (Writer: Hayward) (TRO/Cheshire, BMI)—The Moody Blues' long awaited single is a typically fine and complex musical theme with a contemporary love lyric culled from their soon to be released LP; it should at least match the Hot 100 success of last year's hit, "Question." Flip: "Melancholy Man" (5:09) (Leeds, ASCAP). Threshold 67006 (London)

ROAD HOME—KEEP IT IN THE FAMILY (2:50)

(Prod. Dennis Lambert & Brian Potter) (Writers: Lambert-Potter) (Trousdale/Soldier, BMI)—Lambert and Potter have written and produced this commercial entry from the newcomer group's recently released LP that is compatible with current Top 40 programming. Flip: (No Information Available). Dunhill 4285

*HUGO MONTENEGRO—LORDY (3:06)

(Prod. Pete Spargo) (Writer: Diamond) (Prophet, ASCAP)—Montenegro's version of this Neil Diamond song is a likely prospect for Top 40 airplay in addition to the automatic easy listening acceptance. Flip: "Come Again" (4:35) (Screen Gems-Columbia, BMI). RCA 74-0515

*RICK NELSON & the STONE CANYON BAND— THANK YOU LORD (4:00)

(Prod. Rick Nelson) (Writer: Nelson) (Mafragun, BMI)—Nelson's latest single is a self-penned gospel flavored ballad whose exciting musical bridge and coda could be the key to Top 40 radio acceptance and resulting sales action. Flip: (No Information Available). Decca 32860 (MCA)

MESSENGRS— THAT'S THE WAY A WOMAN IS (1:54)

(Prod. Mass Prod.) (Writers: Morgan-Hoier) (Stein & Van Stock/Positive, ASCAP)—The Messengers' most commercial release to date is an infectious performance that has natural Top 40 programming and sales potential. Flip: (No Information Available). Rare Earth 5032 (Motown)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JERRY WALLACE—The Morning After (2:49) (4 Star, BMI). DECCA 32859 (MCA)

CARTER FAMILY—A Song to Mama (2:36) (House of Cash/Oak Valley, BMI). COLUMBIA 4-45428

WARNER MACK—I Wanna Be Loved Completely (2:44) (Page Boy, SESAC). DECCA 32858 (MCA)

BILL RICE—Honky-Tonk Stardust Cowboy (2:58) (Jack & Bill, ASCAP). CAPITOL 3156

JEANNE PRUETT—Hold to My Unchanging Love (3:03) (Moss Rose, BMI). DECCA 32857 (MCA)

MICKI GRIFFIN—Pass It On (A.H.M.C., BMI). AMERICAN HERITAGE 401

JIMMY & CONNIE JORDAN—Actions Speak Louder Than Words (2:18) (Low-Sal, BMI). AGAPE 9002 (Starday/King)

ROYCE PORTER—Morning Sun Remembrance (8:02) (Acclaim, BMI). SHANNON 800

RAY FRUSHAY—A Different Drummer (2:31) (September, ASCAP). DOT 17388

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

FRIENDS OF DISTINCTION—Down I Go (2:48) (Prod. Jerry Peters) (Writers: Butler-Peters) (Golden Cornfield/Ice Man, BMI)—The latest Friends' single offers the intricate harmony that is their trademark with pop and soul action the probable outcome. RCA 74-0516

TOM FOGERTY—Goodbye Media Man - Part 1 (3:25) (Prod. Tom Fogerty & Brian Gardner) (Writer: Fogerty) (Woodmont, BMI)—Fogerty's first release as solo since his departure from Creedence was written and produced by him (with Brian Gardner) and could make him Fantasy's next big Hot 100 act. Fantasy 661

LABELLE—Morning Much Better (4:00) (Prod. Kit Lambert & Vicki Wickham) (Writers: Zager-Scheffrin) (Noma/Scheffrin/Zager, BMI)—Formerly Patti LaBelle and the Bluebells, the group has reorganized into Labelle and the debut single for Warner Bros. is a double threat for pop and soul chart action. Warner Bros. 7512

IAN MATTHEWS—Reno Nevada (3:04) (Prod. Ian Matthews) (Writer: Farina) (Warner Bros., ASCAP)—This demand cut from Matthews' current LP is an edited version of Richard Farina's song and the simple, clean performance could cross from FM to Top 40 play. Vertigo 102 (Mercury)

***SANDPIPERS—Chotto Matte Kudasai (3:18)** (Writers: Garner-Nakashima) (Prod. Bob Alcivar) (Rachel, BMI)—The Sandpipers have a natural in their version of the Hawaiian hit with immediate easy listening exposure crossing over to Top 40. A&M 1280

ORIGINALS—Keep Me (2:42) (Prod. Joe Hinton) (Writer: Gordy, Jr.) (Jobete, BMI)—This rhythmic ballad penned by Berry Gordy Jr. is the Originals' strongest in a while with initial soul exposure moving it into the pop chart. Soul 35085 (Motown)

***GENE PITNEY—Gene Are You There (2:45)** (Prod. Kelso Herston) (Writer: Tidewell) (Herston/Catalogue, BMI)—This touching ballad written by a blind fan especially for Pitney gets a warm reading from the star with likely activity coming from pop and easy listening play. Musicor 1442

***JUDY LYNN—When the Love Starts to Come (2:14)** (Prod. Jerry Styner) (Writers: Wakefield-Tucker) (Jobete, BMI)—This is an excellent choice as a single, culled from Miss Lynn's current LP. Teen oriented production has a commercial sound with easy listening programming an added plus. Amaret 137

CHAPIN—Workin' On My Life (2:36) (Prod. Ron Galbraith) (Writer: Chapin) (Lake Bottom, ASCAP)—This release from the newcomer group has a natural sound for Top 40 radio stations and given the exposure could come through with sales and chart action. Epic 5-10761 (CBS)

***JAYE P. MORGAN—A Song For You (2:55)** (Prod. Eddie Reeves & Craig Doerge) (Writer: Russell) (Skyhill, BMI)—Miss Morgan's performance of the Leon Russell song is a contemporary one and looms as a Top

40 consideration in addition to easy listening programming. Beverly Hills 9467

MOUNTAIN—Silver Paper (3:17) (Prod. Felix Pappalardi) (Writers: West-Pappalardi-Collins-Gardos-Knight-Laing) (Casserole, BMI) — Mountain's third single culled from the "Mountain" LP is an especially melodic piece with potential FM and Top 40 radio exposure. Windfall 535 (Bell)

RAWHIDE—Evel Knievel (3:19) (Prod. Bob Monaco & Jim Golden) (Writers: Stone-Phillips) (Irod, BMI)—This story about the daredevil cyclist has a commercial pop/country sound that could give the new group a Hot 100 hit. RCA 74-0513

NEW COLONY SIX—Roll On (2:25) (Prod. Sanctuary Prod.) (Writers: Herman-Van Kaollenburg) (New Colony, BMI)—The New Colony Six debut on the new label with an infectious performance that builds to hit possibility and could re-establish them on the Hot 100 chart. Sunlight 1001 (Twi-night)

FREE 'N' EASY—Are You Goin' My Way (2:50) (Prod. Harry "Doc" Moffitt) (Writer: Perazza) (Moffitt, ASCAP)—Free 'N' Easy have a Lobo-like sound in this debut single for Big Tree. Well produced side could get Top 40 radio play and Hot 100 action. Big Tree 118 (Ampex)

CHARLES MANN—People Say (2:25) (Prod. Lee Lavergne) (Writer: Lager) (Jon, BMI)—Mann, who has had hit singles in the past, offers a strong performance on original material which could bring him back into national chart action. Lanor 562

***GRAND PIANO COMPANY—Esperanto (2:58)** (Prod. Fred Goodman, Gene Palumbo & Jim Sofia) (Writers: Goodman-Grasso) (Beechwood, BMI)—Instrumental with a "Classical Gas" flavor deserves exposure from easy listening radio stations and could cross over pop. Ampex 11032

BILL MOSS & THE CELESTIALS—We Shall Be Free (2:17) (Prod. Bill Moss) (Writer: Moss) (Bridgeport, BMI)—This gospel-rock production offers some popular sentiments in a commercial setting with strong Hot 100 possibilities. Westbound 184 (GRT)

