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CARTRIDGE TV PAGE 18
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RIAA Acts vs FCC; ACLU: Delay Edict

By ROBERT SOBEL

NEW YORK—The American Civil Liberties Union (ACLU) has urged the Federal Communications Commission to withdraw or delay implementation of its warning to stations that they must ban records which allegedly promote drugs. A ACLU spokesman said that if the FCC ignores the appeal the ACLU will "very likely" institute a civil suit in the near future. The suit would be unprecedented and the results would have far-reaching effects not only on the broadcast and record industries but on other media as well.

Calling the FCC action "regulation by raised eyebrow," ACLU executive director Aryeh Neier asked the FCC to hold a public hearing before it required the stations to observe its order. In a sharply worded statement sent to Dean Burch, FCC chairman, Neier said that "the communications law from which the Commission derives its authority clearly does not allow the Commission to serve as the nation's censor."

(Continued on page 10)

WASHINGTON—The Recording Industry Association of America (RIAA) is swinging into legal action against the FCC's notice dealing with drug-oriented songs.

An RIAA spokesman told (Continued on page 10)

U.S. Aide Puts Down View That Music Turns Up Youth to Drugs

By CLAUDE HALL

CHICAGO—Music alone is not responsible for the current national drug problems, according to Herbert Klein, director of communications for President Nixon. Klein was one of the speakers at the 49th annual convention of the National Association of Broad-

casters. In an exclusive statement to Billboard, he said, regarding the drug culture, that, "there are many reasons for its existence" and songs are not totally to blame. He earlier rapped a public statement by Federal Communications Commissioner Nicholas Johnson dis-

senting with the FCC notice. Klein called Johnson's attack "not warranted." But at the same time Klein stated that he felt broadcasters were doing an outstanding job to acquaint the public with drug problems and that their work was public service in the highest sense.

On Monday (29) before a luncheon meeting, NAB president Vincent T. Wasilewski called the FCC notice regarding records which may have lyrics containing drug references a "real beaut," stating that he also felt broadcasters would survive it. His statement was as follows: "The FCC announced that it is the responsibility of all broadcasters to know what is contained in the lyrics of recorded material. So be it . . . we already know our responsibility. The commission then goes on to say that broadcasters must decide whether such lyrics promote illegal drug usage. It does not say that you then must refrain from playing a certain record, but the inference comes through loud

(Continued on page 25)

U.S., U.K. Drive vs Bootleggers

By ROB PARTRIDGE

LONDON—The British record industry will call for tougher measures against bootlegging as a result of a successful test court case over the illicit Jimi Hendrix album, "Live Experience 1967-68."

Leicester city magistrates imposed the maximum fine of \$120 on David Zimmerman, who admitted placing the pressing order for the record with the Leicester company Industrial Commercial Plastics. Jeffrey Collins, who admitted selling the record, was fined \$24, again the maximum penalty under the

(Continued on page 54)

Bovema 25th Anniversary See Page 29

FORE Weighs Training Plan

LOS ANGELES—The Fraternity of Recording Executives (FORE) will study a 10-point proposal as a vehicle to guide and train minorities for execu-

(Continued on page 10)

By MIKE GROSS

NEW YORK—The Harry Fox Agency scored a milestone victory in the fight against bootlegging, with the seizure of duplicating equipment, supplies and inventory of Stereo 8 duplicators in Phoenix. Capitol and RCA have joined the battle and have already asserted claims against the defendants based on unauthorized use of their recordings.

As a result of an order by the Hon. William P. Copple, Judge of the U.S. District Court for Phoenix, entered on March 26, U.S. Marshal Marvin C.

(Continued on page 66)

Cartridge TV Registration Up To 400; Videotape Highlights

NEW YORK—With two full weeks still to go before the start of the First International Cartridge TV Convention at Cannes, France, registrations have already topped the 400 mark, and are expected to be much higher by the start of the confab April 19. The registrants are coming from top

companies around the world. Representation from the U.S. and Canada is reported to be between 30 to 40 percent of the total registration.

Billboard Publications, which is co-sponsoring the conference with VIDCA officials in France, is planning to videotape high-

(Continued on page 66)

EVR to Test Unit in Homes

By RADCLIFFE JOE

NEW YORK—In a pilot project designed to feel the pulse of consumer attitudes to in-home Cartridge TV, the Electronic Video Recording Division of CBS will place between 6,000 and 10,000 of its Teleplayers in homes across the nation before the end of the year.

The project, which is being

coordinated with the assistance of Motorola, the EVR Chicago-based licensee, and the Video-record Corp. of America (a Connecticut CTV lease-rental firm), will place the sets in the homes of newspaper salesmen, insurance underwriters and doctors.

Although placement of the sets (Continued on page 10)



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U.K. Rack Group 'Frees' Members

By BRIAN MULLIGAN

LONDON—Shareholders in the Record Merchandisers rack organization are now free to negotiate at their own discretion, as individual companies, with any competitive rackjobbing organization. This is a turnaround for Record Merchandisers, which includes most of the U.K. majors, and who originally required from equity holders an undertaking not to deal with any other rack organization, although Philips-Polydor, the last companies to join RM, contend that no agreement on these lines was entered into.

It is thought that should any competitor have chosen to invoke the protection of the British Restrictive Trade Practices Act, then the legality of the original exclusively undertaking might well have been challenged.

The move at this time has a particular significance with the impending launch of Pickwick International of its own U.K. rack company.

Nevertheless, the fact that RM members are under no restrictions, does not immediately make (Continued on page 54)

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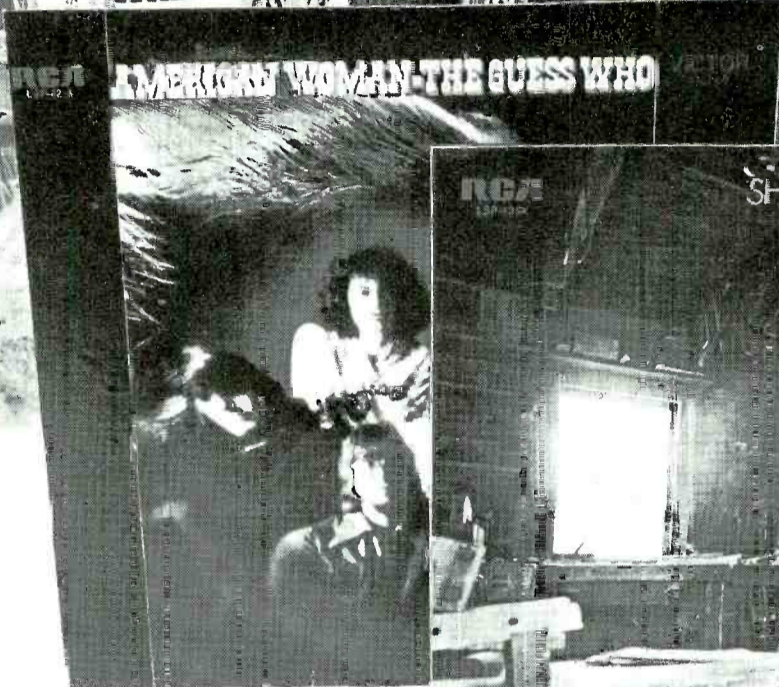
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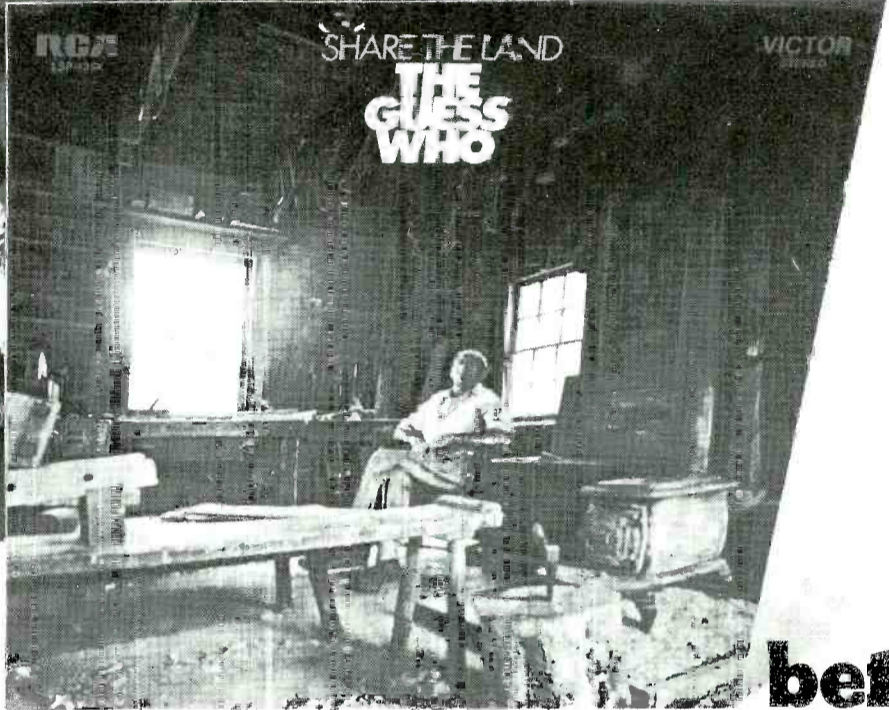
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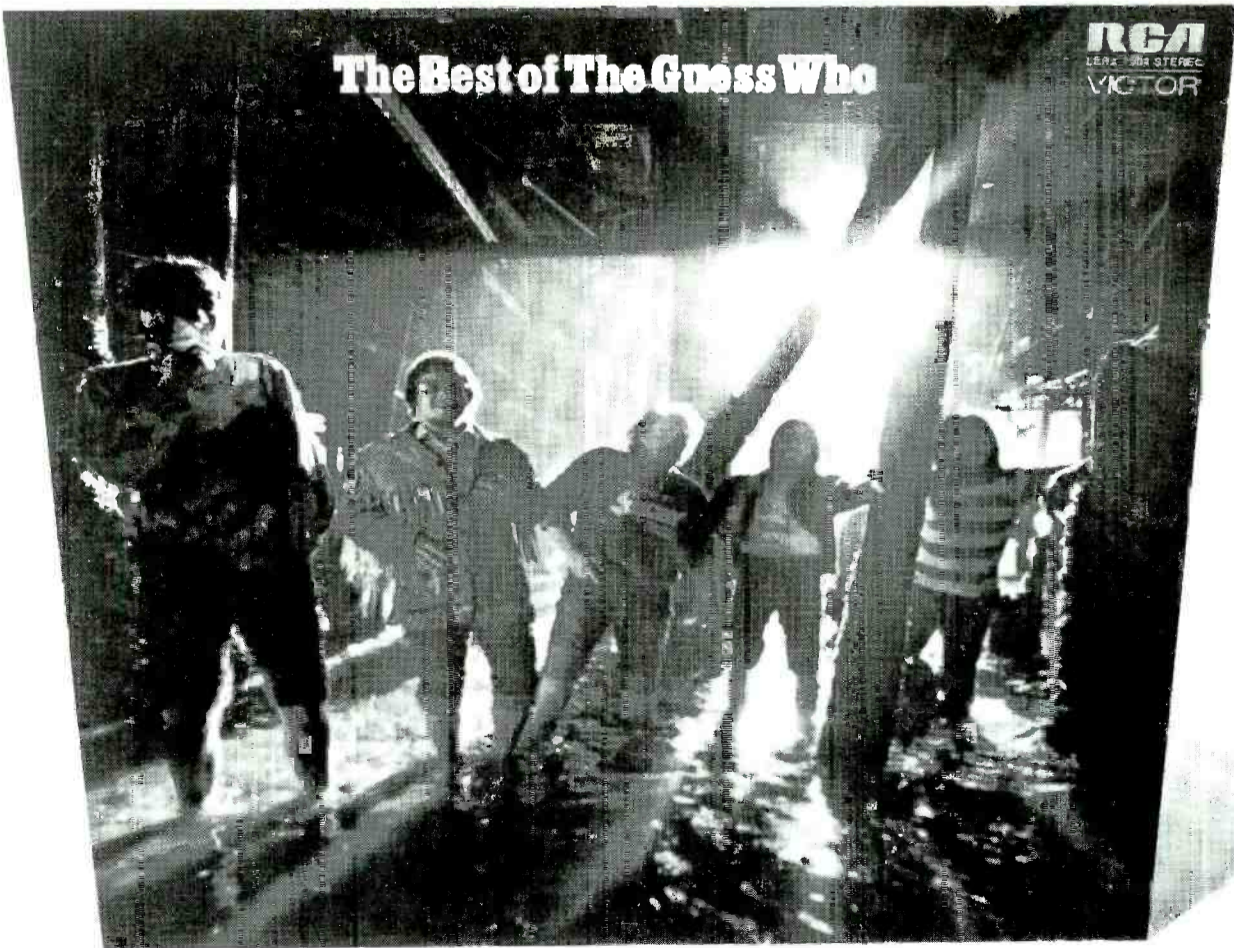


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RCA Records and Tapes

Proposal to Form U.K. Trade Assn Gaining

LONDON — Further support for the proposal to create a U.K. all-industry association was forthcoming at the Record & Tape Retailer Chart Awards luncheon at the Dorchester Hotel.

The plan is the brainchild of Pye's general manager Geoffrey Bridge, a guest at the luncheon, who heard Andre de Vekey, Billboard regional publishing director, speak out on the urgency for the British industry to join forces without further delay.

He pointed to the way in which the German association of manufacturers was mounting a campaign to persuade the government to grant a reduction on purchase tax on records. A public relations company had been appointed to plan tactics, included among which was the production of an LP. Copies had been sent to all members of the German parliament.

"This association can do with one voice what individual companies would find difficult," said de Vekey, urging all British manufacturers to lend their support to Bridge's scheme.

Stephen Stewart, director general of the International Federation of the Phonographic Industry, who presented the awards, also called for British companies to band together.

Describing London as "the center of the music world," Stewart noted that the country's standing had been penalized by the imposition of records of the "most swinging purchase tax in the world."

"I think this is partly due to the fact that the industry has never spoken with one voice. It is time that the industry spoke out loudly and clearly on this subject and several others."

Five Leading Artists Headline Memphis Music Awards Fete

MEMPHIS—Five of the nation's high-ranking record performers, Dionne Warwick, the Gentrys, Issac Hayes, B.J. Thomas, and Willie Mitchell, will headline the first annual dinner awards ceremonies of Memphis Music Inc. here May 21.

Steve Alaimo will host the event, created to honor Memphis songs, artists, and talent. Alaimo, like the others, qualifies because he recorded in the city. Theme of the

ceremonies, which will recognize current as well as past successes, is "From the Beginning." Awards will be presented for Outstanding Album, Outstanding Record, Outstanding Male Vocalist, Outstanding Female Vocalist, Outstanding Producer, Outstanding Songwriter, Outstanding Instrumentalist, Outstanding Group, Most Promising New Talent.

In addition, special Founder Awards will be presented to individuals named by the board of trustees of Memphis Music; these awards will honor people who've made special contributions to the growth of the music industry in Memphis. A membership Award, presented on the basis of a write-

(Continued on page 66)

Jukebox Album Push Growing; RCA Joins In

CHICAGO—For the first time in many years, RCA Victor product is available on seven-inch jukebox albums. It was learned that RCA talked to at least two jukebox album producers over a long period before releasing product through Little LP's Unlimited here in suburban Northfield. Thus, jukebox LP's are another growing form of promoting product at the jukebox level, observers note.

"I know RCA was talking to others but they must like my program," said Richard Prutting, head of Little LP's Unlimited. The firm is now producing packages from nine labels and has a catalog of 49 releases.

Other packagers of jukebox albums include Bernie (Y) Yudofsky's Gold Mor Dist., Oscar Buchman's Bomar label, Thunderbird Records and Juke Records.

Yudofsky's releases on Capitol and Columbia and Prutting's on RCA and the MCA and Kinney labels means that most of the large record manufacturers are involved now. Additionally, Baskase Products here is offering older releases from the previous period of Little LP activity.

(Continued on page 50)

Columbia to Release Gamble, Huff Label

PHILADELPHIA—Philadelphia International Records is the label established by Kenny Gamble and Leon Huff. Product will be released on Columbia, beginning with Hawaiian singer Dickenson's "Going Up on the Mountain." Next will come "You're the Reason Why" by the Ebonys, a new group.

GARDEN FEST JUNE 18 & 19

NEW YORK—Sid Bernstein will present a two-day festival at Madison Square Garden, June 18-19. "Just Music," which is, to date, the only festival scheduled for the East, will star top line contemporary composers and writers, according to Bernstein. First signed for the Friday evening show is Leon Thomas, Flying Dutchman Records artist. Mandrill, Polydor Records group, has been signed for the Saturday night event.

The two-night festival will feature four hours of music each evening, with tickets scaled at \$5, \$6 and \$7. Bernstein is negotiating with agencies and record companies for talent from the U.K. and the U.S.

Steppenwolf, 3 Dog Night Ink New ABC/Dunhill Pact

NEW YORK — Steppenwolf and Three Dog Night have resumed recording for ABC/Dunhill Records following the new, independent production agreement made jointly by Jay Lasker, president of ABC/Dunhill, and William Utley, president of Reb Foster Associates, manager of the groups.

New singles by Three Dog Night ("Joy to the World") and Steppenwolf's "Snow Blind Friend" are first under the new agreement. Steppenwolf "Greatest Hits" and Three Dog Night "Golden Biscuits" have just been released. Both releases are being backed by one of the largest promotional campaigns in the history of the company. Lasker also revealed that the national sales and promotion force of the label would be actively involved in a cooperative campaign to promote separate television specials starring each of the groups.

The specials are part of a newly produced syndicated series of musical programs, "Album of the Month," and sponsored by Farberg.

Each will be sold separately in markets around the country

MCA Records Set in U.S. as Umbrella Unit

LOS ANGELES—MCA has created MCA Records in the United States as an "umbrella unit" to oversee similar functions for the company's Decca, Uni and Kapp labels.

"All three of our labels are completely separate record companies," MCA Records president Mike Maitland points out. "The fact is, they are even competing with each other for new artists. But certain functions of running a large record company can be more economically done in the mass and that is the main reason for having an umbrella unit for the labels."

The company has used MCA Records overseas. The setting up of MCA Records in the U.S. is the

latest step in Maitland's reorganization program begun a year ago. Maitland joined MCA in mid-April of 1970. The domestic MCA company will not oversee the production and service functions for the three labels.

Uni is headed by Russ Regan and Kapp is headed by Johnny Musso. Both are general managers. Maitland is Decca's general manager. As part of his reorganization, Maitland recently created the new post of artists acquisition and development vice president, with Joe Sutton named to that position.

Maitland's reorganization program has also resulted in the formation of the MCA Distribution Corp., which directs the marketing and manufacturing functions for all three labels. Executive vice president Jack Loetz heads that operation in New York, assisted by Tony Martell, marketing vice president, and Bill Grady, manufacturing vice president.

Derek Everett heads the new MCA Records, Ltd., of England. His responsibility is to oversee the marketing and promotion of American product through its own licensee, British Decca, and to create original recordings.

Burr, TV Producer, Dies at 64

LOS ANGELES—Eugene Burr, TV writer-producer, former network and agency program executive and longtime newspaperman, died of a heart attack at his home in Sherman Oaks Saturday (27). He was 64. Burr was drama editor and critic for Billboard in the decade of the 1930's, and covered general news in addition to legitimate theater.

Burr went to Hollywood in 1964 to produce ABC-TV's "The Young Marrieds." He had previously produced "The Verdict Is Yours" for CBS-TV in New York. Prior to his death, in partnership with Mark Roberts in New Day Productions, he had produced "The Little Donkey." He was stricken shortly after returning from Las Vegas, where he had met with Guy Lombardo regarding a special based on the bandleader's career.

Before "Verdict," Burr had been NBC vice president for TV programming, a program executive with Dancer-Fitzgerald-Sample and with Kenyon & Eckhardt. During his career, Burr had also been night managing editor of the New York Journal-American and general manager for Billy Rose. For many years he also wrote a column for New York's Playbill and for 20 years was a contributing editor on the theater to the Encyclopaedia Britannica. He started in legit with Charles Frohman and Gilbert Miller.

Burr is survived by his widow, the former Marion Alden, a musical comedy singer-dancer, and a sister, Alice (Mrs. Robert) Henriquez, of New York.

Executive Turntable



KATZ



RINGE



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Dennis Katz named division vice president, contemporary music, RCA Records. He was previously director, business affairs, Columbia and Epic Records and was associated with Fairlead Management Co. Bob Ringe joins the rock a&r department, RCA, functioning as a&r producer. He was previously with CMA's concert department, heading up their East Coast underground circuit, and also with Queen Booking. Patricia Kennely named copywriter in RCA's new "in house" advertising creative unit. She will create print and broadcast advertising. Miss Kennely is formerly editor of Jazz and Pop Magazine.

Max Kendrick named East Coast artist relations manager for Capitol Records. He replaces Barry Jaffe who had been in the post for the past six months. Kendrick comes to Capitol after some 20 years with Warner Bros. Music where he served, most recently, as manager of special projects, Eastern Division.

Dave Knight promoted to national promotion manager, Metromedia Records, replacing Stan Monteiro, who leaves the company to join the upcoming Jefferson Airplane production company and record label. Knight has been Metromedia's regional promotion and sales manager on the West Coast. He will

(Continued on page 6)

Settlement to Cite Hal Davis

NEW YORK—Hal Davis, international president of the American Federation of Musicians will receive the second Annual Award for Distinguished Service to American Music given by the Third Street Music School Settlement. The award will be presented at a luncheon to be held at the Plaza Hotel in New York on May 12, and is being sponsored by leading members of the recording and allied industries. Hal B. Cook, publisher of Billboard is chairman of the event.

The price for a table for 10 at the luncheon, to which wives of industry members are also being invited, is \$500.

The proceeds will benefit the scholarship fund of the Third Street School, the first community music school in the U.S. It was established in 1894.

Chicago Dealers to Elect Officers

CHICAGO — The Independent Record Dealers Association here will elect officers and discuss goals Tuesday (6). Frank Sparks, head of the steering committee, said: "The response is favorable. We're not going to give up until small dealers realize the value of unity."

The meeting will be at the El Matador, 69 E. 71st Street.

'Hot' Artist \$ Harvest For Ivy Hill Litho

GREAT NECK, N.Y. — The "hot" artist has become such a sure-fire investment for record companies today that record labels are committing themselves to many initial orders extending far beyond a million on album jackets. Some of the heavy orders for album covers include new or soon-to-be-released product by artists such as Neil Diamond, Burt Bacharach, the Jackson Five, Guess Who, Bobby Sherman, Joe Cocker, the Led Zeppelin, and the Carpenters.

Lewis Garlick, vice president of Ivy Hill Lithograph Corp., one of the nation's leading manufacturers of slicks and jackets for albums, also pointed out that many record companies are usually back for reruns on album jackets before the first order has even reached the dealers' shelves. Ivy Hill, which has the capacity to produce up to seven million covers a day in their New York and Los Angeles plants, maintains some 28,000 sets of color separations on file for slicks. And this comes in handy for artists such as Elvis Presley; many of his early albums from years ago are continuing to sell. "We're still reprinting items done as far back as seven years ago for RCA Records on Elvis," Garlick said. Other "hot" artists include the

Prophecy, Atlantic Tie

NEW YORK — Atlantic Records has signed a worldwide distribution agreement with Prophecy Records, headed by Mickey Shapiro and Don Altfield, with Tim Lane as head of sales and promotion.

Prophecy is a division of Landers-Roberts company. The label will release a soundtrack album, "The Hot Box," which is produced by the motion picture division of Landers-Roberts.

The distribution deal was signed by Atlantic president, Ahmet Ertegun. Shapiro and Altfield have been affiliated with Atlantic for almost two years, producing for the company.

Rack Launches One-Stop

By EARL PAIGE

MEMPHIS—The record distribution, promotion and pricing confusion gripping the industry is resulting in unusual twists. Record Vending, Inc., here, a rack jobber servicing outlets in five states, is launching a one-stop service via special 50-cent prices on selected labels aimed at exploiting the jukebox singles market.

Joe Zimmerman, vice president and general manager of the eight-year-old firm here, said: "The jukebox singles market represents an area of product exploitation that is generally ignored. Actually, as much as 35 percent of a new singles release can be sold in front to the jukebox operators.

"This product on jukeboxes is paid for and isn't coming back as returns. What's more, it's working out there in the field sometimes long before the product starts to receive airplay and sales in stores."

Zimmerman, a 25-year veteran of the industry and former promotion man, also said: "Racks have practically been dictating to the labels as to what product should be released. Labels think of the racks

Rolling Stones, the Partridge Family, and James Taylor.

The "hot" artist has increased business 15-20 percent for Ivy Hill. This year, sales will run over \$21 million, of which \$15 million will be the record business. The quality LP cover is in strong demand; today, the cost per item ranges anywhere from 7 cents to 35 cents and this is due, Garlick felt, to the greater control the individual artist has today on his product. Specifically, he was worried about the high cost today and felt that at a certain point when sales began to taper off the record labels should switch from board product to paper product so they wouldn't get caught with high-priced inventory. "The beauty of Ivy Hill is that we can provide them either service equally well."

Ivy Hill was founded in 1949.

(Continued on page 66)

N.Y. Concert Honoring 'Hawk' To Aid Center

NEW YORK — Roberta Flack and Diana Sands, plus a group led by Dizzy Gillespie, will headline a midnight concert at the Apollo Theater Friday (16), in aid of the Manhattanville Community Centers, Inc. (MCC). The concert will be a memorial to the late jazz tenor saxophonist, Coleman Hawkins.

Included in the Gillespie group will be saxophonist James Moody and drummer Max Roach, and Miss Sands will read an eulogy to Hawkins during the concert. The Odds and Ends, MCC's Afro American dance group, and Ron Anderson will also perform, and WLIB's Hal Jackson will introduce the acts. Other performers will be announced later.

The Community Centers are facing a \$140,000 budget cutback, announced Dr. Edward S. Lewis, president of MCC, and funds from the concert would help reduce this. The Apollo has donated the theater free.

Music Sales in PX's Up 25% in 2 Years

By BOB GLASSENBERG

DALLAS—Music sales in armed forces post exchanges worldwide over the past two years have increased 25 percent, according to Bill Sullivan, the overseas contracting officer for all foreign PX's.

"Reel-to-reel tape sells very well in the Pacific area where equipment of that type is inexpensive for our servicemen to buy," said Sullivan. "In Europe, cassettes sell quite well because of the price of that type of equipment there. But, of course, the best-selling form of software is still the disk and usually the LP."

Popular music sells best throughout the world. "This of course is an overlapping category for us," said Sullivan. "It includes jazz and soul music, as well as the standard pop tunes. Label sales generally fall into place according to the trade magazine statistics."

Overseas retail prices for LP's in PX's run around \$2.50 for those albums which list for \$4.98-\$5.98.

"We have not decided as yet if we will have to increase our retail prices because of the manufacturers' price increase, but this is certainly a factor at this time," said Sullivan. Overseas prices for cassette tapes usually run about \$3.98. "But here again the price might vary slightly because we get some of our cassettes from European licensees. The reel to reel tapes also vary because there are not really good standard prices from our sources," Sullivan added.

Buying for domestic PX's is done through regional exchange buyers. The regions buy from a regular rack jobber on a contract basis. Each region has authority and awards contracts based on bids from the various racks.

A new domestic program is being initiated whereby the regions for domestic PX's will procure and merchandise prerecorded music direct from the manufacturer. This program has already begun in certain areas throughout the U.S.

The Armed Services Radio Network influences the buying habits at the PX's. Sullivan pointed out that he uses Billboard as a barometer for buying music. "We have found that the charts give us an accurate account of what is selling and, therefore, what will sell to our PX customers. It is a good purchasing guide."

Studio Track

By BOB GLASSENBERG

Wally Heider, who operates recording studios and mobile recording studios in San Francisco and Los Angeles, is now on the East Coast where he will open a remote facility in conjunction with the East Coast Record Plant. This will give the East Coast Plant mobility and one of the most complete recording services around, while allowing Heider the luxury of an East Coast base of operations. The Heider Mobile Studio on the East Coast was designed by Tom Hidley, head of the Record Plant recording and design division. It features a 16-track 24-input console designed to Record Plant specifications—the toughest in the industry. Meanwhile, at Heider's San Francisco studio, Brewer & Shipley were in for a few days to begin work on their third Kama Sutra LP. At the East Coast Record Plant Lou Christie for Buddah Records; producer is Tony Romeo. Quaines is being produced by Bob Zachary for Elektra Records. Bobby Harris and The Third Image are recording for Avco Embassy Records both being produced by Hugo and Luigi. At the West Coast Record Plant are Buddy Miles for Mercury; Hedge and Donna for Polydor; Edwin Hawkins Singers for Buddah; and Randy Newman for Warner Bros.

Dreams, Columbia Records groups, will go into Steve Cooper's Trans Maximus Studio, Memphis, to record their second LP. Cropper, who has produced artists such as Otis Redding, Wilson Pickett, Carla Thomas, and Booker T & the MG's, will produce the new Dreams LP. Dreams grew out of Blood, Sweat & Tears when Randy Brecker, trumpet, left that group to make his own fantasy. He was joined by Mike Brecker, tenor saxophone; Don Grolnick, organ, piano and vocals; Bobby Mann, electric guitar; Barry Rogers, trombone, and Edward Vernon, vocals. Billy Cobham Jr., who has an extensive background as a jazz drummer, also was heard on the first Dreams LP, as well as Miles Davis' soundtrack to "Jack Johnson," a documentary on the famous boxer. Also joining the group for this LP is Chuck Rainey on bass.

Aaron Baron and Larry Dahlstrom are on the road with their Location Recorders mobile unit. They will be recording Grand Funk Railroad live with Jim Guercio producing for Columbia. The dates include a concert in Chicago's Carnegie Hall and Harrah's Arena in Dayton, Ohio, where Terry Knight not only has

Grand Funk on the bill, but Bloodrock as well. In between the Grand Funk concerts, just to keep it together, Location Recorders will be at the Fillmore East for Mountain's appearance Monday through Thursday (12-15) with Bob d'Orleans producing for Windfall Records. Then April 29 and 30 they will cut a bill at Cobo Hall, Detroit. Then it is back to Grand Funk, who appear at the Syndrome, Chicago, May 1-2. This location recording must be habit forming.

At the Hit Factory, New York City, Keith Holzman of Elektra Records is recording Carly Simon for that label. Also for Elektra, Lou Futterman, of L.F. Music is editing the latest "Uncle Dirty" comedy LP. Also at the Hit Factory are Mike Lewis and Stu Weiner producing a "Mancini and Fox" album for Event Records.

Reflection Sound Productions in Charlotte, N.C., has placed two masters produced at the studio with two labels. The Backyard Heavies have sold their untitled instrumental single to Scepter Records. The cut was produced by John Roger Branch, who signed a five-year contract as an artist with Stax/Volt Records. His single "Love Is a Sunny Day" b/w "Nine to Five" was snapped up in seconds by the Memphis-based record company.

John B. Hayes wrote to point out He was president of RKO Sound Studios, New York; wa'd stated that Fred Weinberger, Alan Manger, Bernie Kox, and Donald Manns ran the operation. In reality, they just do the work; they're engineers. Hayes is president, Lee Gray is sales manager and Gene Clark is chief engineer. Hayes states: "It's difficult to understand how an experienced reporter could make such statements without verification with responsible authority." Tsk! We just didn't realize that many presidents read Studio Track. Sorry.

Nashville's Metropolitan Music Co.'s Mercury Custom Studios have recently recorded Tommy Allup's "Tennessee Saxes" LP; Stan Hitchcock's "At Least Part of the Way"; Bobby Bare's "Come Sundown"; Jerry Lee Lewis singing "Touchin' Home"; Faron Young with "Step Aside" and Tom T. Hall doing "Half a Pound of Ground Round."

The Doors decided to stay home to record their new LP for Elektra. It is called "L.A. Woman" and they produced it themselves. They had mobile studio equipment brought to their Los Angeles rehearsal hall and probably ordered in sandwiches as well.

David Lucas is into the final mixes of Charlie Brown's second Polydor album, "Portrait of a Glad Man." Georgia-born Brown, lead guitarist with Broadway's "Hair," has been in session in Lucas' Warehouse Studio on 46th St. off and on since last November with a rhythm section consisting of Denny Seiwell, Don Payne and Tom McFall.

Poets' Film Bows At Three Theaters

LONDON—A documentary film, "Right On" featuring Douglas group, the Last Poets, will open in three New York cinemas, the Evergreen, New Yorker and Roosevelt, on Thursday (8), released by Concept East, Ltd. Showings at five other cinemas in the New York Long Island area are also being set.

"Right On" won the international critics award at the Mannheim Film Festival, Germany.

For More Late News
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Vol. 83 No. 15

Motown Sees a 15% Sales Rise for 6 Mos.

NEW YORK—The first half of 1971 will top all previous years by at least 15 percent for Motown Record Corp. and its affiliated companies, according to Michael Roshkind, corporate vice president. Roshkind based his prediction on singles sales already racked up plus a heavy album release for April-May. Barney Ales, executive vice president in charge of the record operation, noted that Motown has several No. 1 chart singles, which in some cases, replaced other Motown No. 1 disks.

Ales cited Smokey Robinson & the Miracles as the company's steadiest performers recently. He also listed top singles by Diana Ross, the Jackson 5, the Temptations, and Marvin Gaye.

He pointed to the "Diana!" soundtrack of the April 18 ABC-TV Diana Ross special as a key set. Guests will be Bill Cosby, the Jackson 5 and Danny Thomas. Other albums coming out feature Stevie Wonder, the Jackson 5, Temptations, Gladys Knight & the Pips, Supremes, Sammy Davis, Smokey Robinson and Rare Earth. Valerie Simpson, a producer, and Eddie Kendricks, formerly lead tenor with the Temptations, also will have new sets.

Jim White, vice president of Motown Productions, reported a major deal for a Jackson 5 ani-

mation series, slated for airing on ABC-TV this fall. White said the screen play has been finished for "Lady Sings the Blues," a film based on Billie Holiday, which will star Miss Ross in her first film. The film, a Motown-Weston-Furie production, has Berry Gordy as executive producer, Jay Weston as producer, and Sidney Furie as director.

White also referred to a major promotion program being launched for "Diana!" Motown's first solo effort in TV production. The success of Jobete (BMI), Motown's publishing arm, also was praised, as was Stein & Van Stock (ASCAP), which will have the forthcoming "Bus Stop" musical. Other projects include a major merchandising campaign for the Jackson 5, under Fred Rice's direction, motion picture roles for artists, such as Gaye, and the major long-term Las Vegas deal for Miss Ross.



ALAN BERNSTEIN, center standing, and Vic Millrose, seated, re-create their poster pose for Al Altman, right, head of Chappell's professional activities, and Tommy Mottola, of the professional department. The poster is a take-off on the "Love Story" poster. This one reads, "A Bernstein-Millrose song means never having to say you're sorry." It is being distributed to A&R men and radio stations across the country.

Executive Turntable

Continued from page 3

move back to New York. John Hager, Mid West regional promotion and sales manager, is transferred to the West Coast to replace Knight. Bill Scull will transfer to the Mid West region, relinquishing the Southern region. His replacement will be announced shortly. Richard Atkinson will continue to be responsible for the Eastern region as East Coast regional sales and promotion manager.



JOHNSON



DOUGLAS



BANKS



CROWTHER

Charles Johnson appointed director, national promotion, Polydor Records and affiliate labels. He is national director, album promotion for the label and was, before joining Polydor, West Coast promotion manager, Certron Records. . . . Larry Douglas named assistant director, national promotion, Epic and Columbia custom labels. He was formerly director, national promotion for RCA singles. David Banks appointed Mid West regional promotion manager, Epic and Columbia. A former entertainer, he was previously branch promotion manager for the labels in San Francisco.

Frank Crowther named director of film theater and TV production with the Wes Farrell Organization. He was previously vice president of Sienna Productions and a former member of the White House staff where he was involved in the creation of the National Foundation on the Arts and Humanities.

Irving Brown named managing director of Warner Bros. Music's sheet music and folio division. He was most recently Warner's director of production and sales and is a former vice president, Chappells. . . . Gerald M. Ginsberg has joined the legal staff, Gulf and Western Industries, assigned to Famous Music. He was formerly Columbia Records' director, talent contracts and was also an attorney with BMI. . . . Stan Byrd, formerly Detroit branch manager for the NMC Corp., has resigned to take a sales position with the Warner-Elektra-Atlantic Distributing Corp., Cleveland. . . . Fred Weinberg, engineering producer, formerly with A&R Recording, joins the recording staff of RKO General's 16 track studio and film facilities.



BROWN

Welk TV Show Tie With 'No, No'

NEW YORK—Lawrence Welk will tie in his ABC-TV show with his new "No, No, Nanette" album on Ranwood Records. Welk will devote at least a half hour of his show to the music of "No, No, Nanette" as featured in the LP. The "Nanette" tie will be set for a show scheduled late this month.

In addition, Ranwood has prepared a special 45 rpm disk culled from the LP to be used as a promotional tool. The firm has also prepared special streamers and window displays to help promote the album.

A&M Distribution Deal With Sussex

LOS ANGELES—A&M will distribute Sussex Records overseas in all markets except the U.S. and Canada. During its first year of operation, Sussex has signed the Presidents, Wadsworth Mansion, Willie Bobo, Sixto Rodriguez, Billy Withers, Faith, Hop and Charity, Phyllis Smith, Billy Woods, Yukon, 95th Congress, Sunn, the Decisions, Dennis Coffey and Robert Ramsey,

C. Gus Grant has been appointed president of Teledyne Packard Bell succeeding Robert S. Goodell, who has been named assistant group executive of the Teledyne semiconductor group. . . . Moe Lewis has left the Landmark in Las Vegas as entertainment director. . . . Dave Victorson has left Caesars Palace in Vegas as entertainment director. . . . Bill Lane has left the International in Vegas as entertainment coordinator. Sidney Gathrid will take over Victorson's role and Frank Modica will handle the Landmark's talent. . . . Herb Hershfield rejoins GRT Corp. as sales manager following a short stay with Audio Information. . . . Jack Doyle joins Pioneer Electronics in its West Coast office in contract services. . . . Richard Parsons, marketing director of Certron Corp., has left.

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Capitol

Capitol Sees Cavanaugh Strengthening MOR Roster

LOS ANGELES—Capitol has assigned Dave Cavanaugh to strengthen its middle-of-the-road

roster, both in terms of signing new acts and established names. Cavanaugh hopes six acts signed within the year will help do the job—a figure his boss Artie Mogull, the a&r vice president, concurs with.

Capitol's emphasis over the past year has been on young, contemporary groups. But research into best selling albums indicates Capitol has been running third because of a dearth of MOR product.

Cavanaugh feels that new "trends in middle of the road music have been caused primarily by radio commercials which have blended the best of modified rock with clean arrangements."

Cavanaugh said it's been two years since Capitol had any major depth in MOR material. The new emphasis is meant to augment product by such acts as Al Martino, the Lettermen, Glen Campbell, Nancy Wilson, Peggy Lee, Al DeLory, Jackie Gleason, Bobbie Gentry, Wayne Newton and Ernie Ford.

Capitol will utilize outside producers as well as its two MOR mainstays, Bill Miller and Cavanaugh.

One of the label's new artists, Australian vocalist Helen Reddy, was produced by independent a&r man Larry Marks. The single, "I Don't Know How to Love Him," is starting to reap airplay, according to Mogull.

Her first LP just completed includes songs by Joni Mitchell, Van Morrison and Graham Nash.

(Continued on page 66)



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Goody Sales Up; Net Dips

NEW YORK—The preliminary, unaudited report of Sam Goody, Inc., for its year ending Dec. 31, 1970, showed a sales increase to \$22,782,848, as compared to \$16,230,783 for the previous year.

After taxes, net operating profit decreased to \$352,270 or 51 cents per share before extraordinary charges of \$43,604, or 6 cents per share. Last year's after-tax earnings were \$554,227, or 85 cents per share before extraordinary charges of \$66,029, or 10 cents per share.

Earnings for 1970 were restricted by rising costs due to economic conditions, development, expansion and interest costs involved in the new wholesale operation and preparation and start-up costs for the corporation's ninth retail store which opened in Brooklyn, N.Y., and the 10th store which opened in Woodbridge, N.J.

Current Event Singles Bowed

NEW YORK—Two "current event" singles were introduced last week. Shelby Singleton's Plantation Records has released a special interest single on First Lieut. William Calley Jr. The disk, "Battle Hymn of Lt. Calley," is performed by Terry Nelson to the music of "Battle Hymn of the Republic," and portrays the platoon leader in a sympathetic light.

The lyrics were written by Julian Wilson and James M. Smith, who is also the single's producer. The single was released before Calley's conviction.

The other single, "M.I.A./P.O.W. (Prisoner of War Song)" is on MGM Records, and is performed by Pat Boone and the Mike Curb Congregation. The lyrics deal with the view that servicemen's wives should be told whether their husbands are prisoners of war. Billboard's record review panel asked that the singles be treated as a separate story because of their special interest lyric content.

Robins Per Share Income Up in 1970

NEW YORK—Per share income of Robins Industries Corp. rose last year to 24 cents as compared to 16 cents (before an extraordinary charge of 13 cents) in 1969. The 1970 earnings were accomplished on sales of \$2,681,647, an 8 percent decrease from \$2,910,000 the year before.

For the fiscal year ended Dec. 31, 1970, Robins' net earnings were \$95,698. In 1969, net was \$13,823, after an extraordinary charge of \$52,371.

Market Quotations

As of Closing, Thursday, April 1, 1971

NAME	1971		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	13 3/4	8	328	117 1/2	109 1/2	105 1/2	- 1
ABC	39 1/4	25	1268	39 1/4	37 1/2	37 1/2	+ 1/2
Amer. Auto Vending	10 1/2	6 7/8	67	10 1/2	9 3/8	10	+ 5/8
Ampex	23 1/2	16 1/2	1994	23 1/2	22	23 1/8	+ 2 3/8
Automatic Radio	14 1/4	8 1/2	219	13 1/8	12 1/4	12 1/2	- 1/8
ARA	136 1/4	117	594	132 5/8	131	132	+ 1
Avnet	14 3/8	8 1/4	709	13 3/8	13	13 1/4	Unch.
Capitol Ind.	21 7/8	16 5/8	349	19	17 3/8	18 3/8	- 3/8
Certron	8 3/8	5 5/8	252	6 1/8	5 3/4	5 7/8	- 1/8
CBS	41 3/8	30 1/8	1146	39 3/8	37 3/4	38 1/4	- 3/8
Columbia Pictures	17 3/4	11 1/4	601	15 3/8	14 1/2	14 3/4	- 1 1/2
Craig Corp.	9	5 1/2	474	8 3/4	7 5/8	7 3/4	- 1 3/8
Creative Management	17 3/4	10 7/8	288	15 7/8	14 1/8	14 7/8	- 3/8
Disney, Walt	109 3/8	77	1081	104 7/8	101	101	+ 1/4
EMI	5 1/8	4	1603	5 1/8	4 5/8	5	+ 1/4
General Electric	113	93	1685	113	111 1/4	112	+ 7/8
Gulf & Western	29 1/4	19	2182	29 1/4	28	28 5/8	+ 3/4
Hammond Corp.	13 7/8	9 1/2	274	13 1/8	12 1/2	12 3/4	+ 3/8
Handleman	42 7/8	35 3/8	230	41 3/4	40 1/4	41 1/8	+ 1 1/8
Harvey Group	8 7/8	3 3/4	93	8 7/8	8 1/8	8 3/8	- 1/4
ITT	61 7/8	49	2660	59 1/2	58 1/8	59	- 1/2
Interstate United	13 1/2	8 7/8	203	13 1/2	12 1/2	13	+ 1/2
Kinney Services	36 3/8	28 1/4	1760	36 3/8	35	36	+ 3/4
Macke	14 3/8	10 1/2	101	12 1/2	11 1/2	12	- 3/8
MCA	30	21 3/8	176	30	28 3/4	29 1/2	+ 1
MGM	25 3/4	15 1/2	397	26 7/8	22 1/4	25 3/8	+ 3 1/4
Metromedia	28 1/4	17 3/8	729	26 1/2	24 3/4	26 1/4	- 1/2
3M	115 3/8	95 1/8	770	113 3/4	111 1/8	112 3/4	+ 7/8
Motorola	74 7/8	51 1/2	757	72 1/2	68 1/4	72 3/8	+ 3 7/8
No. American Philips	31 7/8	23	89	28 7/8	27 3/4	28 1/4	Unch.
Pickwick International	48 1/4	38	16	47 3/4	47 1/4	47 1/4	- 1/8
RCA	36 1/4	26	1690	35 7/8	34 1/8	35 1/8	+ 7/8
Servmat	32 1/2	25 1/2	564	30	28	29 5/8	- 1/8
Superscope	32 5/8	19 7/8	104	30 1/4	29	29 5/8	- 7/8
Tandy Corp.	74 3/4	51	310	74 3/4	71 5/8	74	+ 2 1/4
Telex	22 1/2	13 3/8	2767	20 1/4	19	19 5/8	Unch.
Tenna Corp.	11 1/2	8	1221	11 1/2	9 7/8	11	+ 3/4
Transamerica	19	15 1/4	1998	17 1/2	16 3/8	17 1/8	Unch.
Transcontinental	11	6 1/2	838	10 3/8	9 3/8	9 1/2	- 5/8
Triangle	22 3/4	16	237	19 3/4	19	19	- 1/2
20th Century-Fox	14 1/2	8 5/8	1443	14 1/4	13	13 5/8	+ 1/2
Vendo	17 3/8	12 3/4	91	17 1/2	16 3/8	17	+ 1/4
Viewlex	10 3/4	7 3/8	638	9 5/8	8 7/8	9	Unch.
Wurlitzer	14 3/8	10 1/8	61	13 7/8	13 1/4	13 1/2	+ 1/4
Zenith	47 3/4	36 3/8	747	46 1/8	45 1/4	45 5/8	- 1 5/8

As of Closing, Thursday, April 1, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
Alltapes Inc.	4	3 7/8	3 1/2	Kirshner Entertain.	6	4 1/2	4 1/2
Amer. Prog. Bureau	6 1/2	5 3/4	5 3/4	Koss Electronics	4 1/8	3 7/8	3 7/8
Audiophones, Inc.	4 1/2	4 1/4	4 1/4	Lin Broadcasting	14	12 1/8	13
Bally Mfg. Corp.	19 1/4	17	17	Mills Music	15	13	13
Data Packaging	9 1/2	8 1/8	8 3/4	NMC	7 1/8	6	6
Fanfare Films	5 3/4	5 3/8	5 5/8	National Tape Dist.	4 1/2	4	4
Faraday	5	4 1/2	4 1/2	Perception Ventures	5 1/2	4 1/2	4 1/2
Gates Learjet	7 3/4	6 1/4	6 1/4	Qatron	3 1/4	3 1/8	3 1/4
GRT Corp.	5	4 1/4	5	Recoton	5 1/2	4 3/4	4 3/4
Goody, Sam	13 1/2	8	8	Schwartz Bros.	6	5 3/8	5 3/8
				United Record & Tape	5	4 3/4	4 3/4

*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.

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Amaret Keys Its Product To Lyric-Oriented Policy

LOS ANGELES—Amaret Records is putting its promotional and sales muscle behind "Married to a Memory," by Judy Lynn, the first single produced and released under a lyrics-oriented plan.

In the two weeks since its re-

lease, the single has become the fastest selling in the label's two-year history, surpassing the sales pace set by "Evil Woman," the first big hit by Crow, Amaret's five-man rock group.

Kenny Myers, label president, said that all of Amaret's releases will be "lyric-oriented. We're in the era of the writer and songs which concentrate on the message instead of any particular (instrumental) musical approach are the tunes that are being bought."

Myers feels that people want to get back to the basics. "They want to hear the message. Look at the charts and you'll notice the radical change over the past year. The same is true in other media of entertainment. Look at motion pictures and the biggest grossing film today, 'Love Story.' It's all in the message and the message has to be one which everyone can understand."

The success of the Lynn record has prompted the company to take other steps in the area. Two additional female vocalists, Dian Hart and Rochelle have been signed.

In addition, the label is also preparing material by two other lyric-oriented artists. Dave Antrell, currently completing a new LP, and Rick Anthony & Company.

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MARY REEVES signs a contract which will make available to RCA Records many previously unreleased recordings of her late husband, Jim Reeves. Mrs. Reeves is flanked by Rocco Laginestra, right, RCA Records president, and Harry Jenkins, division vice president, record operations and country music.

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FORE Weighing Training Plan

• Continued from page 1

tive and middle-management positions in the music industry.

The plan, submitted by FORE's chairman, Aki Aleong, calls for constructive dialog between FORE, the RIAA, NARM and FORE's sister organization, NATRA. It also calls for \$50,000 in scholarships to be established by FORE, with the aid of the industry, for ghetto utilization. Criteria for the distribution of scholarships will be determined by FORE's board of directors and participating radio stations.

Aleong also suggested that seminars be conducted every 60 days

in New York, Washington, Chicago, Detroit and Los Angeles to train minority groups within the music industry in the techniques of marketing, sales merchandising, finance, corporate administration, publishing, artists relations and management, promotion, distribution, advertising and other related areas.

He suggests that industry leaders be asked to donate a little of their time on evenings to participate in these seminars.

The rest of Aleong's plan calls for the establishment of at least three 30 to 60 day on-the-job training scholarships annually; the establishment of a special soul-oriented record package, as a fund raising measure, consisting of vintage selections, to be marketed and merchandised through newspapers, radio and television; as well as through contracts with black stations in the major markets.

FORE's chief executive also calls for the creation of film, audio cassette and cartridge TV libraries containing lectures by key

industry leaders; the appointment of five new FORE board members; the naming of new advisory board members with specialized knowledge of the industry; a finance committee consisting of seven members with industry, legal and accounting backgrounds; and the appointment of Joe Medlin as a FORE vice chairman.

Aleong's proposal suggests that Benjamin Wyatt, NATRA's former counsel, be appointed head of the proposed finance committee.

Pointing out that recent industry statistics show that minority employees from less than 5 percent of the total music industry personnel, with first-line management positions held by blacks amounting to less than 2 percent, Aleong poses the question: "Can the music industry be responsive to the needs of the minorities?" He feels that the answer lies in the industry's response to his proposals.

"But," he warned, "action must be taken now before complete deterioration results."

ACLU Urges Edict's Delay

• Continued from page 1

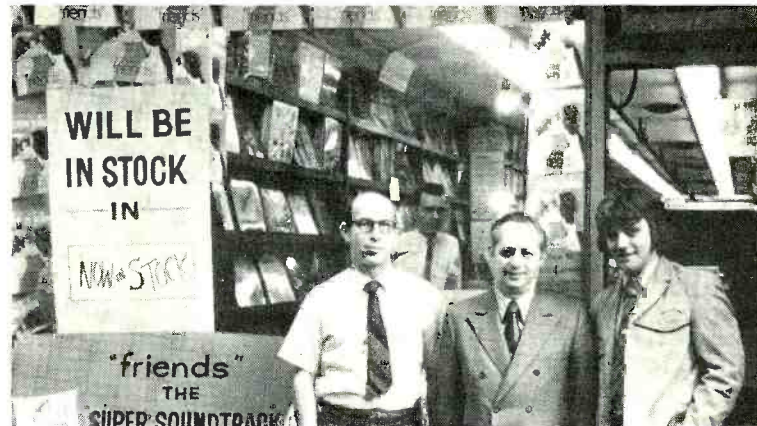
He warned that broadcasters, rather than risk losing their licenses, might find it easier to ban every record by a suspect singing group rather than take the trouble to review the lyrics of each song. He also warned that private pressure groups could be organized which could set up their own blacklist system. "They could blacklist suspect lyrics, performers, composers, record companies, etc., then threaten the radio-men that they will complain to the FCC

if their blacklist is not followed," he asserted.

"What will the Commission fasten on next?" Neier asked. "Perhaps the Commission will want stations to exercise adequate control over songs which promote sexual promiscuity. The possibilities are endless and it would take little effort to demonstrate the absurd consequences of such ventures by the Commission," Neier said in his statement to the FCC.

"The public," Neier stated, "is entitled to hear views which the

(Continued on page 66)



PARAMOUNT RECORDS' soundtrack album, "Friends," starring Elton John, gets a full window display in King Karol's 42nd St. store in New York. In front of the window, left to right, are Stanley Smoley, the store manager; Morris Weissman, general manager of the King Karol chain; and Steve Jack, Paramount Records' East Coast regional marketing director.

RIAA Acts On Notice

• Continued from page 1

Billboard that the organization will file a petition for reconsideration with the FCC on Monday (5). According to the official, the document asking the FCC to reconsider its order was initiated because the organization believes that the "notice is confusing and suggests that rock music and records are the direct cause of drug abuse. Whenever there is a time of trouble, the policy is to seek a scapegoat."

In support of RIAA's contemplated action, he cited a recent statement by John Ingersoll, U.S. director of narcotics and dangerous drugs. Ingersoll, according to the RIAA official, said, "It is too much to single out songs as a causative factor. It (rock music) is certainly not the most important factor in drug abuse."

EVR to Test Unit in Homes

• Continued from page 1

will be primarily designed to feed industry-related information to the groups selected, EVR is gearing to supply participants in the project with entertainment, how-to and other home-oriented programming through its agreements with Motorola and the Videorecord Corp.

The EVR thrust into this area is based largely on recent agreements with the paper industry, several giant insurance corporations including Equitable Life, and the American Medical Association. Through these agreements, EVR was selected to feed business and training information in EVR cassette format to field personnel of its licensors. However, the company will use the pacts as a base to supply participants with programming for his entire household. The feeling at CBS-EVR is

that for each participant in the project, there will be at least 12 additional families sharing and enjoying the advantages of CTV viewing. At the end of the experimental period, EVR will conduct a poll to assess potential consumer reaction. The results of this poll will play a major role in the company's stepped-up program for a home-oriented unit, with a price tag geared to match the customer's budget.

Programming for the experiment will come from the EVR catalog, the Motorola Teleprogram Center and the Videorecord Corp. of America; while much of the hardware will be supplied by licensees in Europe and Japan, where the EVR Partnership recently signed non-exclusive agreements with manufacturers for the production of Teleplayers for worldwide distribution.

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Recording engineers, recording studios, special equipment manufacturers—BUILD YOUR BUSINESS—with the custom built format of Billboard's annual Directory of Recording Studios. The instant, comprehensive guide for the music-record-tape industry. Referred to every business day—year round. At your client's fingertips is everything he needs to book studio time and facilities world-wide. Names, locations, hours, services available, special instruments, special effects, special equipment, records,

commercials, films, film soundtrack recording facilities, personnel . . . ALL LAID OUT IN QUICK, EASY-TO-USE REFERENCE FORM! Make yourself heard to Billboard's 33,000 plus readership with a bonus distribution to over 400 agencies making commercials, producers and record companies. DESIGN THE FUTURE OF YOUR COMPANY AND BUILD IT! In the International Directory of Recording Studios. A SOUND INVESTMENT.

Billboard

THE 1971 INTERNATIONAL DIRECTORY OF RECORDING STUDIOS Date of Issue: May 15th Advertising closes: April 16th



History is the lengthened shadow of a man...

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"SURVIVAL"

GRAND FUNK RAILROAD'S

Fifth Album

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Tape CARtridge

Packard Bell Ready For Quad Disk Bow

LOS ANGELES — Teledyne Packard Bell is committed to 4-channel 8-track, but it's not putting all its "consoles in one bag."

"We don't expect quadrasonic to be restricted to one concept, like tape, but to spread to disk, too," said Bryce Bateman, product director. "We are looking at other systems in the quadrasonic field to supplement our commitment to quadrasonic-8," he said.

Packard Bell was the first console manufacturer to be involved with quadrasonic when it introduced consoles and a four-channel sound conversion system at \$249.95. The kit can be installed in most of the company's consoles manufactured in the past three years. (Billboard, Sept. 12, 1970.)

