

Billboard

• NEWSPAPER

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MAY 1, 1971 • \$1.25
 A BILLBOARD PUBLICATION
 SEVENTY-SEVENTH YEAR
 The International
 Music-Record-Tape
 Newsweekly

CARTRIDGE TV PAGE 18

HOT 100 PAGE 56

TOP LP'S PAGES 58, 60

Rothfeld Keys PA's, Press As Sales Aids

By MIKE GROSS

NEW YORK—Korvettes is picking up extra sales mileage by taking advantage of the press and promotional opportunities supplied by the record companies. David Rothfeld, national division merchandise manager of the Korvettes retail chain, has been working closely with the record companies on tie-in advertising and artists' appearances with, as he put it, "phenomenal results."

"Press stories on artists and store appearances by artists are sales opportunities a retailer can't afford to miss," said Rothfeld, "because they always re-

sult in plus business." Rothfeld also pointed out that it behooves the record company to push harder for newspaper and/or magazine features, and for the artist to make personal appearances in stores so that the retailer can tie them up for special promotions and advertising pitches.

The impact of a feature story in a newspaper on record sales was brought to the forefront recently when Korvettes took advantage of an article on the Guarneri Quartet in the New York Times Magazine Sunday section by following it with an

(Continued on page 8)

Gillette Into Tape Market

By BRUCE WEBER

BOSTON—The Gillette Safety Razor Company is entering the tape market with a line of high-end blank cassettes. It will begin a test marketing program in July.

The line will be available in 60, 90 and 120-minute lengths, and will be distributed both direct through an internal sales force and through distributors. Initial marketing areas will be drug stores and eventually other mass merchandising outlets, according to a spokesman from Gillette.

Gillette has no plans in pre-recorded tape or 8-track blank cartridges, but plans to stay ex-

(Continued on page 8)

Compatibility Is Key at CTV Meet

By ELIOT TIEGEL

CANNES—Pleas for standardization dramatized the first International Cartridge Television Conference here last week. A suggestion from Mervin Solomons, a British disk distributor for a "glint of hope in this jungle of confusion" prompted the suggestion for the formation of a steering committee to strive for compatibility in the multiple player situation.

Mort Nasatir, president of in-

ternational operations for Billboard Publications, which co-sponsored the week-long events with VIDCA, said efforts are under way to form this all-important body.

The pleas for standardization came from educators, programmers, and even from the hardware ranks. Peter Guber, a Columbia Pictures vice president, played the consumer's advocate

(Continued on page 8)

CHED Acts Against SRL Backers

By RICHIE YORKE

TORONTO — CHED, the Edmonton rock outlet, is the first station in Canada to take action against record companies involved in the current Sound Recording Licenses Ltd. (SRL) controversy over payment of performance fees to producer and artist by broadcasters.

In a statement, CHED operations manager, Keith James, said that the station would immediately cease publication of its chart and playlist and would sever associations with all and any record companies involved in the fight to force stations to pay for play.

"I've been in the business of programming records for 25 years," James said, "and I know how much the broadcasters have done for the record industry. This SRL thing is just another example of the U.S. record industry trying to shaft the Canadian market."

Most of the impetus for the SRL issue has come from foreign-owned record companies and French Canadian indepen-

dents. It is believed that English Canadian independent companies, members of the trade body CIRPA, will announce this week that they do not wish to be affiliated with SRL.

CIRPA members, and two U.S.-owned record distributors, RCA and Ampex (which last

week announced they were pulling out of SRL), are the only companies which will maintain contact with CHED.

"We'll play more gold records to make up the difference," James said. "We will not report to dealers or distributors

(Continued on page 62)



"Stay Awhile" an incredibly beautiful and poignant ballad that has stolen the hearts of American record listeners and buyers. Currently a top ten item "Stay Awhile" is included in this lovely new album from The Bells. "Stay Awhile" (24-4510) by the Bells, the vanguard of the soft invasion from Canada, from Polydor. (Advertisement)

FCC Lyrics Notice Blasted by Artists

By GEORGE KNEMEYER

LOS ANGELES—Several pop and rock acts have scored the Federal Communications Commission (FCC) notice on supplying song lyrics to radio stations.

Comments have ranged from calling the notice a form of intimidation to charging that the notice is an attempt at censorship.

"The way the FCC worded the notice, it isn't censorship as much as it is a form of intimidation to the radio station," said John Kay, leader of Steppenwolf, who released several records on ABC/Dunhill attacking the use of hard drugs.

Kay said the notice cannot be just fied as trying to protect the young people. "By trying to stop it, the FCC is admitting the music is desired by the kids. If the kids do not like this music, why is it being played," he questioned.

Opposite Effect

"If the FCC is successful, more people will

(Continued on page 8)

Bell Records, Buddah Records, SSS International Records, and Starday-King Records. Nearly every major label has been sent an invitation to participate in these rap sessions.

A special area at the Forum site, the Hotel Ambassador here, will be set aside for each record company. Radio personnel can visit each of the booths when the regular Forum isn't in session, to rap with record company representatives on any

(Continued on page 26)

IRDA Seen as Dealer Tie Aid

By EARL PAIGE

CHICAGO—The goals and proposed bylaws of the new Independent Record Dealers Association (IRDA) here point toward an entente between the New York Association of Record Dealers (ARD) and dealer groups elsewhere. IRDA last week discussed also its agreement with ARD's recent stand on the controversial one-price concept (Billboard, April 3).

The new dealer group here, made up principally of small shop owners from the black neighborhoods but including dealers from various areas, has been invited to hold its next meeting at RCA's local recording studios.

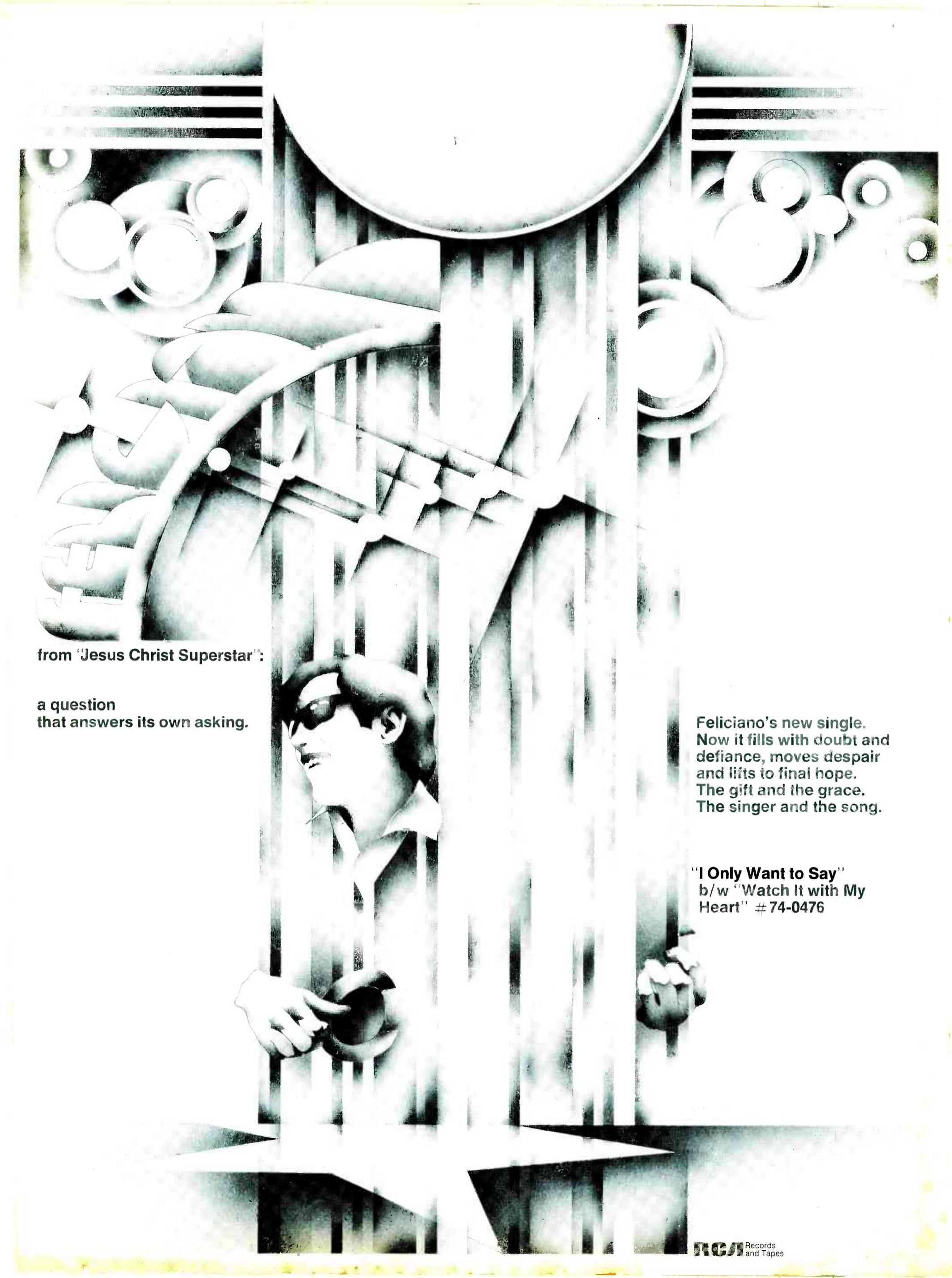
(Continued on page 6)

The French Music
 Record-Tape Scene
 See Center Section

James Taylor's
 Mud Slide Slim and the Blue Horizon

Got It?

A Warner Bros. Album/Tapes via Ampex.



from "Jesus Christ Superstar":

a question
that answers its own asking.

Feliciano's new single.
Now it fills with doubt and
defiance, moves despair
and lifts to final hope.
The gift and the grace.
The singer and the song.

"I Only Want to Say"
b/w "Watch It with My
Heart" # 74-0476

Famous Music Buys Blue Thumb Control

NEW YORK—Famous Music Corp. has acquired a major interest in Blue Thumb Records. The creative end of Blue Thumb will remain in the hands of Bob Krasnow, president and vice president Tommy Lipuma. Blue Thumb vice president Sal Licata will continue his responsibilities in the areas of marketing and administration and will work in close coordination with Paramount Records' executive and field staff.

Blue Thumb's current concentration in the artist area include a new album by the Mark Almond Group who are presently touring the U.S., and soon to be released product from Dan Hicks and His Hot Licks, and a Gabor Szabo and Bobby Womack album. Another group, Southwind, has completed their second album

for release in the near future.

Krasnow has also just returned from London where he scheduled recording sessions for Blue Thumb's Dave Mason. Among other artists in the Blue Thumb catalog are Ike & Tina Turner, Love, T. Rex, Captain Beefheart, and Leon Russell.

In addition to the record deal, (Continued on page 62)

Tree Buys 250G Building

NASHVILLE — Tree International has purchased the \$250,000 Moeller Talent Agency Building, just completed 18 months ago, and will construct a recording studio and expand office space there.

Jack Stapp, Tree president, said he and Buddy Killen, executive

FCC Clarification Note Shaky Bridge Over Troubled Water

By MILDRED HALL

WASHINGTON — The FCC's recent "clarifying" statement on its drug-lyric notice has piled new uncertainties on the original warning to broadcasters to keep tabs on any recordings that might "promote or glorify" illegal drugs (Billboard, April 24, 1971). Deejays were particularly worried to see

emphasis shift somewhat from management responsibility to themselves.

The Federal Communications Commission's April 16 statement said management was definitely not expected to preview each individual record, but that deejays and other station personnel should report to a "responsible management official," any questionable record that crops up in the programming.

The statement said, "disc jockeys could be instructed that where there is a question as to whether a record promotes the illegal drug usage, a responsible management official should be notified so he can exercise his judgment. It may be that a record which raises an issue in this respect is played once, but then the station personnel who have heard it will be in a position to bring it to the attention of the appropriate management official for his judgment."

The commission went on to say it never meant to place a burden of "undue verification process" on broadcast management, such as "calling for an extensive investigation of each such record." The FCC admitted that a 1966 court

decision warned that such demands "could significantly inhibit the presence of controversial issue programming."

Management was scolded for poor judgment in blacking out all drug-related lyrics. "Some licensees have dropped all records referring to drugs—in erroneous reaction to our notice." Much of the error was attributed by the FCC to press stories, which interpreted the notice entitled "Licensee Responsibility to Review Records Before Their Broadcast," as meaning just what it said.

On the subject of the press, the statement also said there was nothing official in the list of 24 songs mentioned in press stories. These titles were furnished to the commission by the Defense Department, and given out by a commission employee on request from a broadcaster. The commission said it has made no judgment on any drug-related song, and "the list will not be circulated, utilized or applied by us in any manner whatsoever." (The list included "The Pusher," a strongly anti-drug song, "Tambourine Man," the Beatles' (Continued on page 10)

Anti-Piracy Bill Is Passed by Committee; Senate OK Seen

WASHINGTON—The McClellan Bill to give recordings protection from piracy, and give music publishers stronger damage provisions, sailed through the full Senate Judiciary Committee with unexpected speed and no opposition, last week (April 20). The Senate is expected to vote favorably on the bill at an early date, possibly even before May 1.

Action will then move to the House side, where the bill must first be approved by the House Copyrights Subcommittee, headed by Rep. Robert L. Kastenmeier (D., Wis.), then by the full Judiciary

Committee, chaired by Rep. Emanuel Celler (D., N.Y.), and finally by the House Rules committee, before reaching floor vote. Although both Celler and Kastenmeier are known to prefer that all action stay in the total copyright revision bill, both are keenly knowledgeable and sympathetic about lack of fair protection for copyrighted music and recordings now subject to high-speed, wholesale bootlegging.

Senate Copyrights Subcommittee counsel Tom Brennan credited the record industry with diligent cooperation in persuading busy members of the Senate Judiciary Committee to reach an early vote on the anti-piracy amendment to the copyright law. Counsel Brennan said he expected no opposition to the bill on the Senate floor, since it contains no controversial aspects.

In introducing the bill, which is cosponsored by Republican Sens. Scott, Tower and Baker, Senate copyrights subcommittee chairman John L. McClellan (D., Ark.) pointed out that lack of protection against unauthorized duplication of recordings in the present law has left the door wide open to tape bootleggers who siphon more than \$100 million a year from the legitimate recording industry in this country alone, penalizing music composers, artists and distributors as well as record manufacturers.

The belated recognition that mu- (Continued on page 62)

MCA to Release Osibisa Globally

NEW YORK—MCA Records has tied up the Osibisa group in London for worldwide release. The long-term contract, with later continuance options, calls for Osibisa to produce three albums a year for the next five years. MCA has an option to renew the contract at a negotiated fee structure only after the release of the 10th album.

The sound created by the seven-member group is a combination of African and West Indian influences on contemporary rock music. The group is currently in the midst of an extended engagement at Ronnie Scott's Jazz Club in London.

Their first album is due for release in the U.S. in late summer to be followed by a concert tour of the country.

Lillian and Gerry Bron, one of London's top management teams, has recently taken over Osibisa and are working out the itinerary in the U.S. tour with the William Morris Agency, which also recently signed them.

TRAVEL CO. NOT BILLBOARD ARM

LOS ANGELES—Billboard has no affiliation with the Academy of International Studies, organization here which has been pitching special flight arrangements to IMIC beginning June 6 in Montreux, Switzerland. The firm also has no affiliation with NARAS or the Conference of Personal Managers. Billboard advises registrants to IMIC that if they make their own travel arrangements with the Academy of International Studies, Billboard cannot be responsible for prices, schedules, etc.

vice president of the organization, had made the initial approach to W.E. "Lucky" Moeller for the Spanish-like structure, directly adjacent to the ASCAP building on 17th Avenue South.

Stapp and Killen own two other parcels of land next to the Moeller Building where the Tree International offices were to have been constructed originally. Instead, the Moeller Building, a three-story structure, will house the entire organization, including the recording studio. Killen is president of Dial Records, and does independent recording for several labels.

Moeller gave no indication as to where he planned to move. Bill Hudson and Associates, a full-story tenant of the building, also did not disclose moving plans. He is negotiating.

COL TO RELEASE 'WOLVES' LP

NEW YORK — Columbia Records will release "The Language and Music of the Wolves," a record that was originally a premium presentation of the Museum of Natural History's magazine Natural History.

An unprecedented demand for the album of wolf sounds with a narration by Robert Redford was sparked by nationwide television, radio and print exposure. Originating with a front page feature and review in the New York Times April 15, the album has been featured on the Dick Cavett Show, in Time, Newsweek and the Wall Street Journal, as well as several radio shows.

RCA Giving Neon Label A Bright U.S. Launching

NEW YORK—RCA Records has started the wheels rolling for the launching in the U.S. of its new Neon label which was originated in Great Britain with emphasis on contemporary music. Neon is a label formed for RCA by Ken Glancy, managing director of the record division of RCA Great Britain Ltd., and Olav Wyper, commercial manager of RCA in England.

The first American release contains albums by Brotherhood of Breath, Fair Weather and Indian Summer. The first album by Brotherhood of Breath, titled, "Chris McGregor's," was produced by Joe Boyd. Fair Weather is a group of five young Welshmen headed by Andy Fairweather Low. Their initial album, titled

"Beginning From an End," was produced by Low. Indian Summer's album of the same name was produced by Roger Bain.

RCA has prepared an extensive advertising-promotion-publicity campaign to launch the new label and the three album in this country. It will be initiated by extensive trade advertising. A special press kit is being sent to AM and FM radio stations and all three media. There will be a heavy buy in the underground press, as well as a strong radio buy in leading markets. Distributors will be provided with advertising and promotional materials to make local advertising buys and promotions.

Executive Turntable

Bhaskar Menon elected president of Capitol Records Inc. and executive vice president of Capitol Industries, Inc. Stanley M. Gortikov, president of Capitol Industries, had temporarily assumed the presidency of Capitol Records following the resignation of Sal Iannucci recently. Menon, a veteran industry executive, and a divisional director of Capitol's parent company, EMI Ltd., has until now been managing director of EMI International Services Ltd. based in London. He is chairman of the Gramophone Co. of India, which like Capitol, is an EMI group company. As managing director of EMI International Services, Menon has been responsible for EMI group operations in Scandinavia, Greece, Turkey, and other Middle East territories, as well as in Africa, Asia and Latin America.



MENON

Sharp & Laurance Form Record Firm

ATLANTA — Charles Sharp, owner of a chain of record outlets, and Mike Laurance, former air personality from Florida, have formed Peon Records. First to be released on the new label are three LP's, "The Modern Sounds of Bluegrass," "Wizard" and "Memories." The latter LP is by Bobby Hughes. The company has also released five singles and is looking for nationwide distribution to augment their already established distribution network.

Buddah Moves to Larger Quarters

NEW YORK—Buddah Records located for several years at 1650 Broadway, is moving over the July 4 weekend to larger quarters at 810 Seventh Ave., according to co-presidents Neil Bogart and Art Kass. Management said that the label needed more office space.



BARSKIN



SCHOEL



BURNS



COSSIE

Doovid Barskin, director of business affairs administration, will also assume the responsibility of directing a&r administration (Continued on page 62)

Starday-King, Fraternity Deal

CINCINNATI — In an agreement last week between Harry Carlson, Fraternity Records president, and Hal Neely and Bob Harris, president and vice-president respectively of Starday-King, the latter organization will handle distribution of the Fraternity product on an international basis.

Initial release under the deal was Kris Kristofferson's "Loving Her Was Easier," by the original Casinos, which went out to distributors April 16. Flip is "A Restless Wind," published by Bobby Bare's Return Music Corp. Starday-King is mapping an all-out promotion on the release, Carlson says, with copies going out to some 6,500 deejays last week.

The Casinos, comprising Gene Hughes, lead singer; Ray White, bass guitar; Bob Armstrong, organist; Mickey Denton, lead guitar, and Denny Feicke, drums, recently re-entered the Fraternity fold after a brief fling with Certron Music.

For More Late News See Page 62



AHMET ERTEGUN, Atlantic president, hosts a reception to celebrate the signing of the Rolling Stones by the Kinney group. Front row, left to right, Bernard De Bosson, Daniel Filipacchi, Dominic Lamblin (all from Kinney, France), Eddie Barclay (whose company will distribute Rolling Stones Records in France), the Rolling Stones with Ertegun, Ian Ralfini (Kinney, U.K.) and Marguerita Johnson (Metronome, Sweden). Back row, left to right, Sigfried Loch (Kinney, Germany) Jerry Greenberg and Bob Rolontz (Atlantic Records) and Trevor Churchill (assistant to Marshall Chess in the U.K.).

Kinney Group Holds Fete in Europe to Mark Stones Pact

CANNES, France—Kinney executives from all over Europe converged here on April 16 for an informal celebration of the group's worldwide deal to represent the Rolling Stones Records label.

About 70 people plus the group attended a reception at the clubhouse at Port Pierre Canto, hosted by Atlantic president Ahmet Ertegun, who negotiated the contract with the group over a 12-month period.

Among the Kinney executives present were Ian Ralfini (managing director, U.K.), Sigfried Loch (managing director, Germany), Bernard de Bosson (managing director, France), Daniel Filipacchi (chairman, France), Pier Tacchini (Dischi Ricordi, Italy), Marguerita Johnson (Metronome, Sweden). Also on hand were Eddie Barclay, whose company will distribute the Stones material in France, artist Steve Stills, manager David Geffin, Jerry Greenberg of Atlantic and publicity chief Bob Rolontz.

Carmen, One of 4 Lombardos, Dies

NEW YORK—Carmen Lombardo, songwriter-saxophonist and partner in the Guy Lombardo Orchestra, died April 17 of cancer in his North Miami, Fla., home. He was 67 years old.

He wrote over 200 songs in collaboration with such writers as Gus Kahn, John Green, and Joe Young. His catalog includes "Powder Your Face With Sunshine," "Sweethearts on Parade," "Seems Like Old Times" and "Boo Hoo."

The Royal Canadians were formed in the early 1920's with the four Lombardo brothers as the nucleus of the band. The first record was made for Decca in 1934 and its catalog totals 580 singles and over 60 LP's. The band later recorded for Capitol Records.

He is survived by his wife, his brothers, Guy, Lebert, Victor and Joseph, and two sisters.

Buddah Charged in Infringement Suit

CHICAGO—Album Graphics, Inc. here has filed suit against Buddah Records charging patent infringement of the construction used on "The Good Book," LP and seeking to enjoin its further marketing. The suit charges additionally that Buddah did not give the firm here, headed by James Ludwig, an opportunity of participating in the manufacturing of the 16-page booklet and cover holding device package.

UA Purchases Mediarts Lab

LOS ANGELES — Mediarts Records, Inc., has been bought by United Artists Records. Purchase was for cash and a continuing interest in sales of Mediarts artists.

The parent company, Mediarts, Inc., will continue to operate as a motion picture production company and a music publisher. Among the artists on Mediarts are Spencer Davis and Peter Jameson, Dory Previn, the Hello People and Don McLean. Mediarts Records was founded by Alan W. Livingston, president of the company, in July, 1970.

Valando New M'edia Head

NEW YORK — Tommy Valando, head of Metromedia's music and record division, is taking over the helm of Metromedia Records. Tommy Noonan, vice president of the label, had been running the record operation for the past year and a half. Noonan resigned last week.

According to Valando, he will now take an active role in the operation of the record label with an assist from Jay Morganstern, his aide in the Metromedia combine.

Noonan, who came to Metromedia after a hitch with Motown and with Columbia, has not yet set his new affiliation.

Sondheim Song Name Changed

NEW YORK—Stephen Sondheim, composer of the score to "Follies," current Broadway musical, has conceded to the complaint made by songwriter Ann Ronell over the use of a song titled "Rain on the Roof." Sondheim has changed his song title to "Listen to the Rain on the Roof" so that it wouldn't be in conflict with Miss Ronell's song. Miss Ronell's "Rain on the Roof" was written in 1933 and has had numerous recordings over the years.

Farhat Forms Co.

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.



MICK JAGGER with Prince Rupert Lowenstein of the Rolling Stones business management.

Studio Track

By BOB GLASSENBERG

There has been a great rise in the interest of FM underground radio listeners in modern free form music, according to Ed Michel, director of A&R at ABC-Dunhill Records. "The rise has been so great that I am busier than ever running around studios these days," Michel said. "I think one can say that the FM listener got into this music through people like Jimi Hendrix. The high-energy people. Somehow there was a transfer from that type of energy to the similar vibrations put out by John Coltrane. Then the people got to Alice Coltrane and Pharoah Sanders and Archie Shepp, three musicians whom I consider to lead the field today.

"Credit must also be given to the record companies," Michel continued. "They have become aware that if this type of music is promoted like a popular record it will sell. Plus credit must be given to the young promotion men who are quite aware of today's music."

Michel also deserves some credit. He has produced most of the new LP's for Impulse and many of the old LP's as well. After talking with him it is fair to say that this new wave in jazz is an integral part of Michel.

Impulse and Michel have just completed four new LP's for the line. It is an evolutionary line. No longer in the strict context of jazz, but in the broader field of just plain music. Music with energy attached and in-bred. Contemporary free form music if you will. Call it anything you like. As long as you listen to it and hear and feel the energy.

Pharoah Sanders will release a new LP on Impulse called "Thembi." It is named after his new wife, and features Sanders as the only horn man with Lonnie Liston Smith, piano; Cecil McBee, bass; Clifford Jarvis drums on some tracks and Roy Haynes playing drums on other tracks. The LP also features a four-man African rhythm section and Mike White of the Fourth Way on violin. The LP was originally recorded in Los Angeles at the Record Plant. Then Saunders decided he wanted a little Big Apple flavor, so he came to the East Coast Record Plant and did a few more takes. Ed Michel and Bill Szymczyk co-produced the LP. Szymczyk also engineered the sessions.

Michel and Szymczyk also collaborated on the new Howard Roberts LP. Michel calls Roberts the Art Tatum of guitar. The new release will be "Antelope Freeway," and features aside from Roberts, Pete Robinson, piano; Bob Morin, drums; and Brian Garofalo, bass. This album was made at the Record Plant in Los Angeles. There will also be a new Albert Ayler LP, "Albert Ayler's Last," engineered by George Sawtella and produced by Bobby Few. It features duo bass work by Bill Fowell and Stafford James with Muhammed Ali, no relation to the AKA, on drums.

The final release in the series will be Milt Jackson with the Ray Brown Big Band. This was recorded at Annex Studios in Los Angeles and Michel produced it.

Currently, Michel is working on a new Mel Brown album. This LP features Brown in both a big band and small band setting. Vocals on the LP are by Mel Brown and his father John Henry Brown whom Michel describes as an old-time Mississippi singer. Part of it was done at United Recording and part at the ABC studios in Los Angeles. Phil Kaye and Roger Nichols engineered the set.

Michel is on his way to finish up Alice Coltrane's new LP, her first with strings, and he will also do some work on another John Coltrane date recorded in 1965. He will use Wally Heider's studio in San Francisco for this work. Michel also said that we could expect a new single from B.B. King probably as you read this.

There will soon be a new group on Metromedia Records. Spirit in Flesh comes from a commune in Warwick, Mass. There are 12 members in the group and about 200 in the Brotherhood of the Spirit commune. Their first single, "Weight of the World," produced by Peter Siegel at the Record Plant East is due out around the first of May. Members of the commune recently came to New York City and plastered posters all around the city, as high up as 105 Street on the west side. They seem to be anxious about the group and really sincere.

Also in the Record Plant East is Laurie Burton for Columbia Records with Roy Cicala producing. . . . Irwin and Larry Brown producing Donald Height, Avco Embassy Records. . . . Marc Copage produced by Sony Casella for Avco Embassy. . . . and Curtis Mayfield for Curtom Records. On the West Coast, the Record Plant is currently hosting Don Ho for Warner Bros.

SHORT TAKES: Duke Ellington is in Miami at Criteria Recording Studios, with his 17-piece band. Arlene Smith is in Criteria for Atlantic Records. Stephen Stills has booked three more weeks in the sunny clime. . . . Dave Van Ronk has finished his new LP with Dave Woods producing at Sound Exchange in New York. Steve Katz was the engineer. . . . Gramma, a two-piece group, was at Electric Lady Studios in New York with Michael Jeffries producing. . . . The Other Side in Baldwin Sound Production Studios, Mechanicsburg, Pa., produced by Dan Hartman for Heart Productions. This is demo work for UA Records. . . . Just completed at Regent Sound Studios, Philadelphia, is the new and first Cat's Paw release for Polydor Records. Production supervision by Chris Bond, Skip Drinkwater and T. Morgan. . . . That new "Warner/Reprise Radio Show" (Billboard, April 24), promotion package was created and produced by the ZBS Media people, a truly creative bunch of media freaks.

Gotham Recording Studios has changed its name to Telegeneral Studios, Inc., and has remodeled the place to the tune of two new 16-track machines with closed circuit TV facilities and new high speed tape duplicating plant and video cassette facilities. Chief mixer is Malcom Addey.

I can't leave out our new friends at EAB Recording Studios, Lewiston, Me. Besides their 16-track Custom Automated Processes Console featuring Quadrasonic mixdown facilities, Scully Recorders, plus Crown four and two-track recorders and a Gately Console for location recordings, they also offer the wilds of Maine as a setting for creativity. "We offer our facilities and environment to all the groups who normally record in the closed in New York area. We also expect to record a great deal of local talent and get Maine on the musical map," said Tom Pepin. To this latter claim, EAB has started The Great Northeast Rock Conflict, a battle of the bands in the Maine and New Hampshire area. First prize is a free album produced in the studio and 1,000 copies of the product. Second prize is a single produced in the studios. Pepin says it will be distributed nationally.

'Cancer Stick' Is Acquired by Bell

NEW YORK—Bell Records has purchased the master of "The Cancer Stick—Parts 1 and 2" by the Americans of '71. The record has already stepped out in the Houston area. Larry McCall is the disk's producer.

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This is Chase.

In the last two weeks they've made a name for themselves.

Four trumpets, organ, guitar, electric bass, drums, vocalists and one Epic album. Chase.

In its first two weeks, it's sold over 22,000 albums. And there's no sign of a slowdown.

There are re-orders all over the country. It's getting saturated FM airplay from coast to coast.

And the soon-to-be-released single, "Get It On," is already getting Top 40 airplay.

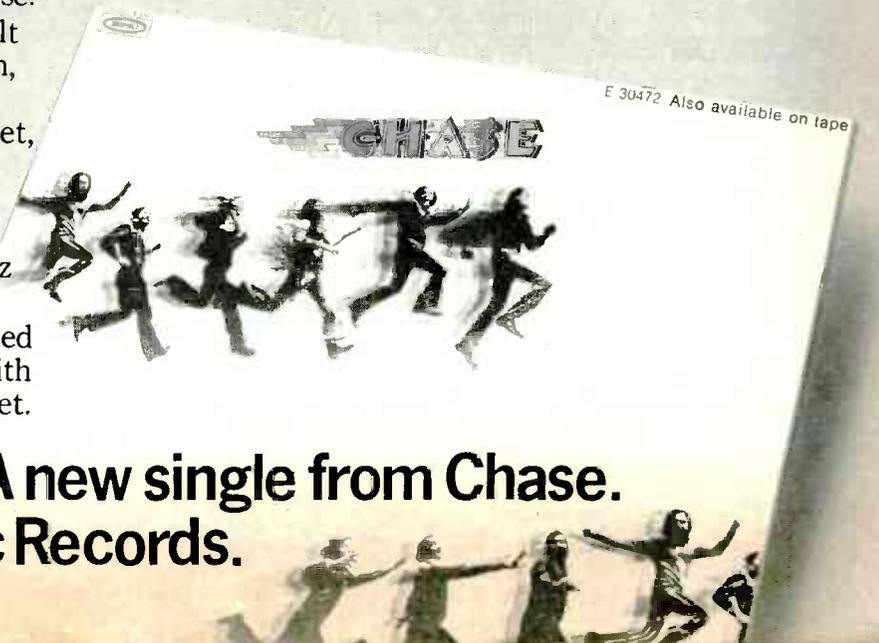
All this from a group that's hardly appeared anywhere. And that's only begun to be heard. But once you know who Chase is,

their success comes as no surprise.

Chase is Bill Chase. He built his reputation with Stan Kenton, Maynard Ferguson and Woody Herman; not only as lead trumpet, but also as an important composer-arranger. The other eight members of the band all have years of experience in either jazz or rock groups.

And together, they've formed Chase: a jazz-rock horn band with a name you're not going to forget.

**Coming Soon: A new single from Chase.
"Get It On." On Epic Records.**



Billboard®

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 165 W. 46th St., New York, N.Y. 10036
Area Code 212, PL 7-2800 Cable: BILLBOARD NEWYORK
Publisher: HAL COOK Associate Publisher: LEE ZHITO

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Subscription rates payable in advance. One year, \$35 in U. S. A. (except Alaska, Hawaii and
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offices. Copyright 1971 by Billboard Publications, Inc. The company also publishes
Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising
Week, Record Mirror, Record & Tape Retailer,
Vend, World Radio Television Handbook, American
Artist, High Fidelity, Modern Photography,
Photo Weekly. Postmaster, please send Form
3579 to Billboard Publications, Inc., 2160
Patterson St., Cincinnati, Ohio 45214. Area
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Vol. 83 No. 18

Writers Torok & Redd Form Disk, Production, Pub Co.

HOUSTON—Mitch Torok and Ramona Redd, Texas songwriters, have formed a recording/production/publishing music complex here to handle all future Torok-Redd songs and recordings.

The parent firm is Mossycup Productions, under which all the duo's recordings will be handled. A new BMI publishing company, Sunday Morning Music, has been formed to handle the couple's new copyrights. A label is being organized with a national distribution tie expected.

Torok and Miss Redd (husband and wife) are in the final stages of recording and mixing down 12 new sides under the Mossycup banner. The couple produced themselves, using Houston recording facilities and talent, complete with strings from the Houston Symphony. Ten sides were produced at Rampart St. Studios on 8-track equipment and two sides were done at Jones Sounds Studios.

Plans call for Miss Redd to lead off the label's singles releases. A single by Torok will follow. The couple's first duet will be released along with the complete 12 song albums by early summer. Extension

UDC to Handle Spark Distrib

NEW YORK — United Artists Records' distributing organization, UDC, will handle the national distribution of Spark Records, the Peer-Southern Organization's newly formed label.

Spark has scheduled 12 singles and 12 albums for release during the coming year. The initial release on Spark is the single, "I'll Give You the Earth" by Keith Mitchell.

Bell Inks Florez

NEW YORK—Bell Records has signed John Florez, noted for "Grazin' in the Grass" by the Friends of Distinction, to an exclusive production contract. He'll continue to produce for TA records, distributed by Bell, according to Bell president Larry Uttal, but his major emphasis will be on developing new artists for Bell. Florez will operate on the West Coast for Bell.

IRDA Seen as Dealer Tie Aid

Continued from page 1

This move to a more central meeting site is seen as a step toward increasing participation of dealers from a wider area of the city.

IRDA's activities have resulted in inquiries from dealers in San Francisco who hope to form a group there.

At the same time, one-stops here have been apprehensive about IRDA's formation. IRDA president Frank Sparks was approached after a recent meeting by individuals believed to be associated with a one-stop who issued intimidating remarks. He told IRDA:

"One-stops are under a misapprehension as to our intentions. There is a misunderstanding and some are drawing incorrect conclusions. We have appointed a vice chairman to meet with the local one-stops here and explain IRDA's goals."

In a debate over the new logo for IRDA, Sparks said: "We want to maintain the 'independent' term because we envision on a national link between ours and other groups." A debate over ARD's criticism of the National Association of Record Merchandisers (NARM) attack on one-price concept also highlighted the meeting.

IRDA will meet the third Tuesday of each month.

DONOVAN TIFF ON DISK FUTURE

NEW YORK—Donovan's disk future is up in the air. Sid Maurer, Donovan's personal representative, has announced that the singer will terminate his five-year alliance with the Epic label and is negotiating with another major record label. On the other hand, Ron Alexenburg, vice president of Epic Records, said, "Donovan has been in substantial breach of contract with Epic Records for some time and is, therefore, not free to record for any other company."

Executive Turntable

Continued from page 3

for Capitol Records. Jeannie Schoel has been appointed artist relations field co-ordinator for Capitol.

Richard Burns named professional manager, West Coast, Sunbury/Dunbar music publishing companies. He was previously with Amos Productions as a&r coordinator. Tom Cossie named manager, national album production, RCA Records, replacing Frank Dileo who was recently appointed manager, national sales promotion. Cossie was formerly RCA's field promotion man in Pennsylvania and Ohio. Stu Ginsburg appointed administrator, popular press and information for RCA. He was previously a writer in the public affairs department of the company and was a former East Coast publicity manager, Capitol Records. He replaced Mrs. Judy Corman who has left the company to await the birth of her first child.



GINSBERG

Gene Armond named national director of promotion, United Artists Records. He previously handled promotion for the company on a national level and was formerly associated with Kapp Records.



ARMOND

Lee Mendell, formerly vice president of Fantasy Records, rejoins United Artists as international director. John Schmitz, special markets producer at Capitol Records, has left. Edward F. DeJoy, formerly A&M's promotion man for Baltimore, Washington and Virginia, has been named administrative assistant to the national promotion director of A&M Records. John Powell succeeds DeJoy. Mark Holly has been appointed executive assistant of Just Us Productions.