***BOBBY WORTH MUSIC ALL — Love Theme (3:13)** (Writer: Worth) (Leonard-Worth Songs/Daval, ASCAP)—Here is a full and lush entry chock full of voices and strings that should delight listeners of both contemporary easy listening and wall-to-wall music stations. A/S 4519

***NEW KINGSTON TRIO—Windy Wakefield (4:03)** (Prod. Don Carroll Prod.) (Writers: Addrisi-Addrisi) (Warner-Tamerlane, BMI)—The Kingston Trio has reorganized into a more contemporary group and reemerge on Capitol with a soft rocker with a poignant lyric that should fit pop and easy listening formats alike. Capitol 3149

***NINA SIMONE—Angel of the Morning (3:29)** (Prod. C.F.N.S. Prod.) (Writer: Taylor) (Blackwood, BMI)—This beautifully studied, mannered performance of the Merrilee Rush hit serves as a triple threat in pop, soul and easy listening markets for the prestigious artist. RCA 74-0514

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

ORIGINALS—KEEP ME (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

CALVIN SCOTT—Shame on the Family Name (2:52) (Pin Stripe, BMI). STAX 0094

GARLAND GREEN—Just My Way of Loving You (3:00) (Julian-Brian/Jadan, BMI). COTILLION 44126

REFLECTION — Just Realized (2:50) (Steels-Jad/Our Children's, BMI). WAND 11237 (Scepter)

JAMES CARR—Hold On (2:57) (Malaco, BMI). ATLANTIC 2803

PATTERSON SINGERS—Working Together (2:35) (Unart, BMI). ATCO 6827

O.V. WRIGHT—A Nickel and a Nail (3:30) (Don, BMI). BACK BEAT 622

OSCAR TONEY, JR.—The Baby Is Mine (3:20) (No Exit/Williams/Roker, BMI). CAPRICORN 8018 (Atco)

BO DIDDLEY—I Said Shutup Woman (2:45) (Bo-Kay/Arc, BMI). CHESS 2117

LOLEATTA HOLLOWAY—Bring It On Up (2:40) (Parker/Scout, BMI). GALAXY 780

STOVALL SISTERS—Hang On in There (3:30) (Great Honesty, BMI). REPRISE 1028

SONNY GREEN—Jody's on the Run (2:40) (Respect, BMI). HILL 777

HOAGYLANDS—Why Didn't You Let Me Know (2:17) (Soladine/D'Ann/Elstokes, BMI). SPECTRUM 122 (Laurie)

SHARON RIDLEY—Stay Awhile With Me (3:15) (McCoy/Interior, BMI). SUSSEX 223 (Buddah)

GEORGE McCRAE — Take It All Off (3:01) (Unart/Sherlyn, BMI). UNITED ARTISTS 50811

JOHNNY WASHINGTON—Everlasting Love (3:05) (Delightful, BMI). DE-LITE 542

her new single

Joan Baez

SINGS

**"the night they drove
old dixie down"**

VRS-35138

WRITTEN BY J. ROBBIE ROBERTSON
RECORDED IN NASHVILLE PRODUCED BY NORBERT PUTNAM/ JACK LOTHROP CO-PRODUCER



FROM THE FORTHCOMING ALBUM, "BLESSED ARE ..." (2-12 INCH L.P.s) VSD 6570/1



Available in all tape configurations from Ampex



Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	3	YOU'VE GOT A FRIEND 9	James Taylor (Peter Asher), Warner Bros. 7498
2	1	INDIAN RESERVATION 17	Raiders (Mark Lindsay), Columbia 4-45332
3	2	IT'S TOO LATE/I FEEL THE EARTH MOVE 13	Caro e King (Lou Adler), Ode '70 66015 (A&M)
4	5	MR. BIG STUFF 10	Jean Knight (Wardell Quezzerque), Stax 0088
5	7	DRAGGIN' THE LINE 8	Tommy James (Tommy James & Bob King), Roulette 7103
6	8	HOW CAN YOU MEND A BROKEN HEART? 6	Bee Gees (Bee Gees & Robert Stigwood), Atco 6824
7	4	DON'T PULL YOUR LOVE 11	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4276
8	9	TAKE ME HOME, COUNTRY ROADS 15	John Denver With Fat City (Milton Okun), RCA 74-0445
9	10	SOONER OR LATER 9	Grass Roots (Steve Barri), Dunhill 4279
10	26	WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN 4	Tom Clay (Tom Clay), Mowest 5002 (Motown)
11	15	MERCY MERCY ME (The Ecology) 5	Marvin Gaye (Marvin Gaye), Tamla 54207 (Motown)
12	6	TREAT HER LIKE A LADY 17	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
13	13	NEVER ENDING SONG OF LOVE 11	Delaney & Bonnie & Friends (Delaney Bramlett for Delvon), Atco 6804
14	18	BRING THE BOYS HOME 9	Freda Payne (Greg Perry/Holland-Dozier-Holland), Invictus 9092 (Capitol)
15	16	HERE COMES THAT RAINY DAY FEELING AGAIN 12	Fortunes (Roger Cook & Roger Greenaway), Capitol 3086
16	19	BEGINNINGS/COLOR MY WORLD 6	Chicago (James William Guercio), Columbia 4-45417
17	17	I DON'T WANT TO DO WRONG 9	Gladys Knight & the Pips (Johnny Bristol), Soul 35083 (Motown)
18	20	HOT PANTS PT. 1 (She Got to Use What She Got to Get What She Wants) 4	James Brown (James Brown Prod.), People 2501 (Starday/King)
19	21	SIGNS 10	Five Man Electrical Band (Dallas Smith), Lionel 3213 (MGM)
20	12	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE 16	Car y Simon (Eddie Kramer), Elektra 45724
21	14	SHE'S NOT JUST ANOTHER WOMAN 12	8th Day (Holland-Dozier-Holland Prod. Staff), Invictus 9087 (Capitol)
22	24	LOVE THE ONE YOU'RE WITH 7	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 930 (Buddah)
23	23	DOUBLE BARREL 8	Dave & Ansil Collins (W. Riley), Big Tree 115 (Ampex)
24	25	GET IT ON 11	Chase (Frank Ray & Bob Destocki), Epic 5-10738 (CBS)
25	11	RAINY DAYS & MONDAYS 12	Carpenters (Jack Daugherty), A&M 1260
26	31	LIAR 4	Three Dog Night (Richard Podolor), Dunhill 4282
27	27	FUNKY NASSAU—Part 1 13	The Beginning of the End (Marlin Prod.), Alston 4595 (Atco)
28	29	RINGS 8	Cymarron (Chips Moman), Entrance 7500 (CBS)
29	37	SWEET HITCH-HIKER 3	Credence Clearwater Revival (Credence), Fantasy 665
30	42	MAYBE TOMORROW 4	Jackson 5 (Corporation), Motown 1186
31	32	YOU'VE GOT A FRIEND 8	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2808
32	33	MOON SHADOW 6	Cat Stevens (Paul Samwell-Smith), A&M 1265