Bateman expects to show Electro-Voice's 4-channel disk system "as a futuristic product" at Packard Bell's May dealer/distributor convention in Hawaii. He also expects to market a 4-channel 8-track modular stereo and console system at the end of 1971.

The company is capable of offering product outfitted with either in quadrasonic 8-track or disk, but will not get involved with 4-channel reel. "Unfortunately," Bateman said, "reel product rapidly is fading as a consumer item."

Our problem, both with quadrasonic tape and disk, is finding software. There isn't any available. "Right now we're looking for a four-channel disk for demonstration purposes," he said.

The executive expects this year's June Consumer Electronics Show in Chicago to be the starting point for quadrasonic sales, and fully believes there will be a variety of quadrasonic concepts on display from many hardware producers.

"The Japanese will be showing reel, 8-track and even phono (disk)

systems," he said. "But before we can expect a mass acceptance of quadrasonic, we have to see software."

Bateman is disappointed in the early showing of many companies pledged to software quadrasonic programming. He contends that major music stores are not stocking four-channel repertoire.

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

"Without proper software catalog," Bateman said, "we can expect little consumer excitement."

Packard Bell is attempting to generate consumer interest in quadrasonic with a five-package four-channel library, said Robert Raderman, merchandising director.

The four-channel library has been introduced in conjunction with the quadrasonic conversion system, model TPAK-425. The tape package will be offered free to consumers with purchase of the conversion system at participating dealers.

The five-pack library will cost dealers \$19.95 and includes "The Best of (Henry) Mancini," "My World" by Eddy Arnold, and "Perry Como in Person at the International Hotel, Las Vegas," all from RCA. In addition, Packard Bell includes two tapes produced by Enoch Light.

A separate demonstration tape is packaged into each conversion system to start a consumer off in quadrasonic, Raderman said.

The TPAK-425 is furnished with two speakers, an 80-watt amplifier, control panel and 8-track
(Continued on page 17)

Electronic-Tied Photo Cos Chopping, Dropping Tape

LOS ANGELES—Business may be getting better, as a lot of tape industry leaders are announcing, but don't try to palm that theory off on several photo companies with interests in home electronics. They know better.

Things are good for a few manufacturers of cameras and photographic equipment who have established tape divisions. But for most, being in the tape industry has been disillusioning.

Confronted with cost-cutting strictures, many photo-oriented companies are chopping or dropping tape wings.

For example: Ponder & Best's electronic division, Vivitar, is being consolidated into the photo department, and plans are being formulated to eventually sell off its cassette equipment and phase out of consumer electronics.

Three reasons given for the withdrawal: a poor economy, softening of the cassette market and failure of cassette recorder lines to sell. A spokesman at Ponder & Best

added: "The line was overpriced and who needed another line of equipment on the marketplace."

Other photo-oriented firms also blamed disinterest by major management in putting dollars into their tape investments. "They became alarmed when they saw cassette player orders plunging and prerecorded cassette software sales dipping," said one executive who was pink-slipped by Ponder & Best.

Berkey Photo followed the lead of Ponder & Best and sold its tape division, Sentry Industries, back to Harold Rosen, its former owner.

A spokesman for Berkey admitted, "The tape business is far different than photo. We just didn't know how to operate in home electronics."

It took more than one year for Ehrenreich Photo-Optical Industries, of New York, to fully turn Concord Electronics, a wholly-owned subsidiary.

Reorganized

Ehrenreich, which markets and distributes photographic products,

including Nikon and Mamiya, has reorganized and restructured Concord's management before settling on a final program.

It wasn't until recently that Gerard Hyman, newly appointed president of Concord, put the company's new image on the line. (Billboard, Nov. 28, 1970.) A spokesman at Ehrenreich Photo-Optical admitted "we didn't know what we were doing when we purchased Concord. We learned in a hurry."

Bell & Howell, a leading producer of cameras and photographic equipment, also learned a difficult lesson with "on-the-job-training."

"We thought we could apply the same marketing and product techniques in tape that we successfully used in photo," said a Bell & Howell spokesman. "But it didn't work."

After several management changes and reorganization programs in its consumer equipment division and blank tape company, Bell & Howell feels it can turn its tape division into a profit center.

Tape Happenings

K. Rey Smith Assoc., Los Altos, Calif., development company, has introduced a mini Snap-8 cartridge which is the same size as the standard 8-track cartridge but half the length (2 7/8 inches). It plays over 40 minutes of music. . . . **Concord Electronics**, Los Angeles, has introduced a stereo cassette deck, model F-106F, which features a dual bias selector switch and an automatic shutoff system. It lists at \$119.79. Concord is also offering a full line catalog on video tape, audio/visual systems and closed circuit TV systems. . . . **Qatron Corp.**, Rockville, Md., has established a direct mail program with **Diners' Club** and **CBS Record Club** to market its automatic 8-track changer. . . . **Zenith's** five new console stereo sets feature stereo and monaural tape inputs and outputs. . . . **Learning Unlimited**, a division of Hal Leonard/Pointer Publications, Winona, Minn., is introducing a Lowrey organ course and cassette program for Lowrey dealers. . . . Ads announcing the Consumers Electronics Show, June 27-30 in Chicago, will be placed in 17 publications. Eight color ads are among the 26 insertions. . . . **Gibbs Special Products Corp.**, Janesville, Wis., has introduced full-color packages for its Hammond stereo mobile sound product lines. . . . **North American Philips Corp.**, New York, played host to seven manufacturer's representative organizations at the Nassau Beach Hotel in the Bahamas. Winners of a business contest were T.B. Allen & Assoc., Minneapolis; Butler Assoc., Pittsburgh; Richard Legg Co., Portland; Lund & Co., Dallas; The New Hope Corp., N.Y.; Mel Pearson & Co., Denver; and Winfield Electronic Sales, North Miami. . . . **The New York Times** has produced a series of educational prerecorded cassettes on political, cultural and social trends. The 10-tape series lists at \$85 and is supplemented with teaching aids. . . . **Ampex**, Redwood City, Calif., has introduced a high speed cassette-to-cassette duplication system, model CD-200. A 2-track monaural reproducer, a single slave unit and automatic loader is \$9,400. A 4-track stereo reproducer with slave unit and automatic loader costs \$10,500.

Dubbings to Quality Cassettes, Cartridges

COPIAGUE, N.Y. — Dubbings Electronics has initiated a blank tape program to manufacture only quality cassettes and cartridges.

Since the program's inception, according to Michael Thaler, marketing director, sale of blank product has shown a 35 percent gain this year over the first quarter of calendar 1970.

"In fact," he said, "we are operating two full shifts in our production facility, a gain from 3/4 of one shift. The plant is operating at 75 percent capacity as compared to 40 percent."

The gain has come in two areas: blank tape production and prerecorded duplicating.

In blank product, Dubbings is marketing under the Superior brand logo and distributes through about 25 representatives and a seven-man internal sales force.

Internally, Thaler has staff personnel in Atlanta, Chicago, Los Angeles, Boston, Philadelphia and New York, while Empire Distrib-

uting, of Long Island, N.Y., handles the blank line in South America and Europe.

Blank cassette product is marketed in 30, 60, 90 and 120-minute time lengths, and 8-track cartridges are available in 32, 64 and 72-minute time lengths. Head cleaners also are part of the Superior line.

The company initiated a foreign program several months ago in Mexico, Panama and Australia, where both the Superior blank and Berkshire prerecorded cassette and cartridge line can be found.

Berkshire tapes, sold at \$4.98, are available on a direct distribution basis and via tape clubs, said Thaler. "Sales in the first quarter have doubled over a similar period last year," he said when discussing the prerecorded line. "Much of the gain is attributable to wider exposure of the line, a revitalization in sales of prerecorded goods (especially cassettes) and
(Continued on page 17)

At Al & Ed's, Business Is Up But So Are the Costs

By GEORGE KNEMEYER

LOS ANGELES—Even though business is up over the past two years, the cost of operating two stores is the big problem for Al Brotsky, co-owner of the Al and Ed's store here.

"Our business in 1970 was up 9 percent over 1969, and this year is a bit ahead of last year," Brotsky said. "The big pinch is the cost of doing business. Taxes are up, insurance costs more and salaries for employees are more each year."

Al and Ed's two stores are both located in the black areas of Los Angeles. Despite the increase in overall business expenses, Brotsky said they are planning to open another store within three months. As with the other two, the new store will deal in tape cartridges, cassettes, and tape equipment exclusively.

Straight Records Sues Dome, GRT

NEW YORK — Straight Records, Inc., has filed a \$16,000 suit in District Court here against Dome Distributing Corp., and GRT Inc., claiming non-payment of goods sold and delivered to Dome by Straight. The transaction reportedly to have taken place between April 1969 and February 1970.

The action, filed by attorneys Beldock, Levine & Hoffman for Straight Records, is claiming in excess of \$16,227.24 plus interests, costs, and disbursements of the suit.

"We held back on expanding because of the economy, but we think we're ready now," Brotsky said. "To gain in this business, you have to keep renovating and expanding. We've just finished remodeling two stores."

Part of the remodeling was to help change the stores' image. Brotsky said that the stores have been oriented to the automotive buyer, but they are trying to move into the home field by increasing its stock of home equipment.

Automotive products still take up the bulk of sales in the equipment field for Al and Ed's. "Of the home equipment, the AM-FM multiplex units with the 8-track cartridge units are the big sellers for us. We do almost no business yet in home cassette outfits," Brotsky said.

The \$80 to \$90 bracket is the most popular for portable 8-track and cassette players and recorders. Brotsky said that while sale of blank cassettes are about the same as last year, there has been an increase in blank 8-track cartridges.

He said prerecorded 8-track cartridges still account for much of his business, with cassettes amounting to about 5 percent. The cassette figure, however, is still a 100 percent increase over the previous year.

Surprisingly, Al and Ed's still do business in 4-track cartridges and 4-track players, although its sales only account for 1 percent of the business.

Brotsky said each of the stores carries about 10,000 8-track cartridges and 2,000 cassettes.

MOTOROLA TO WIDEN U.K. PRODUCTION BASE

CHICAGO—Motorola Automotive Products' long-range plans for its U.K. factory will probably involve more management changes there but president Oscar P. Kusisto does not want to discuss names. He said Motorola initially wants to establish a solid manufacturing geared to produce auto stereo equipment for seven other European countries.

Additionally, Kusisto is optimistic about the growing market for 8-track in Europe to the point where he thinks quadrasonic 8-track may catch on even though endless loop cartridges have not enjoyed the dominance in Europe they have in the U.S.

Stories that Motorola's auto stereo market share in the U.K. has been disappointing miss the mark, Kusisto said. "I have deliberately tried to restrain our marketing until such time as we can build a good cohesive team."

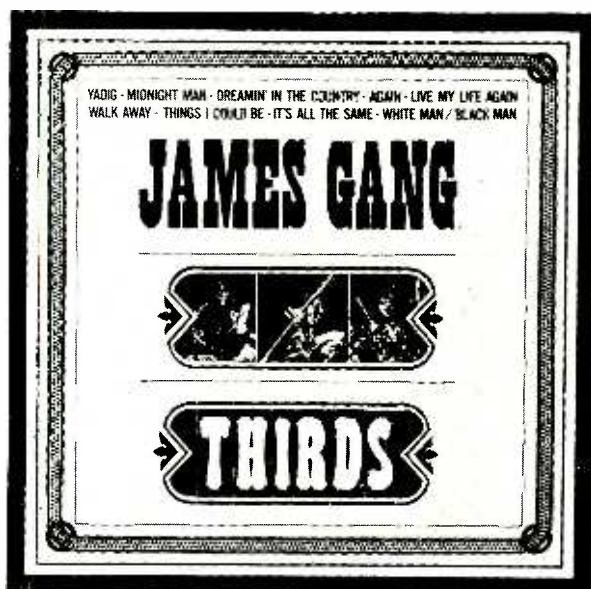
"Our approach will be the same as in Japan. We want to transfer our know how and skills to local nationals so that our U.K. manufacturing parallels the same rigid standards as in the U.S."

Without going further, he said: "Warranty figures (on defective units) are significantly higher in the U.K."

He said acceptance of Motorola car radios has been excellent in the U.K. "We want to build first with a tape player, then a tape deck and maintain quality at every level as we expand."

As for stereo 8, he said: "Even though no major company, including ours, has pushed 8-track aggressively in Europe, it is catching on—it's coming into its own. I think quadrasonic 8-track will develop there equally as fast."

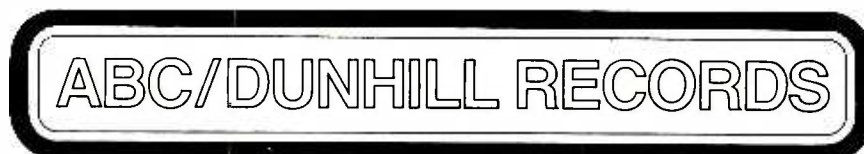
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FROM THE



FAMILY

Car Tapes Firm Develops Sales Aids

LOS ANGELES — Car Tapes, manufacturer of stereo auto, home and portable players, is developing a series of merchandising aids and sales tools.

Earl Horwitz, sales director, is revamping and redesigning the

company's product catalog, developing dealer aids and consumer brochures and offering point-of-purchase displays.

Catalogs, merchandising aids and promotion flyers will be contemporary styled, according to Hor-

witz.

Car Tapes also has developed a home display sound center for quadrasonic listening for its 8-track home stereo tape player featuring quad sound.

(Continued on page 17)

UA Paring Its Simulreleases

LOS ANGELES—United Artists Records is guarding against pre-

recorded tape overproduction by hedging on simultaneous tape releases of disk product.

Instead of releasing everything on tape, according to Charley Bratnober, director of UA's tape division, the company is being more selective in what it issues on a simultaneous basis.

"We're using records as a guide," Bratnober said. "If it (LP) sells and establishes a chart position we will release a tape counterpart. Only best-selling disk acts receive an automatic tape release."

Bratnober puts War, Canned Heat, Sugar Loaf, Ferrante & Teicher, Bobby Goldsboro, among others, in an immediate tape release category.

He feels many companies released tape product automatically with its disk counterpart "during the good old days of 1969" without thought of overproduction, sales and merchandising. "Tape was selling," he said, "so why not?"

But overproduction became a major problem among record manufacturers and tape duplicators/marketers in 1970, when consumers closed their purse-strings and refused to buy.

"All of a sudden, and it happened abruptly, manufacturers realized they had to maintain a closer check on their product," Bratnober said. "They had to pull in their horns on a simultaneous tape-disk release. Either that or face major sell-off (dump) deals."

A simultaneous release at United Artists today is six to 10 days, although "we always were more cautious than the industry in general," he said.

While taking a cautious posture on simultaneous releases, Bratnober is taking an opposite approach to his \$7.98 Superpak twin-pak series.

The label's 20-day output to its branches has been about \$250,000 in 8-track cartridges and cassettes, of which 8-track has accounted for \$196,000.

The success of the March release (eight titles: Vikki Carr, Ventures, Johnny Rivers, Fats Domino, Shirley Bassey, Ferrante & Teicher, Bobby Goldsboro, the 50 Guitars) has prompted UA to plan a three-title release of country twin-paks (Del Reeves, George Jones, Slim Whitman) in April. Also planned are jazz and motion picture soundtrack packages.

Bratnober feels that the reason for the twin-pak's success is twofold: price and repertoire.

"The price is obviously right (at \$7.98), but the repertoire is the key. There are no 'fill' items or stuffy catalog material in our twin-paks," he said.

EMI in Pact With BOAC

LONDON — EMI Records will supply BOAC in-flight music programs on cassette. The contract was signed last year but has been delayed by a dispute between the airline and its jet pilots which has grounded BOAC's 747 fleet.

The initial release will be supplied in May and renewed every three months. There will be seven different programs which have been compiled by Hubert Hughes, director of EMI's creative products department.

Hughes selected repertoire from the company's middle-of-the-road catalog. The cassettes are being duplicated at EMI's Hayes tape plant.

The seven programs are cataloged as Light Music Vocal, Light Music Instrumental, Music Around the World and For Children, which are all in monaural and last 60 minutes. Opera, ballet, classical, film soundtracks and shows are in stereo and last 120 minutes.

APRIL 10, 1971, BILLBOARD

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TOP

Billboard **Tape Cartridges**

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
2	2	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
3	4	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
4	3	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
5	5	LOVE STORY Andy Williams, Columbia (CA 304970; CT 30497)
6	6	CHICAGO III Columbia (CA 30110; CT 30110)
7	7	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
8	8	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
9	11	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
10	14	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
11	9	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
12	12	IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic (TP 7203; CS 7203)
13	15	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
14	10	STONEY END Barbra Streisand, Columbia (CA 30378; CT 30378)
15	13	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
16	16	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
17	36	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
18	19	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
19	18	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
20	17	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise (Ampex M86392; M56392)
21	21	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)
22	22	ELTON JOHN Uni (8-73090; 2-73090)
23	26	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
24	23	ELVIS COUNTRY Elvis Presley, RCA Victor (P8S 1655; PK 1655)
25	25	LIVE AT COOK COUNTY JAIL B.B. King, ABC (GRT 8022-723; 5022-723)
26	20	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
27	33	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell (Ampex M86060; M56060)
28	—	WOODSTOCK 2 Soundtrack, Cotillion (TP 2-400; CS 2-400) (Ampex)
29	24	GOLD/THEIR GREATEST HITS Steppenwolf, Dunhill (Ampex M85099; M55099)
30	27	WORKIN' TOGETHER Ike & Tina Turner, Liberty (9112; C-1112)
31	28	IT'S IMPOSSIBLE Perry Como, RCA Victor (P8S 1667; PK 1667)
32	39	LONG PLAYER Faces, Warner Bros. (Ampex M81897; M51897)
33	34	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega (M81-1000; M41-1000)
34	30	TO BE CONTINUED Isaac Hayes, Enterprise (EN 8 1014; ENC 1014)
35	35	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
36	44	THE POINT! Nilsson, RCA Victor (P8S 1623; PK 1623)
37	38	LOVE IT TO DEATH Alice Cooper, Warner Bros. (Ampex 81883; 51883)
38	45	THIS IS A RECORDING Lily Tomlin, Polydor (8F 4055; CF 4055)
39	40	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
40	43	MANNA Bread, Elektra (ET 8 4086; TC 5 4086)
41	48	FRIENDS Soundtrack, Paramount (PAA 6004; PAC 6004)
42	—	MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini, RCA Victor (P851660; PK1660)
43	46	TARKIO Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024)
44	42	THIRD ALBUM Jackson 5, Motown (M8-1718; M 75718)
45	32	SWEETHEART Engelbert Humperdinck, Parrot (London) (Ampex M871043; M571043)
46	41	NANTUCKET SLEIGHRIDE Mountain, Windfall (Bell) (GRT 8119-5500; 5119-5500)
47	31	CURTIS Curtis Mayfield, Curtom (Ampex M88005; M58005)
48	50	SEA TRAIN Capitol (8XW659; 4XW659)
49	29	OSMONDS MGM (Allison M84724; M54724)
50	—	MELTING POT Booker T. & the MG's, Stax (ST8 2035; STC 2035)

Billboard SPECIAL SURVEY For Week Ending 4/10/71

Tape CARtridge

AVC MAKES 'HOW TO' PKGS

LOS ANGELES — Audio-video Communications is making a series of "how to" cartridge TV programs for several videotape manufacturers, said Warren Gray, AVC vice president.

Gray said AVC will produce three demonstration tapes utilizing original music and scripts in its recording studio. "We are pursuing a video software programming concept aimed at the consumer/industrial-educational markets," he said.

Add Talkers to ITA Seminar

NEW YORK—Tom Hatcher of Equitable Life's Learning Systems Division, and Bob Kornheiser, Atlantic Records, are among 14 additional tradesters who will speak at the International Tape Seminar, sponsored by the International Tape Association, and scheduled for May 12-15 at the Shoreham Hotel, Washington.

Hatcher, whose company was the first to use the CBS-EVR Teleplayer unit for transmitting company information to its 8,000-man sales force, will speak at the seminar titled, "Utilization of Cartridge TV in Business." His address will deal with the communication of product and policy information to a national sales force through the use of CTV.

Kornheiser, in his address, will look at tape's contribution to the record industry.

Other speakers will include Irving Katz, Audio Magnetics; Al Kovac, Certron Industries; Larry Winn, Roberts (Div. of Rheem Manufacturing); John Jackson, BASF Systems; John C. Nelson, Audio Marketing; Win Walshe, J. Walter Thompson; Ed Campbell, Lear Jet Stereo; Frank Caroll, Cassette Cartridge Corp.; Warren Gray and Richard Myers Jr., Audio-Video Communications; Dave Mayer, Cassette Development Corp.; Richard Siedman, Richard Rodd Communications; Ron Silberman, Avery & Elkins; and Arthur Anderson, Wabash Tape Corp.

M. Warren Troob, ITA's legal counsel, will conduct two workshops on legal aspects in the tape field. Program coordinator is Jules Cadenas.

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**Say You Saw It in
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APRIL 10, 1971, BILLBOARD

Robins Revamps, Upgrades Facilities

NEW YORK—Robins Industries Corp. has embarked on a reorganization of its tape operations following an industry slump which brought it to a virtual standstill in 1970.

The company is upgrading its production facilities at Lodi, N.J., with emphasis on quality control

procedures, and new oxide-formulation programs.

According to Herman Post, Robins president, the company is convinced that there is an unlimited market for quality tape cartridges and cassettes, and its program is being developed with this in mind.

Post continued, "The growth

we've seen in audio magnetic tape is nothing compared to its potential, but the proliferation and shake-out we've been witnessing were inevitable before this potential could be realized. What we need at this point is a broad educational program designed to bring greater awareness to the consumer."

Stressing that poor quality product, and competition from foreign-made product have helped to hurt the industry, Post said Robins has been able to combat these with the formulation of a number of home-grown, cost-saving production techniques.

Robins' Lodi plant is used primarily for magnetic tape coating, and for laminating perforator tapes. It was acquired by Robins from the Ferrotape Corp. in 1966.

Dubbings Program

• Continued from page 12

the availability of the line in cassette tape clubs," Thaler stated.

Dubbings has purchased an additional 93 masters from record manufacturers to release under the Berkshire banner. The classical repertoire will be released in cassette.

Because of the sale success, Dubbings has separated its plant functions into two areas: music and non-music.

Production, quality control and shipping have been separated to give a better control of business, Thaler said. Dubbings also opened two warehouse areas, one for music products (7,000-square-feet) and the other for non-music (3,500-square-feet). The facility is for drop-shipping and regular warehousing.

The company also is beginning to manufacture tape strobes for professional recording studios.

Car Tapes Sales Aids

• Continued from page 14

The display unit, 7 feet wide by 8 feet high, contains speakers and houses all the home players introduced by Car Tapes, including model CTI 4488, the quadrasonic unit.

The model plays both standard 8-track and the new quadrasonic cartridges. It has individual slide level controls for each of the four speakers. An FM stereo tuner is built into the unit which retails at \$179.95 without speakers. Ed Swire, vice president of product development, engineered the display unit.

Packard Bell Ready

• Continued from page 12

player. The system is keyed only for use with Packard Bell stereo consoles.

Packard Bell dealers are being supplied with tape promotion kits and showroom display cards. It recently introduced a three-dimensional display and in-store banners.

"Now it's up to software producers to help sell the concept by making four-channel tapes available," Bateman said.

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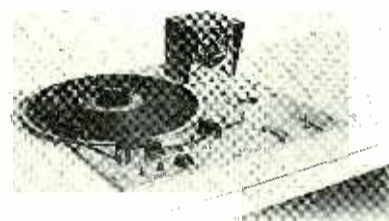
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Cartridge TV

Magnetic Video Will Produce School Pkg

FARMINGTON, Mich. — The Association for Educational Communications and Technology, has contracted the Magnetic Video Corp. to produce a monthly educational cartridge TV program.

Magnetic Video which has been involved in the development of audio cassette versions of Today's Education Forum and AV Forum, will design format and content for the cartridges. The company is also holding discussions with Ampex and Sony for the supply of accompanying hardware.

Andre Blay, Magnetic Video's president assured that it will not use existing films or videotapes for the package, but will work on entirely new material.

The AECT is made up of over 10,000 professionals who run the nation's instructional media centers in schools, colleges and major corporations. According to Dr. Howard Hitchens, the AECT's executive secretary, the cartridge TV development will allow the entire education profession the opportunity to learn from each other.

Nevada U. Using Units

LAS VEGAS—The University of Nevada at Las Vegas has embarked on a program utilizing new closed cartridge videotape equipment. The school's audio-visual department has obtained player/recorders from Sony and General Electric which use 1/2-inch tape. As soon as additional money becomes available, Gordon Lane, the school's audio-visual technician, intends to buy more recorders.

The equipment is loaned to various departments. The economics department dubbed a series which was aired over the local educational channel. The art department used a recorder for a show on art forms.

The helping services and special education departments work in conjunction with the Clark County schools district by creating videotape shows to augment programs for teaching deaf and retarded children.

The hotel department recently used a recorder to initiate a hotel management school program. And Lynn Dryer, chief lecturer in the two-year-old registered nurses program, uses videotape for programs on operating procedures and techniques as well as taping the students learning "bedside manners."

Motorola Deal With Learning Centers

CHICAGO—Motorola will supply hardware and programs for Regional Learning Centers' 20 facilities now opening coast to coast, with the first set for Dallas.

The multimedia individualized learning concept will involve libraries of electronic video recording cassettes at each center which will be integrated with other materials.

Each center will have five or six automated learning rooms with a 20-student capacity and will be staffed with an educational psychologist and clerical pool.

The centers are being developed by ABC Life Insurance and Lifson, Wilson, Ferguson & Winick, Inc., both of Dallas.

High-Speed Duplicator By Consolidated Video

By ELIOT TIEGEL

LOS ANGELES—Consolidated Video Systems of Santa Clara, Calif., is developing high-speed duplicating equipment for 1/2, 3/4 and 1-inch videotapes, utilizing a "thermal" transfer technique.

The thermal system uses a heat transfer technique in its contact printing system. The other basic system for duplicating videotape involves electrical transfer of information on a one-to-one tape basis.

Consolidated's president, Stanley Meyer, said the company is building its demonstration laboratory model which is slated for public showing around July. The first unit will be for color videotape. All of Consolidated's machines will be principally geared for color duplication, with the two-month-old company anticipating its main customers in the video equipment business who will be moving into cartridge television programming.

Consolidated's equipment will not compete with professional, broadcast-type duplicators which operate with two-inch tape. Cost of the firm's duplicator has not yet been set, although Meyer says it will be comparable with what "it costs to buy a professional video recorder."

End of Year

Units for public sale are projected for the end of the year. Meyer hopes to have one duplicator which will handle all three tape widths, but he claims he will be able to manufacture duplicators to meet customers' 1/2-inch or 3/4-inch preferences.

Meyer claims the thermal transfer process on chromium dioxide tape produces a better copy from the master to the slave unit in contact printing. In

this system tapes actually touch each other to achieve transfer of information.

Consolidated is licensed by Du Pont which developed the thermal system along with help from Memorex and Sony, Meyer said. By using this duplicating concept, videotape can be reproduced at high speeds. Meyer feels he can run five slave stations off one master. In fact, the Consolidated duplicator will be large enough to house one master and several slaves all within the same cabinet. Meyer estimates the cabinet to be the size of a conventional desk.

"If the recorder is running at 7 1/2 inches per second, the slaves can run ten times faster," Meyer said. The duplicator will be able to run off closed cartridge tapes as well as open reels.

Duplicating Speeds

Duplicating speeds can range from 60 ips to 120 ips, Meyer claims, although he estimates customers will use 60 ips since the higher the speed the more difficult it becomes to handle tape. "It's a very thin ribbon and you can get air trapped when you wind the tape."

While the machine's electronics will be solid state, the duplicator is primarily a mechanical device for the transport of tape at high speed, the executive points out.

Contact printing—which Ampex is using for the duplication of its own cartridge tapes—is a major factor in high-speed duplication. Meyer was previously with Memorex and Ampex. Charles Webb, his vice president, was formerly with Litton Industries.

Akai Low-\$ Color TV Camera

TOKYO — A color television camera designed to sell below \$500 has been developed by Akai Electric and will be on sale here before the end of the year.

Akai plans to market the camera in Japan at about 150,000 yen (approximately \$416.60). It is believed to be the lowest priced color camera in the world. Sony recently announced for their Trinitron one-tube color camera a much higher price. The Akai camera is seen as a major step toward bringing total color VTR systems into the average household. The com-

pany hopes to produce about 25,000 units next year.

An Akai spokesman said the company is relying heavily on its new camera to strengthen its position in the VTR market. The firm has gone ahead with its open-reel, 1/4-inch video tape portable recording system in the face of heavy competition from makers of video cassette hardware of non-compatible configurations. Akai's goal is to build up its VTR sales to about 10 million yen (about \$2.8 million) annually which is about 40 percent of its total yearly sales.

EVR Partnership Inks French Mfr

PARIS—The EVR Partnership has signed Thomson CSF Audio-visual as its French EVR teleplayer manufacturer and distributor.

This is the fourth license the EVR Partnership has granted since Jan. 1. The others have aligned Hitachi, Mitsubishi and Toshiba into the overseas network. In 1970 similar deals were signed with Rank Bush Murphy of England, Robert Bosch of Germany and Industrie A. Zanussi of Italy.

EVR expects to have its first machines available in England in May. A duplicating factory in Baisdon, England, has begun running off program titles.

JEOL Develops New System

TOKYO—A videotape recording system utilizing an electron beam to imprint images on film has been developed by Japan Electron Optics Laboratory Co. (JEOL). The company calls its color recording system JEOL Color EBR, with the letters standing for electron beam recording.

The system uses an electron beam gun which is aimed vertically to print images on film. CBS' EVR system prints images at an angle on its film.

The company claims its 30-minute cassette tape will cost one-third less than that of a regular color videotape cartridge. A player will cost about \$555.

CTV Wires

Color Music, Inc., a rock light show firm, will create effects for classical music films for Avco's Cartrivision system. Artist Ted Snyder creates effects by studying the musical themes and variations of compositions and then designs shapes and colors to follow the tones. Five classical films will be underscored by light show effects.

David Hanson will create six shorts for Avco using photo montages, multiple superimpositions and time lapse photography. Tom DeWitt will provide Avco with his experimental video work called "Fall" featuring color abstractions.

Over 20 shows have been prepared by London's Paradise Productions for EVR conversion. Company is seeking a tie-in with Television Recordings to produce shows.

Teledyne Packard Bell, which announced plans for a video-recorder last September, will demonstrate Avco's system at its dealer/distributor convention in Hawaii next month. Nothing committal about the showing, however.

Concord has 12 1/2-inch open reel videorecorders in its catalog, including four which meet the EIAJ's type 1 standard. They are VTR-800, VTR-820, VTR-1000 and the VTP-310, which is play-back only.

CTV Seen Helping Film Industry's Jobless

LOS ANGELES—Cartridge television, which has been labeled the next revolution in consumer communications, stands to gain from the woes of the American motion picture industry.

For as film production for theatrical release is reduced in this country, CTV begins to loom even brighter as a new source of employment for creative people living here.

Los Angeles Mayor Sam Yorty recently claimed the American film industry will "cease to exist" unless the federal government gives it protection and incentives which

other nations are providing to lure production overseas.

Yorty has written President Nixon, claiming that American filmmaking outside the U.S. has resulted in "catastrophic" unemployment for craft union members and actors. Yorty claims over 85 percent of the city's actors and extras are unemployed, with over 45 percent of the behind-the-scenes technicians not working.

Employment has been reduced from 25,000 full-time workers to under 16,000 part-time workers in the combined motion picture and television fields.

Craft union heads taking notice of cartridge television have spoken of it as an employment savior and have been the most eager to work out payment structures with programming companies.

William Frankel, chairman of the board of Kinney National Services, which owns Warner Bros., at a recent stockholders' meeting, pointed to CTV as a profitable new area for Kinney's entertainment companies. "Our music, record, TV, movie production and publishing capabilities make us ideally equipped for a role as one of the leading software producers

Mainichi, EVR Form a Joint Co. in Japan

By MAC DAVIS

TOKYO—The Mainichi Broadcasting System (MBS), one of Japan's largest radio and television broadcasting corporations, will enter into a joint venture agreement with the EVR Partnership of the United Kingdom to supply and sell electronic video recording films in Japan.

A contract signed by MBS president Shinzo Takahashi and John L. Lewis, managing director of EVR Partnership, calls for MBS to begin producing this month about 100,000 EVR cassettes—each containing a program equivalent to approximately 12 minutes.

MBS will operate on an interim basis until June of 1972 when a processing plant is expected to be built in Japan jointly by the EVR Partnership and Japanese licensees. There are several electronic appliance makers, including Hitachi, Ltd., Mitsubishi Electric Corp. and Toshiba Electric, which have been licensed by the EVR Partnership to produce hardware for the EVR system.

Lewis indicated that discussions are under way for prospective partners for a production facility and that a decision will be made within the next two months.

EVR Partnership, formed between CBS, Imperial Chemical Industries of the U.K., and Ciba United Kingdom, has the capacity for producing some one million EVR cassettes annually, Lewis said.

The EVR cassette cartridge which can take films 8.75mm wide, containing as many as 180,000 frames (90,000 for color) with stereo soundtracks, is not at present compatible with videotape systems. (Continued on page 66)

ABC Videocassette Sales Via Theater

LONDON—ABC will sell its videocassettes through its chain of motion picture theaters, and Associated Television, the British partner in the newly formed cartridge television firm, will sell the shows through branches of British Relay Wireless, retail tobacconists and local shops.

The programming will cover instructional, educational and entertainment films, with production slated for both here and New York. The intention is to avoid dubbing TV shows into CTV.

ATV will either sell or lease the cartridges. The new involvement with CTV could double ATV's profits by 1975, predicts Sir Lew Grade, Associated Television's chief executive. "The interests of the two parent concerns are exactly compatible and complementary," Grade points out.

for the next revolution in consumer communications, the audio-visual cassette."

Starts Research

Eastman Kodak, which is the main supplier of raw footage to film companies, has begun to research its own path toward CTV. President Gerald Zornow feels CTV and home movies can live together. He feels the development of an electronic video recording system can have a good side effect on amateur filmmaking. Zornow bases this prediction on the future development of complete (Continued on page 66)

Talent

Talent In Action

MOTHER EARTH, BYRDS, ERIC ANDERSON

Capitol Theatre,
Portchester, N.Y.

An evening ranging from acoustic folk to electric folk was the fare at Howard Stan's Capitol Theatre, March 26, as Mother Earth featuring Tracy Nelson made one of their rare New York area appearances. Now on Warner Bros., the forceful voice of Tracy Nelson led the rest of Mother Earth through tunes from their new LP "Bring Me Home." "Temptation Took Control of Me," featured Miss Nelson's great vocal range and Bob Cardwell's excellent guitar leads. The group showed their unlimited potential all evening through their changing moods from the quick and countryfied "Satisfied," to "The Sky Is About to Cry," a more somber bluesy tune in a somewhat electrified Billie Holliday vein. They also performed "Down So Low," on which Miss Nelson's vocals filled the house with remorse and energy. Much should be heard from Mother Earth and Tracy Nelson in the months to come.

The Byrds did one of their finer sets spiced with instrumentals on both acoustic and electric guitars. "Eight Miles High," and "Have a Whiff on Me," an old Ledbelly tune which many groups seem to be doing lately, represented the Byrds ability to adapt to either electric or acoustic instruments. The Columbia artists also did their single "Chestnut Mare."

Warner Bros. Eric Anderson is one of the New York area's favorite sons and gave a performance with his guitar and harmonica worthy of his high reputation. Keeping a restless audience in their seats as first attraction on a big bill is no easy task, but Anderson was up to it and the people allowed themselves the emotions they usually save for a superstar.

BOB GLASSENBERG

ELVIN BISHOP GROUP, TOWER OF POWER

Whisky a Go Go, Los Angeles

It started out here March 25 simply as a club date for the Elvin Bishop Group and Tower of Power, but quickly turned into a funk convention with Bishop and Rufus Miller of Tower of Power as the presiding officers.

Tower of Power was the surprise of the evening. The group, recording for San Francisco Records, got into a groove and didn't let up for 50 minutes. Miller is an exciting vocalist and is complemented by a four-piece horn section that really rocks. Bishop's group, recording for Fillmore, augmented by the Pointer Sisters, picked up where Tower left off and turned its set into one big party. Bishop is an excellent guitarist (and showed it on a slow blues) and Jo Baker and the Pointer Sisters split most of the vocal chores, singing each succeeding song with more energy than the last.

The sets of both groups were not delivered with absolute precision and execution. Some of the playing was a little loose, but it was the type of looseness that comes from having fun while playing and sharing it with the audience. And isn't that the whole idea behind music anyway?

GEORGE KNEMEYER

KINKS, TRAPEZE

Philharmonic Hall, New York

The Kinks conquered Philharmonic Hall, March 30, with Philharmonic Hall in no mood to resist. Ray Davies, in one of his most distinctive, but disappoint-

ing performances, sang, cavorted, camped and teased as he led the Reprise Record group through an exciting set.

For the encore, "Top of the Pops," the stage was virtually inundated with appreciative fans, who learned early in the set that security was not a concern of the Hall. An example was the stirring medley of two old Kinks favorites, "You Really Got Me" and "All Day and All of the Night," which appeared to spontaneously bring much of the audience to its feet. However, most of the standees were in the orchestra where cluttered aisles made standing a necessity to try to see clearly, which was the case in the upper levels.

However, the set had more to offer as Davies camped with gestures as well as "Louise" and "You Are My Sunshine," and teased before he finally went into "Lola." He also played electric and acoustic guitar, and harmonica. Dave Davies, sharing vocals, starred on lead guitar as solid support was supplied by drummer Mick Avory, bass guitarist John Dalton and pianist John Gosling. The Kinks, one of the first rock groups, with a genuine stage personality in Ray Davies, didn't need the lax security to reach most of their loyal fans.

Trapeze, the opening act, did not really make it as their seemed to be a similarity among the Threshold Records trio's heavy numbers. Being the opener for the Kinks also hindered the effect of bass guitarist and vocalist Mel Galley, lead guitarist Glenn Hughes and drummer Dave Holland. Their cutoffs were a feature that eludes too many other groups. Exposure on their own may be the answer for Trapeze.

FRED KIRBY

MELANIE

Troubadour, Los Angeles

Marking her first appearance in Los Angeles in two years, the solo vocalist shouted her way to her audience's fancy March 30.

Weaving in place, strumming her six-string acoustic guitar she drives hard at her lyrics, and when she's blasting away at full volume, she doesn't need a microphone.

When she sang softly, her throaty, misty quality came through. But there weren't many complete instances of any number being tenderly proffered.

The Buddah artist aims for a gutsy approach to pop songs, full blown, explosive and oftentimes roaring in nature. Two encores kept her performing for nearly an hour.

Jackson Browne, who opened the set, is a remarkably facile folk singer who phrases and sounds like Elton John. He held the audience's attention. He sang for 35 minutes, playing piano on three of his seven songs. His acoustic guitar work was as impressive as his strong, clear voice.

ELIOT TIEGEL

URIAH HEEP

Ungano's, New York

Uriah Heep, a strong group vocally and instrumentally, impressed as they opened a two-night stand at Ungano's, March 30. David Byron's tremulous voice gripped, while the instrumentals, especially by organist Ken Hensley and lead guitarist Mick Box, also flashed effectively.

Strong rhythms by bass guitarist Paul Newton, Hensley, drummer Keith Baker, and Box, when he switched to acoustic guitar, also were a key for the Mercury Records group from Britain which, at times, displayed traces of the Cream and the Who.

"Salisbury," the title number of Heep's second Mercury album,

(Continued on page 20)

Lomax Tour in Tie With LP

NEW YORK—Jackie Lomax, Warner Bros. artist, is being lined up for a tour in May in conjunction with the release of "Home Is in My Head," his first Warner Bros. album.

Bob Schwaid, Lomax's manager, is working out the details of the tour with CMA vice president Jack Green.

Lomax, a British rock artist, recorded the album here.

Ungano's, N.Y. Club, Shuttered April 1

NEW YORK — Ungano's, a West Side club which has presented some of today's leading rock and pop acts, closed April 1. Plum Nelly, who are managed by Nick & Arnie Ungano, owners of the club, were the last performers. Capitol Records had a reception for the group earlier in the evening.

The Ungano brothers will devote their attention to reopening the Ritz Theater in Staten Island. Problems over a lease renewal was the reason for the closing.

A&R's Blair in 'Village' Booking

NEW YORK — John Blair, A&R Records artist, began an extended engagement March 29 at Barney Josephson's Cookery in Greenwich Village. During the engagement Blair will tape an appearance on the "David Frost Show" and prepare material for his next A&R album.

From The Music Capitals of the World

DOMESTIC

CHICAGO

The closing of the Syndrome here has cast a shadow over local rock concerts but the scene in Milwaukee is improving. Charles Gottlieb's Concerts Midwest, Inc., announced the first appearance of a rock group at Uihlein Hall of the Performing Arts Center April 14 for a Jethro Tull concert. . . . Neil Sherman, Marvin Cohen and Allan Prober formed Primo Productions and initiated a Sunday concert format charging \$3.50 at the Expo Center which accommodates 7,000. The first concert was by Grateful Dead and Riders of the Purple Sage.

Mister Kelly's initiated a jazz brunch format with opening sets by the Fran Jackson-Norm Murphy Quintet and the Cy Touff Quartet—price is \$2.95 per person. . . . Comedian Charlie Callas and gospel-rock singer Esther Marrow finished a two-week engagement at Mister Kelly's April 4. . . . Organist Don Lewis was booked for three weeks at the London House through Sunday (11). . . . Alma Balier had all her arrangements and music stolen after a recent Cousins Club performance. . . . Singer Danny Overbea is appearing at the Pillow Talk, formerly Mr. T's. . . . Carmen Menna, jazz-rock singer and guitarist, appeared at the Backroom. . . . Rush Up recently featured Ask Rufus and Boink, Boink. EARL PAIGE

NEW YORK

Uni's Elton John and Capitol's Sea Train open a three-night stand at Bill Graham's Fillmore East. Thursday (8). Columbia's Rascals and Elektra's Voices of East Harlem do 3 and 8 p.m. shows, Sunday (11). Opening for four days, Monday (12) are Windfall's Mountain,



LARRY UTTAL, left, president of Bell Records, welcomes Mieke Tunney, second from right, to the label. They are flanked by Sean Downey, second from left, producer of the record, and Sen. John Tunney, the singer's husband.

'Company' Gets Six Tonys; 'Nanette,' 'Rothchilds' Cited

NEW YORK—"Company" was named the best musical of the season at the theater's Antoinette Perry Award ceremonies at the Palace Theater March 28. While "Company" gained six prizes, "No, No, Nanette" and "The Rothschilds" each won two of the musical acting awards.

In addition to being named best musical, "Company" provided two awards to Stephen Sondheim as composer and lyricist, and Tonys to George Furth for best book, Harold Prince as director, and Boris Aronson as scenic designer. "No, No, Nanette" won Tonys

for Helen Gallagher as best actress in a musical, Patsy Kelly, best supporting actress; Donald Saddler, choreographer, and Raoul Pene du Bois, costume designer. Hal Linden was named best actor in a musical for "The Rothschilds," while Keene Curtis gained the Tony for supporting actor in the same show.

"Company," "The Rothschilds" and "No, No, Nanette" all have original cast albums on Columbia as does "Story Theater," which earned a supporting actor in a straight play Tony for Paul Sand.

"No, No, Nanette" won Tonys

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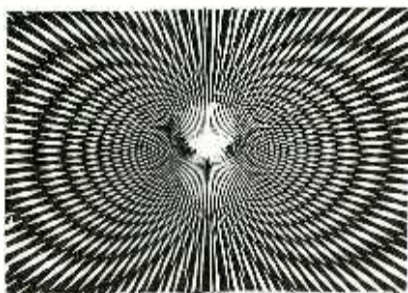
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From The Music Capitals of the World

DOMESTIC

• Continued from page 19

for release by the label next month. Heron composed all the songs. Also involved with the album are Peter Townshend and

Keith Moon of Decca's **Who**, **Richard Thompson** of A&M's **Fairport Convention**, Columbia's **John Cale**, and members of A&M's **Fotheringay** and Warner Bros. **Faces**. Heron will continue as a member of the Incredible String Band. . . . Swank's "Viva Patchouly" radio spots, produced by **Al Ham** and including "Viva Tirado" with lyric by **Norman Gimbel**, goes on FM, April 15.

Atco's **Livingston Taylor** and Reprise's **Ohio Knox** open a four-night stand at the Main Point, Bryn Mawr, Pa., outside of Philadelphia, Thursday (8). A&M's **Flying Burrito Brothers** play the Main Point, Tuesday (6) and Wednesday (7). . . . Tomorrow Today, "The Everything Agency," received first prize in a recent International Competition of letterhead and logo designs sponsored by the Kimberly Clark Co. Plaques were presented to **Candy Leigh**, director of the agency, and **Ely Besalel**, a free-lance artist, who originated the logo and stationery art. . . . Heading operations for **Roger Karshner's** new JaldiKare Enterprises, national record promotion firm, will be **Frank Jaffe**, Los Angeles; **David Nichols**, Atlanta; **Don Sundeen**, Dallas; and **Dick Toops**, Chicago. Jaffe, Nichols and Sundeen are former Capitol promotion men who worked with Karshner, who resigned last month as Capitol vice-president. Toops has been in independent promotion in the Midwest.

The new Touch Music Co., headed by **Edith O'Hara**, producer of the off-Broadway country-rock musical, and **Albert Poland**, general manager, will publish **Kenn Long** and **Jim Crozier's** "Touch" score. The show's Company 2 will play Trenton State College, April 29. . . . The John & Mary R. Markle Foundation has granted \$188,000 to the National Research Center of the University of Chicago for a sociological study of practicing journalists in the U.S. Dr. John W.C. Johnstone, a sociologist at the University of Illinois, will direct the study. . . . **Lee Tully** opens a three-week engagement at Las Vegas' Landmark, Wednesday, with Capitol's **Bobbie Gentry**. **FRED KIRBY**

SAN FRANCISCO

Barry Melton, ex-lead guitarist for **Country Joe and the Fish**, has **Barry Melton** and the **Fish** with **Rick Day** on bass, **Jay Martin** on keyboard and **Jeffrey James** on drums. . . . **Christopher** and **Lorin Rowan** (whose brother Peter is with Seatrain) are cutting their first album at Wally Heider's for release in June. **The Grateful Dead** play on several of the cuts; **David Gorsman** is producing. . . . **Marty Balin** is helping **Grootna** produce their first album. Together six months.

(Continued on page 21)

Peggy Lee Off To D.C. Date

NEW YORK—Peggy Lee, who is appearing at the Waldorf-Astoria, moves on to the Shoreham Hotel in Washington on Friday (9) for an engagement that runs until April 17. She follows the Washington date with a one-week date at the Latin Casino in Cherry Hill, N.J., beginning April 19.

She is tentatively set to record a Capitol album in Memphis following her Latin Casino booking. Chips Moman will produce the album.

Talent In Action

• Continued from page 19

was a lengthy number packed with instrumental strength. "Gypsy," a single on the first album, was another strong one, with Hensley especially shining. This group could go far. They certainly displayed all it takes.

FRED KIRBY

ARLO GUTHRIE

Carnegie Hall, New York

Arlo Guthrie & Swampwater are a natural team. Arlo's wit and honesty and Swampwater's loose, easy-going rapport complement each other perfectly. At Carnegie Hall Wednesday night, they sounded as if they had been spending many days together playing music for the love of it, which they had. It was an easy evening.

Swampwater (King recording artists) opened the show playing cajun-flavored rock music and rock-flavored cajun music and other styles less definable but just as real. There was some outstanding fiddle playing by Gib Guilbeau, though not nearly enough. Between the bluegrass and the blues and the fiddle-playing and guitar-picking, Swampwater changed their pace with "Heading for the Country," their next single, and John Beland's "Kathleen," a simple, honest love song.

Arlo and guitarist John Pilla joined the group for the second half, and the tone changed to country and western and Guthrie. The force of Arlo's personality is tremendous; it makes him as unique a song interpreter as he is a writer. Opening with the underground national anthem, "Okie From Muskogee," he took his show at a quiet pace, no pressure, no showmanship. He and Swampwater don't have an act; they just play music. For Arlo, who records for Reprise, it couldn't be any other way.

NANCY ERLICH

RANDALL'S ISLAND

Whisky a Go Go, Los Angeles

Randall's Island is one of the most promising groups to appear here in 1971. The group is by no means at its peak musical level yet. But as the group works together more, Randall's Island, on the basis of its appearance here March 22, could develop into a major group.

Elliot Randall leads the New York group with some fine guitar work, using distortion and feedback for brilliant effects. The Polydor Record's group has a wide range of material from light jazz to pure hard rock. Vocals were handled by Randall, Bob Piazza (bass guitar) and Pot (piano). Rounding out the group is Allen Herman on drums and Paul Fleisher on saxophones and flute. Fleisher was good with background work, but really shown through on solos. The group works well together, with no one grabbing the spotlight and trying to hold it for a long time. The solos by everyone are well constructed and to the point.

GEORGE KNEMEYER

ISAAC HAYES

Philharmonic Hall, New York

Tremors of joy rocked Philharmonic Hall March 27 when the multi-talented Isaac Hayes, performing with his own seven-man band and the Memphis Symphony Orchestra, gave a capacity crowd a taste of "hot-battered soul," a sound that is intricately soulful yet delightfully smooth, rich in quality and exciting in variety.

Hayes, who records for Enterprise Records, a subsidiary of Stax, for some time has been linked to the "Memphis Sound," but has now been tagged as the

creator of the monologue trend taking place in today's music. He is surely the most successful.

Before delivering a superb version of Jim Webb's "By the Time I Get to Phoenix," Ike warmed up to the tune with a story of a marriage on the rocks and, at times, hearkened back to the days of a circuit rider evangelist who could go tell it on the mountain and make the mountains shake.

Without a doubt, a sure winner was the three-girl group providing the background, Hot, Buttered and Soul, also the title of the first of three successive gold albums for Isaac Hayes. They not only have excellent harmony but a together piece of choreography.

Also on the bill was Listen My Brothers, a spirited cast of young performers and musicians from Harlem, featuring a wealth of excellent soloists.

BILL COLEMAN

EVERLY BROTHERS, ROY CLARK

Landmark, Las Vegas

The Everly Brothers offered a superb trip down memory lane at their opening March 25 in the hotel's main room.

The audience continually applauded their hit recordings of "Walked Out On Me," "Kathy's Clown," "Dream," "Wake Up Little Susie" and "Bowling Green."

After the six numbers without stopping, the brothers paused to chat with the audience and then offered a country music medley. Father Ike Everly was brought on stage for a down home touch. Making his debut with the boys in a nightclub, he played "Bass Fiddle Rag," sang and played a homey version of "That's All" then joined his sons in "Step Up and Go."

The brothers, backed by a three-man group which is never introduced, sang another gold record number "Bye Bye Love" then closed their segment of the show with "Let It Be Me."

Roy Clark, mixing humor and music, carried them both off nicely in his debut at the Landmark. His comedy song of "Thank God and Greyhound She's Gone" was well done as was the serious "Yesterday When I Was Young." He imitated the Platters with "Great Pretender" including the high vocal fills. His guitar offerings on "Tico Tico" and "Malaguena" were enjoyed by the crowd which then handclapped all the way through "Sally Was a Good Old Girl."

In the middle of his performance Paramount-Dot Records representatives presented Clark the award for being voted Comedian of the Year by the Academy of Country Music. **LAURA DENI**

PAUL SIEBEL

Fillmore East, New York

An exceptional program at Bill Graham's Fillmore East, in the first of four weekend performances, March 26, was opened with a fine country folk set by Paul Siebel.

Siebel's set preceded Blue Thumb's Mark/Almond, one of the most-talented pop groups ever to hit Fillmore East, and Stormy Forest's Richie Havens, peerless as an interpreter of folk-blues, but still too talky in performance.

Siebel, with five backup musicians, relied heavily on material from his first two Elektra albums, such as "Jack-Knife Gypsy," "Pinto Pony," and "She Made Me Lose My Blues." More familiar through appearances in small clubs, Siebel's direct rustic style hit with "Louise," and "Legend of the Captain's Daughter," also in the Elektra sets as is "Bride 1945," which recalls older pop elements. Siebel gave a first-rate opening set. **FRED KIRBY**

APRIL 10, 1971, **BILLBOARD**

From The Music Capitals of the World

DOMESTIC

• Continued from page 20

Richard Sussman, Anna Rizzo, Dewey, Kelly Bryan, Slim Chance and Vic Smith make up the group. . . . Michael Bloomfield recorded a live album at Keystone Korner. He's also writing a book of ten short stories for Grove Press. . . . Warner Brothers' Beaver and Krause are finishing up their new album, due out next month. Vanetta Fields, Clydie King and Mike Bloomfield are among contributors to the LP. One of the sides was recorded at an all-night session at Grace Cathedral. . . . John Handy and Ali Akbar Khan appeared together at the Harding Theater. . . . Boz Scaggs and his band played at a party he and Columbia Records gave for friends and press. . . . Steve Miller has finished a new album for Capitol. . . . All four of Siegel-Schwall's concerts with the San Francisco Symphony were sell-outs. . . . The Congress of Wonders have returned to the Bay Area to live and are at work on their first album at Fantasy. . . . Wynfield Trust and Stoneground played at Warner Brothers' party for Faces. . . . Pearl Bailey is expected to star in "Hello Dolly" with an all-Negro cast at the Opera House July 20-25. . . . Burt Lancaster has the lead in the Civic Light Opera's "Knickerbocker Holiday" May 11.

Barry Melton & the Fish, Commander Cody and the Crabs played a benefit for the Free University of Berkeley Sunday (28). Barry & the Fish also played on the first of a series of 13 live broadcasts from KZAP in Sacramento. . . . Quicksilver will play at the On Cue Arts and Industry Show at Brooks Hall in May. . . . The old Frumious Bandersnatch joins Steve Miller on his new album. The new Miller band is on a national tour this month in Boston, Philadelphia, Providence, Toronto and Montreal. Miller will produce his ex-drummer, Tim Davis' first solo album. . . . Lamb's new album, "Cross Between," will be released by Warner Bros. this month. The group is now playing electric music as well as acoustic. . . . It's A Beautiful Day is recording a new album at Columbia. They travel to Oregon and Southern California this month. . . . Mike Bloomfield is starting work on a new album. . . . Brewer & Shipley are recording at Wally Heiders. . . . Donny Hathaway played at Atlantic's party in his honor.

Elvin Bishop has dates in Huntington Beach, Santa Monica and San Diego this month. . . . Cold Blood will be in Idaho, Utah, and Southern California. . . . Gordon Lightfoot will be at Chico State (15). . . . Both Stoneground and the Sons have dates in San Diego late this month. . . . The Grateful Dead played Kent State in Ohio (2).

CINCINNATI

Johnny Miller, general manager of Starday King Records, is in Room 1102 of Good Samaritan Hospital for observation and a series of tests in an effort to eliminate chest pains that have caused him much misery recently. . . . Sam Johnston, Taft Broadcasting vice-president and WKRC-TV general manager, has been named to the nine-member ABC-TV Board of Affiliates. . . . Mary Travers, of Peter, Paul and Mary, makes her debut as a single in a concert date at Music Hall here May 7.

Ted McKay, who hosts a phone-talk show on WKRC-TV and radio, will devote a three-hour session Friday night (9) to the study of the rock opera, "Jesus Christ, Superstar." Dr. Emerson Colaw and the Rev. Thomas Savage, local men of the cloth, will aid in explaining the lyrics.

Each of the two-record album's 10 scenes will be played on the show.