Edward F. Dalby named administrative assistant to Harold Childs, national promotion director, A&M. He was formerly promotion man for the company covering Baltimore, Washington and Virginia areas. He is replaced in that position by John Powell.

Soozin Kazick joins Grossman/Glotzer as head of their promotion/publicity department after two years as head of publicity for Buddha and Kama Sutra Records.

Joining the New York branch of London Records as district promotion staffman is Mike Milrod, formerly with Roulette Records. District promotion staffman at London Records Southeast, the company's newly opened Atlanta branch, is Bob Lenihan, previously general manager with WDOL, Athens, Ga. Sue Finn, formerly with Blue Thumb Records, has joined Shelter Records, working with Dino Airalo, national promotion director for Shelter. Eugene Lloyd Dozier named head of a&r and Bobby Brock named head of national sales and promotion, Carousal Records, Encino, Calif. Bill Moran named national talent sales coordinator for Billboard, not national sales coordinator as reported last week.

Morton A. Ohren, vice president of sales and marketing for TDA Inc., Chicago rack jobber and distributor, has resigned to cover seven midwestern states as manufacturers' representative for Scepter, Orbit, Hob, Polydor and DGG. Tony Tamburano appointed as southwest promotion manager, Soundville, a division of Jimmy Duncan Productions Inc., Houston. He was formerly with Dot-Paramount. John A. Pollock named executive vice president, operations, for Electrohome Ltd., Ontario, Canada.

Barney Rigney Jr. has joined Gauss Electrophysics as marketing director of the loudspeaker division. Prior to joining Gauss, a division of MCA Technology, Rigney was director of special projects for the Auriema International Group and a vice president of James B. Lansing Sound. Jimmie Peterson, treasurer of GRT Corp., has left. Gary LeMel, independent record producer, has joined the west coast office of the Edwin H. Morris Publishing Co. Harold Berkman, national sales manager of MGM Records, has left.

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HENDERSONVILLE, TENN. 37075

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FCC Lyrics Notice Blasted by Artists

• Continued from page 1

go to rock concerts to hear this music because of its limited exposure on radio," Kay continued. "And this is directly contrary to what the ruling is trying to ac-

Gillette Into Tape Market

• Continued from page 1

clusively in the "blades" business, or software.

Marketing, advertising and promotion will be handled by the company's blades division, but will be shifted to a separate department when the test marketing program begins this summer.

Gillette will have its products private labeled and has no plans to manufacture tape itself. Prices will be competitive with the 3M Co. and Memorex, claims the spokesman, indicating product will be in the high-end market.

The cassette program will be aimed at consumers, but eventually will be marketed to the education, business and institutional markets.

complish. An outgrowth of this could be the future banning of songs with sexual or political messages."

Steppenwolf's "The Pusher" was banned on AM stations two years ago although it was against hard drugs.

"The FCC has to be extremely careful not to impose any type of censorship on radio stations and indirectly on artists and songwriters," declared Sergio Mendes, A&M Records artist, and leader of Brazil '66. "The problem is more with obscene lyrics rather than drug-oriented lyrics. Censorship of any description is harmful to creative achievement."

While opposing songs that condone or glorify drug use, Mendes said that "Drug-oriented lyrics many times are a matter of interpretation. Who is going to translate the lyrics?"

Bob Hite, leader of Canned Heat, Liberty Records, said that the group will conform with the notice but added that "It's a little like 'Big Brother.' It's a shame that it has to come to that. I don't believe in any form of censorship."

"It is definitely a form of censorship," said Spencer Davis of the Spencer Davis and Peter Jameson duo, Mediarts artists. "Lyrics sheets will not help. A lot of people read things in the lyrics. Look at the stir during the Charles Manson trial about the words to certain Beatles tunes like 'Helter Skelter' and 'Sexy Sadie.' Any form of control of the artists is bad."

Cory Wells, one of the three lead singers for Three Dog Night on ABC/Dunhill, said that although the group does not record drug-oriented songs, "the group would defend any artists who wish to use music as a platform for their feelings. In that sense, the group condemns the FCC notice."

Jerry Corbetta of Sugarloaf on Liberty said that the group "will not let the showing of lyrics influence what we record. I don't think artistic freedom should be limited. The group just relates what people are doing; it doesn't influence them."

Compatibility Council Set

CANNES—As the result of a grounds well here, at VIDCA, for standards and compatibility in cartridge TV, William D. Littleford, president of the Billboard Group, announced the appointment of a temporary international organizing committee that will develop and organize a permanent International Council for Standards and Compatibility in the cartridge TV field. The council will consist of members from all aspects of the cartridge TV worldwide and will represent all sectors, including CTV, videocassette, and videodisk. The members of the council, when formed, will come from all aspects such as the music industry, movie films, book publishing, the educational world, and other fields that have an interest in cartridge TV. VIDCA was co-sponsored by Billboard.

Named to the temporary organizing committee were Charles B. Seton, chairman; Dennis de Freitas, legal advisor and secretary, Performing Rights Society Ltd., United Kingdom; Jose Bernhard, a director for ORTF, France (subject to the approval of the French government); and O. Ellwyn, attorney, Stockholm, Sweden.

Fox Suit Vs. Four Oil Cos.

WICHITA, Kan. — The Harry Fox Agency has filed suit in the U.S. District Court of Kansas against four oil companies, to establish the oil companies legal liability for bootleg records sold in their service stations. Texaco, Inc., Skelly Oil Co., Derby Refining and Champlain Petroleum Co., as well as eight other retail outlets in Wichita and the surrounding area and two record dealers are included in the suit.

Al Berman, managing director of the Fox Agency, said, "We are continuing to widen the net of responsibility. Our intention is to hold the oil companies liable for record sales at all their service stations throughout the country. This is another step in our battle against tape and record piracy. We are attempting to restrict the use of bootleg recordings as a traffic stimulant to enhance the operations of legitimate businesses."



BEVERLY SILLS, ABC Records artist, is flanked, left to right, by Marty Goldstein, label's classical a&r director, and Abe Goldstein, manager of Korvettes' Fifth Ave. store, after a personal appearance in the record department.



MARY TRAVERS, center, Warner Bros. artist, meets Korvette's (New York) executives, left to right, Ben Bernstein, Bob Brajier, Oscar Krieger and Howard Schisler, after a promotion for her debut solo album, "Mary."

Rothfeld Stresses Use of Press, PA as Pushing Sales

• Continued from page 1

ad in the New York Times record section the following Sunday featuring three RCA Records packages by the Guarneri Quartet: Brahms' Three Piano Quartets, a three-LP set; Beethoven's Five Middle Quartets, a four-LP

set; and Beethoven's Five Late Quartets, a four-LP set.

As a result of the piggybacking of the article and the ad, the Korvette stores in the metropolitan area sold 2,200 Guarneri packages, or the equivalent of 22,000 single LP's.

RCA Records, too, got extra mileage out of the Guarneri article in the Times. The company had thousands of reprints made and serviced them to dealers, distributors, field men and radio stations around the country. According to RCA's market research division, there has been a direct connection between such mailings and an upward sales curve for the artist featured in such mailings.

Rothfeld also has noted an upward sales curve for artists who make appearances in his stores. The most recent appearance was made by Leontyne Price to promote her new RCA recording of "Aida." Korvettes heralded her appearance in its Fifth Ave. (New York) store on April 19 with an ad in the New York Times the preceding day. The ad, noted Rothfeld, drew huge crowds to the store and Miss Price autographed more than 600 "Aida" packages. Rothfeld pointed out that not only did the "Aida" packages sell but also the rest of Miss Price's catalog.

"The record industry has so much money tied up in its music," Rothfeld said, "that extra efforts must be applied in the press and promotion areas to make this investment pay off."

"And, after tallying up the sales after the Guarneri and Price promotions, Rothfeld paraphrased Mark Twain with, 'The death of the classical record business has been greatly exaggerated.'"

(Continued on page 62)

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Compatibility Plea Keys CTV Meet; Body Is Planned

• Continued from page 1

and urged hardware manufacturers to "stop their self-serving hypes and start working toward a unity of systems."

Disparity

Guber said there was a disparity in what hardware firms were espousing and what they were actually doing. He said their self-interests were holding back the growth of CTV, noting that software firms could not benefit from such a "foolhardy race."

Guber's comments, as well as others which were along the same

PHILIPS INTO VIDEODISKS?

CANNES—Reports that Philips of Holland would enter the videodisk field circulated at the International Cartridge Television Conference. Philips is already well into CTV with a videocassette recording system utilizing half-inch tape. The videodisk would provide a lower costing system for home usage since the disks are less expensive to duplicate than videotape.

Cash Box

April 3, 1971 Review on Humble Pie.

FILLMORE EAST, NYC – There are many considerations that go into the making of a rock group. Its members. Material. Management. Record label. Booking agent, and dozens of other important factors. Humble Pie has the best of everything! Their stage performance is staggering. They are in the best of hands, and yet, after several tours the group hasn't broken.

Humble Pie's return to the Fillmore East on March 19-20 was a welcome one.

Their set was perfect. Their material was superb. They displayed a unique feeling for their music and an authentic willingness to get the audience involved in it. The group received standing ovations after each number they performed, with audience reaction building as the set progressed.

Humble Pie played selections from their previous LP's and also included a few tunes from their just released "Rock On" album on A&M Records.

Able led by fleet footed Steve Marriott and guitarist extraordinaire Pete Frampton, the group closed with a brilliant twenty minute version of Dr. John's "Walk On Guilted Splinters," which left the audience breathless.

Considering all of their preparations, the great reception they received, and the group's overall musical abilities, it is now safe to say that this tour will certainly establish Humble Pie as a major force in rock music. k.k.



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MGM Records, Pubs Profits Up

CULVER CITY, Calif.—MGM Records and its music publishing operations showed second quarter net income of \$168,000, based on gross revenues in records and publishing of \$5,520,000, according to James T. Aubrey Jr., president of the parent firm. Net income for the total firm in the second quarter was \$2,515,000. Aubrey said that net income from operations for the first half of fiscal 1971 is the highest recorded since the first half of 1968. In the second quarter of 1970, MGM Records and publishing lost \$363,000. The record and publishing division has showed a net income of \$581,000 for the fiscal year to date in 1971, based upon total sales of \$9,834,000.

FCC Clarification Notice—Bridge Over Troubled Water

• Continued from page 3

"With a Little Help From My Friends," and "Lucy in the Sky" records.)
Said the Commission of across-the-board blackout, "... we trust that with the issuance of this opinion such licensees will cease such grossly inappropriate policy and rather will make a judgment based on the particular record." This would seem to bring it all back home again to the deejay and music programmer, since the FCC assured management it does not expect licensees to review all the records, or to ban all that are drug-related.

However, in spite of the assurances, the FCC again warned management that it meant what it said in the March 5 notice, namely that "the broadcaster could jeopardize his license by failing to exercise licensee responsibility in this area." The "clarification" apparently was not altogether clear even to the concurring commissioners (only Cmnr. Nicholas Johnson dissented from the statement, as he had from the original drug lyric notice). Three felt called upon to comment:

FCC Cmnr. Robert T. Bartley brusquely said he felt the statement returns matters to the situation prior to the March 5 notice. "To the extent that it does so, I concur in the action here taken."

Cmnr. H. Rex Lee said he had his doubts about the original notice fearing it would be misunderstood. He now "construes" the new statement to be simply a reaffirming of the general 1960 program responsibility policy. In his view, the statement notifies the broadcast industry "that recorded music and music lyrics are not being singled out for separate or different treatment" from all other broadcast programming.

Cmnr. Robert Wells also explains that he thought the original notice was only a restatement of a general policy. "It should be apparent to licensees and to the commission that the mere task of distinguishing which records do, in fact, glorify the use of drugs is an impossible assignment."

Despite an assurance that the

Gets U.S. Rights To 'Charley'

NEW YORK — Monmouth-Evergreen Records has acquired from EMI Records the right to release the original U.K. cast recording of Frank Loesser's "Where's Charley?" in the U.S. The cast album is the only one available, since a Broadway cast album was never recorded.

Monmouth-Evergreen has also moved their offices from suite 502 to suite 1202, 1697 Broadway. Their phone number remains the same.

Merc Execs in Europe to Tighten Affiliate Ties

NEW YORK — Mercury Records is tightening its ties with its overseas affiliates for both pop and classical product. Irving Steinberg, president of Mercury, and key aides are in Europe meeting with affiliates on upcoming release programs for the U.S.

Steinberg and M. Scott Mampe, director of Mercury's classical division, have been huddling with top management executives of Philips regarding expansion of its classical music activities. Miss Mampe and Steinberg indicated that much discussion will concern the heightened consumer interest in Philips classical releases since adopting a policy of direct import of finished product in the fall of 1969.

In London, Steinberg and

Charles Fach, vice president of operations in New York, will meet with U.K. representatives regarding Rod Stewart who last year was launched in the U.S. greatly to the company's emergence in the contemporary market. (Continued on page 62)

Recotape Sales Up 67 Percent In 1st Quarter

NEW YORK — First-quarter sales of International Recotape Corp. has increased 67 percent over the same period last year. Frank Cama, IRC sales manager, attributes the sales upbeat to: 1) an intensified sales effort; 2) the new warehouse in Maspeth which allows Recotape to process orders faster than before, and 3) new weekly mailings to more than 500 accounts.

In addition, Cama noted, "We stock complete catalogs but go heavily on big numbers. Our systematic buying assures our customers of a 95 percent fill on catalog items and virtually 100 percent on hit merchandise. Our sales force has grown from six to nine people covering the New York Tri State area."

Market Quotations

As of Closing, Thursday, April 22, 1971

NAME	1971		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	133/4	8	553	125/8	111/8	113/8	- 7/8
ABC	45	25	1038	45	40 1/2	43 1/2	+ 2 7/8
Amer. Auto Vending	10 1/2	6 7/8	54	9 3/8	8 5/8	9	- 3/8
Ampex	25 3/8	16 1/2	4877	23 1/4	20 3/4	22	- 2 5/8
Automatic Radio	14 1/4	8 1/8	225	12 3/8	11 3/4	11 7/8	- 1/2
ARA	139	117	71	139	135 1/4	138	+ 2 3/8
Avnet	15 7/8	8 1/4	1045	15	13 5/8	13 3/4	- 1 1/8
Capitol Ind.	21 7/8	16 5/8	292	18 7/8	17 3/4	18 1/4	- 5/8
Certron	8 3/8	4 7/8	615	6 3/4	6	6 3/8	- 1/4
CBS	43 3/8	30 1/8	1010	43 1/4	40 5/8	41 3/4	- 1 1/2
Columbia Pictures	17 3/4	11 1/4	777	15	13 3/8	13 1/2	- 1
Craig Corp.	9	5 1/8	255	7 7/8	7	7	- 7/8
Creative Management	17 3/4	10 7/8	203	16 1/2	15 5/8	15 7/8	+ 3/8
Disney, Walt	112 5/8	77	1175	112 3/8	103	109 3/4	+ 8
EMI	5 1/8	4	310	4 5/8	4 3/8	4 1/2	Unch.
General Electric	120 7/8	93	2236	120 5/8	118 1/2	120 3/8	+ 3/8
Gulf & Western	31	19	1009	30 1/4	28 1/8	28 5/8	- 1 5/8
Hammond Corp.	13 7/8	9 1/2	387	12 7/8	12	12 3/4	Unch.
Handyman	42 7/8	35 3/8	134	41 5/8	40	40 1/2	- 1
Harvey Group	8 7/8	3 3/4	111	7 7/8	7 1/2	7 3/4	- 1/4
ITT	66 3/4	49	6820	66 3/4	64	64 3/8	+ 1 1/2
Interstate United	13 1/2	8 7/8	174	12 1/4	11 1/4	11 7/8	- 5/8
Kinney Services	39 3/8	28 1/4	1242	39 1/8	35	35 1/4	- 2 3/8
Mackie	14 5/8	10 1/2	85	12 5/8	11 5/8	11 5/8	- 5/8
MCA	30	21 3/8	363	29 3/8	28 5/8	28 7/8	- 1/4
MGM	26 7/8	15 1/2	309	26 7/8	24 1/4	25 1/4	- 1/8
Metromedia	28 1/4	17 3/8	551	26 1/2	24 1/2	25 1/8	- 1 1/8
3M	118 1/4	95 1/8	826	118 1/4	112	117	+ 2 1/4
Motorola	75 3/8	51 1/2	687	75 3/8	73 3/8	74 1/4	+ 3/4
No. Amer. Philips	31 7/8	23	374	27 7/8	26 1/2	26 7/8	- 1 1/8
Pickwick Internat.	49	38	55	48 1/2	45 1/4	45 1/4	- 3 3/4
RCA	37 1/8	26	2721	37 1/8	36 1/8	36 3/8	Unch.
Servmat	32 1/2	25 1/2	177	31 3/8	30 1/4	31 1/8	+ 1/8
Superscope	32 3/8	19 7/8	407	29 1/2	26 5/8	28 1/2	- 1 1/8
Tandy Corp.	74 7/8	51	433	74 1/4	72 7/8	74 1/4	+ 2 3/8
Telex	22 1/8	13 3/4	2837	20 7/8	19 1/2	20	- 1 3/8
Tenna Corp.	11 1/2	8	281	10 1/2	9 5/8	9 3/4	- 3/4
Transamerica	19	15 1/4	3987	18	16 5/8	17 1/4	+ 3/8
Transcontinental	11	6 1/2	1087	9 1/2	8 3/4	9 1/8	- 3/4
Triangle	22 3/8	16	64	18 5/8	17 3/4	18	Unch.
20th Century-Fox	14 3/4	8 5/8	842	14 3/4	13 7/8	14	+ 1/4
Vendo	17 1/2	12 3/4	110	16 7/8	15 1/4	16 3/8	- 1/8
Viewlex	10 3/4	7 3/8	587	8 3/4	8 3/8	8 3/8	- 1/8
Wurlitzer	15	10 1/8	74	15	14 1/2	14 5/8	+ 1/8
Zenith	51 7/8	36 3/8	840	51 7/8	48 1/2	49 5/8	+ 3/4

As of Closing, Thursday, April 22, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
Alltapes, Inc.	3 7/8	3 3/4	3 1/2	Kirshner Ent.	4 1/2	4 1/4	3 3/4
Amer. Prog. Bureau	6	4 5/8	3 1/2	Koss Electronics	5 7/8	5 1/8	4 3/4
Audiophones, Inc.	4	3 5/8	3 1/8	NMC	6	5 1/8	5 3/8
Bally Mfg. Corp.	20 1/4	19 1/4	18 3/4	National Tape Dist.	4 3/4	4 1/2	4
Data Packaging	9 3/8	8 7/8	8 5/8	Perception Ventures	5 1/2	5	4
Gates Learjet	8	7 5/8	7	Recoton	5 7/8	5 1/8	5 5/8
Goody, Sam	9 5/8	9 1/4	8 1/8	Schwartz Bros.	6 7/8	6 1/2	6 1/4
GRT Corp.	4	3 3/8	3 7/8	United Record & Tape	4 7/8	4 7/8	4 1/2

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

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



Sinatra & Company

On Reprise Records (and tapes, via Ampex). FS 1033

Tape CARtridge

Qatron Bows New Models & Q-Changer

ROCKVILLE, Md. — Qatron, manufacturer of automatic 8-track stereo cartridge changers, is introducing several new models, including a quadrasonic 8-track changer for the home.

In addition to the four-channel changer, Qatron is offering a changer deck, model 48D, at \$269 and model 48C at \$499. No list price has been established on the quadrasonic unit. The company will continue to market its established 8-track changer, model 48H, at \$299.

All the units hold 12 cartridges, with the 48H playing up to 16 hours of continuous music.

The changer deck (with amps) will be shipped to the international market, where Qatron is beginning to build a distribution network.

The company, already marketing in Canada, will distribute in England, South Africa, Switzerland, France, the Netherlands, Germany, Hong Kong and Australia, said Daniel A. Honig, president of Qatron. It also is investigating a licensing agreement with several manufacturers in Japan. Telex continues to manufacture (on contract to OEM) Qatron's units.

Honig, who expects to show the

three changers at the Consumer Electronics Show, is not planning to produce any cassette changers.

"There's no market," he said. "There isn't even a market for high-end cassette equipment, not to mention a relatively zero market for prerecorded cassettes."

Honig plans to use more direct mail programs to merchandise his changers. "The problem in our (tape) industry is 'cash flow,' and there is certainly no improvement in a small dealer's ability to pay promptly.

"In direct mail you eliminate many cash flow headaches," he said.

Qatron recently inaugurated a direct mail program with Diners' Club and the CBS Record Club to market its model 48H.

The Diners' Club arrangement came as a result of direct mail marketing tests, Honig said. The changer will be offered to all Diners' credit card holders.

Besides the CBS agreement, Honig said he was discussing other deals with record clubs and direct mail houses.

Qatron has also received mention in several catalogs, including Lafayette and Olson, and it is expecting a spot in Sears' electronics catalog.

New Mgt Changes Ahead For U.K. Motorola Plant

LONDON — More management changes are expected at Motorola Automotive Products' Stotfold, Hertfordshire, factory following the departures of deputy managing director Robin Bonham Carter and sales manager Max Norrey. The U.K. operation is still being headed up by American Dick Winsauer, pending the appointment of a new director.

Commenting on a recent article that estimated Motorola's share of the car stereo market in this country to be less than 5 percent, the company's president, Oscar Kusisto, remarked: "I have deliberately tried to restrain our marketing until such time as we can build a 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 standards as in the U.S. Warranty figures (on defective units) are significantly higher in the U.K."

Kusisto maintained that the acceptance of Motorola car radios here has been "excellent." He added: "We want to build first with a tape player, then a tape deck and maintain quality at every level as we expand."

He said that the company is anxious to build up the Stotfold plant as the main manufacturing base for Europe and eventually use it to supply Motorola cartridge equipment to the whole of the Continent.

Kusisto is optimistic about the growing market for 8-track in Europe to the point where he thinks there might be potential for quadrasonic cartridges even though 8-track has yet to find the foothold on the Continent it has in the U.S. Sales of cartridge equipment and

software are in fact lagging far behind those of cassette in Europe.

Meanwhile, the Chrysler motor firm has denied rumors that it is planning to drop Motorola cartridge players as an approved optional extra for its range of cars. A deal for the supply of 8-track units carrying the Chrysler logo was signed between the two companies at the end of last year.

Mike Hodgkinson, Chrysler's accessories development manager, admitted he is looking at other brands of equipment, including some makes of cassette players. "There is a market for both systems and we may well want to expand," he said.

Hodgkinson added that Chrysler has supplied more than 700 Motorola units to dealers, "most of which have now been fitted." He said demand for the units has greatly exceeded initial sales forecasts.

Cherry Red In 2 Deals

LOS ANGELES — Recently formed Cherry Red Records has signed Magtec, of North Hollywood, to custom duplicate its 8-track cartridges and Tapette, of Huntington Beach, to duplicate its cassettes.

First product for Cherry Red Records, co-owned by Morey Alexander and George Panos, is "The Dirty Dozens" by comic Rudy Ray Moore. It will be simultaneously released on tape and disk.

The company will base at Audimasters Corp., of North Hollywood, a blank tape manufacturer and prerecorded budget tape producer. Panos owns Audimasters.

Alexander, who will concentrate on soul, rock and comedy acts, has two music publishing firms: Todd Mark (BMI) and Merryweather (BMI). TMP, a management firm, is owned by Alexander, who was vice president and general manager of Kent Records.

The label has set up about 35 independent distributors.

Soft Market Gives Amberg File A Planning Pause That Refreshes

By EARL PAIGE

KANKAKEE, Ill.—The business slump that has hit most tape companies also has been felt by Amberg File & Index Co., but it has had some beneficial effects.

The manufacturer of tape-carrying cases has been able to pause long enough to plan new designs and fresh marketing directions.

One result is a new, de luxe 15-tape capacity case capitalizing on the so-called "wet look" or high gloss seen in today's fashions, and two other cases that represent rather radical design features. Altogether, Amberg has 25 different carrying cases.

At the same time, the more than 100-year-old firm is expanding its facilities here by more than 93,000 square feet in what will be a major warehousing move that could radically change Amberg's traditional mode of distribution.

Additionally, the period which allowed the firm to "take a breather," as advertising director Paul Hubartt terms it, has allowed for a more careful look at still another growth area—carrying cases for the educational/industrial cassette tape market.

"This is truly the decade of tape," he said, "and we're certainly beefing up our line and encouraging distributors and dealers to concentrate on what is an accessory item that can represent a 50 percent markup at retail."

Curiously enough, Amberg found in one instance that the consumer wants a quality look in carrying cases. One of its models was simply priced "too economically," Hubartt said. "Dealers asked us why they should sell our case at \$6.95 when customers were just as willing to buy one at \$12.95. This is why we decided to bring out our 'ultra 15' at \$10.95." It's available in four colors.

He said that with the advent of quadrasonic 8-track, customers are going to become more conscious than ever of the need to store tape carefully.

"I scoured New York for the best things and even picked up a lock with a key. I don't understand why customers prefer a key because it's so easy for someone to just walk away with the whole carrying case." Then he added, "Perhaps it's to prevent baby brother from getting inside and bothering the cartridges.

Other 2 Cases

The other two cases, the Zodiac and Treasure Chest, are 10-cartridge capacity units that list for \$4.98. One, embellished with Zodiac signs, reminds Hubartt of Amberg's departure some years back, when it came out with a mod look 45 r.p.m. carrying case.

"Capitol and others told us to watch out—that it wouldn't sell over a long period. It's still our best mover in disk cases," he said. Incidentally, Hubartt and Robert O'Neil, sales manager, both added that the continuing strength of singles has kept disk cases well ahead of tape cases.

While the Zodiac case, embellished with gold and blue designs against a white background, is aimed at girls, Treasure Chest has a distinct masculine look. Both feature removable tape holding trays so that the cases can perform other functions.

Amberg has the carrying case business pretty much to itself up until tape exploded a few years ago. Since then, many firms have given Amberg some tape case competition. At the same time, the once family-owned firm and now a subsidiary of Boorum & Pease Co. (a Brooklyn-based school and office supply firm) is still unique in the record-tape field.

This uniqueness comes from the fact that carrying cases still constitute only about .25 percent of

Amberg's total business. Thus, while other accessory firms are spinning off into microphones and speakers, Amberg's big focus is still on paper-type products, particularly in education, business and industry.

Additionally, Hubartt explained, Amberg isn't likely to expand into wood or furniture-type record-tape storage units as some of its competitors. Amberg's wood-grained binder board cases, however, could lend themselves to the home market. After all, Amberg wants its 500-ton, \$250,000 reciprocating paper cutter-creaser-die caster-embossing and folding machine kept busy.

Thus, Amberg is set on doing what it now does even better, that is, making excellent binder board carrying cases and improving its marketing of them.

New Warehouse

In this latter area, the enlarged warehousing here and in Los Angeles, where the parent firm has moved into another expanded facility, all point to more centralized

expediting. Amberg has another warehouse in Dallas and will open one in the East this summer, O'Neil explained.

Cognizant of the fact that carrying cases represent a bulky item for distributors, he said: "We've never crammed cases down the distributor's throat—we offer them drop shipments to customers, split shipments and freight allowances. However, we are now doing some soul searching about our long-standing policy of dealing just through distributors. The approaching June Consumer Electronics Show will find us analyzing this with our distributors, he said, indicating that a possible approach to one-stop distribution may be in the offing.

Both O'Neil and Hubartt are also looking at the business and industrial cassette market. "Right now, many educational cassette firms tell us they only have one or two releases, that when they have more there will be a need for carrying cases. We'll be there," O'Neil said.

Off-Air Ads Still Are Going Strong

LOS ANGELES—Staffs at various music-tape trade organizations—NARM, RIAA, ITA—are trying to handle routinely what is, in fact, a very touchy problem: hardware manufacturers encouraging off-the-air recording.

"We haven't been very successful in convincing many equipment producers to curtail advertising and promotion which exploits a subtle form of tape bootlegging," admitted a NARM executive.

Many of the equipment manufacturers, in fact, are snubbing warnings to curb their off-the-air recording promotions. The Harry Fox Agency, for example, insists the practice is "illegal and morally reprehensible."

Hardware producers, however, are not convinced. Sony, Panasonic, among others, and Chrysler Corp., the auto manufacturer, are utilizing the record feature of cassettes to sell units.

Sony urges buyers of its CF-620, a combination cassette tape recorder and AM-FM stereo radio, to "Listen 'til your heart's content. Or tape FM stereo right off-the-air, or from your phono, or simply pop in your favorite cassette album."

Another advertisement for its model 120 AC/DC portable cassette recorder states: "Make your own cassette recordings from discs, tapes or off-the-air. . . ."

A spokesman for Sony's exclusive distributor in the U.S., Super-

scope, claims "there is nothing wrong with our advertising concept."

In a series of ads, Panasonic urges consumers to "open your own 8-track cartridge factory" in plugging its 8-track recorder, model RS-820-S. The ad also says: "Slip in a cartridge. Talk or sing into the mike. Use any other sound source. And you're doing what the cartridge recording companies do. Just on a smaller scale."

Chrysler Corp. is mounting an advertising campaign to discuss factory-installed cassette equipment. Importantly, the Chrysler ads are hitting hard at the recording feature.

Al Berman, president of the Harry Fox Agency, said, "Every time we see this type of ad our lawyers are notified to contact the ad agency and explain the nature of the illegality.

"Generally," Berman said, "we have gotten cooperation. But in the event this is not forthcoming we must seriously consider litigation."

Off-the-air ads undermines the copyright owners—the creators and publishers who in the last analysis form the basis of the music business, claimed an industry source. Another said: "As a manufacturer of prerecorded music I strongly object to an advertising campaign that, in fact, enlists the bypassing of the software producer as a developer and merchandiser of his own product."

GRT IS MAKING ROAD TO RECOVERY MOVES

SAN FRANCISCO—On April 3, Alan J. Bayley, president of GRT Corp., said it would take several major moves to pull the company into a positive financial position.

He has started the long road back by negotiating several sales, including:

—Magnetic Media Corp., of Mamaroneck, N.Y., a blank tape manufacturer, to a private buyer from Canada, Sam Sokolov.

—Discount Records & Tapes stores, one in Santa Monica and the other in Westwood, both in Southern California, to the Wherehouse, a discount record-tape chain.

—Tape Deck, a retail store in Los Altos, Calif.

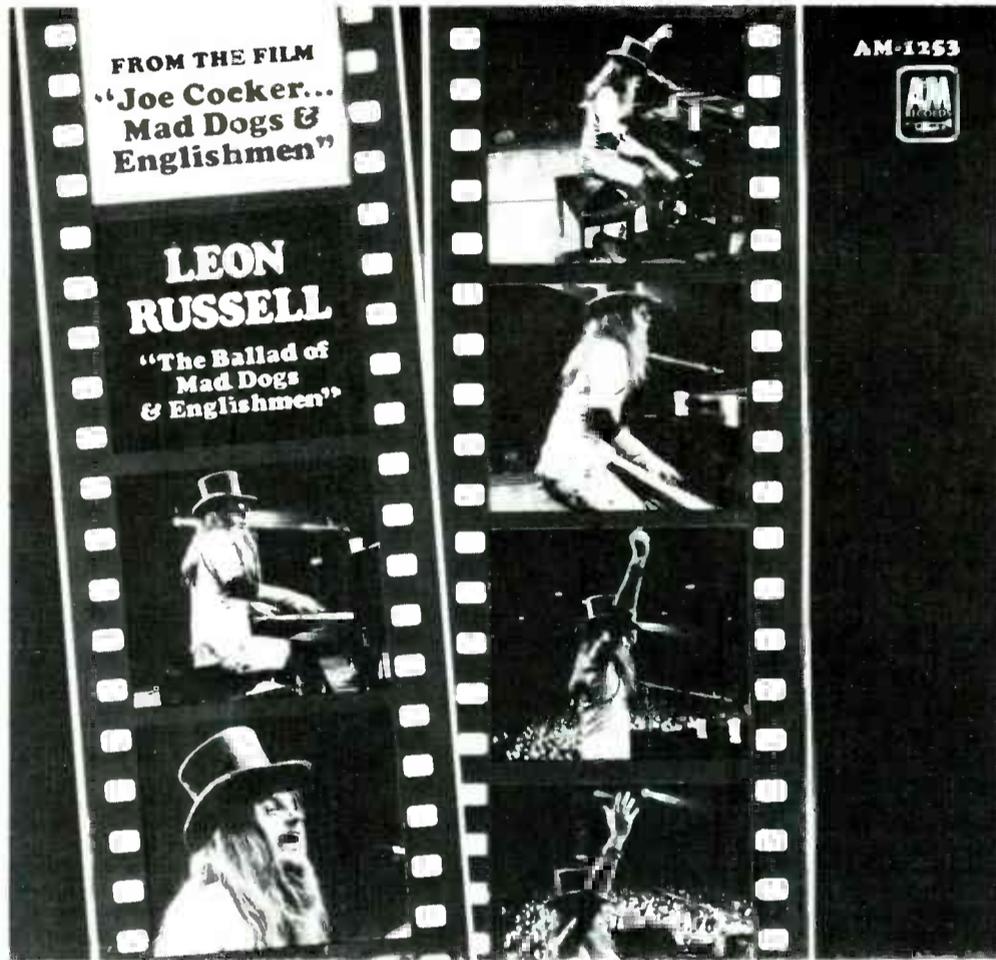
GRT has also closed GRT Tapes East, a duplicating facility in Fairfield, N.J., liquidated its retail store in Houston, Tex., and consolidated company operations. (Billboard, April 3.)



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Tape CARtridge

Ampex Stereo, in Tune With the Times, Gears for Business Uplift

CHICAGO—For the first time since Ampex Stereo Tapes' (AST) duplicating production facilities occupied an area of only 600 square feet, plant manager Gene Nyland is geared for any acceleration in the tape business.

The tape duplicating business, as he sees it, is at last at a point of normalcy without the hysteria of "catch up" that was so long a part of the feverish activity in the industry.

The slack sales of 1970 allowed for greater improvements in automation. "We actually spent an unreal amount of money in equipment, after a year when a lot of people elsewhere got a little depressed."

Tape duplicating is now on an even keel with disk pressing in

terms of what Nyland calls "reaction" time.

He claims that it is no accident that many disk pressing plants are in Midwestern agricultural areas. "There's a cycle in the record business. In June, when the bottom falls out, these pressing plants have employees that can find work elsewhere. For four years the tape business had this same cycle, only we were always running."

"When the thing went down, the tape duplicators were really catching up. Then the new business started again and now we're there—we're ready."

Nyland apparently has had to do corporate battle in order to have the flexibility and facilities for duplicating tape in massive quantities on less than two hours' notice.

A hint of how management might become apprehensive over expensive production lines standing idle, came as he was asked how small labels can be guaranteed duplicating time when Ampex duplicates for some of the largest record-tape manufacturers.

"We've taken the hysteria out of the business. By having the flexibility and capacity that I have, I don't have to give a preference to the biggies over the little guy. I can get the little company's product cut with an even flow; all I have to know is what the requirements are of a projected sales forecast."

Nyland said, "This is ridiculous, because there's no such thing as accurate sales forecasts in this business. But history tells you something."

Returning to the vast investment in new automation and production expenditures, he said he shot for facilities that gives him the capacity beyond market needs.

"Sure, I've got empty lines out there," he said, motioning to the complex that now entails more than 212,000 square feet. "Why? Because I can get on the phone and have 70 girls in here within 24 hours and turn out the tape if I need it."

"The payoff in this business is reaction time, the ability to deliver product within 24 hours to anywhere in the country. We keep three shifts going. We don't have to say that we lost eight hours because the people were sent home at midnight and won't be back until eight o'clock in the morning."

Of course, along with the flexibility Nyland has surrounded himself with, is the fact that now there are less and less people and more and more machines.

He won't discuss whether automation can eventually bring down at the retail level the cost of cartridges and cassettes. In one respect, this is understandable. As he explains, when one stage of automation is concluded, another begins.

Automation is everywhere in the

Ampex plant, where the humidity is maintained at 45 and the temperature at 70. Nyland's proudest achievement, perhaps, is the bin loop machine. Here, an 8-track or cassette master (prepared on premises) on one-inch tape, is actually unwound so that it moves through as an endless loop. In a bin, fastidiously sealed, of course, and by which the apparatus receives its name.

One new innovation is a machine operated by one girl that labels 8-track cartridges, places them into sleeves, and then labels the sleeve and wraps it. Just down the line another apparatus boxes 30 cartridges and sends them off to the warehouse, all sealed and stamped as to identity of product.

Actually, the only non-automated area is where girls sit and bring the two loose ends of the 8-track cartridge together over a plate that automatically "splices"

"We have a two-hour limit on any album being duplicated," Nyland said. "We know we'll be running for that length of time; then a new time segment is assigned, or we move to something with higher priority."

Overhead, raw material is coming in and refuse is moving out, keeping the aisles clear. Nyland said that if not for this plant design feature, the place would some day become hopelessly clogged.

There is less automation on the cassette lines, but some improvements are just as astonishing. For example, one machine now performs numerous functions related to putting the six inches of leader tape on each hub of the cassette.

The hubs are fed from a hopper into a rotating machine with stations, each performing one part of the intricate task. At one station the hub is "deburred" of any excess plastic. At another station the end of the leader tape is picked up and placed in a groove of the hub. At still another the proper length of leader tape is measured off. Simultaneously a nylon rod is shot into the groove which holds the leader in place. Just as quickly the leader is cut and air sucks the hub into a container.