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
33	34	SUMMER SAND 7	Dawn (Tokens & Dave Appell), Bell 45,107
34	36	IF NOT FOR YOU 10	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55281 (MCA)
35	35	CHICAGO 9	Graham Nash (Graham Nash), Atlantic 2804
36	39	RIDERS ON THE STORM 5	Doors (Bruce Botnick & the Doors), Elektra 45738
37	45	SMILING FACES SOMETIMES 6	Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
38	28	WILD HORSES 7	Rolling Stones (Jimmy Miller), Rolling Stones 19101 (Atco)
39	40	LOVE MEANS (You Never Have to Say You're Sorry) 10	Sounds of Sunshine (Randy Wood & Wilder Bros.), Ranwood 896
40	50	WHATCHA SEE IS WHATCHA GET 5	Dramatics (Tony Hester), Volt 4058
41	41	RESURRECTION SHUFFLE 7	Ashton, Gardner & Dyke (Ashton, Gardner & Dyke), Capitol 3060
42	44	WATCHING THE RIVER FLOW 6	Bob Dylan (Bob Dylan), Columbia 4-45409
43	46	MIGHTY CLOUDS OF JOY 5	B.J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12320
44	30	HIGH TIME WE WENT/BLACK EYED BLUES 11	Joe Cocker (Denny Cordell), A&M 1258
45	52	I'M LEAVIN' 4	Elvis Presley, RCA 47-9998
46	48	SHE DIDN'T DO MAGIC/I'M THE ONLY ONE 6	Lobo (Gernhard Enterprises), Big Tree 116 (Ampex)
47	66	I JUST WANT TO CELEBRATE 3	Rare Earth (Rare Earth & Tom Baird), Rare Earth 5031 (Motown)
48	60	MOTHER FREEDOM 3	Bread (David Gates), Elektra 45740
49	57	WON'T GET FOOLED AGAIN 3	Who (Lambert-Stampe-Cameron), Decca 32846 (MCA)
50	47	RESURRECTION SHUFFLE 11	Tom Jones (Gordon Mills), Parrot 40064 (London)
51	55	I'M A BELIEVER 6	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 586
52	54	RAINY JANE 7	Davy Jones (Jackie Mills), Bell 45,111
53	59	HE'S SO FINE 6	Jody Miller (Billy Sherrill), Epic 5-10734 (CBS)
54	49	STOP, LOOK & LISTEN (To Your Heart) 9	Stylistics (Thom Bell), Avco 4572
55	74	AIN'T NO SUNSHINE 3	Bill Withers (Booker T. Jones), Sussex 219 (Buddah)
56	62	CRAZY ABOUT THE LA LA LA 5	Smokey Robinson & the Miracles ("Smokey," Henry Cosby, Terry Jackson), Tamla 54206 (Motown)
57	68	IT'S SUMMER 2	Temptations (Norman Whitfield), Gordy 7109 (Motown)
58	58	OVER & OVER 7	Delfonics (Stan Watson & Staff), Philly Groove 166 (Bell)
59	43	CHANGE PARTNERS 8	Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2806
60	51	WALK AWAY 10	James Gang (James Gang & Bill Szymczyk), ABC 11301
61	61	THE LAST TIME I SAW HER 6	Glen Campbell (Al De Lory), Capitol 3123
62	71	I HEAR THOSE CHURCH BELLS RINGING 8	Dusk (Tokens & Dave Appell), Bell 990
63	56	FOLLOW ME 11	Mary Travers (Milton Okun), Warner Bros. 7481
64	70	SATURDAY MORNING CONFUSION 4	Bobby Russell (Snuff Garrett), United Artists 50788
65	69	MAGGIE 8	Redbone (Lolly Vegas & Pete Welding), Epic 5-10670 (CBS)
66	64	TALKING IN YOUR SLEEP 7	Gordon Lightfoot (Joe Wissert), Reprise 1020

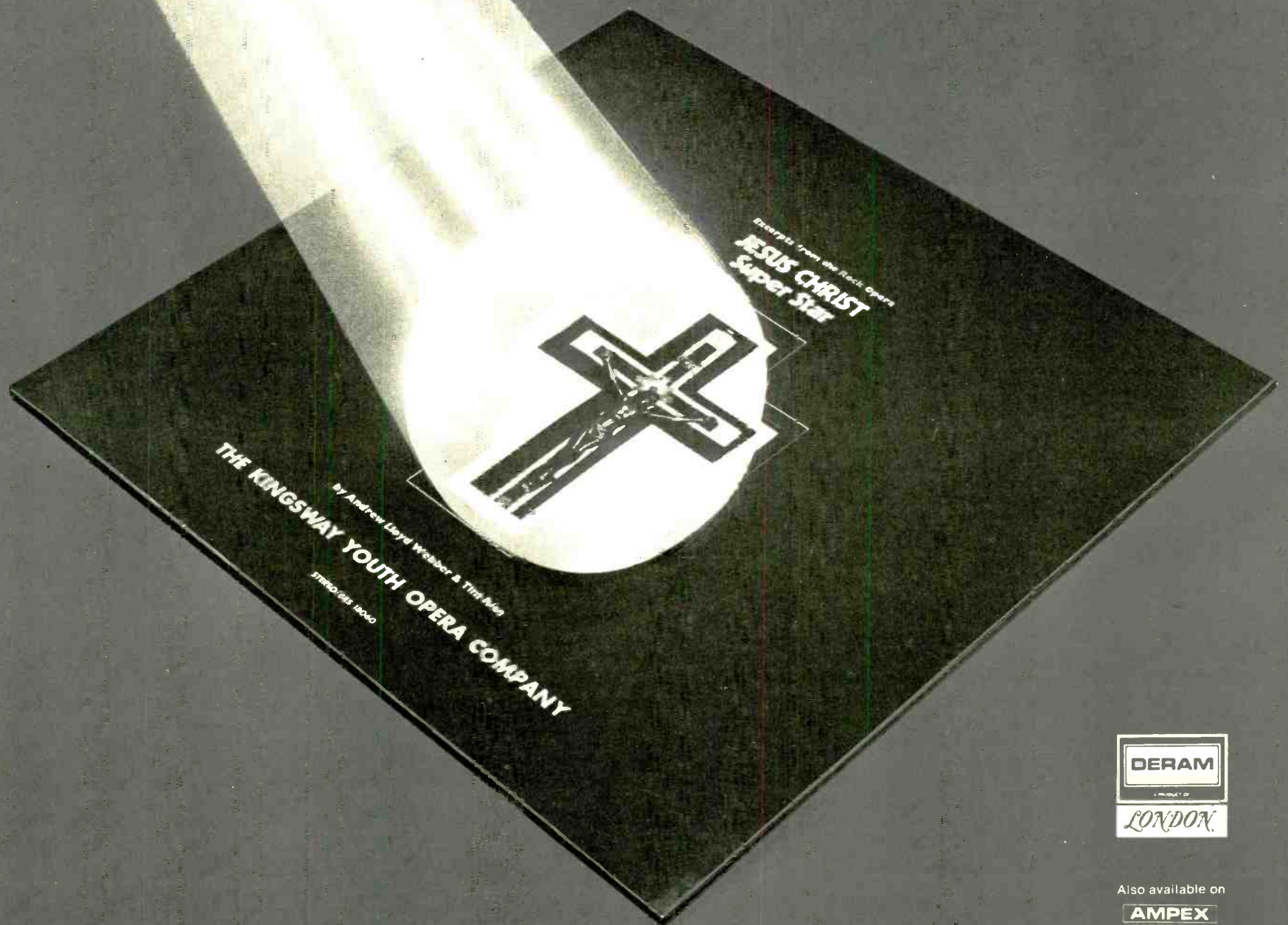
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	76	TIRED OF BEING ALONE 2	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
68	90	WHERE YOU LEAD 2	Barbra Streisand (Richard Perry), Columbia 4-45414
69	—	SPANISH HARLEM 1	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2817
70	80	RIDE WITH ME 3	Steppenwolf (Richard Podolor), Dunhill 4283
71	67	MOZART SYMPHONY NO. 40 IN G MINOR 7	Waldo de los Rios (Rafael Trabuccelli), United Artists 50772
72	73	WHEN MY LITTLE GIRL IS SMILING 6	Steve Alaimo (Chips Moman), Entrance 7501 (CBS)
73	88	I LIKES TO DO IT 2	People's Choice (Bill Perry & Rudy Wilson), Phil-L-A. of Soul 349 (Jamie/Guyden)
74	77	HE'S GONNA STEP ON YOU AGAIN 4	John Kongos (Gus Dudgeon), Elektra 45729
75	78	ONE-WAY TICKET 5	Tyrone Davis (Willie Henderson), Dakar 624 (Cotillion)
76	79	HILL WHERE THE LORD HIDES 5	Chuck Mangione (Chuck Mangione), Mercury 73208
77	—	WHERE EVIL GROWS 1	Poppy Family (Terry Jacks), London 148
78	100	CHIRPY CHIRPY CHEEP CHEEP 2	Mac & Katie Kissoon (Miki Dalton), ABC 11306
79	89	COME BACK HOME 2	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50807
80	83	INDIAN SUMMER 3	Audience (Gus Dudgeon), Elektra 45732
81	92	WE ARE NEIGHBORS 2	Chi-Lites (Eugene Record), Brunswick 55455
82	—	LIKE AN OPEN DOOR 1	Fuzz (Joe Tate), Calla 177 (Roulette)
83	91	REASON TO BELIEVE 3	Rod Stewart (Rod Stewart), Mercury 73224
84	86	GONNA BE ALRIGHT NOW 4	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4281
85	94	I AIN'T GOT TIME ANYMORE 3	Glass Bottle (Bill Ramal & Dickie Goodman), Avco 4575
86	87	I'VE FOUND SOMEONE OF MY OWN 9	Free Movement (Joe Porter), Decca 32818 (MCA)
87	—	WEDDING SONG (There Is Love) 1	Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511
88	—	GO DOWN GAMBLIN' 1	Blood, Sweat & Tears (David Clayton-Thomas & Fred Lipsius), Columbia 4-45427
89	95	YOU'RE THE ONE FOR ME 2	Joe Simon (John Richbourg & Joe Simon), Spring 115 (Polydor)
90	—	IT'S THE REAL THING, Pt. 1 1	Electric Express (Slack Johnson), Linco 1001 (Cotillion)
91	98	BRIGHT LIGHTS, BIG CITY 3	Sonny James With the Southern Gentlemen (George Richey), Capitol 3114
92	—	IT'S ABOUT TIME 1	Dillard's (Richard Podolor), Anthem 101 (United Artists)
93	93	LOVE IS LIFE 5	Earth, Wind & Fire (Joe Wissert), Warner Bros. 7492
94	99	WHEN YOU GET RIGHT DOWN TO IT 2	Ronnie Dyson (Stan Vincent), Columbia 4-45387
95	—	LOVE ME 1	Impressions (Curtis Mayfield), Curtom 1959 (Buddah)
96	96	MARE, TAKE ME HOME 2	Matthews' Southern Comfort (Ian Matthews), Decca 32845 (MCA)
97	—	DO YOU KNOW WHAT I MEAN 1	Lee Michaels (Lee Michaels), A&M 1262
98	—	K-JEE 4	Nite-Lites (Fuqua III Prod.), RCA 74-0461
99	—	YOU'VE GOT TO EARN IT 1	Staple Singers (Al Bell), Stax 0093
100	—	GOOD ENOUGH TO BE YOUR WIFE 1	Jeanne C. Riley (Shelby S. Singleton, Jr.), Plantation 75 (SSS Int'l)