A near-capacity crowd greeted Three Dog Night at the 11,500-seat Cincinnati Gardens Saturday night (27). Backing the seven-people group were Steel River, Toronto quintet, and Uriah Heep, five-man group from London. . . . Fred Waring brings his band and show group to the Taft Theater for a single performance April 22, in a joint promotion by W. James Bridges and WKRC Radio. . . . Ticket prices for Tom Jones' appearance at Cincinnati Gardens May 28 have been scaled at \$5 to \$15. On his previous engagement here eight months ago, Jones chalked an all-time high gross for the Gardens, with ducats pegged at \$7.50 to \$25.

Johnny Bench, Cincinnati Reds' catcher, is slated to cut an album with Mickey Espósito and Larry Alltop and the Exciters at the Inner Circle, suburban bistro, around mid-May. Bench made his debut as a nitery performer with the group at the Inner Circle last November. . . . The Heywoods, local soft-rock singing and instrumental group heard on Gene Autry's Republic label, have been engaged as the regular Sunday night feature at the Black Stallion, suburban action spot.

James Brown and his troupe set for two performances at the Taft Theater Easter Sunday (11), with seat prices pegged from \$3 to \$5. . . . The Diamonds opened Monday (29) at the Playboy Club to remain through April 24. . . . Dave Brubeck, along with Chris Brubeck's New Heavenly Blue

Signings

Sonny and Cher to Kapp. Their first single, "Classified 1A," was produced by Bono and features Cher. Sonny's own single will be released in April. The duo formerly recorded for Atco. . . . Writer-producer Richard Landis to Nix Nox Productions in Los Angeles.

Von Ryan's Express, an 11-man group, signed with MGM. . . . Thirty Days Out, a Massachusetts rock quartet, to Reprise with Larry Marks producing their first album. Desmond Haughney is their producer. . . . Shirley Scott joined Chess. . . . Sylvia Syms to Rod McKuen's Stanyan Records. . . . Jazz vibist Tommy Vig to Stan Kenton's Creative World Records, where "The Sound of the Seventies" is his first LP. . . . The End Product's "Turn You My Way" and "Love Needs Love" are being issued on Paramount through a deal with Bert Keyes and Myrna March of A Make Music Production, who produced the debut disk. . . . Mimi Farina & Tom Jans to A&M with their first album to be cut during their present concert tour. . . . Autumn, an Australian rock group, signed with Warner Bros. in Sydney. . . . Betty Walker to Jerry Purcell's GWP Associates for personal management. . . . ATI signed exclusive booking agreements with John Baldry through Ira Blacher of the company, and Argent, Tommy James, Salvage and Hog Heaven through Sol Saffian, another company executive. . . . Guy Finley and Tony Martin Jr. have signed with Diamond Jim Productions as writer-performers. . . . Andy Belling, singer-writer to Don Perry Enterprises of Los Angeles with Perry producing an album of 10 Belling songs, arranged by the writer.

rock group, show their wares at Memorial Hall, Dayton, Ohio, April 17, sponsored by the Dayton Philharmonic Women's Association. . . . Rusty York's Jewel Recording Studios, averaging around 15 sessions a week, this week adds 16-track facilities. York last week recorded the soundtrack for the movie, "The Tender Clay," for David Smith Productions. Score was written and conducted by Michael Patterson.

Jethro Tull, Procol Harum, Cactus and Curved Air set by Belkin Productions for a one-nighter at Cincinnati Gardens April 10, with starting time advanced to 7:30 p.m. to allow for a four-hour bash. . . . Rudy Wesley cut a single for Kenny Price's new Priceless Records label at the Jewel Studios here last week. . . . General American Records, local firm, was also in at Jewel last week to cut tracks produced by David C. Smith and Jim Aumann. BILL SACHS

LOS ANGELES

The Surfers have taped their first LP for Sonny Burke's new Daybrak label at the Latitude 20 club in Torrance. It's the first LP he's produced since leaving Warner Bros.

ABC/Dunhill has pulled the tune, "Endless Boogie" from John

Lee Hooker's LP, "Doin' the Shout." . . . Bobby Hutcherson's next Blue Note LP will be out in May and is called "San Francisco," his new home. He has seven other LP's in the label's catalog.

Tower Records and United Artists went to war over the weekend. They gave away plastic helmets with the purchase of a War LP and a World War II tank was parked in the parking lot of the store for rides.

Rod McKuen has given two songs to Criterion Music for selling. They are "I Think of You," written with Francis Lai and "Kaleidoscope." Criterion already handles the sale of his folio "Twenty Three Rod McKuen Songs." . . . Lu Fields, indie promotion man, has moved to 6430 Sunset. . . . Elton John will concertize in Anaheim May 14 for Concert Associates.

Henry Mancini will conduct the orchestra for the 18th annual "Share" fund-raising benefit for the exceptional children's foundation May 15 at the Santa Monica Civic Auditorium. . . . Angel's recording of Beethoven's "Triple Concerto" has won the Prix de L'Academie du Disque award.

Procol Harum and Cat Stevens are back in the U.S. on concert tours. . . . A bootleg LP of a live (Continued on page 24)

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Campus News

Muddy Waters Says Students Dig Him Because He Gets to Blues Roots

NEW YORK—There are no lectures necessary when Muddy Waters plays a campus date. "The students know what I'm doing," said Waters, whose real name is McKinley Morganfield. "I play Delta Blues. The blues I learned in and around Clarksdale, Miss., my home. There is no sugar added. And I guess that's why the reaction from students is so terrific. They really don't want the shuck when they can get the real thing," Waters added.

the back door, I guess. First they heard the Stones and the Beatles and all of the English groups. The people really like them. And then these groups gave credit to all of the American blues greats so then people like me, Chuck Berry and B.B. King, Luther Johnson and all the rest got recognition. It came from the English who took it from America and brought it back. Today the people on campuses across the country literally study the blues."

large amplifiers of today's electric guitars. "The young people seem to like it but I don't know why. A big amp covers up things and I don't mean only mistakes. I use an electric guitar with a small amp. I've been using one since 1945. I don't believe it has changed my sound much, even though I would like to get a smaller amp. If I have changed on any of my records, it is generally to suit my record company (Chess). Sometimes they want different things, but I really don't think my people want it."

Radio Talk At College

COLUMBUS — International leaders in radio and television will take part in a three-day symposium concerning global broadcasting and the dimensions, problems and future of that medium, at Ohio State University, April 23-25.

Joint sponsors of the event are Ohio State and its College of Social Behavioral Sciences in cooperation with the Association for Professional Broadcasting Education, the Corporation for Public Broadcasting and the National Association of Educational Broadcasters.

The purpose of the meeting is to bring together leaders of the mass media in different parts of the world so they may study the technical and programming dimensions and problems of international broadcasting and to encourage growth of intercultural exchange and international understanding through the media.

Among those addressing the symposium are William G. Harley, president, National Association of Educational Broadcasters, Washington, D.C.; Sen. Keith Davey, chairman, Canadian Special Senate Committee on Mass Media, Toronto, and Ivko Pustisek, secretary general, Yugoslav Radiotelevision, Belgrade. Representing the Asian viewpoint will be Mehra Masani, former deputy director of

To Waters, who recently completed a tour of the U.K. and Finland, Copenhagen, Paris and Belgium, audiences are the same whether he is on a campus or in a regular club. "People come to hear me play the blues and they don't want anything else," he said. "They want to hear those roots today.

"It's a funny thing," said Waters, "how people, young people, got into the blues. Kind of through

More Inquisitive
"The one thing about college students is that they are probably more inquisitive about the blues and about music in general than regular audiences," Waters continued. "I have been playing for 40 years to big and small audiences. But as long as I have my people, I don't mind what else happens."

Waters does not really like the

What's Happening

By BOB GLASSENBERG

If you are interested in attending the IBS Convention at the Biltmore Hotel in New York City, April 15-18, call Fritz Kass at (914) 565-8740, or write to him at Box 592, Vails Gate, N.Y., 12584.

Picks and Plays: Please circle the pick you desire to be printed in this column.

WLPI, Louisiana Tech, Ruston, **Stuart Neal** reporting: "Tongue in Cheek," Sugarloaf, Liberty. . . **WMOT-FM**, Middle Tennessee University, Murfreesboro, **Robert Mather** reporting: "Jesus Made Me Higher," Jimmy Druiett, Vanguard. . . **WREK-FM**, Georgia Tech, Atlanta, **Geary Tanner** reporting: "Wess to Memphis," (LP), Frank Wess, Enterprize. . . **KSMU**, Southern Methodist University, Dallas, Tex., **Bill Harwell** reporting: "Love's Made a Fool of You," Cochise, UA. . . **KBTM**, Arkansas State University, Jonesboro, **Dennis Rogers** reporting: "Country Comfort," Rod Stuart, Mercury.

WTCC, Springfield Technical Community College, Springfield, Mass.; "Too Much Truth, Too Much Love," Dave Mason & Cass Elliot, Blue Thumb. . . **WVOF**, Fairfield University, Fairfield, Conn., **Bill O'Neal** reporting: "Pacheco and Alexander," (LP), Pacheco and Alexander, Columbia. . . **WPEA-FM**, Exeter College, Exeter, N.H., "Tapestry," (LP), Carol King, Ode '70. . . **WLVR-FM**, Lehigh University, Bethlehem, Pa., **Jim Cameron** reporting: "Aqualung," (LP), Jethro Tull, Island. . . **WQMC**, Queens College, Flushing, N.Y. **Ted Goldspiel** reporting: "A Pause in the Disister," Conception Corporation, Motown. . . **WCPR**, Stevens Institute of Technology, Hoboken, N.J., **Ron Harris** reporting: "Gotta See Jane," R. Dean. Taylor, Rare Earth. . . **WRBB**, Boston College, Boston, Mass., **Donna Hochheiser** reporting: "Long Player," (LP), Faces, Warner Bros. . . **WSHU-FM**, Sacred Heart University, Bridgeport, Conn.: "Despite It All," (LP), Brinsley Schwarz, Capitol. . . **WUSA**, State University of New York at Albany, **Eric Lonschein** reporting: "Poems, Prayers and Promises," (LP), John Denver, RCA. . . **WRCU-FM**, Colgate University, Hamilton, N.Y., **Pete Stassa** reporting: "The Road to Ruin," (LP), John and Beverly Martin, Warner Bros. . . **WMUC**, University of Maryland, College Park, **Sheldon Michelson** reporting: "If I Could," Gordon Lightfoot, UA. . . **WSAC**, St. Anselm's College, Manchester, N.H., **Jay Cormier** reporting: "P.F. Sloan," The Association, Warner Bros.

WNUR, Northwestern University, Evanston, Ill. **Mark Kassof** reporting: "Friends," (LP), Elton John, Uni. . . **WAYN**, Wayne State University, Detroit; "If," Bread, Elektra. . . **WLUC**, Loyola University and Mundelein College, Chicago, **Walter Paas** reporting: "I Want Your Body," Tin House, Epic. . . **WGSF**, Saint Gregory Seminary, Cincinnati, **Jan Hill** reporting: "Toast and Marmalade for Tea," Tin Tin, Atco. . . **WNIU**, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Never Can Say Goodbye," Jackson Five, Motown. . . **WOWI**, St. Joseph's College, Rensselaer, Ind., **Don Hanzlick** reporting: "We Can Work It Out," Stevie Wonder, Tamla. . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Sailin'," Jo Mama, Atlantic. . . **KLWN & KLWN-FM**, Kansas University, Lawrence, **Greg Hecht** reporting: "The Good Book," Melanie, Buddah.

CRSG, Sir George University, Montreal, Quebec, Canada, **Ed Small** reporting: "Lucky Man," Emerson, Lake and Palmer, Cotillion. . . **Radio Loyola**, Loyola University, Montreal, **Mike Godin** reporting: "Hats Off to the Stranger," Lighthouse, GRT. . . **RYFM**, York University, Downsview, Ontario, **Bruce Hetding** reporting: "Crazy Horse," (LP), Crazy Horse, Reprise.

KBLA, California State at Los Angeles, **Steve Resnik** reporting: "Nickel Song," New Seekers, Elektra. . . **KLCC-FM**, University of Oregon, Eugene, **David Chance** reporting: "Manna," Bread, Elektra. . . **KUGR**, Washington State University, Pullman, **Eric Kidder** reporting: "That's the Way I Always Heard It Should Be,"

(Continued on page 41)

'Won't Move'
Waters admitted that some houses are better than others. "You get people some nights that you just can't move. They won't get up with you or they want to hear the band more. Other nights, it is time for Muddy. But I like to let the band play too. They are all good musicians. I think the best is when the band comes out

(Continued on page 44)

The Head Count

The Record Revival caters to the students at Colgate University, Hamilton, N. Y. Bob Nardi owns and operates the store, which he started last year with about \$200. Nardi also stocks guitars and plans also to sell sheet music. "I hope the new James Taylor album doesn't come out during students' spring vacation," Nardi said. The best selling albums at the Record Revival this week are:

- "Tea for the Tillerman," Cat Stevens, A&M.
- "Seatrain," Seatrain, Capitol.
- "Tumbleweed Connection," Elton John, Uni.
- "If You Could Read My Mind," Gordon Lightfoot, Reprise
- "If I Could Only Remember My Name," David Crosby, Atlantic.
- "Pearl," Janis Joplin, Columbia.
- "Cry of Love," Jimi Hendrix, Reprise.
- "Emerson, Lake and Palmer," Emerson, Lake & Palmer, Cotillion.
- "Lizard," King Crimson, Atlantic.
- "Woodstock II," original cast, Cotillion.

College Broadcasting Society Parley on April 16-18 in N.Y.

NEW YORK—The 32d Annual Intercollegiate Broadcasting Society Convention will be held at the Biltmore Hotel April 16-18. Emphasis this year will be placed on exhibitors. This emphasis, according to Fritz Kass, co-chairman of the event, is a change from the past.

"We have placed the exhibition booths right next to the registration booth so that the delegates must pass the exhibits after registering," Kass said. "We have also lowered the exhibitor fee to \$95, a flat rate this year, and we have allowed all day Friday (16) for the delegates to talk with the exhibitors, make appointments with them and generally tour the facilities of the radio stations in the city. We hope that the delegates will make good use of this time. It would be to their advantage to talk to not only the record people who will attend, but also the engineer representatives who will be there."

Over 500 delegates from across the nation and 100 exhibitors from every facet of the music and radio industry are expected to attend the conference. "We will not allow anyone without a badge to enter the conference area," added Kass, who spoke of last year's "hospital-

ity suites," with much disdain. Keynote speaker will be Don Quayle, president of the Public Broadcast System. Other speakers include Joe Keating, executive producer of special events, ABC Radio; Peter Willet, general manager, UPI Broadcast Services, and Russel Tornadene, general manager, NBC Radio News.

There will also be special sessions concerning freedom of speech; how to build an FM station; news and special events; sales; minority programming; FM programming, and station management. A faculty advisors' meeting is also scheduled.

The host of each session will be an IBS board member. Participants of each panel will include at least one campus broadcaster and a member of the professional radio industry. Paul Brown is acting as record industry liaison. Joe Steinberg is technical industry liaison. "We expect this to be the best convention ever, since it is being held in New York City, the home of radio and first home of the record industry," said Kass. "This means that all of the campus broadcasters should take advantage of the situation," Kass concluded.

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DOMESTIC

Continued from page 21

performance by the **Byrds** is being distributed in Boston. It is a recording of a radio broadcast cut last year in Amsterdam. . . . **Kathleen Emery** has cut two sides for Love Records, with Joe Gardner a&ring. . . . **Barney Kessel**, who plays on their first Mediarts LP, will join **Spencer Davis & Peter Jameson** at their upcoming Troubadour booking.

Beverly Wright and **Sand Canyon** are touring with **Lorne Greene** on selected dates. . . . **Fanny** made its 13th appearance within five months at the Whisky recently. . . . **Michael Lloyd** will produce **Lou Rawls'** first MGM record.

Ed Matthews is sweetening "Snow Frolic" by **Francis Lai** in the hopes the same ingredient will make this single a success to Lai's "Love Story Theme." Matthews sweetened the "Love Story Theme" by adding \$1,800 worth of instruments to the film track. Matthews is also debuting on Paramount under the name **E. Felix Matthews**. His single is "I Love You Phil."

Big Ax Music and **Big Ax Productions** have been formed by **Roy Gerber** for composer-singer **Alex Harvey**, newly signed with Capitol.

FILM FACTS: Lalo Schifrin will compose the score for "Johnny Comes Home" for Cinema Center Films. . . . **Ron Grainer** will score Warner Bros. "I Am a Legend" science fiction feature. . . . **Alan & Marilyn Bergman** will lyricize **Michel Legrand's** title tune for Warner Bros. "Summer of '42". . . . **Mundell Lowe** will score "Billy Jack" for the National Student Film Corp. **ELIOT TIEGEL**

DETROIT

Flying Burrito Brothers have finished a new album for A&M. Release is expected May 1. . . . The Palladium, normally a rock club, had an Acoustical Festival March 31. The festival used the top Detroit folkies including **Ted Lucas**, **Phil Marcus Esser**, **Custer's Last Band**, **Charlie Latimer** and **Ron Coden**. The festival was filmed and recorded. . . . A one-hour TV special hosted by **CKLW** radio personality **Steve Hunter** will be filmed April 3 and will be aired in June. The special, which will serve as a pilot for a weekly series, will feature the **Kinks**, **Johnny Winter**, **Mitch Ryder**—who'll co-host the show—**Catfish**, **Chairmen of the Board** and **Brownsville Station**. Some segments will be filmed at the Eastown Ballroom. . . . **Alice Cooper** recently signed with the theatrical public relations firm **Allen, Ingersol & Weber**. The **Warner Bros.** is the first rock group the firm has ever been connected with. . . . **John Lee Hooker** into **Whiskey A Go Go** Wednesday and Thursday (12-13). **Janus Potliquor** will have a second album out early May.

Rare Earth's **Sunday Funnies** will debut at the Bitter End in New York April 20. The group will also

be featured at the regional National Entertainment Conference while in the city. . . . A new rock ballroom is being planned with a late April opening expected here. To be called the **Vanity Ballroom**, it will be the scene of the **Stooges'** return to the stage after a five-month layoff Thursday (15). . . . **Jim Craig**, who left **Vanguard's Third Power** to get married, is back drumming with the trio. . . . **Ann Marston**, 32, former Miss Michigan and Miss World Archer, died recently of a stroke. She booked rock acts for several years for **Gail and Rice Booking Agency** and was manager for two local acts, **Julia and Tea**. . . . **Donny Hathaway** and his band did a one-hour set at an Atlantic press party this week. . . . **Invictus' Freda Payne** into **Olympia Theater** in Paris next month with **Jerry Lewis**.

Modern Jazz Quartet opened at **Bakers' Keyboard Lounge** March 26 for a 10-day stand. They'll be followed by **George Shearing** April 6-11, **Sonny Stitt** with **Don Patterson** April 16-25, **Bill Evans** April 29-May 2. **MIKE GORMLEY**

NASHVILLE

Margaret Lewis and **Myra Smith**, who won a BMI citation in the rhythm and blues field for their tune, "Reconsider Me," show their versatility constantly. Writers for **Shelby Singleton** for three years, they have won scores of awards in the pop and country field. They also are co-writers of the new **Jeannie C. Riley** disk, "Oh Singer." Now they are doing production as well, with **Michael Henry Martin** and **Tiffany** presently under their direction. . . . **Capitol's Joe South**, having already enjoyed much success this year, is rewarded again. The **March of Dimes** Chapters in Baltimore and Washington selected his "Walk a Mile in My Shoes" as their theme for a unique fund-raising effort this spring.

King Records is rushing out a new LP by **James Brown** titled, "Sho' Is Funky Down Here." In a new move for Brown, the album is aimed at the underground market as well as his traditional followers. Brown is featured instrumentally at the organ and harpsichord. . . . **Mavis Staples**, daughter of **Roebuck (Pop) Staples** and featured lead singer of the **Staple Singers**, was an honored guest of the Department of State Recreation Association Fashion Show and Luncheon. . . . Atlanta's "Mr. Music," **Bill Lowery**, has signed **Roger Wyles**, formerly with the **Imperials Quartet**, to an exclusive production contract. He will be known professionally as **Adam Rogers** and the **11th Version**, and has been signed to the **Crewe** label. . . . **Allen Dennis**, **WMAK** morning drive man, has purchased "Southern Hotline" from **Jack Gale** and will publish it. . . . **Ed Kaminski** is the new national promotion manager for **Mega** in Nashville. **BILL WILLIAMS**

APRIL 10, 1971, BILLBOARD

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Radio-TV programming

U.S. Aide Puts Down View That Music Turns Up Youth to Drugs

• Continued from page 1

and clear. The notice did nothing more or less than to state—or rather, restate—a cardinal principle of broadcast operation; namely, know what goes over the station. But, by tying that in with drugs, the Commission obtains more public exposure, more press coverage, and the broadcasters once again are maligned by a PR ploy.

"Ignored is the fact that broadcasting stations have done more than any other medium to reach teenagers and educate them on the drug problem. Instead, the broadcaster is charged with a vague responsibility which clearly implies that the FCC will second-guess his judgment." He ended by saying "I take intemperate offense at this action."

It should be noted that various members of the FCC, including commissioners, said that everyone "had misunderstood" the FCC

notice. These included Robert Cahill of the FCC in a early morning workshop session on Monday. FCC Commissioner Robert Wells, speaking at the concluding session of the Association for Professional Broadcasting Education (which met in conjunction with the NAB), said that the FCC's public notice on drug lyrics poses no threat to broadcast station license renewals and that the statement was merely a public notice to remind licensees of their responsibility in knowing what their sta-

tions were programming. It was not a rule or even a proposed rule, he said. He pointed out that the FCC has "never taken a station to task for any records they have played."

During the annual meeting of the National Association of FM Broadcasters, held prior to the NAB meeting, Buddah Records co-president Neil Bogart attacked the FCC notice on drug lyrics and Harold Kassens, chief of the rules and standards division of the FCC, counter-commented. (See separate story.)

Quad, All-Channel Key NAFMB

CHICAGO—Quadrasonic broadcasting and the desperate need for all-channel legislation were the two hottest topics of conversation here during the annual convention of the National Association of FM Broadcasters March 26-28 at the Palmer House.

Regarding all-channel legislation—which would make it virtually a law that all radios be capable of receiving FM as well as AM broadcasts—an audio-visual film was shown and NAFMB members were urged to participate in a grassroots level. There was talk of making copies of the film available to members, plus other action that would be necessary to push the all-channel possibility.

Quadrasonic sound came in for the longest discussion and one session lasted all day, with hallway discussions continuing throughout

the NAFMB and even into the annual convention of the National Association of Broadcasters that started March 28 at the Conrad-Hilton Hotel here.

The quadrasonic systems debated were varied and, according to the individual supporters, every system was "the best one." Among those discussing the merits of the matrix type of system were Peter Scheiber, noted for the Scheiber system, and John Kelly of Electro-Voice, plus Richard Kaye of WCRB-FM, Boston. Arguing the merits of "discreet" quadrasonic sound were such as James Gabbert of KIOI-FM in San Francisco and Lou Dorren and Tom Lott of Quadracast. To some extent, there was a lot of confusion even among the broadcasters and systems manufacturers about what quadrasonic sound really is. Morely Kahn of

Music's Primary Thing to Attract Audience: Panel

CHICAGO—FM radio broadcasters here were reminded by a panel of music program syndicators that music is the primary reason why people dial in. Some stations using syndicated packages are leading their markets now, panelists claimed. A wide assortment of packages is now available, including syndicated cartridge formats.

"People want music, and lots of it," said Joe Cuff, American Independent Radio, Canoga Park, Calif. He listed three advantages of syndicated programming: 1) on-the-air discipline and quality control; 2) no disparity of sound; 3)

the availability of top talent. These were amplified by other National Association of FM Broadcasters (NAFMB) panelists.

Cuff claimed that a station in Grand Rapids, Mich., and Tampa-St. Petersburg, Fla. which use syndication are beating out all competition (women age 18-49) 10 a.m.-3 p.m. James Schulke, Stereo Radio Productions Ltd., New York drew laughs when he said: "I didn't want to get into a rating comparison, but I will say that Grand Rapids is not the capital of the world."

William French, Boston Symphony Transcription Trust, mentioned the wide range of classical programming available. He said some Boston Symphony recordings now incorporate dolbyzation and 4-channel stereo.

French stressed use of classical syndication by all types of stations. "Do not be intimidated by classical programming. A MOR, country or even a talk station can take one evening a week and devote it

Dynaco argued that FM broadcasters have often aired quadrasonic "without knowing it." He claims that original "hall sound" or ambiance exists in many normal two-channel recordings and that this

(Continued on page 40)

(Continued on page 41)

Bogart Urges Fighting FCC

CHICAGO — Neil Bogart, co-president of Buddah Records, called for a hearing about the lyric question, at the annual convention of the National Association of FM Broadcasters at the Palmer House March 26. Bogart also circulated a petition for signatures, which will be sent to the FCC calling for the FCC to rescind the ruling on the lyric question or to open a hearing to which the record industry, the radio industry and the people at large would be invited.

He said, "You're in trouble. So am I. So is everybody in the music business, so long as we let the FCC ruling on lyrics go unchallenged." He accused the FCC and others of a self-made communications gap and picking on the music industry, broadcasting, and the music itself as the causes of the drug problem.

WJIL Into All Country Play

JACKSONVILLE, Ill.—WJIL has changed to an all-country format after conducting a six-month listener survey. The station had previously programmed

(Continued on page 48)

Sidebands Use Stir Talks

CHICAGO—FM radio broadcasters continue to debate the use of sidebands. Although beaming music into supermarkets kept some FM outlets going in the early days, FM stations are finding they can do without sideband revenue now. Others, however, see vast new roles for sidebands.

Moderating a session on the subject, James Gabbert, K-101 of San Francisco, said: "None of the really big guns in FM are using their sidebands." Others at the National Association of FM Broadcasters (NAFMB) session disagreed.

Empire State Broadcasting's Bill Rosebloom said his station beams background music into supermarkets and has augmented it with consumer's aid marketing program. On the subject of whether sideband use hurts the quality of the regular signal, he said: "We have

never noticed any listener complaints."

WLDL-FM's Harold Tanner, a pioneer in sideband broadcasting in Detroit, credited it with "pulling us through the rough days." He has discontinued sideband operation. "You can't modulate to the extent you should if you're using sideband—there's a 'swish' you can't get away from."

WCLV-FM's C. K. Patrick disagreed. He said his Cleveland fine arts FM outlet's regular broadcasts have not been hurt by a sideband operation beaming educational programs into 245 parochial schools.

A new role for sideband broadcasting was explained by John Porterfield, Broadcast Facsimile Network, New York. He envisions a 100-market network of stations that will beam coded, printed material over the air waves via sidebands.



BILL ANDERSON, Decca Records country music artist and an ex-air personality, presents some data on the powers of country music on FM radio to a luncheon session of the annual convention of the National Association of FM Broadcasters in Chicago at the Palmer House. John Richer, president of the NAFMB, sits at Anderson's left and beside Richer is Fred Allen, director of development of the NAFMB.



NEIL BOGART, co-president of Buddah Records, attacks the Federal Communications Commission, calling upon them to either rescind their recent ruling calling for radio stations to screen lyrics or open the entire matter up to a public hearing. From left, Bogart, Fred Allen of the NAFMB; Gene Weiss, national promotion manager of Paramount Records; and Jerry Sharell, national promotion manager of Buddah Records.



SOMEONE IN THE AUDIENCE of a record programming session guided by Bill Gavin at the NAFMB lashes back with a personal comment. From left: Pete Wright of Bedno-Wright Associates; Buddy Blake, national promotion manager of the Shelby Singleton Corp.; Bill Gavin, publisher of the Gavin Report; and David Carrico, promotion executive with Bell Records.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

The plea for jobs brought out a bunch of responses. I'm still looking for more. Here are the openings at present: WHHY, Montgomery, Ala.; WAMS, Wilmington, Del.; KLWW, Cedar Rapids, Ia.; WIRL, Peoria, Ill.; KOIL, Omaha; WHFI-FM, Detroit; WSMY, Roanoke Rapids, N.C.; WIRK, West Palm Beach, Fla. (needs a 1st ticket); WWCO, Waterbury, Conn.; WRCH-FM, Hartford (needs a newsman); WKBN, Youngstown, Ohio (needs a knowledgeable country air personality); WJIM, Lansing, Mich. (needs a country air personality); WHYN, Springfield, Mass.; WKKE, Asheville, N.C. In addition, I heard that WKY in Oklahoma City was looking.

★ ★ ★

Corky Mayberry has been promoted to assistant program direc-

tor of KBBQ, Burbank (Los Angeles); he'll continue as music director. Music director Marty Sullivan, of KRLD in Dallas, dropped me a note to report that Johnny Bridges, former KOMA program director in Oklahoma, is now doing noon-4 p.m. show and "doing very well, too." Seems to be happy and sounds great on the air. Bill Taylor, formerly of WGBS in Miami, is doing 4-8 p.m. "I'm in the 9-noon slot." He also said that Len Boden is handling the late-night show, now featuring MOR music, and that a new evening voice will be on the air soon.

★ ★ ★

Remember: the second annual country radio seminar will be April 23-24 at the Vanderbilt Holiday (Continued on page 27)

Dolby System Seen Helping FM Radio

CHICAGO—Dolby noise reduction systems are going to allow FM radio broadcasters to overcome many traditional weaknesses, some not always recognized by consumers. This and other points came out in a panel during the National Association of FM Broadcasters (NAFMB) convention here.

Robert Berkowitz, Dolby Laboratories, London, said the Dolby system and FM broadcasting were "really two different approaches to achieve the same result—better signal to noise ratio at the listener's home."

He listed as three penalties in FM broadcasting, poor geographical coverage, loss of quality brought about by multiplex and sideband (or SCA) interference. He thinks Dolby systems can now offset these limitations.

He said it was generally felt that the extreme hi-fi of the late 1940's "more than compensated" for the limitations of geographical coverage of FM's. "But multiplex, as most broadcasters know but as consumers and hi-fi writers do not always realize, has led to a loss of about 23 db in signal to noise

ratio, especially occurring in fringe areas."

Dolby Laboratories' David Robinson told broadcasters that their coverage now at 50 microvolts goes out at least by a factor of three" when Dolby systems are used.

Alfred Antlitz, WFMT-FM, Chicago, told the group that his station has been "very pleased" with the test results of the Dolby "B" system. The session included several demonstrations, slide projector explanations and careful review of the possible revolution in FM broadcasting Dolby equipment makes possible.

FCC Order Accented at NAFMB

CHICAGO — Broadcasters attacked the recent order of the Federal Communications Commission about lyrics here during the annual convention of the National Association of FM Broadcasters. The board of directors of the NAFMB, although unwilling to comment during the convention at the Palmer House here March 26-28, indicated that an official statement regarding the lyric question would be handed down later.

The lyric question came up in several sessions. Harold Kassens, chief, rules and standards division of the FCC, countered some of the arguments with the station that some parts of society have misunderstood the directive . . . that the FCC didn't say radio stations had to censor records but just know what's in the song. "Admittedly, this is going to be somewhat hard to do," he commented.

Neil Bogart, co-president of Buddah Records, had started the fracas off the first day of the convention by passing out a petition calling for the FCC to either rescind its directive or hold an open meeting on the subject. He also lashed out at the National Association of Broadcasters for suggesting that stations request printed lyrics with records. Many broadcasters at the meeting signed the petition.

Sends Letter

A broadcaster from Poughkeepsie, N.Y., stated tongue-in-cheek that he had written the FCC a letter about pulling "Sugar Blues" off the air because of its possible drug connotation and got local citizens to sign the letter. Jay Martin, KFMO-FM, Des Moines, said that if the FCC is successful with telling progressive rock and Top 40 stations where the line is on lyrics, they may further encroach upon the freedom of other formats in a year or so.

FCC Limits CATV DJ Shows

WASHINGTON—With the start of required program origination on the larger CATV systems last week (April 1), an increasing number of deejays may be asked to join the ranks of those already putting their shows on cable TV channels. The FCC has said it does not ban the practice, but it has warned the CATV owners not to program too many deejay hours at the expense of the "local expression" required on CATV channels. (Billboard, July 20, 1970.)

Said the Federal Communications Commission in its July 1970 CATV rule-making: "It has come to our attention that some cable operators simply lease their origination channel to a local radio station, which in turn presents its disk jockey shows over this channel for virtually the entire broadcast day."

The commission added that although it had granted a free-wheeling period of experimentation for program origination by CATV systems, originally only a pickup ser-

vice for TV station programming), there were limits.

"While the cable operator is perfectly free to enter into arrangements with local broadcast stations during the period of experimentation . . . the main purpose is to provide an outlet for local expression," on the home-screens of subscribers.

An explicit rule was added and is now in effect for the cable TV systems, banning "any arrangement" which would prevent or inhibit the use of the cable facilities for a substantial portion of time for local programming (including hours of 6 through 11 p.m.), designed to inform the public on community issues.

Broadcast licensees and deejays should be "aware" of this rule, say FCC spokesmen, but since it applies to the CATV systems, the responsibility for any violation rests with the cable owner. The FCC does not license CATV systems as it does broadcasters, and so the approach would probably be a warning, based on local com-

plaint, followed by a cease and desist order if outright violation of the rule by the CATV owner persists.

FCC spokesmen admit there are no hard and fast guidelines. Enforcement will probably be a "ticklish business," and will be on a case-by-case basis. FCC staffers expect a warning letter would suffice, and in that case the deejay show would simply be dropped from the CATV channels. (All CATV's are permitted to originate, but it is compulsory—as of April 1—only for those with 3,500 or more subscribers.)

The radio station which leases its deejay program to a CATV outlet would not be actionable—but when FCC says the broadcaster should be "aware," it expects them to look into the situation before contracting out the deejay show. "In requiring program origination on CATV, the commission wants more voice for the community — not duplication of other broadcasting in the area," staffers point out.

FM Country Stations Experiencing A Boom in Ratings and Billings

By EARL PAIGE

CHICAGO—Many FM country music stations are for the first time pulling ahead of counterpart AM outlets in audience ratings and advertising billings.

In an address before the National Association of FM Broadcasters (NAFMB) here, Bill Anderson of Decca Records traced the development of country music, the sophistication of country deejays and their audience and the success of FM country stations.

Paraphrasing the song "Mother's Not Dead, She's Only Sleeping," he said country music went through a dormant period between 1955-

1960. "By 1960, the novelty of Elvis, the Beatles and Fats Domino had worn off and a modern, up-to-date country sound attracted new listeners.

"Radio people programming country music realized that what worked in 1952 wouldn't work in 1962. You couldn't bring on the village idiot at twelve who would say 'Well, howdy, all you people out there in the pea patch, we're ready to bawl and squall and climb the wall with ya.'"

2,000 Stations

He said 10 years ago there were 1,377 stations programming some

country but that now the number is over 2,000. "Billboard reported recently that country and MOR formats far outdistanced others. Four years ago there were 81 full-time country stations and now the number is over 700.

"The Country Music Association reported that out of 3,200 FM stations, 346 are now programming country."

Anderson said that since 1967 when WJW-FM in Cleveland pioneered in country programming by putting a "C" in its WCJW-FM call letters to stand for country and not classical, FM stations have scored with the format in unlikely places.

He mentioned KOIT-FM in San Francisco and WWCO-FM in Waterbury, Conn. as two dominant FM's. He said KIKK-FM in Houston is out-billing its AM counterpart and that WIVK-FM in Knoxville, Tenn. pulled a rating of 11 against the 2.2 of its AM sister outlet.

"Stations such as WCMS-AM in Norfolk, Va., are telling listeners they shouldn't have 'half a radio' and should buy an FM. There's an 80 percent FM penetration now."

Team With Sisters

AM's often can team with sister FM's, he noted. "KOIT-FM and KYA in San Francisco promote combined billing so that the sponsors cover the young listener up to age 25 where KYA cuts away and where KOIT-FM brings in that large age 25-47 audience."

Anderson said one of the most curious aspects about FM country stations exists right in Nashville, which most people would consider a "natural" for country format.

"Actually, Nashville considers itself the 'Athens of the South.' The average citizen kind of brags about never having been to the Grand Ole Opry and it's only when relatives come in from out of town that the Nashville native goes to hear country music.

"WSIX-FM, which calls its format metropolitan country, didn't have such an easy time in Nashville. But the latest ARB had it No. 1 for total radio audience including both AM and FM from 10 a.m.-3 p.m. Now the FM side has a separate sales staff and is worried that too many commercials could destroy the sound it has always had."

Anderson scored with his easy speaking style and funny lines. "Television had a lot to do with building country music. Tex Ritter once said that he knew TV had come of age when he saw an an-

(Continued on page 41)

ARDREY NAMED BD. CHAIRMAN

CHICAGO—Robert C. Ardrey, general manager of WCCO in Waterbury, Conn., was elected 1971 chairman of the board of directors of the National Association of FM Broadcasters at the Association's annual convention in Chicago, March 25-28.

Reelected to another term as president of the association was John L. Richer, president of WFIL-FM, Philadelphia. Richer has served as president of the NAFMB since 1970. Also reelected for another term was the Association's secretary, Edward F. Kenahan of Washington, D.C. Vice presidents of the association elected to new terms are Don Lee Brecht, operations manager, WBT-FM, Charlotte, N.C., and John McGuinness, KADX-FM, Denver.

The reappointment of Director of Development, Frederick Allen, was also approved for another year. Mrs. Janet Fisher will be the new administrative director.



Vox Jox

• Continued from page 26

Inn in Nashville. Registration fee is \$50 to **Georgia Chellman**, 801 16th Ave. S., Nashville, Tenn. 37203. Only 200 rooms have been set aside for seminar registrants on a first-come basis. Say hello to **Tom McEntee**, **Bob Alou** and **Chuck Chellman** for me; wish I could be there. While I'm at it, I'd like to remind everyone that the fourth annual Billboard Radio Programming Forum is set for Aug. 19 to 21 at the Hotel Ambassador in Chicago. We're getting a special rate on hotel rooms for everyone and I've been able to lower the registration fee so more of the small market guys will be able to attend. The forum will be the best ever held. So, after the Nashville event in April, start saving your money for August. I'll give you full details about the second annual air personality competition either next week or the week following.

★ ★ ★

Bill Bradley writes: "What happens to old disk jockeys? I used to be in New York on old WMGM, then KLAC in Los Angeles. I changed my name from **Bill Silbert** to **Bill Bradley**, and for the past 10 years have been selling KABC-FM here. Last week we changed call letters to KLOS-FM and I've been appointed general sales manager." Good to hear from you, **Bill**. . . **Glenn Johnson** has been named operations manager of KOUR in Independ-

dence, Ia.; he'd been with KWVL in Waterloo, Ia. . . **John Rinne**, night rock man at KXEO, P.O. Box 475, Mexico, Mo. 65265, needs records. Station features easy listening and country in other parts of the day; **W. Earl Dougherty** is general manager. . . **George Hale**, director of radio for WABI, Bangor, Me., writes that he began using "American Top 40" Saturday (3). He'll use it Saturday morning and repeat it Sunday evening.

★ ★ ★

Maurice Gourier will be leaving WBOK, New Orleans, to join the Army this month, according to a note from **Ernest Singleton**, WBOK. . . **WNEW**, New York, has been featuring **Frank Sinatra** records on its music shows for six days ending March 29 as a tribute to Sinatra's retirement from show business. . . **Bill (Bill Bays) Gassner** is now doing the morning shift at WAYK, Fort Myers, Fla., an easy listening station. . . At WAYE, Baltimore, **Ira Littman** is general manager, **Robert Strauber** is program/music director, **Pete Larkin** from WLIR, Garden City, N.Y., is 7-noon **Robert (Robert Henry) Strauber** is noon-signoff. **Chuck Marrell** is 6-15:7 a.m. **Sam Idas** and **Bob Marvel** do weekend work.

★ ★ ★

Alex Bennett, formerly with WMAC in New York, has shifted over to ABC-owned WPLJ-FM, New York. . . **KOKE's Arleigh Duff**, Austin, Tex., asks that record companies not send him any

record which discredits the U.S. Says he'll throw it in the trash. . . **Bill (Bill St. John) Kinkel** is out of WPTR in Albany, N.Y. . . **Bob Fuller** is leaving WKBN, Youngstown, Ohio, to operate his own business; program director **Larry Conti** says Fuller "has been doing a hell of a job for us."

★ ★ ★

Frank Sweeney is out of radio, I hear, but still in Wheeling, W. Va. . . **Bob Jackson** has joined WGAL, Elizabeth City, N.C.; he comes from Rockville, Md. . . Old buddy **Pat McMahon** writes that he's no longer associated with KRIZ, Phoenix. He invites us all to watch his Channel 5 TV show, now going into its 17th year and says that "most of all I appreciate the five incredible years in radio."

★ ★ ★

Dick Weber, national promotion manager for Ampex Records, called me to say that **WIBG** in Philadelphia played "We Gotta Get You a Woman" by **Runt** first, but it was really **KQV** in Pittsburgh, **WHBQ** in Memphis, and **WCOL** in Columbus that he felt were mostly responsible for breaking the record. . . **Robert Wuolle** at **CKRW**, Whitehouse, Yukon, Canada, writes that the major change at **CKRW** has been the programming of primarily album material rather than singles; claims the station is getting a more responsive audience and higher ratings. Station has dropped its weekly printed playlist.

Automated Formats Debated at NAFMB

CHICAGO — The disk jockeys who remain when stations go to automated operations are often top quality and rate higher salaries. This is one point brought out here as FM broadcasters debated the growing trend to automation during the National Association of FM Broadcasters (NAFMB) conclave.

A high point of the discussion was the debate over automating progressive rock formats and ABC-FM's now-abandoned syndicated "Love" program took a battering. The breakthrough for automation, said equipment manufacturer Lee Facto of International Good Music, came about because creative people got involved in the software, or programming. "The hardware will do almost anything you want it to." He said automation means greater consistency, control and cost savings.

"Those who say automation can't sound live better watch out," declared **Mel Elsea**, **KGRC-FM**, Hannibal, Mo. He said his station's deejays can in 15-20 minutes create a three-hour show and spend the other 7.40 hours creating commercials and improving the station's "Great River Country" image. "One deejay in automation equals three in live broadcasting," he said.

Consultant **Joe Coons**, **Constrand, Inc.**, said salaries at an Oklahoma station after automation went from \$631 a month to \$833 when 1½ people were cut to eight and that billings remained basically the same.

Joseph Engle, **Gates Radio Co.**, another equipment supplier, said the average automation system costs between \$25,000 and \$27,000 on a 10 percent down and five-year payment plan which includes site tests and employe training.

During the debate about automating progressive rock, **Coons** said one problem was the lack of "local flavor." He said in Pittsburgh, the "Love" show resulted in nothing to identify the local market—"no news, no weather and it just ended up as canned radio or an automated jukebox sound."

It was also brought out that although "Love" was created in New York and bombed in Pittsburgh, it scored heaviest in far-off Los Angeles.

Not all agreed that progressive rock couldn't be automated. In fact, one panelist said even news could be automated "although that wouldn't be easy."

The cliché "garbage in, garbage out" permeated much of the discussion. **Elsea** said his people did not let the equipment dictate to them. He said programming consultants could help. "Why reinvent the wheel?" he asked, pointing out that consultants have vast knowledge already.

"Our programming dictated the format and the format dictated the equipment," **Elsea** said.

Coons said that if a station doesn't know its music, automation can control it. "You know why my hair is gray? It was listen-

ing to **Joan Baez** being programmed on a radio station in a steel mill town."

Coons said a live-automated mix works well in some cases. He consulted a **Roanoke, Va.**, station that has automation between 11 a.m.-3 p.m., a segment that outpaces the live portions "because it involves a top-drawer production job." In this instance, there was no change in full-time personnel although six part-time people were cut to two. He said billings are up 70 percent since switching to part-time automation 18 months ago.

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Radio Job Finder needs good newsmen. Openings in all parts of the country. All formats. Why send out tape after tape when just one to us will do the job. If you're not a pro, save the stamp, we need heavies. Send tape, resume & photo to **Jim Travis**, 318 Blaze, San Antonio, Tex. 78218. ap10

Soul jocks, newsmen. Do you want something better? I can find it for you fast. If you're a pro, get with us before school is out and the rush is on. My immediate need is a newsmen with a first phone, no maintenance. Also one jock that can really get to cook'n. Contact **Jim Travis**, Radio Job Finder, 318 Blaze, San Antonio, Tex. 78218. Phone: 512-655-1144. ap10

Denver market needs D.J. with 1st phone for full-time country station. Contact: **Ed Wren**, **KLAK**, 7075 W. Hampden, Denver, Colo. 80227. ap10

We are looking for an enthusiastic morning man who displays lots of warmth and energy in a 24-hour-a-day top 40 operation in Southern New England offering a good starting salary and liberal fringe benefits. If you aspire to work for a top-notch, secure company, please apply with resume and tape to: Program Director, Box 367, Billboard, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. This position will be available as of June 1, 1971. If you as yet do not have experience, save your stamp on this one. Equal Opportunity Employer. ap10

These opportunities available immediately: 1. Modern C&W, personality, bold, heavy \$170; 2. 2 Jocks, 1st class C&W \$140 & \$170; 3. Morning, news, 1st class engineer, \$700 monthly; 4. Top 40 Jock, high paced & ability a must, salary open. Contact: **Jim Powell**, **DJPS, Inc.**, Box 1025, Nashville, Tenn. 37202, or call 615-895-5240. ap17

Established, professional MOR station in community of 46,000 near Atlanta has immediate opening for afternoon DJ shift. Good salary and working conditions. Must have at least 1 year's experience, 3rd ticket, and be draft exempt. Equal opportunity employer. Apply to **P.D.**, **WKEU**, Griffin, Ga. ap17

DJ's and Newsmen needed for Denver and Kansas City markets. **WOR**, **C&W** and **Rock** Applicants invited. Send tapes to: **Ev Wren Productions**, 7025 W. Hampden, Denver, Colo. 80227. ap17

POSITIONS WANTED

I need a summer job. I have three years' experience on two Boston FM stations and have 3rd class broadcast. I have done shows in jazz, blues, soul and gospel formats and am currently doing a Rhythm and Blues Review. I am extremely knowledgeable in all aforementioned areas of music and write a jazz column for local paper. Can also do production and programming. Would prefer job on East Coast but not necessary, and if in NYC would accept part time. Record companies, take note. I need help, can't do it alone. **J. McEwen**, 17 Latin Way Start House, Medford, Mass. 02155. (617) 776-2297. ap10

First Phone Top 40 announcer. Experience in Montana and Oregon. Financially stable. Ready to work. Area Code 206-827-1484. ap10

Attention, major market in California and Arizona: Experienced Pro, with six years' on-air experience in good medium markets, looking for step up. Good commercial delivery and smooth MOR air personality. No floater. Married with family. All inquiries will be answered. Don't wait. You may lose me to your competitor. Include starting salary in reply. Box 378, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. ap10

You name it, I've done it! 5 years' experience in the area of contemporary and 1 at Countryopolitan, plus sales, programming and management experience. Currently Operations Manager of Countryopolitan Station and I'm looking for a good gig in a major medium market in contemporary. Ready to move! **Steve Humphries**, Area 918-485-2161. ap17

Experienced News Director wishes to join professional news-minded station. Current employer put news in the background. Family man, ten years in radio, prefer West. Top 50 market. Action news is my bag. Box 379, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. ap17

Say You Saw It in Billboard

WEEZ Shifts To Mil Sellers

CHESTER, Pa. — **WEEZ** has changed from an all country format to a suburban format which features million sellers of the past 15 years and four current chart hits per hour.

The format change was preceded by a teaser campaign in suburban papers within the station's listener radius. Surveys throughout a four-county area and in Delaware, were taken to determine the tastes of the listeners.

when answering ads . . .

Say You Saw It in Billboard

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How we feel about Gerry Oord

If Gerry M. Oord could find an opportunity to contemplate his achievements in the 25 years of hectic activities via his creation Bovema-EMI, he would know how we feel about him. But he isn't the contemplating type. He is a born Record Man with always a keen eye for the opportunities of tomorrow. And as such he and his company contributed enormously to the growth of the most dynamic market for gramophone records in Western Europe: the Netherlands.

No wonder the Stichting Collectieve Grammofoonplaten Campagne (C.C.G.C.), a creation of the Dutch record industry and retail trade for the general promotion of gramophone records, feels grateful to him and congratulates him on this silver jubilee of Bovema-EMI, his healthy child and a focus point of admiration for friends and connections in the whole world. Gerry Oord was there when a group of importers-manufacturers and prominent retailers decided to further the use of gramophone records in the Netherlands by means of collective propaganda actions. That was in 1959. Gerry Oord is still a member of the Board of our foundation and his positive attitude at the meeting-table is certainly another reason to show him our warm appreciation. His name stands for success, his biography would make a success story.

We raise our glasses to one of the most dedicated personalities on the national and international record scene. We toast Gerry Oord – a born Record Man, an example for new generations.

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STICHTING COLLECTIEVE GRAMMOFOONPLATEN CAMPAGNE (C.C.G.C.)

SALUTE TO GERRY OORD & BOVEMA ON ITS 25th BIRTHDAY

Bovema-How It All Started

Visit Bovema headquarters at Tulpenkade 1, Haarlem, and you are immediately struck by exciting brand-new offices with fitted carpets, landscape design, colorful walls and even an aquarium complete with fish, but the Bovema offices were certainly not always so. The success of Gerry Oord's Bovema has only been achieved through sheer hard work, plenty of guts, determined perseverance and most important of all, enthusiasm.

The Gerry Oord success story dates back to the early 1940's; his father, the late Gerry Oord Sr., owned a record store in Haarlem and thus Gerry Oord Jr. grew up with a musical atmosphere and from an early age was familiar with records and recording instruments.

During World War II the record industry was more or less static with little or no business being transacted. However, as the war years were ending and Holland was beginning to return to normal, Gerry Oord Jr. applied to EMI in the U.K. for the exclusive distribution of the Columbia record label throughout the Netherlands. This was obtained and the ball started rolling.

In 1946 Gerry rented his first office "suite"—one room in 292 Keizergracht, Amsterdam—single-handed surrounded by a pile of Columbia 78's and his own dynamic personality.

So it was that in 1946 Bovema NV was established. Gerry's next task was to find staff and the initial employees were a lawyer, solicitor and accountant. More rooms at 292 were taken over and the number of staff increased.

An important breakthrough to larger business was the receipt of enormous service orders from units of the British, American and Canadian forces stationed in Holland after the war. Orders also arrived from Dutch troops serving in the former Dutch East Indies, to the sum of more than 60,000 records. These orders of course resulted in immediate commercial success and much good will.

After a year of establishment, with Bovema continually expanding, the need was felt to free the young company from the extremely heavy import restrictions which existed. Thus, with the help of EMI, a factory was built in 1948 in the town of Heemstede which enabled Bovema to press her own records. One year later with the introduction of 45 r.p.m. singles and vinylite long-playing records, business escalated and space was once more proving to be a problem in the Keizergracht. This was solved by the purchase of the picturesque Swiss chalet house in Heemstede soon to be known all over the world as "Gramophone House." The Swiss chalet was also later adopted as the Bovema trademark.

By now Bovema had been given, besides the Columbia label, the exclusive agency rights for the Capitol and His Master's Voice labels, which were to prove tremendously successful.

Label Managers

In 1952 the number of Bovema staff had grown to 30 enthusiastic, loyal and dedicated workers.

By the late 1950's a team of sales representatives had been established and extensions had been added to Gramophone House, thus enabling the inclusion of stockroom, publicity, advertising and administration fa-

cilities. The distribution of all the labels was set up—now was the time for Bovema to record her own Dutch acts.

For some years recording facilities had been restricted to a "studio" consisting of a church in Hilversum but plans were afoot for Bovema to have her own recording studio. These plans were realized on July 11, 1959, with the tremendous gala opening occasion of an ultramodern studio by Italian prima donna Maria Callas. Bovema was now completely ready to produce, manufacture, promote and sell the records.

Two of the first artists to be contracted by Bovema were Johnny Jordaan and Tante Leen and their first single, "Bij ons in de Jordaan," became an overnight smash seller with over one million copies being sold!

The 10th anniversary of Bovema's foundation was celebrated by a unique English garden party on the 24th of April, 1956, attended by EMI's chairman, Sir Joseph Lockwood. The completely new modernized factory was then declared open and the production which followed multiplied enormously. In 1957 Bovema started her first yearly sales conferences which found great popularity, particularly with the late L.T. Dines, then managing director of overseas and who was respectfully known by the whole Bovema family as "Father Dines." Artists and top dealers from all over Holland were welcomed to these conferences, the latter particularly to partake in discussions and exchange of ideas for the coming season. The accent then lay on the direct intimate contact with the retail trade. In this context during 1961 a "Golden 50" club was established and was a very important step to the realization and priority of team spirit among the Bovema clients. The Bovema promotion team was further developed with particular emphasis placed on heavy radio and TV plugging, press contacts and releases. The label departments had once more enlarged, embracing the Imperial label (for Bovema-produced repertoire), Pathe, Stateside, Liberty and HMV/SGI, thus making Bovema the largest independent record company in Holland under the more than able leadership of Gerry Oord.

During the 1960's teen-age pop repertoire was coming to the fore and Bovema, distributing records by artists like Cliff Richard, Fats Domino and many others was reaping this harvest.

Classical and pop series were started and Bovema artists began participating in the yearly held Holland Festivals and the Dutch Grand Gala Du Disque, with the Edison Awards; artists such as Otto Klemperer, Carlo Maria Giulini, Elisabeth Schwarzkopf and British artist Vera Lynn who was such a triumphant success in the 1962 gala.

Many stars visited the Bovema home: Yehudi Menuhin, David Oistrakh, George Szell, Adamo, Bobby Vee, Peter and Gordon, Freddie and the Dreamers, and Enrico Macias among others all contributed to the ever-growing Bovema guest book.

In 1965 the Dutch top entertainer Toon Hermans joined the Bovema roster of artists with great success.

In the same year Bovema received seven Edison awards and in the same period the Parlophone-Odeon

label was added to the Bovema catalog for exclusive distribution throughout Holland and thus the Beatles were introduced to the Netherlands, breaking all sales records.

Expansions once more had to be made to provide for the pop invasion and a few departments were moved from Gramophone House to new premises behind the factory in Heemstede, thus enabling Bovema to provide better dealer service and order handling. The artist roster was growing continually and Bovema stabilized her position at the top of the Dutch market.

On Sept. 19, 1966, Bovema celebrated her 20th birthday with a brilliant day in the Amsterdam Hilton Hotel and at the same time Gerry Oord commemorated 35 years' service in the record industry.

In the same year the idea was first conceived for a European marketing office to be established in Europe, its purpose being to coordinate activities, and particularly campaigns, between all the European EMI companies. As the following year Gerry Oord was appointed EMI marketing director for common market activities it was decided that the marketing office be housed within the Bovema premises. Cees Pompe, who was at that time one of the Bovema label managers, was appointed in charge of the office and one of his first tasks was to establish, with his German counterpart, the now familiar international numbering code, to be used by all EMI companies throughout Europe. This has been just one of the very successful roles played by the marketing office in the complete coordination of activities between the EMI companies.

In April 1967, following extensive and thorough discussions with EMI, Bovema joined the EMI family. The main reasons for this were that in Gerry Oord EMI saw a very useful addition to the international top management team and Bovema in turn saw countless possibilities for expansion by joining the family tree. Upon Bovema-EMI becoming effective, Gerry Oord was appointed supervisor of the German zone with tremendous added responsibilities as part of the EMI top management team.

For some years Gerry Oord and his associates had been looking for larger premises to house the many diverse activities of Bovema as by now the company was operating from four different addresses, thus hindering communications. After many months of searching the present practically new premises at Tulpenkade 1 were acquired in late 1969 and a team of architects and interior designers moved in to transform the building into an atmosphere of music.

In the autumn of 1970 Bovema moved into their new home in Haarlem. Gerry Oord's intention was to retain the cozy family atmosphere that existed in Heemstede and to improve communications between all the departments; thus, on the second floor, above the packing, stockroom and computer departments, lie the creative and administrative groups. The design of this floor was thought out and planned extremely carefully for it is a landscape design; i.e., no walls or doors separating each department but only soundproofed shoulder-high partitions.