This machine is supplying hubs for Ampex's plant in Alabama, Belgium and Canada as well as the Elk Grove Village Ill., operation.

Nyland looks for continued improvement in the technology of 8-track tape. "We will have a thinner-based tape that will give us better electrical characteristics; that's going to improve the quality of 8-track cartridges. We've already seen great improvements in the high energy end—in cassettes. The Dolby "B" system is another area of improvement."

Quadrasonic? Well, this isn't going to worry Nyland. "We're ready for quadrasonic. In fact, we're ready for anything."

EARL PAIGE

GM Seen Moving Into Tape Market in England

By RICHARD ROBSON

LONDON—General Motors is likely to be in the tape market in the U.K. GM, which own Vauxhall Motors, is signing a contract with Philips to offer cassette players as approved accessories for all Vauxhall cars and tapes in key General Motors showrooms.

The unit to be installed in Vauxhall cars will be model N2602 and will be sold under the Philips brand name. Philips already is supplying General Motors with three types of car radios which are sold as optional extras under the Vauxhall Logo.

The extent of General Motors' involvement in software has yet to be determined and may only amount to a promotion with Philips Records. However, it was ver-

bally agreed between the two companies last year that General Motors would stock cassettes in all 350 of its main showrooms in the U.K., and although this plan has been scrapped, GM is still interested in retailing tapes.

Ken Norris, GM's marketing manager, said "nothing has been decided, but we are having talks with Philips. There isn't really much point in selling players unless we can offer software."

Chrysler U.K., formerly the Rootes group, is offering software in more than 100 of its showrooms under an agreement with Ampex Stereo Tapes, while Motorola's 8-track players are available as optional extras.

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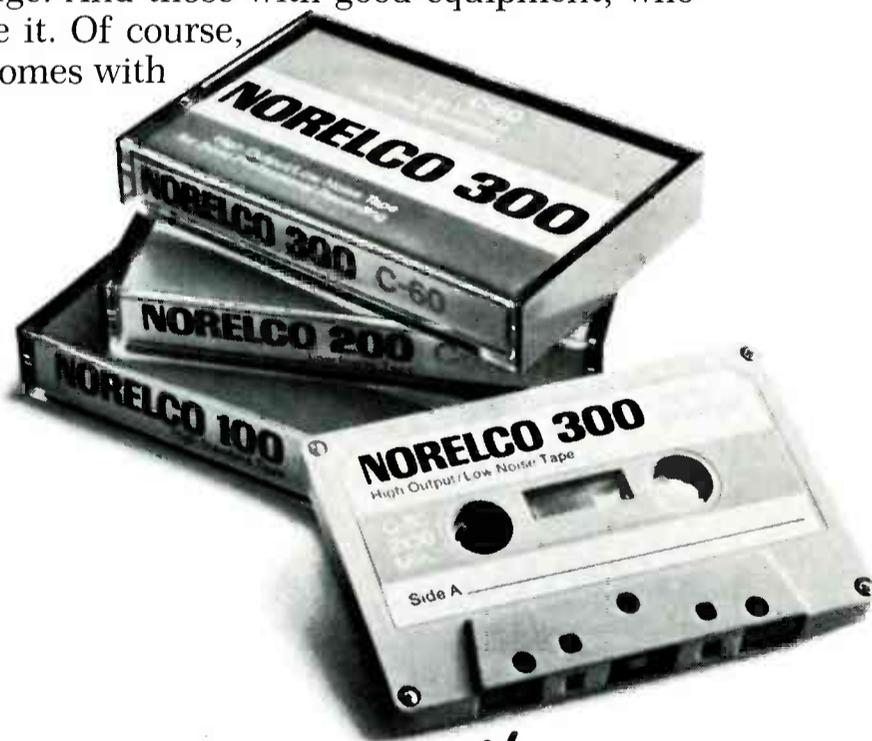
The Challenger: This high-quality, budget-priced cassette will really appeal to students and other people interested in voice recording.



The Norelco 100: Here is a good value in an all-round cassette with a lifetime guarantee, for your customers who enjoy recording but don't really need the greatest of tape. It's great for recording background music, lectures, etc.

The Norelco 200: This is the famous Norelco cassette that is the standard of the industry. It's a low-noise cassette that's perfect for fine music recording. It has a lifetime guarantee and is the cassette most of your customers will ask for.

The Norelco 300: For those select customers who demand the very best, give them the Norelco 300. It's our best cassette, with extended frequency and dynamic range. And those with good equipment, who really know sound, will love it. Of course, this semiprofessional tape comes with a lifetime guarantee.



Cassettes by the people who introduced them. *Norelco*[®]

Tape CARtridge

Decca Ltd Into Equipment Field

LONDON—British Decca will introduce two cassette players at the company's spring trade show here in May. The units, both monaural portables, mark Decca's debut in the equipment field.

One unit is a deck with AM-FM tuner, while the other is a player/recorder. Prices have yet to be decided.

The company also is planning to introduce a stereo home system incorporating the Dolby B-type noise reduction circuit late this year.

Automatic Radio Files \$10M Suit Vs. 3 Japanese Firms

NEW YORK—Automatic Radio has filed a multimillion-dollar suit here in federal court charging breach of contract against Orion Electric Co., Otake Trading Co., and OTC International, all Japanese companies.

The \$10 million suit charges the three Japanese companies with breaching an agreement to produce stereo tape players and radios.

Orion, Otake and OTC agreed to exclusively manufacture three units for Automatic Radio, including a stereo portable AC/DC 8-track stereo player with AM-FM table AC/DC combination 8-track with AM-FM multiplex radio (PEX 1032), and a compatible 4 and

8-track stereo player with AM-FM multiplex radio (OMX 9843), according to the suit.

Automatic Radio provided chassis designs and a patented mechanical adapter, called "Gidget," that permitted a 4-track cartridge to be played on 8-track players.

The suit charged that the Japanese firms produced, advertised and sold the same models (about 250,000) to direct competitors of Automatic Radio in the U.S. and foreign countries.

Automatic Radio is asking for a permanent injunction enjoining the defendants from manufacturing, advertising, selling and distributing the same models to competitors.

Nartrans Adds 6 Carrying And Storage Cases to Line

LOS ANGELES — Nartrans, manufacturer of tape accessories, has added six carrying and storage cases to its line.

The products are a cabinet which holds 384 cassettes designed for the business field at \$84.50, cassette album cases which hold 12 (\$3.95) and 16 (\$4.95) titles, a binder (three-ring) which holds from one to 16 cassettes designed for the educational market, an 8-track cartridge case which holds eight titles at \$4.95, and a cassette four-pack designed for auto glove compartments at \$2.50.

In prototype stage is an attache case designed to hold 20 cassettes, according to Les Craig, marketing director of Nartrans, a wholly

owned subsidiary of North American Rockwell.

To handle the new product and the existing line, Craig is adding manufacturers representatives and distributors. Nartrans ships mass merchandisers direct, while using distributors to handle small retailers.

Craig is also setting up direct mail programs and plans to enter the premium field. A premium representative has been appointed and the company will display in the New York Premium Show in May for the first time.

Nartrans is also developing a program for the videotape field. It is planning to introduce a video-cassette storage case, Craig said.

Car Tapes' New Car 8-Track Unit

LOS ANGELES — Car Tapes has introduced an 8-track stereo player for the car.

Model CT 8999, the Ultimate, features an automatic shut-off and repeat, passenger headphones, fast forward, reading lamp and an automatic built-in head cleaner. The unit lists at \$89.95.

Fidelitone's Needle Replacement Guide is more than a Catalog... it is a true selling tool. It contains more cross-referenced entries. More ways to find what you're looking for. Saves time and effort in determining your customer's needs. You locate the Fidelitone needle number quickly and confidently. It simply helps to sell more needles!

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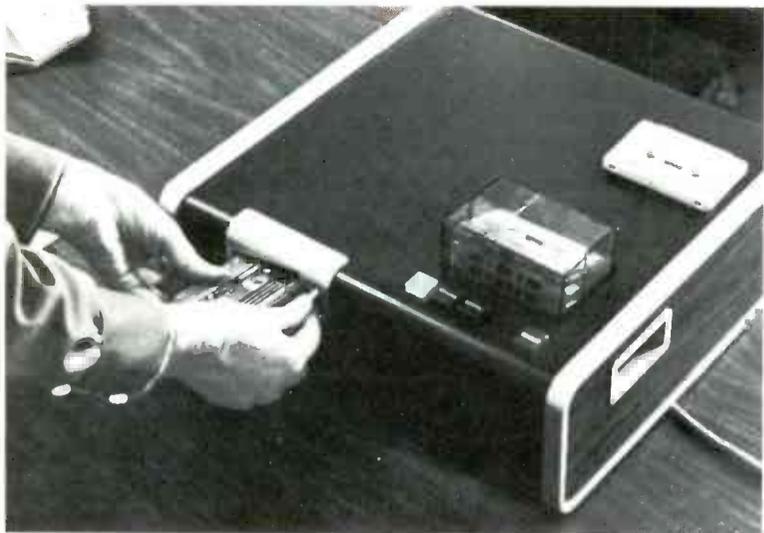
Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	2	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
2	1	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
3	3	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
4	14	4 WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
5	5	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
6	4	LOVE STORY Andy Williams, Columbia (CA 304970; CT 30497)
7	6	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
8	11	WOODSTOCK 2 Soundtrack, Cotillion (TP 2-400; CS 2-400) (Ampex)
9	9	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
10	10	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
11	7	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
12	8	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
13	15	CHICAGO III Columbia (CA 30110; CT 30110)
14	12	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
15	16	THIS IS A RECORDING Lily Tomlin, Polydor (BF 4055; CF 4055)
16	13	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
17	19	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell (Ampex M86060; M56060)
18	22	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
19	20	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
20	34	TAPESTRY Carol King, Ode '70 (A&M) (BT 77009; CS 77009)
21	28	BEST OF Guess Who, RCA Victor (P8S 1710; PK 1710)
22	17	STONEY END Barbra Streisand, Columbia (CA 30378; CT 30378)
23	23	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
24	18	IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic (TP 7203; CS 7203)
25	—	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
26	30	MANNA Bread, Elektra (ET 8 4086; TC 5 4086)
27	32	BLOODROCK III Capitol (Ampex 8xt 765; 4xt 765)
28	29	THE POINT! Nilsson, RCA Victor (P8S 1623; PK 1623)
29	31	LONG PLAYER Faces, Warner Bros. (Ampex M81897; M51897)
30	27	ELVIS COUNTRY Elvis Presley, RCA Victor (P8S 1655; PK 1655)
31	21	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
32	25	WORKIN' TOGETHER Ike & Tina Turner, Liberty (9112; C-1112)
33	33	GOLD/THEIR GREATEST HITS Steppenwolf, Dunhill (Ampex M85099; M55099)
34	39	TARKIO Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024)
35	37	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
36	38	FRIENDS Soundtrack, Paramount (PAA 6004; PAC 6004)
37	24	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
38	26	ROSE GARDEN Lynn Anderson, Columbia (CA 30411; CT 30411)
39	40	IT'S IMPOSSIBLE Perry Como, RCA Victor (P8S 1667; PK 1667)
40	36	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
41	48	THIRDS James Gang, ABC/Dunhill (Ampex 8721; 5721)
42	44	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
43	45	THIRD ALBUM Jackson 5, Motown (M8-1718; M 75718)
44	—	NATURALLY Three Dog Night, Dunhill (Ampex 85088; 55088)
45	46	LOVE IT TO DEATH Alice Cooper, Warner Bros. (Ampex 81883; 51883)
46	42	OSMONDS MGM (Allison M84724; M54724)
47	35	LIVE AT COOK COUNTY JAIL B.B. King, ABC (GRT 8022-723; 5022-723)
48	50	LIVE Johnny Winter And, Columbia (CA 30475; CT 30475)
49	47	IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise (Ampex M86392; M56392)
50	41	MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini, RCA Victor (P8S1660; PK1660)

Billboard SPECIAL SURVEY For Week Ending 5/1/71

Tape CARtridge



MCA TECH'S cassette copier duplicates the contents of a master cassette at the rate of one every 2½ minutes.

MCA Tech Bows Portable Speedy Cassette Copier

LOS ANGELES — MCA Tech has introduced a portable high-speed cassette copier which duplicates the contents of a master cassette once every 2½ minutes.

The model 521 unit will be marketed to the business, indus-

Hanimex Bows A Budget Line

LONDON—Hanimex, U.K. distributor of Toshiba equipment, is introducing a line of prerecorded budget cassettes and cartridges.

The company has been marketing its own range of blank cassettes which are being made for Hanimex in the U.S.

To expand its coverage for Toshiba hardware, Hanimex has appointed two distributors: J. Dallas Electrical, of London and Portsmouth, to cover London and the Home Counties, and Monoelectric, of Newport and Monmouthshire, to cover the West Country. Michael Black, of Glasgow, Inverness and Newcastle has had its franchise extended to include the northeast of England and Scotland.

trial, institutional, audio-visual, educational and sales markets. It has application for use in classrooms, libraries, research centers and home study courses.

The copier resembles an attache case and can copy from one to 50 cassettes. A cassette tray holds up to 50 standard cassettes and is loaded from the front of the machine.

It duplicates a 30-minute cassette in less than 2½ minutes, including recycling. It also duplicates 60 and 90 minute cassettes. The unit features a built-in high-speed cassette rewind. After the two minute copy cycle, the unit automatically rewinds the tape so it is ready to be played from the beginning.

It has wide-band electronics for maximum frequency response. It features playback amplifiers, record amplifiers, a 800,000 Hz bias oscillator and mixer, and the power supply consists of all-silicon solid state circuitry mounted on printed circuit boards.

The portable model weighs 35 pounds and is 18 by 14 by 5. The head life is more than 2,000 hours and has a duplicating speed of 15 ips. The frequency response (3 db)

Tape Happenings

North American Philips' Norelco cassette division has introduced an endless loop cassette with a playing time of 3 minutes. The tape has been designed for industrial, business and educational use.

... Ampex Stereo Tapes has released highlights of Bellini's "Norma" and Strauss' "Elektra" among five new issues on Dolbyized cassettes. The new releases bring to 16 the number of Dolbyized tapes available from Ampex.

... Value Engineering Co., Northridge, Calif. is initiating a central bulk erasing service for the tape industry. According to Russell Huffman, formerly president of Northridge Magnetics, the company can accommodate all sizes and types of magnetic tape in audio, video, computer and film.

... Lloyd Price Labeling, of London, has been established to print cartridge labels and cassette inlay cards. The firm uses a modified direct screen processor to reduce or enlarge record sleeve positives and produce short runs of full-color tape labels.

... Finebilt Manufacturing Co., Los Angeles, is offering a videotape production plant as a packaged unit, said Al Schmid, president. Finebilt has supplied audio manufacturing process plants to several foreign countries.

... Craig Corp., Compton, Calif., has introduced a portable AM-FM stereo 8-track player, model 3402, at \$154.95.

is 20-10,000 Hz, with a signal to noise ratio of 4.5 db.

MCA Tech will introduce the cassette copier at the Audio Engineering Society convention in the Hilton Hotel here, Tuesday (27) through Friday (30).

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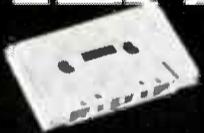
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Cartridge TV

APB 'MAY GET INVOLVED' WITH OTHER SYSTEMS

BOSTON—Although the American Program Bureau has begun developing education-oriented shows for the CBS EVR system, APB hopes to get involved with other cartridge television systems.

"We are in the software business," said president Bob Walker, and we are with EVR because that's the system that's available now. But once the consumer market gets going, we might get involved with another system. We are non-exclusive with EVR."

APB's own production company, Educational Video Corp., is the main creative force within the company, with the brunt of its efforts in black and white. "Our shows need not be in color," Walker explains, "because many are debates and lectures and these kinds of programs don't need color." APB does have some color work and is currently preparing an eight film series for an outside client utilizing color photography.

Walker has been talking with a "major company" which wants to sponsor APB's creative expertise in the public service programming field. A publicly held firm, APB has also received requests, Walker claims, from other programmers who want to have their wares distributed by APB though its collegiate network.

APB International, the firm's London office, has been digging up consumer oriented shows for duplication in the U.S. There is a staff of five working on this project, which is coordinated here by Danny O'Donovan, the corporate affairs vice president. Programs which run over one hour will be split into two cartridges when necessary.

TeleMation and Richard D. Irwin, Inc., two Midwest firms, plan to form a company to produce materials for educational and industrial training markets. Irwin-TeleMation's first show is called "Project Management Program." The shows will be done on film in color and be available for conversion to CTV systems. The company is located at 3200 W. West Lake Ave., Glenview, Ill.

CBS has modified its EVR Teleplayer to include a feature which eliminates a buildup of film emulsion in the area of the gate and sync window. Also changed are stainless steel rollers in favor of concave teflon-type rollers which eliminates scratching the film surface . . . the National Assn. of Educational Broadcasters has compiled its own report titled "Television Cartridge and Disk Systems."

Hitachi plans to market its first EVR player in Japan this fall, with a price in the \$833 range.

CTV Getting Big Coverage

CHICAGO—Over 50 different consumer magazine articles about cartridge television (CTV) have appeared during the past 12 months, according to the Readers' Guide to Periodical Literature, available in most public libraries. A recent issue of the guide lists 14 articles.

This obviously popular subject is found in every type of consumer magazine ranging from large circulation and general interest periodicals such as Life and Look to more specialized publications such as Christian Century, which recently published an article under the title "Now What Hath God Wrought?—Cartridge Television."

While some articles discuss a single CTV system ("Teldec Television Disc," Electronics World) many are general in scope and

Writers Guild Will Seek Advance Guarantee in Pact

LOS ANGELES—The Writers Guild of America, which represents screen and motion picture writing, is thinking of advanced guarantees against a percentage of gross revenues for work in cartridge television.

The guild feels it is important for the writer to obtain an advance for his efforts since he stands the risk of never seeing his work come to fruition. All others—actors, di-

rectors, technical craftsmen, only work if the project is accepted. The writer is on the hot plate. He may be asked to a script for CTV, but if the project dies on someone's desk, he's wasted his time. So the guild is considering advances in future negotiations once the CTV market opens up.

The guild's 1970 contract with screen and TV companies provides:

- For a 100 percent theatrical use payment if a TV work duplicated into cassette is licensed for theatre or home use.
- If a theatrical film is transferred to CTV, and the cartridge is shown on commercial TV, ½ percent of the gross revenue will be paid to the credited author.
- If the cartridge is licensed for any other use, the payment will be negotiable.

The Writers Guild also has the option to accept any terms developed between the Motion Picture and Television Assn. and the Screen Actors Guild when negotiations open in June.

If a writer has special rights to his work for TV films, those films cannot be duplicated into a home cartridge without the writer's consent. This same kind of agreement holds true for TV works in which the author's words are not automatically duplicated without his permission.

The Writers Guild's next contract negotiation is set for April of 1972. The union does not see any reason for adjusting any fees now during CTV's embryonic period. It, along with the Writers Guilds of England, Canada and Australia, agrees to the principle that writers must participate in all gross revenues from videocassettes in which their works are utilized.

(Continued on page 53)

EVR Group in Network Pacts

LONDON—The EVR Partnership has established a complete distribution network for the Far East, France, Germany, Italy, Austria, Scandinavia and the United Kingdom.

Last month it zeroed in on the Middle East, with demonstrations in Cairo, Beirut, Kuwait and Tehran.

In Japan, the organization has as licensees Matsushita, Hitachi, Mitsubishi and Toshiba. And the Mainichi Broadcasting System will create programs for distribution throughout Japan by the end of the year.

EVR's Basildon, Essex, plant will duplicate the material for Mainichi. One of the first British customers for EVR programs is the BBC, with the Rank Bush Murphy, Ltd., company handling player manufacturer.

Other player manufacturers are Robert Bosch GmbH in Germany, Industrie A. Zanussi SPA in Italy, Luxor Industri AB in Sweden and Thompson CSF in France.

In Canada, Bellevue-Pathe Systems, Ltd., and Marlin Motion Pictures have joined the sales lineup. Bellevue-Pathe will handle EVR program sales. It is already a Teleplayer distributor. Marlin will market the cartridge to Ontario educational institutions.

The Partnership is owned 50 percent by CBS, 30 percent by Imperial Chemical Industries, Ltd., of England and 20 percent by CIBA, Ltd., of Switzerland.

Motorola Tie With Distrib, Programmer

By ELIOT TIEGEL

LOS ANGELES—Motorola is bypassing pure hardware distributors to handle its EVR Teleplayer—and is seeking instead a new breed: the distributor/programmer.

The pure machine distributor has nothing to bring to the party, is the way Jack Harris, Motorola's EVR marketing manager, describes the situation.

The kind of distributor Motorola is tying up with has a "strategy for a specific market," one which is "viable" and proven in the past.

Among the kinds of distributors being established are firms with a technical capability like the TTI Corp. here. This firm employs people with optical, aerospace, audio/visual market and systems experience.

Companies with technical expertise are important because they can develop systems for clients. "There are many applications for the EVR system," Harris points out. It can be used with closed circuit television or hooked into a master antenna system, for example.

The technically oriented company can provide the guidance and service for a customer wanting to use an EVR system in a new way.

In the Seattle area, Motorola is working with Aero-Marc which has technical systems capabilities.

"We are trying to line up a technical house in every major city," Harris said. The company is presently working to establish such an outlet in San Francisco.

Western regional sales manager Chuck Clark claims there is no problem finding distributors. "The only problem is limiting people's strategy. They go wild with ideas."

A dual distributor will be developing programming for a specific market. Univision in Los Angeles is developing programs for the dental industry. UnitTel, another local firm, is developing shows for travel agents. Tele Cartridge outside San Francisco is developing grooming shows for women.

In making their sales pitch for EVR as a training tool, Motorola's nine regional salesmen point to such features as its rewind capability, ability to be used with individual headsets, a silent motor, a search out, fast forward switch, digital counter, a frame crawl feature (on a color film there are

(Continued on page 62)

TV Set Mfrs Face Question

LOS ANGELES — Internal player or external player? That's one question on the horizon for television set manufacturers who will be adding cartridge TV capabilities.

Joe Tushinsky, president of Sony Superscope, the audio-oriented company, believes that TV sets with a built-in slot for the cartridge will be more readily accepted over a playback unit which hooks by wire onto the antenna terminals.

The Avco Cartrivision system, which Avco and Emerson will sell, utilizes a slot in the cabinet for the cartridge. Ampex's system, like CBS' EVR, or Akai's, involves a separate player which hooks to the TV antenna terminals.

Superscope and its 5,000 dealers are not rushing headlong into CTV, although Tushinsky knows the potential exists over the horizon. Superscope's role will be as a distributor of machines.

He feels a low-cost home "magnetic movie camera" must be developed as a tangential part of a home CTV system. Tushinsky is actually talking of a videotape camera when he speaks of a "magnetic movie camera." "Movies," he explains in an assertive manner, "are simply images that move."

By low cost, Tushinsky means \$400-\$500. "But it can't be bulky." Tushinsky has a videotape system in his home which he says he uses sparingly to see how his golf swing is "improving." But he dislikes "all that bulky equipment."

Like most hardware manufacturers, Superscope is waiting for the "creative teams" to start pumping out the shows so that the public will have something they can't get for free on commercial TV. Renting CTV titles sounds "foolish" to Tushinsky. "The material will get mutilated and dealers won't be making much profit. And they will also have the problem of inventorying cartridges."

HOME CTV SEEN DOING \$200-300 MIL BY 1976

REDWOOD CITY, Calif.—Although there has been a rush of hyperbole about new uses for videotape via cartridge television, the video recording medium is 15 years old.

Ampex, which introduced videotaped recordings in 1956 for television broadcasting, now calls the home CTV market a \$200-\$300 million business by 1976.

In fact, CTV sales plus those of several other new markets for videotape will surpass those of the broadcast field, says T. E. Davis, an Ampex vice president.

Home use of videotape will account for about 25 to 30 percent of the sale of the product.

Institutional closed circuit TV will become a close cousin to CTV through its usage of programs in closed cartridges.

Many home video recorders are using the helican scan principle for recording information on the blank tape. Ampex introduced closed circuit recorders using this system in 1962. (Professional recorders use a longitudinal tracking system which is different from the helican-scan principle.)

In a helican scan system, one or two record or playback heads are mounted on a rotating scanner and record a series of diagonal tracks across the tape.

While the cost of Ampex's helican scan recorders was in the \$10,000 to \$15,000 range in 1962 (along with such other professional brands as Dage and Sony), the price has been coming down to the \$1,000 to \$3,000 range.

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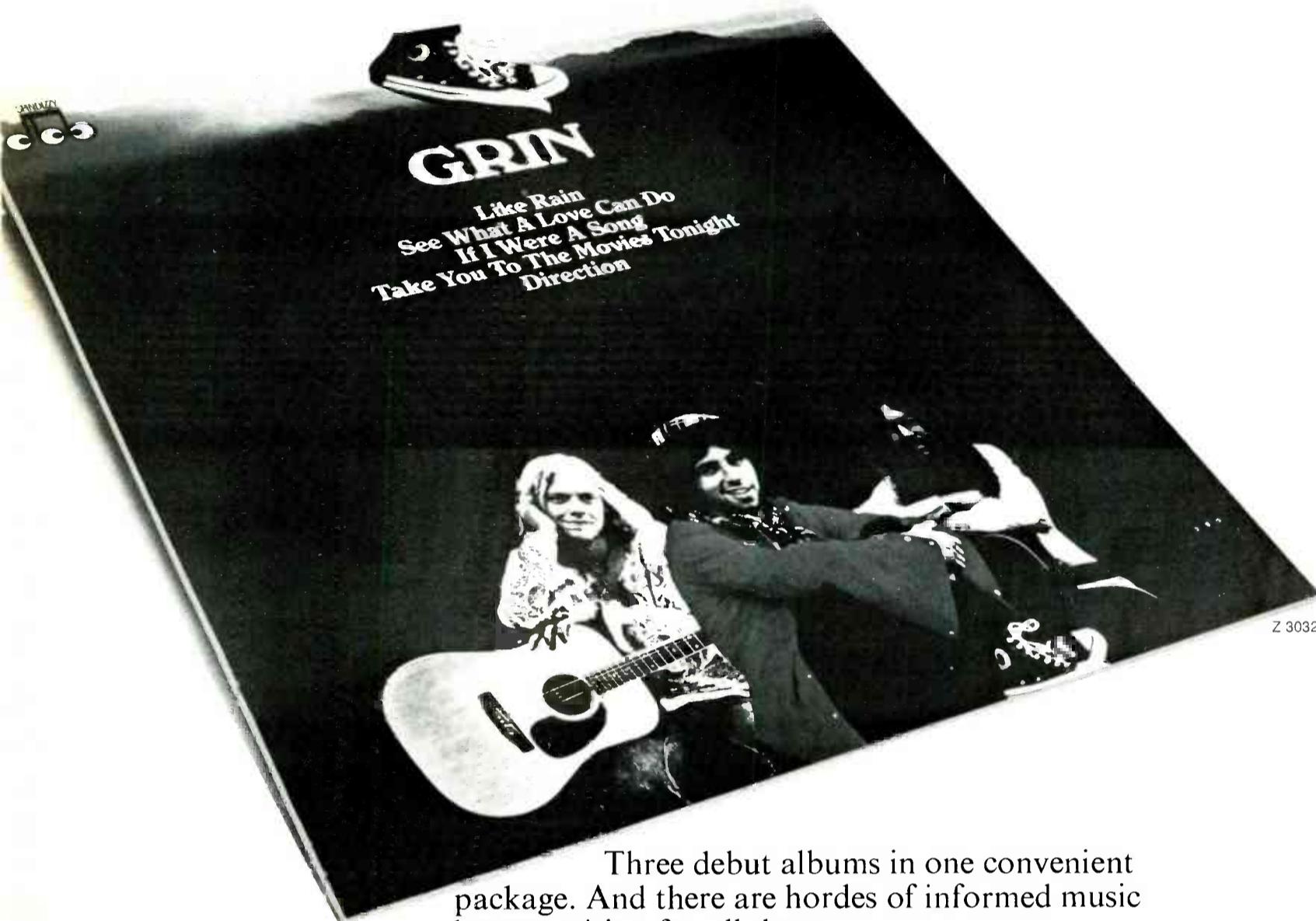


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① In the current issue of *Rolling Stone* you'll find mention of "the legendary but apparently invisible Nils Lofgren." Legendary, because his name keeps cropping up as the source of a lot of nice musicianship on such albums as Neil Young's "After The Goldrush," and "Crazy Horse." Invisible, because until recently, only insiders could be absolutely certain that there really was a Nils Lofgren. Now he's out in the open. (Center, on the album cover.) And since he wrote all the songs, played guitar and keyboards, and sang lead vocals, you might consider this the first true Nils Lofgren album. Not bad for a nineteen-year-old. His long-awaited debut album is here!

② Grin is the group Nils formed to execute his music. Bob Gordon plays bass and sings, Bob Berberich plays drums and sings. Their appearances on the West Coast have been highly acclaimed, and soon they'll be playing throughout the country. This is their debut album.

③ Spindizzy is the name of the record label formed by David Briggs, whose credentials as a producer are quite well known. Now David is producing Grin. And so this, in addition to everything else, is the debut of Spindizzy.

**Acquaint yourself with all three.
Nils Lofgren. Grin. Spindizzy.  Records.**

'70, Girls, 70' Is An Enjoyable Musical

NEW YORK—There are a number of enjoyable things in "70, Girls, 70" but not enough to make it a totally rewarding musical theater experience. The enjoyable things: Mildred Natwick's stellar performance, the Fred Ebb-John Kander score, and the general good humor of the work are virtues that hold the production together but it's still loosely knit and only modestly successful. Columbia Records original cast album will, at least, have Miss Natwick and the Ebb-Kander score in the forefront and those will be points in its favor.

"70, Girls, 70" is a loose adaptation of the British film, "Make Mine Mink," a delightful tale about oldsters who take to robbing furs

as a way to brighten up their dull existence. In the musical, Miss Natwick leads an amiable gang consisting of Hans Conried, Lillian Roth, Gil Lamb and Lucie Lancaster, through a number of amusingly conceived heists. The story line is interlarded with asides to the audience and it's never quite certain where the story or the asides are going.

The musical numbers come over nicely even though many of them have little to do with the dramatic thrust. "You and I Love," "Do We," "Boom Ditty Boom," "Believe" and "The Elephant Song" are among the standouts.

In addition to Miss Natwick, who emerges as an enchanting musical performer, Miss Roth, Conried, Lamb, Lucie Lancaster, Lillian Hayman, Goldie Shaw and Henrietta Jacobson have song turns that are quite delightful.

It adds up to a comfortably enjoyable show that could have been so much better. **MIKE GROSS**

One Niters Not Changed

NASHVILLE—Despite the loss of Brenda Lee and Jeannie C. Riley, One Niters, Inc., a locally-based talent and management complex, will continue to operate.

Billy Smith has assumed the presidency, following the death of Dub Albritten last month.

A veteran of 13 years in the entertainment - booking - management field, Smith served for the past six years as the agency's general manager. (Continued on page 62)

HERE'S DAILIES ON '70, GIRLS'

NEW YORK—"70, Girls, 70," a musical, with book by Fred Ebb and Norman L. Martin, music by John Kander and lyrics by Ebb, opened at the Broadhurst Theater April 15. Following are excerpts from the daily newspaper reviews:

TIMES (Clive Barnes): "It is a mixed show, but prominent among the mix are some bright music and lyrics by John Kander and Fred Ebb, a sveltey amusing star performance from Mildred Natwick and a refreshingly unsentimental attitude to age and the aged."

NEWS (Douglas Watt): "The John Kander-Fred Ebb songs are mainly brisk and mindless pieces intermixed with sentimental items. A couple of them are pleasant, but they become wearing, especially in the hyped up Don Walker arrangements."

POST (Richard Watts): "I can't believe '70, Girls, 70' is a completely satisfying show by any means, but it is good to see the older set frolicking all over the place with such high spirits."

From The Music Capitals of the World

DOMESTIC

NEW YORK

Reprise's **Jethro Tull** plays **Bill Graham's Fillmore East**, Tuesday (4) and Wednesday (5). Set for Friday (7) and Saturday (8) are Epic's **Poco** and **Linda Ronstadt** and **Manhattan Transfer**, both Capitol acts. . . . Westbound's **Tee-garden & Van Winkle** return to their native Oklahoma, May 14-15, when they will record live concerts at Tulsa Municipal Auditorium. . . . **Doug Frank** of Larchmont, N.Y., is the new leader of **Fontana's Steam**, who currently are on a tour of the South and Midwest. They are handled by Enchanted Door Management of New Rochelle, N.Y. . . . **Ron Eliran**, Israeli singer, is in an unlimited engagement at El Avram in Sheridan Square.

ABC/Dunhill's **Three Dog Night** appears in the **Fram Show Arena**, Harrisburg, Pa., May 15. . . . The publicity firms of **David Mirisch & Associates** and **Phil Paladino & Marc Landia** have merged to form **Mirisch, Paladino & Landia Public Relations**, with offices at 9000 Sunset Blvd., Los Angeles. . . . **Pete Lemongello** has signed with **Monchild Productions, Inc.**, for public relations. He will appear with **Ed McMahon**, **William B. Williams** and others at the Holy Name Bowers Mission event honoring **Terrence Cardinal Cooke** at the Biltmore, Friday (30). . . . **Robert**

Moran, San Francisco composer-conductor, conducted the first performance of his "Hallelujah (an Urban Phenomenon)," a festival of light and sound, incorporating the Lehigh University Campus and the city of Bethlehem, Pa., April 23.

Decca's **Karen Wyman** plays Atlantic City's Haddon Hall Hotel, June 21. She will appear as part of "An Evening with David Frost" at the Oakdale Music Theater, June 21-27. Among her other summer dates are July 19-24, Top Hat, Windsor, Ontario; July 25, Blossom Music Festival with the **Billy Taylor Orchestra**; July 29-Aug. 18, San Francisco's Fairmont Hotel; and Aug. 21-29, El San Juan, Puerto Rico. Frost's show with Motown's **Barbara McNair** and Reprise's **Tiny Tim** plays the Westbury Music Fair, May 14-16; and with Miss McNair and Metromedia's **Hines, Hines & Dad** at Toronto's O'Keefe Center, May 31-June 5. . . . **Toni Arden** begins a one-week engagement at the Beverly Hills Country Club, Newport, Ky., Monday (26).

Joe Masiell of "Jacques Brel Is Alive and Well and Living in Paris" is doubling at Upstairs at the Duplex, 55 Grove St., on a two-show-a-night basis. . . . **Major Harris** is replacing **Randy Cain** with Bell's **Delfonics**. Harris formerly was with the **Nat Turner Rebellion**. . . . **Two as One**, husband and wife

(Continued on page 25)

Talent In Action

JOHN MAYALL BOZ SCAGGS

Fillmore East, New York

John Mayall, master musician and bluesman, was in fine form in the early show at Fillmore East, April 16, the first of four weekend performances. His current band, as usual, contains some of the top musicians around.

Boz Scaggs and his seven fellow musicians also excelled with a more rustic sound. The Columbia artist showed a good voice and a first-rate feel for such songs as "We Were Always Sweethearts" and "Muddy Waters." "I Feel Good and I Hope I Always Will," a blues standard.

His brass section, of Pat O'Hara, trombone, and saxophonists Tom Poole and Mel Martin proved an excellent jazzy unit. The other members also were excellent, including organist Jyman Young.

Mayall, a Polydor artist, dishes out the blues as possibly no other white artist can. He also was excellent on harmonica, guitar and piano on such numbers as "The Pig's Eye" and "Monkey Man." Harris, who records for Epic, was an excellent blues fiddler throughout, especially in solo passages.

Mandell and bass guitarist Larry Taylor, both formerly with Canned Heat, also proved to be musicians to be reckoned with in solos and ensemble. Drummer Paul Lagos, the newest member of Mayall's group, was a steady asset. His solo, without drumsticks, was as good as it was unusual. Another Polydor cat, Randall's Island, performed well as the show's opener.

FRED KIRBY

THE BLOSSOMS TOM JONES

Caesars Palace, Las Vegas

Parrot Records' Tom Jones, offering a cleaner show than he had done a year ago at the International, hypnotized the celebrity opening April 16. A vibrant ovation by the Nat Brandwynne orchestra kicked off the evening.

Song trio the Blossoms, Jones King, Darlene Loveland and Fannita James, were fantastic. Their outstanding harmony was matched only by their good looks and enthusiasm during 20 minutes of "Save the Country," "Ain't No Mountain High Enough" and "Shout."

Coming on with "Dance of Love," the Welsh superstar displayed a strong voice which was in excellent condition. Talk was kept to a minimum as he dynamically sang "Cabaret" and his hit of eight years ago, "I Can't Stop Loving You."