HOT 100

Ain't No Sunshine (Interior, BMI)	55	Here Comes That Rainy Day Feeling Again (In Litigation)	15	Over & Over (Nickel Shoe, BMI)	58	Tired of Being Alone (Jec, BMI)	67
Beginnings (Aurelius, BMI)	16	He's Gonna Step on You Again (TRO-Esex, ASCAP)	74	Rainy Jane (Screen Gems-Columbia, BMI)	52	Treat Her Like a Lady (Stage Door, BMI)	12
Black Eyed Blues (TRO-Andover, ASCAP)	16	He's So Fine (Bright Tunes, BMI)	53	Reason to Believe (Koppelman-Rubin, BMI)	83	Walk Away (Pamco/Home Made, BMI)	8
Bright Lights, Big City (Conrad, BMI)	44	High Time We Went (TRO-Andover, ASCAP)	44	Resurrection Shuffle (Ashton, Gardner & Dyke)	60	Watching the River Flow (Big Sky, ASCAP)	60
Bring the Boys Home (Gold Forever, BMI)	91	Hill Where the Lord Hides (Rahaba Screen Gems-Columbia, BMI)	76	Resurrection Shuffle (Tom Jones)	41	We Are Neighbors (Hog, ASCAP)	42
Change Partners (Gold Hill, BMI)	19	I Ain't Got Time Anymore (Leads, ASCAP)	85	Ride With Me (Duchess, BMI)	50	Wedding Song (There Is Love)	81
Chicago (Giving Room, BMI)	35	I Don't Want to Do Wrong (Jobete, BMI)	17	Riders on the Storm (Doors, ASCAP)	36	What the World Needs Now Is Love/Abraham, Martin & John (Blue Seas/Jac, ASCAP/Roznieq, ASCAP)	10
Chirpy Chirpy Cheep Cheep (Alfieri S.I.A.E., ASCAP)	78	I Feel the Earth Move (Screen Gems-Columbia, BMI)	3	Rings (Unarr, BMI)	70	Whatcha See Is Whatcha Get (Groovesville, BMI)	40
Color My World (Aurelius, BMI)	16	I Hear Those Church Bells Ringing	62	Rings (Unarr, BMI)	70	When My Little Girl Is Smiling (Screen Gems-Columbia, BMI)	72
Come Back Home (Detail, BMI)	79	I Just Want to Celebrate (Jobete, BMI)	47	Ride With Me (Duchess, BMI)	36	When You Get Right Down to It (Screen Gems-Columbia, BMI)	94
Crazy About the La La La (Jobete, BMI)	56	I Like to Do It (Dandelion, BMI)	72	Riders on the Storm (Doors, ASCAP)	37	Where Evil Grows (Gene Fishin', BMI)	77
Do You Know What I Mean (LaBrea/Sattwa, ASCAP)	97	I'm Leavin' (Presley/Oten, BMI)	34	Riders on the Storm (Doors, ASCAP)	69	Wild Horses (Gideon, BMI)	68
Don't Pull Your Love (Cents & Pence, BMI)	7	I'm the Only One (Famous/Kaiser/Big Leaf, ASCAP)	45	Resurrection Shuffle (Tom Jones)	41	Won't Get Fooled Again (Track, BMI)	38
Double Barrel (Interglobal, BMI)	23	Love Means (You Never Have to Say You're Sorry)	39	Saturday Morning Confusion (Pix Russ, ASCAP)	46	You're the One for Me (Gaucho/Unichappell, BMI)	89
Draggin' the Line (Big Seven, BMI)	5	Love the One You're With (Gold Hill, BMI)	25	She Didn't Do Magic (Famous/Kaiser/Big Leaf, ASCAP)	46	You've Got a Friend (Roberta Flack & Donny Hathaway)	31
Follow Me (Cherry Lane, ASCAP)	63	Maggie (Novallene/Blackwood, BMI)	62	She's Not Just Another Woman (Gold Forever, BMI)	21	You've Got a Friend (James Taylor)	88
Funky Nassau—Part 1 (Sherlyn, BMI)	27	Mare, Take Me Home (Dutchess, BMI)	96	Smiling Faces Sometimes (Jobete, BMI)	19	You've Got to Earn It (Jobete, BMI)	99
Get It On (Cha-Bil, ASCAP)	24	Maybe Tomorrow (Jobete, BMI)	30	Smiling Faces Sometimes (Jobete, BMI)	19		
Go Down Gamblin' (Blackwood/Minnesingers, BMI)	88	Might Clouds of Joy (Low-Sal, BMI)	43	Sooner or Later (Zekley/Paris, ASCAP)	9		
Gonna Be Alright Now (Trousdale/Soldier, BMI)	84	Mothers Freedom (Screen Gems-Columbia, BMI)	48	Spanish Harlem (Progressive/Trio, BMI)	9		
Good Enough to Be Your Wife (Belwin-Mills, ASCAP)	100	Mozart Symphony No. 40 in G Minor (Morro, BMI)	71	Stop, Look & Listen (To Your Heart)	69		
		Mr. Big Stuff (Malace/Carallo, BMI)	4	Summer Sand (Pocket Full of Tunes/Saturday, BMI)	33		
		Never Ending Song of Love (Metric, BMI)	13	Sweet Hitch-Hiker (Greasy King, BMI)	29		
		One-Way Ticket (Julio/Brian, BMI)	75	Take Me Home, Country Roads (Cherry Lane, ASCAP)	8		
				Talking in Your Sleep (Early Morning, ASCAP)	66		
				That's the Way I've Always Heard It Should Be (Quackenbush/Kensho, ASCAP)	20		