The A&R Team-Translating Trends Into A Commercial Language

By ROEL R. KRUIZE

Roel R. Kruize joined Bovema in 1962 as a salesman for Capitol and Warner Bros. and later on HMV. Sometime later he became label manager for Capitol and other leading U.S. labels, Kruize now controls all Bovema's a&r activities and for the past year has also been coordinating a&r activities throughout the German Zone so far as international repertoire is concerned.

"By looking at the past you can study the future"—to say something like this is maybe enough for a politician or historian but not for a record company. I would, however, just like to say that people can study the future of a&r by looking at what has happened in the past. To be more exact, new trends are frequently influenced by music that has been recorded in the past; music is always on the move and to look through trends which are coming from such sociological or political movements was and is our main task next to all marketing aspects, in order to give this industry continuity. To translate trends into commercial language through a&r is the most important factor that keeps our industry alive.

For the next 25 years we will strongly concentrate on keeping our fingers on the international pulse with one restriction, that we as a company must have the potential to exploit the trademark or artist. Just to acquire either, merely to have it, is over. There must be a market for it, there must be an end to satisfy which we can probably stimulate through a marketing technique but the basic thing is that there has to be a market to exploit. We will closely watch the phenomenon of the independent producer, be it a big or small one. Being a big company you can keep yourself deaf and look down on small independent production companies but it is my sincere opinion that we cannot close our eyes to these independents.

Our international repertoire has built-up into a well balanced one. We can play our role in every kind of music whether it is pop, black pop, progressive pop, easy listening, jazz or country and western. Our a&r policy will also put much stress on Dutch repertoire,

which repertoire, if possible, will be exploited internationally.

A&R Operations

Bovema handles many catalogs and everyone is always asking how we manage to give every trademark its proper chance. In my opinion it is due to the right organization and the right people. Bovema's a&r department is divided into four different sections.

(Continued on page 32)

BOVEMA'S A&R team—back row, left to right, Pete Felleman, Joop Vissar, Cees Sprangers, Theo Roos; middle row, left to right, Martin Kleinjan, Frank Jansen, Klaas A. Posthuma, Roel R. Kruize; front row, Miss Hilary Arris, Frans V. Ryswyk.



Congratulations on your 25th Anniversary!



International Division
Capitol Records, Inc.
The Capitol Tower
Hollywood, California 90028
Telephone (213) 462-6252
Cable address: Caprecords, Hollywood



ABC/DUNHILL RECORDS

BOVEMA HOLLAND
TAMLA-MOTOWN INTERNATIONAL



NEWS FROM

February 5, 1971

EMI Records (The Gramophone Co. Ltd) 20, Manchester Square, London W1A 1ES. Telephone: 01-486 4488

MICHAEL CHAPMAN
Michael Chapman remembers the day he was born very well! It was the 24th January, 1941 and the place was Leeds General Infirmary. He first started playing guitar whilst still at school - the reason he began - he didn't like his history master, and used to spend his lessons sitting at the back of the class strumming away. From school, he went to art college where he joined a jazz band. Michael played jazz on and off for about three years. After his period at art school, he secured a job teaching photography and printing at Bolton College of Art. Michael remembers his three



WALT DISNEY PRODUCTION
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SOMETIMES YOU JUST CAN'T WIN
b/w
OF A BOTTLE
STRAIGHT

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INTERNATIONAL

An Entertainment Service of
Transamerica Corporation

TRANSATLANTIC RECORDS

Thank you for your letter of December 1 and your budget for the L.P.'s. As you so rightly thought, compared to costs from which we are rather high, but please go ahead with the better. Of course you will appreciate that we can use these else-where for 1971.

25 YEARS BOVEMA

Most chapters of our success-story have been written by our friends the record companies and their artists, we so proudly represent in Holland.

For that we all at Bovema thank you!

Gerry M. Oord
President Bovema



Dear Joop,
Thank you for your regard for Pentangle's possible to strip out Philips and Ampex, and we be printed as per our behalf 500. 20 (probably about ready by the end of the year.)



INVICTUS RECORDS INC 3125 Cadillac
September 3, 1970



You are Antasmen!

Funkey/GALAXY



TARANTULA



Contemporary Records, Inc.



Producers of:
CONTEMPORARY RECORDS
CROSS TIME JAZZ RECORDS
JPM (Jazz for Youngsters Music)
CONTEMPORARY GOSPEL
CALIFORNIA A&R
STEREO RECORDS

20th Anniversary

NEW YORK, N.Y. 10036 (212) 213-1070

Carnaby Records



words
From Apple

of being the first artist
a man with the
1776 Broadway, New York, N.Y. 10019

• Continued from page 30

We have our classical department headed by Klaas A. Posthuma, who is looking after the interests of HMV. Then we have our EMI international department, headed by Martin Kleinjan, and all EMI owned masters go through his hands. In the third place we have our third party group who concentrate 90 percent on third party catalogs. The department is headed by Joop Visser with the assistance of Frans van Rijswijk. Last but not least we have our local production department headed by Frank Jansen.

It is a young team, the average age being 28 and all its members are very enthusiastic. One of the reasons for our success is that as individualists we are very much together. My philosophy is that if someone can work in freedom he performs at his best and because he is free he is looking for comments from someone.

Third Party

The third party group is responsible for the exploitation of all our third party catalogs. The department can realize its own approach and its own philosophy. At the moment they are handling the following trademarks: ABC-Dunhill Group, A & R, Apple, Bell, Blue Thumb, Contemporary, Fantasy, Invictus, Liberty-UA Group, Monument, Musicor, Stateside (embracing Brother Records, Crewe Records, Carnaby Records and Tarantula-Fly), Straight, Tamla Motown Group (and we are happy to have their European marketing coordinator Pete Felleman housed in the Bovema premises), Transatlantic and Walt Disney. Certain catalogs have to be exploited in a broad way to bring results—for example, Blue Note and Impulse. On the other hand, from its catalogs the third party group is trying to create sellers deep down by constantly promoting and pushing artists who have the potential to become best sellers. To maintain this policy so far as albums are concerned is not a huge problem. It is just a matter of a proper plan in the release schedule.

It is a problem, however, with singles. We have obligations to issue many singles but we try to give

every artist its proper chance. The third party group is very strong in progressive pop music; Joop Visser and his crew are very much involved in what is going on and what is happening on the scene. As much as possible they are trying to bring artists over to Holland for next to airplay, personal appearances on TV and concerts are most important. Thus the reason why the 3P group has its own promotion man, Olav Klijn. He is working in close liaison with the label managers and gets his artist information first hand.

Classical Department

The policy of the classical department under Klaas Posthuma is that he is working strongly on the buildup of sales. In this field we are very much coordinating with our German sister company Electrola so far as marketing of new products or special campaigns are concerned. At the moment we are starting a choral campaign with 15 new items issued, but the same campaign is also running in Germany. Klaas Posthuma is strongly building up the new age of HMV. Indeed, HMV is going to be the leading classical trademark and response from dealers is most encouraging. Namepower is very important. Last year we welcomed again Maestro Herbert von Karajan to the label. We had fantastic recordings by Janet Baker and also Dutch soprano Elly Ameling is now signed to a worldwide EMI contract. Quality, namepower and a fresh new image are the basic things we are developing in the classical field.

EMI International

The EMI popular department is responsible for the exploitation of all pop EMI catalogs such as Capitol, Columbia, Emidisc, Harvest, Imperial-Catfish, Odeon-Parlophone, Pathe and Regal Zonophone. The department is headed by Martin Kleinjan who is very much in close contact with EMI colleagues throughout the European territories. We are also strongly concentrating on new and established EMI-owned talent. We are a part of the EMI family—reason enough to put much effort behind the artists of our colleagues.

Beside this Martin Kleinjan is also responsible for the exploitation and the marketing of our own recorded product. He has a very close relationship with our a&r man of local recordings. Martin Kleinjan's department also has its own promotion force, headed by Karel Hille, and again, exactly as with the third party group, promotion is integrated.

Local Production

Last, but by no means least, our local recordings. The department is headed by Frank Jansen who is responsible for continuity in our program and artists relations and decides, in close cooperation with myself, what to record and how to spend the budget. Together with his producers he is selecting the material and plans the recording sessions. We have over 30 artists under contract, who are being produced by our three home producers Klaas Leyen, Tim Griek and Gerrit Jan Leenders. Besides these we have recently signed many independent production deals and have also at least four independent producers working for us. In Dutch recorded music it is our policy to concentrate on the five major types of music that are selling. As a big company we cannot afford to restrict ourselves to just recording one or two types of music. To keep our market share we are penetrating into every field.

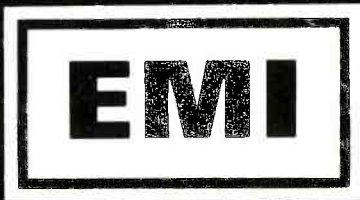
International Division

Our international division, headed by Theo Roos, is, besides exporting finished product, working very hard on building up our own talent into international stardom. Much of our product is being released worldwide and a good example of this is the Cats—for you cannot only find their records in LA but also far across the world in Malaya.

Theo Roos and his assistant Hilary Arris also edit a monthly English written Bovema-News informing all the company's contacts about merchandising campaigns in Holland plus all current news of Bovema artists. Hilary is also in charge of booking foreign tours for the Bovema artists via the booking agencies throughout Europe and the world.

On the 25th Anniversary of EMI-BOVEMA

Congratulations Gerry from all your friends throughout the world in



International leaders in Electronics, Records and Entertainment
EMI Limited · London · England.



BELL RECORDS A Division of Columbia Pictures Industries, Inc., 1776 Broadway



Dear Gerry —

Many, many congratulations
to an old and dear friend.
All the best.

Larry Uttal

**congratulations
BOVEMA
on your
25th anniversary**

bell records

A Division of Columbia Pictures Industries, Inc.

The Negram Story

**Bovema's Publishing
25-Percent
Increase In 1970**



HANS KELLERMAN
managing director, Negram

The Negram story started in 1953 when Gerry Oord thought it a good idea to start a separate record company concentrating on pop repertoire and using a different type of selling method. The company was called Nemerco. In 1960 this small company purchased the shares of the oldest established record company in Holland: The Netherlands Gramophone Company of The Hague which had already been in existence for more than 40 years. After purchase, Gerry changed the name of the company to NEGRAM and created his own trademark.

It was shortly afterwards that Gerry Oord also purchased the Delta Record Company which was headed

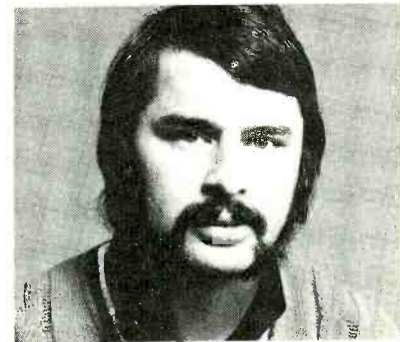
by Hans I. Kellerman who at the same time of purchase was appointed managing director of the Negram company. From that moment on Negram quickly developed into a major record company in Holland, using very aggressive sales methods, strong promotion and a new approach to dealers.

Kellerman began to heavily exploit local available product, while still very much concentrating on third party labels which were being handled by the company. The very important Warner Bros./Reprise label is with Negram and is a fine example of a third party label handled with care yet with aggressive and heavy promotion in Holland. Other labels, such as Elektra, Paramount, Janus, Pickwick and Metromedia also receive this enthusiastic care from Negram, thus bringing them to the fore in the Dutch market.

In 1967 Holland's Tee Set joined Negram and became an immediate smash hit; every single by the group since that time has reached the Dutch Top 10 and their biggest hit, "Ma Belle Amie," joined the ranks of the hit makers all over the world. The George Baker Selection is another example of the talent that Negram has to offer, for their hit "Little Green Bag" was also a worldwide hit.

Negram is a young, enthusiastic company that has forward-thinking ideas and marketing plans. In the words of their managing director, Hans Kellerman: "If you have good material at the right time you can't fail. One must keep up with the times and although I don't believe that we are actually a trend-setting company, we are always up there behind the leaders. After all, it's pointless for a fashion house to produce maxi's when hot pants are on the market, so it is vital for us to keep right up alongside the pacemakers of the music world."

Kellerman has tremendous respect for the Warner Bros. and Elektra labels for he feels that with the fantastic catalogs they now have, featuring artists such as Neil Young, James Taylor, Grateful Dead and Tony Joe White, Negram cannot help growing and flourishing even more in the future.



PETER SCHOONHOVEN
general manager
Anagon

Following the success of Johnny Jordaan and Tante Leen records, Gerry Oord felt it prudent to begin his own publishing company, initially to handle the publishing rights of Dutch artists in Holland. This was done in 1949 and has grown considerably since that time. In 1967 Anagon, as the publishing company was named, was taken under the wing of EMI and now has the considerable number of over 10,000 titles in its catalog.

The Cats, Bovema's No. 1 group, have their own publishing catalog within Anagon, as have another of Holland's best groups, the George Baker Selection.

Besides local product, Anagon handles titles from Big Sky (Bob Dylan), Stonebridge (Neil Diamond), Saturday Music, Warlock, Keith Prowse Music, Walt Disney Wonderland, Gale Music, Walrus, Sanah Music, Larry Weiss and has recently acquired the Warner Bros. Music Limited catalog—each one of these publishing companies offering tremendous repertoire, and Anagon is proud to handle these titles in the Netherlands and to be associated with Bovema and Gerry Oord in Holland's world of music.

The philosophy behind Anagon can be summed up by her general manager, Peter Schoonhoven: "We believe in trying to offer something for everyone from within our catalog and thus we have product for children, progressive fans, standard fans and of course our own excellent Dutch-sung repertoire. Our catalog has grown over 25 percent during the last year."

**CONGRATULATIONS
BIG NEIGHBOUR
BOVEMA!**

**your
NEGRAM
friends**



RECORDCOMPANY NEGRAM (managing director Hans I. Kellerman) Zijlweg 154, Haarlem, Holland, phone 023-317184

ZIJLWEG

Motown's really in Dutch.

Thanks to the
extraORDINARY efforts
of Bovema.



Barney Ales
Executive Vice President
& General Manager Motown Record Corp.

Gerry M. Oord
Founder of Bovema

25 Years of Success In the International Record Market.

Well Done...
The Motown Family



FACE TO FACE

Question Time

with Gerry M. Oord, president of Bovema



GERRY M. OORD, Bovema's president

Q: What are your views on the European market in respect of Bovema and in general?

A: The European market should be regarded as one market, although each territory should keep its own specific repertoire ideas. So far as marketing and promotion are concerned, I feel that there exist many opportunities for coordination between all the European EMI companies. We at Bovema certainly feel that this is one of our major tasks; with strong coordination a series can sell well and EMIDISC has certainly proved this point for the line has been released in more than 10 countries, all with the same merchandising ideas.

Q: What roles should the independent U.S. labels play in the European market?

A: It is still vital in a relatively small country like Holland for the U.S. labels to be with a major company which gives the widest distribution and is willing to promote its product heavily. I have always left that it is vital for each artist and each label to have its proper chance in our market and therefore we only handle those labels in Holland which we really believe in. Just releasing repertoire does not bring success nowadays. It is concentrated merchandising and promotion that makes a record sell. We were and still are very glad to be in a position to handle great U.S. third party labels such as Tamla Motown, Liberty/UA, ABC/Dunhill and many others besides and I feel proud that with the present team of young, enthusiastic and dynamic staff every single artist from these labels gets his or her proper chance if the quality and commerciality is good for our market. This is what makes records something else. If you really stand behind a record you can still break it nowadays. Isn't that a tremendous task and doesn't it make this business really worthwhile working for?

Q: What are your views on marketing and the Dutch market in particular?

A: In comparison with the number of inhabitants, Holland has the richest record market in the world, so it is vital to know every aspect of marketing in this territory. The 13 million inhabitants are engulfed with such an amount of weekly new repertoire that without a true and well thought out merchandising plan no record will sell. Therefore a scientific approach to marketing must be made in order to be able to sell the maximum amount of records. In Holland we can now see a real split between specialist dealers, who are growing steadily, the smaller uninterested dealers, who will gradually disappear, and the retail stores. Any self-respecting dealer should know that he can still expand enormously if he knows the repertoire and how to sell it. Therefore, in effect, a specialization of the product.

Q: What was the reason, in your view, for the run of Dutch pop success last year?

A: Of course we are all glad with the tremendous international success of Dutch pop which resulted in some very good hits. There are no less than 700 pop groups in our country and there are many reasons why so many of these groups are making it internationally. First of all the U.K. and U.S. pop successes are being released very quickly in Holland, sometimes during the

same week as in their country of origin; the Dutch hit parade consists not only of sounds originating from the U.S. or Britain but also Germany, France and even Italy. During the summer millions of hippies from all over the globe are converging on Amsterdam, all bringing their own thoughts and ideas and from all these sources, just like a volcano, our own Dutch sound spread like lava across the entire world. On the other hand, the musical "borders" have disappeared and nowadays the English and U.S. disk jockeys care more about the sound of the record than whether it comes from Holland, Spain or other countries.

Q: What are your ideas on rack-jobbing in Europe?

A: Rack-jobbing cannot be stopped anymore in Europe and it is improving tremendously. It enlarges greatly the number of record-buying customers although it is of course an ever-present threat to the original record dealers but once again they should realize that if they specialize enough then there is no danger.

Q: How do you see the tape and video market and their future?

A: The video tape will certainly take its place in our market but my personal opinion is that we should not overemphasize its position yet. There is much discussion on this subject but I am practically convinced that this form of entertainment will certainly not overthrow records. It is just an extra product to sell, possibly via community centers, such as libraries, etc. In Europe, particularly, the coming years will be very important for musicassettes and perhaps even more so for 8-tracks.

Q: What future do you see for LP's and singles?

A: The LP market will certainly grow steadily but I still see a very important role for the singles for although their sales are dropping slightly at this time, I feel that the sale of the two products will stabilize each other.

Q: What was your philosophy on the planning and outlay of the new Bovema premises?

A: I wanted to make a building where you could feel, in any department, that you are in a record company and although each floor is different they all give this atmosphere; i.e., one of music and enthusiastic work. From the packing departments to the executive offices one can feel the throb of music. There are too many big record companies looking like a Ministry of Economic Affairs but I feel gratified that in spite of the fact that we are still daily improving our new buildings, we have the right atmosphere to work in.

"CONGRATULATIONS" by ANAGON MUSIC PUBLISHERS

Words: all Anagon writers
Music: all Anagon groups

We con- gra- tu - late Ger - ry
Oord and BO- VE- MA on their twen- ty- fifth
birthday ce- le- - - - bra- tions and are
proud to be as- so- cia- ted with such a
fi- - - - - ne team- - - - -



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Tulpenkade 1 - Haarlem - Holland - Phone: 023 - 317940



Congratulations

BOVENEMA

on your

25th Anniversary



Liberty-United Artists Records, Ltd. (England)

Liberty-United Artists (France)

Liberty-United Artists GmbH (Germany)

Labels:

United Artists/Liberty/Blue Note/Sunset



United Artists Records Inc 
Entertainment from
Transamerica Corporation



Merchandising In Holland

By **BENVAN DEN BERG**



BEN VAN DEN BERG, commercial director

I feel very optimistic about the future of the record business. In spite of the fact that recently there has been a more than average price increase when we were certainly very worried what effect this would have on the man in the street so far as buying records was concerned, in January and February of this year business has been tremendous, and Bovema-EMI is now a part of the Big 3 record giants in Holland. Bovema is a real record business and is not merely an extension of other diverse activities. Gerry Oord has built up this company as a young record man who knows the record business inside out, knows what sounds make it to the top and can thus pass his extensive knowledge down to the young men of our company. Who indeed can do this better than Gerry Oord?

So far as the future of repertoire is concerned, I feel that the repertoire will be internationally flavored—a collection of all tastes and flavors from all corners

of the world. Holland is being considered more and more as a gateway to Europe so far as records are concerned and there is no country in the world where there are so many tastes and flavors as exist in Holland. The reason for this is that the Dutchman is completely international—he has wide eyes and they are open to all influences from everywhere and of course the fact that he speaks other languages fluently does help tremendously. Thus, any record from any country has a chance in Holland whether it be French, German, English or Italian. The whole question rests on whether it is good music. This is where the difference lies with Holland; for visit Germany, France or England and only the records sung in their mother tongue reach the top.

• Marketing Plans

We are of course a defender of the full price category records and we shall always try to sell this top quality product to the customers. On the other hand

there is a large demand for the low price records and an excellent example of the budget line records success is surely Emidisc, where you have top-quality product at a low price selling extremely well. What I would like to see is a time when a record becomes an indispensable product and one that cannot be done without, such as bread, butter, tobacco or perfume, all in everyday use. It has come to the point when the average man in the street spends approximately \$4 per year on records which could be regarded as very high in comparison with France or other European countries, but isn't really in relation to books or tobacco. Perhaps the price is too high but on the other hand it is a growing market and if the market grows along the lines of the last five years, then within two or three years the market will be worth \$83 million and then the price of records will be lowered accordingly to a level suiting the man in the street.

**In 25 years,
Bovema has become a
phenomenon in Holland.**

**Now, Bovema has become
Cream Records' licensee
for Holland.**

**Does this mean that Cream
will become a phenomenon
in Holland in 1996?**

**Oh boy, Gerry—we hope so!
(But a little sooner please).**

Al Bennett



**BEST WISHES
and
CONGRATULATIONS**

from

SILVANA

and

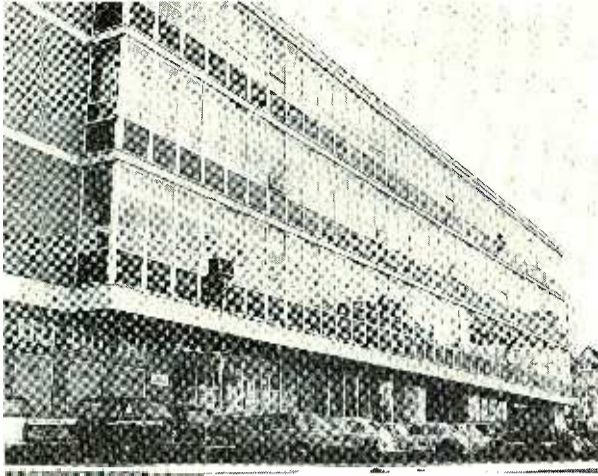
BERNARD NESS

on this great occasion

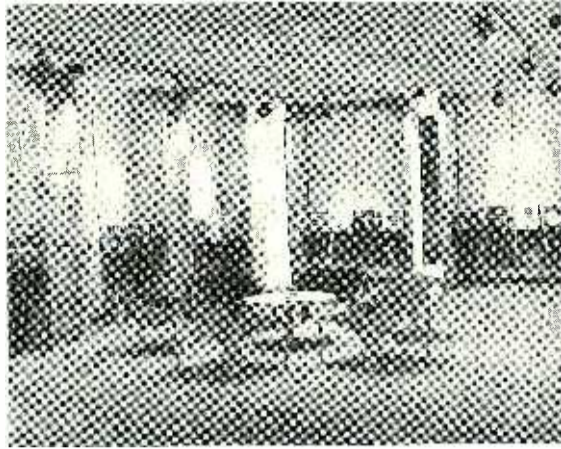
**Transatlantic
Records
is proud to be
represented by
Bovema in Holland.**



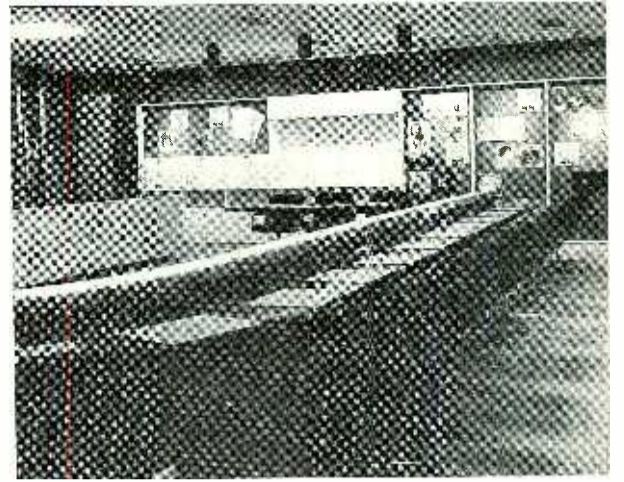
A Look Around The Bovema Headquarters



EXTERIOR VIEW of the glass-enclosed new premises of Bovema.

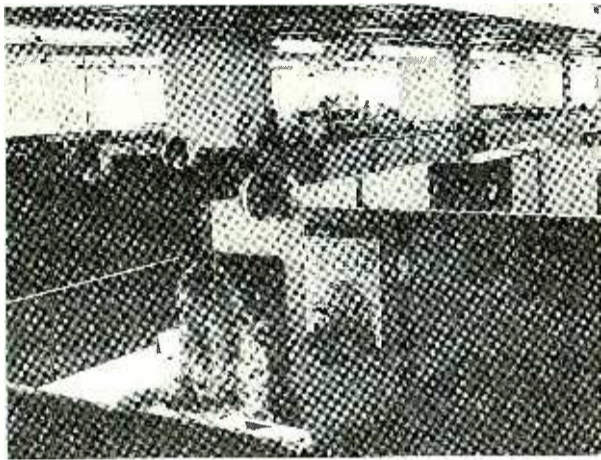


TO PROVIDE easy access and display for customers—Bovema's showroom.

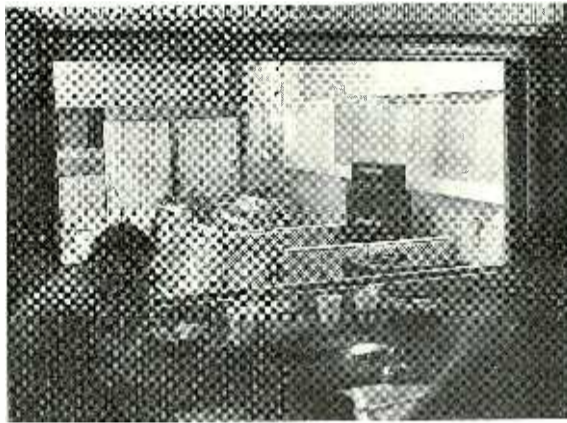


WHERE THE policy is decided and the decisions made—one of Bovema's boardrooms.

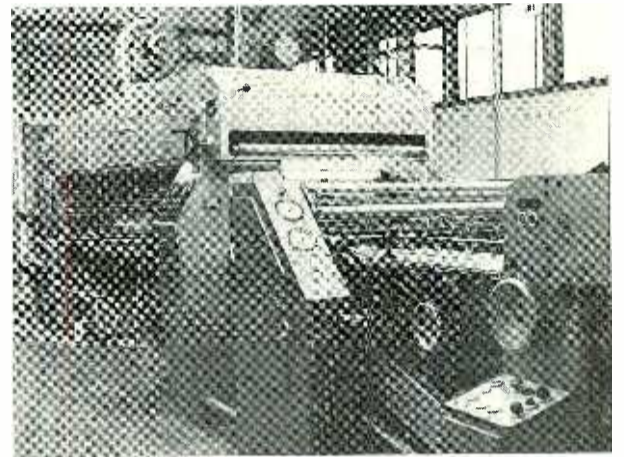
THE INTERIOR—landscaped and modern, designed to keep noise down and inter departmental communication up.



BOVEMA'S 16-track recording studio on the premises.



BOVEMA CAN also print on the premises—their laminating machine in the printing company belonging to Bovema.



BOVEMA

祝

Very best wishes
from a friend

'HARA MUSIC
TOKYO

CONGRATULATIONS
to
OUR FRIENDS

BOVEMA — EMI

DISTRIBUTORS OF DISNEYLAND/VISTA RECORDS
IN HOLLAND FOR EIGHT YEARS

To help Bovema celebrate its present and future birthdays . . . coming soon from Disneyland/Vista Records are: "THE ARISTOCATS," "BEDKNOBS and BROOMSTICKS" with music and lyrics by Richard M. Sherman and Robert B. Sherman, and "SCANDALOUS JOHN" with score by Rod McKuen.

DISNEYLAND/VISTA RECORDS

800 Sonora Avenue, Glendale, California 91201

Soul Sauce

**BEST NEW RECORD
OF THE WEEK:**

**"I KNEW
HIM"**
JOE TEX
(Dial)



By ED OCHS

SOUL SLICES: In no second-rate reply to Columbia's recent distribution with Alan Douglas' label, Atlantic has added bone and marrow to its cookin' soul line with the distribution take-over last week of Bob Thiele's Flying Dutchman Records. Douglas may have **The Last Poets**, but the black conscious Flying Dutchman has a catalog of 50 LP's on the parent label, BluesTime and Amsterdam, which covers jazz, blues, poetry, liberation and self-determination music. Its total line, from pop to jazz to spoken word, is likewise committed, and besides bringing together **Bob Thiele** and **Ahmet Ertegun**, soul and gut, popular jazz and contemporary free-form, the deal enhances Atlantic with the talents of **Leon Thomas**, **Gil Scott-Heron**, **Oliver Nelson** and plenty more. The Atlantic-Flying Dutchman tie gets right down to it with a special promotion on an LP from **Angela Davis**, taped two months before she was kidnapped by the FBI in New York. Next **Edwin Starr**: "Funky Music Sho' Nuff Turns Me On," on Gordy. . . . **Diana Ross'** film debut as **Billie Holiday** has been budgeted by Motown at about \$5.5 million, or about one third of the \$15 million Motown has allocated for special non-disk projects this year. . . . **Sam Moore** is lookin' hitbound with his "Stop" disk, while the other half of Sam & Dave, **Dave Prater**, is recording for Alston, the local soul label of South Florida which is putting something together with **Betty Wright**, **The Beginning of the End** ("Funky Nassau"), **Clarence Reid** and **J. P. Robinson**, picking up play with "What I Tell Her." Alston is distributed by Atco. . . . At Town Hall April 9: **Leon Thomas**, **Betty Carter & Niki Giovanni**. . . . New **Bobby Womack**: "The Preacher, Part 2," on UA. . . . Next **Supremes** single will be "Nathan Jones." Also on tap for the group is a new album, "Touch," plus a **Supremes-Four Tops** LP called "The Return of the Magnificent 7." . . . Atlantic has lost **Don Covay** to Janus, but will feel no pain with the "star" pickup of **Howard Tate**, the "Ain't Nobody Home" man. Tate and manager-producer **Jerry Ragavoy** are completing Tate's first single and album for Atlantic. The label will go all-out on this one! The ink was barely dry on **Garland Green's** contract, too. . . . **B.B. King's** producer **Bill Szymczyk** has left ABC for Denver to form "Z" Mfg. Co., the production end of Tumbleweed Records. . . . Optimists Dept.: **Gamble & Huff's** new label distributed by Epic through Columbia is called Philadelphia International. First group out will be the **Ebonies**. . . . Pessimists' Dept': Scepter reports that one big Midwest soul station won't play **Lloyd Price's** "Hooked On a Feeling," citing FCC guidelines on drugs. It sold over a million for **B. J. Thomas**. . . . "Don't Let the Green Grass Fool You" turned gold for **Wilson Pickett**, his first, says Atlantic. I guess Pickett's version of "The Midnight Hour" hasn't stopped selling yet, at least long enough to pin a medal on it. . . . **Aretha's** "Bridge Over Troubled Waters" is out and it's the flip, "Brand New Me," that's catching the praise right off.

★ ★ ★

TID-GRITS: Phil-L.A. of Soul is pleasantly surprised over the success of veteran **Ernie Andrews**, whose "Bridge Over Troubled Waters" made a solid impression soul, jazz and pop. An album of the same name is due, also featuring his latest disk, "Fire and Rain," with the **Fuzzy Kane Trio**. . . . The Amjo label in Philly, hot locally with "Breaking Up," by the Futures, will be distributed by United Artists. . . . **Booker T. Jones** produced the Sussex debut of **Bill Withers**. Top musicians made the scene too. . . . **James Brown** canceled the second week of his two-week gig at the Copacabana. Word is that he just didn't dig it. . . . **Soul Sauce** picks & plays: **Betty Everett**, "Ain't Nothing Gonna Change Me" (Fantasy); **Notations**, "At the Crossroads" (Twilight); **Luther Ingram**, "Be Good to Me Baby" (Koko); **Joe Simon**, "To Lay Down Beside You" (Spring); **Rozetta Johnson**, "Who Are You Gonna Love" (Clintone); **Whatnauts**, "Just Can't Lose Your Love" (Stang); **Gaslight**, "I Can't Tell a Lie" (Grand Junction); **Young-Holt Unlimited**, "Luv-Bug" (Cotillion); **Honey & the Bees**, "We Got to Live Together" (Jubilee); **Main Ingredient**, "Spinning Around" (RCA); **Fantastics**, "Something Old, Something New" (Bell); **Emotions**, "You Want to Make Me Love You" (Volt); **Sami Jo**, "Don't Hang No Halos on Me" (Fame); **Paul Kelly**, "Soul Flow" (Happy Tiger); **Al Wilson**, "Falling in Love With You" (Carousel); **Jackie Moore**, "Sunshine of Your Love" (Atlantic); **Clydie King**, "'Bout Love" (Lizard); **Whispers**, "Your Love Is So Doggone Good" (Janus); **Syl Johnson**, "Get Ready" (Twilight); **Electras**, "Another Man's Woman" (DeLite); **Joe Tex**, "I Knew Him" (Dial/Mercury); **Honey Cone**, "Want Ads" (Hot Wax); **Lowell Fulson**, "My Baby" (Jewel); **Mel & Tim**, "I'm the One" (Bamboo); **Whispers**, "Where Have You Been" (Roker); **Charles Brimmer**, "So Called Friends" (Hep'Me); **Percy Sledge**, "Help Me Make It Through the Night" (Atlantic); **Roberta Flack**, "Do What You Gotta Do" (Atlantic); **Chee Chee & Pepe**, "I

(Continued on page 41)

Billboard SPECIAL SURVEY For Week Ending 4/10/71

BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI)	8	26	34	WARPATH Isley Brothers, T-Neck 929 (Triple Three, BMI)	2
2	2	JUST MY IMAGINATION (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI)	9	27	33	DON'T CHANGE ON ME Ray Charles, ABC 11291 (United Artists, ASCAP)	4
3	3	SOUL POWER James Brown, King 6368 (Cited, BMI)	6	28	13	CHERISH WHAT IS DEAR TO YOU Freda Payne, Invictus 9085 (Gold Forever, BMI)	7
4	4	YOU'RE ALL I NEED TO GET BY Aretha Franklin, Atlantic 2787 (Assorted, BMI)	6	29	29	LOVE MAKES THE WORLD GO ROUND Odds & Ends, Today 1003 (Jobete, BMI)	6
5	5	PROUD MARY Ike & Tina Turner, Liberty 56123 (Jondora, BMI)	7	30	10	CHAIRMAN OF THE BOARD Chairmen of the Board, Invictus 9086 (Gold Forever, BMI)	8
6	6	HEAVY MAKES YOU HAPPY Staple Singers, Stax 0083 (Unart, BMI)	14	31	31	BOOTY BUTT Ray Charles Orch., TRC 1015 (Tangerine, BMI)	3
7	7	DO ME RIGHT Detroit Emeralds, Westbound 172 (Bridgeport, BMI)	8	32	38	OYE COMO VA Santana, Columbia 4-45330 (Planetary, ASCAP)	3
8	12	BABY LET ME KISS YOU King Floyd, Chimneyville 437 (Malaco/Roffignac, BMI)	3	33	30	PLAIN & SIMPLE GIRL Garland Green, Cotillion 44098 (Cotillion/Syl-Zel, BMI)	5
9	9	WE CAN WORK IT OUT Stevie Wonder, Tamla 54202 (Maclen, BMI)	4	34	21	WHEN YOU TOOK YOUR LOVE FROM ME O.V. Wright, Back Beat 620 (Don, BMI)	6
10	20	COULD I FORGET YOU Tyrone Davis, Dakar 623 (Julio-Brian/Glo-Co., BMI)	4	35	—	NEVER CAN SAY GOODBYE Jackson 5, Motown 1179 (Jobete, BMI)	1
11	8	MAMA'S PEARL Jackson 5, Motown 1177 (Jobete, BMI)	10	36	39	BE MY BABY Cissy Houston, Janus 5145 (Trio/Mother Bertha, BMI)	5
12	11	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett, Atlantic 2781 (Assorted, BMI)	12	37	36	MY CONSCIENCE Love-Lites, Lovelite 01 (Master Key, BMI)	12
13	27	IF IT'S REAL WHAT I FEEL Jerry Butler, Mercury 73169 (Ice Man, BMI)	6	38	—	STOP IN THE NAME OF LOVE Margie Joseph, Volt 4056 (Jobete, BMI)	1
14	49	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	2	39	44	BABY SHOW IT Festivals, Colossus 136 (Collage, BMI)	3
15	15	AIN'T GOT TIME Impressions, Curtom 1957 (Curtom, BMI)	8	40	40	ELECTRONIC MAGNETISM (That's Heavy Baby) Solomon Burke, MGM 14221 (Kids, BMI)	4
16	25	COOL AID Paul Humphrey & His Cool Aid Chemists, Lizard 1006 (Wingate, ASCAP)	6	41	—	WHO GETS THE GUY Dionne Warwick, Scepter 12309 (Blue Seas/J.C., ASCAP)	1
17	22	I DON'T BLAME YOU AT ALL Smokey Robinson & the Miracles, Tamla 54205 (Jobete, BMI)	3	42	42	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 965 (April, ASCAP)	5
18	18	I PITY THE FOOL Ann Peebles, Hi 2186 (Lion, BMI)	6	43	43	MELTING POT Booker T & the MG's, Stax 0082 (East/Memphis, BMI)	2
19	19	GIRLS OF THE CITY Esquires, Lamar 1001 (McLaughlin, BMI)	7	44	48	THAT EVIL CHILD B.B. King, Kent 4542 (Modern, BMI)	3
20	32	RIGHT ON THE TIP OF MY TONGUE Brenda & Tabulations, Top & Bottom 407 (McCoy/One Eye, BMI)	3	45	45	THE BELLS Bobby Powell, Whit 6907 (Show Figure, BMI)	5
21	17	ONE BAD APPLE Osmonds, MGM 14193 (Fame, BMI)	10	46	46	GO ON FOOL Marion Black, Avco Embassy 4559 (Danmo, BMI)	6
22	14	GET YOUR LIE STRAIGHT Bill Cody, Galaxy 777 (Ardene, BMI)	10	47	47	DRIVING WHEEL Al Green, Hi 2188 (Prestige, BMI)	3
23	16	I'M GIRL SCOUTIN' Intruders, Gamble 4009 (World War III, BMI)	7	48	50	I'LL ERASE AWAY YOUR PAIN Whatnauts, Stang 5023 (Gambi, BMI)	2
24	24	ASK ME NO QUESTIONS B.B. King, ABC 11290 (Pamco/Sounds of Lucille, BMI)	7	49	—	TEDDY BEAR Reggie Gardner, Capitol 3042 (Cherry G/Saico, BMI)	1
25	23	YOU'RE A BIG GIRL NOW Stylistics, Avco Embassy 4555 (Avemv/Sharsnock, BMI)	15	50	—	I NEED YOU BABY Jesse James, ZEA 50003 (Three & Three, BMI)	1

Quad, All-Channel Key NAFMB

• Continued from page 25

"out of phase" ambience can be brought out through use of an adaptor kit now available for \$19.95. He urged record manufacturers to intentionally stress this heretofore hidden ambience which he said is most pronounced in certain Blood, Sweat and Tears records and in Stockhausen's electronic music on DGG Records.

WFMT-FM's Ray Nordstrang brought together the various proponents of quadrasonic systems. Sansui Electronic brought a new encoder over from Japan for exhibit; it was to be used Saturday (3) for the first time on WFMT-FM, Chicago.

Get Involved

Harold Kassens, chief, rules and standards division of FCC, and this

year's most popular panelist during the NAB and NAFMB (he was on more than four or five sessions), told broadcasters that they have "to get involved in 4-channel broadcasting whether they want to or not." He pointed out that the men were discussing two different subjects—pure 4-channel stereo vs. pseudo 4-channel stereo.

Regular 2-channel stereo such as exists now became possible because the FCC over-allocated frequencies and even at best monoaural operations were not using the full band. He pointed out that there was some question whether or not a matrix system degrades the stereo impression that one would receive on 2-channel stereo receiver sets. He didn't think the system was compatible. He also stated that the FCC has approved

no 4-channel stereo system as yet.

James Gabbart questioned from the audience whether the matrix people should be allowed to call their systems 4-channel systems because it would confuse the public. John Kelly countered that his Electro-Voice system was "enough of a reality to be commercially acceptable" right now. Tom Lott, at this point, stated that his Quadra-cast system provided complete separation and was absolutely compatible. Lott later stated that massive research efforts on his part and the part of KIOI-FM in San Francisco, which had been granted permission from the FCC for experimental quadrasonic broadcasting, is nearing completion and that a proposal for approval would be submitted to the FCC within the next few weeks.

Billboard SPECIAL SURVEY For Week Ending 4/10/71

BEST SELLING
Soul LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	2	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	6	26	24	BURNING Esther Phillips, Atlantic SD 1565	22
2	3	CURTIS Curtis Mayfield, Curtom CRS 8005	27	27	31	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	23
3	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	18	28	27	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	25
4	6	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	20	29	28	VERY DIONNE Dionne Warwick, Scepter SPS 587	18
5	4	MELTING POT Booker T. & the MG's, Stax STS 2035	13	30	30	THE MOMENTS' GREATEST HITS Stang ST 10004	5
6	10	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	5	31	33	SUGAR Stanley Turrentine, CTI CTI 6005	7
7	8	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	21	32	34	BOBBY WOMACK LIVE Liberty LST 7645	5
8	5	CHAPTER TWO Roberta Flack, Atlantic SD 1569	32	33	37	THIS IS MADNESS Last Poets, Douglas 7 Z 30583	2
9	9	ABRAXAS Santana, Columbia KC 30130	26	34	35	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	30
10	7	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	9	35	38	THE OSMONDS MGM SE 4724	9
11	11	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	28	36	40	NEW GENERATION Chambers Brothers, Columbia C 30032	3
12	15	BLACK ROCK Bar-Kays, Volt VOS 6011	8	37	36	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol SKAO 472	47
13	13	SUPERBAD James Brown, King KS 1127	11	38	32	JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS & RELATIVES Mercury SR 61320	10
14	16	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	3	39	43	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	4
15	17	THIRD ALBUM Jackson 5, Motown MS 718	28	40	29	INTO A REAL THING David Porter, Enterprise ENS 1012	21
16	26	SOUNDS OF SIMON Joe Simon, Spring SPR 4701	4	41	42	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531	2
17	14	PEARL Janis Joplin, Columbia KC 30322	8	42	—	BLACK TALK Charles Earland, Prestige PR 7758	42
18	12	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	9	43	46	IMPRESSIONS' GREATEST HITS ABC ABCS 727	4
19	19	LIVE DOIN' THE PUSH & PULL AT P.J.'S Rufus Thomas, Stax STS 2039	5	44	41	PORTRAIT Fifth Dimension, Bell 6045	26
20	21	STAPLE SWINGERS Staple Singers, Stax STS 2024	3	45	—	BABY HUEY The Baby Huey Story/The Living Legend Curtom CRS 8007	1
21	18	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	17	46	47	AL GREEN GETS NEXT TO YOU Hi SHL 32062	2
22	23	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	3	47	50	WAR United Artists UAS 5508	2
23	20	SEX MACHINE James Brown, King KS 7-1115	28	48	48	PART TIME LOVE Ann Peebles, Hi SHL 32059	2
24	22	CHICAGO III Columbia C2 30110	9	49	44	BLACK DROPS Charles Earland, Prestige PR 7815	17
25	25	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	20	50	45	SOUL LIBERATION Rusty Bryant, Prestige PR 7798	7

A Boom in Ratings and Billings

• Continued from page 26

tenna on every outhouse in the Smokey Mountains."

But he wasn't kidding about the demographics. He said 152 million people live in counties where country music is played from 8-24 hours a day. "This represents 33.5 million homes. These homes represent \$288 billion in yearly expenditures, \$190 billion in retail sales alone."

Other statistics:

• The average country music listener is between 18-49 with a family of from three to five children.

• Eighty percent of the country listeners are in the \$10,000 per year income bracket or higher.

• Seventy-five percent have at least a high school or college education.

"A few are doctors, lawyers, accountants, bankers and professional people, but mostly they are

bricklayers, plumbers, carpenters, truck drivers, electricians, machinists, technicians and craftsmen.

Dollar Volume

The dollar volume of country music disk and tape recordings sold in 1970 hit \$800 million; 50 percent of all singles were country; 30-40 percent of all albums were country. "Johnny Cash got \$799 of the \$800 million and the rest of us split what was left," Anderson kidded.

Sponsors of country music programs include Aluminum Co. of America, American Express, American Motors, American Oil, Anheuser-Busch, Colate-Palmolive, Pan American Airlines, Shell Oil, Reader's Digest Assn., Bulova Watch, New York Telephone, Esso, Union Carbide and many more, he said.

Turning to what he described as the "fantastic loyalty" of country music fans, he said: "... listeners

believe what their country deejay tells them and they react to the sponsor's message. He told how fans sometimes follow him from town to town to catch both matinee and evening performances.

People to People

One of the most effective parts of Anderson's talk was in his description of country music where he played songs of historical significance. He described it as "people to people" music, the music of communication, with its strength in its lyrics and messages and usually with relatively simple melodic lines.

"It's a mirror that reflects the legend and folklore of a great, open country called America," he said, as a part of "They Called the Wind Maria" played in the background.

"But it's also the sadness in a man's heart, his unfulfilled dreams, the never realized ambitions, a pain

(Continued on page 48)

Soul Sauce

• Continued from page 40

Know I'm in Love" (Buddah). . . Avco Embassy is moving into the picture behind Della Reese's "The Troublemaker" and some solid master purchases. The Stylistics' "You're a Big Girl Now" and Marion Black's "Go On Fool" are still selling top 20 in some areas. . . Album happenings: **Marion Williams**, "Gospel Now" (Atlantic); **Nite-Liters**, "Morning, Noon & Nite-Liters" (RCA); **James Brown**, "Sho' Is Funky Down Here" (King); **William Bell**, "WoW" (Stax); **Buddy Miles**, "A Message to the People" (Mercury). . . **Shep Gordon**, manager of **Alice Cooper**, reads **Soul Sauce**. Do you?

What's Happening

• Continued from page 22

Carly Simon, Elektra. . . **KEG**, University of California at Sacramento, **Bob Hess** reporting: "California Blues," Redwing, Fantasy. . . **KRWG**, & **KRWG-FM**, University of New Mexico, Las Cruces, **Bob Shannon** reporting: "One Toke Over the Line," Brewer and Shipley, Kama Sutra.

★ ★ ★

WSGS, St. Gregory Seminary in Cincinnati would like to get in touch with stations willing to sell or donate their old equipment. It must be in good shape. Write to **John Edwards**, in care of the station, 6616 Beechmont Ave., Cincinnati, 45230.

★ ★ ★

Mary Wells is the new music director at **KCCS**, University of Missouri, Columbia. Please address all correspondence to him. **Aaron Mermelstein** is now station manager.

★ ★ ★

KTRU, Rice University, Houston, Texas, is going to FM. Good luck and don't get bombed.

There is a new course for students at the University of Florida, Gainesville, called Existentialism. The course includes all the albums by Elektra Records' Incredible String Band on its reading/listening list. It is being taught by James Millikan of the philosophy department. On the reading list are books like *The Sacred and the Profane*, by Mircea Eliade, the Bible or portions thereof and a few Herman Hesse Books. If those philosophers really want to get into it Chuck Berry, the first black existentialist, and "Astral Weeks," by Van Morrison, (Warner Bros.) are also amazing. Kafka and Nietzsche must be turning in their graves, but then. . .

★ ★ ★

Two corrections from Campus Attractions Dept.; **W.G. Hansen** is the booking agent for **Charlie Byrd**. His address is 1100 17th St. N.W., Washington, D.C., or call (202) 293-7837.

The **Associated Booking Corp.**, handles **Leon Thomas**, Flying Dutchman artist.

The Performers' Cooperative, a talent agency, has moved from its former address in Worcester, Mass., to 34A Brattle Street at Harvard Square, Cambridge, Mass., 02138. **Howard Katz** runs the agency and you can call him at (617) 661-0123.

Music's the Thing to Attract People: Panel

• Continued from page 25

to fine symphonic music and tap a new audience and new source of sponsor revenue."

He added that the FCC "looks very favorable" on classical music programming, which corresponds to the agency's emphasis on public affairs broadcasting.

The panelists agreed that most of the disadvantages of syndicated programming were a thing of the past. "We did have problems in the beginning," said Lee Tate. Auto-phonics Programming Service. "We had three or four libraries in the beginning and threw them out one by one and started again."

Tate also stressed the great abundance of syndicated material today: basic MOR, good music, beautiful music, soft-sounding contemporary, classical, personality programming a la Top 40 and country.

He too mentioned the expertise of syndicators, plugging his competitors as well. "Is syndication right for your station?" he asked. This is the first question. "If we analyze your market and find a saturation in country, we will tell

you not to buy a syndicated country program."

Schulke said: "We sell time as much as music. We try to make the syndicated format fit the individual station—we want it to be their sound; their way."

Schulke also advised stations to do their own research in regard to ratings. "We all lie a little. Check the ratings yourself and also correlate them with how long stations have been on the air."

Syndicators are clearly trying to help stations sell sponsors. CBS-FM Syndicated Program Services' John DeWitt said: "We can balance programming with your spot load—syndication can be customized. If you have two spots following news, we can get you back to music solid and fast."

While DeWitt's firm supplies syndicated programming in all configurations, he said CBS was now offering cartridge packages in the belief it will provide more flexibility. "Sammi Smith's 'Help Me Make It Through the Night' was a monster in Houston but not in Bangor, Me.," he explained, pointing out how flexible syndication is necessary to give stations individuality.

Billboard Album Reviews

APRIL 10, 1971



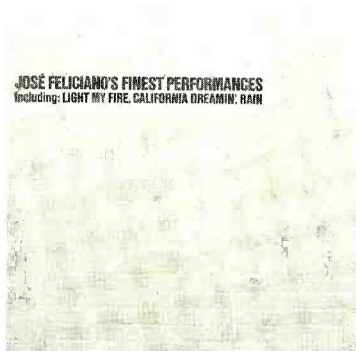
POP
VARIOUS ARTISTS—
Woodstock Two.
Cotillion SD 2-400 (S)

Technically speaking, Woodstock moves into its second year as a recording event, but the LP's side-long dedication to Jimi Hendrix, plus the impact to collectors, will make this slick package as big a sales winner as the first. Joan Baez's "Sweet Sir Galahad," Melanie's "Beautiful People," 12 minutes of "Woodstock Boogie," by Canned Heat, plus the Airplane and CSN&Y, guarantee an automatic reaction.



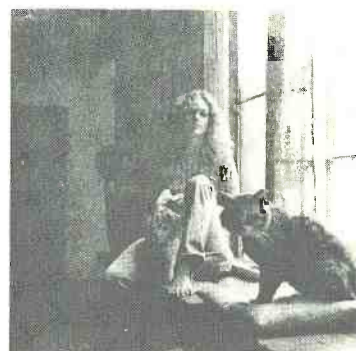
POP
THE BEST OF THE GUESS WHO—
RCA Victor LSPX 1004 (S)

The best cuts from one of the top Canadian groups known in America have been bottled and branded in this LP for the Guess Who. Included here are songs such as "These Eyes," "Undun," "American Woman," "Share the Land" and "Hang on to Your Life," all performed in the typical Guess Who fashion. This LP will be a must for their fans and Top 40 listeners across the country.



POP
ENCORE! JOSE FELICIANO'S
FINEST PERFORMANCES—
RCA Victor LSPX 1005 (S)

This album contains Feliciano's most popular single and LP performances and should thus continue the string of album successes. "Light My Fire," "Rain," "Hitchcock Railway," "California Dreamin'," and the instrumentals "Pegao," and "Malaguena" are sure to be revived by radio stations across the country.



POP
CAROLE KING—
Tapestry.
Ode '70 SP 77009 (S)

Miss King's coming has been forecast since her "Writer" LP; initial response to this beautifully produced and performed album predicts wide acceptance. "Will You Love Me Tomorrow" and "Natural Woman" are updated oldies, while new material like "Smackwater Jack," "You've Got a Friend," "Where You Lead," and the title song are outstanding new songs. Naturally, she wrote or co-wrote all the material.



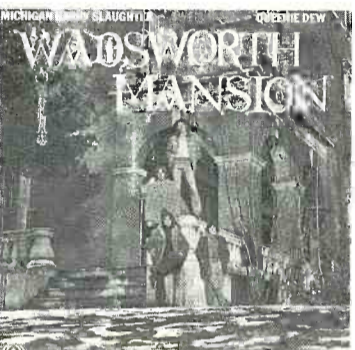
POP
BLOODROCK 3—
Capitol ST 765 (S)

Here is another big success for another Terry Knight group. This is Bloodrock's third album and it seems to closely follow the young musical patterns of the first two. An impact of brass and the usual vocal are the musical tastes here for the group. An extra added attraction, there is a small poster of the group in old time simulated fintype. Best cuts on the album, are "Breach of Lease," "A Certain Kind," and "Song for a Brother."



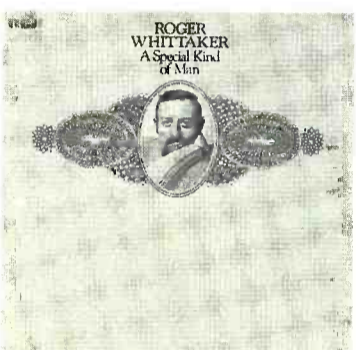
POP
ARCHIES—
This Is Love.
Kirshner KES 110 (S)

The Archies continue to come up with hit singles and albums and this latest entry should prove no exception. Following up their recent single "This Is Love," they come up with good solid rhythm performances and should have immediate programming winners. Outstanding are "Maybe I'm Wrong," "Carousel Man," "Together We Two" and "Throw a Little Love My Way."



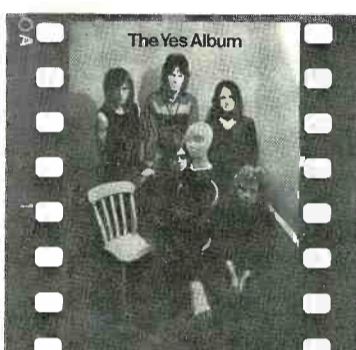
POP
WADSWORTH MANSION—
Sussex SXBS 7008 (S)

Wadsworth Mansion hit big with "Sweet Mary" and their new single "Michigan Harry Slaughter" is another pop sound that should bring this package of low-key rhythm and vocals to the charts. All four in the group chip in the songwriting department, as Steve Jablcki on keyboard and lead vocals stars with guitarist Wayne Gagnon, Mike Jablcki on drums and John Poole on bass.



POP
ROGER WHITTAKER—
A Special Kind of Man.
RCA Victor LSP 4505 (S)

By this release, his third for RCA, Whittaker has become one of the most popular artists in Europe. The songs, mostly written by him, are bittersweet and nostalgic and his rich baritone is most listenable. Among the best cuts are his current easy listening hit, "Why," "Mexican Whistler" which features his dazzling whistling technique, and the haunting title song.



POP
THE YES ALBUM—
Atlantic SD 8283 (S)

Yes are a strong rock group in the U.K. and favor on this album some extended works—"Starship Trooper" and "Good People." Yes are a quintet that sound fuller because they play everything from acoustic guitar ("The Clap," a live recording) to Moog. Good all around progressive group—more than definite maybe for Yes.



POP
ALICE STUART—
Full Time Woman.
Fantasy 8403 (S)

While Miss Stuart is one of many new acts released by Fantasy, her talent is special. Her sweet and childlike soprano beautifully tells the stories, her own, of physical and personal love. Given the radio exposure on such excellent material as "I Lose Control," "Cajun Man," the raunchy "Natural Woman," and the title song, she stands a good chance of gaining national acceptance.