The talented showman presented a polished package from start to finish. His gyrations, well rehearsed, built with the songs. "I Who Have Nothing" and "Delilah" saw a lot of arm swinging. By the time he did his hit records, a rock medley and his latest "She's a Lady," he had picked up movement and removed his tie and coat. Women of all ages in the audience responded, while the men seemed to be enjoying the show just as much. **LAURA DENI**

JOHN LEE HOOKER CANNED HEAT

Carnegie Hall, New York

An evening of boogie and sometimes overemphasized rock and roll, the patrons of Carnegie Hall as the West Coast master of blues 'n' boogie, John Lee Hooker, took the stage and the audience. Hooker started the evening by performing alone. His voice was in mellow form as he sang the blues including "Serves Me Right to Suffer," "Boom Boom," and "Bad as Jesse James."

Canned Heat then performed a

solo set which featured some good rock 'n' roll spiced with the blues. The audience seemed more receptive to Canned Heat, but it took a reappearance of Hooker to get the group down and dirty and really cookin'. Several times while Hooker played with the group, Canned Heat took off and instrumentally took over. Hooker walked off the stage several times while the audience screamed for more.

With Hooker 'n Heat on stage, there was no quarter given as Hooker kept pushing and pushing and the group responded well. Not a soul was left sitting at the end of the set. **BOB GLASSENBERG**

IT'S A BEAUTIFUL DAY COLD BLOOD

Civic Auditorium
Santa Monica, Calif.

Cold Blood played an excellent set here April 16, while It's a Beautiful Day, recording its set for a live record, played a spotty but well received one hour.

The problem with It's a Beautiful Day's set was that the familiar tunes were just that: a little too familiar. The basic arrangement for songs such as "White Bird" and "Don and Dewey" have changed little in the past year, except for jamming, which at times was pretty lame. The new tunes, however, were excellent, showing that the group can still write. With the right choice of songs and some judicious editing, IABD's set could be a pretty good live album for Columbia Records.

Cold Blood continued in its funk and soul vein, using the stock rhythm and blues cliches, but not letting the cliches get the best of the music. Lydia Pense continues to be a more than solid singer, and the rest of the band (especially on an instrumental) showed it can cook with incredible funkiness. The group records for San Francisco Records.

GEORGE KNEMEYER

P.J.'S

Copacabana, New York

The P.J.'s (Paola & Jeanne), two attractive young ladies with an abundance of talent, shared the billing with Warner Bros.' Don Rickles at the Copacabana on June 15 and took complete control of the audience with their winning style. The girls, newly signed to Map City Records, are making their New York club debut, and they have an exciting career ahead of them. From their opening "Easy Come, Easy Go," they keep things moving on stage as they offer medleys that included "Little Green Apples," "Spinning Wheel," "Somewhere My Love" and "Born Free." An exceptional treatment of "The Man I Love" was followed by an infectious "Ciao Ciao Bambino," which proved a fitting closer. **JOE TARAS**

BLACK OAK ARKANSAS

Whisky a Go Go, Los Angeles

Black Oak Arkansas isn't going to save rock and roll, but the group sure is fun to watch. It packed the dance floor here recently with some loud rock music.

The group, who record for Atco comes on as a cross between the MC-5 and Alice Cooper. B.O.A. has absolutely no finesse or subtlety, but succeed where other such groups fail. The reason is that the group involves the audience, and also because it is tough to ignore sounds played at nearly the threshold of pain, but still maintaining a faint hint of rhythm.

The lead vocalist, Jim Mangrum, has a voice that falls somewhere between Capt. Beefheart and Howlin' Wolf. The rest of the group isn't too talented, giving the (Continued on page 22)

MAY 1, 1971, BILLBOARD



IAN ANDERSON, left, lead singer of Jethro Tull, discusses the group's new Reprise album "Aqualung," with Scott Muni of WNEW.

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PUBLIC RELATIONS



Gershman, Gibson & Stromberg

Talent In Action

• Continued from page 20

impression that anyone from the audience could come up to the stage, jam on an instrument they never played before, but still not hurt B.O.A.'s overall sound too much. And maybe that's why the audience loved the group.

GEORGE KNEMEYER

TOMMY ROE

Sahara Hotel, Las Vegas

An easy-mannered Tommy Roe made his Las Vegas debut opening the Buddy Hackett show. He came on with his 6.5 million seller "Dizzy," then eased into a rousing rendition of "For Once in My Life."

Popular with the teen-age crowd, the ABC recording artist offered several of the bubblegum songs which he both wrote and recorded including "Sheila," "Hooray for Hazel," "Sweet Pea" and "Everybody."

Three easy listening selections from "No, No, Nanette," complete with tap dancing were competently executed. Roe then surprised the crowd with his way with the ballad "Jean," and closed his segment of the show with "What the World Needs Now."

Roe was backed by a girls' trio, Sugar, who also record with him.

LAURI DENI

CAT STEVENS JOY OF COOKING

Gaslight, New York

Possibly no one but A&M recording artist Cat Stevens could have made the brutally uncomfortable accommodations at the

new Village Gaslight worth enduring. Capitol's Joy of Cooking couldn't do it. They opened Stevens' bill April 12 through 14 and though they have an interesting combination of styles and two fine girls singers, they had to fight a hard battle to win the audience's attention away from its own stiffening muscles.

But Cat Stevens makes everything disappear except the sound of his own voice. It is odd to see him in concert: soft, round sounds coming from a very thin and angular man; a kind of peace and understanding that is more than maturity coming from someone so young. The magic of his melodies is in the syncopation, unforgettable lines of melody, infinitely hummable, filled with wonderful interlocking chains of internal rhymes. His music is quite unlike any other, an exquisite pleasure.

NANCY ERLICH

AL HIRT

Tropicana Hotel, Las Vegas

Al Hirt and company proved that the Las Vegas crowd hungers for jazz. Some 200 were turned away opening night. Their soulful rendition of "Birth of the Blues" caused the drinking crowd to put down their glasses and feel the music.

Featuring each of the sidemen clarinetist Pee Wee Spitaleri; trombonist Joe Prejean; pianist Ronnie DuPont; bassist Rodrige and Paul Ferrera on drums, two selections they recorded in the 60's "Cotton Candy" and "Sugar Lips" delighted the packed audience.

A perfectionist in blues, Pee Wee lived up to his reputation with beautifully clear, polished clarinet notes. Pianist DuPont showed his versatility with a classical rendition of Exodus. Hirt came across with three snazzy versions of a seven-part solo learned in simple form by every aspiring cornet player.

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The entire aggregation was artistry in sound from a foot stomping "Cabaret" to the sweet "A Man With a Horn." The set was closed out with "When the Saints Go Marching In."

LAURA DENI

HELP

Whisky a Go Go, Los Angeles

Help is a trio, Help has guitar, bass and drums. Help plays songs that are very long. Help needs help. The group's set here April 19 was a sound massage rather than an exhibition of good music.

The group, in all fairness, does show potential. But almost all of Help's songs run on for 10 to 15 minutes, with not much musical merit in the solos. If the middle of the songs were cut out, the group would be much improved. The only short song in Help's set was "Give the Power to the People" (not the John Lennon song), easily the group's best and was a welcome oasis in an otherwise dismal set. The group records for Decca.

Also on the bill was T. Rex, a Reprise group, that played some of the best rock and roll to come from England in a while. Good band to boogie to.

GEORGE KNEMEYER

FLASH

Whisky a Go Go, Los Angeles

Flash musically is not what one might expect from its name. The group doesn't come on like a power group with banks of amplifiers. Instead the music is based on subtleties, going from loud to soft, emphasizing good vocals and fine lyrics on the original compositions.

Flash's set here April 13 was model for other groups to follow. The first song carried the feel (though not an imitation) of the Band but with a more danceable rhythm, supplied by Marc Koplun on drums and John Hardy on bass. The second song moved to a more rockish tune, with Jimmy Rodgers and guitarist Marv Jones splitting the vocals. "Satisfied," the best number by the Chicago-based group, finally got the audience to sing along and help with the percussions by beating on tambourines, maracas and just plain foot-stomping.

The final number of the set saw something quite unusual for the Whisky. Rodgers walked into the crowd like a troubadour and went from table to table, repeating the refrain of the song (in a "Hey, Jude" vein) and eventually got the usually staid Whisky crowd harmonizing with the band. Special credit should also go to organist John Christy, whose fills were a big plus to total group sound. The group is between record contracts.

GEORGE KNEMEYER

HEADS, HANDS & FEET

Troubadour, Los Angeles

Last year, it was the Faces that came from Great Britain to blow everybody off the stage with showmanship and good music. This year it will be Heads, Hands and Feet, whose appearance here April 14 mark them as a group to be watched closely.

HH&F is co-led by Tony Colton and Albert Lee. Tony Colton is the vocalist and comes on like Joe Cocker in the sense that Colton's motions lead one to believe he is a frustrated drummer. And his vocals are as strong as his stage presence. Lee is the lead guitar player, and this marks his first venture out of the studio after working with people as diverse as Chet Atkins and Cocker. He seems at home best with country music, although this is just one facet of his playing. Ray Smith, the other guitarist, fingerpicks his electric guitar like an acoustic and comes up with some amazing fills. Pianist Mike O'Neill is a pure rock and

(Continued on page 39)



SERGIO FRANCHI, center, is greeted backstage after his opening at the Americana's Royal Box by, left to right, WNEW's William B. Williams, WNBC's Ted Brown, Loew's president Preston Robert Tisch, and singer Clint Holmes.

Miami Cancels Plans for Summer 10 Rock Fest Series

MIAMI BEACH — The Miami Beach Tourist Development Authority canceled plans for a series of 10 rock fests this summer to be held at Miami Beach Convention Hall.

After narrowing the field of nine promoters to two: H.B.S. Inc. of New York and Los Angeles, and American Concert Association of Englewood Cliffs, N.J., the TDA suddenly decided to chuck the venture. There will be a Young Summer '71, but it won't be hard rock. What is now planned is a "total program" that will be held outdoors free, and will encompass music, arts, crafts, lectures and drug education.

The TDA began having reservations of the feasibility of the rock fests after hearing demands of one professional rock promoter scheduled to underwrite the \$300,000 concert series. The TDA was asked to: give financial breaks on their investment; provide office facilities; give rooms for V.I.P.'s; take care of airline transportation; have a non-cancellation clause in the contract with the city to allow for damages if the city canceled after the second concert, and lower the Convention Hall rate.

Instead of signing the contract, the TDA enlisted the volunteer aid of Hal Spaet, chairman of the Metro Youth Advisory Board to form a committee of youth and media representatives to work out a free broader-based program.

Spaet had warned the TDA that "you won't be able to bring off the rock concerts unless there is sleeping space. Be prepared of what is going to come." Spaet also felt that if the Convention Hall could not hold everyone wanting to see the concerts there would be a riot. He suggested that the TDA put on lawn concerts free and offer the youth more than just music.

Ohio Folk Fest Set for Ohio U.

ATHENS — The Southern Ohio Folk Festival will be held in the Ohio University Convocation Center Friday and Saturday (7-8). The festival is being produced by Campus Directions, New York, with Mike Brovsky and Ron Shelley as principals.

Featured in the festival will be Pete Seeger, Tim Hardin, Country Joe McDonald, Odetta, Doc Watson, Dave Van Ronk, Tim Hardin, Kate Taylor, Livingston Taylor, the Youngbloods, McKendree Spring, Jerry Jeff Walker, Rosalie Sorrells, Dave Bromberg, Nick Holmes, Paul Siebel, Donny Brooks, Keith Sykes and Gary White. The M.C. for the event is Uncle Dirty.

There will be various workshops and seminars for craftsmen as well as for musicians. Top admission price is \$6.50.

Signings

Holy Moses, five-member rock group, to RCA Records. Group is managed by **Michael Jeffries** through his Karana Production.

The **Ashley Brothers** signed with Capitol through **Eddie Jasons** Dantroy Productions. Their first Capitol single is "Open My Eyes." . . . Warner Bros. **Deep Purple** to American Talent International (ATI) for booking in the U.S. and Canada. . . . **Wishbone**, a Canadian group, to Scepter.

Scream'n' Jay Hawkins signed with Complex Three, Ltd. of independent producer **Paul Jonali**. . . . **Love's Kathleen Emery** to **Kal Ross** for personal management. . . . Guitarist **Jim Hall** signed with Milestone Records. **John Hetherington**, managed by Gil Enterprises, Inc., to Uni Records.

Terry Woodford, writer, producer and singer, joined Cotillion, where "Same Old Feeling" will be his first single. . . . **Pollution** to Prophesy with its first LP to be distributed by Atlantic. . . . **Alex Harvey** joined Capitol with a July release set for his first album. . . . **James Stein** to Just Us Productions

of Los Angeles as artist-writer. . . . Also joining Just Us is **Mark Hopkins** as staff producer. Just Us will record **Johnny Tillotson** with **Val Christian** Gary handling production. . . . **Game**, Miami rock group, signed with Evolution/Stereo Dimension. Their first album was on Koppelman-Rubin's Faithful Virtue label.

Merilee Rush signed with Scepter with her first single being produced by Broderick Productions of **Joe Guercio** and **Glenn D. Hardin**. . . . Scepter's **Buoys** to **Gerard W. Purcell** for personal management. . . . Singer-songwriter **James Trumbo** to Fantasy where he's recording his first album. . . . **Harry Sonoda** will be a writer for Wednesday's Child Productions. . . . **John Florez** has signed with Bell for special production projects on the West Coast. . . . The **Road Runners** from Geneva, N.Y., signed with **Tom Rizzi's** Total Concept Productions. **Shrub**, a New Haven group, has been placed by Total Concepts with Paramount through a master purchase deal. Their first release is "Ride My Motorcycle."

MAY 1, 1971, BILLBOARD

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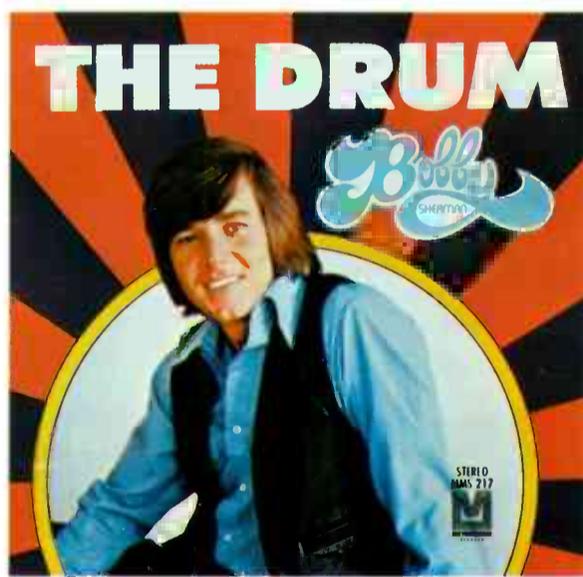


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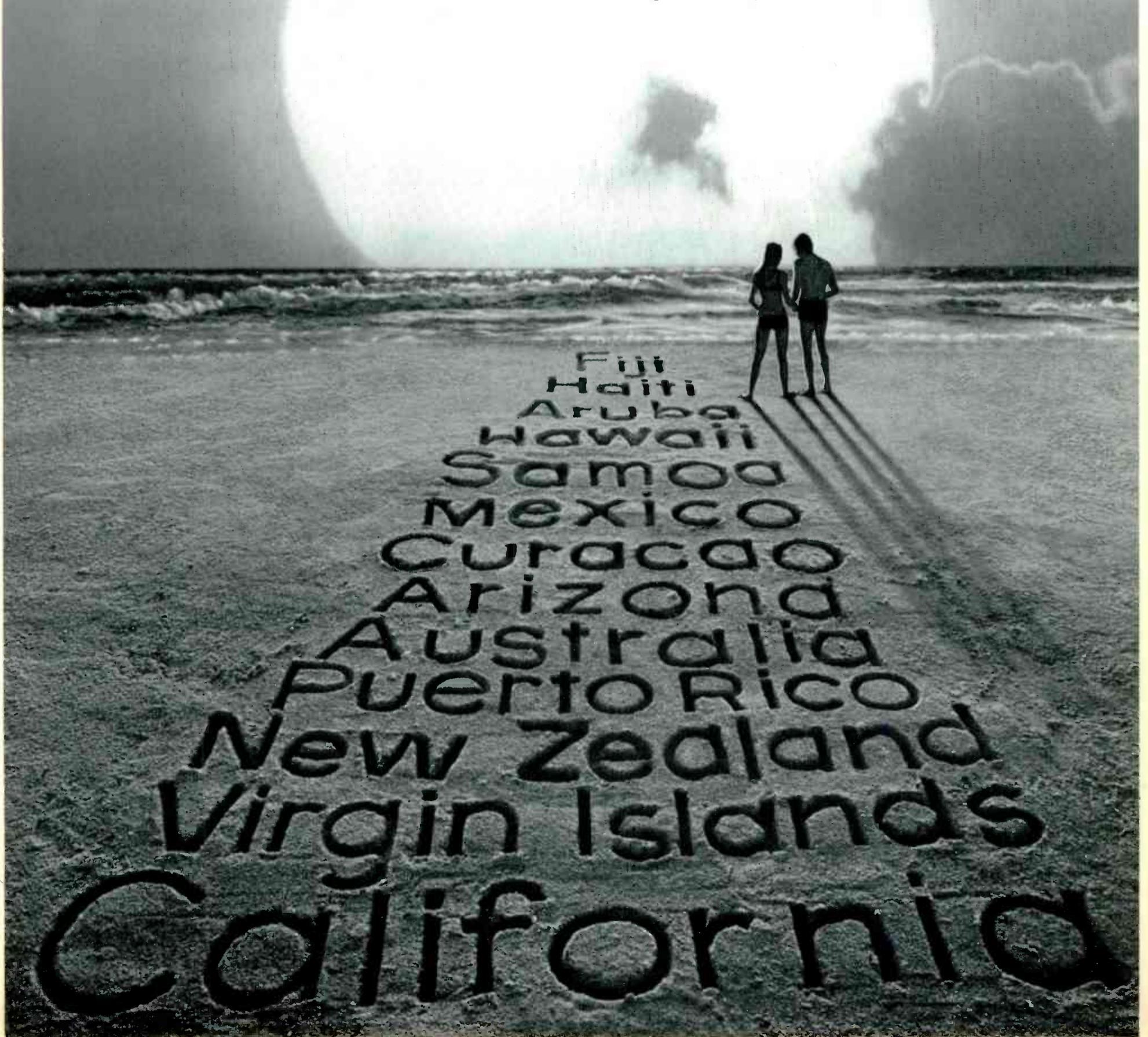
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From The Music Capitals of the World

DOMESTIC

• Continued from page 20

team managed by Total Concepts, have completed material for their first album. **Tom Rissi**, head of Total Concepts, is arranging a recording deal for the duo. . . . **Beau Ray Fleming**, independent record producer, is pledging 25 percent of all royalties received by Exuberant Productions, his production company, from sales of Mandrill's Polydor recordings to the Sickle Cell Anemia Foundation.

Top Shelf, vocal group, is handled by Dody Productions, an organization of young black businesswomen who plan to package complete productions of promising talent. **Lucien Farrar** is the group's personal manager. . . . **Jerry Fuller** is the new producer for Columbia's **Johnny Mathis** beginning with **Jimmy Webb's** "Evie." . . . **Eddie Thomas** has formed **Thomas Associates, Inc.**, a national promotion and counseling service at 323 East 23rd St., Chicago. . . . **Cliff Ayers** will be the guest celebrity Sunday (25) and Sunday (2) at the Joe Franklin Show at the Living Room.

Bell's **5th Dimension** appears with **Pearl Bailey**, **Jack Benny**, **Mitzi Gaynor**, **Bob Hope** & the **Goldiggers** and **Danny Kaye** at the 50th anniversary gala of the Motion Picture & Television Relief Fund staged simultaneously at the Dorothy Chandler Pavilion and the Ahmanson Theater of Los Angeles' Music Center. **FRED KIRBY**

LAS VEGAS

Bobbie Gentry's opening at the Landmark coincided with her ninth Capitol release "Patchwork." **Bobbie** wrote all 12 songs, produced the album and designed the color insert with all lyrics hand printed by her. The Landmark star who has had 40 of her songs published is appearing with Epic recording artists **Plymouth Rock**, the **Local Gentry** and **Lee Tully** who came to town from an engagement in Windsor, Canada.

At United Recording **Sammy Davis** did five tunes, **Jimmy Dean** recorded commercials. **Anthony Newley** and **Leslie Bricusse** put songs on tape for their new Broadway show. Also the **Los Blues** are finishing up their album, **Guy Lombardo** was working on tunes and the **Air Force Academy Band** is in for a week doing a soundtrack for a T-Bird special.

Bill Porter of United is in the serious talk stage regarding Vegas Music International, a new label which would be based locally. United, **Vic Beri Enterprises** of Los Angeles, **Frank Hooper's Big Sky Music** of Denver, Colo., along with the Contempo recording label, would merge.

The International's summer lineup includes **Glen Campbell** opening May 13 followed by **Nancy Sinatra** on June 16 and **Perry Como** on July 19. . . . **Dave Burton** has joined **Red Norvo**, **Monk Montgomery**, **Lloyd Ellis** and the **Eddie de Santis** duo in the Tropicana's Casino lounge.

Jack DeLeon last seen at the Fremont is now in the Sahara Hot Flash review. . . . **The Treniers** who closed at the Flamingo Wednesday (28) are set for a four-week reprise starting July 22. . . . **Monty Hall** has **Carl Ballantine** and the **Kids Next Door** with him during his Sahara gig which began Tuesday (27). **Johnny Carson** closed out a SRO week gig at the hotel Monday (26).

Tammy Wynette, **George Jones** and the **Jones Boys** open Wednesday (5) at the Landmark. . . . Singer **Trina Parks** made her local debut at the Flamingo Thursday (29). . . . Because Desert Inn's **Al Martino** signed for the controversial "Johnnie Fontaine" role in "The Godfather" film, he had to cut short his engagement with **Joan Rivers**. **Abbe Lane** replaces him until Tuesday (4) when **Juliet Prowse** opens.

Sands' Alan King co-stars with **Sean Connery** in "The Anderson Tapes." **Connery** was at the International filming several action scenes. . . . **Joan Rivers** will make her Broadway debut late fall in a play "My Son-In-Law Knows Zubin Menta" written by **Lester Kolodny**, **Joan** and her husband **Edgar Rosenberg**. . . . **Dean Martin's** son **Dino** wed **Olivia Hussey** at the Riviera.

Bobby Stevens and the **Checkmates** autographing records at Wonder World Stores. . . . **Frank Modica** is planning to present small reviews and new single acts at the Landmark after the Tower Sweets review closes. . . . **Norm Crosby** is set to tour with **Robert Goulet** this summer. . . . After **Tom Jones** closes at Caesars he goes on a tour of one-nighters with the first stop in Cleveland. Traveling with Jones will be **Ken Claire** on drums, **John Rosstill** bass, **John Sullivan** lead guitar and **Bobby Sheu** on bass guitar.

Frankie Laine presents a benefit

concert for retarded and handicapped children Tuesday (4) at the International then opens Wednesday (5) in the lounge coming in from a tour of Australia and the Far East. . . . **Ike and Tina Turner** review inked by Caesars for two weeks beginning May 13 and Aug. 12 for four weeks. . . . The zany Bottoms Up musical review opened at the International. The show is stolen by talented **Betty Waldron**.

Dot artists **Hank Thompson** and **Curtis Potter** are at the Fremont.

International's **Bruce Banke** denies that the electronic musical show which lost \$50,000 in Los Angeles will be brought into the hotel during 1971. . . . **Hank Williams Jr.** makes his local debut at the Frontier June 9 for a two-week stint. . . . Singer **Paul Anka** set for a return four weeks at Caesars Aug. 12. **LAURA DENI**

CINCINNATI

English pianist **Elton John**, backed by drummer **Nigel Olsson** and **Dee Murray**, electric guitarist, attracted a sell-out crowd to 3,600-seat Music Hall Sunday night (18) at a \$5 top. The **Mark Allman** band, English group, played the first half of the concert. . . . **Larry Sadoff**, director of events and promotion at Cincinnati Gardens the last four years, leaves Saturday (1) to take over the recently created post of regional director of the Roller Derby. He will set up a local office to co-ordinate activities and promotion for the Midwest Region.

With a sell-out registered a week before the playing date, **Grand Funk Railroad**, with **Bloodrock** as the supporting act, should hit in the neighborhood of \$36,000 in a one-nighter at 7,142-seat Hara Arena, Dayton, Ohio, Tuesday (27). Promotion was handled by John Hayes Enterprises, Inc., Dayton, which recently chalked a \$52,717

gross at Cincinnati Gardens with **Three Dog Night**; a sell-out \$28,747 with **Neil Diamond** at the Hara Arena in a tie-in with Dayton station WING, and a \$20,417 gross with **Diamond** at Memorial Hall, Columbus, Ohio. The Hayes office has set the **Osmond Brothers** for Dayton May 22, and Cobo Hall, Detroit, May 23, and **Engelbert Humperdinck** for Dayton's Hara Arena June 3, with ducats pegged from \$5.50 to \$7.50.

Erich Kunzel, resident conductor of the Cincinnati Symphony Orchestra, last week announced the guest stars for the organization's popular "8 o'Clock Series." First in, Oct. 10, will be **Dionne Warwick**, to be followed by maestro **Thomas Schippers**, who will appear both as conductor and piano soloist on **George Gershwin's** "Rhapsody in Blue," Oct. 29; a holiday special, Dec. 4; **Al Hirt**, Jan. 22; **Johnny Mathis**, Feb. 5; Sports Celebrity Night, March 12; **Chet Atkins**, April 16, and Cincinnati's **Pam Myers**, currently in the Broadway musical, "Company," and **Lee Roy Reams**, second lead in the New York hit, "Applause," May 13. Last season's "8 o'Clock Series," in its eighth year of running, proved a complete sellout.

Sherman Warner has left the touring company of "Hair" to join the Playhouse in the Park here as production stage manager. . . . The "Act IV Revue" opened Monday (26) at the Playboy Club, to be followed by the **Harmonicats**, May 24, and **Bill Haley and the Comets**, June 7. . . . **Freddie Hubbard** and **Herbie Hancock** set for a one-nighter at the Taft Theater Saturday (1). . . . John Hayes Enterprises Production, is a joint promotion with WEBN-FH, presents **John Mayall** and **Randall's Island** in concert at Music Hall May 5. **BILL SACHS**

MEGA RECORDS AND TAPES Welcomes an American Musical Tradition

Fred Waring And The Pennsylvanians

in a new concept featuring fourteen of Nashville's best loved songs.

PEOPLE ARE SO NICE
OPEN UP YOUR HEART
HANK WILLIAMS MEDLEY
FOUR WALLS • ANYTIME
CHEATIN' HEART • LOVE ME TENDER
I REALLY DON'T WANT TO KNOW
KAW-LIGA • DADDY SANG BASS
JAMBALAYA (ON THE BAYOU)
HEY GOOD LOOKIN'
SNOWBIRD • TRY A LITTLE KINDNESS
COLD, COLD HEART

Fred Waring's Nashville
Fred Waring And The Pennsylvanians

ANYTIME • FOUR WALLS • ANYTIME
DADDY SANG BASS
I REALLY DON'T WANT TO KNOW
HANK WILLIAMS MEDLEY
LOVE ME TENDER
PEOPLE ARE SO NICE



M31-1005

8 TRACK TAPE M81-1005
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Radio-TV programming

Programming Forum Planning Radio—Record Rap Sessions

• Continued from page 1

problem, exchange ideas, or ask questions on new records. This is a unique chance for radio personnel to talk with many record companies about music trends, new products, artist availability, record service, or any subject of mutual

WFIL-FM to Change Letters

PHILADELPHIA — The call letters of WFIL-FM here will be changed to WIOQ-FM on Wednesday (28), according to program director Dave Klahr. The station is now owned by John Richer, president; it previously was a Triangle Broadcasting property. In June the station is moving studios to No. 2 Decker Square; in July the station will go live.

At present, Jay Cook, program director of WFIL, and WFIL air personalities Tom Tyler and J.J. Jeffrey tape voice tracks for the automation system. They will continue doing this on a free-lance basis until the station goes live. Format of the FM station will not change: it programs easy listening music. All promotion of the new call letters will focus on "102."

WTLC-FM, Soul Station, Now 'Showcasing' Albums

INDIANAPOLIS — WTLC-FM, local soul music station, is now "showcasing" albums, said general manager Thomas W. Mathis. The station spotlights two feature albums each week with a selection from one album played during every hour and a selection from the other album played during odd hours on a round-the-clock basis. What WTLC-FM has done is to tape and produce 30-second introductions to these albums which highlight the background of the artists, anything significant

WADE Goes Country 5 Days

WADESBORO, N.C.—WADE, 1,000-watt daytime station, is switching to a country music format Monday through Friday, but will rock all day Saturday and Sunday. Music director Bob Rogers said that the station previously signed on with country music, played some easy listening records during the day, then went solid rock at 3 p.m. Format change will take place May 1. General manager is Bill Billingsley; program director is Dave Thomas. Air staff includes Jim Boylin, Charles Riddle, and Marv Clark, with Walter McDaniel working on weekends.

'NEW TV FACES' FOR CBS NET

NEW YORK — The CBS-TV network will launch an hour television series "New TV Faces," June 14. The series is a culmination of a 56-city search by the network in an effort to find new professional entertainers. It will be presented as a summer replacement for the "Carol Burnett Show." A regular cast will be selected from the unknowns discovered by the project. There will also be weekly guest appearances by other talented performers new to coast-to-coast TV.

interest. Many of the record companies have indicated they may offer free albums to radio stations at their booths.

The rap sessions, of course, are just a sidelight to the Forum. During the day, there will be sessions covering topics ranging from audience promotions to the blending of programming and sales at the radio station level.

PD Workshop

One of the key sessions of the Forum will be a program director's workshop. Here, some of the best program directors in all formats will play tapes of their stations' sound and registrants will hear a detailed explanation of how they created this sound and what is behind their programming approaches. These sessions will be shirt-sleeve meetings involving a discussion between the speakers and the audience of the day-to-day problems in keeping a fresh sound on the air.

Another key series of sessions will be the air personality workshops. Here, via airchecks, air personalities and major market deejays will discuss and demonstrate why and how records and commercials are introduced and played. Registrants will hear the various methods of presenting news, jingles, weather, etc. The audience

or meaningful in his career, any pertinent information about the album selections, and other items of interest. "In the case of real heavies, where a multitude of information is available, multiple cuts can be made which rotate with each album selection," Mathis said. This promotion has created "sizable increases in album sales," he said.

In addition to creating more attention for its albums, WTLC-FM is featuring a Soulful Weekend, from 9 p.m. Friday until midnight Sunday, during which an artist is spotlighted. The well-known artists and their hits are aired at the rate of one per hour. Three other features are programming each hour during these Soulful Weekends—a No. 1 seller, a top 10 chart tune and a top 50 chart tune, all three taken from the Billboard Rhythm & Blues chart listings ranging from 1948 through 1970.

will be able to compare their stations' system with that of successful major market stations. Again, the major formats will each have their own session.

An evening session will be devoted to the changes in music and the record-buying public. Leading artists and record producers will be the speakers. A rap session will be developed. This is a repeat performance of one of the most popular and informative sessions of last year when several hundred radio men and record executives attended the Billboard Radio Programming Forum at the Waldorf-Astoria Hotel in New York.

As at last year's Forum, the educational consulting firm of James O. Rice Associates, New York, is organizing and directing the Forum activities. They've arranged for especially low room rates at the Hotel Ambassador for Forum registrants; singles will be as low as \$13, doubles will be as low as \$23—both on a first come, first served basis.

Registration this year has been lowered to \$150 for everyone registering before July 1. To register, send a check for \$150 to: Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 10019. After July 1, the registration fee will be \$175; it will be possible to register the morning of the Forum, but pre-registration is simpler.

James O. Rice Associates is now completing the agenda and will soon begin selecting speakers. The list of topics on the agenda has been culled from a survey of several hundred leading authorities in programming, sales, ratings, and music.

WNOK Shifts to Top 40 Play

COLUMBIA, S.C. — WNOK, managed by Frank T. Stish, has switched to a Top 40 format. Mike Hiott, formerly of WQXI in Atlanta, is program director. Station is using a restricted playlist, PAMS jingles, and Hiott is now trying to build up a record library.

The station previously featured MOR music. Under the new format, Hiott said that he will add new records to the playlist twice a week in order to "reflect the sound that the city wants to hear."

WDAS' WOODS TO BE CITED IN PHILA. MAY 16

PHILADELPHIA—Some 1,000 leading music and radio executives and civic officials are expected here May 16 to honor Georgie Woods, air personality on WDAS. Woods is being honored for his humanitarian deeds in the Philadelphia area and the nation; for years he has been involved in countless projects on behalf of the black people. The dinner will be at 6 p.m. at the Marriott Motor Inn here. Tickets are \$50 and reservations may be obtained by calling LaLie Lott of Faith Silverman at 215-TR 8-2000. Honorary chairmen on the dinner include Berry Gordy Jr., Al Bell, and Jerry Wexler from the music industry, plus such civic leaders as the Rev. Leon Sullivan, founder of the Opportunities Industrialization Centers; Pennsylvania Governor Milton J. Shapp, Secretary of State C. Dolores Tucker; federal judge A. Leon Higginbotham Jr., and district attorney Arlen Specter. Dinner coordinator is LeBaron Taylor of WDAS.

WOKY Cuts Off Promo Men's Calls on Disk

MILWAUKEE—WOKY, Leading Top 40 station in the market and one of the major influences on sales of new records in the nation, notified all record promotion men last week that phone calls about records would not be accepted henceforth.

George Wilson, program director, said that the phone calls had become "aggravating. Music director Tex Meyer has been spending half his days answering phone calls from record promotion men asking if he's listened to their record yet or if he's added it to the playlist. If the record companies are that interested in what

we're playing, let them come by in person and say hello." He also said that several promotion men had become "annoyed" when they found out WOKY wasn't playing their records. "But it's the record promotion man who comes to visit the station that deserves the shot with a new record, not the people who've been calling and wasting Tex' time."

WOKY has 30 records on its playlist and has been playing about 12 extras. Last week, Meyer cut the extras back to a maximum of five. With this type of short playlist, "if we add three to four records a week, it's a lot," said Wilson.

KUPD Into Top 40—No Weak Spots: PD

PHOENIX—Claiming that he's keeping the "best music in the world on the air at all times," program director Joe Bailey has taken KUPD here into a Top 40 format. The playlist contains about 20-30 records, which is augmented with about 20 album cuts. The station is programming between six and nine oldies an hour and about three LP cuts per hour. Bailey said that he adds as many new records as he feels are good each week, but believes that "there's not one weak spot in the entire format."

Air personalities include Jim Wilkerson, a former KFI, Los Angeles, newsmen, in the morning, followed by operations manager

Mike Mitchell, who used to be with KRUX in Phoenix. Bailey does the 2-6 p.m. show. Bobby Otus from KAFY in Bakersfield, Calif., does the 6-9 p.m. show, then William Edward Compton, general manager of the city's daytime progressive rock station—KCAC, does a progressive rock show until 1 a.m. Jack Dillon does the all-night show. At present KUPD, licensed to Tempe, is simulcasting on KUPD-FM, which will soon go to 100,000 watts in stereo. Bob Melton, previously general manager of KRUX in Phoenix, is general manager of KUPD. Bailey had been with KTKT in Tucson. KUPD had been an MOR format station.

Letters To The Editor

World's Wrong

Dear Sir:

When you first wrote the article about me taking over here as vice president in charge of programming WPDQ, you quoted me as saying it was not a WAPE market but a WVOJ market (WVOJ being a country station). I got a lot of telephone calls. People laughed, not only at me for mis-reading the market and misunderstanding the market but also they put you down for writing such a story. Well, let me say this—you and I were right and the whole world was wrong.

The latest Pulse for Jacksonville was taken Jan. 1 through Jan. 21 and shows WVOJ a strong No. 1 except in afternoon drive. I enclose the following figures: 6:00 a.m.-10:00 a.m. shows WVOJ 24, WAPE 16, WPDQ 8; 10 a.m.-3 p.m. shows WVOJ 20, WAPE 17, WPDQ 7; 3:00 p.m.-7:00 p.m. shows WVOJ 20, WAPE 25, WPDQ 12; 7:00 p.m.-midnight

shows WVOJ 28, WAPE 22, WPDQ 12 . . . so as you can see it is clearly a WVOJ market. Also let me point out that my entire staff, jingles, and sound hit the air in Jacksonville Jan. 23 . . . two days after the Pulse was taken, so the low numbers that WPDQ had in no way reflects the sound we now have on the air. As far as the sound we now have on the air is concerned, it has been on the air only for two months. A new Pulse has just gotten under way which will end April 21. We should have the results of this Pulse in May. However, since there has been no actual Pulse survey taken since before my staff went on the air, there have been several things happening in this market that I feel you should know about. First of all since we went on the air WVOJ, the leading station, has hired a new program director and so far at least one new DJ; WMBR

(Continued on page 29)

MAY 1, 1971, BILLBOARD



BILL WARD, general manager of KBBQ in Burbank (Los Angeles), received the Uncle Art Satherley Award for 1971 presented each year by the Friends of the John Edwards Memorial Foundation Inc. at the University of California in Los Angeles. The award is given each year to the man who has made the greatest contribution to further the aims of the JEMF. From left: Ward, Uncle Art Satherley, and Ken Griffis, executive vice president of the foundation.