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Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	17
2	2	JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	13
3	3	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	11
4	5	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	9
5	4	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	37
6	7	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	8
7	6	CARPENTERS A&M SP 3502	9
8	8	JETHRO TULL Aqualung Reprise MS 2035	12
14	14	STEPHEN STILLS II Atlantic SD 7206	3
10	11	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	7
11	13	BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590	4
12	10	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	15
13	9	EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900	5
14	12	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	9
15	16	JONI MITCHELL Blue Reprise MS 2038	5
16	19	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	16
17	17	GRAND FUNK RAILROAD Survival Capitol SW 764	14
18	15	GRAHAM NASH Songs for Beginners Atlantic SD 7204	7
19	21	RAIDERS Indian Reservation Columbia C 30768	7
20	22	PARTRIDGE FAMILY Up to Date Bell 6059	18
21	18	BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501	7
22	23	CAT STEVENS Tea for the Tillerman A&M SP 4280	26
23	20	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	23
24	24	OSMONDS Homemade MGM SE 4770	6
25	27	GUESS WHO Best of RCA Victor LSPX 1004	16
26	25	LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol)	10
27	29	CHASE Epic E 30472 (CBS)	13
28	30	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	13
29	31	JACKSON 5 Maybe Tomorrow Motown MS 735	14
30	32	CARLY SIMON Elektra EKS 74082	15
31	28	ELTON JOHN 1-17-70 Uni 93105 (MCA)	10
32	33	DOORS L.A. Woman Elektra EKS 75011	13
33	36	JAMES GANG Thirds ABC/Dunhill ABCX 721	16
34	35	BLACK SABBATH Paranoid Warner Bros. WS 1887	24
35	37	DONNY OSMOND ALBUM MGM SE 4782	4

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	38	CURTIS MAYFIELD Curtis Live Curton CRS 8008 (Buddah)	10
37	26	CARPENTERS Close to You A&M SP 4271	46
38	34	THREE DOG NIGHT Naturally Dunhill DS 50088	34
39	82	ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco)	2
40	52	IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	4
41	42	THE PARTRIDGE FAMILY ALBUM Bell 6050	40
42	41	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	73
43	44	SANTANA Abraxas Columbia KC 30130	43
44	39	TOM JONES SINGS SHE'S A LADY Parrot XPAS 71046 (London)	11
45	46	JERRY REED When You're Hot, You're Hot RCA Victor LSP 4506	14
46	50	GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown)	12
47	56	RARE EARTH One World Rare Earth RS 520 (Motown)	3
48	47	ROBERTA FLACK Chapter Two Atlantic SD 1569	49
49	49	EMERSON, LAKE & PALMER Cotillion SD 9040	26
50	40	ELVIS PRESLEY Love Letters From Elvis RCA Victor LSP 4530	6
51	94	BYRDS Byrdsmaniax Columbia KC 30640	2
52	43	ELECTRIC HOT TUNA First Pull Up Then Pull Down RCA Victor LSP 4550	6
53	45	CHICAGO III Columbia C2 30110	27
54	51	JANIS JOPLIN Pearl Columbia KC 30322	27
55	55	GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037	10
56	57	EDDIE HARRIS & LES McCANN Second Movement Atlantic SD 1583	10
57	54	RAY PRICE I Won't Mention It Again Columbia G 30510	8
58	48	HUDSON & LANDRY Hanging in There Dore 324	17
59	59	HAMILTON, JOE FRANK & REYNOLDS Dunhill DS 50103	7
60	58	LEE MICHAELS 5th A&M SP 4302	9
61	65	OSIBISA Decca DL 75285 (MCA)	5
62	60	JOHNNY CASH A Man in Black Columbia C 30440	6
63	69	STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown)	13
64	67	ALICE COOPER Love It to Death Warner Bros. WS 1883	20
65	68	DELANEY & BONNIE & FRIENDS Motel Shot Atco SD 33-358	18
66	62	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	35
67	72	CHICAGO TRANSIT AUTHORITY Columbia GP 8	116
68	64	NEIL YOUNG After the Gold Rush Reprise RS 6383	46
69	66	SLY & THE FAMILY STONE Greatest Hits Epic KE 30324 (CBS)	39
70	63	ELTON JOHN Tumbleweed Connection Uni 93096 (MCA)	28

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
91	91	CHARLEY PRIDE I'm Just Me RCA LSP 4560	2
72	74	JIMI HENDRIX Cry of Love Reprise MS 2034	22
73	73	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	35
74	79	DONNY HATHAWAY Everything Is Everything Atco SD 33-332	10
75	83	CHICAGO Columbia KGP 24	77
76	77	BREAD Manna Elektra EKS 74086	19
77	80	OSMONDS MGM SE 4724	27
78	78	LILY TOMLIN This Is a Recording Polydor 24-4055	19
79	61	MANDRILL Polydor 24-4050	15
80	71	MARY TRAVERS Mary Warner Bros. WS 1907	16
81	—	KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679	1
82	85	VIKKI CARR'S LOVE STORY Columbia C 30662	4
83	86	B.B. KING Live at Cook County Jail ABC ABCS 723	24
84	53	WALDO DE LOS RIOS Sinfonias United Artists UAS 5802	9
85	92	SUPREMES Touch Motown MS 737	6
86	70	RAY CHARLES Volcanic Action of My Soul ABC ABCS 726	10
87	76	BOOKER T. & THE MG's Melting Pot Stax STS 2035	25
88	96	CAROLE KING Writer Ode '70 SP 77006 (A&M)	14
89	117	FREDA PAYNE Contact Invictus SMAS 7307 (Capitol)	8
90	99	JOHNNY WINTER AND LIVE Columbia C 30475	21
91	81	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	30
92	98	BLOODROCK III Capitol ST 765	17
93	87	LOVE STORY Soundtrack Paramount PAS 6002	31
94	97	BUDDY MILES Them Changes Mercury SR 61280	56
95	95	JOHN BALDRY It Ain't Easy Warner Bros. WS 1921	5
96	100	ELTON JOHN Uni 93090 (MCA)	44
97	84	TAJ MAHAL The Real Thing Columbia G 30619	8
98	75	PROCOL HARUM Broken Barricades A&M SP 4294	13
99	89	DONNY HATHAWAY Atco SD 33-360	12
100	90	NILSSON The Point! RCA Victor LSPX 1003	22
101	93	TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	45
102	103	ANDY WILLIAMS Love Story Columbia KC 30497	24
103	88	NEIL DIAMOND Tap Root Manuscript Uni 73092 (MCA)	37
104	110	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	77
105	108	WOODSTOCK Soundtrack Cotillion SD 3-500	61

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	121	ATOMIC ROOSTER	Death Walks Behind You Elektra EKS 74094	5
107	102	STEPPEWOLF	Gold/Their Greatest Hits Dunhill DSX 50099	22
108	112	LYNN ANDERSON	You're My Man Columbia C 30793	2
109	105	CREEDENCE CLEARWATER REVIVAL	Cosmo's Factory Fantasy 8402	54
110	107	BARBRA STREISAND	Stoney End Columbia KC 30106	24
111	116	EDGAR WINTER'S WHITE TRASH	Epic E 30512 (CBS)	14
112	104	CREEDENCE CLEARWATER REVIVAL	Pendulum Fantasy 8410	32
113	106	IKE & TINA TURNER	Workin' Together Liberty LST 7650	35
114	183	REDBONE	Potlatch Epic E 30109 (CBS)	9
115	114	GLEN CAMPBELL	Greatest Hits Capitol SW 752	16
116	109	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	70
117	101	FIFTH DIMENSION	Love's Lines, Angles & Rhymes Bell 6060	21
118	122	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	91
119	113	LYNN ANDERSON	Rose Garden Columbia C 30411	30
120	111	BEST OF WILSON PICKETT, VOL. 2	Atlantic SD 8290	11
121	124	JACKSON 5	Third Album Motown MS 718	45
122	125	JOE COCKER	Mad Dogs & Englishmen A&M SP 6002	47
123	123	GORDON LIGHTFOOT	If You Could Read My Mind Reprise RS 6392	34
124	131	CURTIS MAYFIELD	Curtis Curtom CRS 8005 (Buddah)	44
125	128	RASCALS	Peaceful World Columbia G 30462	9
126	129	BUDDY MILES	Message to the People Mercury SRM 1-608	17
127	118	SANTANA	Columbia CS 9781	99
128	148	JIM NABORS	Help Me Make It Through the Night Columbia C 30810	2
129	136	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	47
130	130	HELEN REDDY	I Don't Know How to Love Him Capitol ST 762	9
131	135	RAY PRICE	For the Good Times Columbia C 30106	47
132	132	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	113
133	126	NEIL DIAMOND	Gold Uni 73084 (MCA)	50
134	137	PERRY COMO	I Think of You RCA Victor LSP 4529	6
135	144	ELVIS PRESLEY	C'mon Everybody RCA Camden CAL 2518	2
136	139	GRAND FUNK RAILROAD	Closer to Home Capitol SKAO 471	56