CLASSICAL
MASSENET: MANON—
Sills/Gedda/Souzay/Various Artists/New Philharmonia Orch. (Rudel).
ABC ABC/ATS 20007/4

This four-LP set of "Manon" is the filet mignon of performances and recording productions. Beverly Sills as Manon is absolutely brilliant, displaying a top soprano throughout. Gedda's tenor is also superb, abounding in richness and quality of tone. Souzay's baritone is exact.



CLASSICAL
HOLST: THE PLANETS—
Boston Symphony (Steinberg).
DGG 2530 102 (S)

Here is an indescribably beautiful version of Gustav Holst's "The Planets." William Steinberg conducting the Boston Symphony adds a special kind of musical magic to this oft performed work. His interpretation captures all the drama, beauty, warmth and mystique which the composer wove into this masterpiece more than 50 years ago.



CLASSICAL
PADEREWSKI: PIANO
CONCERTO/FANTASIE
POLONAISE—Wild/London Symphony (Fiedler).
RCA Red Seal LSC 3190 (S)

The brilliant romanticism of Paderewski's "Piano Concerto" is realized in this marvelous album with Earl Wild, a pianist specializing in the romantic period, and the London Symphony under the spirited direction of Arthur Fiedler. The "Fantasie Polonaise" is a perfect companion piece.



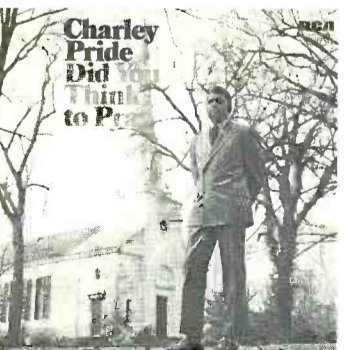
CLASSICAL
TCHAIKOVSKY: SYMPHONY No. 1
(WINTER DREAMS)—Boston Symphony (Tilson Thomas).
DGG 2530 078 (S)

In this LP, Thomas once again shows why he's the fastest rising star on the classical conducting scene. He is forceful without unnecessary sternness, tender while never losing control, and knowledgeable without imposing. The Boston plays with certainty and taste.



CLASSICAL
SCHUMAN: VIOLIN CONCERTO/
PISTON: SYMPHONY No. 2—Zukofsky/Boston Symphony (Tilson Thomas).
DGG 2530 103 (S)

Here's still another fine effort in the recent rash of new recordings by the young conductor. In both works, he shows his versatility and range, putting his talents to work, in a generally over-all rich performance. The violinist here, Paul Zukofsky, is brilliant.



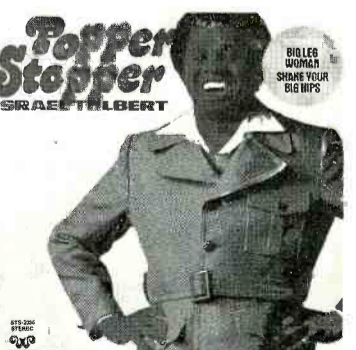
COUNTRY
CHARLEY PRIDE—
Did You Think to Pray.
RCA Victor LSP 4513 (S)

Charley Pride who is never off the best selling charts, will be riding right back up to the top with his first collection of religious tunes. His performances are first rate, and he selected exceptional material including "Let Me Live," "The Church in the Wildwood," "Time Out For Jesus" and his latest singles release "Did You Think to Pray."



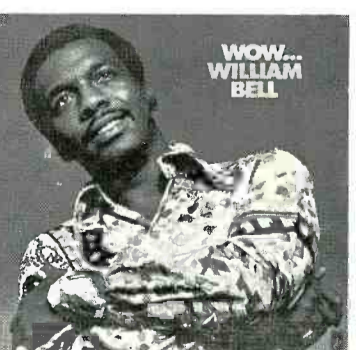
COUNTRY
SONNY JAMES—
Empty Arms.
Capitol ST 734 (S)

Chalk up another top chart seller for the Southern Gentleman with this dynamite package. Not only is his current smash hit, "Empty Arms" included along with the recent hit, "Endlessly," but he turns in top performances on numbers such as "Traces," "Reach Out You Hand and Touch Me," and "For the Love of a Woman Like You." Will prove a heavy seller.



SOUL
ISRAEL TOLBERT—
Popper Stopper.
Warren STS 2038 (S)

Israel "Popper Stopper" Tolbert has that built-in determination in his voice which makes each new disk a bigger hit than the one before. Soul is his style, but the voice is distinctly his own, and with a range from gospel to country soul, plus his abilities as a pianist and writer, "Big Leg Woman" and his current "Shake Your Big Hips" will be followed by sure shots like "Driving Wheels" and "I'm In Love."



SOUL
WOW... WILLIAM BELL—
Stax STS 2037 (S)

William Bell has had his share of hits, both as a singer and songwriter, but only now cashes in on a solid soul-wide reputation as a fine artist. Al Bell's production has depth, taste and direction, and singer Bell contributes the performance of his life, as man, music and material meet on "All For the Love of a Woman," "Winding, Winding Road" and "I Forgot to Be Your Lover." Extended cuts give Bell room to soul.

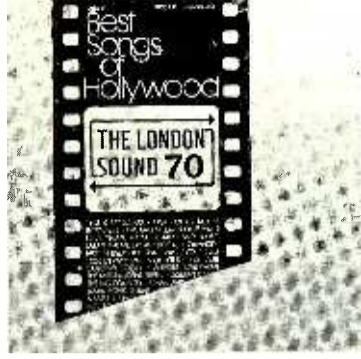


GOSPEL
THE BLACKWOOD BROTHERS
QUARTET FEATURING
LONDON PARRIS—
RCA Victor LSP 4484

Although the Blackwood Brothers have already recorded close to a score of albums for RCA Records, the group seems to improve rather than deteriorate with each new production. There is a well-knit and highly enjoyable form of country gospel that is inspiring and lyrical. On this album, featuring London Parris, the group gives an outstanding account of itself.

Billboard Album Reviews

Continued



POP
LOS INDIOS TABAJARAS—The Very Thought of You. RCA Victor LSP 4496 (S)

POP
MARIAN SEGAL With SILVER JADE—Fly on Strangewings. DJM DJM 9100 (S)

POP
LONDON SOUND 70—Best of Songs of Hollywood. Decca DEB 7-8 (S)

LOW-PRICE CLASSICAL
DRUCKMAN: ANIMUS III SYNAPSE VALENTIE—Bloom/Brehm. Nonesuch H 71253 (S)

GOSPEL
MACÉO WOODS/CHRISTIAN TABERNALE CONCERT CHOIR—Step to Jesus. Volt VOS 6013 (S)

The romantic guitars of Los Indios Tabajaras, backed by a select arrangement of strings and voices, add their unique touch of warmth and intimacy to such tunes as "Mona Lisa," "The Very Thought of You," "More," and "Green Eyes." The album is a charming blend of traditional and contemporary tunes played with an expertise that has become the hallmark of the duo.

Much of the material that Miss Segal wrote and performs with Silver Jade refer old fashionedly to nature and the sea and the vocal harmonies have an authentic ring. This new English group whose roots are in folk could impress with the exposure of such beauties as "Amongst Anemones," "Alan's Song," "Mrs. Adams," "Mayfly" and the title song.

An album set of 3 LP's, this package is both lush and lovely, yet exciting. The London Sound 70 Orchestra roams through tunes like "This Is My Song," "Born Free," "Airport Love Theme," and dozens of other popular tunes. Skilled, poised production to fit almost any taste.

More and more classical electronic music is finding favor among avant-garde listeners, and Nonesuch Records stands out among the most trendy of the innovative labels creating product in this area with several specially commissioned works. This special low-cost album is an outstanding example of the label's efforts in this field. It features Animus III, and Valentie by composer Jacob Druckman.

Traditional gospel background provides the excellent choir with a fine starting off point for some moving vocals. The soloists are superb, but it is the big voiced choir that makes the LP so successful. From the traditional "Bringing in the Sheaves" to the rousing title song to a solid version of "Reach Out," the LP stimulates.

SPECIAL MERIT PICKS

SOUNDTRACK

SOUNDTRACK—Lawrence of Arabia. Bell BELL 1205 (S)
 With the reissue of the film, Bell Records has obtained the rights to reissue the soundtrack, and it should once again fare well in sales. The Maurice Jarre score has retained all its strength and beauty, and shows no signs of aging, and the new packaging is an added booster. A soundtrack album well worth welcoming back.

SOUNDTRACK—Vanishing Point. Amos AAS 8002 (S)
 Soundtrack from the new film could come out a big winner with a hot guest lineup of singers and some strong material involved. Making spot appearances on the disk are Delaney and Bonnie, Jerry Reed, Doug Dillard Expedition, Mountain, Big Mama Thornton, The Mountain Hit, "Mississippi Queen" is included along with commercial numbers, "You Got to Believe" penned by Delaney, and "Where Do We Go From Here" penned by Mike Settle.

POPULAR

JACKIE GLEASON—Words of Love. Capitol ST 693 (S)
 Jackie Gleason's vocal style is more reading than singing but it's handled with an excellent sense of music values and lyric understanding. The background music is in the lush Gleason manner and both the recitative and the orchestra bring out the best in "September Song," "For Once in My Life," "Didn't We," "A Cottage For Sale" and "I'm Glad There Is You," among others.

FRANKIE LAINE—A Brand New Day. Amos AAS 7013 (S)
 Frankie Laine takes a contemporary repertoire neatly in hand. Under the expert production guidance of Jimmy Bowen and Richard Burns, Laine does a masterful job on "Mr. Bo Jangles," "Proud Mary," and "Put Your Hand in the Hand" among others.

MOTT THE HOOPLE—Wildlife. Atlantic SD 8284 (S)
 Mott the Hoople impressed with their first U.S. album and American tour. Here, a second LP is being issued in preparation for their new tour. And this is a beauty, including an extended medley of their "Home Is Where I Want to Be" and the rock standard, "Keep a Knockin'." "Whisky Woman" is another solid cut.

BIFF ROSE—Half Live at the Bitter End. Buddah BDS 5078
 Hip quipster Biff Rose brings his rappings and ravings to New York's Bitter End, where he turns his patented phrases with wit and wisdom as well as singing an occasional song. "I Get High on Resentment" sums up Rose's latest thinking, and outside of a few cute one-liners every now and then, this live album, co-produced by Lewis Merenstein, is hardly an incidental insight into the many talents of Biff Rose.

CABOOSE—Enterprise ENS 1015 (S)
 Caboose is a pop group with possibilities. A shade above bubblegum, the group offers a measure of musicianship to go along with their top 40 sentiments. Their "Black Hands White Cotton" workout, featuring Gary Johns' inspired vocal, brought them attention, while Walter Ramsey's keyboard excitement is a key factor in "Rec-

ipe," "Oh Freedom" and "Great Balls of Fire." A hit single will take them higher.

LIVE CATFISH FEATURING BOB HODGE—Epic E 30361 (S)
 Rock 'n' roll Detroit style is Catfish's specialty and big Bob Hodge shouts and sweats out the vocals on "Nowhere to Run," "Money," "Mississippi River," "Letter to Nixon," "Whole Lotta Shakin' Goin' On" and "300 Pound Fat Mama." Dallas Hodge drives the group on guitar, Harry Phillips excels on keyboards, and Catfish shake it up in the Motor City tradition on this live disk recorded at the Eastown Theatre, Detroit. Their fans will eat it up.

CHELSEA BEIGE—Mama, Mama, Let Your Sweet Bird Sing. Epic E 30413 (S)
 There is music in this album. Music to replenish the constant rush of meandering tunes that many new groups perform on their first LP. For this reason alone, the LP is worthwhile. Perhaps another attraction here is the addition of brass which appears to be after the fact but adds to the LP in certain parts. The songs themselves are high energy and should receive worthwhile airplay at radio stations.

SOUTHERN FRIED—A Little Taste Of. Mercury SR 61338 (S)
 A little bit of Memphis soul, a taste of good old r&b, some fast bass licks to bring it to a boil, some blues, and a few slow, almost folksy tunes sung by Pat St. Clair for balance make up the crux of this LP. There is something here for everyone and the album as a whole would probably be a good, "let's go to the party and dance," album. "Sweet Jesus (Carry Me Home)," "Under Your Spell Again," and "Don't Make Promises" are good cuts, but the album as a whole stands by itself.

OLIVE BRANCH—Winds of Change. London Phase 4 SP 44152 (S)
 Here's an engaging new group who sing together and individually with the spark and technique which should carry them into a good chart position. And with excellent arrangements to back them, they sing "Bridge Over Troubled Water," "Blowin' in the Wind," "Joys of Love" and "From Both Sides Now" with just the right dash and feeling.

COUNTRY

HANK SNOW—Tracks & Trains. RCA Victor LSP 4501 (S)
 The great Hank Snow plays and sings favorite train songs like no one else, as Johnny Cash's liner notes testify and Chet Atkins production insures. "Canadian Pacific," "Folsom Prison Blues," "Lonely Train" and "Wabash Cannon Ball" are just a few sides of Snow's train blues. "If that's the way Hank Snow does it," writes Cash, "then that's the way it ought to be done." Classics from the era of railroad songs are classics all over again when Snow adds his genius.

CLASSICAL

SCHUBERT: SONATAS—Wilhelm Kempff. DGG 2720 024 (S)
 Deutsche Grammophon Records, which had scored an artistic triumph with a 25-LP collection with Schubert lieder by Dietrich Fischer-Dieskau, has another big Schubert package, also performed by an expert. Wilhelm Kempff masterfully performs the complete Schubert piano sonatas in this nine-record set, whose appeal should extend to music schools, libraries and colleges.

HANDEL: ORLANDO—Sciutti/Bogard/Various Artists/Vienna Volksoper Orch. (Simon). RCA Red Seal LSC 6197 (S)
 A fine cast share the credits on this three-LP package, the first recording of this 18th century work. The five principals include Sofia Steffan, who portrays the

title role with emotion and excellent timing. The over-all production is fast-paced and moving.

BACH: ORGAN MUSIC, I—Helmut Walcha. Archive 2722 002 (S)
 Helmut Walcha, one of today's foremost organists, expertly plays preludes, fantasies, toccatas, fugues and trio sonatas in this eight-record package of Bach "Organ Music (I)" on the magnificent Grand Organ of St. Laurens Church, Alkmaar.

LOW PRICE CLASSICAL

SCHOENBERG: PIERROT LUNAIRE—DeGaetani/Contemporary Chamber Ensemble (Weisberg). Nonesuch H 71251 (S)
 Mezzo-soprano, Jan DeGaetani and conductor Arthur Weisberg working with the Contemporary Chamber Ensemble, form an ideal team for the performance of Arnold Schoenberg's "Pierrot Lunaire." Miss DeGaetani's rich voice weaves and frolics around and between the music, lending a rare charm and excitement to the production. The coordination of effort between singer and conductor is remarkable, and adds a new appeal to this work.

SOUL

MORNING, NOON & THE NITE-LITERS—RCA Victor LSP 4493 (S)
 The Nite-Liters, behind producer-arranger-songwriter Harvey Fuqua, are about as polished and professional a big soul band as is playing today. Fuqua's production is first-rate and the slick sound of his eight-man rhythm and soul machine is programmed perfectly for pop and r&b. "If I Were Your Woman" and "We Have Only Just Begun" are blended in with plenty of originals like "Funky-Doo" and "Pull Together." A winner all the way for this cookin' sound from Louisville.

JAZZ

BILLIE HOLIDAY—The Lady Lives. ESP ESP 3002 (S)
 A series of airchecks, from Armed Forces Radio, the Eddie Condon, Art Ford shows, plus material from appearances at the Apollo Theater and Storyville Club. Billie sings material familiar to her with a variety of accompaniments. There's some conversation included about the debt she owed to the late Bessie Smith. A moving tribute to the greatest jazz singer. Also included is an ESP sampler covering all of their avant artists.

CHARLES MINGUS—Town Hall Concert. Fantasy JWS 9 (S)
 Mingus, plus the late Eric Dolphy, saxophone, recorded live at the Tyrone Guthrie Theater, Minneapolis, and a further example of the new inroads Fantasy is making into jazz. This album should have a strong sale because Mingus' definitive bass has not been by any means over-recorded of late, and anything by Dolphy is welcome, particularly such virile examples of his work. It's small group jazz and listen to Jaki Byard's all-over-the-piano playing.

RELIGIOUS

DALE EVANS—It's Real. Word WST 8546 LP (S)
 Dale Evans has chosen some of the most beautiful hymns for this collection and she turns in equally beautiful performances. The accompaniment by the Anita Kerr Chorus sets the perfect mood, as Miss Evans offers "When I Met My Saviour," "Onward Christian Soldiers," "Every Time I Feel the Spirit" and "Standin' in the Need of Prayer." Destined to win much airplay and sales.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

MIDNIGHT STRING QUARTET—Chamber Music for Lovers. Viva V 36024 (S)
SHILOH—Amos AAS 7015 (S)
JOE RENZETTI/TONY LUISI—Electric Tommy (The World's First Rock Opera). Viva V 36025 (S)
EMERSON'S OLD TIME CUSTARD-SUCKIN' BAND—ESP E 2006 (S)
JERRY RIOPELLE—Capitol ST 732 (S)
BILL WITHERS—Just As I Am. Sussex SXBS 7006 (S)
CLAUDE DENJEAN—Moog! London Phase 4 SP 44155 (S)
BODY AND SOUL—National General NG 2002 (S)
EDGE—Nose NRS 48003 (S)

CLASSICAL ★★★★★

LOVE, WHAT THE WORLD NEEDS NOW—Various Artists. Mercury SR 90532 (S)
LAZAROF: CELLO CONCERTO/CONTINUUM/CADENCE II—Various Artists. Desto DC 7109 (S)

LOW PRICE CLASSICAL ★★★★★

MAHLER: SYMPHONY No. 8—Proctor/Ambrosian Singers/Wadsworth Boys Choir/London Symphony (Horenstein). Nonesuch HB 73023 (S)

RELIGIOUS ★★★★★

AARON WILBURN—Warn Your Children. Christian Folk FCS 1976 (S)

(Continued on page 44)

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	18
2	1	BITCHES BREW Miles Davis, Columbia GP 26	49
3	4	SUGAR Stanley Turrentine, CTI CTI 6005	9
4	3	CHAPTER TWO Roberta Flack, Atlantic SD 1569	31
5	6	STRAIGHT LIFE Freddy Hubbard, CTI CTI 6007	9
6	8	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	22
7	11	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	4
8	7	MILES DAVIS AT FILLMORE Columbia G 30038	19
9	17	BENNY GOODMAN TODAY London Phase 4, SPB 21	4
10	15	BLACK DROPS Charles Earland, Prestige PR 7815	17
11	9	GULA MATARI Quincy Jones, A&M SP 3030	35
12	10	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	51
13	5	THE PRICE YOU GOT TO PAY TO BE FREE Cannonball Adderley Quintet, Capitol SWBB 631	7
14	—	M.F. HORN Maynard Ferguson, Columbia C 30466	1
16	16	SOUL LIBERATION Rusty Bryant, Prestige PR 7798	4
16	12	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	20
17	19	JOURNEY IN SATCHIDANANDA Alice Coltrane, Impulse AS 9203	3
18	18	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531	3
19	20	AFRO-CLASSIC Hubert Laws, CTI CTI 6006	4
20	13	TJADER Cal Tjader, Fantasy 8406	5

Billboard SPECIAL SURVEY For Week Ending 4/10/71

More Album Reviews on Page 44

BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

- NEVER CAN SAY GOODBYE . . . Jackson 5, Motown
- PUT YOUR HAND IN THE HAND . . . Ocean, Kama Sutra (Buddah)
- I AM . . . I SAID . . . Neil Diamond, Uni
- WE CAN WORK IT OUT . . . Stevie Wonder, Tamla (Motown)
- STAY AWHILE . . . Bells, Polydor
- IF . . . Bread, Elektra
- CHICK-A-BOOM . . . Daddy Dewdrop, Sunflower (MGM)
- I PLAY AND SING . . . Dawn, Bell
- POWER TO THE PEOPLE . . . John Lennon, Apple
- ME & YOU & A DOG NAMED BOO . . . Lobo, Big Tree (Ampex)
- LOVE HER MADLY . . . Doors, Elektra
- GIVE MORE POWER TO THE PEOPLE . . . Chi-Lites, Brunswick

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There are no National Breakouts this week.

ALBUMS

- WOODSTOCK 2 . . . Soundtrack, Cotillion SD 2-400
- BLOODROCK III . . . Capitol ST 765
- CAROL KING . . . Tapestry, Ode '70 SP 77009 (A&M)

REGIONAL BREAKOUTS

SINGLES

- WE WERE ALWAYS SWEETHEARTS . . . Boz Scaggs, Columbia 4-45353 (Blue Street, ASCAP) (San Francisco)
- NEW ORLEANS IN THE RAIN . . . Jan Crutchfield, Ames 156 (Four Most, BMI) (New Orleans)

ALBUMS

- HARVEY MANDEL . . . Baby Batter, Janus JLS 3017 (Pittsburgh)
- CELEBRATION . . . Various Artists, Ode '70 SPX 77008 (A&M) (Washington)

Bubbling Under The HOT 100

- BROKEN/ALBERT FLASHER . . . Guess Who, RCA 74-0458
- WE WERE ALWAYS SWEETHEARTS . . . Boz Scaggs, Columbia 4-45353
- REDEYE BLUES . . . Redeye, Pentagram 206
- MUSIC IS LOVE . . . David Crosby, Atlantic 2792
- BE NICE TO ME . . . Runt, Bearsville 31002 (Ampex)
- I'LL MAKE YOU MY BABY . . . Bobby Vinton, Epic 5-10711 (Columbia)
- LONELY FEELIN' . . . War, United Artists 50746
- ON MY SIDE . . . Cowsills, London 149
- GET YOUR LIE STRAIGHT . . . Bill Cody, Galaxy 777
- ELECTRONIC MAGNETISM . . . Solomon Burke, MGM 14221
- WARPATH . . . Isley Brothers, T-Neck 929 (Buddah)
- HOME COOKIN' . . . Eric Burdon & War, MGM 14096
- THAT EVIL CHILD . . . B. B. King, Kent 4542
- BE MY BABY . . . Cissy Houston, Janus 145
- DRIVING WHEEL . . . Al Greene, Hi 2188 (London)
- WE SURE CAN LOVE EACH OTHER . . . Tammy Wynette, Epic 5-10707 (Columbia)
- IF I COULD . . . Gordon Lightfoot, United Artists 50765
- L.A. INTERNATIONAL AIRPORT . . . Susan Raye, Capitol 3035
- KNOCK THREE TIMES . . . Billy (Crash) Craddock, Cartwheel 193
- NEVER ENDING SONG OF LOVE . . . Delaney & Bonnie & Friends, Atco 6804

Bubbling Under The TOP LPs

- MATTHEWS SOUTHERN COMFORT . . . Later That Same Year, Decca DL 75064
- IKE & TINA TURNER . . . Her Man—His Woman, Capitol ST 571
- EMITT RHODES . . . The American Dream, A&M SP 4254
- BOZ SCAGGS . . . Moments, Columbia C 30454
- GREASE BAND . . . Shelter SHE 8904 (Capitol)
- GLEN CAMPBELL . . . Greatest Hits, Capitol SW 752
- IF² . . . Capitol SW 676
- MARY TRAVERS . . . Mary, Warner Bros. WS 1907
- WAR . . . United Artists UAS 5508
- WISHBONE ASH . . . Decca DL 75249
- VIRGIL FOX . . . Bach Live at the Fillmore, Decca DL 75263
- CROW . . . Mosaic, Amaret ST 5009
- JOHN ROWLES . . . Cheryl Moana Marie, Kapp KS 3637
- BOBBY WOMACK . . . Live, Liberty LST 7645
- TOM RUSH . . . Classic Rush, Elektra EKS 74062
- URIAH HEPP . . . Salisbury, Mercury SR 61319
- McDONALD & GILES . . . Cotillion SD 9042
- DONOVAN . . . Hear Me Now, Janus JLS 3025
- ENOCH LIGHT & THE LIGHT BRIGADE . . . Big Band Hits of the 30's, Project 3 PR 5049
- TYRANNOSAURUS REX . . . T. Rex, Reprise RS 6440
- HERBIE MANN . . . Memphis Two-Step, Embryo SD 531
- CARLY SIMON . . . Elektra EKS 74082
- EL CHICANO . . . Revolucion, Kapp KS 3640
- WADSWORTH MANSION . . . Sussex SXBX 7008 (Buddah)
- ROGER WILLIAMS . . . Golden Hits, Vol. 2, Kapp KS 3638
- MAMAS & PAPAS . . . Monterey International Pop Festival, Dunhill DSX 50100
- HEAVENLY STARS . . . Various Artists, Cotillion SD 052
- JANIS IAN . . . Present Company, Capitol SKAO 683
- DORY PREVIN . . . Mythical Kings & Iguanas, Mediarts 41-10
- JOHN DENVER . . . Poems, Prayers & Promises, RCA Victor LSP 4499

4 STAR

• Continued from page 43

CHILDREN'S ★★★★★

HILLER: RAMO—Phyllis Hiller. C&M LP 6608 (S)

SPOKEN WORD ★★★★★

BURNS: POETRY/SONG/PROSE — Arnold Johnston. CMS CMS 614 (S)
A TREASURY OF GREEK MYTHOLOGY, Vol. 11—Brook Peters. CMS CMS 616 (S)
JACOB'S: THE MONKEY'S PAW — George Rose. CMS CMS 624 (S)

DOCUMENTARY ★★★★★

GLENN W. TURNER—You Can Better Your Best. Souncot SC 1114 (M)

INTERNATIONAL ★★★★★

WILLIE BRADY—If Your Irish! Avoca 33-AV-151 (S)
FINTAN LALOR BAND OF DUBLIN—Irish Bagpipes. Avoca 33-ST-144 (S)

LOW PRICE

INTERNATIONAL ★★★★★

RAMNAD KRISHNAN KACCHERI—South Indian Classical Music. Nonesuch H 72040 (S)

Students Dig Muddy Waters

• Continued from page 22

and plays for a while. They are a little more rock-oriented. Then I can come out and set them straight. Campus audiences, especially, like the difference they hear. It is a good blend and balance I think. I can't keep it all to myself you know. I have to give some to everyone. That is part of the life process. People who have given those who don't have a chance. And I have. I have a chance to play and draw audiences and my band then gets a chance to play for those people. It is only proper. We all try to play for the audience."

What type of music, other than blues, does Waters like? "I like it all," he said. "But if you want to knock me out, let me get next to some Bluegrass. However, I don't want anything but the blues for myself."

To Waters, "the music just comes naturally. I learned things from James Smith and Son House and I picked up on my own. You know a lot of other people, white youngsters, can play the guitar. But the blues is the voice. That's a major part of the blues like I play it. So I think that unless someone goes down to the South and finds a youngster who can play guitar and sing the blues, maybe the Delta blues and perhaps blues in general would die. Now that would be too bad, but it might happen."

According to Waters the music business is dog eat dog. I haven't received the fairest shake possible and neither have some of my friends. But I can tell you one thing, the cheapest musicians are usually the best bluesmen. They are more into the music than the money. They think the blues all the time. They don't think 'where can I invest my money' or anything like that. And so they are the best.

"I never thought that the market would be as big for my music as it is, but I am glad that people are beginning to listen, because playing the guitar and singing the blues is a lot easier than picking cotton or driving a mule." Waters concluded.

WAVI Switches To News, Talk

DAYTON, O. — WAVI, formerly programming MOR, has switched to an all news and talk format. The change, according to H.K. Crowl, president of broadcasting at the station, came about because "radio to a large degree has become unresponsive to the needs of its audience. Today, the problems confronting society are so complex and critical that entertainment is not enough. Radio must stimulate thought, promote discussion and initiate action, and talk is the way."

Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	2	1	1	LOVE STORY (Where Do I Begin) 10 Andy Williams, Columbia 4-45317 (Famous, ASCAP)	
2	1	4	5	WHEN THERE'S NO YOU 6 Engelbert Humperdinck, Parrot 40059 (Drummer Boy, ASCAP)	
3	6	14	31	TIME AND LOVE 4 Barbra Streisand, Columbia 4-45341 (Tuna Fish, BMI)	
4	4	7	15	DREAM BABY (How Long Must I Dream) . . . 5 Glen Campbell, Capitol 3062 (Combine, BMI)	
5	11	29	—	I AM . . . I SAID 3 Neil Diamond, Uni 55278 (Prophet, ASCAP)	
6	9	5	4	NO LOVE AT ALL 7 B. J. Thomas, Scepter 12307 (Rosebridge/Press, BMI)	
7	15	32	—	IF 3 Bread, Elektra 45720 (Screen Gems-Columbia, BMI)	
8	8	20	34	SOMEONE WHO CARES 4 Kenny Rogers and the First Edition, Reprise 0999 (Beechwood, BMI)	
9	12	15	32	WHO GETS THE GUY 4 Dionne Warwick, Scepter 12309 (Blue Seas/J.C., ASCAP)	
10	7	6	6	LOVE'S LINES, ANGLES & RHYMES 7 Fifth Dimension, Bell 965 (Screen Gems-Columbia, BMI)	
11	10	3	3	HELP ME MAKE IT THROUGH THE NIGHT . . . 12 Sammi Smith, Mega 615-0015 (Combine, BMI)	
12	25	27	37	I WON'T MENTION IT 3 Ray Price, Columbia 4-45329 (Seaview, BMI)	
13	17	21	28	ME AND MY ARROW 6 Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)	
14	14	17	29	ANOTHER DAY 5 Paul McCartney, Apple 1829 (McCartney/Maclean, BMI)	
15	5	10	18	I THINK OF YOU 6 Perry Como, RCA 74-0444 (Editions Chanson, ASCAP)	
16	16	31	36	PUT YOUR HAND IN THE HAND 4 Ocean, Kama Sutra 519 (Beechwood, BMI)	
17	19	39	—	FRIENDS 3 Elton John, Uni 55277 (James, BMI)	
18	24	25	26	LOVE MAKES THE WORLD GO ROUND 4 Kiki Dee, Rare Earth 5025 (Jobete, BMI)	
19	3	2	2	FOR ALL WE KNOW 9 Carpenters, A&M 1243 (Pamco, BMI)	
20	20	11	10	DOESN'T SOMEBODY WANT TO BE WANTED 9 Partridge Family, Bell 963 (Screen Gems-Columbia, BMI)	
21	18	9	8	SHE'S A LADY 10 Tom Jones, Parrot 40058 (Spanka, BMI)	
22	21	18	21	WHERE DID THEY GO, LORD 4 Elvis Presley, RCA 47-9980 (Presley/Blue Crest, BMI)	
23	22	19	19	PUSHBIKE SONG 6 Mixtures, Sire 350 (Right Angle, ASCAP)	
24	30	38	—	WILD WORLD 3 Cat Stevens, A&M 1231 (Irving, BMI)	
25	40	—	—	I PLAY & SING 2 Dawn, Bell 970 (Pocketful of Tunes/Saturday, BMI)	
26	13	13	13	NICKEL SONG 6 New Seekers featuring Eve Graham, Elektra 45719 (Kama Rippa/Amelanie, ASCAP)	
27	—	—	—	ME AND YOU AND A DOG NAMED BOO 1 Lobo, Big Tree 112 (Kaiser/Famous/Big Leaf, ASCAP)	
28	29	35	—	A MAN IN BLACK 3 Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	
29	32	36	—	STAY AWHILE 3 Bells, Polydor 15023 (Coburt, BMI)	
30	34	—	—	I'LL MAKE YOU MY BABY 2 Bobby Vinton, Epic 5-10711 (Screen Gems-Columbia, BMI)	
31	36	—	—	TAKE ME HOME, COUNTRY ROADS 2 John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP)	
32	—	—	—	SWEET MEMORIES/DON'T CHANGE ON ME . . 1 Ray Charles, ABC 11291 (Acuff-Rose, BMI/Racer/United Artists, ASCAP)	
33	33	30	30	COME INTO MY LIFE 5 Al Martino, Capitol 3056 (Murbo, BMI)	
34	—	—	—	ANGEL'S SUNDAY 1 Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	
35	35	33	33	JUST MY IMAGINATION 5 (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI)	
36	—	—	—	LOVE MEANS NEVER HAVING TO SAY YOU'RE SORRY 1 Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	
37	39	24	24	CHARLIE 6 Copperfield Brass, RCA 74-0433 (SCS, ASCAP)	
38	38	—	—	EARLY MORNING RAIN 2 Oliver, United Artists 50762 (Witmark, ASCAP)	
39	—	—	—	WOODSTOCK 1 Matthews' Southern Comfort, Decca 32774 (Squomb, BMI)	
40	—	—	—	I WISH I WERE 1 Andy Kim, Steed 731 (Heiress, BMI)	

Billboard SPECIAL SURVEY For Week Ending 4/10/71

Country Music

CMA Pact Is Renewed on Televising Awards Show

NASHVILLE — The Country Music Association has renewed its contract with J. Walter Thompson Co., acting on behalf of Kraft Foods, for the televising of CMA's Annual Country Awards Show again this October.

The Thompson agency exercised its option for the fourth consecutive year, and the televised event is scheduled for live presentation from the "Grand Ole Opry" House Oct. 15.

The announcement was made by Wade Pepper, president of CMA. He credited Irving Waugh, president of WSM, Inc., and Jack Stapp, president of Tree International, for completing the arrangements. They constitute the awards show committee.

The first televised show was filmed and presented later in the

year on NBC. The last two shows on Kraft Music Hall have been telecast live.

Past ratings have been exceptionally high, and the program will be one of the Kraft "specials." The regular weekly Kraft show with NBC was cancelled this year.

The annual awards show is the CMA vehicle for presentation of newly elected members to the Hall of Fame, and the giving of awards to the best artists, songs, writers, etc., in 11 categories of professional achievement.

The 1971 show will be the fifth in the yearly shows. Prior to the national television exposure, there was one local show.

The network televising takes place during the 46th Birthday Celebration of the "Grand Ole Opry," and the CMA annual

membership meeting, and follows the Country Music Pro-Celebrity Golf Tournament.

Name Kaminski To Mega Post

NASHVILLE — Ed Kaminski, former regional promotion manager for Capitol Records, has been appointed national promotion manager for Mega Records here, succeeding Jerry Seabolt, who resigned. Brad McCuen, president of the label, made the announcement.

Prior to the Capitol job, Kaminski was national promotion manager for Liberty-UA Records. Before that, he was a branch manager for Liberty in Chicago.

McCluskey Exits Acuff-Rose

NASHVILLE — Bob McCluskey, general manager of Acuff-Rose Publishing, has resigned. McCluskey is a national trustee of the National Academy of Recording Arts and Sciences, and president of the Nashville chapter. His term was scheduled to expire in June. However, he telephoned his resignation from both positions, to the local NARAS chapter office.

McCluskey gave no indication of his plans but said he would probably relocate to California.



ASCAP HONORS TWO of its writers at a party for Jerry Foster and Bill Rice. Left to right, Charlie Monk, ASCAP; Bill Hall, owner of Jack and Bill Music; Ed Shea, regional director of ASCAP; Foster, Rice, and Johnny McRae, professional manager of Ardwak Music.

Sue Richards Day Held in Ala. Town

RED BAY, Ala. — A Sue Richards Day was held here to honor the Epic artist, a one-time gospel singer with the Wemberly Family who now records country for Epic.

Miss Richards, produced by Glen Sutton, was honored with signs, flowers, and a parade. Once a teen-age artist for Sun in

Memphis, Miss Richards then recorded as Maggie Sue Wemberly under the production of Sam Phillips. She has just released her fifth song for Epic, "Still Free to Go," and has been on a promotional tour for the song. The song was written by Bill Anderson. Miss Richards also has signed a booking contract with the Hubert Long Talent Agency.

Industry-Local Govt Link Sought

NASHVILLE — A meeting to set up a state-wide music industry liaison committee with the state legislature and the governor's office was hosted by ASCAP here last week, Charlie Monk, assistant to Ed Shea, called the session.

"Even though music is the largest over-all industry in the state," Monk said, "we are virtually the only business with no such committee."

Joe Hopper, the governor's administrative assistant, represented the state, and the industry was represented by individuals such as

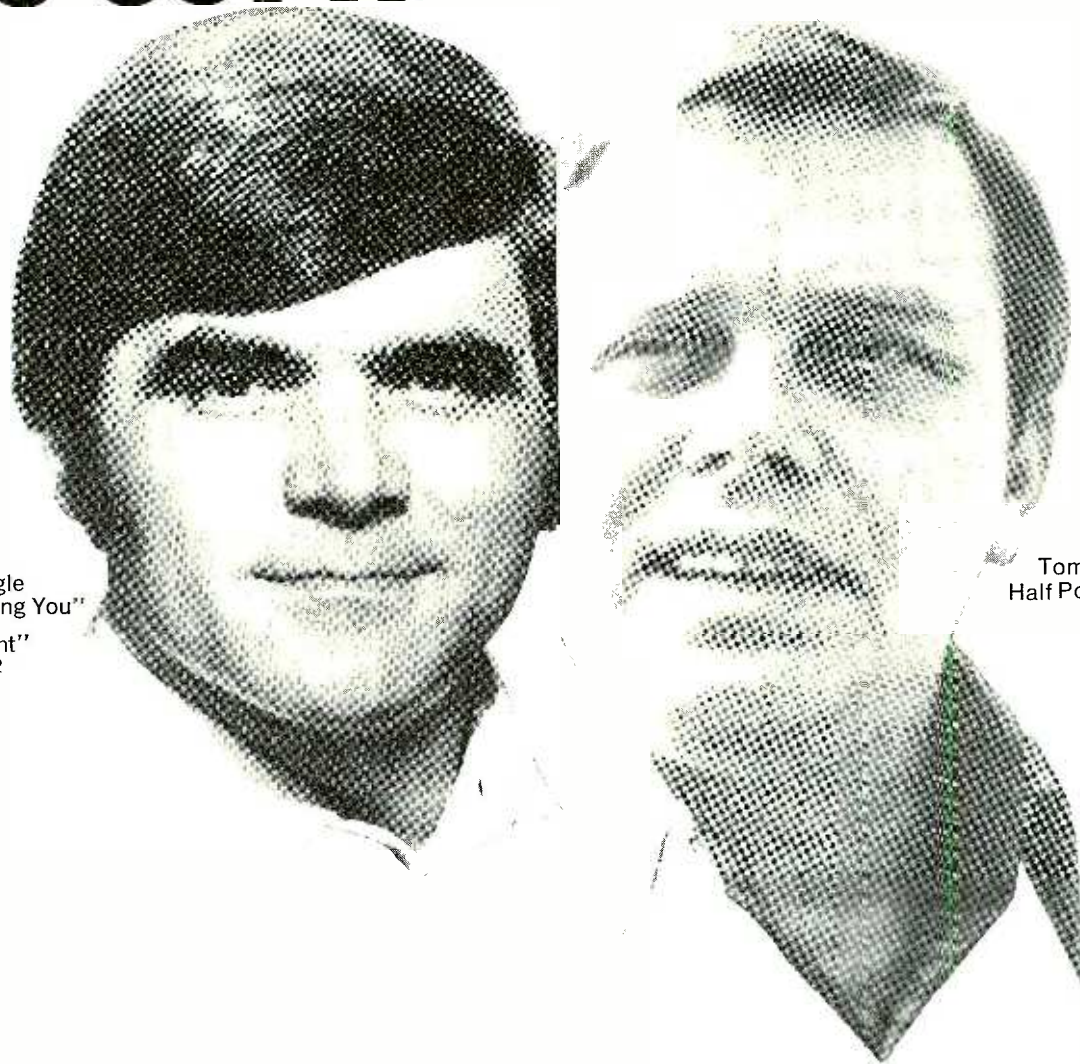
Bob Beckham, Connie Smith, Chuck Chellman, Connie Eaton, Tandy Rice, Bob Jennings, Joe Talbot, Tom McEntee and Monk.

Hopper said he would give a full report to the governor, and work toward some constructive goals. This includes elimination of some of the present negatives, in which there is alleged discrimination against some members of the music business.

Monk pointed out that Nashville is one of the top 10 cities in the nation for tourism, yet the

(Continued on page 47)

KENT'S GOT IT. HALL'S TOGETHER.



George Kent's big new single
"Hitting the Bottle—Missing You"
"I'm In A Bad Mood Tonight"
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They're drinking it in!

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 4/10/71

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/DeSard, BMI)	7
★2	5	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI)	6
3	4	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketful of Tunes/Saturday, BMI)	9
4	3	SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI)	8
★5	14	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	4
6	6	I'D RATHER LOVE YOU Charley Pride, RCA Victor 47-9952 (Pi-Gem, BMI)	10
7	7	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI)	7
8	1	AFTER THE FIRE IS GONE Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI)	10
9	10	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	8
★10	21	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (Bros. 2, ASCAP)	4
11	12	ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI)	5
12	8	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	17
★14	16	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	5
★14	18	A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	3
15	17	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Roy Drusky, Mercury 73178 (Music City, ASCAP)	6
★16	19	I WANNA BE FREE Loretta Lynn, Decca 32796 (Sure-Fire, BMI)	3
17	11	THE ARMS OF A FOOL Mel Tillis, MGM 14211 (Sawgrass, BMI)	11
18	13	I'M GONNA KEEP ON LOVING YOU Billy Walker, MGM 14210 (Two Rivers, ASCAP)	12
19	9	BRIDGE OVER TROUBLED WATER Buck Owens & the Buckaroos, Capitol 3023 (Charing Cross, BMI)	10
★20	29	SOMETIMES YOU JUST CAN'T WIN George Jones, Musicor 1432 (Glad, BMI)	4
★21	31	NEXT TIME I FALL IN LOVE (I WON'T) Hank Thompson, Dot 17365 (Central Songs, BMI)	6
22	22	AFTER YOU/SHE'LL REMEMBER Jerry Wallace, Decca 32777 (Four Star, BMI/Four Star, BMI)	9
23	15	A WOMAN ALWAYS KNOWS David Houston, Epic 5-10696 (Algee, BMI)	14
24	20	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Lynn Anderson, Chart 5113 (Peer Int'l, BMI)	10
25	24	WITH HIS HAND IN MINE Jean Shepard, Capitol 3033 (Copper Basin/Twig, BMI)	8
★26	32	SO THIS IS LOVE Tommy Cash, Epic 5-10700 (House of Cash, BMI)	5
★27	30	BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	6
28	26	DID YOU EVER Charlie Louvin & Melba Montgomery, Capitol 3029 (Tree, BMI)	9
29	23	COME SUNDOWN Bobby Bare, Mercury 73148 (Combine, BMI)	16
★30	55	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	3
31	28	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (BNB, BMI)	15
★32	47	A STRANGER IN MY PLACE Anne Murray, Capitol 3059 (TRO-First Edition, BMI)	4
★33	38	THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	5
34	35	YOU MAKE ME FEEL LIKE A MAN Warner Mack, Decca 32781 (Page Boy, SESAC)	9
35	25	DO RIGHT WOMAN—DO RIGHT MAN Barbara Mandrell, Columbia 4-45307 (Press, BMI)	11
★36	53	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	3
37	34	LOVENWORTH Roy Rogers, Capitol 3016 (Champion, BMI)	11

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
38	36	ANYWAY George Hamilton IV, RCA Victor 47-9945 (Acuff-Rose, BMI)	11
★39	58	TRAVELIN' MINSTREL MAN Bill Rice, Capitol 3049 (Jack & Bill, ASCAP)	4
40	40	I'M A MEMORY Willie Nelson, RCA Victor 47-9951 (Nelson, BMI)	10
41	41	OH, LOVE OF MINE Johnny & Jonie Mosby, Capitol 3039 (Central Songs, BMI)	6
42	43	TELL HIM THAT YOU LOVE HIM Webb Pierce, Decca 32787 (Tuesday, BMI)	5
43	45	BIG MABLE MURPHY Dallas Frazier, RCA Victor 47-9950 (Blue Crest, BMI)	7
44	33	THE LAST ONE TO TOUCH ME Porter Wagoner, RCA Victor 47-9939 (Owepar, BMI)	15
★45	61	OH, SINGER Jeannie C. Riley, Plantation 72 (Singleton, BMI)	2
★46	54	IT COULD 'A BEEN ME Billie Jo Spears, Capitol 3055 (Chestnut, BMI)	4
47	49	GEORGIA PINEYWOODS Osborne Brothers, Decca 32794 (House of Bryant, BMI)	5
48	37	PROMISED LAND Freddie Weller, Columbia 4-45276 (Arc, BMI)	18
★49	63	ONE MORE TIME Ferlin Husky, Capitol 3069 (Dixie Jane/Twig, BMI)	3
50	48	CARELESS HANDS Dottie West, RCA Victor 47-9957 (Melrose, ASCAP)	6
51	51	JUKEBOX MAN Dick Curless, Capitol 3034 (Moss-Rose, BMI)	8
52	27	GUESS AWAY THE BLUES Don Gibson, Hickory 1588 (Acuff-Rose, BMI)	12
53	42	CRAWDAD SONG Lawanda Lindsey & Kenny Vernon, Chart 5114 (Sue-Mirl, ASCAP)	7
54	46	SLOWLY Jimmy Dean & Dottie West, RCA Victor 47-9947 (Cedarwood, BMI)	11
★55	68	ODE TO HALF A POUND OF GROUND ROUND Tom T. Hall, Mercury 73189 (Newkeys, BMI)	2
56	44	DON'T WORRY ABOUT THE MULE Carl Smith, Columbia 4-45293 (Acuff-Rose, BMI)	9
★57	71	MISSISSIPPI WOMAN Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	2
58	52	FREIGHT TRAIN Jim & Jesse, Capitol 3026 (Maurice, ASCAP)	9
59	65	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor 47-9965 (Moss-Rose, BMI)	3
60	57	BABY WITHOUT YOU Jan Howard, Decca 32778 (TRO/First Edition, BMI)	10
61	62	ANGEL Claude Gray, Decca 32786 (Vanio, BMI)	3
★62	72	A GOOD MAN June Carter Cash, Columbia 4-45338 (House of Cash, BMI)	2
63	59	AT LEAST PART OF THE WAY Stan Hitchcock, GRT 39 (Jack & Bill, ASCAP)	5
★64	—	THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND Jack Greene, Decca 32823 (Forrest Hills, BMI/Jaray, BMI)	1
65	66	IS IT ANY WONDER THAT I LOVE YOU Bob Luman, Epic 5-10699 (Jack & Bill, ASCAP)	3
66	67	WHERE DID THEY GO, LORD Elvis Presley, RCA Victor 47-9980 (Presley/Blue Crest, BMI)	3
★67	—	CITY LIGHTS Johnny Bush, Stop 392 (T. & T., BMI)	1
★68	—	GYPSY FEET Jim Reeves, RCA Victor 47-9969 (Open Road, BMI)	1
69	69	FEEL FREE TO GO Sue Richards, Epic 5-10709 (Stallion, BMI)	3
★70	—	CHIP 'N' DALE'S PLACE Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	1
★71	—	WHAT DO YOU DO Barbara Fairchild, Columbia 4-45344 (Champion, BMI)	1
★72	—	COMIN' FOR TO CARRY ME HOME Dolly Parton, RCA Victor 47-9971 (Owepar, BMI)	1
73	73	POOR FOLKS STICK TOGETHER Stoney Edwards, Capitol 3061 (Freeway, BMI)	2
★74	—	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	1
★75	—	WORKING LIKE THE DEVIL (FOR THE LORD) Del Reeves, United Artists 50763 (Four Star, BMI)	1



MAC WISEMAN, left center, and Lester Flatt, right, during their first recording session together in over 20 years, and their first ever for RCA.

Nashville Scene

Del Wood's new manager is Jay Turley, who has bought into the Joe Taylor Agency, and will be booking her among others from that organization. . . . Ernie Ashworth has recorded "Jesus Is a Soul Man," complete with voices and all, and believes the song will make it as a hit this time around. . . . John Hartford is visiting in Nashville, working with the Glaser Brothers, and doing some songwriting. He may also record. . . . Lonzo and Oscar will release an LP on Chalet Records this month featuring six sides of serious music and six cuts of comedy. . . . Glen Campbell's parents were visitors to the "Grand Ole Opry" last week. They drove over from Arkansas just to see and hear country music performed. . . . Junior Huskey now has been playing bass on the "Opry" since 1944. . . . George Morgan has cut two Mac Curtis songs for his next release on Stop. He frankly doesn't know which side will make it. The cuts are "Give Us One More Chance" and "Rose Is Gone." Jimmy Gately has his first release out on Prize, titled "Ain't You Ever Going to Sing My Song?" . . . Loretta Lynn, who has been home only one day since January, has done a nine-minute film for the United Fund to be used nationally. One song from the film, co-written by Loretta and Larry Hart, may be lifted and used as a Decca release. . . . Impel Records of Norman, Okla., has released a new single for Lew Houston, former steel guitarist with Conway Twitty, now making his debut as a vocalist. The songs are written by Dee Page of Moore, Okla. Impel originated "Groovy Grubworm" and others. . . . Corky Mayberry has been named assistant PD of KBBQ, Burbank. . . . Kris Kristofferson has been in the Quadrafonic Sound Studios recording an album for Monument with Fred Foster producing and Gene Eichelberger engineering. All songs were original. In the same studio, Larry Murray is doing the soundtrack for a new MGM movie, "Looking Good." Norbert Putman finished mixing Joan Baez' new album which she recorded there. . . . Target's newly signed artist, Jack Reno, on a personal promotion tour this month, stopped off in Wheeling, W. Va., to perform his

most recent, "When Strangers Say Goodbye" on the WWVA "Jamboree." . . . Sonny James and his Southern Gentlemen provided the biggest opening night crowd in history for the San Angelo, Tex., rodeo and followed with two sellouts the following day. . . . Anne Christine will continue on her own label, CME, and she's a great discovery for some major label. Porter Wagoner will be the first performer at the new coliseum in Roanoke on April 17. After he breaks the ice there, he'll be followed by Dolly Parton, Carl Smith, the Osborne Brothers, Anthony Armstrong Jones and Curley Chalker. The show is produced by Carlton Haney. . . . The Third Annual Georgia State Country Music Festival held at the Macon Coliseum Saturday night (10) is a sellout for the third year in a row. The list includes Charley Pride, Bill Anderson, Jan Howard, Jimmy Gately, Johnny Duncan and Alex Houston and Elmer. . . . Long-time bandleader Pat Trickey has formed his own label, Chris, and has some top-notch artists, old and new, going for him. He currently is setting up 25 national distributors. All recording is done at Select-O-Sounds in Memphis. . . . Canary-Yellow Bird Record president Earl Miles has completed a six-month intensive study of country music, living three months in Nashville and three in Hollywood, and now is opening a record distributing service for country music serving northern California. He also plans to do booking in the region.

Lawyer-artist Jack Kershaw, who is deeply involved in the music business, has 1,200 acres on the Harpeth River, with deer, caves and Indian mounds, plus an island, which can be purchased by someone in the industry. Many of the artists have been there. . . . Dale McBride recently worked a show with George Gobel in Fort Worth. . . . Floyd Tillman has a new record, "Daisey May," released by Bagatelle Records. He's also set for an appearance on the "Opry" in April. Tillman is one of the all-time great songwriters. . . . Hubert Long has coordinated an April 24 show at Charlotte headlined by Loretta Lynn, Conway Twitty and David Houston. Also on the program is Billy (Crash) Craddock, who has caught on in a hurry. . . . The Third Annual 4 Star Music Golf Tournament is set for Henry Horton State Park in Chapel Hill, Tenn. . . . The New Orleans market is having the same trouble others are having: inability to get top country records. Daniel Diamond of WNOE-FM says they're nowhere to be found in many of the stores. . . . Guy Drake is starting his own label, called Mallard, and will be out soon with both singles and LP's of himself. Ray Frushay has done his first sessions in Nashville. . . . David Patton, staff writer for Rolling Meadows Music, is in California, where he will be produced by Jim Golden of Dunwich productions. . . . Nearly 3,000 jammed into the (Continued on page 48)



BILLY (CRASH) CRADDOCK and Cartwheel executive Angus A. Alberson take a break during recording sessions at Woodland Studios in Nashville.

London Fest Headliners Set —CMA to Meet With U.K. Assn

LONDON — Final casting has been set for the Wembley Pool Music Festival and its associated activities, including the first annual Country Music International Awards sponsored by Billboard and Record Mirror. Headlining the Mervyn Connorsponsored festival at Wembley will

be Tommy Cash, Bryan Cole, Lee Conway, Larry Cunningham, George Hamilton IV, Loretta Lynn, the Johnny Young Four, Hank Snow, Roy Acuff, Bobby Bare, Waylon Jennings, Hank Williams Jr., Patsy Powell and the Playboys and Tom Powell.

Music Association of Great Britain during its stay in this country. CMA board chairman Dick Broderick and president Wade Pepper of Capitol will head the delegation.



HUBERT LONG, president of Hubert Long International, and Chart's Connie Eaton, who signed an exclusive booking contract with the Hubert Long Agency, look over the Billboard's listings for her new release.

Turner Names New Co Exec

COATESVILLE, Pa.—Jack Turner, president and general manager of a newly formed Tennessee corporation, Melody Town Associates, has hired new officers in Nashville.

Turner said the firm would be composed of a record label, both BMI and ASCAP publishing firms, and a career guidance and consultation service for both new talent and established name artists.

Melody Town Associates, a stock company, is at present organizing its divisions, Turner said, and is doing demonstration sessions in Nashville for its publishing arms.

Supporting Turner will be William Thomas, who will act as business advisor and systems analyst. Thomas reportedly is preparing all mailing lists for computerization, and is coordinating all phrases of M.T.A. Administration.

Jan Howard Opry Regular

NASHVILLE — Decca artist Jan Howard is the 58th current member of the "Grand Ole Opry" cast.

The announcement was made by Bud Wendell, "Opry" manager, from the stage prior to Miss Howard's performance.

Bill Anderson, whose show features Miss Howard, said "the Grand Ole Opry is like Hollywood, Yankee Stadium and Heaven all rolled into one."

Miss Howard concurred, and said it has been her lifetime ambition to become one of its regular members.

Williams Keys Eastern Parley

WHEELING, W. Va. — Bill Williams, Country Music editor of Billboard magazine and past president of the Country Music Association, will present the keynote address at the annual Eastern States Country Music, Inc., Convention banquet here.

The event will take place in the Colonnade Room of the McLure Hotel. Convention chairman Mickey Barnett described Williams as "one of the most respected men in the industry and certainly one of the most knowledgeable."

The ESCMI convention dates are April 30 through May 2, and will be hosted by the 50,000-watt WWVA radio and Jamboree U-S-A. Convention headquarters will be the Capitol Music Hall. Registration fee for the convention is \$10 and a limited number of banquet tickets are available at \$5.

Industry, Gov't Link

• Continued from page 45

music industry is seldom singled out for attention in any of the state activities.

Betty Fletcher, former secretary for the Moeller Talent Agency, is working with Hopper on the project. Monk said that the liaison committee would include Memphis as well as Nashville.