4 OUTSTANDING COUNTRY RADIO PROGRAMMING SERVICES

Weekly Country Singles Service

... brings you *automatically each week* a combination of the 10 best and most promising Country Singles—the greatest output of *all Country record labels*. That's a total of 520 of the strongest Country Music releases issued over a full year. You order this great programming service just like you'd order a magazine subscription—pay for it once, then count on RSI's fast, reliable service to deliver 10 top Country Singles to you each week, every week of the year.

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Country Album Catalog Package

A careful selection of more than 100 of the best *basic Country programming available*. These are albums which definitely belong in the library of every Country Music station in the world. Top artists (vocalists, groups, orchestras), best-selling albums, award-winners, standards, everything you need for the kind of Country programming fare that wins and holds Country Music audiences everywhere. Choose as few as 10 albums from this outstanding selection, or any number up to the entire Country Catalog Package of 104 albums.

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RSI's special Country Music Programming Services are made up of the best of today's records—the right-now Country hits as well as the soon-to-be-hits. They are selected by the industry's most potent programming combination—Billboard's own staff of Country Music review specialists and Billboard's Country Chart researchers. There are weekly and monthly Country Programming Services that bring you audience-winning records on a regular continuing basis all year around. And there are two very special Album Catalog Packages that offer the best basic Programming material available. Check the details, make your choices, then use the coupon for full information and prices. You, your listeners and your sales department will be glad you did.

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Please print

My Name _____

Call Letters or Co. _____

Address _____

City _____

State _____

Zip _____

Vox Jox

Chuck Taylor has taken over as program director of WOWI-FM, Norfolk, Va. . . . The Claudius Seal of Approval this month goes to the 20 Ohio stations who carried the six-hour live drug seminar "Life Is Real" originating at WGAR, Cleveland, on April 18. Stations carrying the seminar included WFIN, Findlay; WAVI, Dayton; WREO, Ashland; WFAH, Alliance; WEBN-FM, Cincinnati; WLEC, Sandusky; WBBN, Youngstown, and WGCL, WABQ, and WNCR-FM, Cleveland. A good example of teamwork for a good cause.

Lineup at KXLY in Spokane, Wash., now includes Mike Moran 5:30 a.m.-10 a.m. from KQIN in Burien, Wash.; Gary Charles until 2:30 p.m., John Ross 2:30-7 p.m.; and R. G. Minor 7:30 p.m.-1 a.m., reports Jon Holiday, who guides the programming of the uptempo MOR station. . . . Ron Michaels, who used to work part time on WMC-FM, Memphis, while working as a reporter for the Memphis Press-Scimitar newspaper, is now full-time 1-7 p.m. on the station. He says the programming consists of about 40 singles and 20 albums, but from 7-midnight most of the singles are eliminated and WMC-FM concentrates on albums.

Bill Corsair, 30, 10 years experience, married, previously with WICE, Providence, and now searching for a job; call 401-524-3829. . . . The lineup out on KING, Seattle station which is Drake-accented, now includes Ken Sasso 5:30-9 a.m. who'd previously been on WHB in Kansas City; program director Buzz Barr until noon; Mike Brody until 3 p.m.; Bob Shannon 3-6 p.m., China Smith 6-9 p.m., Gary Mitchell 9-midnight, Jim Martin all-night, and Grey Connors on weekends. The 50,000-watt station has a 40-record playlist and adds about 8-10 hitbombs a week; biggest recent promotions include feats such as playing 1,100 records without a commercial, giving all the records away to listeners.

Mike Drexler, AP-award winner, 28, seeks news gig. Call 312-878-5385. . . . Tom Watson writes to say he's leaving KMBY in Monterey, Calif., to do the noon-3 p.m. shift at KQEO in Albuquerque, N. M., as of May 1. "I've been doing a night gig here at KMBY, but the grass looks a lot greener in New Mexico.

A note from Lee Bayley, program director of KAKC in Tulsa: "A strange thing happened to me this past Sunday. Not only was I not at the station, but I was far out of town. And at 7:15 a.m., the phone rang and it's for me. Long distance from Spokane, Wash. Keeping in mind there is a strict rule not to give out my number, and in addition to being numb from from a short night of playing Easter Bunny, I was quite dumbfounded. Who would call me while I'm in Arkansas? Who would call me at 7:15 a.m.? I kept trying to answer, but after a very meaningless and incoherent conversation, I abruptly said: 'Hey, man. Call me in Tulsa tomorrow!' I learned today that it was a conference call and many of radio's finest from across the country were on the phone. So, to Scotty Brink in Seattle, Mark Driscoll in New York, Bill Stevens in Denver, Scott Seagraves in California, Bob Scott in Tulsa, and many, many more, I say: 'God, forgive me for I knew not what I was doing and please call again.'

Stanley Grayson, previously with Atwood Richards Inc., is new president and general manager of the media division of Pepper Tanner

By CLAUDE HALL
Radio-TV Editor

and will operate out of the New York office; the firm is active in acquisition and trading of television and radio time. . . . Got to put a plug in for George Jay; he's representing the "Alex Liquor Store" disk featuring Bob Hudson and Ron Landry, two veteran air personalities on KGBS, in Los Angeles. Jay says the record fits Top 40, MOR, and country music formats. Jay is never wrong. Everybody should play the record and make two veteran deejays very rich and Jay very happy. It's on Dore Records.

Got a note from Tex Justus, air personality on WBNL in Boonville, Ind. He's been playing country music on the air continuously for 31 years and I think a lot of it was live as well as via records. Tex has been in radio a total of 32 years. I think we all owe a man of this caliber best wishes on many more good years to come. . . . Kevin McCarthy, music director of WVIC in Lansing, Mich., who reports that the new lineup include Michael O'Shea from WOWO in Fort Wayne, Ind.; new program director Mark Shepard from WGRD in Grand Rapids, Mich.; Tom O'Tootle; Vahan Ryan in the 3-6 p.m. slot; McCarthy 6-9 p.m.; Bob Sherman with a talk show until 11. Dave Alexander with a progressive rock show until 1 a.m., then Randy Martin and Dick Lee alternate doing the 1-6 show and Mark Adams and Bill Light do the weekend work.

One of the groups that didn't win a prize in the Search for a New Sound promotion last year was the Emerson's Old Timey Custard-Suckin' Band. But Bernard Stollman at ESP Records was wise enough to sign them up anyway. And, lord, but what a great band! Using acoustical instruments with Neil Ricklin doing exceptional work on mandolin and Arnold Sell performing extraordinarily on banjo, the group has some good stuff in "Daybreak Blues" and "Sittin' on Top of the World" and "The Ballad of Fawn & Paul Dog." But it's "Gettin' Up" that is a progressive masterpiece. This cut is wild, the music itself is extremely versatile, and the sensational banjo-playing of Sell is among the best I've ever heard. This album demands progressive rock airplay. Sell's banjo is exciting; the cut is great when played very loud.

Calvin Glover, air personality at WFML in Graham, N.C., has taken over as program director of WWWC in Wilkesboro, N.C., and is seeking another air personality to help in the automated country music programming part of the station's format. The station is country 5 a.m.-6 p.m., then goes rock (live) until midnight. Says that the area is a great living area. Call him if you'd like the job. . . . Ted Randal hit the soggy doughnut right on its pumpkin head the other day in his weekly Tip Sheet. To wit: "though there are some heavy sounds out this week, most of the stuff we heard sounded as though it had been dipped in hand lotion. Our ears almost got softened to death. There's a great similarity with much of this production, and that doesn't make for many hits." Ted is correct. Records are, in general, getting too damned soft and about as exciting as a pan of mud. One way Top 40 radio stations could bring back some of the ratings they've lost to MOR stations and country music stations and progressive rock stations would be to get back to playing exciting hard rock music. Rock stations in New York are so dull at night you can almost go to sleep by them. By the way, Randal operates Tip Sheet

out of 1606 Argyle, Suite 204-6, Hollywood, Calif. 90028. Randal is the guy who picks the new records for the AFRTS; he's good.

Here's what the metro only Pulse for Jan./Mar. in Jacksonville, Fla., shows: WVOJ, country station, has the morning 6-10 a.m. with 24 and a 20 from 10 a.m.-3 p.m., a 20 3-7 p.m., and 28 from 7-midnight. WAPE, Top 40 station programmed by Jack Pride, has 16, 17, 25, and 22. WOBS, soul station, has 16, 17, 18, and 0 (it's a daytime station). WPDQ, Top 40 station, has 8, 7, 12, and 12, so they've still got a ways (no pun intended) to go. By the way, WJAX in Jacksonville has a hefty 12 in the morning, but tapers off after that.

When Houston Peters had a heart attack and ended up in the Charlotte hospital he exited WAME, WFMX, country music station in Statesville, N.C., came to his rescue with a benefit show headlined by Jim & Jesse to raise funds. WAME, you've just become the recipient of a Purple Toadstool Award.

Andre Perry is a young black graduating in May from Shaw University, Raleigh, N.C. His college experience includes music director, program director, and operations manager of WSHA-FM on campus; he has done everything from production to deejay work and has some professional experience. Be a good young broadcaster to add to your staff. Call him at 919-834-3168. His home number in Hackensack, N.J., is 201-343-8216. . . . Tal Forrest has been named program director at KNOX, Dallas soul station. Irv Jackson, who'd been program director, will continue as music director. Forrest has been pulling the afternoon traffic show on KNOX since coming from WOL in Washington last January.

Bob Beck, new program director of KABL in North Platte, Neb. 69101, needs records. He used to work at KOMA in Oklahoma City, but between then and now has been with "Uncle" at AFN, Frankfurt. Says KABL is looking for a news director. Also wonders about the whereabouts of Jack (Don Elliott) Schwab who worked for KBBQ, Burbank, Calif. . . . Tony Martin, 31, 1st ticket, experienced in modern country music, needs a job. Call 313-728-8280. . . . Steve O'Brien is leaving WINZ in Miami to join WPLG-TV, Channel 10, Miami, to host and produce shows. Says that WINZ program director Al Brady is "a good guy to work for."

Bob Beasley is new with WIND, Chicago, replacing Floyd Brown who shifted to WGN, Chicago. . . . Staff at KIMN in Denver now includes program director Walt Turner, former music director of WSAI, Cincinnati; Brant Miller from KISN, Portland, 6-10 a.m.; John Reed from WTXI, New Orleans, 10-noon; Bill Stevens noon-4; Randy Robbins from WQXI, Atlanta, 4-8 p.m.; Michael Collins from WLAV, Grand Rapids, Mich., 8-midnight; R. T. Simpson all-night. Stevens is the only man left from the old staff. . . . Dick Roberts, who'd been program director of WASH-FM, Washington, is now program manager of WKYC, Cleveland.

Lineup at WGNT in Huntington, W. Va., includes Roger Evans, Tom Riley, Dave Davis, and Charles Payre. Thanks for the note, Charles. . . . Pete Gabriel, program director of WBUK-FM, Columbus, Ohio, needs easy listening albums; guarantees airplay. . . .



CAT STEVENS, A&M Records artist, recently taped a television special for KCET-TV, Los Angeles educational station. The 30-minute show included an audience of 50 people. When the show is broadcast, KPCC-FM will simulcast the show in stereo. Steven's music was recorded on a 16-track machine.

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

POP SINGLES—10 Years Ago May 1, 1961

1. Runaway—Del Shannon (Big Top)
2. Mother-in-Law—Ernie K. Doe (Minit)
3. I've Told Every Little Star—Linda Scott (Canadian-American)
4. One Hundred Pounds of Clay—Gene McDaniels (Liberty)
5. Blue Moon—Marcel (Colpix)
6. But I Do—Clarence (Frogman) Henry (Argo)
7. Take Good Care of Her—Adam Wade (Coed)
8. One Mint Julep—Ray Charles (Impulse)
9. You Can Depend on Me—Brenda Lee (Decca)
10. On the Rebound—Floyd Cramer (RCA)

SOUL SINGLES—5 Years Ago April 30, 1966

1. Get Ready—Temptations (Gordy)
2. The Love You Save—Joe Tex (Dial)
3. 634-5789—Wilson Pickett (Atlantic)
4. She Blew a Good Thing—Poets (Symbol)
5. Satisfaction—Otis Redding (Volt)
6. Ain't That a Groove—James Brown & the Famous Flames (King)
7. Searching for My Love—Bobby Moore & the Rhythm Aces (Checker)
8. When a Man Loves a Woman—Percy Sledge (Atlantic)
9. This Old Heart of Mine—Isley Brothers (Tamla)
10. Sharing You—Mitty Collier (Chess)

Bill Clifford at WTMC, P.O. Box 897, Ocala, Fla. 32670, needs oldie anthologies from record companies. The lineup at the station now includes general manager Vernon Arnett, operations manager Bill Mansfield, Myles Foland, program /music director Bill Clifford, Mike Kerrigan, with Richard Rubin and Terry Reeves doing weekends along with Michael Solt. Station blends 25 percent light rock, 50 percent easy listening, and 25 percent oldies.

Johnny Holliday, air personality at WWDC, Washington, is performing in "How to Succeed in Business Without Really Trying" at the Longworth Dinner Theatre, Washington; show is slated for an eight week run. . . . Lineup at WPAX, Thomasville, Ga., includes operations manager Ron Phillips, Gary Dean, Ronnie Dunn, Johnny Love, and music director Bob Baker. Philips seeks airchecks and resumes from professionals to keep on file for the growing radio chain.

George Erwin, Thirty years on the air. And, since 1941, all of them on KFJZ, Fort Worth (he'd

POP SINGLES—5 Years Ago April 30, 1966

1. Good Lovin'—Young Rascals (Atlantic)
2. (You're My) Soul and Inspiration—Righteous Brothers (Verve)
3. Monday, Monday—Mamas & Papas (Dunhill)
4. Sloop John B—Beach Boys (Capitol)
5. Secret Agent Man—Johnny Rivers (Imperial)
6. Kicks—Paul Revere & the Raiders (Columbia)
7. Time Won't Let Me—Outsiders (Capitol)
8. Bang Bang—Cher (Imperial)
9. Daydream—Lovin' Spoonful (Kama Sutra)
10. Leaning on a Lamp Post—Herman's Hermits (MGM)

COUNTRY SINGLES—5 Years Ago April 30, 1966

1. I Want to Go With You—Eddy Arnold (RCA)
2. The One on the Right Is on the Left—Johnny Cash (Columbia)
3. Tippy Toeing—Harden Trio (Columbia)
4. Nobody But a Fool—Connie Smith (RCA)
5. Husbands & Wives—Roger Miller (Smash)
6. Distant Drums—Jim Reeves (RCA)
7. I Love You Drops—Bill Anderson (Decca)
8. Waitin' in Your Welfare Line—Buck Owens (Capitol)
9. Someone Before Me—Wilburn Brothers (Decca)
10. History Repeats Itself—Buddy Starcher (Boone)

previously worked at a station in Houston and prior to that at a station in Corsicana, Tex.). . . . Lineup at KPRO, uptempo MOR station in Riverside, Calif., includes Terry Corbell 5-6:30 a.m.; program director Bob Steinbrink 6:30-9 a.m.; Wes Westphal until noon; Dave Hicks noon-4 p.m.; Nick Fanady until 7 p.m.; and music director John Blair 7 p.m.-1 a.m. Ira Laufer and Bob Fox are executive directors of the station and KVEN in Ventura, Calif. Howard Fisher is manager of KPRO. Dick Clark owns it. . . . Jim Thomas is now with WDXB, Chattanooga; he'd been on some other station in Chattanooga.

Johnny Dark, program director of WSRF, Top 40 station in Fort Lauderdale, Fla., needs a mid-day personality with a 1st/ticket in a hurry. Send airchecks and resume. If you have three years' experience, give him a phone call. . . . Jack Daniels is leaving the station. Bob Cuhnan has returned to WPON in Pontiac, Mich., after a short leave; he does a Sunday evening request show. . . . Margie Bush has become assistant program (Continued on page 29)

Col Promo on WVIC Swings

LANSING, Mich.—WVIC, local Top 40 radio station, and Columbia Records have teamed in a promotion that is creating vast excitement in Central Michigan. This week, Russ Yerge, Columbia branch promotion manager headquartered in Detroit, is swinging a similar promotion and advertising campaign onto the all-night show of CKLW in Detroit.

"You can't top radio as a sales medium," Yerge said, and pointed out that Monroe Distributing in Grand Rapids has ordered heavily on the new Santana album . . .

these sales can be attributed to WVIC. Starting April 1, Yerge purchased 30 spots weekly, each a minute long, for three months. WVIC, giving Columbia its fullest cooperation, is promoting the album featured each week in the radio spots on the back of its weekly printed playlist that is distributed free to local record stores. In addition, the Top 40 station—programmed by Bob Sherman—is encouraging record stores to make prominent displays of the advertised album.

But it's difficult to measure fully

the impact of the station on album sales in the area. The reason is that several distributors rack the area, including Handleman, Monroe, Charlie Martin and a couple of Detroit outlets, in addition to the efforts of Columbia Records Sales in the area. In addition, while Lansing is a campus town and WVIC's influence is considerable in the city, the signal of the station reaches into Jackson, East Lansing, St. Johns, and other towns, most of which are racked. The beauty of the promotion, Yerge said, is that the demand being created by WVIC is encouraging racks to buy everything in the whole Columbia campaign.

The campaign is part of a nationwide "Music of Our Time" push by Columbia Records. The label left the details up to the branches on exactly how they were to promote the product. The budget for promotion was limited; therefore Yerge felt it necessary to place his spot buys where they counted most.

Thus, for example, besides WVIC, the decision was made to buy 10 spots a night of CKLW in Detroit, from May 6-11. Cost was only \$10 a spot. Yet the reach of the 50,000-watt signal penetrates such major markets as Cleveland and other cities such as Toledo. Yerge is combining the spot buy on CKLW with a promotion through NMC Corp., which racks the Topp stores. There will be 22 stores involved in the promotion, which will focus strictly on 8-track CARtridges as a list price of \$4.49.

The value of radio spots is not only obvious, but proven. Yerge cited a recent promotion with WRIF-FM in Detroit, a progressive rock station. Through Harmony House retail chain, some 1,400 albums were sold strictly via radio spots on WRIF-FM. The promotion focused around six different albums retailing at \$3.79 and every customer also got a "Different Strokes" album free. "But WRIF-FM was happy with the promotion because it proved that they do have an impact in Detroit," Yerge said.

Artists involved in the three-month promotion, which originally started about the first of the year but has been extended another three months, include Santana, Barbra Streisand, Janis Joplin, Johnny Mathis, Blood, Sweat & Tears; Electric Flag, Laura Nyro, Grace Slick, Chambers Brothers, Ballin' Jack Tom Rush, Miles Davis and Boz Skaggs. Each artist is concentrated on for a week.

Vox Jox

• Continued from page 28

director of WIXY in Cleveland, but will still be involved in the music, says program director

Chuck Dunaway, Mark Roberts, who'd been program director of WCRO in Johnstown, Pa., has taken over as music director of WIXY.

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

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

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I am not discouraged by the 7% unemployment cut. For I believe that if you have talent and are sincere and willing to work hard you can still get a job in radio. This summer I can be your vacation fill-in man. Senior NYIT CA major, three years college radio, local L.I. radio work Third phone, smooth style, clean wit. Top forty, Mor and contemporary talk shows are my bag. I will go anywhere. Segue way to BILL BRILL, 1903 Lesite Lane, Merrick, N.Y. or call (516) 868-3612. *An any opportunity employee.

Big-voiced air personality desires medium to large market, prefer MOR format. Nine years' radio and TV experience, some play-by-play background; B.A. degree; 1st phone; military complete; married. Pro wages only. Tape and resume on request. Available June 15. Box 386, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036.

Hi there radio stations and recording studios. Are you looking for a bright, knowledgeable, young broadcasting and music freak? If so, I may be your man. I've got four years in college radio, with short professional stint in the middle. I've got experience in console operation, programming, publicity, sales, production, operations, even a little TV. I'm graduating college shortly and will be available in June. I possess a 3rd endorsed. I love broadcasting and the related fields and would really like to make a career out of it. I prefer the Northeast U.S., West Coast U.S., or Southern and Southeastern Canada, but I'll relocate practically anywhere. Contact Jeff Mark, WNTC, Potsdam, N.Y. 13675. Airchecks and resumes available on request; all responses answered; Canadian offers given special consideration.

College senior wants summer work before starting grad school. Has four years' experience at a 20k FM stereo commercial college outlet in one of top 50 markets. Now I'm getting married and they can't pay what I need. Have 3rd phone endorsed, most experience in prog. rock and news, but some work in all formats except country. Tapes and resume available. Box 384, Billboard, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036.

Top 20 market stations: Rock personality, first phone, over 5 years' experience. Also into progressive. Must do my thing. 312-262-8708. 1634 Howard St., Apt. 202, Chicago, Ill. 60626.

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Need experienced announcers, heavy on production, to work in one of the most beautiful spots in the country. Send tape and resume to: Box 10, Brunswick, Ga. 31520. Salary negotiable.

No. 1-rated East Coast metro top 40 is looking for jocks, engineer or combo man. Leading chain and many extra benefits. Experience required. Box 385, Billboard, 165 W. 46th St., New York, N.Y. 10036.

DJ's and newsmen needed for Denver and Kansas City markets. MOR, C&W and rock applicants invited. Send tapes to Ev Wren Productions, 7075 West Hampden, Denver, Colo. 80227. my8

Letters To The Editor

• Continued from page 26

has completely changed format and gone automated; WIVY has been sold; WDCJ has changed call letters to WKTZ; WAPE has dropped the entire Pams logo and has gone to a "More Drake-Type" programming style with their DJs saying less and 9 out of 10 jingles saying merely "WAPE More Music."

May I just sum it up by saying . . . something exciting is happening in Jacksonville. We have had no changes in the staff we went on the air with and are contemplating none. Things are happening in Jacksonville and we are anxiously awaiting the Pulse figures being taken now.

I am enclosing a copy of the Pulse which is called Jan.-Mar. but was taken from Jan. 1 to Jan. 21 . . . which we were no part of.

Thanks again for all your help and I am betting WPDQ will be No. 1 when I see you at your convention. Will you take me up on it?
Jack Gale
Vice President, programming
WPDQ
Jacksonville, Fla.

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Country Music

Eastern States' Convention To Roll; 'Jamboree' Base

WHEELING — The Eastern States Country Music, Inc., convention here this week will headquarter at the Capitol Music Hall, home base for the 38-year-old Wheeling "Jamboree U-S-A" show.

Registration opens at 10:00 Friday (30) in the lobby of the Capitol complex with a one o'clock meeting of the ESCMI membership, which will include nominations for officers and directors of the organization for the coming year.

"Country Music Programming," the first of three informative seminars, will be held that same afternoon. ESCMI member entertainers will compete for award honors on the Jamboree stage at eight o'clock that evening.

Additional registration for late arrivals is set for Saturday morning with the convention membership scheduled to vote for its new officers and directors at that time. Seminars start following a luncheon. The annual ESCMI banquet and installation of officers at the McClure Hotel begins at 6 p.m. Convention registrants will all hold reserved seat tickets to the "Jamboree U-S-A" broadcast that will feature the presentation of awards from the stage.

Panelists for the various seminars include Wade Pepper, Country Music Association president; Roy Stingley, program director of WJJD, Chicago; Lou Schriver, manager of WXRI, Lancaster,

N.Y.; Chuck Chellman of Nashville, Richie Johnson of Belen, N.M., and Gerry Purcell of New York. Other panelists are Ed Ball of Angola, Ind.; Jack Starr, Toronto, and Keith Fowler, a leading booker. Bill Williams of Billboard is the keynote speaker for the banquet. Mickey Barnett is convention chairman.

Labels Involved

ESCMI, after a somewhat shaky beginning, was pulled together primarily through the efforts of WWVA, which offered the organization a home and some planning. This year, for the first time, major record labels will be taking a strong part with exhibits and the like, and the convention is attracting some of the top names in the business. The station and its leadership, including vice president Berk Fraser, general manager J. Ross Felton, Larry Davidson, Bob Finnegan, Gus Thomas and Steve Mazure.

WWVA has been an industry leader for the past 38 years, and its "Jamboree" is the second oldest show in the history of American radio.

It was on Jan. 7, 1933, that WWVA manager George W. Smith started the midnight to 2:00 a.m. live show on an experimental basis. The name Jamboree was chosen because of the informal atmosphere and the care-free nature of the live show. The experi-

ment was an immediate success, and in a few weeks original cast members (Ginger, Snap and Sparky; Howard Donahoe, Elmer Crowe, Felix Adams, Paul Miller, Willard Spoon, George Kanute, Jimmy Lively, Eddie Barr, Sherlock and Tommy, the Tweedy Brothers and Fred Craddock) were being deluged with letters and requests for tickets to see this new show.

Feeling that a live audience would add to the atmosphere of the broadcast, limited numbers of fans were permitted in the studio every Saturday night. By April 1, 1933, the show had to be moved into the Capitol Theatre in Wheeling.

'Jamboree'

Billed as the "Greatest Show on the Air for a Quarter," this first Jamboree at the Capitol pulled 3,266, with another 1,000 turned away for a lack of space. Success was assured, and it eventually made WWVA's Jamboree one of the giants in the world of country music. Thirty-seven years later the parent corporation of Jamboree U-S-A moved back to the Capitol Theatre as owners of the building.

The show early proved radio's tremendous power to pull mail when a box top offer in 1935 pulled over 15,000 responses in three days. In the first three years of the Jamboree's life, moves were

(Continued on page 34)

Emmons & Jackson Team Again; Set Co.

NASHVILLE—Buddy Emmons and Shot Jackson, who 18 years ago formed the Sho-Bud Guitar Co., have teamed again in manufacturing and recording.

The two started making Sho-Bud guitars in an old garage in suburban Madison, Tenn., and later moved to their present location in downtown Nashville.

In 1954, Jackson quit the road with Roy Acuff, and built steel guitars with his sons, Harry and David. In 1967, a contract was signed with the Baldwin and Gretsch companies, for manufacturing their instruments exclusively through Music City Mfg. Co., a subsidiary of Sho-Bud.

In recent years, Emmons has worked the road with the Roger Miller Show. Now he has rejoined Sho-Bud, and with Jackson, has signed a long-term contract with K-Ark Records.

An album will be the first product. They last recorded together on Starday some eight years ago.

Emmons is dissolving his steel guitar company, and will work with Jackson and on a "new concept in distribution" with K-Ark, which will record the Calhoun Twins, formerly on Monument, and duets by Donna Darline and Jack Calhoun.

Emmons said distribution plans would be detailed later.

Wheeling Will Get Its First 8-Track Studio on May 1

WHEELING, W. Va.—A new 8-track sound studio, the first in the city, will be opened on Saturday (1) at the Capitol Music Hall here. The Jamboree Recording Studio, which will be used for the Jamboree label and custom work in all fields, will be located on the wing of the massive stage.

The studio will have a Fairchild Sliding bar fader, 12 in and 8 out with an 8-track and 2-track Ampex. Microphones will be Norman, AKG's, RCA's and KM-86.

The studio will contain a baby grand and an upright piano, with quality guitar amplifiers. The con-

trol room, also in the wings, will be able to handle either studio recording or live sessions from the stage.

Berk Fraser, vice president of Basic Communications, owner of WWVA, said the firm is seeking television syndication, which probably will originate from here in the near future.

Recording will get under way at once, and Fraser said sessions would not be limited in any way. It will be another step forward in Wheeling's effort to become a full music community, with WWVA providing the impetus.

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Billboard Hot Country Singles

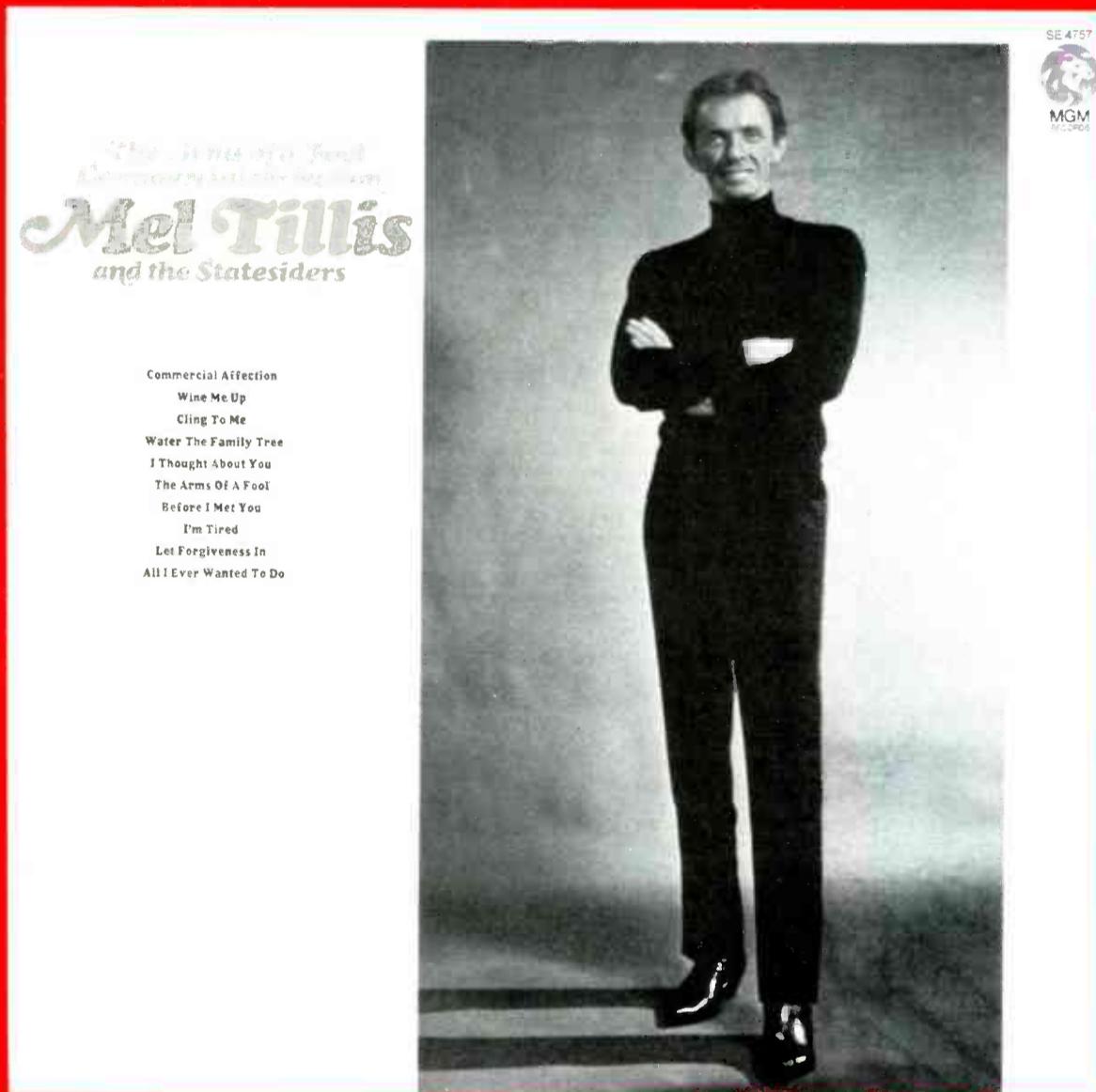
Billboard SPECIAL SURVEY For Week Ending 5/1/71

★ 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	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/Desiard, BMI)	10	38	32	THE ARMS OF A FOOL Mel Tillis, MGM 14211 (Sawgrass, BMI)	14
2	3	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	7	39	41	A GOOD MAN June Carter Cash, Columbia 4-45338 (House of Cash, BMI)	5
3	5	A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	6	40	53	COMIN' FOR TO CARRY ME HOME Dolly Parton, RCA Victor 47-9971 (Owepar, BMI)	4
4	4	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (Bros. 2, ASCAP)	7	41	42	ANGEL Claude Gray, Decca 32786 (Vanjo, BMI)	6
5	2	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI)	9	42	50	TOMORROW NIGHT IN BALTIMORE Roger Miller, Mercury 73190 (Tree, BMI)	3
6	7	I WANNA BE FREE Loretta Lynn, Decca 32796 (Sure-Fire, BMI)	6	43	48	CHIP 'N' DALE'S PLACE Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	4
7	8	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	8	44	70	LET ME LIVE/ DID YOU THINK TO PRAY Charley Pride, RCA Victor 47-9974 (Pi-Gem, BMI/Pi-Gem, BMI)	2
8	6	ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI)	8	45	57	WORKING LIKE THE DEVIL (For the Lord) Del Reeves, United Artists 50763 (Four Star, BMI)	4
9	12	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	6	46	36	IT WASN'T GOD WHO MADE HONKY TONK ANGELS Lynn Anderson, Chart 5113 (Peer Int'l, BMI)	13
10	10	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketful of Tunes/Jillbern/Saturday, BMI)	12	47	38	YOU MAKE ME FEEL LIKE A MAN Warner Mack, Decca 32781 (Page Boy, SESAC)	12
11	13	SOMETIMES YOU JUST CAN'T WIN George Jones, Musicor 1432 (Glad, BMI)	7	48	52	COMIN' DOWN Dave Dudley, Mercury 73193 (Addell, BMI)	3
12	9	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI)	10	49	51	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	4
13	22	OH, SINGER Jeannie C. Riley, Plantation 72 (Singleton, BMI)	5	50	39	DID YOU EVER Charlie Louvin & Melba Montgomery, Capitol 3029 (Tree, BMI)	12
14	14	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	11	51	64	I'VE GOT THE RIGHT TO CRY Hank Williams Jr., MGM 14240 (Recordo, BMI)	2
15	17	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot 17365 (Central Songs, BMI)	9	52	47	OH, LOVE OF MINE Johnny & Jonie Mosby, Capitol 3039 (Central Songs, BMI)	9
16	15	SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI)	11	53	—	BATTLE HYMN OF LT. CALLEY C Company featuring Terry Nelson, Plantation 73 (Singleton/Quickit, BMI)	1
17	18	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	6	54	54	EVERYBODY KNOWS Jimmy Dean, RCA Victor 47-9966 (Rich, BMI)	3
18	24	MISSISSIPPI WOMAN Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	5	55	55	WHERE DID THEY GO, LORD? Elvis Presley, RCA Victor 47-9980 (Presley/Blue Crest, BMI)	6
19	19	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Roy Drusky, Mercury 73178 (Music City, ASCAP)	9	56	56	FREE TO GO Sue Richards, Epic 5-10709 (Stallion, BMI)	6
20	11	I'D RATHER LOVE YOU Charley Pride, RCA Victor 47-9952 (Pi-Gem, BMI)	13	57	65	CITY LIGHTS Johnny Bush, Stop 392 (T. & T., BMI)	4
21	21	BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	9	58	59	IF YOU LOVE ME (Really Love Me) Lamar Morris, MGM 14236 (Duchess, BMI)	3
22	23	THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	8	59	67	THE WORLD NEEDS A MELODY Red Lane, RCA Victor 47-9970 (Tree, BMI)	2
23	25	IT COULD 'A BEEN ME Billie Jo Spears, Capitol 3055 (Chestnut, BMI)	7	60	68	NEW YORK CITY Stallier Brothers, Mercury 73194 (House of Cash, BMI)	2
24	16	AFTER THE FIRE IS GONE Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI)	13	61	61	POOR FOLKS STICK TOGETHER Stoney Edwards, Capitol 3061 (Freeway, BMI)	5
25	28	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	6	62	63	A SIMPLE THING AS LOVE Roy Clark, Dot 17368 (Glaser, BMI)	2
26	20	SO THIS IS LOVE Tommy Cash, Epic 5-10700 (House of Cash, BMI)	8	63	62	WHAT DO YOU DO Barbara Fairchild, Columbia 4-45344 (Champion, BMI)	4
27	27	A STRANGER IN MY PLACE Anne Murray, Capitol 3059 (TRO-First Edition, BMI)	7	64	66	ONLY A WOMAN LIKE YOU Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	2
28	34	ODE TO HALF A POUND OF GROUND ROUND Tom T. Hall, Mercury 73189 (Newkeys, BMI)	5	65	—	MARRIED TO A MEMORY Arlene Harden, Columbia 4-45365 (United Artists, ASCAP)	1
29	29	ONE MORE TIME Ferlin Husky, Capitol 3069 (Dixie Jane/Twig, BMI)	6	66	—	A PART OF AMERICA DIED Eddy Arnold, RCA Victor 47-9968 (Lair, BMI)	1
30	35	AFTER YOU/SHE'LL REMEMBER Jerry Wallace, Decca 32777 (Four Star, BMI/Four Star, BMI)	12	67	71	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Shenandoah, ASCAP)	2
31	31	TELL HIM THAT YOU LOVE HIM Webb Pierce, Decca 32787 (Tuesday, BMI)	8	68	75	HAPPY SONGS OF LOVE Tennessee Ernie Ford, Capitol 3079 (Morris, ASCAP)	2
32	43	THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND Jack Greene, Decca 32823 (Forrest Hills, BMI/Jaray, BMI)	4	69	—	TELL HER YOU LOVE HER Kenny Price, RCA Victor 47-9973 (Duchess, BMI)	1
33	33	TRAVELIN' MINSTREL MAN Bill Rice, Capitol 3049 (Jack & Bill, ASCAP)	7	70	—	BABY, IT'S YOURS Wynn Stewart, Capitol 3080 (Freeway, BMI)	1
34	26	BRIDGE OVER TROUBLED WATER Buck Owens & the Buckaroos, Capitol 3023 (Charing Cross, BMI)	13	71	—	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	1
35	30	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	20	72	—	SOMETHING BEAUTIFUL Slim Whitman, United Artists 50775 (Stallion, BMI)	1
36	44	GYPSY FEET Jim Reeves, RCA Victor 47-9969 (Open Road, BMI)	4	73	73	ALL I NEED IS YOU Carl Belew & Betty Jean Robinson, Decca 32802 (Four Star, BMI)	2
37	37	GEORGIA PINEYWOODS Osborne Brothers, Decca 32794 (House of Bryant, BMI)	8	74	74	IF YOU WANT ME TO I'LL GO Bobby Wright, Decca 32792 (Acuff-Rose, BMI)	2
				75	—	I'VE GOT TO HAVE YOU Peggy Little, Dot 17371 (Buckhorn, BMI)	1

MEL

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Country Music

Nashville Scene

Nelson Truehart has been signed to an MGM contract. . . . Chuck Eastman has acquired Pat Floyd for his artist agency. Pat formerly was with Central Songs. Among other things, she'll administer Ad-del Music which belongs to Dave Dudley. . . . The Crist Sisters are on a seven-state promotional swing.