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	141	BREWER & SHIPLEY	Tarkio Kama Sutra KSBS 2024 (Buddah)	22
138	140	DEREK & THE DOMINOS	Layla Atco SD 2-704	37
139	120	JEFFERSON AIRPLANE	Worst of RCA Victor LSP 4459	34
140	127	ENGELBERT HUMPERDINCK	Sweetheart Parrot XPAS 71043 (London)	24
141	143	CANNED HEAT CONCERT	Recorded Live in Europe United Artists UAS 5509	3
142	142	LORETTA LYNN	I Wanna Be Free Decca DL 75282 (MCA)	6
143	146	ISAAC HAYES	Movement Enterprise ENS 1010 (Stax/Volt)	68
144	151	EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	11
145	145	HONEY CONE	Sweet Replies Hot Wax HA 706 (Buddah)	7
146	165	BOOTS RANDOLPH	Homer Louis Randolph III Monument 230678 (CBS)	8
147	156	ROD STEWART	Gasoline Alley Mercury SR 61264	39
148	134	CHARLEY PRIDE	From Me to You RCA Victor LSP 4468	26
149	119	BLACK SABBATH	Warner Bros. WS 1871	49
150	169	HERB ALPERT & THE TIJUANA BRASS	Summertime A&M SP 4314	2
151	138	WHO	Tommy Decca DXSW 7205	98
152	153	JERRY LEE LEWIS	Touching Home Mercury SR 61343	2
153	168	JR. WALKER & THE ALL STARS	Rainbow Funk Soul S 732 (Motown)	2
154	155	GRATEFUL DEAD	Historic Dead Sunflower SNF 5004 (MGM)	6
155	182	CHUCK MANGIONE	Friends & Love Mercury SRM 2-800	5
156	162	JAMES GANG	Rides Again ABC ABCS 711	50
157	133	WOODSTOCK 2	Soundtrack Cotillion SD 2-400	17
158	167	HUMBLE PIE	Rock On A&M SP 4301	9
159	150	SWEET SWEETBACK'S BAADASSSSS SONG	Soundtrack Stax STS 3001	5
160	160	STEPHEN STILLS	Atlantic SD 7202	36
161	115	OCEAN	Put Your Hand in the Hand Kama Sutra KSBS 2033 (Buddah)	10
162	173	MARK-ALMOND	Blue Thumb BTS 27	9
163	147	TAMMY WYNETTE	We Sure Can Love Each Other Epic E 30658 (CBS)	9
164	164	JUDY COLLINS	Whales & Nightingales Elektra EKS 75010	35
165	152	GEORGE HARRISON	All Things Must Pass Apple STCH 639	33
166	177	RAMSEY LEWIS	Back to the Roots Cadet CA 6001 (Chess/Checker)	7
167	149	NILSSON	Aerial Pandemonium Ballet RCA LSP 4543	3
168	187	UNDISPUTED TRUTH	Gordy G 955 (Motown)	2

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	166	TOM JONES	I (Who Have Nothing) Parrot XPAS 71039 (London)	38
170	163	DIANA	TV Soundtrack/Diana Ross Motown MS 719	15
171	172	MOUNTAIN	Nantucket Sleighride Windfall 5500 (Bell)	26
172	157	CHILD'S GARDEN OF GRASS	Elektra EKS 75012	9
173	185	FORTUNES	Here Comes That Rainy Day Feeling Again Capitol ST 809	4
174	170	FRANK SINATRA	Sinatra & Company Reprise FS 1033	15
175	178	BELLS	Stay Awhile Polydor 24-4510	14
176	181	BILL WINTERS	Just as I Am Sussex SXBS 7006 (Buddah)	6
177	180	EARTH, WIND & FIRE	Warner Bros. WS 1905	11
178	---	PHARAOH SANDERS	Thembi Impulse AS 9206 (ABC/Dunhill)	1
179	---	FIVE MAN ELECTRICAL BAND	Signs Lionel LRS 1100 (MGM)	1
180	179	FRIENDS	Soundtrack/Elton John Paramount PAS 6004	19
181	186	ENOCH LIGHT	Big Band Hits of the 30's & 40's Project 3 PP 5056	2
182	192	LIGHTHOUSE	One Fine Morning Evolution 3007 (Stereo Dimension)	2
183	189	SUPREMES & FOUR TOPS	Return of the Magnificent Seven Motown MS 736	6
184	---	VALERIE SIMPSON	Exposed Tamla TS 311 (Motown)	1
185	---	O.C. SMITH	Help Me Make It Through the Night Columbia C 30664	1
186	---	HENRY MANCINI & HIS CONCERT ORCHESTRA	Mancini Concert RCA LSP 4542	1
187	199	YOUNGBLOODS	Ride the Wind Warner Bros/Raccoon BS 2563	2
188	195	INTRODUCING LOBO	Big Tree BTS 2003 (Ampex)	9
189	---	TIM HARDIN	Bird on a Wire Columbia C 30551	1
190	194	ALBERT KING	Lovejoy Stax STS 2040	5
191	193	LEONARD COHEN	Songs of Love & Hate Columbia C 30103	11
192	200	NITE-LITERS	Morning, Noon & the Nite-Liters RCA LSP 4493	2
193	191	NANCY WILSON	But Beautiful Capitol ST 798	3
194	198	WEATHER REPORT	Columbia G 30661	2
195	197	LETTERMEN	Feelings Capitol SW 781	6
196	196	LINK WRAY	Polydor 24-4064	2
197	---	EDWIN STARR	Involved Gordy GS 9561 (Motown)	1
198	---	SHIRLEY BASSEY	Something Else United Artists UAS 6797	1
199	---	PINK FLOYD	Relics Capitol SW 759	1
200	---	PERCY FAITH & HIS ORCHESTRA	Black Magic Woman Columbia C 30800	1

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Letters to the Editor

Dear Sir:

After being in the business for 10 years as a disk jockey, agent, manager, publisher, and more recently, a producer, I feel led to voice a situation which has virtually put me out of business.

In the fall of 1969 I began dealing with a record company in New York concerning two masters and two groups. Shortly afterwards, the company agreed to purchase the masters, and the deal was signed in the early part of 1970. After the deal was signed, I was given proposed release dates for each master and given the "go ahead" to produce an album on one of the groups. I set up the studio and the company sent them a purchase order for the time. We did the album and sent it to them agreeing to split publishing on all material written and performed by the group. All of this time there was still no single release on either of the groups and I began getting the runaround from the company. To this date there are still no record releases on either of the groups and apparently will be none. The groups have blamed me for all of the mess and are trying to break their contracts with me.

After all of this, I lost my head and signed a single act to this same company with great hopes, built on promises from them that

they would take this artist and really put a big push on him. They cut two sides on him which were supposed to be part of a soundtrack for a movie which has never been released. They have still to release a single on him after six months and are now pressing for 50 percent of the management on him with no indication that they will do anything with him even then.

My complaint is this: If a company is in trouble and can't do you any good, why can't they just tell you instead of beating around the bush. It is so hard to get a "plain" yes or no from them. I have waited for over 15 months to have a single on any of the three acts signed to this company and in doing so, have been drained of my resources and have just about reached the end of the road in a business that used to be so great. This company has put my credit in jeopardy with a lot of people mainly the studio, because the bill for the cutting of the album has never been paid even though they sent the studio a purchase order. This same company has put me in jeopardy with my artists, because they now have disbelief in anything I tell which has been relayed to me by a spokesman for the record company.

I discussed a possible lawsuit

against this company for what they had put me through and the lawyer informed me I had a good case and could probably win a judgement, but couldn't collect from a company with no money. So after 15 months with this company and years of building a business, I now have to find something else to do.