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 WPLO Atlanta
 KFOX Long Beach
 WBGW Greensboro
 WWVA Wheeling
 WSLR Akron
 WONE Dayton
 WWOL Buffalo
 WTAX Springfield
 KDIX Dickinson
 WIRE Indianapolis
 WENO Nashville
 KKUZ Burlington
 KXXL Bozeman
 WYNA Raleigh
 KLEE Ottumwa
 WHIM Providence
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 WHOO Orlando
 WBMD Baltimore
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 KTOK Oklahoma City
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 WQIK Jacksonville
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 WMIL Milwaukee
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 WVOJ Jacksonville
 WCMS Norfolk
 WINN Louisville
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 WBAP Fort Worth
 KBUY Fort Worth
 WWCO Waterbury
 WEXT Hartford
 WHSL Wilmington
 WCJW Cleveland
 WEEP Pittsburg
 WPIK Alexandria
 WGMA Hollywood-Miami
 WFIF Milford
 WDON Wheaton
 WSLS Roanoke
 WMAD Madison
 WPNX Columbus
 WPDY Clarksburg
 KFDI Wichita
 WJRZ Hackensack
 KWJJ Portland
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 KJBC Midland
 WNYR Rochester
 WUNI Mobile
 KOKE Austin
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Country Music

Nashville Scene

● Continued from page 47

Danville, Ill., high school auditorium for a country music show featuring **Tompall and the Glasers**. Promoter **Jack Estes** said it was the largest crowd ever to be in the auditorium in its 14-year history. . . . **David Rogers** showed up in town briefly after 23 days of personal appearances ranging from Maine to Florida. . . . **Jack Barlow** has won national recognition for his TV commercial spots, winning the Silver Medal Award. . . . The new **Billy Walker** single on MGM, "It's Time to Love Her" is scheduled for release to coincide with the new movie, "Looking Ahead." The song is from the film.

WJIL in All Country

● Continued from page 25

country music mixed with pop music, in a solid MOR sound. The survey which the station conducted showed that country outsold all other types of music in the record shops in the area. The new playlist consists of 100 current country hits and pick hits as 50 percent of the music; 38 percent album cuts; and 12 percent oldies. WJIL is building their record library to fit their new format.

Ratings & Billings

● Continued from page 41

that wells up inside him sometimes and cries for release." The plainness of "Born to Lose" dramatized the point.

Anderson said he used a cut of Bing Crosby's "Still" to show that part of country too and confessed that it was an Anderson tune "in case we're logging for BMI here today."

He said country music has been known to bare the soul of a man "who is never ashamed of what he thinks and proud of what he is." With this, Merle Haggard's great hit with the opening line "I'm Proud to Be an Okie From Muskogee" seemed to sum up much of what Anderson wanted FM broadcasters to come away with.

College Radio Talk

● Continued from page 22

Radio India, New Delhi, while the African viewpoint will be discussed by Athmani Magoma, chief, African unit, United Nations Radio, and former head of English and External Services, Radio Tanganyika.

Registration for delegates is \$10. Chairman of the symposium is Prof. Walter Emery. He can be reached at (614) 422-4330.

A Weekly Listing of the Nashville Session Schedule.

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Hot Country LP's

Billboard SPECIAL SURVEY
 For Week Ending 4/10/71

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	ROSE GARDEN Lynn Anderson, Columbia C 30411	16
2	3	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	11
3	5	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	11
4	2	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	32
5	6	BED OF ROSE'S Stattler Brothers, Mercury SR 61317	13
6	4	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	7
7	8	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	11
8	7	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	12
9	9	MORNING Jim Ed Brown, RCA Victor LSP 4461	11
10	10	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	22
11	15	WITH LOVE George Jones, Musicor MS 3194	7
12	14	15 YEARS AGO Conway Twitty, Decca DL 75248	19
13	13	SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576	3
14	11	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	6
15	12	THE TAKER/TULSA Waylon Jennings, RCA Victor LSP 4487	5
16	—	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	1
17	18	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	5
18	19	SNOWBIRD Anne Murray, Capitol ST 579	28
19	21	THE JOHNNY CASH SHOW Columbia KC 30100	22
20	22	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	10
21	—	STEP ASIDE Faron Young, Mercury SR 61337	1
22	23	GOLDEN STREET OF GLORY Dolly Parton, RCA Victor LSP 4398	5
23	20	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323	12
24	17	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	18
25	16	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	6
26	44	ARMS OF A FOOL/COMMERCIAL AFFECTION Mel Tillis & the Statesiders, MGM SE 4757	2
27	30	BEST OF ROY CLARK Dot DOS 25986	3
28	27	WHERE HAVE ALL THE HEROES GONE Bill Anderson, Decca DL 75254	6
29	26	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	37
30	28	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	28
31	—	WILLY JONES Susan Raye, Capitol ST 736	1
32	—	OSBORNE BROTHERS Decca DL 75271	1
33	34	#1 Sonny James, Capitol ST 629	20
34	35	SHE WAKES ME WITH A KISS Nat Stuckey, RCA Victor LP 4477	7
35	29	LOOK AT MINE Jody Miller, Epic E 30382	16
36	33	HELLO DARLIN' Conway Twitty, Decca DL 75209	42
37	38	GOODTIME ALBUM Glen Campbell, Capitol SW 493	28
38	36	THAT'S THE WAY IT IS Elvis Presley, RCA Victor LSP 4445	16
39	41	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	9
40	32	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists UAS 6777	9
41	31	GUESS WHO Slim Whitman, United Artists UAS 6783	6
42	39	I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397	17
43	—	WILLIE NELSON & FAMILY RCA Victor LSP 4489	1
44	37	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	64
45	45	GREATEST HITS, VOL. 1 Lynn Anderson, Chart CHS 1040	2

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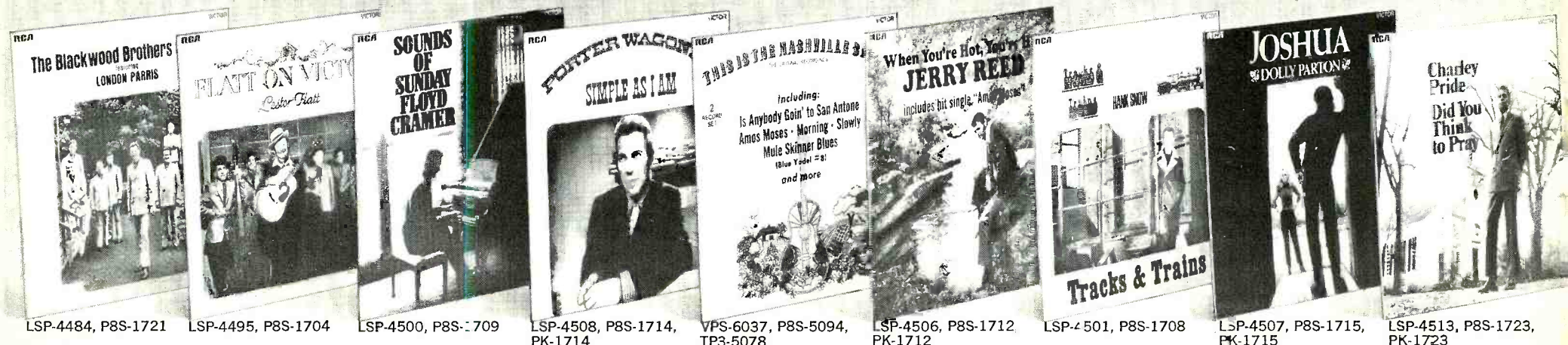
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RCA Records and Tapes



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LSP-4495, P8S-1704

LSP-4500, P8S-1709

LSP-4508, P8S-1714, PK-1714

VPS-6037, P8S-5094, TP3-5078

LSP-4506, P8S-1712, PK-1712

LSP-4501, P8S-1708

LSP-4507, P8S-1715, PK-1715

LSP-4513, P8S-1723, PK-1723

Jukebox programming

Small Labels Jukebox Action Sets Stage for Airplay Push

CHICAGO—Juke Records president Tommy Wills was here recently promoting his recording of "Sweet Soul" at WMAQ and other stations. What's different about this is that jukebox programmers and one-stops have had the recording for six weeks. In other words, Wills, a saxophonist and veteran of the industry, works in reverse. He launches his records via the jukebox market and then follows through with station promotion.

Wills' reverse promotion evolved in an interesting manner. His Richmond, Ind. company was once known as Airtown Records. Obviously, in those days, he concentrated on airplay first as do most promotion men. Then he changed his entire approach and the name of his firm.

Traveling over 5,000 miles a month visiting one-stops, the tireless Wills said: "We're so well known among one-stops now that almost all our releases are on a standing order basis. The one-stop just says send us 200 of what you have."

Only One-Stops

Wills' approach differs also in that he does not sell via wholesale record distributors. Only through one-stops. "The distributor today isn't interested in releases that he can only move in quantities of 500 to 1,000. He has too many lines. He wants to concentrate on the chart items. And I can't blame the distributor.

"By giving one-stops the distributor price I'm offering them a nickel edge and it makes them work the records. Also, I've come to the point where I know in front just about how many of a given release I can move—I can look right down my pipeline with this one-stop type of distribution."

Wills once operated a record store and said his reverse approach on radio promotion reflects in part his disappointment about servicing stations. "We often have cases where the stations were playing a sample or even an acetate before the product was even available in the stores.

"I want the product available when it's on the air."

Asked about the current trend of supplying stores with free quantities of records so that they are listed on station playlists, he said: "Well, this is nothing new either. This has been going on a long time. I imagine it's about the only way some material can be promoted.

"There are hundreds of releases. It's hardly surprising that you find many different approaches to promotion. Our approach of working through the jukebox backwards probably surprises a lot of people. But I've charted a course and so far I haven't been disappointed."

No Stereo

Wills' approach differs in the matter of stereo singles, too. "I still produce monaural records, even though I know that they claim a lot of jukeboxes are stereo. Well, I travel all over the country and you should see all the monaural boxes out there.

"Actually, Jack Gordon of Cameron Musical Industries talked me into producing stereo records. In fact, my first release didn't even have a mono master. Then I took it to a local station in Richmond (Ind.) and you couldn't even hear the bass and drums. This convinced me that if you want airplay eventually, you have to supply a monaural record."

Another aspect of Wills' differing opinions and ideas concerns the growth of jukebox locations. He simply doesn't believe that urban renewal is destroying locations faster than they are cropping up in suburbia.

Growth

"For one thing, Holiday Inn type locations are now using a jukebox. Five years ago, the idea of a jukebox in some plush cocktail lounges was an evil thing to think of. But these new jukeboxes such as the Rock-Ola and others are not even jukeboxes—they look like a beautiful piece of furniture. A whole new market is opening up because of these fine new jukeboxes.

"Another thing that's happening is that many small cities are annexing and it's adding to the number of liquor licenses available. In Indiana, you can't have a license outside the city limits. Well, the city expands into a suburban area and two or three new liquor licenses become available. The first thing these locations put in is a jukebox."

Willis sees growth in several areas. For instance, he notes a continuing number of new one-stops. "Buddy Robinson just opened Operators' Service in Anaheim, California, and Sound, Inc., is another

Jukebox Disks Aid Promotion: -Tenn. 1-Stop

• Continued from page 4

In the areas of promotion, Zimmerman said: "Getting a record on hundreds of jukeboxes in a key market can do as much to launch it as getting one key station to go on the record. Just knowing that a radio listener is hearing a record is no guarantee he will buy it. But when a record plays on a jukebox, that's a direct vote of confidence because the jukebox patron is putting his money into the machine."

Record vending has a special sales force concentrating on jukebox singles sales. The special introductory price involves the Kama Sutra, Sussex and House of Fox labels. All other product is being offered at 58 cents, with title strips and a 10 percent return privilege on any unused records.

Kama Sutra has "One Toke Over the Line," a controversial record in the minds of many radio programmers, which is now breaking over into country locations for jukebox programmers (see separate story). The label is also clicking with "Put Your Hand in the Hand" by Ocean.

Recent Star Title Strip entries for Sussex included a single by Wadsworth Mansion and House of Fox singles by Big Al Downing, Dr. William Truly, Jr., and Maceo/King's Men.

new one-stop in Nashville. There's expansion. Of course, there's also markets that need a good one-stop. "I spent \$31 in cab fares looking for a one-stop in Boston that catered to jukebox operators."

Wills describes his traveling as

(Continued on page 52)

Record Promoters Assess Jukeboxes

MEMPHIS, Tenn.—Record companies are just now beginning to assess the potential of the jukebox market, according to Bernie Kaplan, who heads his own record promotion firm here. He thinks that the confusion in record promotion generally is focusing more attention on jukeboxes because they represent a stable and measurable marketing base.

In fact, Kaplan calls his operation BPI Unlimited with the initials standing for base purchasing index, a term familiar to marketing people.

But if record promotion at the radio station level is confusing, Kaplan has a point worth considering:

"Every jukebox is really a little radio station, and believe me, there are thousands of jukeboxes out there. An they're often radically different even though they may be located in businesses next to each other."

The diversity of the jukebox programming market is a challenge

Rosen Expands

PHILADELPHIA—The 40-year-old David Rosen, Inc. firm here has acquired space next door for an expansion of all its multifaceted operations including its record distribution department.

The area distributor for records, Rowe-AMI jukeboxes, many lines of games, vending and other coin-operated amusement machines, Rosen's distribution activities covers the entire Eastern Pennsylvania, Southern New Jersey and Delaware areas, and extends into the Baltimore, Md., marketing area as well.

Already occupying two large

(Continued on page 52)

Jukebox LP's Push Product; RCA Series Boosts Catalogs

• Continued from page 3

Little LP producers consider that this product serves jukebox programmers in a number of ways. Prutting pointed out that it allows patrons to enjoy more of a favorite artist than is often possible with singles. Additionally, the albums offer a transition price when jukeboxes are changing from three singles for a quarter to two singles for a quarter: the jukebox LP still offers three songs for 25 cents.

Radio Play

Since jukebox programmers have been plagued by more exposure of album cuts on the radio creating a demand for singles not available, the jukebox album can include cuts receiving heavy airplay, Prutting added.

One problem still to be fully ironed out is that of lengthy cuts. He said this is often a critical point in determining what to include in a Little LP.

"The Perry Como album only contains four songs because of the rather long length of the cuts," Prutting said. "I have to look very carefully at what a 12-in. album contains. A lot of things enter into the decision."

One other point concerns building a package around an established hit jukebox programmer already have on their routes. "I did include 'It's Impossible' on the Como album and the two strong titles on the Eydie Gorme and Henry Mancini albums because they are just very strong. It comes down to deciding what has to go on a jukebox album."

Prutting often has to buy large albums if he is trying to catch up with radio exposure or strong store sales. Then he said it is a matter of studying the album carefully.

"Sometimes a cut on an album seems just right for jukeboxes until I have really studied it. A lot has to do with what the artist has available on singles and how well they were played on jukeboxes.

"In the case of Charley Pride, I included 'The Snakes Crawl at Night' because I had read in Billboard where Lieberman's One-Stop in Omaha had received requests for it but had never found it available as a single."

Some of the other titles on this package had previously been released in RCA's oldie series, he noted.

Covers

Prutting continues to use a relatively inexpensive package. He said his theory is that many of the newer jukeboxes do not now include a window for displaying the album covers and that the merchandising effect of full color exact duplications of the original albums is not as important.

Jukebox manufacturers discontinued the album window concept primarily because it became a redundant feature from a design standpoint.

However, all brands of jukeboxes do offer Little LP play capability and many engineers such as Seeburg's John Stuperitz are strong advocates of the 33 $\frac{1}{3}$ r.p.m. jukebox disks.

Programmers of jukeboxes in some cases have backed away from Little LP's because of the need to program 10 or none at all (they are programmed in one tier of the programming panel). The objection was that not enough material was available. "No one can say that anymore," Prutting said.

"There is really a growing abundance of great jukebox album material and the record companies are recognizing it finally."

The RCA release:

Perry Como, No. 137: "It's Impossible," "A House Is Not a Home," "We've Only Just Begun," "Raindrops Keep Fallin' On My Head"; Eydie Gorme, 138: "You've Made Me So Very Happy," "Nice People," "Yesterday, When I Was Young," "Tonight I'll Say a Prayer," "Quiet Soul," "Knowing When to Leave"; Henry Mancini, 139: "Love Theme From Sunflower," "Whistling Away the Dark," "Theme From Love Story," "Song From M-A-S-H," "Theme From the Hawaiians," "Theme From Borsalino."

Also: "The Best of Al Hirt, Vol. II," 140: "Star Dust," "The Girl From Ipanema," "I Cant Get Started," "Easy Street," "Walkin'," "Sleepy Lagoon"; "The Best of Ed-

(Continued on page 52)

Promotion Clue to Play Trend

AUSTIN, Minn.—Record promotion men could help jukebox programmers in many ways, according to Judy Hatleli, Star Music and Vending Co. here. She said jukebox programmers need advice on records that might break out in multiple areas of programming—i.e. from teen into country, and so forth.

"Our problem is that we have to buy far in advance of any chart action in many, many cases. We have jukeboxes in 23 towns and

must program them in cycles of three weeks.

"By the time a record is finally programmed around the route as a teen record, it can start breaking as a country song. Then I must re-buy and cycle it into my current programming."

She said this is what happened with "One Toke Over the Line." The record started initially in her teen locations and was used in some easy listening stops. "But Larry Ruegermor at Acme advised me that it was breaking in country so I tried it and it is really going in country locations."

Often the jukebox programmer with two and three-week route cycles takes quite a chance on a new record, she said. "I took a chance on Charley Pride's 'I'd Rather Love You' because I just didn't think it was as strong as some of his other records. In some locations we started to take it off. Now they are asking for it again."

She said she will often leave a new record on for "three or four" servicing trips to give it a chance.

Another aspect she mentions is the change in music styles. "For a while all the people in our country locations were going for a fast beat. Sammi Smith's 'Help Me Make It Through the Night' changed that. There's a trend toward a fuller sound and a slower tempo."

All the multiple factors make the job of selecting jukebox records more complicated. "We can use good advice," she said.

Kaplan is just now re-evaluating after months of research.

"The more research I conduct, the more I realize the vast potential of the jukebox market and how much it has been overlooked."

Kaplan said he put together a program involving sample service and feedback covering 546 jukebox programmers, one-stops and retail stores in 11 states. He purchased Yellow Pages lists in 30 major and secondary markets.

Somewhat in the same way as Tommy Wills (see separate story), Kaplan firmly believes records can be broken on jukeboxes. "But it's a whole new bag for many record companies because for so long the one-stops have been the major communication link to the jukebox programmer."

College Station Polls Jukebox

BOWLING GREEN, O.—The growing rapport and exchange of programming information between radio programmers and jukebox programmers may well extend to the college radio level too, according to Carl L. Navarro, program director of WFAL-AM on the university campus here. He now surveys two jukeboxes on campus.

Like many college stations everywhere, Navarro's is "carrier current," which means that its signal travels in the AC line of the university's buildings. He said some college stations are "wired wireless," where the signal travels through a cable circling the campus.

Navarro considers that his audience numbers 8,000-8,500 depending upon the time of year. He pro-

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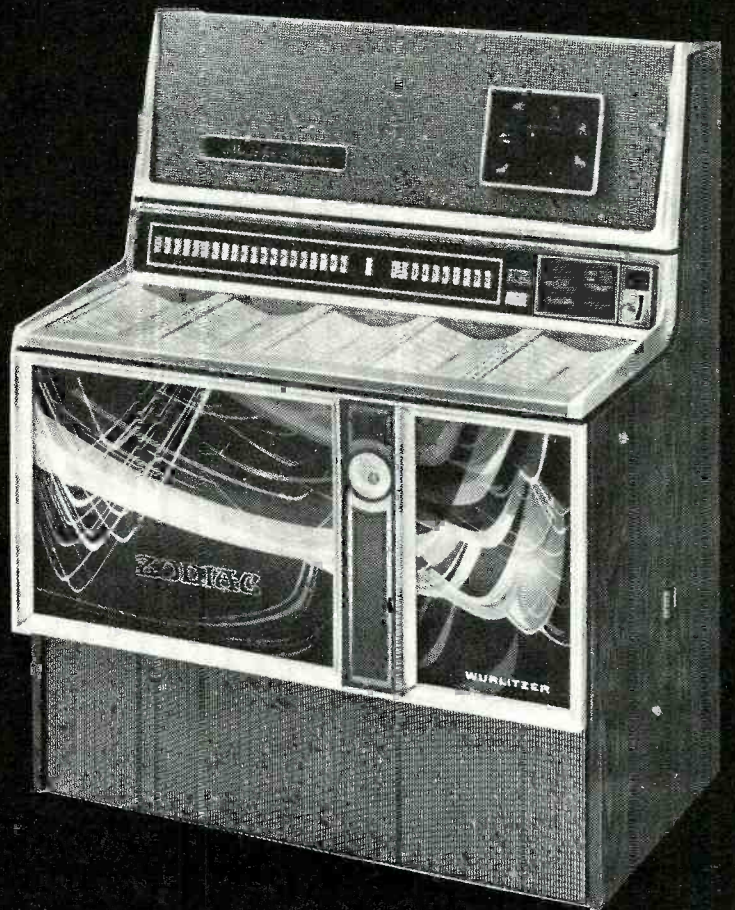
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Karel H. Johnson's St. Louis, Mo. class: **John Zitta and Dan Zitta**, Zitta Music Co., Highland, Ill.; **Steve Sudbrock, I. B. Storts Jr.** and **William Conner**, Pike Amusement, Bowling Green, Mo.; **W. Gary Reed**, Cook Music Co., Centralia, Ill.; **Emmer R. Anderson**, St. Louis, Mo.; **William Gray**, Ollie Woodmansee, Lee Edmonson, Oscar Dawson, G & S Music, E. St. Louis, Ill.; **James Osburn**, Central Distributing, St. Louis,

Mo.; and **Donald Houchins**, Hi Fi Amusements, Springfield, Mo.

H. W. Peteeff's Chicago, Ill. class: **Edgar Blakely**, South Central Music Co., Chicago, Ill.; **Henry S. Dzewior**, Melody Music, Chicago, Ill.; **Salvator Marrano**, AA Swingtime Music Co., Chicago, Ill.; **Lary Stover**, American Shuffleboard Sales, Peoria, Ill.; **Frank A. Woods**, Eastern Music Co., Chicago, Ill.; and **John W. Strong**, South Central Music Co., Chicago, Ill.

Rosen Expands

• Continued from page 50

buildings on Broad Street close to center city in what still remains the city's coin machine row, the addition of the adjoining third building means adding approximately 100,000 square feet of space. The additional facilities will also double the amount of showroom space and with a total of 18,000 square feet of unobstructed view on a street level with picture windows to make it attractive on the outside as well, the Rosen firm figures on having one of the largest and most attractive showrooms in the industry.

Added facilities will also be allotted to the firm's record distributing division. **David Rosen, Inc.**, is one of the largest independent record distributors in the East.

Making the expansion all the more significant is the fact that the tearing down of the walls were accompanied by "Happy Birthday" greetings on the part of the entire staff. Not only did it mark the 40th anniversary of **David Rosen, Inc.**, but it also marked owner **David Rosen's** birthday as well.

Airplay Push Set

• Continued from page 50

a hard grind. He was recently in South Carolina at an operators' convention and will be at the Music Operators of New York convention May 14. He will also exhibit at Music Operators of America Oct. 15 and would exhibit at the Country Music Association but it is scheduled for the same weekend.

Jukebox LP's Promo

• Continued from page 50

dy Arnold Vol. II," 141: "Misty Blue," "Somebody Like Me," "Turn the World Around," "The Tip of My Fingers," "Release Me," "It's Such a Pretty World Today"; "The Best of Charley Pride," 142: "The Snakes Crawl at Night," "All I Have to Offer You Is Me," "Does My Ring Hurt Your Finger," "Just Between You and Me," "Kaw-Liga," "Before I Met You."

What's Playing?

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

Alton, Ill.; Country Location

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



Current releases:
"We Can Sure Love Each Other," Tammy Wynette, Epic 10707;
"I Won't Mention It Again," Ray Price, Columbia 45329;
"Step Aside," Faron Young, Mercury 73191.
Oldies:
"For the Good Times," Ray Price;
"Oakie From Muskogee," Merle Haggard.

Arlington Heights, Ill.; Adult Location

Wayne Hesch, operator;
Robert Hesch, programmer;
A & H Entertainers



Current releases:
"She's a Lady," Tom Jones, Parrot 40058;
"Knock Three Times," Dawn, Bell 938;
"Rose Garden," Lynn Anderson, Columbia 45252.
Oldies:
"Release Me," Engelbert Humperdinck;
"Scotch & Soda," Kingston Trio.

Austin, Minn.; Country Location

Judy Hatleli, programmer,
Star Music & Vending Co.



Current releases:
"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"Dream Baby," Glenn Campbell, Capitol 3062;
"L. A. International Airport," Susan Raye, Capitol 3035.
Oldies:
"Honey Come Back," Glenn Campbell;
"Crazy Arms," Patsy Cline.

Chicago; Teen Location

Betty Schott, programmer,
Western Automatic Music

Current releases:
"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"I Play and Sing," Dawn, Bell 970;
"Never Can Say Goodbye," Jackson 5, Motown 1179.

Chicago; Young Adult Location

Paul Brown, operator;
Betty Schott, programmer;
Western Automatic Music



Current releases:
"I Am . . . I Said," Neil Diamond, Uni 55278;
"Another Day," Paul McCartney, Apple 1829;
"No Love at All," B. J. Thomas, Scepter 12307.

Denver, Colo.; Soul Location

Ralph Ludi, programmer,
Apollo Stereo Music



Current releases:
"What's Going On," Marvin Gaye, Tamla 54201;
"You're All I Need to Get By," Aretha Franklin, Atlantic 2787;
"Please Don't Leave Me Lonely," King Floyd, Chimneyville 437.

Hudson Falls, N. Y.; Adult Location

John Powers, programmer,
H.C. Knoblauch & Sons



Current releases:
"I Won't Mention It Again," Ray Price, Columbia 45329;
"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"Rose Garden," Lynn Anderson, Columbia 45252;
"Love Story (Where Do I Begin)," Andy Williams, Columbia 45317.

Indianapolis, Ind.; Soul Location

Larry Geddes, programmer,
Lew Jones Music Co.



Current releases:
"Don't Make Me Pay for His Mistakes," Z.Z. Hill, Hill 222;
"We Can Work It Out," Stevie Wonder, Tamla 54203;
"Stompin' in the Name of Love," Margie Joseph, Volt 4056.
Oldie:
"Tears of a Clown," Smokey Robinson.

Jackson, Miss.; Soul Location

Windham Caughman, programmer,
Capital Music Co.



Current releases:
"Don't Change on Me," Ray Charles, ABC 11291;
"Could I Forget You," Tyrone Davis, Dakar 623;
"The Bells," Bobby Powell, Whit 6907.

Manhattan, Kan.; Young Adult Location

Judy Wiedner, programmer,
Bird Music Co.




Current releases:
"Me and Bobby McGee," Janis Joplin, 45314;
"Joy to the World," Three Dog Night, Dunhill 4272;
"Free," Chicago, Columbia 45331.
Oldies:
"Little Girl Blue," Janis Joplin;
"All Along the Watchtower," Jimi Hendrix.

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Gedda Appearances Spur Angel Release of Beethoven Package

LOS ANGELES—Angel Records is issuing a Beethoven set in conjunction with tenor Nicolai Gedda's U.S. appearances, including the Metropolitan Opera. The album also features soprano Cris-

tina Deutekom, bass Hans Sotin, and the Orchestra of the Beethoven Halle, Bonn, Volker Wagnenheim, conducting. Organist Lionel Regg is being introduced to the label with a

two-LP Bach package, while Sir Adrian Boult's Vaughan Williams symphonic series is continued with the London Philharmonic. Guitarist Oscar Ghiglia assists on a set of varied material by soprano Victoria de los Angeles.

Menhuin Festival Orchestra, completing its U.S. tour, has a Bach album with harpsichordists George Malcolm and Simon Preston.

The Melodiya/Angel series includes Shostakovich's music for the films, "Zoya" and "Piragov" with Maksim Shostakovich and the Bolshoi Theater Orchestra & Chorus. Pianist Viktor has a Rachmaninoff recital, while the USSR Defense Ministry Band offers a program of 19th century waltzes and marches.

The low-price Seraphim line has a three-LP package of Mozart's "Idomenee" with Richard Lewis, Sona Jurinac, Leopold Simeneau and the Glyndebourne Festival Orchestra & Chorus, John Pritchard conducting.

A Wagnerian album features soprano Birgit Nilsson, baritone Hans Hotter and the Philharmonia Orchestra, Leopold Ludwig conducting. A monaural-only pressing has tenor Jussi Bjorling in arias and songs. Completing the Seraphim release is the third volume of Dennis Brain.



M. SCOTT MAMPE, director of Mercury Records' classical division, receives an award for the division's "far-sighted vision" and significant contribution to the American musical scene through their exposure of the uniquely American wind ensemble. The award from the New England Conservatory of Music was for the 25 LP's issued by the Eastman Wind Ensemble. Representing the conservatory are Frank L. Battisti, left, chairman of the music education division, and Donald Harris, center, assistant to the president for academic affairs.

RECORD REVIEW

CMS Poetry Readings Set

NEW YORK — CMS Records has released, in a special seven-volume set of records, highlights of poetry readings by world-renowned poets, held at the Spoleto Festival of Two Worlds in Italy.

Recorded in this ambitious production are the works of American, British, Italian, Spanish and Latin-American poets. Some are recorded in English, while others are done in the native language of the poet with accompanying English texts.

Recitals here are done by Ezra Pound, British poet Stephen Spender and Allen Ginsberg and Lawrence Ferlinghetti, among others. CMS Records has vividly captured

the drama, excitement and deep feeling of the poets, as well as the spontaneous, enthusiastic response of the audience.

Although the poets recorded here are from vastly different cultural and sociological backgrounds, and their ideas and ideologies differ radically, they are united by one common bond—the bond of awareness, and the eloquence of speech and thought to expound that awareness coherently and cohesively.

Selections include works from Pound's "Cantos," Ferlinghetti's "Coney Island of the Mind," Ginsberg's "Cafe in Warsaw," and Spender's "Bagatelle."

Although the disks are designed as a single seven-volume package, they can be purchased individually to form an integral part of one's library of cultural recordings.

RADCLIFFE JOE

Previn Leads Williams Date

NEW YORK—Andre Previn's steady maturation as a conductor was apparent as he led the March 23 concert of the Philadelphia Orchestra at Philharmonic Hall. Although the program was unimaginative, Previn, who has recently signed with EMI, Angel Records' parent company, ably conducted the orchestra in Vaughn Williams symphonies are a specialty of Previn, who has conducted many of them with the London Symphony for RCA Records, including "Symphony No. 6."

Shostakovich's "Symphony No. 5," a modern warhorse, was the flashy finale. The Philadelphia, which now records for RCA, has recorded the symphony for Columbia. The overture to Berlioz's "Beatrice and Benedict" opened the program. FRED KIRBY

Handel Unit In 'Ariodante'

NEW YORK — The Handel Society of New York presented the first New York performance of Handel's "Ariodante" in a superior Carnegie Hall concert, March 29 under conductor Stephen Simon. RCA Records will release a Handel Society package of the opera in the fall with Simon conducting and soprano Sophia Steffan in the title role. Miss Steffan capably sang Ariodante at Carnegie Hall. Capable can best describe the three-hour concert as much of the work's beauty came across, but little of the brilliance, although soprano Judith Raskin displayed both. Miss Raskin, one of the most secure of artists, has recorded for RCA, Columbia, Decca and London.

Among the capable artists were baritone Morley Meredith, soprano Patricia Wise, mezzo-soprano Joan Caplan, tenor John Stewart and harpsichordist Martin Isepp. The orchestra and chorus also performed well.

Record, Pub Co. Is Formed by Farhat

WILLIAMSTON, Mich. — Ed. Farhat Jr., songwriter-performer, has formed Peace Recordings and Farhat Publishing here. He is the leader of Furnum's Guild which released its first single and is planning an album for August.

Romeros Featured in Baroque Fest; Janigro Is Conductor

NEW YORK—The Romeros, famed guitar-playing family, were featured at a bright "Baroque Festival" of the Washington National Symphony Chamber Orchestra at Alice Tully Hall on March 28. Antonio Janigro stylishly conducted a program, which opened with Pergolesi's "Concertino No. 2." Celedonio Romero, who performs with his three sons, was the soloist in Azpiazu's transcription of Vivaldi's "Concerto in D," originally composed for lute. The Largo was especially notable. The Andantino siciliano of Giuliani's "Guitar Concerto in A," with Pepe Romero as soloist, was another of the afternoon's many highlights.

Angel Romero was featured in a sparkling Romero transcription of Vivaldi's "Concerto in B Minor," where he was joined by his father, Celedonio, and his brothers, Celin and Pepe. This first-half closer was brilliantly performed, especially the Allegro finale. The Romeros have recorded singly and as a group for Mercury.

The orchestra was adept under Janigro's direction in these works

as well as Corelli's "Concerto Grosso, Op. 6, No. 4," and Mozart's "Divertimento in D, K. 136" not really a baroque work. Featured during the afternoon were violinists Miran Kojian and Virginia Harpham, viola Richard Parnas, and cellist John Martin. Janigro has recorded as conductor mainly for Vanguard and Bach Guild, and as cellist, mainly for Westminster. FRED KIRBY

Mack Now Arm of Big Tree Co.

NEW YORK—John Mack Presents, Inc., has become a division of Big Tree Records through an agreement between Mack, who will continue to operate the division as a total concept music company, and Doug Morris, president of Big Tree.

Mack plans to set up representative operations in Philadelphia, Chicago, Los Angeles, Detroit, Cleveland, Pittsburgh and St. Louis. He also is negotiating Canadian representation. His office is at 17 E. 45th St., New York, 10017.

New LP/Tape Releases

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

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

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Hollywood	(LP) Decca DEB 708...\$4.98	LOS JOHNNY JETS	Exitos Al Estilo De	(LP) Miami DMC 1099...\$3.98	LOS MILLONARIOS	19 Exitos Bailables Con	(LP) Miami MFS 3142...\$3.98	LAINE, FRANKIE	A Brand New Way	(LP) Amos AAS 7013...\$4.98	LIVE CATFISH Featuring Bob Hodge	(LP) Epic E 30361...\$4.98	JAMES, SONNY	Empty Arms	(LP) Capitol ST 734...\$4.98	(BT) 8XT 734.....\$6.98	(CA) 4XT 734.....\$6.98	KOTTKE, LEO	Mudlark	(LP) Capitol ST 682...\$4.98	(BT) 8XT 682.....\$6.98	KENTUCKY EXPRESS	That's Not What Lovin' Is	(LP) Cream CR 9002...\$4.98	KING, CAROLE	Tapestry	(LP) A&M SP 77009...\$5.98	LONDON SOUND 70	Best Songs of Hollywood	(LP) Decca DEB 708...\$4.98	LOS JOHNNY JETS	Exitos Al Estilo De	(LP) Miami DMC 1099...\$3.98	LOS MILLONARIOS	19 Exitos Bailables Con	(LP) Miami MFS 3142...\$3.98	LAINE, FRANKIE	A Brand New Way	(LP) Amos AAS 7013...\$4.98	LIVE CATFISH Featuring Bob Hodge	(LP) Epic E 30361...\$4.98	JAMES, SONNY	Empty Arms	(LP) Capitol ST 734...\$4.98	(BT) 8XT 734.....\$6.98	(CA) 4XT 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EXPRESS	That's Not What Lovin' Is	(LP) Cream CR 9002...\$4.98	KING, CAROLE	Tapestry	(LP) A&M SP 77009...\$5.98	LONDON SOUND 70	Best Songs of Hollywood	(LP) Decca DEB 708...\$4.98	LOS JOHNNY JETS	Exitos Al Estilo De	(LP) Miami DMC 1099...\$3.

International News Reports

English Rack Organization Dissolves Its Agreement

• Continued from page 1

the prospects for a competitor much more favorable.

So far, neither EMI, nor Decca, Pye and Philips-Polydor have any plans to supply Pickwick with albums at factory prices.

Philip Brodie, EMI Records managing director, commented, "We are very happy with the progress being made by Record Merchandisers and our other wholesaling arrangements are adequate. Since we have a share in Record Merchandisers we prefer to develop through that organization and are therefore unlikely to supply Pickwick with product unless we can be convinced that by so doing our overall business can be substantially increased without detriment to our existing outlets."

British Decca is taking the view that consideration would be given to supplying records at dealer price, providing that necessary requirements are fulfilled, but does not intend to depart from existing wholesale arrangements.

At Pye, general manager Geoffrey Bridge indicated Pye's willingness to supply records at dealer prices, but not at wholesale. "We could change at any time—but this is a decision we are free to take on our own," he stressed.

Fred Marks, managing director of Philips, and John Fruin, man-

aging director of Polydor, expressed themselves satisfied with existing distribution arrangements.

However, Pickwick is pressing on undaunted. This week managing director Monty Lewis announced that former RCA general marketing manager Walter Sparksman has joined the company to handle racking activities.

Next step is expected to be an announcement of the name of the company which will handle the rack sales, followed by the instigation of a number of pilot schemes.

"This is terribly important to

us," stressed Lewis. "We are prepared to take it easy and the appointment of Walter Sparksman is the first step in building a team."

Asked to comment on the lack of support from the RM members, Lewis said, "Certain things are going on, but I don't want to prejudice any issues. I just want to be friendly with everybody."

He added that outside of EMI, Decca, Pye and Philips-Polydor, "nobody has turned us down" and he hoped that their policy of non-co-operation was only "a temporary thing."

Monte Carlo's Service Test Fizzles—Station Is Closed

LONDON—Radio Monte Carlo International's British service experiment has failed. The station closes this weekend after only four months of English language broadcasting.

Three reasons are given for its collapse: limited broadcasting hours, the country's economic condition and poor reception. Said a spokesman: "The general economic situation in Britain makes it uneconomical to run a station trans-

mitting to Britain after midnight. Advertising agencies are worst hit by bad economic conditions because, as a leisure industry, they are the first to lose. We can't expect them to be forthcoming with advertising.

"Besides, the hours we were broadcasting were not long enough, and the reception difficulties we encountered were quite bad."

During the past three weeks the station has been forced to move their transmission frequency a few kilocycles within the 205 metres medium waveband to avoid interference from the BBC World Service, broadcasting test transmissions on both 204 and 206 metres, medium wave.

The station, however, still has long-term plans for British programs. Earlier this year the Monte Carlo authorities announced 24-hour broadcasting by the mid-seventies. This is still one of the station's aims.

Composers Set For Rio Fest

RIO DE JANEIRO—Augusto Marzagao, director of Rio's annual international popular song festival, has started to sign up composers for this year's event which starts at the end of September.

The first seven composers to enter included Brazil's Marcos Valle, Sergio Valle, Beth de Carvalho, Iva Lins, Antonio Adolfo and Paulo Tapajos.

The signing ceremony took place at the inauguration of the Rio festival's new headquarters located at Rua Marques de Carandai 28, Rio de Janeiro.

Publishers Join French Assn.

PARIS—The French Publishers Association, ASDEP, formed last year with Philippe Boutet as president, now groups 31 publishers following recent affiliation by the Bleu Blanc Rouge, Music 23, Marouani, Les Trois Mousquetaires and Sugar Music companies.

The association is now working in contact with the U.S. National Music Publishers' Association, Inc., following meetings between Boutet and NMPA president Sal Chianta and vice president Leonard Feist.

Case to Spur Tougher Policy vs Bootleggers

• Continued from page 1

Dramatic and Music Performers Protection Acts of 1958 and 1963. Both were also ordered to pay costs of \$432 each.

The case was brought by the record industry, with Geoffrey Smyth, one of EMI's legal advisers, acting as informant and the prosecution's counsel instructed by solicitors acting on Polydor's behalf. Already the prosecution, through the British Record Producers Association, has made a tentative approach to the Board of Trade with a view to increasing the maximum penalties for bootlegging and piracy.

The case was the first of its kind in Britain and was brought against Industrial Commercial Plastics as well as Zimmerman and Collins. Andrew Rankin, prosecuting counsel, explained that ICP — "a reputable company" — had been issued with a summons only in order to obtain a destruction order in respect of the albums still in their possession. ICP gave an undertaking that all the albums had been destroyed and the summons was withdrawn.

Zimmerman and Collins both pleaded guilty by letter. Zimmerman had ordered 13,944 copies

of the album from ICP, of which 9,666 had been delivered. He then distributed the record to several retailers, and in particular, to Collins, who sold it from his shop at 88 Chancery Lane, London.

Said Zimmerman afterwards: "The decision means that it will be very hard to bootleg albums in Britain, not because of the fine, but because there will be no pressing plants wanting the adverse publicity from a case like this."

"There are very few independent pressing plants in Britain and none of them will take on bootlegs now. It's the same on the Continent, too."

Following the case, CBS has also revealed tentative plans to take future legal action. The company, with Bob Dylan, has been one of the major victims of bootlegging. Said deputy managing director, Maurice Oberstein: "At the moment we are taking counsel's advice about how to proceed. People are gathering evidence and trying to establish the best course for us; we are investigating both criminal and civil procedures."

"It's the whole industry which is affected. We are worried about the next steps in bootlegging, which could follow the American example of tape duplication. "Any action we take will be for the good of us all."

From The Music Capitals of the World

TOKYO

Canyon artist, jazz trumpet player **Terumasa Hino**, is in New York recording an album with **Jimmy Warrens**, **Lee Morgan** and others. . . . Nippon Columbia is releasing four singles recorded by French artist **Claude Dulant** and produced for Nippon Columbia's new Continental label by **Mitsuteru Takahisa**. Columbia is also promoting **Bobby Sherman's** LP "With Love, Bobby" with a Concert Caravan in 14 Japanese cities. The caravan presents a preview of the artist's television film and an exhibition of photographs. And in cooperation with CBS/Sony, Nippon Columbia is promoting the single, "Stop, I Don't Want to Hear It Anymore" from the soundtrack of "RPM" by **Melanie**. Her singles are released on Buddha and represented by Nippon Columbia, and her album product on Bell from CBS/Sony.

Sergio Mendez & Brasil '66 arrive in Japan April 14 for a series of 11 live concerts, through April 30. Two appearances are in Tokyo, with other dates in the Kansai (Osaka-Kyoto) area and in the Tohoku (northern Honshu Island) region. Kyodo Tokyo is sponsoring the tour and King Records, representing A&M, is participating in local promotion. . . . **Black Sabbath** has canceled previously announced plans to visit Japan in connection with the opening of the Philips Music Salon, a part of the new Tokyo headquarters of Nippon Phonogram. . . . An All-Nippon Folk Jamboree is set from Aug. 7-9 at Sakashita-machi in Gifu Prefecture near Nagoya. Japanese artists **Nobuyasu Okabayashi**, **Tokiko Kato**, **Maki Asakawa**, **Kiyoshi Hasegawa**, **Norihiko Hashida & The Climax** and **Yosuke Yamashita and His Trio** are expected to perform. Ongaku-sha are sponsors of the event and expect more than 30,000 persons to attend. . . . Crown Records artist **Kiyoko Suizenji** took part in a ceremony surrounding the pressing of the one-millionth copy of her hit single "Daishobu" recently at the Tsunashima factory site of Toyo Kasei Co., Ltd.

Nippon Phonogram will present a three-minute version of a soon-to-be-released LP recording of Zen Buddhist chants and other ceremonial sounds at the worldwide Philips meeting in Baarn with the intention of creating active international interest in this and other types of underexposed Japanese music. The company will also release in Japan this month a single, "Dare Da Ta?" ("Who Was It?") by **Miki Curtis & Samurai** from their recent Philips LP "Kappa." Among other releases from Nippon Phonogram is the first Philips LP by noted pop singer **Jun Mayuzumi**, "Yushu," and a new LP by **Free** entitled "Highway." Free is expected to make a personal appearance tour of Japan in the near future. . . . Toshiba has released on the Liberty label the second LP of the Japanese group **Red Bird**, produced by **Kunihiko Murai** of Alfa Music. The LP, "Beautiful World," contains original songs in English, several of which are being released as singles in the U.S., West Germany, England, France, Brazil, Chile and Argentina.

Toshiba has released "I Walk Through the Fields" by the Dutch group the **Cats**, and in what a Toshiba spokesman describes as a one-million record sales campaign, that company is releasing three separate singles by ex-Beatles members **Harrison**, **McCartney** and **Lennon**. . . . RCA expects a renewed interest in the soundtrack recording of "Sound of Music" due to the repeat showing of the film

in a major downtown Tokyo theater this month. . . . RCA is also releasing this month two singles from the recent San Remo Festival. **Jose Feliciano's** "Che Sara" will be released in Italian and in English on one single and **Nicola di Bari's** and **Nada's** "The Heart Is a Gypsy" as another single.

RCA artist **Andre Previn** is expected to tour Japan later this month with a series of concerts ending with an appearance in Tokyo April 30 at Hibiya Hall featuring violinist **Kyon Fa Chon**. . . . **Jack Jones**, also RCA, is now making personal appearances in Tokyo clubs, concert halls and in U.S. military facilities, and RCA artist **Sylvie Vartan** will arrive on May 7 for six appearances in Tokyo and five in the Kansai area through May 24. RCA/Victor of Japan is promoting her "Grand Prix." . . . French soprano **Regine Crespin** is set for two recitals in Tokyo May 9 and 13. . . . Brazilian guitarist and composer **Baden Powell** is in Japan on his second visit, giving personal appearance concerts in Tokyo and Osaka.

MALCOLM DAVIS

AMSTERDAM

CBS-Artone has begun heavy promotion campaign for local artist, **Bojoura** and flautist **Chris Hinze**, whose album, "Stoned Flute," has also been released in the U.S. **Hinze** is at present studying at Boston's Berklee School of Music on a scholarship course originating from the Dutch Ministry of Cultural Affairs. **Bojoura's** single, "Everythin's All Right," will be issued in France as well as Holland. . . . **Lynn Anderson** visited Holland on March 8-9 for appearances on the local KRO-TV network. . . . The **Byrds** will be playing a series of nine concerts, from May 14, in Holland. The tour has been organized by Mojo Productions. CBS will tie in with heavy promotion on the **Byrds'** catalog. . . . Dutch Hawaiian-styled group, the **Kilima Hawaiians**, disembarked in Rotterdam, March 13, following a six-month Far Eastern tour. . . . **Bovema** EMI has commenced a special promotion campaign on its progressive repertoire, comprising 15 new albums featuring among others **Quicksilver**, the **Beach Boys**, **Tim Buckley**, **Jeff Simmons**, **Traum Brothers**, **Joy Of Cooking**, **King Crimson**, **Love**, **Grand Funk Railroad**, **Captain Beefheart**, **Michael Chapman**. The campaign has been supported by heavy displays. . . . Next Dutch release by **Freda Payne** expected to be "Cherish What's Dear To You." . . . Latest single by **Chairmen of the Board**—"Chairman of the Board." . . . Bovema has issued a track from the **Ruth Copeland** album, "Self Portrait," "I Gotta Thing for You, Daddy." . . . British group, the **Hollies**, made sell-out appearance at Amsterdam's Concertgebouw, March 20. . . . **Ashton, Gardner & Dyke**, whose single "The Resurrection Shuffle," has been in the Dutch charts recently, will be making further Dutch/TV appearances shortly. . . . **Cliff Richard**, plus **Marvin, Welch & Farrar**, appeared in concerts in Amsterdam and Rotterdam March 26. A new album by **Marvin, Welch & Farrar** is at present on release.

BAS HAGEMAN

LONDON

CBS is aiming at university and college campus for its campaign to promote its new sample album "Together," featuring 16 acts including **Santana**, **Johnny Winter**, the **Byrds** and **Tom Rush**. The company has also had printed

African Group Form Company

JOHANNESBURG — Durban non-White group The Flame, currently working in the U.S., has launched its own company called Fatchap.

The company will handle all the group's affairs in South Africa and is headed by Peter Webber who brought the Flame to South Africa for a three-month concert tour. Fatchap intend organizing local pop shows as well as do recordings of South African groups for pressing in the U.S.

100,000 copies of an eight-page newspaper to be distributed to college students. Several of the acts are coming to the U.K. for appearances to back up the promotion which is similar to the company's recent "Blockbuster" campaign which proved very successful. . . . On the basis of a heavy TV advertising campaign by the Silverkrin shampoo company involving three 30 second spots each night for several weeks on the entire network, Polydor is reissuing the **Tokens** single, "She Lets Her Hair Down," the campaign's theme. . . . Phonodisc, the joint distribution network run by Philips and Polydor, is planning to hold a series of dealer trade shows in an effort to secure strong dealer relationships. The meetings take in Glasgow, Liverpool, Manchester, Birmingham and London.

Dick James Music has acquired the shares in Pacer Music held by Nems Enterprises and singer **Gerry Marsden** who held 10 and 40 per cent respectively. Pacer, now a wholly owned subsidiary of Dick James will be developed within the group. . . . **Alistair Taylor**, the recently appointed general manager of the Avenue budget record company, has signed two writers, **Alan Forrest** and **Roger Dyer** to a management contract to Concept Management, an off-shoot of Avenue. Taylor has not assigned the publishing contract. The pair have written a children's series, "The Boddles" which is being recorded by Avenue.

Pickettywitch has signed a three-year contract with the German publishers Musik-Edition Discoton for its material. The Pye act publishes its material through ATV-Kirshner in the U.K. . . . Selecta Imports has scheduled the first 1971 release by German organist **Klaus Wunderlich** — one of the division's best selling overseas acts. Selecta is releasing two albums, a double package, "Around the World With Klaus Wunderlich" and "South America No. 2." . . . First product from A and M's new deal with the U.S. Sussex label will be released later this month. Product includes "Sweet Mary" by **Wadsworth Mansion** and "Triangle of Love" by the **Presidents**.

PHILIP PALMER

MILAN

A new deal has been signed between the State-owned Fonit-Cetra company and the Ducale group (MCA Italiana, EDM, Italdisc) which means that, with immediate effect, Fonit-Cetra will be responsible for the distribution for all the Ducale labels. . . . Just released: the first Phonogram single by **Patty Pravo** (on Philips). 'A' side is a translation of the theme from "Love Story." . . . **Alberto Carish**, Italian Southern publishing group's general manager, is seeking a promising, new artist with whom to launch the Southern record label. . . . **Nicola di Bari** and **Nada**, the two winners of the San Remo Festival, with "Il cuore e uno zingaro," and **Lucio Dalla**, singer/composer of the third-placed song, "4/3/43" are currently heading the Italian singles charts. All three are RCA artists. . . . Only two foreign artists are placed among the first 10 singles in the local charts — **Jose Feliciano**, who is becoming very popular in Italy, with the second-placed San Remo song, "Che sara," and **George Harrison**, whose "My Sweet Lord" (distributed by EMI Italiana) was No. 1 the week before the Festival. . . . Ricordi has launched a special campaign for retailers to promote A&M's **Joe Cocker's** products. . . . According to the Japanese trade magazines, **Gianni Nazzaro** (CBS-Sugar) is the most popular foreign artists in Japan, after **Tom Jones** and **Engelbert Humperdinck**. . . . EMI Italiana, and its publishing group Voce del Padrone, have prepared the first Eureka cassette for the Italian market, containing 12 songs published by Eureka VdP. This follows the successful launch abroad of Eureka VdP's promotional cassettes.

Singer/composer, **Herbert Pagani** (Mama Recs.), won the first prize
APRIL 10, 1971, **BILLBOARD**

at the Vina del Mar Festival with his song, "Mio Dio" (My God). . . . Following a series of TV appearances, **Mino Reitano** (Durium) left Italy to fly to Los Angeles, where he is starring (as an actor) in "Tara Poki," an Italian film directed by **Amasi Damiani**. . . . **Giigliola Cinquetti** (CBS-Sugar), **Ornella Vanoni** (Ariston) and **Sergio Endrigo** (Fonit-Cetra) will be representing Italy at the International Pop Festival, to be held in Bratislava in June. . . . **Iva Zanicchi** (Ri-Fi) won the Swiss Golden Record award, thanks mainly to her recent-past hits, particularly "Fiume amaro," **Mikis Theodorakis**. . . . Vocal duo, **Franco I e Franco IV** (previously pacted to the Cellograf-Simp roster) has signed a new contract with Fonit-Cetra. . . . Italian Television has started a new weekly program, "Milledischi" (A thousand records) — the first such program to be devoted exclusively to problems and news of the musical world. . . . Phonogram is distributing in Italy the recently discovered 3rd Violin Concerto by **Nicolo Paganini**, recorded in London by **Henryk Szeryng**. . . . Fonit-Cetra has released, on the American label, a three-LP set by the **Charlie Mingus Quintet** (including **Eric Dolphy**). The recording is "live," and take from a famous concert held in Paris in April, 1964.

PEPPO DELCONTE

SAN JUAN

Puerto Rico's hotels and night-clubs have presented the following recording artists: **Diahann Carroll** (CBS) and **Connie Francis** (MGM) at Caribe Hilton; **Shirley Bassey** (UA), **Sandler and Young** (Capitol), **Jack Jones** (RCA) and **Sergio Franchi** (RCA) at El San Juan Hotel; **The Arbors** (Date) and **Hines, Hines and Dad** (Kapp) at Sheraton Hotel. **Gustavo** (Mariel) at Hipocampo, **Harry Fraticelli** (4 Points) at Los Violines, **Omayra** (Mariel) at La Rue, **Di Marie** (CBS) at San Jeronimo Hilton and **Roberto Ledesma** (Gema) at El Josco. . . . A new record distributor opened in Santurce, Eddin Enterprises headed by **Edward Dinallo**, with showrooms and warehouse at 2014 Ave. "A" in the Barrio Obrero section. Dinallo is a partner in Cotique Records of East Hartford, Conn. Eddin will service the local Barker Stores and the ones in Virgin Islands.

Mariel Records of Leobel Mojena hosted a party at Zanzibar Room of Sheraton Hotel for their artist **Gustavo**. This young man, born in Venezuela and started as a singer in Spain, is known for his top-selling number "Te Regalo Mis Ojos" (I Give You My Eyes). He has appeared in TV in Caracas, Channel 2 and here in Telemundo Channel 2. Next stops in his present tour include Dominican Republic, New York and Spain where he will cut his next album for Mariel Records.

J. E. Alers, head of public relations firm Alers Associates, presented their new artist **Lesley Ann** at Seville Room of San Jeronimo Hilton Hotel. Her first record on Darilu is "Vivir por Ti" (To Live for You) and "Dios Es Amor" (God Is Love). Her first album will soon be released. **Rafael Solano**, arranger and conductor from Dominican Republic will be in charge of all her future recordings. . . . **Arsenio Vega** is the new resident representative for ASCAP covering Puerto Rico and Virgin Islands. Vega was for many years in the New York ASCAP staff. . . . El Mundo Enterprises (newspaper, radio and TV stations) sponsored a Retail Advertising Seminar at Sheraton Hotel by Professor **Edmund C. Arnold** of Syracuse Univ. Several record dealers and wholesalers attended.

Fania Records of N.Y. has released "Algo Nuevo/Something New" by **Bobby Valentin**, "Los Compadres" by **Pacheco** and **El Conde**. . . . Kubaney Records of Hialeah, Fla. has "Candida" by **Lis Diplomaticos**, "El Guataco" by **Johnny Ventura's** combo, "Pien-

(Continued on page 56)

Free Export Sound Fest

RIO DE JANEIRO — TV-GLOBO and the Shell Oil Co. joined forces to hold a "Free Export Sound" musical festival in Sao Paulo, that proved highly successful. They reported a gate of 100,000 paying 40 cents apiece, at the Anhembi Exposition Hall. The festival lasted five hours and featured Roberto Carlos, Brazil's best-selling recording artist, Elis Regina, Tiberio Gaspar, Jair Rodrigues, Milton Nascimento, Wilson Simonal, and the Mutantes group with Rita Lee, A U.S. group, the Human Race, also appeared.

The well-organized festival contrasted with that attempted by inexperienced promoters at Guarapari, Espirito Santo. There, most of the billed artists failed to appear.



PHILIPS (Brussels) recently hosted a party to celebrate the award of a Gold Disk to Jimmy Frey for his recording of "Rozen voor Sandra." Produced by Roland Kluger Music, the record sold in excess of 100,000. It was RKM's first Gold Disk award. At the reception are, left to right: Eric F. De Bissehop (RKM's publicity manager), J. Lebbink (RKM general manager), Jacques Van Binst (RKM public relations), Jimmy Frey, Nelly Byl (writer of the song's lyric), producer Roland Kluger and Paul Moens (label manager for the company).

Peak Record Sales In '70 in W. Germany

HAMBURG — For the first time ever, the West German record industry reported sales of more than 100 million units in 1970. According to the West German record industry federation, BPW, representing 45 member companies and covering 98 percent of the country's record turnover, record sales in 1970 totaled 104.8 million units.