Jimmy Dean will present a two-and-a-half-hour benefit show in the Joe Freeman Coliseum in San Antonio May 8 to raise money to build a girls' dormitory at a rehabilitation center. . . . Billy Edd Wheeler is back into Nashville for recording sessions under the direction of Bob Ferguson. Wheeler has been commissioned to write and record a special song for the state of West Virginia, his original home.

Sherwin Linton completed a two-
(Continued on page 35)

Starday Gets Metro Line

NASHVILLE — Starday has signed with Metro Country Records and Tapes of Oklahoma City for worldwide distribution of Metro. Hal Neely, president of Starday-King, worked out the arrangement with Bobby Boyd.

Don Chapel, who has recorded Metro's first record, and the other Metro Country artists will be released on tape by the GRT-Starday leasing agreement and by London Records in the world market and Columbia of Canada. Neely said this is the first of several distribution deals.

Eastern States Meet

• Continued from page 30

made to the Virginia and Victoria theaters, and eventually to the Market Auditorium in 1936, scheduling two shows each Saturday to accommodate as many fans as possible.

In 1937 a new act appeared on the Jamboree stage: an act that is still an important part of the lineup. That spring Doc Williams and the Border Riders joined the cast, and Doc has remained one of the favorites of the show. That same year saw the beginning of the career of Big Slim, the Lone Cowboy, who until his death a few years ago remained a top audience favorite.

In 1939, Jamboree attendance reached the half-million mark and the show was put on the road. Then the war years forced the Jamboree to discontinue live audiences for a time, though the programs continued on the air.

Shows Resume

Once the war ended, the live audience shows resumed, and the one-millionth ticket-holder appeared on Feb. 8, 1947. Busloads of fans began coming from Canada, and in 1952, the Jamboree broadcast Christmas greetings to Canadian Eskimos in their own language.

Two million fans had visited the show by the time of the 25th anniversary. The Jamboree moved to the Rex Theatre, and eventually to Jamboree Hall on Wheeling Island where it stayed until late in 1969.

In November 1965, WWVA switched to a complete country music format. The ultimate move was made Dec. 19, 1969, when WWVA Radio and a completely new-image Jamboree U-S-A moved into its own home, the Capitol Music Hall, in downtown Wheeling. The stage is now specially re-done for the broadcast of the Saturday night shows, and nearly 2,500 can be seated in complete comfort in West Virginia's largest theater. Special staging and lighting has been added.

Hot Country LP's

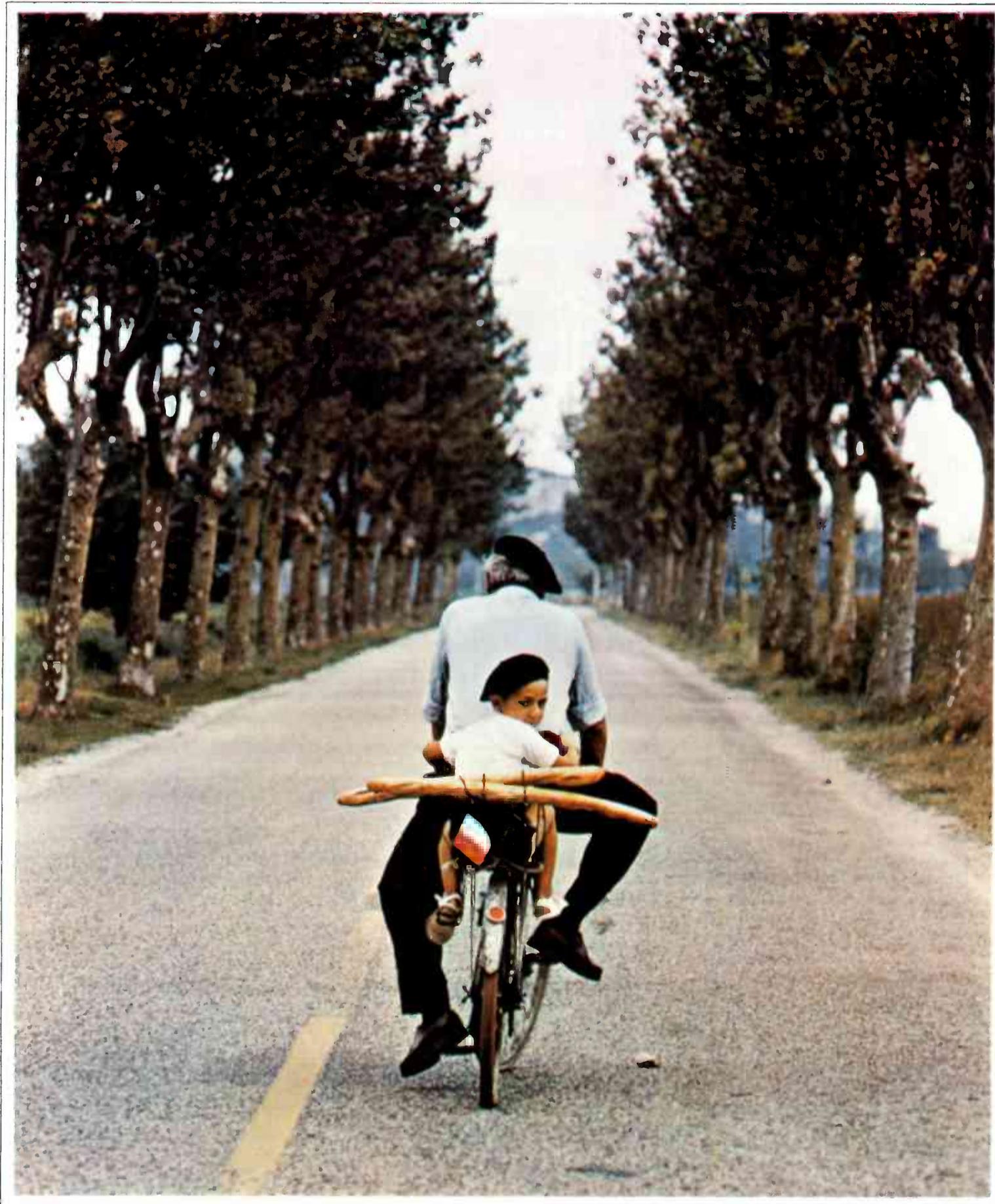
Billboard SPECIAL SURVEY For Week Ending 5/1/71

★ 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	19
2	2	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	35
3	3	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	14
4	4	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	10
5	5	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	14
6	6	GLEN CAMPBELL GREATEST HITS Capitol SW 752	4
7	7	HAG Merle Haggard, Capitol ST 735	3
8	12	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	2
9	10	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	14
10	9	WITH LOVE George Jones, Musicor MS 3194	10
11	11	ANNE MURRAY Capitol ST 667	3
12	14	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	15
13	13	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	25
14	8	BED OF ROSE'S Statler Brothers, Mercury SR 61317	16
15	16	MORNING Jim Ed Brown, RCA Victor LSP 4461	14
16	18	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	9
17	17	WILLY JONES Susan Raye, Capitol ST 736	4
18	15	BEST OF ROY CLARK Dot DOS 25986	6
19	19	STEP ASIDE Faron Young, Mercury SR 61337	4
20	21	SNOWBIRD Anne Murray, Capitol ST 579	31
21	24	EMPTY ARMS Sonny James, Capitol ST 734	2
22	22	ARMS OF A FOOL/COMMERCIAL AFFECTION Mel Tillis & the Statesiders, MGM SE 4757	5
23	20	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	9
24	26	15 YEARS AGO Conway Twitty, Decca DL 75248	22
25	23	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	8
26	28	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	13
27	25	SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576	6
28	—	JOSHUA Dolly Parton, RCA Victor LSP 4507	1
29	30	GOLDEN STREET OF GLORY Dolly Parton, RCA Victor LSP 4398	8
30	32	THE TAKER/TULSA Waylon Jennings, RCA Victor LSP 4490	8
31	27	WHERE HAVE ALL THE HEROES GONE Bill Anderson, Decca DL 75254	9
32	—	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	1
33	33	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323	15
34	36	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	12
35	29	THE JOHNNY CASH SHOW Columbia KC 30100	25
36	39	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists UAS 6777	12
37	38	HELLO DARLIN' Conway Twitty, Decca DL 75209	45
38	31	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	21
39	42	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	67
40	40	GREATEST HITS, VOL. 1 Lynn Anderson, Chart CHS 1040	4
41	43	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	40
42	37	#1 Sonny James, Capitol ST 629	23
43	35	OSBORNE BROTHERS Decca DL 75271	4
44	44	I'M GONNA KEEP ON LOVING YOU/ SHE GOES WALKIN' THROUGH MY MIND Billy Walker, MGM SE 4756	3
45	45	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	31

Billboard

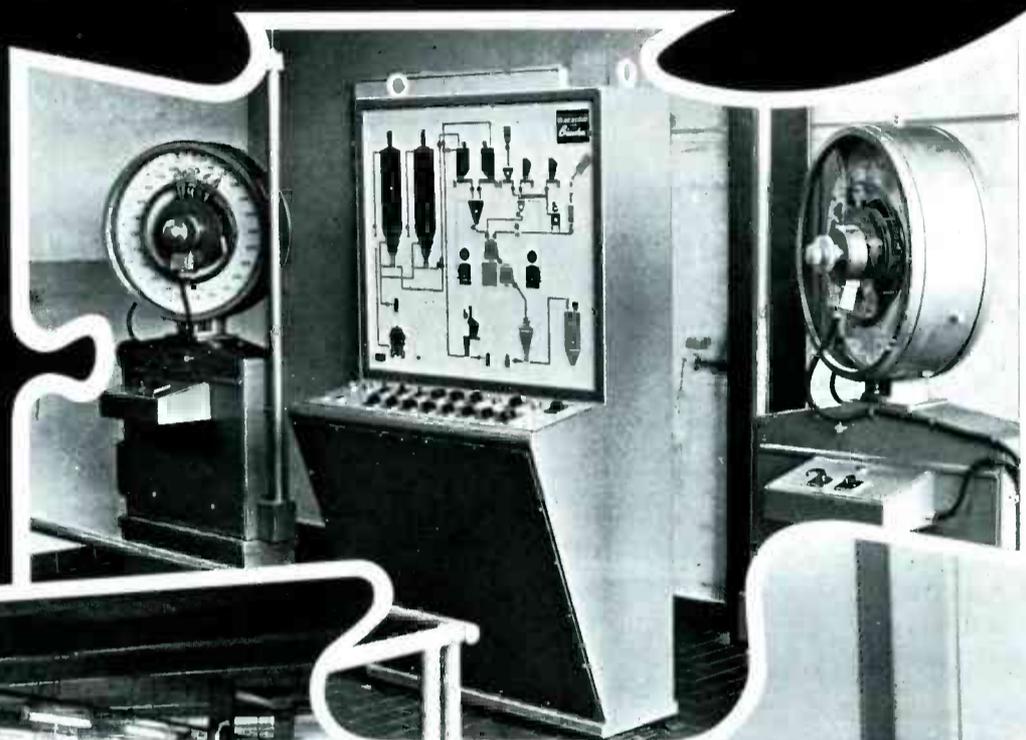
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Another Billboard First

With this SPOTLIGHT ON FRANCE, the first comprehensive and in-depth survey of the French music industry, Billboard scores another first in focusing the attention of its worldwide readership on one of the major record markets in Europe.

The section was edited and translated by European Editor Mike Hennessey and Paris correspondent Michael Way and it features contributions from leading specialist writers in France, most of whom are regular contributors to "Le Metier," the country's leading music industry publication.

Billboard also acknowledges the help of Paris-based advertising representative Oliver Zameczkowski who, through the courtesy of "Le Metier," also collaborated on the preparation of this supplement.

Future Set Fair For the French Record Industry

Says Maurice Lenoble, Delege General of the Syndicat National des Industries et des Commerces de Publication Sonores et Audiovisuelles

One of the most signal advances made in the French record industry in the last three years has been the achievement of a level of industry solidarity which had for so long seemed utterly unattainable.

In a country where the individual is king, attempts at concerted action are frequently frustrated by people who fear that their jealousy-guarded independence may be threatened.

This is what makes the achievement of SNICOP, in winning back into its fold certain major defectors, especially remarkable.

Today, SNICOP has 40 member companies. Between them they are responsible for 95 percent of record production in France—and it's the sixth biggest output in the world, after the U.S., the Soviet Union, Japan, U.K. and West Germany.

The organization, whose present chief administrator is Maurice Lenoble, began life in 1928 as the Chambre Syndicale de la Machine Parlante with extremely limited scope because record production was almost monopolized by Pathe-Marconi.

Today record production is much more widespread and, says Lenoble, "the French record industry has really become a major industry and is no longer a small-time craft."

He regards the affiliation with SNICOP of all the major record companies as one of the most important developments of the last three years.

Those three years have seen the industry transformed. Sales have increased by 15 percent annually,

the number of homes with record players has risen from 31 percent in 1967 to 41 percent, and the industry has seen the continuing expansion of the LP and singles market accompanied by the marked decline of the once dominant EP.

The figures are dramatic:

	1967	1969
Total singles sale	9,562,536	26,258,000
Total 12-inch LP sales	11,244,830	18,079,000
Total EP sales	21,944,906	13,960,000

This trend is certain to be maintained, and so, Lenoble thinks, will the industry's over-all growth rate. Despite suffering from those only too familiar ills of mounting inflation and unemployment, the French economy is in good shape and the balance of payments is healthy.

Says Lenoble: "There are only two things that could interrupt the record industry's current rhythm of expansion—one is the effect of the Common Market and the other is the challenge of cartridge television.

"Since most big record companies are international and have branches throughout Europe, or, at least, licensees looking after their interests, I cannot see that the Common Market is going to produce any big revolution. Records and record players will be made where they can be made most cheaply, and then freely circulated throughout the six countries.

"With cartridge television, I don't think the Super 8 and magnetic tape processes will affect the future of the record; but the video disk is likely to compete with the orthodox disk record. It can be cheaply produced and, if players can be made inexpensively, the video disk could reach a very wide public.

"Already most major record producers are gearing themselves up to enter the video-cassette and video-disk field, and the great merit of the phonographic industry

is that it already has a distribution network—which is not the case with the cinema or with broadcasting organizations.

In addition to the improvement in relations among the French record companies, there has been, says Lenoble, substantial improvement in the rapport between the SNICOP and the record dealers, and between the SNICOP and the French state radio and television organization, the ORTF.

As far as the record retailers are concerned, the SNICOP is trying to develop more and more collective campaigns offering point-of-sale poster material to dealers and is lobbying to have the dealers organization—the Syndicat des Disquaires—admitted to the Federation Nationale de la Musique, the music industry federation which embraces the SNICOP, the association of musical instrument manufacturers (Chambre Syndicale de la Facture Instrumentale), the music publishers' association (Chambre Syndicales des Editeurs de Musique) and the newly formed independent association of publishers, the Association Syndicale des Editeurs de Publications Musicales.

The development of a reliable sales chart, through the SNICOP's information organization, the Centre d'Information et de Documentation du Disque, has also been of great help to retailers.

And part of the new deal with the ORTF is that the broadcasting organization will use the CIDD chart for all its national and overseas programmes.

Perhaps the major preoccupation of the SNICOP at the present time is its fight for a reduction in the punitive added value tax of 33½ percent which is levied on records. Like industry organizations elsewhere in Europe, the SNICOP wants to see disks taxed on a level with books—which in France means a TVA of 7½ percent.

Talent in France Poetry, Panache and Variety.

By PHILIPPE ADLER

(Philippe Adler has worked for eight years for the French service of Radio Luxembourg, directing for three years the station's musical programming, and is now working on promotion for the company. He is a regular contributor to the French newsweekly "L'Express" and to the music business paper "Le Métier.")

La chanson française se porte bien.

In other words French songs are alive and well. Though, unfortunately, their success tends to be limited largely to France. In international terms French songs and singers do not generally enjoy sensational success because of the familiar handicap of the language barrier.

Nevertheless, hardly a year goes by without half a dozen French songs finding fame throughout the world—from "La Mer" by Charles Trenet and "Autumn Leaves" by Prévert and Kosma, to "Let It Be Me" by Becaud and Delanoë, and "Je t'Aime . . . Moi Non Plus" by Serge Gainsbourg.

French recording talent exists today in such wide diversity that it simplifies matters to make some rough and perhaps rather arbitrary classifications.

France being a country of culture and poetry, she has always boasted a number of great poets and whereas a century ago they would have issued their works in thin volumes, many of today's poets have married their verses to music and records.

One of these—and perhaps the greatest—is Georges Brassens whose voice is redolent of rich old wood and pipe tobacco. He records just one LP a year and within 15 days of its release it becomes an immense best seller. Brassens' total sales run into millions, but, perhaps be-

cause he is so typically French in flavor, his songs do not find much response in English speaking territories.

The same might well have applied to Jacques Brel if Mort Shuman and his associates had not decided to introduce Brel's art to the New York public. "Jacques Brel is Alive, and Well, and Living in Paris" was an enormous success—but just at the time when it looked as though Brel was going to take the U.S. by storm, he decided abruptly to abandon the stage and the music hall.

True to his word, this highly gifted poet has not been seen on stage for several years—but there should be more records soon because Brel has just signed a recording contract with Eddie Barclay—for life!

After these two masters—Brassens and Brel—there are quite a number of excellent singer-songwriters who achieve consistent success on record.

Georges Moustaki, who composed "Milord," broke back into the limelight recently after long years in the doldrums with the engaging "Le Métèque" and actor Serge Reggiani has become a huge success on record—his first album on Polydor selling more than 500,000 copies.

Leo Ferré, Jean Ferrat, Claude Nougaro, Pierre Perret, Serge Lama and veteran Charles Trenet (who has written dozens of French standards) are other accomplished poet-singers.

Leading the category which can best be described as that of the French "crooners," is Charles Aznavour, who is internationally known not only as a singer but also as a songwriter of distinction.

Aznavour recently packed the Olympic Theater for

a whole month and no one sings more tellingly than he about the end of a love affair. Certain of his songs, such as "Yesterday When I Was Young," have traveled the world.

This is also true of a number of songs written by Gilbert Bécaud most notably "Et Maintenant" (What Now My Love). A veritable bundle of dynamite, and cheerfully good-natured in temperament, Becaud, backed up by a fine team of lyricists, is a guarantee of packed houses wherever he plays.

Next in the category come a whole string of popular artists who sell records in highly satisfying quantities and who can still pull in the crowds when they top the bill. Former jazz guitarist Sacha Distel, who wrote "The Good Life," finds abundant success in France with his simple, message-free songs; but he is also much admired in Britain for his charm and sincerity.

Salvatore Adamo, whose singing has such conviction that he was able to score great success with his poetic and rather old-fashioned songs at the height of the yé-yé boom, is another top artist whose record sales are extremely substantial indeed.

In a similar class are Enrico Macias, Marcel Amont, Alain Barriere, and les Compagnons de la Chanson—all singing of serenity and sunshine and love of life.

French Crosby

Yves Montand is too heavily committed to his work as an actor to record more than sporadically—which is a pity because he is a fine artist. And as for the celebrated Tino Rossi, he is still singing of moonlight kisses with the same panache as he has evinced for almost

Continued on page F-27



JULIEN CLERC made his mark in the French production of "Hair."



THE MOST famous French artist of them all—Maurice Chevalier, now 82, pictured here with his first record, made in 1921 and the musicassette he recorded just over two years ago.



FRANÇOISE HARDY—survived the ye-yé period.



NANA MOUSKOURI receiving a gift from Fred Marks, managing director of Philips Records U.K., following her designation as the top female album seller of 1970 in the Record & Tape Retailer Chart Survey.



CHARLES AZNAVOUR—no one sings better than he of the end of a love affair.

ON TOP for ten years the indestructible Johnny Hallyday.



SERGE GAINSBOURG—a flair for cynical lyrics.



MIREILLE MATHIEU—soon into world class?

RAYMOND LEFEVRE, one of France's top three conductors-arrangers.

RIKA ZARAI's big breakthrough came with the "Casatchok." Here she is seen receiving a gold disk from Philips director general Louis Hazan. Extreme left is Bruno Coquatrix, director of the Olympia Theater, and on extreme right is Miss Zarai's manager, Jean-Pierre Magnier.



JACQUES BREL signs a contract for life with Eddie Barclay (right). On left is Brel's manager Charley Marouani.



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Quebec-The Biggest Export Market For French Music

By RITCHIE YORKE

MONTREAL—Despite a recent trend towards radio acceptance of English hard-rock music in French Canada, Quebec continues to be the largest per capita market in the world for music of French origin.

According to Daniel Lazare, director of Les Disques Gamma Ltee (one of the largest French Canadian independents), Quebec is the biggest export market in the world for music from France.

This Canadian province of 5 million people is suc-

cessful in French Canada. "It does happen, but it is by no means the usual thing," says Lazare. One of the reasons for this is the decline in drawing power and record sales of established French artists such as Charles Aznavour, Adamo and Gilbert Becaud.

But Johnny Hallyday continues to remain popular. Francoise Hardy is another act with perennial popularity.

French Record Industry Facts and Figures

The French record industry is the second largest in the Common Market countries, the fourth largest in Europe and the sixth largest in the world in terms of sales.

The industry comprises 150 companies of a wide variety of importance and activity. Forty of these companies, which are members of the Syndicat Na-



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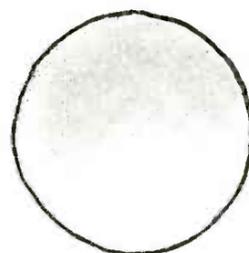
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French Publishers Are Minding Their P's—Publish, Produce, Promote!

By MIKE HENNESSEY

"Publishing in France today is spelt with three P's—the other two are Production and Promotion."

That comment from independent music publisher Claude Pascal succinctly summarizes the dramatic evolution of music publishing in France over the last five years—an evolution which has paralleled the dynamic growth of the record industry into a major sector of the French economy with an annual turnover of around \$125 million and a growth rate of 15 percent a year.

And the emphasis has been on *independent* production and promotion of local material. The last five years have seen a steep decline in cover versions, a growing boom in local product and a greater awareness of the need to produce with the world's markets in mind.

This last factor is a major breakthrough since France had long been notorious for the high proportion of people in its music industry who were never able to see much farther than the French frontiers.

Says Claude Pascal: "Artists and composers are now no longer thinking simply in terms of success in the French-speaking territories; they are seeking outlets firstly in the Latin countries and eventually in the English-speaking territories."

France has a high reputation in the realm of musical creativity and a long and honorable tradition in that peculiarly French idiom of *la chanson*; but while her composers and lyricists have achieved celebrity among the French, wider recognition has been long in coming.

One reason for this is certainly the fact that lyrics are generally more important in French songs than the music; popular songs are, in many cases, poetry set to music—and faithful translations are difficult.

That's why U.S. executive Jack Robinson, who has run Criterion Music's Paris office for six years, says:

"I'd give a great deal to find an English language writer with a feeling for French—he could become a new folk hero."

But notwithstanding the language problem, French writers have been gaining increasing international recognition, not least through film scores. Composers like Michel Legrand, Maurice Jarre, Francis Lai and Georges Garvarentz have won great esteem in this field.

"I think the Anglo-Saxon market was really opened up by 'Love Is Blue,' (the Andre Popp-Pierre Cour song which became a No. 1 in the U.S. as a Paul Mauriat instrumental)" says Claude Pascal. "And there is a new generation of composers coming up who are going to make a big international impact—talents like Phillippe Monay, Julien and Charles Carvana, Daniele and Michel Popp."

Pascal says there is still a whole school of odd-fashioned publishers who think that France is the whole world, "but the more dynamic companies like Allo Music, Gerard Tournier, Gilbert Marouani, Labrador and several others are transforming the French music publishing business."

Dramatic Changes

Pascal, who worked for the Philips publishing outlet, Tutti, before setting up his own company, says the rise in status of French copyrights is reflected in the kind of business he transacts annually at MIDEM.

"When I first used to go to MIDEM, 70 percent of my time was spent in acquiring material for French covers. But at the last MIDEM 85 percent of my business was in placing French songs. The change has been dramatic."

And certainly partly responsible is the fact that French artists are much more reluctant to make cover



FRENCH INDEPENDENT publisher Claude Pascal, left, with writer Andre Popp, co-author of "Love Is Blue," which, says Pascal, really opened up the Anglo-Saxon market to French songs.

versions of Anglo-American hits. There was a time when singers like Richard Anthony, Sylvie Vartan, Claude Francois and Johnny Hallyday competed fiercely to be first to record the latest Anglo-Saxon hit. "But now," says Pascal, "they don't want to compete with the original. And, as a result of this, sub-publishing is becoming, increasingly, a banking business. To have the sub-publishing rights of the Creedence Clearwater Revival catalog or Mungo Jerry is excellent financially—but it holds no interest in the strict publishing sense."

Essentially Pascal sees the music publisher's role in France as being "little different from that of a century ago."

"It's just that the form has changed—it's records now instead of sheet music. But the publisher is still the link between the creation and exploitation of a song."

What has made life more complicated is the multiplication of publishing companies as more and more artists and writers see the advantages of having their own outlets.

"If you offer a song to an artist today, he wants

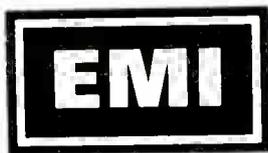
(Continued on page F-18)

You'll find all you need to know about the record market in France (and 36 other countries) in **WORLD RECORD MARKETS**



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Some recording sessions can be a hardship. Just at the corner one **Paris-bistrot** "Chez Roger" specialize **en cuisine française**. The best thing **vraiment** when your spirits are low. Some people you heard about (Jack Jones, Sergio Mendes, Petula Clark, Michel Legrand and some others) already know the place quite well.

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French Studios Go 16-Track

One of the essential characteristics of the French recording studio scene is that it is highly centralized—whereas in the U.S., West Germany and even Spain, the facilities are more widely dispersed.

France has historically lacked this regional vitality and the vast majority of its recording studios—about 40 of them—are located in and around Paris, along with the record companies and radio and television studios.

Six of the studios belong to record companies—Barclay, Decca, Pathe-Marconi, Philips, Polydor and Vogue—and the remainder, such as Europa Sonor, Davout, CBE, Studio 10, Strawberry, Geneix, ETA and Arsonor, are private.

As long as the state radio and television headquarters remain centralized in Paris, the studio situation is unlikely to change dramatically because the two broadcasting media are far and away the most effective means of record promotion.

However, there is a small recording studio now in Nice (Flash Record) and a U.S.-financed studio complex is being established in the midi which, it is said, will incorporate a swimming pool and a heliport into which artists on tour in Europe can fly for record sessions. This complex, SEED (Societe Europeenne d'Enregistrement et de Diffusion), is located at Vallauris and will boast a 16-track recording facility and tape duplication plant.

Only a few French studios are equipped with 16-track two-inch tape recorders—these are Barclay, Europa Sonor, Davout, Decca and Philips-Polydor. Pathe-Marconi and Geneix will shortly be installing this equipment and Vogue and CBE have 16-track installations using one-inch tape.

Parallel with the adoption of 16-track units, there is a widespread move to incorporate the Dolby system into studio setups. Pathe-Marconi, Decca, Vogue, Philips, Mood Music, Strawberry, Jaubert and Geneix are already thus equipped and Davout has the system on order.

Film Industry

French studios are largely involved in both the recording and film industries although in general 70 per-

By LUCIEN NICOLAS
of "Le Metier"
Recording Studios

cent of their time is allocated to the record industry.

Recording in France is more or less equally shared between the record company-owned studios and the private studios, bearing in mind that some major record companies—like CBS and RCA—use private studios to record their artists.

Private studios and record company studios offering custom recording facilities benefit from the fact that more and more artists choose to make their own productions these days and to work outside the confines of their own record company.

Most French recording studios can accommodate up to about 10 musicians. Certain of them (Decca, Gaité-Europa Sonor) can accommodate between 50 and 60; Barclay can house 80 and Charcot-Europa Sonor and Davout can accommodate between 110-120. The largest facility is in the Salle Wagram which is jointly run by Geneix and Pathe-Marconi and can accommodate up to 300 people.

Fees vary widely, but in general the rate per hour for a 4-track facility is about 200 francs (about \$40). For 8-track it would be about 350 francs (\$70) and for 16-track around 500 francs (\$100). Certain studios, such as Michel Magne's Strawberry operation in his chateau at Herouville, bill by the day. And in Strawberry's case there are the added incentives of being in the tranquility of the countryside.

Most studios work on the basis of two three-hour sessions a day, although they can handle three a day. Davout, with three studios, can thus offer between 400 and 600 hours a month.

Pressing

According to a survey carried out by the Centre d'Information et de Documentation du Disque, the French record industry comprises 150 companies of which 40 (members of SNICOP) account for 95 percent of record production.

In 1970 a total of 7,715 recordings were released—including imports—and although final sales figures are not yet available, estimates put total sales in 1970 at 75 million disks. Allowing for three million imported disks and 10 million in stock, the French pressing plants produced about 62 million records last year.

About 96 percent of French pressing is undertaken by five factories, of which four are affiliated to record companies—Philips at Louviers, Pathe-Marconi at Chatou, Decca at Tourouvre and Vogue at Villetaneuse. The major independent is Discofrance at Saussay.

Unlike the recording studio industry, the pressing industry has avoided centralization with only the plants of Vogue and Pathe-Marconi situated in the Paris region.

Decca's plant at Tourouvre was completely destroyed by a disastrous fire in July 1969 but has been rebuilt and is now one of the most efficient and highly automated plants in Europe.

France has about 240 record presses, the bulk of which are located as follows: Pathe-Marconi 70; Philips 51 (of which 15 are injection molding); Decca 40; Vogue 40; Discofrance 26.

Most companies favor electronic compression presses (138 tons), steam-heated, rather than electrically heated injection presses.

Custom Pressing

The compound is obtained from French (Pechiney) or German sources and is noted for its high degree of stability. Each pressing plant has its own "recipe" for producing the best possible pressing and in general the quality of French records is extremely high.

Of the four pressing plants tied to record companies, an average of 31 percent of their work is custom pressing. Broken down, the custom pressing percentages are Decca 54 percent, Pathe-Marconi 33 percent, Philips 27 percent and Vogue 10 percent. The plants are in a position to double their working force at any one time to meet sudden escalations in demand and the collective production capacity is in the region of 500,000 disks per day.

French Record Awards Help The Lesser-Known Artist

By MICHAEL WAY

Prestige for the artist and recording company, but little commercial value—that is the reality behind the five major series of record awards offered to the industry in France each year.

The two leading academies, the Academie du Disque Francais and the Academie Charles Cros, both award some 100 prizes between them annually. For the voice, the Academie Nationale du Disque Lyrique offers some 15 awards, and in addition there are the Academie du Jazz (10 prizes), and the Academie de la Chanson Francaise, with a maximum of three awards a year.

However, thanks to concerted action by the record industry association, SNICOP, the format has already begun to change. All were virtually unanimous in agreeing that there were too many prizes resulting in a diminishing value of the academies, both artistically and commercially.

Following a direct appeal from SNICOP, the Charles Cros Academie dropped its Strand Prix International du Disque award list this year to 30. Secretary general Roger Vincent admitted that with growing production, the job of reducing the list was difficult, but that the value of the prizes would be enlarged as a result.

Both the Charles Cros Academie and the Academie Nationale give predominance to classical and specialist works, devoting less than half a dozen prizes to popular song, jazz and folk music. The Academie du Disque Lyrique follows a similar pattern.

The Charles Cros Academie was created in 1948 and is named after one of the founders of the modern

gramophone. This year, under president Mac Pincherle, veteran musicologist, the jury comprises some 20 members from all walks of the profession.

Among the first honored by the Charles Cros Academie in 1948 were pianist Geza Anda and violinist Janos Starker and from then on, all leading achievements in both technical and artistic sectors of the industry were featured in the annual prize-givings.

The Academie du Disque Francais also began to function in the late 1940's although it had offered a Grand Prix du Disque under the sponsorship author Colette and composers Maurice Yvain and Jean Fayard, back in 1931. Under the original format, the awards continued until 1938, when French record sales topped 2,450,000 mark. The President during this period was Swiss composer Arthur Honegger.

After the war, the Academy developed, adopting in 1959 its present title of Grand Prix National du Disque. There are 36 jury members at present, under the two honorary presidents, composers Darius Milhaud and Pierre Gaxotte. The secretary-general is Michel de Bry.

The academy from this year intends to award only two or three "Grands Prix" for outstanding recordings, other prizes getting only what the French call a "mention." Although many foreign works were honored, the spokesman considered that this very French institution had very little impact abroad. "The Latins seem to like gold medals," he added, "but I still think there are rather too many academies in France."

Among foreign honorary Academie du Disque Francais jury members have been Albert Einstein, Al-

bert Schweitzer, King Frederick of Denmark, the Maharajah of Mysore and Lord Harewood.

French TV director and musicologist Henri Jaqueton founded the Academie Nationale du Disque Lyrique in 1958 to fill a gap in the French awards system which tended towards the orchestral in most musical forms. In all there are 25 prizes, but this year there were only some 15 awarded, top honor going to Regine Crespin for her performance in the Decca—Georg Solti recording of Strauss's "Rosenkavalier."

The Academie's bureau, Jury and honorary committee comprise leading members of the French artistic, literary and musical scene. The principal aim is the encouragement and development of the lyrical side of the music industry, both artistically and commercially.

Veteran jazz enthusiast and writer Maurice Cullaz now heads the Academie du Jazz, originally founded by a group of journalists back in 1934. Among the founders are promoter Franck Tenot, Daniel Filipacchi, jazz scene photographer Jean-Pierre Leloir and actor Pierre Mondy. There are now some 40 jury members.

The academy offers two major prizes, the "Django Reinhardt" for the best French musician, and the "Sidney Bechet" for the top traditional style artist. On top there are three "Oscars" for up to three different jazz styles, separate blues, R&B and spiritual—gospel awards, plus special mention for exceptional releases.

The smallest French Academy is the Academie de la Chanson Francaise, run by newspaper cartoonist Robert Mallat since 1962. The aim behind the organization, which offers only two or three prizes annually, is basically to help boost exports of French popular music.

With George Auric, the composer, as President, and featuring writer Andre Popp and conductor Jos Baselli on the Jury, the academy honoured Pierre Colombo and the Enfants Terribles at the last prize-giving, late 1969.



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When It Comes to Records the French are Collectors Rather Than Bargain Hunters

By JEAN TRONCHOT

The ways in which records are sold in France differ markedly from the U.S. pattern, primarily because most record companies have their own teams of regional representatives selling product into the shops.

And for smaller companies and foreign labels there are three companies exclusively concerned with distribution and a fourth due to be launched in September. The provincial wholesalers, of which there are about 10, play a part which, while not negligible, has far less importance than is the case in many other countries.

It is only recently that rackjobbing has emerged as an important factor in the overall sales picture and with around one third of record sales being effected through supermarkets and department stores today, the role of the rack jobber is becoming a key one.

The rackjobbing company jointly owned by Philips-Polydor and Barclay—COGEDEP—services all the Monoprix stores and a large number of supermarkets. The special needs of mass distribution have caused COGEDEP to bring out a new batch of material every 15 days, to maintain a rapid rotation of stock (between eight and 10 times a year as compared with the normal stock turnover of two or three times a year by traditional retailers) and to exchange all unsold product.

Ten inspectors service the racks on a regular call basis. COGEDEP buys disks from all record companies and is not restricted to Barclay, Polydor, and Philips product.

The Sonopresse rackjobbing division operates 60 percent of the racks in big stores which it services. All the product exclusively distributed by Sonopresse—Musidisc,

Festival, Fantasy, etc.—is put on sale immediately on release, and seven inspectors look after the racks.

In addition to the pure rackjobbing companies, the central buying departments of the chain stores act in a rack jobbing capacity.

The central buying office of the Neuvelles Galeries for example supplies 100 points of sale and sometimes the record departments of the branches are run by the central office. Some, in Bordeaux, Lyon and Toulouse, do as much business as regular specialist record shops, and can also order stock direct through the representatives of the record companies.

The Nouvelles Galeries offer a wide range of product and deal with all record companies. The organization claims to account for 8 percent of the country's total record sales.