I believe that if more honesty were shown by certain companies, (and I admit there are those who care enough not to drag you on) the business would profit much better. In other words, if a man has a product and the company is interested, they should make a deal and stick by it. If they agree on split publishing, then that should be the deal and not be allowed a week later to come back and kill the deal because they have suddenly decided they (the company) desire more, such as 50 percent of the management.

There used to be a time when the small man had a chance in this business, but now it seems harder and harder for him to have a chance. As a small man, I had made up my mind to yield to part of the record company's demands for 50 percent of publishing, because I felt that 50 percent of something was better than 100 percent of nothing. But now they don't stop there, it seems, now they want the small man to scout out the talent and then take full control. Believe me, it's hard to make it that way.

I have not called any names and again I know there are some good companies still out there. I wish to have my name withheld if you decide to print this. If you don't print it, at least I've gotten it off of my chest, now I'll wait a few weeks to see if I have to throw in the towel and find another business.

Johnny "Bee"

NARAS Chapter To Hold Seminar

LOS ANGELES—Forty local area high school students will attend the local NARAS chapter's first week-long seminar on the recording industry starting Aug. 16.

The discussion sessions will run from 9 a.m. until noon. Local industry figures will play themselves in enacting their daily involvements in the business. Situations to be covered included the artist and his manager meeting a record company executive, negotiations between attorneys, selection of material and the producer and distribution of the finished product.

A field trip to a pressing plant is also planned.

Columbia Convention

Continued from page 8

demonstrated its new SQ matrix, 4-channel twice. The disk was debuted at the recent Billboard-sponsored third International Music Industry Conference in Montreux, Switzerland.

The company's new role as a supplier of children's records was underscored with the presentation of four 12-inch albums and 19 new 99-cent seven-inch singles. (See separate story.)

The convention was coordinated by Roselind Blanch, Bruce Lundvall was creative design chairman and Dave Wynshaw was convention expeditor.

Words, Pictures to Sell Audio-Visuals

LOS ANGELES—Words & Pictures Associates, a graphics house for the record industry, has moved into audio-visual presentations for company sales meetings. The presentations will combine slides and motion pictures with 360-degree sound, explained president Jack Levy. The company arranges for the hall and complete meeting facilities.



SID FELLER, center, past Los Angeles Chapter president, receives honorary NARAS medallion from current Chapter president, Lee Young, right, as David Leanse, NARAS National Administrator looks on.

U.K. Tape Sales Up as Assns. Harmonize and Summer Sizzles

Continued from page 19

is the establishment of some formal organization to bring together the many different sides of the fragmented tape industry and create an umbrella from which the software and hardware companies, custom duplicators, raw tape suppliers and equipment importers can all strive together towards bringing the U.K. market more in line with the rest of Europe.

This made it all the more regrettable that the British Tape Industry Association, in particular, should have run into such opposition from BPI. While the British Phonographic Industry's view that the proliferation of tape was a rightful part of BPI's work was doubtless expressed with the best will in the world, taking active steps with the apparent intention of stifling the embryonic BTIA was going a bit far.

One of the fundamental aims of the BTIA is the long-overdue uniting of the software and hardware elements of the tape industry. There are many areas, particularly marketing and promotion, in which the two sides must work together

toward the mutual goal of selling the concept of tape.

The withdrawal of record company support from BTIA, which was threatened at one stage, could only have hindered a market which is already beset by enough problems, quite apart from the bad feeling it would have left among equipment manufacturers. They, having been invited by their software equivalents to join the association, would have felt justifiably that they were then having the door shut in their faces by the same companies.

Alternatively, if the BPI was to become the industry's mouthpiece for tape matters, as was suggested, it would inevitably speak with a weak voice without the weight of the hardware firms, whose interests it cannot be fairly said to represent.

The tape market in the U.K. is still smaller than anywhere else in Europe. It is to be hoped that the BTIA, the BPI and the British Recorded Tape Development Committee can now all work happily together to boost interest in the cassette and cartridge systems.

Mendes/Graham Sets 2 Pubs

LOS ANGELES—The Mendes/Graham Association is setting up two publishing companies for works created by artists signing with the new production company.

Don Graham, co-owner in the joint venture operation, has moved to expanded quarters at 8721 Sunset Blvd. where the new publishing firms will headquarter. That office also handles Sergio Mendes' own publishing firms, Rodra and Berna Music.

Since announcing the creation of the company in May, Graham has been auditioning tapes and groups. He is presently working with producer Mike Barone on an LP by Angelo Arvonio. The performer's debut work is a tune written by his brother, Bobby Arvon, "What Do I Need to Be Me." Graham and Mendes will place Arvonio with a label for marketing and distribution.

While Mendes has been performing in Brazil, Graham has been cutting demo tapes of groups at Mendes' 16-track recording studio in the San Fernando Valley.

Mendes himself has just completed his next A&M LP in that studio. The LP, "Pais Tropical," is a new adventure for the Mendes group, Graham explains, in that the musicians are using new sources, like Eric Clapton and Paul Williams. The LP will also mark Mendes' first vocal solo on

the track, "I Know You," plus the utilization of some new musical forms.

Mendes and associates are currently on their summer concert tour. They play a command performance for the President of Mexico July 14 in Mexico City and then they return to the U.S. for bookings around the country.

Supermarkets to Handle Product For Discobook

NEW YORK—Joe Rene's Discobook Inc., will soon be moving his educational recordings and cassettes into supermarkets around the country. Rene expects that the supermarkets will be handling about 1,500,000 of his Discobook units.

Discobook's clients so far include Time and Life, MCA, Random House and J.B. Lippincott Co.

Rene recently enlarged his staff which now includes Dr. Charles C. Walcutt, professor at Queens College and City University of New York, and Dr. Sidney Aronson, professor at John Jay College, both in consulting capacity. Rene is president of Discobook, and Jacqueline Reinach is vice president.

Radio Forum Slates Campus, Net Session

Continued from page 1

ica, Europe, Japan and Australia. Also on hand will be some of the nation's top performers, including Curtis Mayfield, formerly of the Impressions and now head of a label and a record promotion company, and John Kay of Steppenwolf. Peter Yarrow, producer and former member of Peter, Paul & Mary, will also attend.

Two special sessions will be held on Thursday morning. One session will be aimed at record promotion men. The session's theme will center on problems facing the record promotion industry. Another special session to be held Thursday morning will be a special meeting of program directors, general managers and air personalities. The major aim of this session will be to form a Programming Society of America, dedicated to the programming sciences and the people involved in making radio program-

ming a full social force with more power.

Other Speakers

Also speaking at the Forum will be James Storer, vice president of Storer Broadcasting; Shelby Singleton, president of the Shelby Singleton Corp.; George Wilson, program director, WOKY, Milwaukee; John Detz, station manager, WABX-FM Detroit; Ted Randall, veteran radio programming consultant; as well as leading representatives from every major label in the country.

The Forum is being coordinated by James O. Rice Associates, leading educational consulting firm. Billboard is offering campus broadcasters a special scholarship fee of \$50 per student. The remainder of the registration fee will be picked up by Billboard. To register, send a check or money order to James O. Rice, Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 10017.

Support Grows for Forming Unit to Retain Rock Fests

Continued from page 1

flow of the event and absence of incident." Media reports seem to stress that violence at these events was the norm. Knight said that there were no police inside the stadium, merely the usual quota of stadium staff.

"Too much is being done to suppress or damage the business day. When Time, Life and Newsweek preach about the 'death of rock,' 55,000 people are rejoicing rock at Shea.

"Management, record companies and promoters should report in instances as they happen and keep information flowing about the true state of the situation."

Knight reasons that his decision, taken with the cooperation of the local police and New York's Parks Department (Shea Stadium is owned by the city), was responsible for the lack of violence. Too many police at a rock scene results in confrontation—"simply a situation of overkill," he said.

Grand Funk tried to allow audi-

ences to "police themselves." This happened, stated Knight, in Detroit (a 30,000 audience) and Cleveland (10,000) and both concerts were without incident. But Grand Funk's Anaheim and Los Angeles concerts had trouble and, says Knight, police insisted on being inside the venue.

In Tokyo, which had a full complement of police on duty, there was violence, but in Osaka, where police were cancelled inside the stadium, there was not. "Law and order is not upheld by the presence of police," said Knight.