This is an increase of 10.6 percent over the 1969 figure of 94.8 million. The total includes exports of 20 million units.

In the low-price category there was a decrease in turnover. The low-price range retailing at 10 marks (\$2.72) was responsible for 49.4 percent of the total LP sales — a significant drop from the 1969 figure of 69 percent.

The pop music field was responsible for the biggest individual increase in album sales — 37.2 percent in the standard price range, and 8.2 percent in the low-price range.

Classical disks showed a 3.5 percent increase in sales from 5.8 million to 6 million. Record clubs and mail-order firms increased

POLISH SINGERS GET U.S. TOUR

WARSAW — George Avakian, the U.S. promoter, has joined forces with Lutz Bacher's LBJP concert agency to arrange for the Polish Novi Singers to tour the U.S. from Sept. 15-Oct. 30 this year. Avakian will be working in collaboration with LBJP in helping with promotion and public relations, as well as assisting with some of the bookings.

Needletime, Payments Still Major Problems

LONDON — Needletime and royalty payments remain the major problems facing Britain's proposed 60 commercial radio stations — announced last week in a government White Paper on the future of broadcasting.

The Government has decided to enlarge the scope of the existing Independent Television Authority to include control over the radio network. However, no provision has been made in the White Paper for the needletime and royalty questions; matters which will have to be settled by the new controlling body — to be known as the Independent Broadcasting Authority.

Commented the Minister of Posts and Telecommunications,

Christopher Chataway: "These are likely to be questions for the IBA. I have had talks with all the parties concerned, including the Musicians' Union, which will, of course want to see opportunities for employment of their members with the new stations."

The commercial radio network is likely to be met with approval by advertising agencies, recently afraid that Chataway would confine the stations to VHF only. The new network proposes sixty stations on both VHF and medium wave serving conurbations in the region of 150,000 people.

The new stations will have a central news company to supply a service of national and international news. This might involve an extension of Independent Television News or the setting up of a separate Independent Radio News, although Chataway has not ruled out the possibility of two competing London stations, one specializing in music and the other in news. The news station would also supply the network.

The commercial network means that the idea of a national station has been killed. Said Chataway: "That would have had unacceptable implications for the national press."

The BBC's 20 local stations, however, survive under the new planned network although a future 20 stations planned by the BBC have to be shelved.

The stations will be financed by spot advertising — no sponsorship is to be allowed — controlled by the IBA. Local newspapers will be given options on owning a share of the local station in its area, provided a monopoly is not created.

Chataway estimated that the first local radio station could be on the air by 1973, if the Bill is passed in the next session of Parliament.

Two European Song Festival Dates Set

LONDON — Arrangements are in the process of being completed for two of this year's major European song festivals — Greece's fourth Olympiad of Song and the eleventh International Festival of Pop Music in Split, Yugoslavia.

The Greek event will take place in Athens from July 9-11 and entries should be submitted to Takis Cambas, deputy artistic director, Office No. 66, Seventh Floor, 1 Zalocosta Street, Athens 134, by April 30.

Guest artists will be Mireille Mathieu, Johnny Halliday and Sylvie Vartan (France), the Kessler Sisters (Germany) and Massimo Ranieri (Italy). An invitation extended to Tom Jones (U.K.) could not be accepted owing to a prior engagement.

Dates for the Split festival have been brought forward to June 30-July 3, to allow for greater international participation and better weather conditions.

The organizers have already selected 18 national compositions and an equivalent number of foreign compositions for performance.

Following a visit to the San Remo contest, representatives of 'Split '71' arranged participation by two Italian acts, Ricchi e Poveri and Marisa Sannia and the group 4+4 di Paola Orlandi, together with Belgium's Wallace Collection.



SRL Exec Scores Canadian Press

By RITCHIE YORKE

TORONTO—Newspaper coverage of the current SRL record performance fee controversy was described as "very distorted" this week by Bert Betts, executive director of Sound Recording Licenses Ltd. Betts is also secretary of the Canadian Record Manufacturers' Association.

SRL is attempting to force Canadian broadcasters into paying a disk performance fee which would amount to 2.6 percent of gross advertising revenue per annum for each station.

At least one Toronto newspaper with heavy involvement in radio and television has accorded the issue biased coverage, says Betts. Other papers have completely ignored the controversy, which has already resulted in cancellation of equipment orders from record company conglomerates and threats of label boycotts by stations.

SRL is attempting legally to force broadcasters into paying for play on all records released in Canada through an old copyright law which dates back to 1921. The Copyright Appeals Board will hear the SRL application on April 5. The government, meanwhile, is trying to put through legislation withdrawing the right for record companies to press for performance fees. A report by the Economic Council of Canada which recommended that companies not receive performance fees was released this week.

Boswell Buys Allied Record

TORONTO—Jack Boswell, general manager of Allied Record Corp., has purchased most of the assets of the company and assumed control of its sales and distribution facilities.

In an announcement, Boswell said: "It was a difficulty in communication that led to the loss of major independent record labels last year that necessitated the takeover."

Boswell is a 22-year veteran of the Canadian record industry. He started out with Quality, left to set up the sales organization of Phonodisk, and joined Allied as its general manager seven years ago.

Allied has four best-selling country singles and just signed an 8-track distribution agreement with Ron Newman of Stereodyne.

Dutch Govt. Prepares Pirate Radio Bill

LONDON—Radio Veronica and Radio Nordsee International are both threatened as a result of a Dutch court decision to allow Ra-

Finnish Disk Sales Increase

HELSINKI—Figures for 1970, gathered by the Finnish IFPI group of companies, show that there was an increase of some 60 percent in record sales from the previous year.

Individually, the figures were: Albums (full price)—435,000 (increase of 60 percent); albums (budget/medium price)—315,000 (46 percent); singles—386,000 (down 5 percent); EPs—21,000 (down 40 percent); cassettes—84,000 (up 900 percent); 8-track stereo cartridges—30,000 (up 200 percent); and open reel tape—4,000.

For 1971, the Finnish record industry is generally of the opinion that there will be a further sales decline in singles and EPs. One person—who wishes to remain anonymous—even predicted that singles would decrease this year by as much as 50 percent from 1970.

The report came as a surprise since it also contained a recommendation that no copyright play fee be imposed on videotapes.

Two years ago, when the SRL issue first arose, the government had ordered a study made by the Economic Council. SRL agreed to withdraw its application for a period of two years while the study was being prepared.

Some newspapers claimed that up to \$6 million annually was involved in SRL, but the organization's Bert Betts said the realistic figure based on 1969 broadcaster earnings was "about \$3 million." SRL wants to collect performance fees from TV stations, AM and FM radio stations, cable TV, cinemas and background music systems.

The media had also suggested that most of the money from SRL would leave the country since the majors were predominantly foreign owned.

Betts refuted this suggestion with a breakdown of disbursement of the potential revenue. "Administration would account for 10 percent; another 10 percent will go to musical scholarships and bursaries for the education of sound engineers, to be administered by a joint committee of SRL and the Canadian branch of the AFM.

"Another 25 percent will go directly into a Canadian talent recording fund, and the remaining 55 percent will be shared by SRL members. Of this 55 percent, some will obviously go to owners of foreign masters. But we have worked out that only 22 percent of the total revenue would be likely to leave Canada."

Counter-Proposals

Betts stressed that SRL was willing to study any counter-proposals which would insist that all proposed revenue remained in Canada. Betts attended a meeting of the Canadian Independent Record Producers' Association (CIRPA) this week, drumming up support for SRL.

Meanwhile all performance fees payments by broadcasters (to BMI and CAPAC) have been held up pending the Copyright Appeal Board hearings. Both music performing rights associations have applied for increases. No payments to either BMI or CAPAC have been made so far this year.

The broadcasting lobby has claimed that they cannot afford

the SRL fee of 2.6 percent of gross advertising revenue.

Betts' reply to that claim: "If the stations are claiming that SRL is going to bankrupt them, why are they so anxious to invest thousands of dollars into the much more expensive area of producing their own records? Why don't they just pay for the privilege of programming the records from the present established record companies?"

SRL expects an answer on its application by mid-April, barring government legislative intervention. The bill to halt SRL is awaiting its second reading in Parliament.

SRL membership is free to anyone owning a master in Canada.

CRTC Keeping Out of Drug Lyric Rhubarb

OTTAWA—Despite all the drug-lyric controversy in the U.S., Canada's broadcasting regulatory body, the CRTC, has not acted.

In recent weeks, in fact, the CRTC even indicated approval of the programming of "Working Class Hero" from the John Lennon album. This cut contains several mentions of a previously forbidden four-letter word.

A Toronto station, CHUM-FM, and the CBC network have broadcast the cut as is, and tapes were later heard by the CRTC.

An official comment from the CRTC indicated that the Commission's function was not that of censor. The CRTC does, however, have full power to act against stations not meeting with normal public standards of decency et al.

Canada Executive Turntable

Mike Doyle named national promotion manager of London Records of Canada. Doyle has been a sales representative for London Records in Halifax, Montreal and Toronto over the past five years. In a move designed to strengthen its position in the English speaking market, London is headquartering Doyle in Toronto. Previous national promotion directors worked out of Montreal.

Hal Schatz, national promotion director of Capitol, has left the company. No replacement has been named and meanwhile Roly Legault is looking after the post.

Col New Pitch On 'Seals' Disk

TORONTO — Columbia is launching a renewed promotional effort on the latest Donovan single, "Celia of the Seals" following substantial press coverage of the record. The song concerns Canada's annual seal slaughter, which has been the subject of controversy in this country.

Many stations had ignored the single because of its lack of heavy U.S. chart action, but the topicality and significance of the song has brought it back into focus.

Columbia plans to reservice the single in a full-color sleeve depicting a seal hunt.

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salo" by Dominican singer Fernando Casado and Rafael Solano orchestra, "Solito" by Hommy Sanz. These four albums were produced by Mateo San Martin. . . . 4 Points/Montilla from N.Y. has two albums, "Laguna del Condado" by Spanish narrator-artist Enrique Segundo and Fausto Rey. . . . Musart Records also from Hialeah, Fla., has issued a new album by Mexican singer Alberto Vazquez.

ANTONIO CONTRERAS

TORONTO

Lynn Anderson's single of "Rose Garden" is reported to be Columbia's biggest single ever in Canada with sales in excess of 165,000. . . . Capitol has rushed out a new Anne Murray single, "It Takes Time," only a month after her "Stranger in My Place" country hit. . . . A&M's Liam Mullin preparing a heavy promotion campaign to tie-in with the Canadian release of Joe Cocker's "Mad Dogs and Englishmen" movie. . . . Strong early play on the Big G local cover of "Chick-a-Boom." The U.S. original has yet to be released here.

Ampex conceived an interesting promotion for its debut single by Young, "Goin' to the Country"—promo copies were mailed out in 12-inch 45 rpm form with a promo sheet saying "the biggest Canadian single ever." . . . Quality's Mel Shaw in New York this week coordinating U.S. promotion on the Polydor release of the Stampeders' Canadian hit, "Carry Me."

Good reviews for Beverly Glenn-Copeland concert in Toronto last week. Her first album has just been released by GRT. . . . Warner Bros. out with a Canadian content single, "Garden of Ursh" by Karen Young. . . . Nimbus state they spent about \$200,000 recording Canadian artists during 1970. . . . In making its announcement for the establishment of Astra Records, a CAB spokesman said: "It has long been an aspiration of the private broadcasters in this country to be more actively involved in the development of Canadian talent." . . . Bruce Allen Talent Promotion is negotiating with Everyday People. . . . John Donabie, disk jockey at CKFH, quit this week after four years to join CHUM-FM replacing Reiner Schwartz. . . . The Irish Rovers are working on a weekly half-hour CBC-TV network series for the fall—the group's new album,

U.K. Liberty Label Being Phased Out

LONDON—Liberty-United Artists is soon to become simply United Artists in Britain, following a pattern set by the parent company in the U.S.

The Liberty label is being phased out, and the UA label will be given a new identity and relaunched in early May with a double album sampler featuring 21 of the label's contemporary artists, retailing at \$3.60 and packaged with a 12-page illustrated booklet.

Up to now there had been an artistic policy of separating artists on each label—contemporary rock acts on Liberty and middle-road artists like Shirley Bassey together with film soundtracks on UA.

But the restructuring and consolidation of the company in the U.S. early this year erased the Liberty logo there with the intention of creating a single identity for a label which, like CBS, could fit all kinds of recording artists.

There was no pressure on the

"Studio 3" is being produced by Tom Northcott. . . . GRT has rushed out the 8-track and cassette versions of "Dave Mason and Cass Elliot." . . . Capitol's Arnold Goswami in the West this week.

K.H. Productions has signed the Young Folk to Van Records. . . . The Stampeders booked to appear with Anne Murray in Toronto later this month. . . . Gene McClellan a guest on Juliette's Late Night Variety TV show on the CBC this week.

RITCHIE YORKE

SANTO DOMINGO

A delegation of Dominican artists left for San Juan, Puerto Rico, to take part in a cultural exchange between the two countries. The six finalists of the Third Dominican Song Festival and the Second Merengue Festival were accompanied by leaders Bienvenido Bustamante and Papa Molina and their respective orchestras. The artists gave a concert at the Plaza Baldorioti de (Continued on page 57)

International Executive Turntable

Evan Senior has been appointed classical editor of Record & Tape Retailer with immediate effect. Australia-born Senior has been a British resident since 1947 and was responsible for forming and editing two classical music magazines, Music and Musicians and Records and Recordings, and also Music Magazine. For the past 18 months he has been working as classical editor for Music Business Weekly.

Wim Schut, former export manager for Liberty-United Artists in Britain who left to work at the company's Los Angeles head office last summer, returns to Europe this week as a roving representative for the U.S. company. Schut had originally gone to Los Angeles to be groomed for the post of managing director of a new Liberty-UA company in Canada planned at the time, but the departure of Al Bennett as president and subsequent changes postponed formation of a Canadian company indefinitely and Schut became supervisor of the Sunset label in the U.S.

company's offices elsewhere to follow suit, and it was initially decided to maintain Liberty in the U.K. because, according to managing director Martin Davis, "it had a much more creditable image with the public and trade here and in Europe, and especially in Japan, where Liberty has been enormously successful."

The consolidation of labels and identity will also be adopted by Liberty-UA in Germany, France and Italy, with France changing over two weeks after the British company and Germany taking a little longer because the Liberty label is very strongly established in developing local acts and the administrative team is less established—managing director Gerhard Weber taking over only last autumn following the departure of Siegfried Loch to head up Kinney. In Italy UA is already the more dominant label. Conversion among licensees in other European territories will be discussed individually.

HITS OF THE WORLD

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HOT LOVE	Tyrannosaurus Rex (Fly)—Essex Int'l (Tony Visconti)
2	9	BRIDGET THE MIDGET	Ray Stevens (CBS)—Ahab (Ray Stevens)
3	3	ROSE GARDEN	Lynn Anderson (CBS)—Chappell (Glen Sutton)
4	2	ANOTHER DAY	Paul McCartney (Apple)—McCartney/MacLennan (Paul McCartney)
5	4	BABY JUMP	Mungo Jerry (Dawn) Our Music (Barry Murray)
6	10	JACK IN THE BOX	Clodagh Rodgers (RCA)—Southern (Kenny Rogers)
7	12	POWER TO THE PEOPLE	John Lennon/Plastic Ono Band (Apple)—Northern (Phil Spector/John & Yoko)
8	19	THERE GOES MY EVERYTHING	Elvis Presley (RCA)—Burlington (Como) (RCA)—Sunbury (Ernie Altschuler)
9	5	IT'S IMPOSSIBLE	Perry Como (RCA)—Sunbury (Ernie Altschuler)
10	20	WALKING	C.C.S. (Rak)—Donovan (Mickie Most)
11	18	STRANGE KIND OF WOMAN	Deep Purple (Harvest)—H.E.C./Feldman (Deep Purple)
12	22	IF NOT FOR YOU	Olivia Newton John (Pye)—B. Feldman (Festival)
13	8	SWEET CAROLINE	Neil Diamond (Uni)—KPM (Tom Catalano/Neil Diamond)
14	7	MY SWEET LORD	George Harrison (Apple)—Harrisons (Harrison/Spector)
15	11	PUSHBIKE SONG	Mixtures (Polydor)—Leon Henry/Carlin (David MacKay)
16	23	I WILL DRINK THE WINE	Frank Sinatra (Reprise)—Ryan (Don Costa)
17	15	ROSE GARDEN	New World (Rak)—Lowery (Mike Hurst)
18	14	TOMORROW NIGHT	Atomic Rooster (B&C)—Essex (Atomic Rooster)
19	6	AMAZING GRACE	Judy Collins (Elektra)—Harmony (Mark Abramson)
20	28	(WHERE DO I BEGIN) LOVE STORY	Andy Williams (CBS)—Famous Chappell (Dick Glasser)
21	46	DOUBLE BARREL	Techniques—B&C (Winston Riley)
22	37	MY WAY	Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
23	17	WHO PUTS THE LIGHTS OUT	Dana (Rex)—Ryan (Bill Landis)
24	24	COULD'VE BEEN A LADY	Hot Chocolate (Rak)—Rak (Mickie Most)
25	25	GRANDAD	Clive Dunn (Columbia)—In Music/Dolmyn (Ray Cameron/Clive Dunn)
26	13	EVERYTHING'S TUESDAY	Chairmen of the Board (Invictus)—KPM (Holland/Dozier/Holland)
27	21	STONED LOVE	Supremes (Tamlam-Motown)—Jobete/Carlin (Frank Wilson)
28	30	FUNNY FUNNY	Sweet (RCA)—Phil Wainman (Phil Wainman)
29	16	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke (Capitol)—Edwards Coletta (Tony Ashton)
30	31	SOMETHING OLD SOMETHING NEW	Fantastics (Bell)—Mustard/Cookaway (Macaulay/Greenaway)
31	36	RUPERT	Jackie Lee (Pye) ATV/Kirshner (Len Beadle)
32	32	CHESTNUT MARE	Byrds (CBS)—April (Melcher/Bickson)
33	27	STONEY END	Barbra Streisand (CBS)—Tuna Fish (Richard Perry)
34	34	SONG OF MY LIFE	Petula Clark (Pye)—Warner Bros. (Claude Wolfe)
35	35	I THINK I LOVE YOU	Partridge Family (Bell)—Screen Gems (Wes Farrell)
36	41	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)
37	44	MY LITTLE ONE	Marmalade (Decca)—Walrus (Junior Campbell)
38	39	WHERE DO I BEGIN	LOVE STORY—Shirley Bassey (United Artists)—Famous/Chappell (Noel Rogers & Johnny Harris)
39	50	DREAM BABY (HOW LONG MUST I DREAM)	Glen Campbell (Capitol)—Acuff-Rose (Al De Lory)
40	—	UNDERNEATH THE BLANKET GO	Gilbert O'Sullivan (MAM)—MAM/April (Gordon Mills)
41	—	REMEMBER ME	Diana Ross (Tamlam Motown)—Jobete/Carlin (Nickolas & Valerie Simpson)
42	26	YOUR SONG	Elton John (DJM)—DJM (Gus Dudgeon)
43	29	FORGET ME NOT	Martha Reeves & the Vandellas (Tamlam-Motown)—Jobete/Carlin (Norman Whitfield)
44	—	MOZART	40—Sovereign Collection (Capitol)—Feldman (Harold Franz)

45	40	LOVE THE ONE YOU'RE WITH	Stephen Stills (Atlantic)—Gold Hill (S. Stills/B. Halverson)
46	48	CHERISH WHAT IS DEAR TO YOU	Freda Payne (Invictus)—KPM (Holland-Dozier-Holland)
47	—	WHY	Roger Whittaker (Columbia)—Tempo (Denis Preston)
48	—	SUGAR SUGAR	Sakkarin (RCA)—ARV Kirshner Jonathan King
49	—	MUSIC FROM 6 WIVES OF HENRY VIII	(BBC)—(BBC Radio Enterprises)
50	—	INDIANA WANTS ME	R. Dean Taylor (Tamlam Motown)—Jobete/Carlin (R. Dean Taylor)

CANADA

(Courtesy Maple Leaf System)

This Week	Last Week	Title	Artist
1	2	SHE'S A LADY	Tom Jones (London)
2	6	WHAT IS LIFE	George Harrison (Capitol)
3	—	BLUE HONEY	Van Morrison (Warner Bros.)
4	1	STAY AWHILE	Bells (Polydor)
5	5	ME AND BOBBY McGEE	Janis Joplin (Columbia)
6	8	DOESN'T SOMEBODY WANT TO BE WANTED	Partridge Family (Quality)
7	3	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)
8	10	FOR ALL WE KNOW	Clearwater Revival—(Musimart)
9	—	ANOTHER DAY/OH WOMAN OH WHY	Paul McCartney (Capitol)
10	7	PUT YOUR HAND IN THE HAND	Ocean (Arc)

ITALY

(Courtesy Discografia Internazionale)
*Denotes local origin

This Week	Last Week	Title	Artist
1	4	MARZO 1943	*Lucio Dalla (RCA Italiana)—RCA
2	2	IL CUORE E' UNO	ZINGARO—*Nicola Di Bari (RCA Italiana)—RCA
3	3	CHE SARA'	Jose Feliciano (RCA Victor)—RCA
4	6	SOTTO LE LENZUOLA	*Adriano Celentano (Clan)—Margherita
5	5	MY SWEET LORD	George Harrison (Apple)—Aromando (RCA Italiana)—RCA
6	4	IL CUORE E' UNO	ZINGARO—*Nada (RCA Italiana)—RCA
7	9	13 STORIA D'OGGI	*Al Bano (Voce del Padrone)—Voce del Padrone/Prinato
8	11	SING SING BARBARA	—Laurent (Joker)—Saar
9	8	UN FIUME AMARO	*Iva Zanicchi (Ri-Fi)—Curci
10	12	ROSE NEL BUIO	*Gigliola Cinquetti (CGD)—April Music
11	10	COM'E' DOLCE LA SERA	*Donatello (Ricordi)—Fonofilm
12	—	ANONIMO VENEZIANO	*Stelvio Cipriani (CAM)—Campi
13	—	TEMA DAL FILM LOVE STORY	Francis Lai (Paramount)—Chappell
14	9	COME STAI	*Domenico Modugno (RCA Italiana)—RCA
15	7	CHE SARA'	*Ricchi e Poveri (Apollo)—RCA
16	22	HEY TONIGHT	Creedence Clearwater Revival (America)—Ariston/Palace
17	13	NINNA NANNA	*Dik Dik (Ricordi)—Ritmi E. Canzoni
18	14	LA FOLLE CORSA	*Little Tony (Little Records)—Due/Acqua Azzurra
19	—	ANOTHER DAY	Paul McCartney (Apple)—McCartney/Mac Len
20	25	PARANOID	Black Sabbath (Vertigo)—Aromando
21	23	LA FOLLE CORSA	*Formula Tre (Numero Uno)—Due/Acqua Azzurra
22	—	GYPSY	Uriah Heep (Vertigo)—Melody
23	17	VENT'ANNI	*Massimo Ranieri (CGD)—Arion
24	—	PADRE BROWN	*Renato Rascel (RCA Italiana)—Amici del Disco
25	18	BIANCHI CRISTALLI	SERENI—*Don Backy (CGD)—Di Lazzaro

JAPAN

(Courtesy Music Labo Co., Ltd.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	—	SHIRETOKO RYOJO	*Tokiko Kato (Grammophon)
2	—	HANAYOME	*Norihiko Hashida & the Climax (Express)—G.C.M.
3	—	I DREAM OF NAOMI	Hedva and David (RCA)—Yamaha
4	—	MY SWEET LORD	George Harrison (Apple)—Folster
5	—	SORA NI TAIYO GA ARUKAGIRI	*Akira Nishikino (CBS/Sony)—Rhythm
6	—	YUKI GA FURU (TOMB LA NEIGE)	*Salvatore Adamo (Odeon)—Toshiba
7	—	BOKYO	*Shinichi Mori (Victor)—Watanabe

8	—	ONNA NO III	*Sachiko Nishida (Grammophon)—Nichion
9	—	SHIRETOKO RYOJO	*Hisaya Morishige (Columbia)
10	—	ONNA NO ASA	*Kenichi Mikawa (Crown)—Crown
11	—	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley (RCA)
12	—	HANA NA MARCHEN	*Dark Ducks (King)—J.C.M.
13	—	SAIHATE NO ONNA	*Keiko Fuji (RCA)—Nihon Geino
14	—	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)—Folster
15	—	SENSO O SHIRANAI KODOMOTACHI	*Jiros (Express)
16	—	KYOTO BOJO	*Yuko Nagisa (Toshiba)—Taiyo/UA
17	—	AME GA YANDARA	*Yukiji Asaoka (CBS/Sony)—Nichion
18	—	ZANGE NO NEUCHI MO MAI	*Mirei Kitahara (Toshiba)—J & K
19	—	KNOCK THREE TIMES	Dawn (Bell)—Aberbach
20	—	KIZUDARAKE NO JINSEI	*Koji Tsuruta (Victor)

MALAYSIA

(Courtesy Radio Malaysia)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SUNNY HONEY GIRL	Cliff Richard (Columbia)
2	2	KNOCK THREE TIMES	Dawn (Bell)
3	3	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)
4	6	APEMAN	Kinks (Pye)
5	8	HANG ON TO YOUR LIFE	—Guess Who (RCA)
6	4	YOUR SONG	Elton John (DJM)
7	7	MIDDAY SUN	*Strollers (CBS)
8	9	MEMO FROM TURNER	Mick Jagger (Decca)
9	10	NO MATTER WHAT	Badfinger (Apple)
10	—	ME AND BOBBY McGEE	Janis Joplin (Columbia)

MEXICO

This Week	Last Week	Title	Artist
1	2	NASTY SEX	La Revolucion de Emiliano Zapata (Polydor)
2	1	MY SWEET LORD	(Mi dulce Senor)—George Harrison (Apple)
3	3	KNOCK THREE TIMES	(Toca 3 Veces)—Dawn (Capitol)
4	6	LO QUE TE QUEDA	Los Pulpos (Capitol)
5	—	JARDIN DE ROSAS	Lynn Anderson (CBS)
6	9	CUANDO LOS HUARACHES SE ACABAN	Los Baby's (Peerless)
7	4	YELLOW RIVER	(Rio Amarillo)—Christie (Epic)
8	5	BLACK MAGIC WOMAN	(Mujer de magia negra)—Santana (CBS)
9	10	ME CAI DE LA NUBE	Juan Salazar (CBS)
10	—	MOLINA	Creedence Clearwater Revival—(Liberty)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	1	LONELY DAYS	Bee Gees (Polydor)
2	2	MY SWEET LORD	George Harrison (Apple)
3	3	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley (RCA)
4	4	THE PUSHBIKE SONG	Mixtures (Polydor)
5	6	HAVE YOU EVER SEEN THE RAIN	Creedence Clearwater Revival (Liberty)
6	7	ONE BAD APPLE	Osmonds (MGM)
7	5	KNOCK THREE TIMES	Dawn (Bell)
8	8	HEAVY MAKES YOU HAPPY	Bobby Bloom (Polydor)
9	—	ROSE GARDEN	Lynn Anderson (CBS)
10	9	NO MATTER WHAT	Badfinger (Apple)

SPAIN

(Courtesy of El Musical)
*Denotes local origin

1	1	MY SWEET LORD	George Harrison (Odeon)—Essex Espanola
2	2	CHIRPY CHIRPY, CHEEP CHEEP	Middle of the Road (RCA)—Fontana
3	4	LA LONTANANZA	Domenico Modugno (RCA)—RCA
4	3	SAN BERNARDINO	Christie (CBS)—Grupo Editorial Armonico
5	—	EN UN MUNDO NUEVO	*Karina (Hispanovox)—Hispanovox
6	9	CUANDO TE ENAMORES	*Juan Pardo (Zafiro)—Erika
7	8	WANDERIN' STAR	Lee Marvin (Hispanovox)—Chapel Iberica
8	6	SONAR, CANTAR Y BAILAR	*Los Pop Tops (Movieplay)—Sympathy
9	—	BANANA BOAT	*Nuestro Pequeno Mundo (Movieplay)
10	5	CANDIDA	Dawn (Odeon)—Fontana

SWEDEN

(Courtesy Radio Sweden)

This Week	Last Week	Title	Artist
1	3	ROSE GARDEN	Lynn Anderson (CBS)—Sweden
2	1	MY SWEET LORD	George Harrison (Apple)—Essex
3	2	SOLDIER BLUE	Buffy Sainte-Marie (Vanguard)—Nordiska
4	4	COWBOY IN SWEDEN	(LP)—Lee Hazlewood & Others (LHI)—Sweden
5	6	PEARL	(LP)—Janis Joplin (CBS)
6	—	VEM KAN SEGLA FORUTAN VIND	Lee Hazlewood & Nina Lizell (LHI)—Imudico
7	5	ALL THINGS MUST PASS	(LP)—George Harrison (Apple)—Essex
8	10	THE PONY EXPRESS	Johnny Johnson & Bandwagon (Bell)—Air
9	7	ELVIS COUNTRY	(LP)—Elvis Presley (RCA)

10	—	HEY, PLEASURE MAN	Ireen Sheer (Polydor)
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SWITZERLAND

(Courtesy Radio Switzerland)

This Week	Last Week	Title	Artist
1	1	BUTTERFLY	Danyel Gerard (CBS)
2	5	WHAT IS LIFE	George Harrison (Apple)
3	2	MY SWEET LORD	George Harrison (Apple)
4	6	KNOCK THREE TIMES	Dawn (Bell)
5	3	HEY TONIGHT	Creedence Clearwater Revival (Fantasy)
6	4	MOTHER	John Lennon (Apple)
7	—	ROSE GARDEN	Lynn Anderson (CBS)
8	7	IMMIGRANT SONG	Led Zeppelin (Atlantic)
9	—	SHEILA BABY	Pepe Lienhard (Columbia)
10	—	ANOTHER DAY	Paul McCartney (Apple)

From The Music Capitals of the World

• Continued from page 56

Castro in old San Juan and made a video-tape recording for the Puerto Rican government radio station WIPR. . . . Venezuelan artist **Jose Luis Rodriguez** (Velvet) was presented on RTVD, Channel 4 and at the Chantilly nightclub in Santo Domingo. Jose Luis also gave performances at the Cibao Stadium in Santiago, in San Francisco and returned to Santo Domingo for a concert at the Quesqueya Stadium. The singer is also very popular as one of the principal stars of a Spanish-speaking TV series called "La Satonica."

FRAN JORGE

PARIS

Full program in Paris (March 10) with two Europe No. 1-sponsored Musicorama performances by U.K. Decca artist **Tom Jones**, in his first visit to Olympia in two years, plus the concert by Lionel Hampton & His Orchestra at the Salle Pleyel. . . . Philips has announced promising French start for the mid-price Universo classic label recently launched simultaneously throughout Europe from the company's various catalogs. Selling in France for about \$4.40, the series debuted with 12 reissues and new recordings which will be augmented at the rate of about four a month. . . . **Serge** ("Je t'aime, moi no plus") **Gainsburg** (Philips), in London for March release of album by **Jane Birkin**—"The Melody Nelson Story." . . . Tutti Publisher's Continental division has acquired rights of the U.S. Kama Sutra catalog. . . . Visitors to the Pathe Marconi's international division director **Jean-Jacques Timmel**—**Larry Page** (Penny Farthing), **Dick Leary** (Bell

London) and **Lawrence Myers** and **J. Johnson** (**Gemm Group**, **Edison Lighthouse**). . . . Pathe Marconi has completed its Charles Cros Academy Award-winning 18-album dedication, "Djangology." . . . Liberty/UA, distributed by Pathe, is launching a five-album offer of reissued **Fats Domino** material. . . . **Elthon John** (CBS) on French TV (March 22). This appearance coincided with the release here of his second album. CBS also promoting **Gheorge Zamfir**, **Biloute**, **Les Capenoules**, **Jean-Claude Darnal**, **Bernard Dimey** and **R. de Godewarsvelde**, from the recently acquired Deesse label, formerly part of the Festival group, most of which has been purchased by Musidisc.

CBS veteran artists, **Charles Trenet**, who appeared at **Midem**, will be making his first stage appearance in several years with a season at Olympia, starting May. He visited Roumania, early March. . . . **Benny Goodman** & His Orchestra at the Salle Pleyel, March 28. . . . Barclay has signed **Jacques Brel**—already with the group for several years—on a life contract. . . . In another deal, Barclay has renewed Spanish distribution rights for the Riviera catalog with Movieplay. . . . Vogue is promoting one of **Jimi Hendrix**' final recordings, "Experience," the film he made just before his death. On the album are **Traffic** flautist **Chris Wood**, and **Pink Floyd** guitarist **Dave Mason**. . . . Polydor had a one-month-long **James Brown** promotion, following the artist's Olympia appearances on March 6-8. . . . Jazz violinists **Jean-Luc Ponty**, who recently appeared with **Frank Zappa's Mothers of Invention**, has been named French Musician of the Year by Parish specialist paper, "Rock et Folk." **MICHAEL WAY**

French Medium-Price LP Line Launched 30 Titles

PARIS—A new medium-priced record label, to retail at about \$3, has been launched by the recently created Carabine Music Company with an initial release of 30 titles.

The label, formed four months ago by former Polydor commercial and A&R manager, Henri Belolo, will be distributed by Sonopresse. A budget cassette catalog is expected to follow shortly.

The Carabine catalog is made up of a number of foreign licence and distribution deals signed by Belolo at and following the January MIDEM. Included are Intermedia NV, Pirate's Records, Boshok Grammofoonplaten (Holland), the British jazz label Black Lion and budget catalog Ad-Rhythm Records, plus Numero Uno and Saint-Martin Records from Italy.

Classical contracts for French

representation have been signed with Saga-Fidelity (GB), and the Polish label, Ars Polona. Black Lion jazz product will be released later at a higher price (\$5), Belolo said.

He considered his "medium-price budget" would be the "price of the future," taking over from the profit-shy \$2 budget lines and the mid-range \$4 series. Top presentation and quality pressing would be essential for the promotion, he said.

Belolo planned original recordings, with guitarist Ramon de Herrera, and with the Bucharest Philharmonic Orchestra, in Rumania, also in the \$3 price range. A double-album series, retailing at \$4.75, was also being planned.

Belolo said he would release another 18 albums by the end of 1971. Belolo also produces for Guy Mardel in the single and LP field.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

132

LAST WEEK

121

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POPS SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

ARETHA FRANKLIN—

BRIDGE OVER TROUBLED WATER (3:18)

(Prod. Jerry Wexler-Tom Dowd-Arif Mardin) (Writer: Simon) (Charing Cross, BMI)—The Paul Simon classic gets a blockbuster workout here that will spiral the soul queen up the pop and soul charts. One of her finest. Flip is a top reading of the Jerry Butler-Dusty Springfield past hit. Flip: "Brand New Me" (4:20) (Assorted/Parabut, BMI). Atlantic 2796

*YVONNE ELLIMAN—

I DON'T KNOW HOW TO LOVE HIM (3:35)

(Prod. Tim Rice & Andrew Lloyd Webber) (Writers: Tim Rice-Andrew Lloyd Webber) (Leeds, ASCAP)—As the Capitol version climbs the Hot 100, Decca issues the original reading of the ballad from the "Jesus Christ Superstar" million dollar LP, and a powerhouse it is. Has the potential to go all the way. Flip: "Overture: Jesus Christ Superstar" (3:59) (Leeds, ASCAP). Decca 32785

TOP 60 POPS SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

NITTY GRITTY DIRT BAND—

HOUSE ON POOH CORNER (2:37)

(Prod. William E. McEuen) (Writer: Kenny Loggins) (Pamco, BMI)—Group rode Top Ten with "Mr. Bojangles." This cut, a funk beat folk rocker offers much of that sales and chart potency. Clever material. Flip: (No Information Available). United Artists 50769

EDWIN STARR—

FUNKY MUSIC SHO NUFF TURNS ME ON (2:59)

(Prod. Norman Whitfield) (Writers: N. Whitfield-B. Strong) (Jobete, BMI)—Powerful change of pace material for Starr is this driving, wild disco-technique winner. A sure-fire chart topper for his recent "Stop the War Now." Flip is a clever re-do of the Temptations' smash. Flip: "Cloud Nine" (3:10) (Jobete, BMI). Gordy 7107 (Motown)

JOE SIMON—TO LAY DOWN BESIDE YOU (3:06)/

HELP ME MAKE IT THROUGH THE NIGHT (2:30)

(Prod. John Richbourg) (Writer: Tim Drummond) (Cape-Ann, BMI)/(Prod. same) (Writer: Kris Kristofferson) (Combine, BMI)—Simon follows his recent "Your Time to Cry" with two strong sides. First is an original blues ballad delivered in top Simon fashion. Flip is a blues reading of the Sammi Smith country-pop smash, penned by Kris Kristofferson. Loaded with pop and soul chart potential. Spring 113 (Polydor)

DAVID & JIMMY RUFFIN—

WHEN MY LOVE HAND COMES DOWN (2:50)

(Prod. Bobby Taylor) (Writers: L. Ware-P. Sawyer) (Jobete, BMI)—The Ruffin brothers made a chart dent with their "Stand By Me." This funky beat swinger with a wailing vocal workout will fast top the initial entry—pop and soul. Flip: "Steppin' On a Dream" (2:27) (Jobete, BMI). Soul 35082 (Motown)

WHITE PLAINS—

CAROLINA'S COMIN' HOME (2:20)

(Prod. Roger Greenaway & Roger Cook) (Writers: Hiller-Goodison-Green-

away-Cook) (Belwin-Mills, ASCAP)—The British "My Baby Loves Lovin'" hit group swings back with another infectious bubblegum rhythm item that will top their recent "Lovin' You Baby" chart winner. Flip: "Every Little Move She Makes" (2:20) (Belwin-Mills, ASCAP). Deram 85072 (London)

FORTUNES—HERE COMES THAT RAINY DAY

FEELING AGAIN (2:51)

(Prod. Roger Cook & Roger Greenaway) (Writers: Greenaway-Cook-Macaulay) (Maribus, BMI)—The "You Got Your Troubles" group, who struck again last year with "That Same Old Feeling" move over to Capitol and team once again with the composers of "Troubles." The top rhythm ballad has it to prove a springtime smash. Flip: "I Gotta Dream" (3:13) (Maribus, BMI). Capitol 3086

JOHNNY WINTER—JUMPIN' JACK FLASH (2:55)

(Prod. J. Winter-R. Derringer-M. Krugman) (Writers: M. Jagger-K. Richard) (Abkco, BMI)—Cut from his current chart-riding LP "Winter and Live" is this much requested treatment of the Stones classic. Should hit the Hot 100 hard and fast. Flip: "Good Morning Little School Girl" (4:35) (Arc, BMI). Columbia 4-45368

SHA NA NA—ONLY ONE SONG (3:53)

(Prod. Eddie Kramer) (Writer: Scott Simon) (Kama Sutra/Scottarina, BMI)—A new sound for the group is this ballad beauty performance that could easily come from far left field and go all the way. Dynamite material, super Bob Freedman arrangement and top vocal workout. Flip: (No Information Available). Kama Sutra 522 (Buddah)

SILVERBIRD—WOULD YOU (2:49)

(Prod. Wes Farrell) (Writer: Joerey Ortiz) (Every Little Tune/SRO, ASCAP)—Producer Wes Farrell comes up with a winning group comprised of seven young American Indians. Original folk-rock ballad with an exciting vocal workout could prove an out and out smash. Flip: "Poor Boy" (1:56) (Every Little Tune/SRO, ASCAP). Capitol 3093

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

EMITT RHODES & MERRY-GO-ROUND—You're a Very Lovely Woman (2:45) (Prod. Larry Marks) (Writer: Rhodes) (LaBrea/Thirty Four, ASCAP)—Although currently on another label, A&M is releasing this early Rhodes original featuring the Merry-Go-Round, and it offers much potential for chart honors, as well as proving an airplay winner. A&M 1254

***KIMBERLEYS—Anyway That You Want Me (2:32)** (Prod. Ray Ruff) (Writer: Taylor) (April/Blackwood, BMI)—The Kimberleys, who made a chart dent with their treatment of "I Don't Know How to Love Him" from "Jesus Christ Superstar" return with a smooth updating of the Evie Sands hit of the past. Good material, penned by Chip Taylor. Happy Tiger 577

EDDIE KENDRICKS—It's So Hard For Me to Say Good-Bye (2:59) (Prod. Frank Wilson) (Writers: Sawyer-Wilson) (Jobete, BMI)—Former Temptations member, Kendricks makes his solo debut with a solid rhythm item that should prove a winner on both the Hot 100 and Soul charts, and establish him as a top solo act the first time out. Tamla 54203

CPW—Child of Mine (2:35) (Prod. Wes Farrell) (Writers: Goffin-King) (Screen Gems-Columbia, BMI)—The team of Goffin & King penned this smooth rhythm ballad and it gets an exceptional vocal workout by the CPW group that should prove a top programmer and sales item. Capitol 3078

EUPHORIA—You Must Forget (3:37) (Prod. Jerry Ross Prod.) (Writer: Pacheco) (Collage, ASCAP)—Smooth rhythm item with a first-rate performance by the group was culled from their current album. Heritage 831

***AL DE LORY—Spindrift (3:00)** (Prod. Phil Wright) (Writer: Hopkins) (Snarley Grumble, Pending)—Lush instrumental that should garner much air and jukebox play and prove a winner on the Easy Listening chart, then slide right over to the Hot 100. Exceptional arrangement. Capitol 3085

***JAN CRUTCHFIELD—New Orleans in the Rain (3:58)** (Prod. Jimmy Bowen) (Writer: Knight) (Four Most, BMI)—A topnotch treatment of Baker Knight's ballad material with much to say, offers much for programming and sales. Amos 156

***KATIE BRIGGS—Overland (2:44)** (Prod. Jeremy Stuart) (Writer: Briggs) (Promenade, ASCAP)—Folk-flavored original marks Miss Briggs debut on the label, and should prove an important initial entry for her. Top production by Jeremy of Chad and Jeremy. Deram 752

ROTATION—Ra-Ta-Ta (Writers: Juwens-Heilburg) (Marks, BMI)—The top ten winner in France offers much potential for airplay and sales in the United States. Exceptional performance and clever material. Polydor 15022

BLOODROCK—A Certain Kind (3:25) (Prod. Terry Knight) (Writer: Hopper) (Sea-Lark, BMI)—Group rode to a high spot on the Hot 100 with their "D.O.A." hit, and this easy ballad followup offers much of that chart potential. Top production work by Terry Knight. Capitol 3089

***WALDO DE LOS RIOS—Mozart Symphony No. 40 in G Minor, K.550, 1st Movement (3:25)** (Prod. Rafael Trabucchi) (Adapt: de los Rios) (Morro, BMI)—The original version of the Mozart Symphony, No. 1 in Spain, is now released in the States, and it should prove a top programming item with sales to follow. Exciting performance. United Artists 50772

LITTLE RICHARD—Shake a Hand (2:39) (Prod. Jerry Wexler-Tom Dowd) (Writer: Morris) (Merrimac, BMI)—Little Richard made a strong comeback on the charts last year with his "Freedom Blues," and this exciting performance with top production work by Jerry Wexler and Tom Dowd is sure to bring him right back to a best selling spot. Reprise 1005

CHER—Classified 1A (2:55) (Prod. Sonny Bono) (Writer: Bono) (Chris Marc/Cotillion, BMI)—Cher makes her debut on the label with a powerful ballad number penned by husband Sonny. Exceptional performance packed with emotion, and should prove a programming and sales winner in short order. Kapp 2134

RITA COOLIDGE—Crazy Love (3:35) (Prod. David Anderle) (Writer: Morrison) (Van-Jan/Warner Bros./7 Arts, ASCAP)—The Van Morrison rhythm item gets a smooth vocal workout by Miss Coolidge, and was culled from her current album by popular demand. A&M 1256

LEON RUSSELL—The Ballad of Mad Dogs and Englishmen (3:55) (Prod. Denny Cordell & Glyn Johns) (Writer: Russell) (Skyhill, BMI)—Russell's original ballad material featured in the Joe Cocker film "Mad Dogs and Englishmen" is given a topnotch commercial reading. Flip, also culled from the soundtrack features Claudia Lennear's treatment of the Beatles' "Let It Be." A&M 1253

STAMPEDERS—Carry Me (2:58) (Prod. Mel Shaw) (Writer: Dodson) (Corral, BMI)—Currently riding high on the charts in Toronto, Canada, the strong group makes a hot bid for chart honors here with an outstanding performance of good rhythm material. First rate arrangement and vocal work. Polydor 14060

BILL DEAL & RHONDELS—19 Years (Everything I Do Is Wrong) (2:28) (Prod. Austin Roberts & Bill Deal) (Writers: Deal-Roberts-Kerwin) (Famous, ASCAP)—Deal debuts on the label with a solid rhythm rocker that should prove an immediate airplay and sales winner and head straight for the Hot 100. Polydor 14061

CHART Spotlights Predicted to reach the SOUL SINGLES Chart

PERCY SLEDGE—Help Me Make It Through the Night (3:07) (Combine, BMI). ATLANTIC 2754

TED TAYLOR—Can't Take No More (2:34) (Su Ma, BMI). RONN 49

PERCY MAYFIELD—California Blues (3:44) (Bucrenlis, BMI). RCA 74-0462

DEE CLARK—You Can Make Me Feel Good (2:15) (Low-Sal, BMI). UNITED ARTISTS 50759

WHISPERS—Where Have You Been (2:22) (Roker, BMI) ROKER 503

TYMES featuring GEORGE WILLIAMS—She's Gone (2:36) (Twin Girl, ASCAP). COLUMBIA 4-45336

DAVID SHEFFIELD—I Should Have Listened (3:04) (55th Dimension, BMI). STONE LADY 003

BUDDY ACE—Fingerprints (2:12) (Blue Book/Ching-Ring, BMI). PAULA 343

MARIE FRANKLIN—There's Always Room (3:25) (Jelew/Tangerine, BMI). TANGERINE 1016

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

HANK WILLIAMS JR.—

I'VE GOT A RIGHT TO CRY (2:31)

(Prod. Jim Vienneau) (Writer: Liggins) (Recordo, BMI)—Williams follows his Top 10 winner "Rainin' in My Heart" with a strong blues ballad loaded with the same sales and chart potency as the recent smash. Flip: "Jesus Loved the Devil Out of Me" (2:15) (Hank Williams, Jr., BMI). MGM 14240

BILLY WALKER—IT'S TIME TO LOVE HER (2:18)

(Prod. Jim Vienneau) (Writers: Eldridge-Stewart-Walker) (Forrest Hills, BMI)—Just as "I'm Gonna Keep On Loving You" drops, Walker comes up with more powerful ballad material to take him right back into the Top 10. Flip: "She's Feeling Like a New Man Tonight" (2:28) (Matamoros, BMI). MGM 14239

STATLER BROTHERS—NEW YORK CITY (2:49)

(Prod. Jerry Kennedy) (Writer: Reid) (House of Cash, BMI)—Their first Mercury venture, "Bed of Rose's" put them into the Top 10 of the country chart. This clever rhythm ballad with a top performance by the Johnny Cash TV stars, will equal that initial success. Flip: "This Part of the World" (3:52) (House of Cash, BMI). Mercury 73194

NAT STUCKEY—ONLY A WOMAN LIKE YOU (2:15)

(Prod. Jerry Bradley) (Writers: B. Eldridge-G. Stewart) (Forrest Hills, BMI)—This ballad performance will fast top the sales and chart action of his recent smash "She Wakes Me With a Kiss Every Morning." One of Stuckey's best. Flip: "Half the Love" (2:48) (Stuckey, BMI). RCA Victor 47-9977

*ARLENE HARDEN—MARRIED TO A MEMORY (3:30)

(Prod. Frank Jones) (Writer: Alex Harvey) (United Artists, ASCAP)—The Alex Harvey folk-country ballad, already making noise via the Judy Lynn version, is one of the finest disc performances by the stylist. With equal pop appeal, this number could prove a smash a la "Honey." Flip: "Coming Home Soldier" (2:32) (Feather, BMI). Columbia 4-45365

MELBA MONTGOMERY—HE'S MY MAN (2:30)

(Prod. George Richey) (Writer: J. Crutchfield) (Champion, BMI)—The stylist has been hitting the chart via her duets with Charlie Louvin. This catchy Jerry Crutchfield rhythm material with a top performance will bust through for a solo hit. Flip: "We Don't Live Here Anymore" (2:55) (Histring, BMI). Capitol 3091

SUE THOMPSON—

WHAT YOU SEE IS WHAT YOU GET (2:08)

(Prod. Wesley Rose & Don Gant) (Writer: James L. White) (Melene, ASCAP)—It's been a while between hits for Miss Thompson, but this clever rhythm item should bring her back to the chart with impact. TV's Flip Wilson's comedy expression should help garner attention for disk. Flip: "Here's to Forever" (2:26) (Acuff-Rose, BMI). Hickory 1596

CHART Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

VAN TREVOR—Lonely Looking Women (2:28) (Sawgrass, BMI). ROYAL AMERICAN 31

BILLY EDD WHEELER—Love (3:21) (United Artists, ASCAP). RCA 74-0463

SMOKEY ROBERDS—Two Little Rooms (2:15) (Multimood, BMI). CAPITOL 3084

BRIAN COLLINS—A New Way to Live (2:05) (Hall-Clement, BMI). MEGA 615-0022

RED SIMPSON—Happy Travelin' Man (2:43) (Central Songs, BMI). PORTLAND 1001

PAT DAISY—You're the Reason (2:14) (Green Grass, BMI). RCA 47-9972

JULIE LYNN—Why Did You Love Me Yesterday (1:43) (Sue-Mirl, ASCAP). SUGAR HILL 012 (Chart)

JACK KANE—Bottle of Wine (2:00) (Deep Fork, ASCAP). STARDAY 925

RUSS RUSSELL—Hillbilly Waltz (2:24) (Adventure, ASCAP). DOT 17373 (Paramount)

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

ARETHA FRANKLIN—BRIDGE OVER TROUBLED WATER (See Pop Pick)

EDWIN STARR—FUNKY MUSIC SHO NUFF TURNS ME ON (See Pop Pick)

JOE SIMON—TO LAY DOWN BESIDE YOU/HELP ME MAKE IT THROUGH THE NIGHT (See Pop Pick)

DAVID & JIMMY RUFFIN—WHEN MY LOVE HAND COMES DOWN (See Pop Pick)

CLYDE KING—'BOUT LOVE (2:57)

(Prod. Gabriel Mekler & William Allen) (Writer: West) (Powder Keg, BMI)—Powerful blues swinger has all the ingredients to ride up the soul chart and move right over pop as well. Wild vocal workout. Flip: "First Time Last Time" (2:14) (Wingate, ASCAP). Lizard 21007

BOBBY WOMACK—THE PREACHER (Part 2)/ MORE THAN I CAN STAND (3:19)

(Prod. Ed Wright & Bobby Womack) (Writers: B. Womack-D. Patterson/B. Womack-D. Carter) (Unart/Tracebob, BMI)—Womack comes up with a dynamite cut from his "The Womack Live" LP that has it to spiral him up the single chart. Flip: "The Preacher (Part 1)" (3:10) (Unart/Tracebob, BMI). United Artists 50773

APRIL 10, 1971, BILLBOARD

The Road To Muscle Shoals Is Paved With Fame

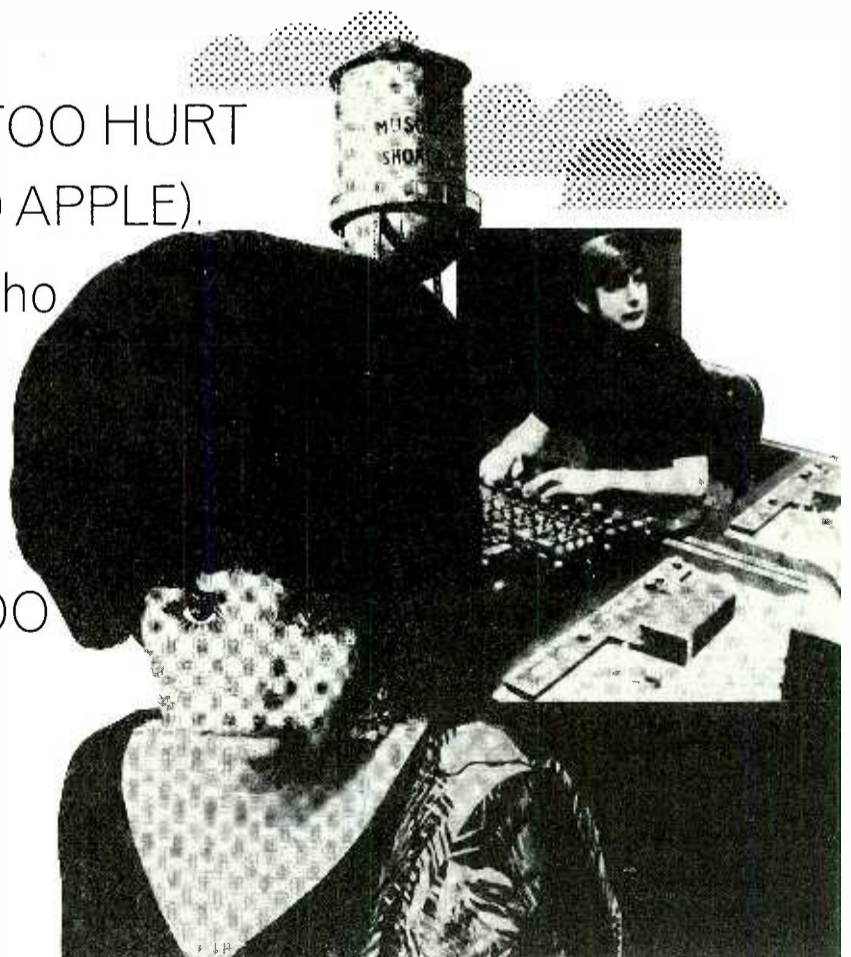
A Continuing Story...

Rick Hall, Candi Staton, and Clarence Carter have picked MR. AND MRS. UNTRUE as a new single from Candi's album STAND BY YOUR MAN. Written by Toni Wine and Irwin Levine (CANDIDA, ANGEL BABY), MR. AND MRS. UNTRUE has heavy appeal to both R&B and Pop markets. It's Fame single #1478.

On the other side... Candi sings TOO HURT TO CRY by George Jackson (ONE BAD APPLE). Both sides are produced by Rick Hall, who is known as the million-seller producer for Clarence Carter's PATCHES and the Osmonds' ONE BAD APPLE.

MR. AND MRS. UNTRUE and TOO HURT TO CRY were recorded at Fame Recording Studios, where the original Muscle Shoals sound can still be found at 603 East Avalon Avenue.

Call Rick Hall at (205) 381-0801. He'll give you a single with TWO sides.



fame

Fame Records available from Capitol Records, Inc.