The Sapac-Prisunic is the central buying organization for the Prisunic chain which operates in parallel with, but completely independently of, the Sapac-Printemps—both belonging to the Printemps-Prisunic group. Sapac (Societe Parisienne d'Achats en Commun—a bulk buying organization) buys the records but does not deliver them. Delivery is undertaken by the record companies which cosign the orders to each point of sale.

Sapac which buys for 280 shops has gone very strongly into the budget market—taking Musidisc product, but not MFP, and selling it at nine or 10 francs an album. It is also scoring increasing sales of *musicassettes*.

Record sales by mail order represent a very small percentage of total sales—2.15 percent in 1968, the

latest year for which CIDD figures are available. It certainly seems that the French public is not adjusted to buying records in this way—a fact which does not disturb the record dealer one little bit.

And, as far as clubs are concerned, the experience of the Pathe-Marconi record club is still in the minds of many people in the industry. When Pathe introduced its club, retailers decided to boycott Pathe product, claiming unfair competition.

Three years ago the Club Selection du Disque RCA was discontinued. Selection, the French edition of Reader's Digest, now simply offers sets of 10 albums of various labels, either by correspondence or through its Paris store. Time-Life also operates in the same way.

The Club Français du Disque (sister organization of the Club Français du Livre) was bought by Musidisc and its product is now sold through the normal dealer outlets.

The Club Dial sells product from Philips and Polydor, and La Redoute, the largest mail order organization in France, is now entering the record market by offering a range of imported product at competitive prices.

Club Service

In a club and mail order situation which is by no means thriving, the *Guilde Internationale du Disque* seems currently to be the best-placed. It is linked with the Concert Hall Society and has a good rapport with the *Jeunesses Musicales de France*—a very popular association which runs its own record club, the *Club National du Disque*.

The *Guilde* began operations with a classical catalog and then entered the fields of jazz and children's music. Eighty percent of its members are popular music enthusiasts now that the CND, the Pathe Marconi Record Club and the popular division of the *Guilde* have all joined together to form the *Club des Grandes Vedettes de la Guilde*.

The GID dispatches 40,000 parcels every day and its members—there are 148,000 of them—buy at least one record every three months.

In the children's division, *La Ronde des Enfants*, the *Guilde* has 36,000 members.

Finally its 30 shops, located in 15 major French towns, have a mailing list totaling 30,000.

About 55 percent of the product made available by the *Guilde* comes from outside companies and the remainder—classics, jazz and folk music—is its own product.

Music Halls, Cabarets, Underground Pop-And Politics

By PHILIPPE KOECHLIN
Of "Le Metier"

In cabarets and music halls, in fact everywhere on the French musical stage today, one sees the confrontation of two distinct factions—the traditional French *chanson* and Anglo-American-inspired pop music.

They cater for two distinct publics, often widely separated but sometimes overlapping when the *chanson* takes on a more contemporary sound, or when pop music makes concessions to middle-of-the-road tastes.

The same delineation is apparent when it comes to record sales—with hits in both categories selling between 300,000 and 500,000.

But it is not apparent on radio or television because the programs in both broadcasting media are aimed at satisfying the highly conservative tastes of the public *en masse*.

It is, on the other hand, the young people who buy records and who regularly patronize live entertainment to see their idols in person. This accounts for the success on stage of artists who are practically never heard on the radio and are never seen on the small screen—artists such as Frank Zappa or Ten Years After.

Olympia and Underground

Two music halls in Paris enjoy a high reputation and have succeeded in maintaining good attendances despite apprehensions that the public was deserting the music hall, despite the competition of subsidized theaters whose seats are considerably cheaper, and despite political upheavals.

These are the Olympia and the Bobino.

The Bobino, directed by Felix Vitry, is a small house on the Left Bank which is celebrated for its presentation of typical Left Bank artists—artists whose songs

are poetry set to music, whose songs have a message, such as Georges Brassens and Barbara.

The Olympia, directed by Bruno Coquatrix, features the big names of popular song such as Johnny Hallyday, Gilbert Beaud, Charles Aznavour, Yves Montand, Mireille Mathieu, Adamo and Enrico Macias. The Olympia, in conjunction with Europe No. 1, also presents the one-night-stand *Musicoramas* originally created by the late Lucien Morisse.

Two other important theaters in Paris which specialize in classical recitals but which from time to time also present jazz concerts, are the Theatre des Champs-Elysees and the Salle Pleyel.

There are a number of subsidized theaters in Paris, such as the Theatre National Populaire, the Theatre de l'Est Parisien and the Theatre de la Ville. The latter presents programs ranging from contemporary music to the quality French *chansons* of, for example, Juliette Greco. Seat prices are around \$1.

France is also seeing the emergence of an "underground" circuit, productions mixing French free jazz groups, progressive rock ensembles and sometimes free theater presentations such as "Who Killed Albert Ayler?" On this circuit young people with little money seek new forms of artistic expression linked with the "alternative culture."

Since the great meat and vegetable market, Les Halles, in the center of Paris, was transferred to Rungis well south of the capital, there is a vast area which has yet to be reclaimed by speculators and here the underground flourishes.

But these various currents in the stream of modern

popular music flow around a politically aware public and certain extremists see in these jazz and pop assemblies the opportunity to attempt some political indoctrination of youth.

And because, since 1968, the French government is particularly on its guard as far as youth is concerned, the result is a "game" of provocation and counter-provocation which sometimes flairs up to a point where all concerts other than those at the well-established and well-controlled Olympia are threatened.

This tendency began with the Amougies Festival organized by Jean Georgakarakos, director of Byg Records, at the end of 1969. Banned by the French government on various pretexts, the Festival had to be moved into Belgium but was promptly sabotaged by a large number of the public who refused to pay admission.

The pop concert circuit is far calmer in the provinces. With so much revolving around Paris, few other towns in France are able to put on concerts by top groups—only Lyon, Marseille and Bordeaux, and perhaps Lille, can take the risk of booking top international acts like Ike & Tina Turner and Chicago. But outside the regular pop circuit of independent promoters, there are the *Maisons des Jeunes et de la Culture* (25 altogether in France) which, subsidized by the State, include a pop group in their program from time to time and usually get packed houses—as was the case recently with Family.

French groups like Triangle, Zoo, Martin Circus or les Variations happily exploit the possibilities of this circuit and also of the chain of *Maisons de Jeunes* which are much more numerous but are supported by local authorities instead of the State.

There are also the dance halls (very strictly controlled since the tragic fire at Saint Laurent du Pont) and the specialist clubs which, more and more, are featuring pop artists.

The traditional artists, the *chanteurs de variete*, undertake tours which sometimes take in very small provincial towns but, nevertheless, Johnny Hallyday and Joe Dassin both had great success on tours of this kind last summer.

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Publishers

• Continued from page F-10

a co-publishing deal," says Pascal. "This is why publishers are becoming producers—finding their own talent and getting their songs recorded that way. This can, of course, mean that top artists are sometimes deprived of good songs which would really suit them. More and more it is the song which makes the artist, and not *vice versa*—and with radio and television's huge consumption of material, good songs are at a premium."

On the promotional side Pascal says it is still hard to launch new talent and the recent explosion of consumer music papers in France tends to favor Anglo-American rather than French talent. "It is still 'in' to write about British and American records," Pascal says.

"To promote French songs we really have need of a good international festival in France on San Remo lines; but it costs money and no one wants to stage such a festival. The Rose d'Or of Antibes is not really the answer since its scope is limited—and certainly San Remo has had no influence in France in the last three or four years."

Certainly one major international outlet for French compositional talents over the last few years is the cinema, as briefly touched on earlier.

Michel Legrand, one of France's most gifted writers, earned just acclaim for his score for "The Umbrella's of Cherbourg," which included the much-recorded "I Will Wait for You" and produced one of the most ingeniously constructed popular songs in recent history with the theme from "The Thomas Crown Affair"—"Windmills of Your Mind." More recently he has produced the widely-covered, "What Are You Doing the Rest of My Life."

Maurice Jarre, who wrote the score for "Lawrence of Arabia," also had a world hit with "Lara's Theme" from "Dr. Zhivago" and Francis Lai with "A Man and a Woman," "Live for Life" and more spectacularly, "Love Story," he won an enviable international reputation.

And it is in the realm of film that Editions Labrador, jointly run by Francis Dreyfus and Louis Battut, has been particularly successful in recent years.

Says Dreyfus: "We have published the soundtracks of 25 French films, the most important of which has been 'Le Passager de la Pluie'—also written by Francis Lai and a big hit in Japan."

Labrador is eight years old, has a staff whose average age is 27, and is run by people who believe it to be their job primarily to promote artists and writers. "It is not," says Dreyfus, "very interesting or exciting just competing for French cover versions of songs we sub-publish."

Though it began with great emphasis on the movie and TV market—and scored an immense success with the music for Serge Danot's immensely successful children's TV series, "The Magic Roundabout,"—Labrador has more recently become deeply involved in the progressive pop scene and its work in this area exemplifies Dreyfus's belief in promotion.

Pink Floyd

"Four years ago," he says "we had the luck to sign a contract for the music of Pink Floyd. At this time they were selling just a handful of records through special import stores. But we really promoted the catalog and the last Pink Floyd double album sold 50,000 copies in France. We think the French public is developing musically; the big record companies realize this and are encouraging young independent producers." And Dreyfus adds with a smile, "Now, we in France are only four years behind."

He reckons that the percentage of records produced by independent producers is increasing all the time. "I would say that 85 percent of all records are now produced independently and about 70 percent of those independent producers are publishers."

Labrador has its own label, Somethin' Else, distributed by Philips, and Motors distributed by Discordis, and has acquired representation of such progressive British catalogs as Lupus Music (T. Rex, Pretty Things, Pink Floyd), Island Music (Traffic, Jimmy Cliff), Blue Mountain (Free), Chrysalis Music (Ten Years After, Jethro Tull) and Freshwater (Cat Stevens) without paying any advances.

Dreyfus points up the increasing international potential of French copyrights when he says that 75

percent of turnover from works by national composers comes from abroad—although the Labrador case is rather special because of its heavy involvement in films.

Labrador uses such writers as Georges Aber, Jean Renard, Pierre Delanos and Petula Clark. "And we also have Gilles Thibaut who is one of the top three writers in France."

Thibaut worked with singer Claude Francois on the song "My Way" which was an immense Sinatra hit and sparked scores of cover versions throughout the world.

But Dreyfus regards promotion as being equally important as talent and he points out that his firm, though widely known as Editions Labrador, is officially La Societe Parisienne de Promotion Artistique (Artists' Promotion Company of Paris).

Jack Robinson contends that a publisher in France has to work twice as hard as his counterparts in the U.K. and U.S. because much of his original material is still limited in its sale to France, despite the recent broadening of international recognition.

"The French publisher generally can expect less sub-publishing income from abroad and he also has to contend with heavy overheads—such as social security for employees, which amounts to 35 percent of their salary, and high offices rents in Paris. "Also French publishers are only entitled to one third of the performing rights on a song—and some writers also demand a two-thirds share of the mechanicals.

Increased Costs

"Furthermore, with publishers more and more involved in production, the costs of operating are increasing. The publisher hopes that record royalties will just about pay for the cost of production and promotion and looks to the publishing royalties to show him his profit."

Robinson says that every successful French publisher today has artists under contract—"but getting their records played on the air becomes increasingly hard. That's why I employ two full-time promotion men. The state radio, the ORTF, and the peripheral commercial radio stations, Europe No. 1 and Radio Luxembourg, seem to be going in for more talk and less music. Radio Monte Carlo is currently the only station with a preponderance of music."

What may be lost on the radio roundabouts, however, can be retrieved on the live performance swings.

(Continued on page F-21)

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Distribution Supermarkets and Department Stores Rack One Third of Stores

By JEAN TRONCHOT

(Jean Tronchot is general secretary of Editions du Kiosque, publisher of the leading French pop monthly, "Rock and Folk" and of the principal music trade publication, "Le Metier.")

According to statistics published by the Centre d'Information et de Documentation du Disque, based on a survey of 12 record companies whose combined turnover in 1968 represented 84.2 percent of total turnover for the member companies of SNICOP, record distribution in France broke down as follows in 1968:

Retail shops	49.56 percent
Regional wholesalers	17.18 percent
Supermarkets, department stores	33.26 percent
	100.00

The survey also showed that 68.5 percent of record companies which were members of SNICOP used direct distribution to the points of sale—some of them handling the labels of other companies.

The distribution situation has changed little since that survey was made, but one major development on

the way is the creation by CBS of a second distribution network, parallel to its existing one, which will come into action on Sept. 1 with the title Distribution Phonographique International. Epic has already signed to distribute the Deesse catalog and is in the process of arranging further contracts.

Additionally, with the creation in France of the new Kinney affiliate, Kinney-Filipacchi SA, which begins operations on July 1, now has its own distribution with 12 representatives.

To deal with the pure distribution companies first, Discodis is a company the majority of whose shares are owned by the Floirat group, which embraces the commercial radio station Europe No. 1, the Disc'AZ record company and the Matra motor company.

Reorganized on a rational basis two years ago, Discodis today distributes Disc'AZ, BAM-Alvares, Motors, Byg, Calumet, Saravah (France), Qualiton and Hungaroton (Hungary), Angelicum (Italy), Belter (Spain), Tecla (Portugal), and Palette (Belgium).

The CED or Compagnie Europeenne du Disque was created in September 1964 by Eddie Barclay and Philippe Loury (president of the Erato classical label). Now, five years later, CED distributes 44 catalogs and had a turnover of 22 million francs in 1968.

Accounts are handled by a Bull computer, which is also programmed to deal with statistics, stock control and royalty payments.

The CED has 14 representatives, four of whom cover the Paris region, and the main labels distributed are Riviera, Erato, Chess, Vanguard, Atco, Canetti and La Compagnie.

Sonopresse is a limited liability company in the Hachette group. It was founded in 1958 but it was not until 1964, when it absorbed the MFM (Messageries Francaises du Microsilicon) that it entered the realm of record distribution.

Two years later Sonopresse acquired a rack-jobbing organization, Disques du Monde Entier.

Sonopresse has its head office at Issy-les-Moulineaux in the suburbs of Paris where 168 people are employed. There are also branches in Lyon and Strasbourg. Sixteen representatives service the traditional record outlets and 18 van salesmen service those dealers for whom records represent only a limited percentage of their total business—e.g. electrical dealers.

For the rack-jobbing operation there are seven inspectors and Sonopresse also uses inspectors in Hachette's newspaper and magazine division to help service its 10,000 points of sale.

Among the 29 labels distributed by Sonopresse are Avco Embassy, Adele, (Pierre Perret) Festival, Hypopotam (Francoise Hardy), Michel Legrand, Spinnaker, Tacoun (Richard Anthony) and International Shows (Dalida).

In certain cases the distribution is an indirect deal, as, for example, with Avco Embassy. Avco signed a distribution deal with Editions Bagatelle—but since Bagatelle has no network of its own, it subcontracted the deal to Sonopresse.

Equally the U.S. MCA catalog is handled by La Compagnie in France, but all La Compagnie product—owned and licensed—is distributed by CED. And again Musidisc-Europe is official distributor of Fantasy, Festival, Bel Air, Arhoolie and Savoy—but all these labels are distributed by Sonopresse.

Apart from those companies dealing exclusively in distribution, many record companies offer custom distribution to the smaller labels. The system works well when the small companies don't have product in direct competition with the distributing company's own material.

Examples of this system are provided by the Folkways catalog which is distributed by Chant du Monde, and by the Liberty-U.A., Tamla-Motown, Capitol, and ABC labels, among others which are handled by the French EMI company, Pathe-Marconi.

In some cases the distributing record company also presses the material as in the case of Vogue (Warner, Reprise, Roulette, Elektra, Pye); Polydor (Verve, Ales, MGM, Riverside); Philips (Island, Ember, Carrere, Mercury, Biram); Decca (London, Deram); CBS (Arion, Harmonia Mundi, Maxi, Vee-Jay, Temporel); Barclay (Atlantic, 20th Century-Fox) and RCA (A&M, CTI, Shandar and Goody).

Where demand doesn't justify pressing, the disks and/or sleeves are imported, and some companies have created special import departments to cater for significant minorities.

Certain retailers also operate direct imports to cater

(Continued on page F-27)



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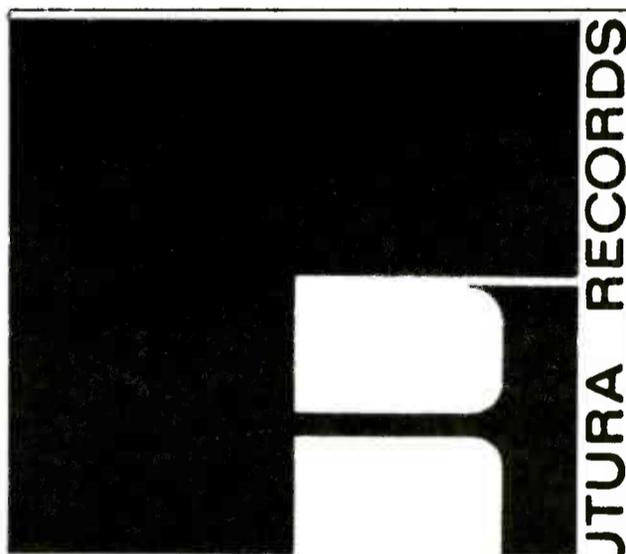
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du disque et du show business

Publishers

• Continued from page F-18

"For example," says Robinson. "Claude Francois is one of the hardest working artists in the country. He may record your song and sell 100,000 records, if he gets good airplay. But if he sings your song on stage for a year, you could do even better out of performance fees."

Robinson says that, in general, income from performance fees is twice or three times that from mechanicals.

Radio plays, however, bring in 20 times as much money as the sale of one single and a performance on TV can yield the equivalent of 400 singles.

The diminution in the amount of airplay given to records has had the most telling effect on British and American product. Robinson says that where airplay for foreign disks once represented 60 percent of total output, it is now down to between 20 and 30 percent.

One effect of this has been to strengthen French publishers in their resolve not to pay fantastic advances for British and American catalogs. For the restricted airplay, coupled with the reluctance of French artists to make cover versions, means that sub-publishing becomes less and less viable.

Another problem for French music publishers is that they cannot sign writers to exclusive contracts. Says Robinson: "You can sign a writer to an option contract, but if you turn down his song he can have it published elsewhere; and if you turn down two in a row he can scrap the whole deal. In this situation you could pay an advance to a writer and lose him almost the next day."

Well-placed as an American in Paris to assess the future potential of French copyrights in the Anglo-American market, Robinson is optimistic about the viability of French material.

"The introspective ballad, the soft rock style, has been a feature of the French scene for years. That's why Cat Stevens has been big here (300,000 sales of 'Lady d'Arbanville'). All that is needed to complete the breakthrough is a handful of people with a sensitive ear for a lyric translation. Mort Shuman has done it for Jacques Brel; if someone can do it for Brassens, his songs could go around the world."



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Rapid Expansion in the Tape Market

By MICHAEL WAY

The young French pre-recorded tape industry, which in 1969 represented about 2 percent of all disk sales, is currently expanding rapidly, both in cassette and cartridge fields in spite of still major problems arising from a basic shortage of both imported and home-produced hardware.

The official 1969 figures saw 62.7 million records sold as compared with 1.4 million cassettes and cartridges. Estimates however put the 1970 figure much higher for both cassettes and cartridges. There are now some 3,000,000 home and car units in use, with software being sold through traditional outlets, electrical goods stores, department stores, and for tape only, the new roadside service station boutiques.

The most prevalent retail prices are \$6 for cassettes and \$7 for cartridges, but in just the last three months, at least five companies spearheaded by Vogue, which was the first to introduce budget LP's in France, have launched low-priced cassettes, starting from \$3.80.

Whereas all French record companies now release both cassette and cartridge catalogs, there are few manufacturers. Philips dominate the cassette field, serving most other companies from its Louviers plant in Normandy. Cassettes represent 6 percent of all Philips record turnover, its Goss plant turning out 10,000 units a day.

Vogue has recently installed a six-slave A.E.G.-Telefunken cassette and cartridge copier unit, but is concentrating almost entirely on cassettes at present, with a current daily capacity of 1,500, which the firm intends to double shortly.

Mood Music, owned by Hermano da Silva Ramos, and Stereo Jaubert, dominate the 8-track production sector. Mood, under technical manager Ralph Spaar, serve most French record companies, with a production ranging from 10-13,000 daily.

With their six-slave U.S. Electro-sound equipment, Mood's 1970 production was 350,000 cartridges and 700,000 cassettes. There are now some 1,000 cartridge titles available, 400 of them added in 1970.

Spaar estimates there are between 20,000 and 30,000 cartridge player units in France, mostly in cars and owned by "excellent clients."

Stereo Jaubert, which launched the 8-track market

in France nearly four years ago from U.S.-imported copied tapes which the firm assembled, estimated annual French sales at about 800,000 at present. Director Michel Jaubert said his firm had just installed a new 10-slave Ampex BLM 200 duplicator which would have a daily capacity of 3,000, with cassettes taking a two-to-one percentage. However Jaubert put the number of cartridge players in France as high as 100,000.

Latest newcomer to the scene is Jean Delachair's SEED (Societe Europeenne d'Enregistrement et de Diffusion) GRT-equipped tape duplicating and record studio facility just opened at Vallauris in the South of France.

With the emergence of the region as a growing entertainments industry center, SEED has studio facilities for a 15-piece group, has been appointed GRT agent for France and can produce 1,500 cassettes or 3,000 8-track cartridges per 8-hour shift.

Philips equipment is produced in Hasselt (Belgium) and Eindhoven (Holland) for the Common Market and in Vienna for the EFTA countries.

Announcing the launching of Philips new middle-price cassette range, Sonic Series, at \$4.50 for popular music and \$5 for classics, Leclerc said he could see the cassette formula completely superceding the disk in 10 years time.

There had been a noticeable slow-down in cassette sales mid-1970, but this was halted towards year's end, he said. He estimated there would be 135,000 car cassette players in use by mid-1971 and a minimum of 300,000 by next year. There were on average six cassettes sold per player-owner.

Quality Improving

Tape quality was improving all the time, but equipment was not keeping pace, he said. Earlier hardware had hardly helped to improve the cassette image, but standards were now rising rapidly. However there were only 15 percent stereo players in France at the moment.

Programming had also to be considered to give the cassette its own character. For cars, it should not "try to compete with the radio," he said. "But when we finally arrive at the point where there are, say 400,000 car cassette players in use, we will be more in a position to judge public taste."

He further maintained that the cassette would always remain in a privileged position vis-a-vis 8-track cartridge in Europe, mainly because there were few recording facilities available for the customer on the latter format.

Mood's Ralph Spaar said his company was currently producing for Barclay, Vogue, the EMI-group, CBS, Disc' AZ and some minors. At the time of writing it was the only concern fully-involved in the whole aspect of 8-track production and had ambitious expansion plans.

Production has tripled in a year, and Mood Music would be operating 10 slaves by late this year. Spaar said the 1972 plan envisaged installation of new Electro-sound equipment next year to produce cassettes and cartridges separately.

France, as far as 8-track is concerned, is in the same position as that of the USA four years ago, Spaar maintains. But the need for hardware is evident. If there were more, prices would come down and quality go up.

Jaubert's Michel Jaubert, who is shortly to start developing a new two-story facility at the Courbevoise headquarters, has installed six Liberty cassette loaders and six GRT or Sareg 8-track loaders. An 8-track "good seller," like the Los Muchacombs, could top the 4,000 mark in France, he said. Jaubert deals mainly, in cassette and cartridge, with Decca, Disc' AZ, CBS, Musidisc.

Jaubert maintained that the cassette market could not go "too budget." Commenting on reports that items could come to \$3, he said that with the basic production price of just under \$1, and B.I.E.M. taking another 25 cents, this appeared impossible. "They can't come much lower than 20 francs," he said.

The Jaubert firm, which sells its own Horizon series cartridge player made under license, aims to expand its export sales, notably to countries outside the Common market, and Canada.

The main target of all companies are France's 14,000,000 private car owners, who represent a very large sales potential in this market. Meanwhile double and quadruple-pack cassettes appear popular, especially in classical music, which has a higher percentage following than is the case for records.

TOP ARTISTS OF 1970 IN FRANCE

(Based on charts compiled by the Centre d'Information et de Documentation du Disque).

FRENCH TALENT—SINGLES

1. Joe Dassin
2. Johnny Hallyday
3. Michel Sardou
4. Rika Zarai
5. Mike Brant
6. Michel Polnareff
7. Sheila
8. Claude Francois
9. Saint Preux
10. Gilles Marchal
11. Georges Moustaki
12. Mireille Mathieu
13. Serge Prisset
14. Marc Hamilton
15. Jean-Francois Michael
16. Zanini
17. Alain Barriere
18. Michel Delpech
19. Les Compagnons de la Chanson
20. Narcisso Yepes

FOREIGN TALENT—SINGLES

1. Simon & Garfunkel
2. Soundtrack of "Once Upon a Time in the West"
3. Aphrodites Child
4. Ekseption
5. Shocking Blue
6. Beatles
7. Rare Bird
8. Christie
9. Lennon/Ono
10. Mardi Gras
11. Norman Greenbaum
12. Mungo Jerry
13. Bob Dylan
14. Freddie & The Dreamers
15. Rare Earth
16. The Frost
17. Jupiter Sunset
18. Hotlegs
19. Creedence Clearwater Revival
20. Cat Stevens

ALBUMS

1. Jean-Christian Michel
2. Georges Moustaki
3. Joe Dassin
4. Serge Raggiani
5. Simon & Garfunkel
6. Soundtrack of "Once Upon a Time in the West"
7. Beatles
8. Ekseption
9. Nana Mouskouri
10. Leo Ferre
11. Riki Zarai
12. Rare Earth
13. Woodstock
14. Led Zeppelin
15. Jimi Hendrix
16. Luis Mariano
17. Barbara
18. Creedence Clearwater Revival
19. Michel Sardou
20. Deep Purple



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are made in the
new sofrason studios



CHRIS GALLBERT



CHOC



The Role of the C.I.D.D.

By JACQUES MASSON-FORESTIER

The Centre d'Information et de Documentation du Disque et des Publications Sonores et Audiovisuelles (CIDD) was created on June 1, 1967, by the SNICOP and is located in the SNICOP offices at 1, rue de Courcelles, Paris.

The CIDD was born because the French record and tape industry, with its continuing expansion, recognized the need to work in close contact with the public whose views, suggestions and criticisms are invaluable.

It is well known that one of the characteristic features of the American record industry is its preoccupation with public relations, with keeping the public informed and with enhancing the prestige of the industry and its product in the public eye.

The French record industry wanted this idea of service to be given a functional form and the CIDD represents this vital link between the industry and the people who buy its products.

The Aims

The CIDD seeks to give the record and prerecorded tape a permanent place in the daily life of the family, to have them accepted in every home in the same way as are books, magazines and newspapers. The consumer needs to be made aware of the important role played by the disk, the cassette and the cartridge in the area of culture and leisure, to see them as indispensable to the modern man. They are his faithful friends, always available at the time and in the place of his choice. They can take the listener beyond the point he can reach through the printed page.

Through sound carriers one can create a gateway to the theatre, poetry, rare music both ancient and modern; through the disk, the cassette and the cartridge, famous voices and famous performances can live on forever.

The CIDD seeks to serve the public and the natural intermediaries—the record dealers—by keeping them informed; in other words, by helping them in their buying. Because anything which is not fully understood creates suspicion and criticism. With a better knowledge of its public, the French record industry can serve it better; with a better knowledge of the record industry the public can more readily profit from the immense opportunities which records and tapes can offer in all fields.

The Projects

Currently the CIDD has four mutually complementary projects in operation:

— A project aimed at the public which provides a practical information service.

— A project aimed at the points of sale which consists of providing information to help them with their orders.

— A project aimed at the press and various associations and communities which provides the basic information they need on records and tapes.

— Finally a project involving compilation of a national hit parade.

Public Project

Wishing to reach the record buyer, whatever his tastes and inclinations, and seeking to take advantage of the high degree of penetration enjoyed by records, the CIDD published in 1967 an information card announcing its formation and explaining its role. The card

was slipped into a certain number of LP sleeves over a period of a year and it provoked a large volume of requests for information—a flow which has grown continuously ever since. It is interesting to note that the questions asked by the public fall into three main categories:

1. Questions regarding certain kinds of recording produced by various companies—religious music, folk music from certain regions or countries.

2. Questions about technical subjects—such as the difference between monaural and stereo records—or about the prices of various records.

3. Questions about the product of the specific company—seeking titles, labels, collections or series or a list of recordings made by a particular artist.

The only rule imposed by the CIDD when dealing with public inquiries of this kind is that all questions must be in writing. This enables the inquirer better to put his questions and also means that the query is on record should it come up again. Further it prevents any discrimination between inquiries from Paris and those from the provinces.

In 1970 the CIDD dealt with 1,220 letters, each requiring a minimum of two pages in reply. They came from 650 individuals in France and abroad, 401 points of sale, and 169 public or private organizations.

Point of Sale

The wide diversity of logos, labels, series and collections of records can be a source of confusion to the buyer, especially since most people are prompted to buy a record after hearing it played on the radio—and radio plays are not always accompanied by any label information. In fact the daily percentage of records played without any reference of this kind is 21.85; at certain times it can be as much as 32.57 percent.

The radio stations say in their defense that very often the artist is well known to the public and needs no reference to his record label. But often records by well-known artists are available on various labels and, in any case, this penalizes the lesser known artist.

Not always knowing where to find the titles he is seeking, the record buyer sometimes gives up. It is therefore necessary for the buyer, and especially for the dealer, to know which label is released by which company.

It is for this reason that the CIDD publishes each year a booklet called "Who Releases What?" (Qui Diffuse Quoi?). This provides an alphabetic list of the labels, logos, and series and all the relative record companies, whether or not they are members of the SNICOP.

In the case of the 88 companies outside the SNICOP only a minority have recognized the value of such a reference book; in 1970 only 34 percent of them replied to the CIDD questionnaire.

In addition to publishing this booklet, the CIDD augmented its points-of-sale project in 1970 by running a contest in conjunction with the ORTF to find the ideal basic record library. From 21 radio broadcasts on France-Inter, 30 records, selected by personalities or by members of the public, were listed on a questionnaire and presented to customers in record shops who were asked to select from the 30 the ten best records. Altogether 832 retail shops and 719 record departments

in stores took part in the contest and distributed more than a million questionnaires. Various prizes of television sets, paid holidays and boxed record sets were offered to the winners.

Finally for Christmas 1970 the CIDD made available to the points of sale a color poster depicting the three kings and bearing the slogan "Give a Record—the Long-Lasting Gift."

In a purely commercial context, the CIDD in collaboration with the SNICOP has prevailed upon the dealer network to adopt a universal system of reference letters for the various record sleeves, which has greatly simplified their work.

Press Project

At the request of specialist journalists, both newspaper and radio, and of teachers and youth authorities, the CIDD has produced a booklet outlining in simple terms the history of the record, the latest developments in the production of disks and the place occupied by France in the world record industry. In addition there is practical advice on the care of records, and a list of the record companies belonging to the SNICOP. The booklet, "The ABC of the Disk," is brought up to date each year.

Hit Parade

The multitude of fanciful hit parades produced in France—often compiled on the basis on telephone calls to ten dealers—prompted Billboard in 1968 to ask the French record industry to compile its own national record sales chart which would give a true reflection of the French market.

The CIDD therefore created in October 1968 the National Record Hit Parade with a double purpose. First of all to bring together in a common operation the record producer and the record seller.

And secondly to keep the public and the record dealers regularly informed as to which records are in the greatest demand at any given period throughout the whole of metropolitan France.

Three hundred record outlets were selected as a sample, based on their turnover and their representativeness, by the commercial directors of the member companies of SNICOP. These sales outlets cover the whole spectrum—retailers, wholesalers, department stores, big local stores, etc.—and are spread evenly over the nine economic regions of France. The list is brought up to date each year.

The point of sale receive each month a questionnaire listing an average of 120 titles of French singles, foreign singles and either classical or pop LP's. The titles are supplied by the various record companies which are SNICOP members (they are responsible for 90 percent of total sales). Attached is a supplementary questionnaire with room for 28 other titles to be inserted by the dealers. Alongside each title the dealer indicates whether the sale is "Excellent," "Very Good," "Good" or "Moderate." Once completed, the questionnaires are returned to the CIDD where they are extrapolated and analyzed region by region and then, finally, for the whole of France. The resultant charts are then distributed before the sixth of each month to all points of sale, to the music business press in France and abroad, and to the industry itself.

During heavy sales periods, the questionnaires are sent out every two weeks—thus it is easier to follow the course of the big hits—or major flops.

In addition the CIDD communicates its regional analyses to the record companies' commercial departments and to the important regional daily newspapers. Total circulation of Parisian papers publishing the CIDD charts is 1,931,000 and of provincial papers 2,700,000. The charts are also used by 17 radio stations in France, Germany, Switzerland, Italy and Canada.

DECCA Reports Classical Boom

In the last four months of 1970, the Societe Francaise du Son, whose labels include Decca and Vega, recorded a 70 percent increase in turnover compared with the same period of 1969.

And the boom has escalated in the first three months of 1971 with turnover up 100 percent over that for the same period of 1970.

In particular, classical sales have increased spectacularly, thanks largely to the expansion of the Aristocrate collection of British Decca recordings packaged in de luxe sleeves. Turnover from classical sales in the first three months of this year equals that for the first nine months of last year.

Remarkably successful, too, have been the 22 LP's of Gregorian chants recorded by the monks of the

Solesmes Abbey. The sampler album for this series of recordings sold 40,000 copies in a matter of weeks.

Recordings in the Phase-4 stereo series are selling in increasing quantities and there has been a tremendous boom in the sales of records by the late French actor-comedian, Fernandel.

In the popular category, the Rolling Stones, Tom Jones and Engelbert Humperdinck continue to record impressive sales and there is no doubt that recent appearances in Paris by all three acts have helped to stimulate demand for their records. The Moody Blues and Ten Years After also have a large following.

As far as native talent is concerned, Jacques Lousier—recently awarded a gold disk—continues to record excellent sales worldwide and has recently re-

corded Bach's Brandenburg Concerto with the Royal Philharmonic Orchestra, and Los Machucambos, recently at the Olympia, maintain their popularity.

The Sofrason group's plans for this year include a strong promotional effort on the Vega budget line, aimed at doubling turnover, and an increased emphasis on developing native talent.

The group has great hopes for singers Serge Rigot, Chris Gallbert and Johnny White and two new groups, Santa Maria and Choc, promise well. Choc's first singles was released in a number of countries including the U.S.A.

Local production is now benefiting from the ultra-modern facilities of the recently renovated Decca studios in Paris which are equipped with 16-track equipment.

RCA: "All Going According To Plan"

More than a year ago Billboard gave the first definite news of RCA's decision to form its own record company in France. RCA S.A. was formed in the summer of 1970 and moved into offices at 6, Rond Point des Champs-Elysees, and 52, Champs-Elysees. The RCA logo has thus joined the illuminated signs on the famous avenue.

The executive team, half of whom are under 30 and most of whom are fluent in both French and English, had as its first objectives those of making a wider selection of RCA repertoire available, improving packaging, and adopting clear marketing policies.

Classical releases were split into two series—the new Culture Classique budget line and the Red Seal luxury collection. A Red Seal album of French music by Antonio de Almeida recently won a Charles Cros award; and a Caruso memorial set edited for RCA France by Guy Lafarge received honorable mention and will be imported by RCA in America. A Toscanini set has followed these major releases.

The strong RCA jazz catalog is being re-edited by specialist Jean-Paul Guiter whose Fats Waller collection won a Grand Prix award last year. Guiter recently compiled a double album of the Original Dixieland Jazz Band which was well supported by a television series on the ODJB.

International repertoire merchandiser Marc Exiga launched a series of 30 full-price single reissues ranging from Elvis Presley to Glenn Miller in sleeves specially strengthened for rack sales.

A major advance for RCA was the acquisition of the A&M repertoire in October last year. There have since been a wide range of A&M releases and those by Joe Cocker and Bill and Buster have been particularly successful.

RCA also represents CTI and Musicor in France and promotion of all these international repertoires is the responsibility of Jackie Druart. Among his innovative promotion ideas is the use of film clips in discotheques; he also has good contacts in the radio and TV stations.

Head of French production is Gerard Cote who will be seeking to build RCA's French repertoire using both new and established artists. RCA is also developing its music publishing division, based at 52 Champs-Elysees and headed by Gerard Nouchi and Rolande Fischesser. Material from the company's Italian affiliate, which includes three San Remo winners, has allowed RCA to move ahead strongly in this field.

RCA recently took a major step in tape marketing by pricing 8-track cartridges at the same level as the Red Seal albums. A substantial increase in sales followed and sales manager Claude Gagniere has announced a special tape campaign for May. Gagniere heads a large sales force and has inaugurated an active telephone order service and novel forms of dealer information.

In July RCA will inaugurate a distribution center headed by Andre Lacroix and located near Orly airport.

The head of RCA France, Ted Insley, reports that all is going according to plan for the new company, and controller Jean-Claude Cantet has announced that results are better than were forecast.

Vogue Turnover Up 100 Percent

Founded in 1948 the Vogue Record Company has enjoyed continuous expansion over the last 22 years and is today a wholly French company whose European operation is perfectly adapted to the Common Market.

Vogue has affiliates in Belgium, Holland and West Germany and the German company has its own pressing plant. The group also has a network of licensees in 108 countries either operated through local pressing or direct imports.