The four medical stations at Grand Funk's Shea concert reported a total of 28 people were treated for alcoholic intoxication, eight for drug toxicity, five for headaches . . . and seven for indigestion!

The medical supervisor for the concert commented: "The unexpectedly low number of medical cases—far lower than anyone's most hopeful estimate—is, in part, a tribute to the careful planning by those responsible."

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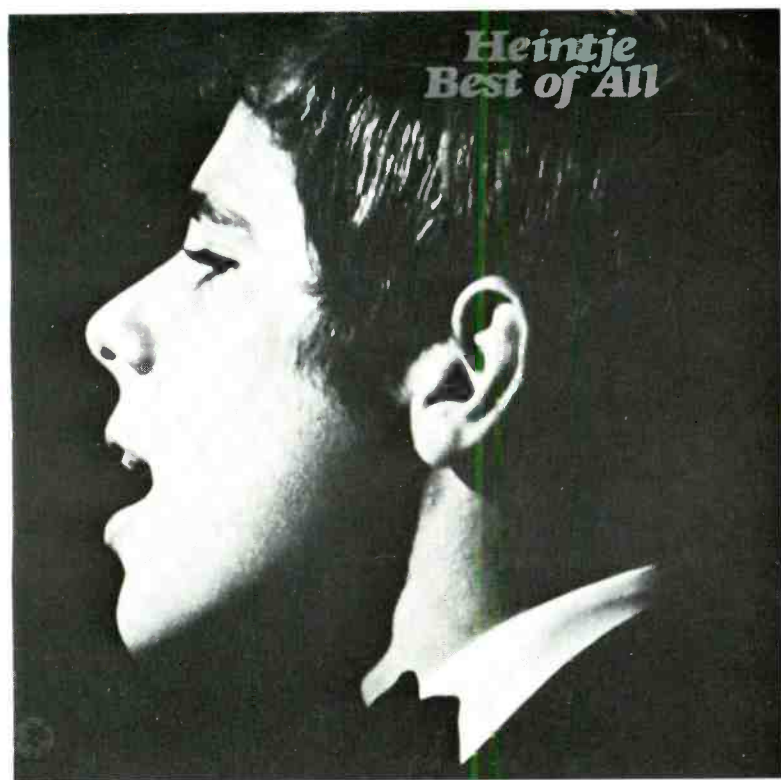
"You Are The Best Of All"

(K-14272)

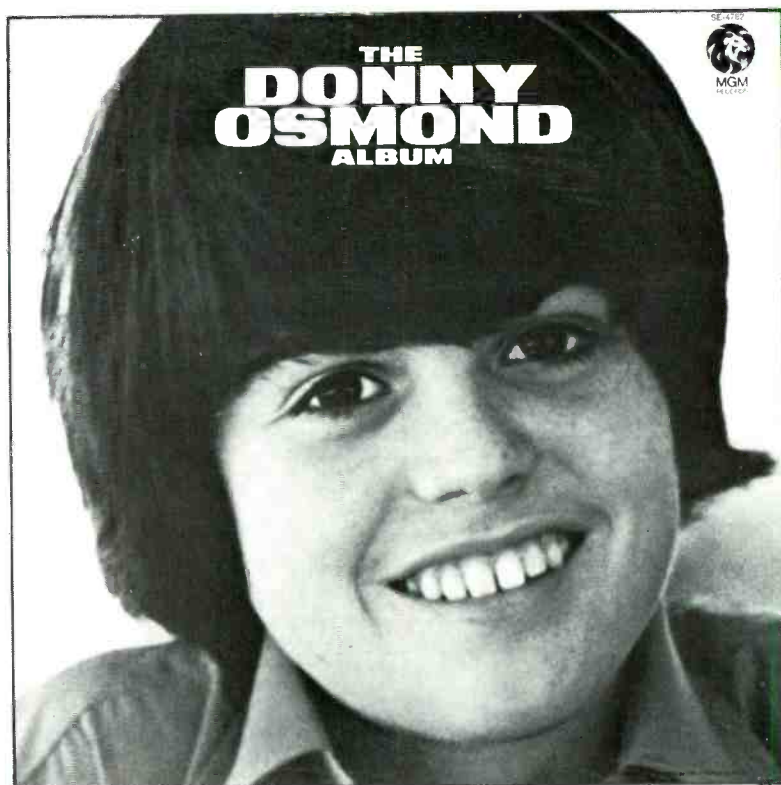
"Go Away Little Girl"

(K-14285)

their hit albums



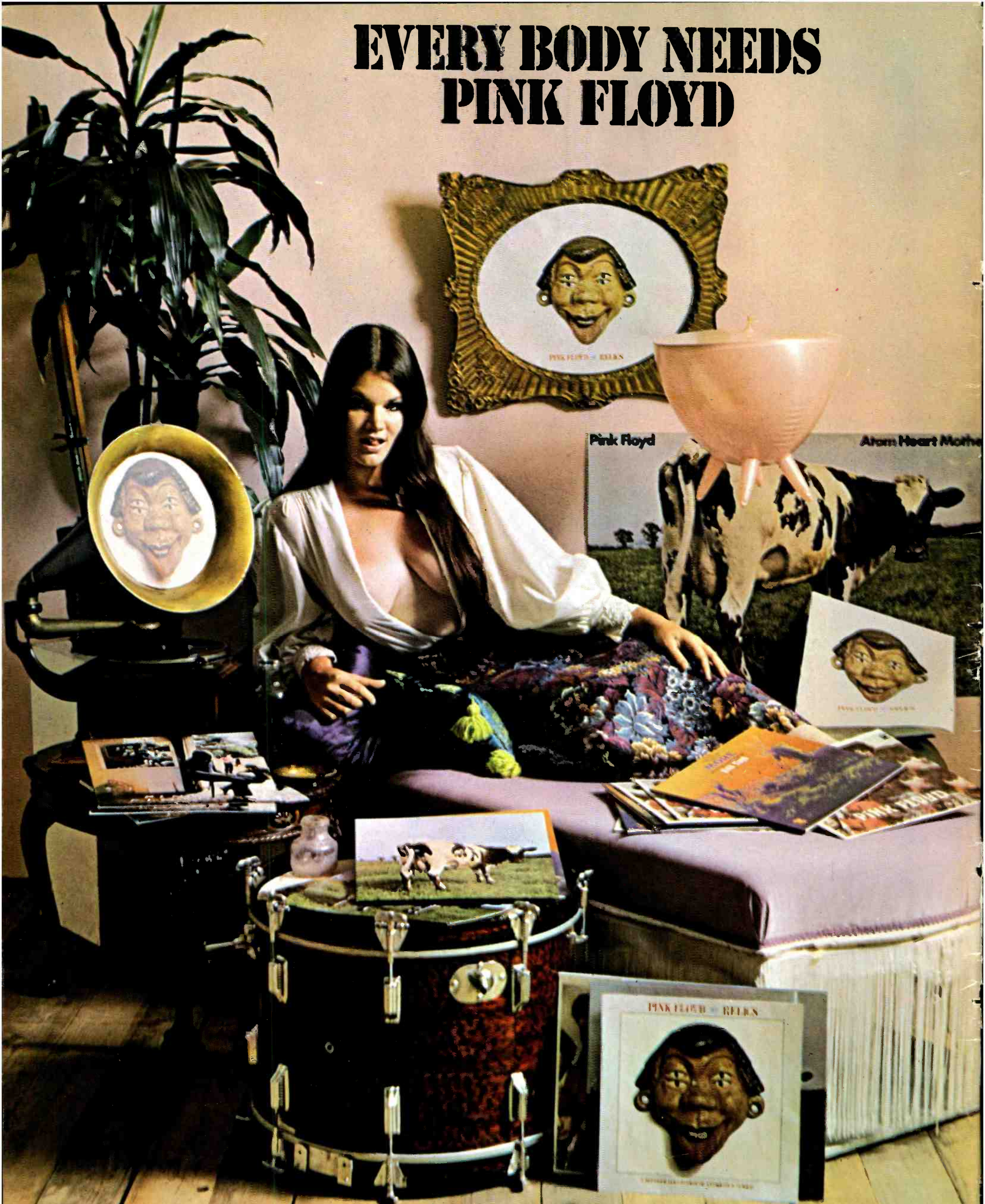
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