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	JUST MY IMAGINATION (Running Away With Me)	10 Temptations (Norman Whitfield), Gordy 7105 (Motown)
2	5	WHAT'S GOING ON	8 Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
3	11	JOY TO THE WORLD	5 Three Dog Night (Richard Podolor), Dunhill 4272
4	4	SHE'S A LADY	10 Tom Jones (Gordon Mills), Parrot 40058 (London)
5	3	FOR ALL WE KNOW	10 Carpenters (Jack Daugherty), A&M 1243
6	2	ME AND BOBBY McGEE	11 Janis Joplin (Paul Rothchild), Columbia 4-45314
7	7	DOESN'T SOMEBODY WANT TO BE WANTED	9 Partridge Family (Wes Farrell), Bell 963
8	10	ANOTHER DAY/OH WOMAN OH WHY	6 Paul McCartney (Paul McCartney), Apple 1828
9	6	PROUD MARY	11 Ike & Tina Turner (Ike Turner), Liberty 56216
10	16	ONE TOKE OVER THE LINE	9 Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah)
11	12	WILD WORLD	9 Cat Stevens (Paul Samwell-Smith), A&M 1231
12	8	HELP ME MAKE IT THROUGH THE NIGHT	13 Sammi Smith (Jim Malloy), Mega 615-0015
13	9	LOVE STORY (Where Do I Begin)	10 Andy Williams (Dick Glasser), Columbia 4-45317
14	14	WHAT IS LIFE	7 George Harrison (George Harrison & Phil Spector), Apple 1828
15	57	NEVER CAN SAY GOODBYE	2 Jackson 5 (Hal Davis), Motown 1179
16	31	PUT YOUR HAND IN THE HAND	5 Ocean (Greg Brown), Kama Sutra 519 (Buddah) Bells (Cliff Edwards), Polydor 15023
17	21	NO LOVE AT ALL	7 B. J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12307
18	13	OYE COMO VA	8 Santana (Fred Catero/Santana), Columbia 4-45330
19	26	I AM . . . I SAID	3 Neil Diamond (Tom Catalano), Uni 55278
20	15	TEMPTATION EYES	16 Grass Roots (Steve Barri), Dunhill 4263
21	25	LOVE'S LINES, ANGLES AND RHYMES	7 5th Dimension (Bones Howe), Bell 965
22	27	EIGHTEEN	8 Alice Cooper (Bob Ezrin & Jack Richardson for Nimbus 9), Warner Bros. 7449
23	23	BLUE MONEY	10 Van Morrison (Van Morrison), Warner Bros. 7462
24	32	WE CAN WORK IT OUT	5 Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
25	33	STAY AWHILE	6 Bells (Cliff Edwards), Polydor 15023
26	19	YOU'RE ALL I NEED TO GET BY	8 Aretha Franklin (Jerry Wexler & Arif Mardin), Atlantic 2787
27	28	HEAVY MAKES YOU HAPPY	10 Staple Singers (Al Bell), Stax 0083
28	39	IF	3 Bread (David Gates), Elektra 45720
29	29	SOUL POWER	7 James Brown (James Brown), King 6368
30	41	I PLAY AND SING	3 Dawn (Tokens & Dave Appell), Bell 970
31	22	CRIED LIKE A BABY	9 Bobby Sherman (Ward Sylvester), Metromedia 206
32	34	DREAM BABY (How Long Must I Dream)	5 Glen Campbell (Al DeLory), Capitol 3062
33	35	WHERE DID THEY GO, LORD/RAGS TO RICHES	5 Elvis Presley, RCA 47-9980

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	18	ONE BAD APPLE	15 Osmonds (Rick Hall), MGM 14193
35	38	BABY LET ME KISS YOU	5 King Floyd (E. Walker), Chimneyville 437 (Cotillion)
36	17	AMOS MOSES	24 Jerry Reed (Chet Atkins), RCA Victor 47-9904
37	20	FREE	8 Chicago (James William Guercio), Columbia 4-45331
38	47	FRIENDS	7 Elton John (Gus Dudgeon), Uni 55277
39	44	CHICK-A-BOOM	6 Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM)
40	73	POWER TO THE PEOPLE	2 John Lennon/Plastic Ono Band (Phil Spector & John & Yoko), Apple 1830
41	42	TIMOTHY	9 Buoys (Michael Wright), Scepter 12275
42	43	DON'T CHANGE ON ME	5 Ray Charles (Joe Adams), ABC/TRC 11291
43	46	I LOVE YOU FOR ALL SEASONS	12 Fuzz (Carr-Cee Prod.), Calla 174 (Roulette)
44	50	I DON'T BLAME YOU AT ALL	4 Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54205 (Motown)
45	45	WHEN THERE'S NO YOU	6 Engelbert Humperdinck (Gordon Mills), Parrot 40059 (London)
46	49	DO ME RIGHT	8 Detroit Emeralds (Katauzion Prod), Westbound 172 (Janus)
47	54	WOODSTOCK	6 Matthews' Southern Comfort (Ian Matthews), Decca 32774
48	37	SIT YOURSELF DOWN	5 Stephen Stills (Stephen Stills), Atlantic 2790
49	40	ASK ME NO QUESTIONS	9 B.B. King (Bill Szymczyk), ABC 11290
50	53	I WON'T MENTION IT AGAIN	4 Ray Price (Don Law Prod.), Columbia 4-45329
51	52	PUSHBIKE SONG	6 Mixtures (David MacKay), Sire 350 (Polydor)
52	60	TIME AND LOVE	4 Barbra Streisand (Richard Perry), Columbia 4-45341
53	69	SOMEONE WHO CARES	3 Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0999
54	61	HOT PANTS	5 Salvage (Vance/Pockriss Prod.), Odax 420 (Mercury)
55	55	TONGUE IN CHEEK	6 Sugarloaf (Frank Slay), Liberty 56218
56	62	LUCKY MAN	5 Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
57	63	WHO GETS THE GUY	4 Dionne Warwick (Burt Bacharach-Hal David), Scepter 12309
58	58	A MAN IN BLACK	4 Johnny Cash (Johnny Cash), Columbia 4-45339
59	65	I THINK OF YOU	4 Perry Como (Don Costa Prod.), RCA 74-0444
60	64	SNOW BLIND FRIEND	6 Steppenwolf (Richard Podolor), Dunhill 4269
61	68	COULD I FORGET YOU	4 Tyrone Davis (Willie Henderson), Dakar 623 (Cotillion)
62	70	I DON'T KNOW HOW TO LOVE HIM	8 Helen Reddy (Larry Marks), Capitol 3027
63	87	I WISH I WERE	3 Andy Kim (Jeff Barry), Stead 731 (Paramount)
64	82	ME AND YOU AND A DOG NAMED BOO	2 Lobo (Phil Gernhard, J. Abbott & B. Meshel), Big Tree 112 (Ampex)
65	74	SWEET AND INNOCENT	3 Donny Osmond (Rick Hall), MGM 14227
66	75	HERE COMES THE SUN	4 Richie Havens (Richie Havens & Mark Roth), Stormy Forest 656 (MGM)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	79	ME AND MY ARROW	4 Nilsson (Nilsson), RCA 74-0443
68	72	COOL AID	5 Paul Humphrey & His Cool Aid Chemists (Gabriel Mekler), Lizard 1006
69	80	TOAST & MARMALADE FOR TEA	2 Tin Tin (Maurice Gibb), Atco 6794
70	77	BOOTY BUTT	4 Ray Charles Orchestra (Joe Adams), ABC/TRC 1015
71	76	13 QUESTIONS	2 Seatrain (George Martin), Capitol 3067
72	78	BAD WATER	5 Raeletts (Joe Adams), TRC 1014
73	81	RIGHT ON THE TIP OF MY TONGUE	2 Brenda & the Tabulations (V. McCoy & G. Woods), Top & Bottom 407 (Jamie/Guyden)
74	—	LOVE HER MADLY	1 Doors (Bruce Botnick & the Doors), Elektra 45726
75	99	FREEDOM	2 Jimi Hendrix (Jimi Hendrix, Eddie Kramer & Mitch Mitchell), Reprise 1000
76	—	(For God's Sake) GIVE MORE POWER TO THE PEOPLE	1 Chi-Lites (Eugene Record), Brunswick 55450
77	84	LAYLA	3 Derek & the Dominos (Tom Dowd & the Dominos), Atco 6809
78	85	C'MON	3 Poco (Jim Messina), Epic 5-10714 (Columbia)
79	—	WANT ADS	1 Honey Cone (Greg Perry), Hot Wax 7011 (Buddah)
80	83	L.A. GOODBYE	5 Ides of March (Frank Rand & Bob Destocki), Warner Bros. 7466
81	88	NICKEL SONG	4 New Seekers Featuring Eve Graham (David Mackay), Elektra 45719
82	91	MELTING POT	4 Booker T. & the MG's (Booker T. & the MG's), Stax 0082
83	86	LOVE MAKES THE WORLD GO ROUND	5 Odds & Ends (Martin & Bell), Today 1003 (Perception)
84	95	THE ANIMAL TRAINER AND THE TOAD	3 Mountain (Felix Pappalardi), Windfall 533 (Bell)
85	96	OH, SINGER	2 Jeannie C. Riley (Shelby Singleton), Plantation 72 (SSS Int'l)
86	—	SUPERSTAR	20 Murray Head With the Trinidad Singers (Tim Rice & Andrew Lloyd Weber), Decca 732603
87	89	LOVE MAKES THE WORLD GO ROUND	3 Kiki Dee (Duke Browner), Rare Earth 5025 (Motown)
88	92	I'M GIRL SCOUTIN'	4 Intruders (Gamble-Huff Prod.), Gamble 4009
89	94	1927 KANSAS CITY	5 Mike Reilly (Richard Landis for Sound City Staff Prod.), Paramount 0053
90	—	TREAT HER LIKE A LADY	1 Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
91	—	YOU AND YOUR FOLKS, ME AND MY FOLKS	1 Funkadelic (George Clinton), Westbound 175 (Janus)
92	—	CHIRPY CHIRPY CHEEP CHEEP	1 Lally Stott (Lally Stott), Philips 40695
93	—	WHEN YOU DANCE I CAN REALLY LOVE	1 Neil Young (Neil Young & David Briggs with Kendall Pacios), Reprise 0992
94	—	INDIAN RESERVATION	1 Raiders (Mark Lindsay), Columbia 4-45332
95	—	EMPTY ARMS	1 Sonny James (George Richey), Capitol 3015
96	98	IF IT'S REAL WHAT I FEEL	5 Jerry Butler (Gerald Sims & Billy Butler), Mercury 73169
97	97	STOP IN THE NAME OF LOVE	2 Margie Joseph (Fred Briggs), Volt 4056 (Stax)
98	—	CAN'T FIND THE TIME	1 Rose-Colored Glass (Jim Long & Norm Miller), Bang 584
99	—	TAKE ME HOME, COUNTRY ROADS	1 John Denver With Fat City (Milton Okun), RCA 74-0445
100	100	I WAS WONDERING	2 Poppy Family (Terry Jacks), London 146

HOT 100 A TO Z—(Publisher-Licensee)

Amos Moses (Vector, BMI) 36	Eighteen (Bizarre, BMI) 22	If It's Real What I Feel (Ice Man, BMI) 96	Nickel Song (Kama Ripka/Amelanie, ASCAP) 81	Superstar (Leeds, ASCAP) 86
The Animal Trainer and the Toad (Upfall, ASCAP) 34	Empty Arms (Melody Lane/Desiard, BMI) 95	I'm Girl Scoutin' (World War III, BMI) 88	1927 Kansas City (Chromakey, ASCAP) 89	Sweet and Innocent (Tree/Tune, BMI) 65
Another Day (McCartney/Maclen, BMI) 49	For All We Know (Pamco, BMI) 5	Indian Reservation (Acuff-Rose, BMI) 94	No Love at All (Rosebridge/Press, BMI) 17	Take Me Home, Country Roads (Cherry Lane, ASCAP) 99
Ask Me No Questions (Pamco/Sounds of Lucille, BMI) 8	Joy to the World (Lady Jane, BMI) 3	Just My Imagination (Running Away With Me) (Jobete, BMI) 1	Oh, Singer (Singleton, BMI) 85	Temptation Eyes (Trousdale, BMI) 20
Baby Let Me Kiss You (Malaco/Roffignac, BMI) 35	Just My Imagination (Running Away With Me) (Jobete, BMI) 1	L.A. Goodbye (Bald Medusa, ASCAP) 80	Oh Woman Oh Why (Maclen, BMI) 8	13 Questions (Kulberg/Roberts/Open End, BMI) 71
Bad Water (Unart, BMI) 23	Love Makes the World Go Round (Kiki Dee) (Jobete, BMI) 87	Love Her Madly (Doors, ASCAP) 74	One Bad Apple (Fame, BMI) 34	Time and Love (Tuna Fish, BMI) 52
Blue Money (Van Jan/WB, ASCAP) 20	Love Makes the World Go Round (Kiki Dee) (Jobete, BMI) 87	Love Makes the World Go Round (Odds & Ends) (Jobete, BMI) 83	One Take Over the Line (Talking Beaver, BMI) 18	Timothy (Plus Two, ASCAP) 41
Booby Butt (Tangerine, BMI) 73	Love's Lines, Angles and Rhymes (April, ASCAP) 21	Love Me and My Arrow (Dunbar/Golden Syrup, BMI) 67	Oye Como Va (Planetary, ASCAP) 16	Toast & Marmalade for Tea (Casserole, BMI) 69
Can't Find the Time (Interval, BMI) 98	Lucky Man (TRO/Total, BMI) 56	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Power to the People (Maclen, BMI) 40	Tongue in Cheek (Unart, BMI) 55
Chick-a-Boom (Shermley, ASCAP) 30	A Man in Black (House of Cash, BMI) 58	Melting Pot (East/Memphis, BMI) 82	Proud Mary (Jandora, BMI) 9	Treat Her Like a Lady (Stage Door, BMI) 90
Chirpy Chirpy Cheep Cheep (Alfieri S.I.A.E., ASCAP) 92	Me and Bobby McGee (Combine, BMI) 6	Never Can Say Goodbye (Jobete, BMI) 50	Pushbike Song (Right Angle, ASCAP) 51	Want Ads (Gold Forever, BMI) 79
C'Mon (Little Dickens, ASCAP) 78	Me and My Arrow (Dunbar/Golden Syrup, BMI) 67	Never Can Say Goodbye (Jobete, BMI) 50	Put Your Hand in the Hand (Beechwood, BMI) 16	We Can Work It Out (Maclen, BMI) 24
Cool Aid (Wingate, ASCAP) 68	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	Rags to Riches (Saunders, ASCAP) 33	What Is Life (Harrisongs, BMI) 14
Could I Forget You (Julio-Brian/Glo-Co., BMI) 61	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	Right on the Tip of My Tongue (McCoy/One Eye, BMI) 73	What's Going On (Jobete, BMI) 2
Cried Like a Baby (Alamo, ASCAP) 31	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	She's a Lady (Spanka, BMI) 4	When There's No You (Drummer Boy, ASCAP) 45
Do Me Right (Bridgeport, BMI) 46	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	Sit Yourself Down (Goldhill, BMI) 48	When You Dance I Can Really Love (Broken Arrow/Cotillion, BMI) 93
Doesn't Somebody Want to Be Wanted (Screen Gems-Columbia, BMI) 7	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	Snow Blind Friend (Lady Jane, BMI) 60	Where Did They Go, Lord (Presley/Blue Crest, BMI) 33
Don't Change on Me (Racer/United Artists, ASCAP) 42	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	Someone Who Cares (Beechwood, BMI) 53	Who Gets the Guy (Blue Seas/J.C., ASCAP) 57
Dream Baby (How Long Must I Dream) (Combine, BMI) 32	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	Stay Awhile (Coburn, BMI) 29	Wild World (Irving, BMI) 11
	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	Stay Awhile (Coburn, BMI) 29	Woodstock (Siqumab, BMI) 47
	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	Stay Awhile (Coburn, BMI) 29	You and Your Folks, Me and My Folks (Bridgeport, BMI) 91
	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 64	Never Can Say Goodbye (Jobete, BMI) 50	Stop in the Name of Love (Jobete, BMI) 97	You're All I Need to Get By (Jobete, BMI) 26

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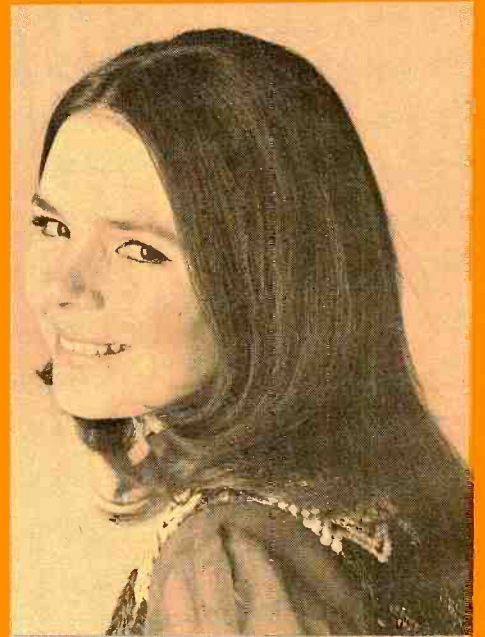
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"Flight Of The Doves")

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Put The
Lights
Out

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



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet).

POP TOP 100

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	JANIS JOPLIN Pearl Columbia KC 30322	11
2	2	LOVE STORY Soundtrack Paramount PAS 6002	15
3	4	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7205	21
4	3	JIMI HENDRIX Cry of Love Reprise MS 2034	6
5	5	ANDY WILLIAMS Love Story Columbia KC 30497	8
6	6	CHICAGO III Columbia C2 30110	11
7	7	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	7
8	8	SANTANA Abraxas Columbia KC 30130	27
9	11	CAT STEVENS Tea for the Tillerman A&M SP 4280	10
10	14	CARPENTERS Close to You A&M SP 4271	30
11	9	ELTON JOHN Tumbleweed Connection UNI 73096	12
12	12	DAVID CROSBY If I Could Only Remember My Name Atlantic SD 7203	4
13	15	BLACK SABBATH Paranoid Warner Bros. WS 1887	8
14	10	BARBRA STREISAND Stoney End Columbia KC 30378	8
15	13	GEORGE HARRISON All Things Must Pass Apple STCH 639	17
16	16	THE PARTRIDGE FAMILY ALBUM Bell 6050	24
17	36	PARTRIDGE FAMILY Up to Date Bell 6059	2
18	19	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	18
19	18	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	23
20	17	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	18
21	21	LYNN ANDERSON Rose Garden Columbia C 30411	14
22	22	ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London)	8
23	26	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	57
24	23	ELTON JOHN Uni 73090	28
25	25	B.B. KING Live at Cook County Jail ABC ABCS 723	8
26	20	EMERSON, LAKE & PALMER Cotillion SD 9040	10
27	33	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	5
28	—	WOODSTOCK 2 Soundtrack Cotillion SD 2-400	1
29	24	STEPPENWOLF Gold/Their Great Hits Dunhill DSX 50099	6
30	27	IKE & TINA TURNER Workin' Together Liberty LST 7650	19
31	28	PERRY COMO It's Impossible RCA Victor LSP 4473	13
32	39	FACES Long Player Warner Bros. WS 1897	5
33	34	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	9
34	30	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	19
35	35	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	19

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
34	44	NILSSON The Point! RCA Victor LSPX 1003	6
37	38	ALICE COOPER Love It to Death Warner Bros. WS 1883	4
38	45	LILY TOMLIN This Is a Recording Polydor 24-4055	3
39	40	RAY PRICE For the Good Times Columbia C 30106	31
40	43	BREAD Manna Elektra EKS 74086	3
41	48	FRIENDS Soundtrack Paramount PAS 6004	3
42	53	HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466	12
43	46	BREWER & SHIPLEY Tarkio Kama Sutra KSBS 2024 (Buddah)	6
44	42	JACKSON 5 Third Album Motown MS 718	29
45	32	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	12
46	41	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	10
47	31	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	28
48	50	SEATRIN Capitol SMAS 659	11
49	29	OSMONDS MGM SE 4724	11
50	51	BOOKER T. & THE MGs Melting Pot Stax STS 2035	9
51	54	JOHNNY MATHIS Love Story Columbia C 30499	5
52	52	BLOODROCK II Capitol ST 491	23
53	47	POCO Deliverin' Epic KE 30209 (Columbia)	10
54	57	LED ZEPPELIN III Atlantic SD 7201	25
55	55	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	10
56	56	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	18
57	59	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	19
58	37	ROBERTA FLACK Chapter Two Atlantic SD 1569	33
59	58	STEPHEN STILLS Atlantic SD 7201	20
60	64	JOHNNY WINTER AND Live Columbia C 30475	5
61	62	NO, NO NANETTE Original Cast Columbia S 30563	5
62	66	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	61
63	60	JOHN LENNON/PLASTIC ONO BAND Apple SW 3372	16
64	68	KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437	8
65	65	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	38
66	61	JAMES BROWN Super Bad King KS 1127	11
67	67	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	10
68	70	DEREK & THE DOMINOS Layla Atco SD 2-704	21
69	69	CHICAGO TRANSIT AUTHORITY Columbia GP 8	100
70	72	WOODSTOCK Soundtrack Cotillion SD 3-500	45

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	63	DAWN Candida Bell 6052	17
72	49	DAVE MASON & CASS ELLIOT Blue Thumb BTS 8825 (Capitol)	5
73	75	ELVIS PRESLEY You'll Never Walk Alone RCA Camden CALX 2472	4
74	76	NEIL DIAMOND Tap Root Manuscript UNI 73092	21
75	71	PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448	17
76	—	BLOODROCK III Capitol ST 765	1
77	77	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	29
78	82	WHO Tommy Decca DXSW 7205	82
79	—	CAROL KING Tapestry Ode '70 SP 77009 (A&M)	1
80	87	FIFTH DIMENSION Portrait Bell 6045	42
81	74	EMITT RHODES Dunhill DS 50089	18
82	81	LORETTA LYNN Coal Miner's Daughter Decca DL 75253	9
83	73	JOHN LEE HOOKER/CANNED HEAT Hooker 'n' Heat Liberty LST 35002	7
84	78	ELVIS PRESLEY That's the Way It Is RCA Victor LSP 4445	18
85	85	DIFFERENT STROKES Various Artists Columbia AS 12	5
86	89	BLACK SABBATH Warner Bros. WS 1871	33
87	84	NEIL YOUNG After the Gold Rush Reprise RS 6383	30
88	93	QUICKSILVER MESSENGER SERVICE What About Me Capitol SMAS 630	12
89	92	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	22
90	97	CHICAGO Columbia KGP 24	61
91	98	THREE DOG NIGHT Naturally Dunhill DXS 50088	18
92	96	JIM NABORS For the Good Times Columbia C 30449	3
93	114	CACTUS One Way or Another Atco SD 33-356	4
94	79	BEE GEES Two Years On Atco SD 33-353	11
95	83	TONY BENNETT Love Story Columbia C 30558	6
96	188	JOSEPH CONSORTIUM Joseph & the Amazing Technicolor Dreamcoat Scepter SCE 12308	2
97	100	MELANIE The Good Book Buddah BDS 95000	7
98	95	DIONNE WARWICK Very Dionne Scepter SPS 587	18
99	99	NEIL DIAMOND Gold UNI 73084	34
100	101	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsys Capitol STA0 472	50
101	109	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	54
102	104	JERRY REED Georgia Sunshine RCA Victor LSP 4391	6
103	94	NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642	19
104	102	VAN MORRISON His Band & the Street Choir Warner Bros. WS 1884	16
105	105	SANTANA Columbia CS 9781	83

**Reprinted from Billboard
April 3 Issue, Page 4
Studio Track Feature**

★ ★ ★

We can thank Fedco Audio Experience for the soundtrack to the new Joe Cocker movie, "Mad Dogs and Englishmen." It was done in March, 1970, when Cocker was at Fillmore East. The taping, headed by engineer Fred Ehrhardt, used 27 microphones to cover Cocker's musical menagerie melodiously manipulating on the Fillmore stage. Eddie Kramer, the electric lady-man himself, produced both the film soundtrack and the A&M album.

★ ★ ★

WHAT?

On April 18, 1970, at the Santa Monica Civic Auditorium, Wally Heider Recording supplied 16-tr. remote gear and crew consisting of Ray Thompson, Roger Standridge, and Bill Hinshaw, with Bill Halverson (for Jordon Prods., Inc.) as mixer, for the Joe Cocker "Mad Dogs and Englishmen" concert, which was filmed and recorded for A & M Records. As per Pierre Addidge, director of the movie, approximately 7/8ths of the film sound-track came from this Santa Monica concert, with only two songs ("Delta Lady" and "Feeling Alright") originating from Fillmore East. Credit for the mix-down for the entire motion picture sound-track should have been given to Glyn Johns. Apologies to Fedco, Fred Ehrhardt, and Eddie Kramer.

This advertisement is paid for

• Continued from page 62

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
106	80	NANCY WILSON Now I'm a Woman Capitol ST 579	20
107	86	CONWAY TWITTY & LORETTA LYNN We Only Make Believe Decca DL 75251	5
108	110	BILL COSBY When I Was a Kid UNI 73100	6
109	107	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	48
110	128	LAST POETS This Is Madness Douglas 7 Z 30583 (Columbia)	2
111	113	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	75
112	120	MOODY BLUES A Question of Balance Threshold THS 3 (London)	31
113	118	RAY CONNIFF & THE SINGERS Love Story Columbia C 30498	3
114	117	DELANEY & BONNIE & FRIENDS Motel Shot Atco SD 33-358	2
115	122	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	52
116	119	MANTOVANI From Monty With Love London XPS 585/6	3
117	126	MIKE CURB CONGREGATION Burning Bridges & Other Great Motion Picture Themes MGM SE 4761	5
118	133	B.J. THOMAS Most of All Scepter SPS 578	18
119	116	THE SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069	38
120	121	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	14
121	111	ANNE MURRAY Snowbird Capitol ST 579	27
122	123	STAPLE SINGERS Staple Swingers Stax STS 2034	4
123	112	ROGER WILLIAMS Love Story Kapp KS 3645	6
124	130	ANNE MURRAY Capitol ST 667	2
125	125	KOOL & THE GANG Live at the Sex Machine De-Lite DE 2008	5
126	131	BUDDY MILES Them Changes Mercury SR 61280	40
127	129	CRAZY HORSE Reprise RS 6438	3
128	154	DAVID FRYE Radio Free Nixon Elektra EKS 74085	3
129	103	DOORS 13 Elektra EKS 74079	17
130	146	KING CRIMSON Lizard Atlantic SD 8278	4
131	136	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	40
132	124	BEATLES Let It Be Apple AR 34001	45
133	90	BAR-KAYS Black Rock Volt VOS 6011	7
134	91	BOB DYLAN New Morning Columbia KC 30209	22
135	137	ROD STEWART Gasoline Alley Mercury SR 61264	23

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
136	108	RARE EARTH Ecology Rare Earth RS 514 (Motown)	40
137	138	NEW SEEKERS Beautiful People Elektra EKS 74088	2
138	106	LAST POETS Right On Juggernaut JUG ST/LP 8802	6
139	88	KATE TAYLOR Sister Kate Cotillion SD 9045	3
140	200	RITA COOLIDGE A&M SP 4291	2
141	141	EDDY ARNOLD Portrait of My Woman RCA Victor LSP 4471	3
142	—	HUDSON & LANDREE Hanging in There Dore 324	1
143	143	GENE CHANDLER & JERRY BUTLER One & One Mercury SR 61330	3
144	132	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	32
145	139	DEAN MARTIN For the Good Times Reprise RS 6428	7
146	—	BUDDY MILES Message to the People Mercury SRM 1-608	1
147	149	RUFUS THOMAS Live Doin' the Push & Pull at P.J.'s Stax STS 2039	2
148	152	JOHN LEE HOOKER Endless Boogie ABC CD 720	3
149	148	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	70
150	161	CARPENTERS Ticket to Ride A&M SP 4205	6
151	151	BOBBY GOLDSBORO Watching Scotty Grow United Artists UAS 6777	11
152	163	NEIL DIAMOND Greatest Hits Bang 219	26
153	153	BEST OF FERRANTE & TEICHER United Artists UAS 73	6
154	140	HENRY MANCINI Mancini Country RCA Victor LSP 4307	17
155	147	B.B. KING Indianola Mississippi Seeds ABC ABCS 713	26
156	158	BUDDY MILES We Got to Live Together Mercury SR 61313	22
157	142	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London)	97
158	135	JOY OF COOKING Capitol ST 661	6
159	156	SUGARLOAF Spaceship Earth Liberty LST 11010	9
160	157	CROSBY, STILLS & NASH Atlantic SD 8229	94
161	144	HAIR Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	141
162	176	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	39
163	160	BURT BACHARACH Make It Easy on Yourself A&M SP 4188	84
164	159	STEPHENWOLF LIVE Dunhill DS 50075	52
165	167	DANNY DAVIS & THE NASHVILLE BRASS Something Else RCA Victor LSP 5576	2
166	155	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack A&M SP 4227	72
167	145	CHAMBERS BROTHERS New Generation Columbia C 30032	7
168	177	STATLER BROTHERS Bed of Rose's Mercury SR 61317	11

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
169	115	ESTHER PHILLIPS Burnin' Atlantic SD 1565	15
170	170	JACKSON 5 ABC Motown MS 709	45
171	175	GRASS ROOTS More Golden Grass Dunhill DS 50087	17
172	178	BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032	25
173	174	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068	72
174	166	BEATLES Abbey Road Apple SO 383	78
175	150	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	63
176	189	JAMES TAYLOR Apple SKAO 3352	28
177	183	SONGS OF THE HUMPBACK WHALE Capitol ST 620	3
178	179	JAMES BROWN Sex Machine King KS 7-1115	31
179	168	BURT BACHARACH Reach Out A&M SP 4131	52
180	164	CREEDEnce CLEARWATER REVIVAL Green River Fantasy 8393	83
181	181	FLIP WILSON SHOW Little David LD 2000	15
182	172	LED ZEPPELIN II Atlantic SD 8236	75
183	—	ROD McKUEN Pastorale Warner Bros. 2WS 1894	3
184	171	GRATEFUL DEAD American Beauty Warner Bros. WS 1893	18
185	195	BERT KAEMPFERT Orange Colored Sky Decca DL 75256	6
186	190	CAT STEVENS Matthew & Son/New Masters Deram DES 18005-10 (London)	2
187	162	LETTERMEN Everything's Good About You Capitol ST 634	10
188	—	PETULA CLARK Warm & Tender Warner Bros. WS 1885	1
189	187	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London)	40
190	192	IMPRESSIONS 16 Greatest Hits ABC ABCS 515	4
191	173	LAWRENCE WELK Candida Ranwood RLP 8083	14
192	196	COLD BLOOD Sisyphus San Francisco SD 205 (Atlantic)	12
193	193	JOE SIMON Sounds of Simon Spring SPR 4701 (Polydor)	2
194	127	JIMI HENDRIX & LONNIE YOUNGBLOOD Two Great Experiences/Together Maple 6004 (All Platinum)	4
195	198	BENNY GOODMAN TODAY London Phase 4 SPB 21	2
196	—	BUFFY SAINTE-MARIE She Used to Wanna Be a Ballerina Vanguard VSD 79311	1
197	197	C.C.S. Whole Lotta Love RAK Z 30559 (Columbia)	2
198	199	BEST OF ROY CLARK Dot DOS 25986	2
199	—	ANDRE KOSTELANETZ ORCHESTRA Love Story Columbia C 30501	1
200	—	TOWER OF POWER East Bay Grease San Francisco SD 204 (Atco)	1

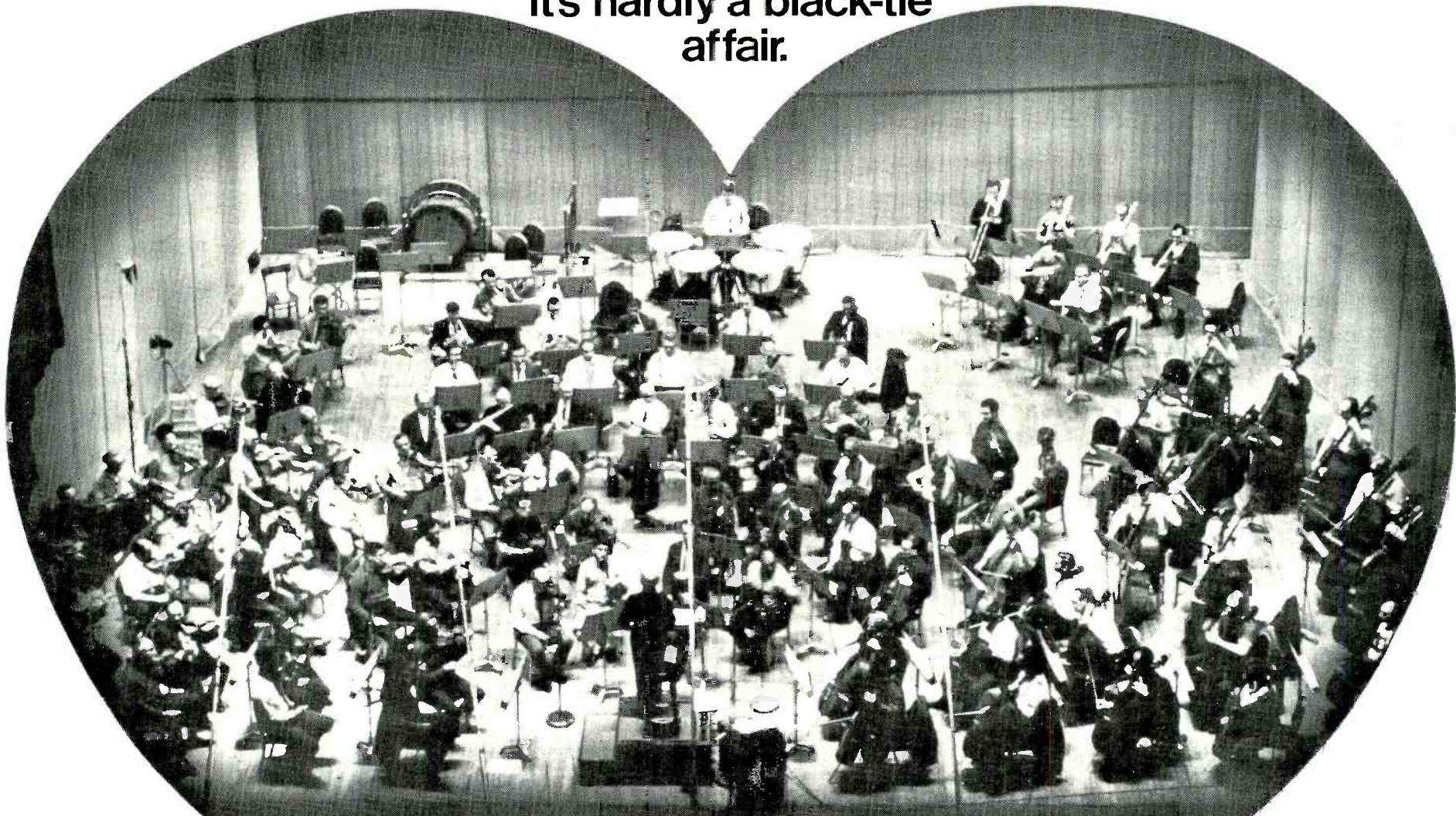
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Alice Cooper	37
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Dean Martin	145
Dave Mason & Cass Elliot	72
Johnny Mathis	51
Curtis Mayfield	47
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Flip Wilson	101
Nancy Wilson	106
Johnny Winter	60
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LSC-3210 R8S-1179 RK-1179

A MAGNIFICENT PSYCHOPHONIC FIRST
LOVE STORY
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY
1971



**The Philadelphia
"Love Story":
it's hardly a black-tie
affair.**



**Eugene Ormandy
conducts the world's
greatest orchestra
playing 1971's top motion
picture theme.**

And makes it sound like tomorrow morning. This is the first pop crossover for Ormandy and the Philadelphia, and they make it with grace and just enough youthful groove to matter. The Philadelphia's sweeping strings, bold brass and haunting winds make the title track (and the rest of the album) into a symphony for the affections. They've brought some elegant things along with them (like Mozart's Concerto No. 21, the "Elvira Madigan" theme and the love theme from "Romeo and Juliet"), and found some others along the way (like Lennon-McCartney's "Yesterday").

"Love Story." The Philadelphia Orchestra and Eugene Ormandy. Like any great love story, we've even released it as a single. #74-0455.

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

RCA
Records
and Tapes

Fox Agency Phoenix Crackdown

• Continued from page 1

Morrisott and his deputies seized and took into custody the duplicating equipment, supplies and inventory of the manufacturer of the recordings known as Stereo 8. The order was issued in a copyright infringement action instituted in the Phoenix Federal Court by the Fox Agency on behalf of 59 music publishers.

Al Berman, managing director of the Fox Agency said that the first-time authorization of the seizure of equipment and supplies represented achievement of the major goal in his program against unauthorized duplication. "When our attorneys, Abeles and Clark, located this clandestine hide-out, it culminated months of intensive investigation. The duplicators were operating through phony names, mail box number, address and telephone answering services. It appears that this operation was recently moved from California in an attempt to avoid detection. I was informed by our attorneys that the best way to attack this operation was to tie up their machinery and supplies through a writ and seizure under the Copyright Act, a rarely invoked but powerful remedy of undefined proportions. They were authorized to move in on behalf of the Agency's publishers which had already instituted suits in Connecticut, Florida and Texas against a number of distributors and retailers of this illicit line. The order of Judge Copple which led to the seizure is of unlimited benefit to the entire music and recording industry. Our reports indicate that this operation reached a production level of close to 100,000 bootleg recordings which it reproduced at this single location."

According to Robert C. Osterberg, a partner in the firm of Abeles and Clark, who was present at the scene, it took eight hours, six transport men and five vans to move everything out. Osterberg said the seizure was perfectly timed. "Just the day before," Osterberg said, "two of the

bootleggers' employes had spent all day unloading a trailer truck full of Ampex cartridges. Approximately 70,000 Ampex cartridges along with more than 3,000 reels of Ampex 35mm mastering machine and 10 Ampex slave units." Observed on the premises were more than 1,200 empty boxes which originally contained 10 reels of Ampex tape each. Also included in the seizure were a Livingston side-winder, 15 GRT tape-winders, two Weldotron and one Bag-O-Matic shrink wrap machines, two Japenberg-Werke labeling machines, more than 200 cartons of Certron cartridges, cartons of sleeves, labels, skin wraps, Craig players, Skully sensors, approximately 25,000 copies of the bootleg recordings, the corresponding masters, and other miscellaneous materials.

"We received a great deal of assistance in the final phase of the investigation from members of the Phoenix police department, which had assembled considerable information as a result of a prior investigation. Their outstanding cooperation in ferreting out this operation is deeply appreciated by the Agency and its publishers," Berman said.

Confident

Osterberg revealed that the progress of his investigation was kept highly confidential because of the extreme importance in assuring that the operation was not alerted. As soon as the seizure was made, Berman directed release of the information to the Recording Industry Association of America and various legitimate recording companies. As a result, Capitol and RCA have already asserted claims against the defend-

ants based on unauthorized uses of their recordings.

In addition to the order for a writ of seizure, Judge Copple issued a temporary restraining order against the unauthorized manufacture and sale of recordings reproducing mechanically the copyrighted musical works in suit. He set Tuesday (6) as the date for hearing plaintiffs' application for a preliminary injunction. Scheduled in the action are various retailers in Phoenix and Tucson, and radio stations advertising the recordings.

'Grammy Show' Gets Hot Rating

NEW YORK — "The Grammy Awards Show," broadcast live for the first time this year on ABC-TV network, shot up in ratings, swamping the other networks who threw some stiff audience winners against it. A.C. Nielsen, the audience ratings service, showed ABC-TV in its metropolitan survey with a 31 at 8:30 p.m., a 31 at 8:45 p.m., 33 at 9 p.m., 34 at 9:15 p.m. and a 31 at 9:30 p.m. Last year, when the show was presented taped in May, the average rating of the show was slightly over 24 and the share of audience was about 46 percent. This year, when the show was broadcast live March 16, the average rating was 32 this year.

Edict's Delay Urged

• Continued from page 10

Commission doesn't like. We urge that the Commission recognize its order as a mistake of high magnitude and rescind it. Failing this, we repeat our request that the issue be set down for a hearing so that all affected parties can present their views."

Memphis Awards Fete

• Continued from page 3

in vote, will be given to the outstanding contributor to Memphis Music.

The 9:30 p.m. dinner at Holiday Inn Rivermont is open to the public. Tickets are \$10, to Memphis Music Inc., Box 224, Memphis, Tenn. 38101. Memphis Music has the following board of directors: Lyman Aldrich, Eric Anderson, Doyle Blackwood, Eddie Braddock, Don Burt, Ted Cunningham, Jim Eikner, Isaac Hayes, Jim Johnson, Stan Kessler, George Klein, Marty Lacker, Tom O'Brien, Knox Phillips, Mike Powell, Ewell Roussel, Jim Stewart, Henry Tanner, Bob Taylor and Bob Tucker.

CTV Helps Jobless

• Continued from page 18

home entertainment centers combining video recording systems, television, stereo recording equipment and film systems.

Kodak has reportedly developed a means of using Super 8mm film as a source for cartridge TV. If the major film studios on the Coast shift into production for CTV, Kodak gains as a supplier of film. If its own film becomes a medium on which information is placed in closed cartridges, it also gains. And if cartridge TV films are sold to cable television operators who must originate their own programs, Kodak stands to benefit again.

The motion picture studios which traditionally employ the most people are inexorably tied to the future of theatrical productions, and going one step farther, have the most to gain from CTV's growth.



BOBBY GOLDSBORO, second from right, meets with Lloyd Leipzig, left, United Artists Records director of publicity and artist relations; producer Bob Montgomery, second from left, and Ron Bledsoe, UA vice president, product, on Goldsboro's new "And I Love Her So" single.

Writer Artist Representative Firm Set Up by Troy Shondell

NASHVILLE — Formation of Writer Artist Representative, Inc. has been announced by Troy Shondell, who formerly was affiliated with ASCAP and prior to that Acuff-Rose Publications.

Shondell, a onetime artist, said his firm will represent writers, artists and publishers with a "total and unlimited service." An additional facet of this new operation, he said, would be the acceptance of new talent for correct development and direction in the music field.

Public relations will be handled by Donia Dickerson, daughter of the late Francis Craig. Mrs. Dickerson has been associated with Shondell in previous enterprises.

Under the setup, Shondell will take care of such matters as negotiating "front money" from performance rights organizations, handle some production, and take care of paper work which which artists generally are unfamiliar. He already has an established list of clients, and plans to expand his own operation shortly.

Represented by the company are Ray Harris, formerly production chief for Hi Records in Memphis; Mel and Tim, a soul act which has a string of hits; Don Tweedy Music Publications, which recently arranged several top hits; Rufus Thomas, and Jim Colvard with his newly formed Aspen Line Publishing Co.

Mainichi, EVR Form Japan Co.

• Continued from page 18

tems now used by Sony and other Japanese electronic manufacturers.

The new MBS-EVR Partnership company will produce software in many different categories, including musical and entertainment shows, language-training films, and instructional and institutional material. A rental system for the software is now being set up. A cassette will cost a little less than 20,000 yen (\$56) in Japan, Lewis said.

Initially, the Japanese films will be duplicated at CBS' Rockleigh, N.J., plant in the U.S. and in London. Some imported titles are also planned for sale in this market.

While Japanese firms have been licensed to sell the EVR players, this marks the first arrangement in which a Japanese firm has the responsibility for creating software.

MBS president Takahashi will be president of the new MBS-EVR Partnership joint-venture company. The new firm is capitalized at 50 million yen (\$138,333).

The Mainichi Broadcasting System, affiliated with Mainichi Shimbunsha (Publishing Co.), is based in Osaka, Japan's second-largest city. The system was founded in 1950 and operated in 1951, Japan's first commercial radio station. Television broadcasting facilities were added and telecasting began in 1959. The main MBS studios

are located adjacent to the site used by Expo '70 in the suburbs of Osaka. The U.S. office of MBS is located at 527 Madison Ave., New York.

London Issues 'Doves' Track

NEW YORK—London Records is rush releasing the soundtrack of the Columbia Pictures film, "Flight of the Doves," which includes Ron Moody, Jack Wild, Stanley Holloway and Dorothy Maguire as principals. London artist Dana also is featured.

London also plans a single of the instrumental title theme. Roy Budd composed the film's music with lyrics by Jack Fishman, Alph Elsen and Brendan O'Dbail.

Col to Handle Spindizzy Disks

NEW YORK—Spindizzy Records will be distributed and produced by Columbia through a deal with producer David Briggs and attorney Art Linson, Spindizzy principals.

Grain, led by Nils Lefgren, will be the first group recorded by the new company. Big Mouth, which features organist Stu Gardner, also are Spindizzy artists. Briggs also will continue to produce Neil Young, Tom Rush and Spirit.

Artist \$ Harvest

• Continued from page 4

It has been responsible for many innovations in marketing of records, including the double jacket, direct-on-board printing, full-color sleeves and jackets. Today, Garlick said, the firm handles about 50 percent of the industry in album covers. In fact, "we feel we're not printers, but record people."

Ink ABC-Dunhill Pact

• Continued from page 3

first to go into syndication on March 27.

Both Steppenwolf and Three Dog Night will be embarking on extensive spring and summer concert tours and the groups plan to record new live albums.

'Diana!' Out On Motown

NEW YORK—Motown Records released the original soundtrack album of the television special, "Diana!" three weeks before its April 18 airing on ABC-TV. The release date had originally been scheduled to coincide with the date of the TV show.

Diana Ross stars in the TV special and the album. Featured in the cast are the Jackson Five, Danny Thomas and Bill Cosby.

The TV special was produced by Motown's production division.

Stax Production Pact With Warren

MEMPHIS—Stax Records has signed a long-term, exclusive production contract with Dale Warren and his firm, Warren Music.

Warren has arranged for artists such as Isaac Hayes, Mavis Staples, Smokey Robinson, Harry Belafonte and Barbra Streisand. He spent eight years with Motown Records as an arranger, as well as arranging radio and television commercial scores, educational documentaries, and the scores to the Alfred Hitchcock TV series.

To Boost MOR Roster

• Continued from page 8

A forthcoming Gleason LP was cut by staff producer Dick Jones in Miami and features the round orchestra leader as a vocalist for the first time.

The new Broadway musical, "Follies," with music and lyrics by Stephen Sondheim, is included in Capitol's new MOR program. It will be produced by Jones on Sunday (11).

A forthcoming LP by Nancy Wilson, cut by Cavanaugh in New York, features the vocalist with just a rhythm section performing her favorite tunes. Capitol will also reissue the Wilson title "Lush Life" as "The Right to Love."

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New LP/Tape Releases

• Continued

ARTIST	Title	Config., Label, No., List Price
G		
GREAT TENOR ARIAS FROM RUSSIAN & ITALIAN OPERA—		
Virgilius Noreika	(LP) Melodiya/Angel	SR 40124 .....\$5.98
H		
HANDEL: ORLANDO—Seiutti/Bogard/Various Artists/Vienna Volkoper Orch. (Simon)		
(LP) RCA Red Seal	LSC 6197	.....\$5.98
R		
RHODES, EMITT		
The American Dream	(LP) A&M SP 4254	.....\$4.98
RICH, DON, & THE BUCKAROOS		
That Fiddlin' Man	(8T) Capitol BXT 643	.....\$6.98
RIOPELLE, JERRY		
(LP) Capitol ST 732	.....\$4.98	
RENZETTI, JOE/LUISI, TONY		
Electric Tommy (The World's First Rock Opera)	(LP) Viva V 36025	.....\$4.98
ROS, EDMUNDO		
Heading South . . . Of the Border	(LP) London Phase 4	SP 44153
.....\$5.98		
ROSE, BIFF		
Half Live at the Bitter End	(LP) Buddah BDS 5978	.....\$4.98
S		
SOUNDTRACK		
The Sporting Club	(LP) Buddah BDS	95002 ST
.....\$4.98		
SOUTH, JOE		
So the Seeds Are Growing	(8T) Capitol BXT 637	.....\$6.98
(CA) 4XT 637	.....\$6.98	
STEWART, WYNN		
Baby, It's Yours	(8T) Capitol BXT 687	.....\$6.98
SONADORES, OJITOS		
Dueto America Y Su Conj.	(LP) Miami MDC 1047	.....\$3.98
SILVA, CHELO		
(LP) Miami EPC 1057	.....\$3.98	
SEGAL MARIAN, with Silver Jade		
Fly on Strangewings	(LP) DJM DJM 9100	.....\$4.98
SHILOH		
(LP) Amos AAS 7015	.....\$4.98	
SIREN		
Strange Locomotion	(LP) Elektra EKS 74087	.....\$4.98
SOUNDTRACK		
Lawrence of Arabia	(LP) Bell BELL 1205	.....\$4.98
V		
VARIOUS ARTISTS		
The Blues Tradition	(LP) Milestone MLP 2016	.....\$4.98
VARIOUS ARTISTS		
Woodstock Two	(LP) Cotillion SD 2-400	.....\$4.98
W		
WAYNE, KENNY, & THE KAMOTIONS		
In Motion	(LP) Candy LPS 1023	.....\$4.98
WOODS, PHIL, & HIS EUROPEAN RHYTHM MACHINE		
At the Frankfurt Jazz Festival	(LP) Embryo SD 530	.....\$5.98
WADSWORTH MANSION		
(LP) Sussex SXBS 7008	.....\$4.98	
WITHERS, BILL		
Just as I Am	(LP) Sussex SXBS 7006	.....\$4.98
Y		
YES Album		
(LP) Atlantic SD 8283	.....\$4.98	

ARTIST	Title	Config., Label, No., List Price
G		
GREAT TENOR ARIAS FROM RUSSIAN & ITALIAN OPERA—		
Virgilius Noreika	(LP) Melodiya/Angel	SR 40124 .....\$5.98
H		
HANDEL: ORLANDO—Seiutti/Bogard/Various Artists/Vienna Volkoper Orch. (Simon)		
(LP) RCA Red Seal	LSC 6197	.....\$5.98

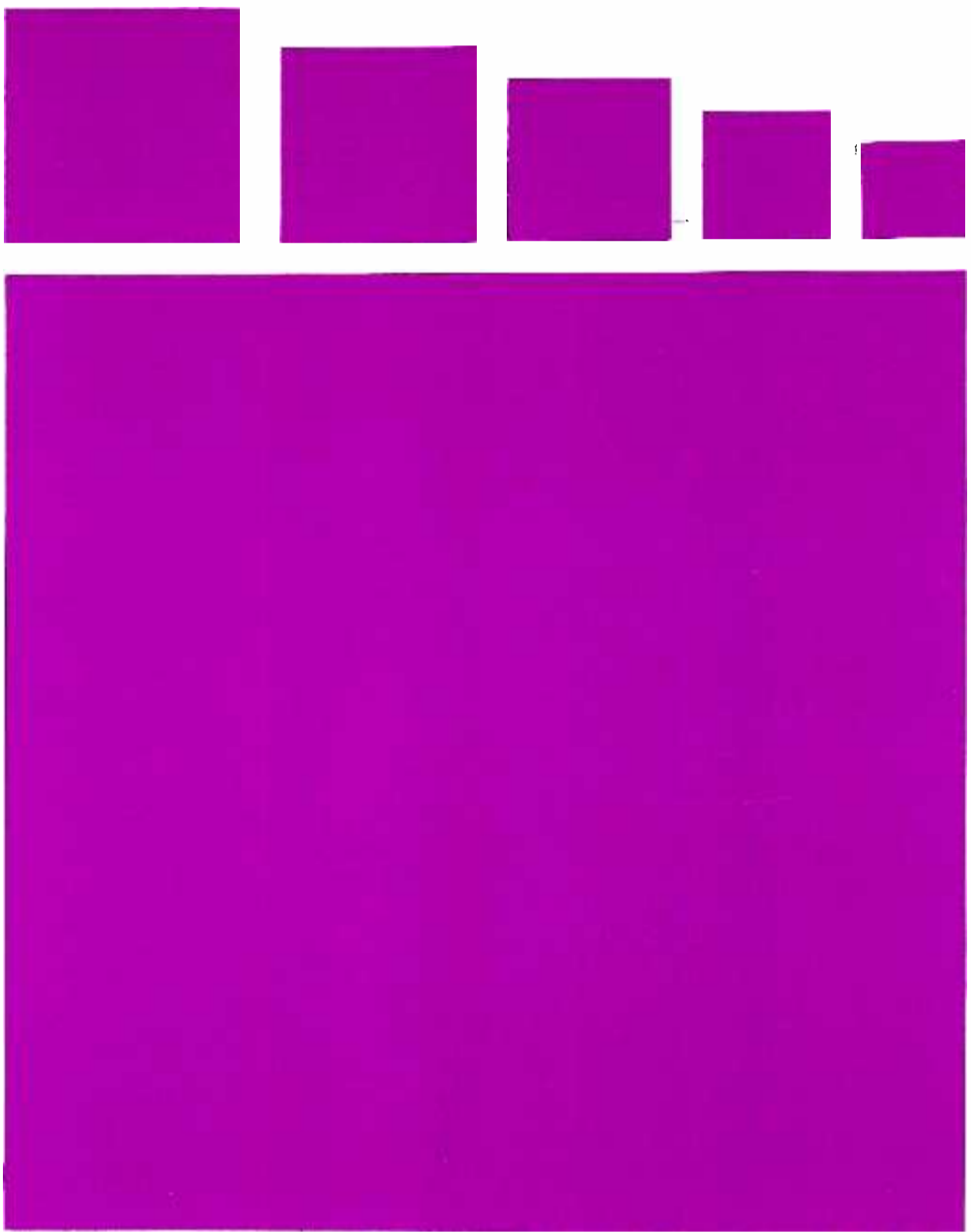
ARTIST	Title	Config., Label, No., List Price
L		
LANDOWSKA Plays Bach		
(LP) RCA Victrola	VIC 1594	.....\$2.98
LAZAROF: CELLO CONCERTO/CONTINUUM/CADENCE II—		
Various Artists	(LP) Desto DC 7109	.....\$5.98
LOVE, WHAT THE WORLD NEEDS NOW—Various Artists		
(LP) Mercury SR 90532	.....\$5.98	

ARTIST	Title	Config., Label, No., List Price
M		
MESSIAEN: PRELUDE/DEL TRE-DICI: FANTASY PIECES/HELPS: PORTRAIT—George Benneite		
(LP) Desto DC 7110	.....\$5.98	
MESSAGER: ISOLINE & LES DEUX PIGEONS/HAHN—Orchester De Paris (Jacquillat)		
(LP) Angel S 36769	.....\$5.98	
MASSENET: MANON—Sills/Gedda/Souzay/Various Artists/		
(LP) RCA Red Seal	LSC 3190	.....\$5.98

ARTIST	Title	Config., Label, No., List Price
O		
ORMANDY, EUGENE/PHILADELPHIA ORCH.—Love Story		
(LP) RCA Red Seal	LSC 3210	.....\$5.98
P		
PADEREWSKI: PIANO CONCERTO/FANTASIE POLONAISE—Wild/London Symphony (Fiedler)		
(LP) RCA Red Seal	LSC 3190	.....\$5.98

ARTIST	Title	Config., Label, No., List Price
R		
PRICE, LEONTYNE, Sings Robert Schumann		
(LP) Red Seal	LSC 3169	.....\$5.98
R		
RAVEL: CONCERTO IN G/PROKOFIEV: CONCERTO NO. 3—Alexis Weissenberg/Orch. de Paris (Ozawa)		
(LP) Angel S 36785	.....\$5.98	
T		
TCHAIKOVSKY: SUITES FROM "THE NUTCRACKER" & "SLEEPING BEAUTY"—Royal Philharmonic (Boult)		
(LP) Seraphim S 60176	.....\$2.98	

ARTIST	Title	Config., Label, No., List Price
TCHAIKOVSKY: 1812 OVERTURE/BETHOVEN: WELLINGTON'S VICTORY—Various Artists/Philadelphia Orch. (Ormandy)		
(LP) RCA Red Seal	LSC 3204	.....\$5.98
TCHAIKOVSKY: THE MAID OF ORLEANS (highlights)—Moscow Radio (Rozhdestvensky)		
(LP) Melodiya/Angel	SR 40156	.....\$5.98
W		
WILLIAMS, VAUGHN: SINFONIA ANTARTICA—London Philharmonic (Boult)		
(LP) Angel S 36763\$5.98	



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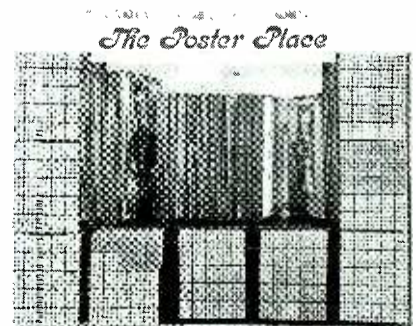
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