The group's headquarters are located at Villetaneuse in the suburbs of Paris where are housed the administration, commercial, publicity, promotion and production departments, editing and cutting studios, pressing plant with 40 semi-automatic presses, a duplication section with an AEG Telefunken installation capable of producing 3,000 cassettes in an eight-hour shift, the printing department and the stock and dispatch department with its five miles of shelves.

The recording studios, equipped with 8-track and 16-track facilities are situated in the center of Paris.

The centralization of Vogue's facilities—which is unique in the French record industry—enables the group to carry out its various activities with a maximum of efficiency and a minimum of delay.

Complementing the record division is a publishing group which comprises Vogue International, Editions du Carrousel, Editions Traffic-Music plus publishing houses in all those countries where Vogue has affiliates.

At Vogue a heavy emphasis is placed on marketing and the company seeks to reach all classes of record buyer. Apart from its pioneering work in the budget field (referred to elsewhere) the company has made a special study of the children's market and has a particularly well-endowed catalog.

The company is strongly international in outlook and its leading artists record in several languages. In this way, Jean-Francois Michael, who had a No. 1 in France in 1970 with "Adieu Jolie Candy," was able to make the No. 1 spot in 15 other countries. Similar international success has been achieved by Petula Clark and Antoine.

Vogue also distributes in France, Belgium, Switzerland, Germany and Holland a number of foreign catalogs including that of Pye which Vogue has represented for many years. The Pye recording of "In the Summer-time" by Mungo Jerry was a huge hit in France, achieving 1,100,000 sales.

Under president Leon Cabat, Vogue's turnover has risen steadily and in 1970 it showed a 27 percent increase over the figure for 1969. And for the first three months of 1971, it showed an increase of 100 percent over the same period last year.

Polydor Getting Good Mileage From Verve

By intensively exploiting its full international resources, Polydor is anticipating continued growth in 1971.

Having signed Melina Mercouri and Mikis Theodorakis in 1970, Polydor got off to a good Greek start with the single "Je Suis Grecque" by Miss Mercouri and is now preparing an album for release in May with songs by Theodorakis and Joe Dassin, among others.

Success, too, from Spain with the Hispavox recording of the Waldo de los Rios arrangement of the 40th Symphony of Mozart and the French version of the Spanish Eurovision song, "El Mundo Nuevo" ("Un Monde Plus Grand") by Karina.

But Polydor's greatest international strength is in its American product from the MGM Verve, King and Polydor USA catalogs. Added to the list in November will be the Stax, Volt and Enterprise labels, currently distributed in France by Barclay.

Polydor is getting plenty of mileage from the Verve catalog with a series of double-album sets featuring Stan Getz, Astrud Gilberto, Oscar Peterson, Jimmy Smith, Sammy Davis, Ella Fitzgerald, Louis Armstrong and Wes Montgomery, and selling at about \$10. The company has also created a new singles series, Top Jazz Stars, featuring hits by most of the above-mentioned artists.

A new album series, Jazz Spectrum, will feature the biggest hits of Ella Fitzgerald, Oscar Peterson, Count Basie, Jimmy Smith and Louis Armstrong, and Polydor will shortly release a "Very Best of . . ." series, with LP's by Getz, Gilberto and Montgomery.

Finally in September Polydor will issue a 10-record subscription set, a Verve Jazz Anthology.

From Polydor, Germany, has come success with "Ra Ta Ta" by the Rotation; from Polydor Canada Richard Huet follows up "Mama Viens Vite" with a French version of Elton John's "Your Song," and from Polydor U.S. comes the double album of John Mayall, released with a 24-page color booklet.

In the area of local production Polydor has released the Maurice Jarre theme from "Ryan's Daughter" with words by Hubert Ithier, sung by Anne-Marie Godart and is placing a great deal of faith in Peter Lelasseux, whose first disk, "Darla Dirladada" sold 200,000 copies.

Roger Hanin has recently made his debut for the label and other newcomers include Patrick Cany, Ganael and Daniel Popp.

One of the biggest successes for Polydor has been Georges Moustaki who is currently preparing a third album and has recently recorded two singles in collaboration with Theodorakis.

Patty Pravo, recently signed by Phonogram in Italy, has recorded the French version of "Love Story" for Polydor and Daliah Lavi has recorded the French version of "Schwadadaba Din Ding." Polydor also have the original version by Dan and Jonas.

Philips Will Press 26 Million Disks This Year

The annual congress of the Societe Phonographique Philips last August heard that turnover for 1970 was running 14 percent ahead of that for the previous year. But business for the rest of 1971 proved so good that the final increase added up to 21 percent.

A factor in Philips' expansion has undoubtedly been its heavy representation of international labels like Mercury, Island, Vertigo, Ember, Charisma, Connoisseur, Beacon, B&C, Uni, Flying Dutchman, President, Record Supervision Ltd., DET, Stereo Dimension, Rama, Bla Bla, Green Light, Larry Douglas, Hebra, Tuesday and Biram. In particular Cat Stevens has had outstanding success in France, followed closely by such groups as Black Sabbath, Hotlegs, Free, Emerson Lake and Palmer, Rare Bird, King Crimson, Jimmy Cliff and Niel Diamond—not forgetting the perennially successful Aphrodite's Child.

As far as French talent is concerned, Philips has scored with Michel Sardou, Marc Hamilton and Barbara and also up among the top sellers are Johnny Hallyday, Nana Mouskouri, Enrico Macias, Claude Francois, Sheila, Monty, Serge Prisset, Herve Vilard and Rika Zarai (who sold more than a million records last year).

Philips also has a large roster of mature talents like Georges Brassens, Felix Leclerc (the Canadian singer-poet whose complete works are now available in one boxed set), Fernand Reynaud, les Freres Ennemis, Bea Tristan, Claude Nougaro, Raymond Devos and the Swingle Singers. And at the recent Eurovision contest in Dublin Philips not only had the winner, Severine, representing Monaco, but also Serge Lama representing France and Monique Melsen representing Luxembourg.

The company also achieved impressive sales with Los Incas' recording of "El Condor Pasa" and has recently launched two original acts—the group Magma and the Breton folk singer, Alan Stivell. Another important arrival has been that of Mireille Mathieu who made her debut on the Philips label with "Love Story."

This year the Philips factory at Louviers is expected to press about 26 million records.

Dassin Is The C.B.S. Top Seller

For CBS the most important development in recent months has been the confirmation of Joe Dassin as the top selling artist in France. His last LP, "La Fleur aux Dents" has sold more than 250,000 in three months.

Also impressive are the sales of les Compagnons de la Chanson, Marcel Amont, Annie Cordy, Guy Beart, Manitas de Plata, Michel Fugain, Danyel Gerard, Titanic, and Los Calchakis. Orchestra leader Caravelli enjoys international success, particularly in South America and in Japan for which market he has specially recorded an LP of music by Francis Lai.

CBS has also scored great success with U.S. and U.K. acts such as Simon and Garfunkel, Bob Dylan; Blood, Sweat & Tears; Chicago, Santana, Leonard Cohen, and Donovan, and with continental artists such as Gigliola Cinquetti and Ivan Rebroff.

The CBS sales and distribution network is one of the most efficient in France and has recently been augmented by a cassette and cartridge sales division. Expansion of sales and acquisition of more artists and catalogs has prompted CBS to create a second distribution network, Distribution Phonogramme Internationale, as from next September 1. The only CBS catalogs handled by DPI will be Epic and Dees.

Jacques Souplet, president of CBS Disques France, says that the company's turnover in 1970 was four times that of 1967—and the turnover achieved in December 1970 alone equaled the turnover for the whole of 1965.

On the industry in general, Souplet predicts for the future a greater concentration of distribution operations and the development of mail-order sales. "I also believe that, as expected, the evolution that has seen the single replace the EP has also stimulated sales of LP's, for which the singles act as samplers. LP sales have increased considerably since the companies adopted a singles policy."

Talent in France

• Continued from page F-4

half a century. No problems for this French Bing Crosby—his fans range from 5 years to 99 years!

Henri Salvador, one of the most hilarious artists on the French scene, unfortunately records extremely irregularly these days. From time to time he'll emerge from his retreat on the Cote d'Azur to record a minor masterpiece—but the gaps between records are too long for him to make the impact that his talent deserves.

Somewhat in a class of his own is Serge Gainsbourg, who records with some regularity. Tremendously gifted, savagely cynical and altogether out-of-the-rut, Gainsbourg has fashioned a very comfortable living from the acidulated lyrics he produced—with formidable rapidity—for other singers; and he also received abundant royalties from "Je t'Aime. . . . Moi Non Plus" which he recorded with Jane Birkin.

Although there are few top female artists in France, those there are are impressively talented.

Nana Mouskouri, who is Greek by birth but French by adoption, has a beautiful voice which is finally bringing her the worldwide acclaim she has long merited. Another self-exiled singer, Britain's Petula Clark, also found international success after moving to Paris.

France's own Mireille Mathieu is one of the brightest stars in the firmament. Inevitably regarded as the logical successor to the late Edith Piaf, she has been skillfully guided by manager Johnny Stark and is a major European star. It cannot be long before she moves into the world class.

Barbara, with her compelling and strongly individual style, is to some extent the female equivalent of the Brassens-Brel school and she and Juliette Greco are the reigning queens of the Left Bank. In a lighter and less dramatic vein come a whole procession of popular singers like Sheila, Rika Zarai, Lalida and Annie Cordy.

Françoise Hardy, Sylvie Vartan, Marie Laforet and Nicoletta—all of whom first came to prominence during the sterile yé-yé period—have survived this craze and are well entrenched in the recording field.

Frida Boccara, and the resident hostess of the fashionable New Jimmy's nightclub, Regine, both sing quality songs with great appeal and among the newcomers Severine stands out. She has so far won more popularity in Japan than in France, but her Eurovision victory for Monaco in Dublin should provide a great boost to her career.

Naturally the beat revolution has made its mark in France and still holding the number one spot in this domain is Johnny Hallyday—a seemingly indestructible idol who had held sway for the past ten years as the French Elvis Presley. A remarkable showman, his stage performances, produced with great flair and attention to detail, reveal an exemplary professionalism.

Another remarkable showman is Claude Francois whose public is primarily feminine. Francois takes the stage with a whole package of singers, dancers, lighting technicians, etc.—à la James Brown. He co-authored the Frank Sinatra hit "My Way."

Joe Dassin, son of Jules Dassin, has achieved dramatic success in the last year or so with his French-style country and western approach and Michel Polnareff—one of the most talented and original writers of the young generation—has also made a big impact. Others in the front rank include Julien Clerc, who first made his mark in the French production of "Hair," Eddy Mitchell, Michel Sardou, Jacques Dutronc, Michel Fugain, Antoine, Michel Delpech, Gilles Dreu, Jean-Francois Michael Hervé and Monty.

For a long time the weakest part of the French talent spectrum was in the area of groups, but recently they have been becoming more numerous—and a great more creative. Among those currently to be noted are Triangle, Zoo, Martin Circus, Dynastic Crisis and Variations. It remains to be seen whether—like such continental groups as Holland's Shocking Blue, Denmark's Burnin' Red Ivanhoe and Belgium's Wallace Collection—these French groups can break through outside France.

Of those remaining artists who fit into no common

Distribution

• Continued from page F-20

for those clients—mostly in the pop and jazz fields—who want records as soon as they are issued in the U.S. and U.K. These retailers include Vidal, Magenta-Musique, the FNAC, Lido-Musique and Inter 33 in Paris, Disc 2000 in Rennes, Arias in Bordeaux, and many others elsewhere in France.

Distribution in France is, on the whole, completely different from that obtaining in America. The wholesalers, for example, are very limited in number—less than a dozen. But the network of wholesalers seems to work well—even though it was created haphazardly—with independent operators based in Bordeaux, Marseille, Nice, Rennes, Clermon-Ferrand, Lille, Strasbourg and so on, well-placed to cover the whole of France.

However, with the imminent arrival of Kinney on the scene, the creation of the new Epic-Distribution and the current financial difficulties of I.a Compagnie, certain important changes are likely to take place in the area of distribution over the next few months.

category it is important first of all to mention Michel Legrand who, though his talent is fully appreciated only by a minority in France, is nevertheless a supremely equipped composer. Also a master of his craft is Francis Lai. Both have written outstandingly successful film scores.

In the field of large orchestras, France is well served by Paul Mauriat, Franck Pourcel and Raymond Lefevre.

In another instrument field is the unique Jacques Loussier—a major French export—and when it comes to vocalizing the same jazz-classic vein, the Swingle Singers are without peers.

Clarinetist Jean-Christian Michel has enjoyed phenomenal success with his special brand of evangelical swing and it would be heresy to exclude the two brilliant jazz violinists which France has presented to the world—Stephane Grappelli and Jean-Luc Ponty.

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Billboard TOP 40 Easy Listening

These are the best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Ago	1	2	3	Wks. Ago	1	2	3	Wks. Ago	TITLE, Artist, Label & Number	Wks. On Chart
1	1	3	7	IF	Bread, Elektra 45720 (Screen Gems-Columbia, BMI)	6				
2	5	5	5	I AM . . . I SAID	Neil Diamond, Uni 55278 (Prophet, ASCAP)	6				
3	13	13	ME AND MY ARROW	Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)	8					
4	11	17	16	PUT YOUR HAND IN THE HAND	Ocean, Kama Sutra 519 (Beechwood, BMI)	7				
5	12	20	27	ME AND YOU AND A DOG NAMED BOO	Lobo, Big Tree 112 (Kaiser/Famous/Big Leaf, ASCAP)	4				
6	4	9	12	I WON'T MENTION IT AGAIN	Ray Price, Columbia 4-45329 (Seaview, BMI)	6				
7	7	4	8	SOMEONE WHO CARES	Kenny Rogers & the First Edition, Reprise 0999 (Beechwood, BMI)	7				
8	2	2	4	DREAM BABY (How Long Must I Dream)	Glen Campbell, Capitol 3062 (Combine, BMI)	8				
9	10	12	14	ANOTHER DAY	Paul McCartney, Apple 1B29 (McCartney/Maclen, BMI)	8				
10	9	8	3	TIME AND LOVE	Barbra Streisand, Columbia 4-45341 (Tuna Fish, BMI)	7				
11	19	29	29	STAY AWHILE	Bells, Polydor 15023 (Coburt, BMI)	6				
12	6	1	1	LOVE STORY (Where Do I Begin)	Andy Williams, Columbia 4-45317 (Famous, ASCAP)	13				
13	13	11	10	LOVE'S LINES, ANGLES & RHYMES	Fifth Dimension, Bell 965 (Screen Gems-Columbia, BMI)	10				
14	14	7	6	NO LOVE AT ALL	B. J. Thomas, Scepter 12307 (Rosebridge/Press, BMI)	10				
15	24	25	25	I PLAY AND SING	Dawn, Bell 970 (Pocketfull of Tunes/Saturday, BMI)	5				
16	—	—	—	A MAMA & A PAPA	Ray Stevens, Barnaby 2029 (Ahab, BMI)	1				
17	17	15	15	I THINK OF YOU	Perry Como, RCA 74-0444 (Editions Chanson, ASCAP)	8				
18	28	34	—	300 WATT MUSIC BOX	Michaelangelo, Columbia 4-45328 (Tempi, ASCAP)	3				
19	31	32	39	WOODSTOCK	Matthews' Southern Comfort, Decca 32774 (Siquomb, BMI)	4				
20	20	18	17	FRIENDS	Elton John, Uni 55277 (James, BMI)	6				
21	18	10	2	WHEN THERE'S NO YOU	Engelbert Humperdinck, Parrot 40059 (Drummer Boy, ASCAP)	9				
22	21	22	24	WILD WORLD	Cat Stevens, A&M 1231 (Irving, BMI)	6				
23	25	27	32	DON'T CHANGE ON ME	Ray Charles, ABC 11291 (Racer/United Artists, ASCAP)	4				
24	—	—	—	TOAST & MARMALADE FOR TEA	Tin Tin, Atco 6794 (Casserole, BMI)	1				
25	40	—	—	HERE COMES THE SUN	Richie Havens, Stormy Forest 656 (Harrisons, BMI)	2				
26	16	16	18	LOVE MAKES THE WORLD GO ROUND	Kiki Dee, Rare Earth 5025 (Jobete, BMI)	7				
27	—	—	—	YOU'RE MY MAN	Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	1				
28	—	—	—	LIFE HAS ITS LITTLE UPS & DOWNS	Gary Puckett, Columbia 4-45358 (Quill, ASCAP)	1				
29	15	14	11	HELP ME MAKE IT THROUGH THE NIGHT	Sammi Smith, Mega 615-0015 (Combine, BMI)	15				
30	8	6	9	WHO GETS THE GUY	Dionne Warwick, Scepter 12309 (Blue Seas/J.C., ASCAP)	7				
31	39	39	—	MY LITTLE ONE	Marmalade, London 20066 (Nama, BMI)	3				
32	23	21	23	PUSHBIKE SONG	Mixtures, Sire 350 (Right Angle, ASCAP)	9				
33	30	30	31	TAKE ME HOME, COUNTRY ROADS	John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP)	5				
34	34	33	30	I'LL MAKE YOU MY BABY	Bobby Vinton, Epic 5-10711 (Screen Gems-Columbia, BMI)	5				
35	38	36	36	LOVE MEANS YOU NEVER HAVE TO SAY YOU'RE SORRY	Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	4				
36	33	38	—	MOZART 40	Sovereign Collection, Capitol 3094 (Glenwood, ASCAP)	3				
37	36	37	—	BROTHER	New Christy Minstrels, Gregar 71-0106 (Sweet Nana, BMI)	3				
38	37	—	—	BUT I CAN'T GET BACK	Bobbie Gentry, Capitol 3071 (Shayne, ASCAP)	2				
39	—	—	—	MARRIED TO A MEMORY	Judy Lynn, Amaret 131 (United Artists, ASCAP)	1				
40	—	—	—	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE	Carly Simon, Elektra 45724 (Quackenbush/Kenso, ASCAP)	1				

Billboard SPECIAL SURVEY For Week Ending 5/1/71

Gospel Music

Gospel Hall of Fame Set-Installation for October

NASHVILLE—Completion of a Gospel Music Hall of Fame and plans for induction have been announced by Les Beasley, president of the Gospel Music Association.

Two individuals will be installed this fall, one from the deceased category, the other a person still living. The presentation ceremonies will take place here next October. Naming of these first members of the Gospel Music Hall of Fame

will highlight the third annual Dove Awards banquet held that night. Both are a part of the week-long National Quartet Convention, being held here for the first time. All previous conventions were held in Memphis.

12 to Meet

A committee of 12 will meet April 28 to nominate the inductees. James Blackwood, Memphis, is president of the Hall of Fame

Committee. Marvin Norcross of Word Records, Waco, is secretary-treasurer. Other members include Brock Speer, J.D. Sumner, Bob Benson and Herman Harper of Nashville; Les Beasley and J.G. Whitfield of Pensacola, Fla.; Connor Hall of Cleveland, Tenn.; Urias LeFevre of Atlanta; W.F. Meyers of New York City, and Mosie Lister of Tampa, Fla.

The 12 committeemen will nominate not less than 10 and not more than 20 candidates in each of the two categories. A panel of 100 electors is to be named by the GMA Board of Directors. This group will ballot, reducing the field to five in each category by Sept. 1. A final ballot will be prepared and the 100 will vote again on the five finalists in each category.

Electors will be individuals who participated actively in gospel music for at least 10 years and must merit "respect and recognition for their accomplishments and/or knowledge in one or more aspects of gospel music," Beasley pointed out.

A Nashville auditing firm will handle tabulations of the secret balloting.

Criteria for nomination to the Hall of Fame will be based on the candidate's degree of contribution to the advancement of gospel music and the indelibility of his own impact. Other points include influence, professional conduct and image, personal morals and behavior. Only individuals will be considered, rather than companies.

Word Award Winner Set

WACO, Tex.—Elem Eley, Atlanta, Ga., was named winner of the \$4,000 Word, Inc., "Young Singer of the Year" award during the final competition in the nationwide contest.

Eley was selected by judges over nine other high school seniors. He will study voice at Baylor University here. Two \$2,000 awards went to Wanda Henderson, of Kent, Wash., and Robbie Atwood, of Houston, Tex., runners-up.

Announcement of the winners was made after five finalists performed on a 30-minute television broadcast. On hand for the announcement of the winners was Jarrell McCracken, president of Word.

The 10 students who competed for the honor had been chosen in rigid regional auditions in Baltimore, Atlanta, Seattle and Dallas. The contest was created by Word, Inc., to encourage young people who have sung in church to pursue a career in vocal music.

Oak Ridge Boys To Tour Europe

NASHVILLE—The Oak Ridge Boys, winners of the Grammy and Dove Awards, have announced plans for their second European tour.

Their first, made last year, covered virtually the same ground. These will be for repeat performances. In addition, Uppsala, Stockholm, Norrkoping and Arvika and a number of other cities in Sweden and Norway will be added to the tour.

The tour is promoted by the Kjedd Samuelson group, and will begin Sunday (24). It will conclude May 16. Total plans and packaging for the tour was handled by Don Light Talent here.

MAY 1, 1971, BILLBOARD

Dove Awards Fete Tickets Go on Sale

NASHVILLE—Tickets for the third annual Dove Awards banquet are on sale already, and limited to 1,200 persons, according to Mrs. Norma Boyd, executive secretary of the Gospel Music Association.

The banquet, scheduled for Oct. 9, will be held on the lower concourse of the Municipal Auditorium in Nashville, followed by presentations in the War Memorial Auditorium, some three blocks away. A special fleet of buses will shuttle banquet guests to the auditorium.

Cost is \$15 per person.

Tickets entitle the holder to dinner, shuttle bus service back and forth, and then the Saturday night portion of the National Quartet Convention at Municipal Auditorium.

Tickets are available by writing to the Gospel Music Association, Box 1201, Nashville, Tenn. 37202. Confirmation will be given by return mail, and tickets will be mailed by Sept. 15.

Last year's Dove Awards banquet was a sellout.

Dixie Echos Play to Cons

TERRE HAUTE, Ind.—The Dixie Echos, playing three concerts that covered 10 hours in one day, performed two of those concerts for inmates of the federal penitentiary here.

Originally scheduled for a single performance at the penitentiary, they were requested to play an extra date: the first for the maximum security division, the second

for those on the honor farm. A third concert was performed for promoter Jack Silcock at a local high school.

Standing ovations at the conclusion of the performances stretched each of the concerts well beyond the normal hour's time. Joe Whitfield, leader of the group, said it was the first time a performance of any sort was done for the inmates there.

Shaped Notes

Wendy Bagwell and the Sunlighters, Jan and Jerri, eased up briefly on their busy schedule and came to Nashville to tape television shows for Porter Wagoner, Bill Anderson and Jim Ed Brown, all syndications. Bagwell's next live album to be recorded in Langdale, Ala., due for release in about two months. . . . The Oak Ridge Boys taped some syndications before leaving for New York and then their European tour. . . . Tommy Atwood of the Florida Boys recovering nicely from a recent illness. . . . Charity's Children, a part of the newly packaged Gospel Festival USA, seemed to ruffle some of the conservative feathers when they first presented their "now style and sound" of gospel music.

Because of this, there was a cautious acceptance. However the group—made up of Reba Rambo, Tony Brown and Judy Sholes—now are much in demand and are bringing young people into the conferences. . . . Gred Gordon has joined the Imperials. . . . The Cathedralers, an all-male group from Akron, Ohio, are hitting with their performance of "I'll Have a New Life" from their new LP on the Canaan label. . . . The new single by the Oak Ridge Boys has top writers on both sides. One side was written by Larry Lee and Glenn Tubb of the House of Cash, while Bobby Bare and Billy Joe Shaver of Return wrote the other side. The record is released on the Impact Label with distribution through Heartwarming Records.



THE OAK RIDGE BOYS appear on the syndicated Jim Ed Brown show. Left to right, Brown, Willie Wynn, Duane Allen, William Golden and Noel Fox.

CMA Meeting in London Drafts Projects; Sets Up Some Committees

LONDON—The Board of Directors and officers of the Country Music Association, meeting here, met with individuals and groups from three countries to deal with matters germane to the development of country music.

Connie B. Gay, founding president of the organization, made the trip to present a project for the Kennedy Foundation to the board. He noted that construction of the John F. Kennedy Center for the Performing Arts as yet had no participation on the part of coun-

try artists, and sought help in such a project. He noted that leading personalities from other fields of music would perform there free to help subsidize the cost of tickets for lower income groups which the center is committed to serve. The performers would be recognized as "founding artists" and their

names would be engraved around a marble pillar in the new center. A committee was formed to make sure country artists would be among those serving. The committee consists of Harold Hitt, Hubert Long, Bob Levinson, Ben Rosner, Bill Lowery, Tex Ritter and Gay.

The board also named a nominating committee for directors to the board for 1972. The committee, chaired by Lowery, includes Janet Gavin, Wesley Rose, Bill Farr and George Crump.

The radio broadcasters' kit was presented by committee chairman George Crump. The material, which won the full approval of the board, is now ready for printing and should be available for distribution within two months.

Approval was granted by the Board to use the new CMA film for presentations to such organizations as MOA, tape organizations, record dealers, etc. The film will be offered to member record companies for showing at their conventions and/or sales meetings. The film also will be made available to member radio stations. The 18-minute film, entitled "For My Next Number" was originally produced by the CMA for presentation at the NARM convention in Los Angeles last month.

In this connection, Jack Geldbart and Jim Schwartz, past presidents of NARM and both CMA officials, were praised for the relationship established between the two organizations and urged to continue that relationship in the future.

The board also heard from the British Country Music Association, the Irish Country Music Association

House of Cash To Bigger Site

NASHVILLE—The House of Cash, Inc., which houses all of the Johnny Cash Enterprises, has moved to new, enlarged location on Gallatin Road (Highway 31-E) near Hendersonville, Tenn.

The structure, formerly a dinner theater operation, will headquarter both of Cash's publishing companies, Song of Cash (ASCAP) and House of Cash (BMI), Cash's account, a fanmail division, and a production company, which Cash will head.

Administrative director for the entire operation is Reba Cash Hancock, sister of the Columbia artist. Larry Lee will continue to head the publishing division.

Nine full-time employees are being maintained by the firm, with additional part-time help. The decor contains complete antique furnishings. The building also is located close to Cash's home on Old Hickory Lake.

Vest Label Open In Nashville

NASHVILLE—Ace of Hearts, a new label operated by Jim Vest, has opened offices here in the DBM Building in the Music Row area. Wade Staley will assist Vest.

The label will be distributed by Prize-Jem Records, owned by Job Gibson, formerly with Chart. The initial releases are by James Allen and Julie Jones.

NEW NASHVILLE PHONE NUMBER

NASHVILLE — The telephone number of the Nashville office of Billboard has been changed.

The office may be reached by calling (615) 329-3925. The change was effective April 18.

Nashville Scene

• Continued from page 34

week engagement at the Satellite Lounge in Grand Island, Neb., where he played to capacity crowds and was promptly rebooked for an entire month. . . . **Ronnie Prophet** plays the Forest Park Hotel in St. Louis before returning to the Carousel Club in Nashville. . . . **Danny Harrison** has signed with **Bob Gallion's** Wheeling Booking Agency for television and radio appearances. Danny is one of the artists who doesn't play clubs. His new album "No One to Love Me" is getting strong advance play. . . . **Ray Price** received the Fourth Annual KBBQ Country Music Award for his tune "For the Good Times." . . . KSDO/FM in San Diego has changed its format from classical to country, broadcasting 24 hours a day. Within a couple of months they'll be serving listeners with stereo. . . . **Harry Compton** wrote **Conway Twitty's** "How Much More Can She Stand," and also sings high tenor on the record, at Conway's request. . . . **Don Keirns** has been added to the talent agency staff of the Neal Agency, Ltd., of Nashville. He formerly was with Creative Management Associates in Chicago. . . . **Musique Music**, a division of the JEM En-

(Continued on page 40)

tion and Tommy Tucker of Armed Forces Radio in Stuttgart, all seeking greater distribution of country product abroad.

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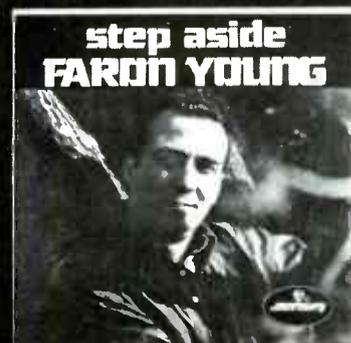
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Classical Music

Four Britten LP's Pushed With London New Issues

NEW YORK—Four new Benjamin Britten albums are being promoted as part of London Records spring release. London also is specially promoting an Italian operatic aria recital by tenor Luciano Pavarotti. Several other operatic sets are also included, featuring a complete Wagner "Flying Dutchman" and multiple-artist aria recitals.

Among the Britten sets are his "The Prodigal Son" with Peter Pears, John Shirley-Quirk, Bryan Drake and Robert Tear. Britten and Viola Tunard direct members of the chorus of the English Opera Group. A Britten cycle is paired with Tchaikovsky in a pressing with soprano Galina Vishnevskaya and pianist Mstislav Rostropovich. The other two Britten sets are repackagings. In both, he conducts the London Symphony and the English Chamber Orchestra. One features Pears and Barry Tuckwell, horn.

The three-LP "Flying Dutchman," formerly available on RCA, includes George London, Leonie Rysanek, Giorgio Tozzi and Karl Liebl as principals. Antal Dorati conducts the orchestra of the Royal Opera House, Covent Garden. Miss Rysanek also has an LP of Richard Strauss with excerpts from "Die Frau ohne Schatten" and "Ariadne auf Naxos." The Vienna Philharmonic is conducted by Karl Boehm and Erich Leinsdorf.

Opera Highlights

The operatic highlights sets are Bellini's "Norma" with Elena Suliotis, Fiorenza Cossotto, Mario del Monaco, Carlo Cava and the orchestra of L'Accademia Nazionale di Santa Cecilia Rome, Silvio Varviso conducting; Strauss' "Elektra" with Birgit Nilsson, Regina Resnik, Marie Collier, Gerhard Stolze and the Vienna Philharmonic, Georg Solti conducting, and Wagner's "Das Rheingold" with Kirsten Flagstad, London, Set Svanholm and the Vienna Philharmonic, Solti conducting.

A tenor aria set includes arias by Del Monaco, Giuseppe di Stefano, Carlo Bergonzi, Jussi Bjoerling, Pavarotti, Placido Domingo, James McCracken, James King and Franco Corelli. Featured in the companion soprano aria set are Renata Tebaldi, Joan Sutherland, Leontyne Price, Nilsson, Regine Crespin, Pilar Lorengar, Zinka Milanov, Suliotis, Marilyn Horne and Gwyneth Jones.

The Pavarotti LP includes the Vienna Opera Or-

chestra under Nicola Resigno and the New Philharmonia Orchestra under Leone Magiera. A program of Haydn and Mozart arias is offered by baritone Dietrich Fischer-Dieskau, and Reinhard Peters conducts the Vienna Haydn Orchestra.

B Minor Mass

Bach's "Mass in B Minor," a two-LP package, has Elly Ameling, Yvonne Minton, Helen Watts, Werner Krenn, Tom Krause, the chorus of the Singakademie, Vienna, and the Stuttgart Chamber Orchestra, Karl Muenchinger conducting. Another choral album has Lajos Kozma, the Brighton Festival Chorus, Wandsworth School Boys Choir and the London Symphony, Istvan Kertesz conducting, in Kodaly.

There are two chamber music sets with members of the Vienna Octet, one pairing Dvorak and Spohr, and the other pairing Kreutzer and Berwald. Zubin Mehta and the Los Angeles Philharmonic have a Ravel set, Claudio Abbado and the Vienna Philharmonic play Bruckner, while a recital by pianists Eden & Tamir completes the regular-price release.

The low-price Stereo Treasury Series includes the four-LP second volume of Haydn symphonies with Dorati and Philharmonia Hungarica. Willi Boskovsky and the Vienna Mozart Ensemble continue Boskovsky's Mozart series with the first volume of serenades. Another series continuation is the third volume of Franck organ works with Jeanne Demessieux.

Recitals

Other recitals have pianist Peter Katin in Liszt and pianist Julius Katchen in short selections of several composers. Sir Ralph Richardson is the narrator in a Prokofiev album with Silr Malcolm Sargent and the London Symphony. Ernest Ansermet conducts l'Orchestre de la Suisse Romande in a Bartok album and the Paris Conservatoire Orchestra in Rimsky-Korsakov.

The Paris Conservatoire is conducted by Solti in Tchaikovsky, while Josef Krips and the London offer Schubert. The Vienna Philharmonic is conducted by Rafael Kubelik in Dvorak and Hans Knappertsbusch in a coupling of Bruckner and Wagner. Completing the release is a program of shorter selections by Muenchinger and the Stuttgart.

Special Sets for Red Seal

NEW YORK—RCA Records is promoting three specially priced two-record sets this month. Red Seal also is restoring the first version of Mario Lanza in selections from "The Student Prince," now rechanneled for stereo. A later stereo version also will remain in the catalog.

The multiple sets are "Fiedler's Favorite Marches" with Arthur Fiedler and the Boston Pops, "Opera's Greatest Hits" with several artists including sopranos Leontyne Price and Montserrat Ca-

balle, and "Stokowski's Greatest Hits" featuring Leopold Stokowski. Being transferred from the Soria Series is a program of Elizabethan music by the Julian Bream Consort.

All royalties from part of the broadcast funeral services for Whitney M. Young Jr. are being turned over to the Urban League, including publishing royalties on the two songs sung by Miss Price. Organist Frederick Swann and four clergymen, the Rev. Ernest T. Campbell, Dr. Benjamin E. Mays,

Dr. Howard Thurman and Dr. Peter H. Samson, also are featured. The other Red Seal release contains first recordings of "Epifanie" and "Folk Songs" with soprano Cathy Berberian, the BBC Symphony and the Juilliard Ensemble, composer Luciano Berio conducting.

The all-monaural Victrola release includes a two-LP package of Mascagni's "Cavalleria Rustica" (Continued on page 62)

Siepi Is Masterful As Don; Burrows Bow

NEW YORK—Cesare Siepi's "Don Giovanni" was as masterful as ever at the Metropolitan Opera, April 13. In addition to Siepi's Don, the performance included a debut of distinction as lyric tenor Stuart Burrow sang Don Ottavio.

Burrow, who sings Tamino in London's new recording of "The Magic Flute," displayed the style, technique and breath control required of his difficult Mozart role. Siepi's portrayal of the title character is among his many London

sets, again was one of the most graceful of operatic performers, vocally and dramatically. He is one of the outstanding artists of our time.

London had another artist to boast about in their program ad in Ezio Flagello, whose Leporello was aided by his rich bass voice, one of the finest in quality. Flagello's many disk credits also include RCA and Deutsche Grammophon. He has recorded Leporello for the latter.

Sopranos Klara Barlow, in her first Met Donna Anna, and Judith Blegen as Zerlina were excellent, but soprano Teresa Zylis-Gara, boosted in an Angel program ad, was not in her best voice as Donna Elvira. Baritone Theodore Uppman was a fine Masetto as usual, while bass John Macurdy turned in another superior performance as the Commendatore.

Conductor Josef Krips, also cited by Angel, could perhaps have controlled the performance with brisker results. He's the conductor of London's "Don Giovanni" package. **FRED KIRBY**

BOOK REVIEW

Paperback Out On Interpreting Mozart on Piano

(Interpreting Mozart on the Keyboard. By Eva & Paul Badura-Skoda. 319 pages. St. Martin's Press, \$4.95.)

NEW YORK—Now available in this paperback version through St. Martin's Music Paperbacks, "Interpreting Mozart on the Keyboard" is a fascinating volume by two keyboard experts. Eva and Paul Badura-Skoda know their subject as performers and music scholars. The result is a readable book, which details effects historically, while bringing them up to date.

"Mozart's Sound," "Problems of Tempo and Rhythm," "Articulation" and "Ornamentation" are the key first four of the 12 chapters. In these, and the rest of the paperback, the authors guide their approach on how the music will sound and how it will affect the listener.

A valuable asset for pianists is an index listing where specific works are discussed, usually with score examples. This volume is a valuable contribution to the literature on Mozart and keyboard playing. **FRED KIRBY**

Billboard SPECIAL SURVEY For Week Ending 5/1/71

BEST SELLING Classical LP's

This Month	Last Month	TITLE, Artist, Label & Number
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
2	2	TCHAIKOVSKY: 1812 OVERTURE Mormon Tabernacle Choir/Philadelphia Orchestra (Ormandy), Columbia M-30447
3	4	TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET Los Angeles Philharmonic (Mehta), London CS 6670
4	—	MASSNET: MANON (4 LP's) Sills/Gedda/Souzay/Various Artists/New Philharmonia (Rudel), ABC ABC/ATS 20007/4
5	5	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000
6	6	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
7	7	BEETHOVEN: SYMPHONIES (7 LP's) Cleveland Orchestra (Szell), Columbia M7X-30281
8	3	DONIZETTI: LUCIA DI LAMMERMOOR (3 LP's) Sills/Bergonzi/Various Artists/London Symphony (Schipers), ABC/ATS 200006/3
9	8	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
10	10	THE COPLAND ALBUM (2 LP's) New York Philharmonic (Bernstein), Columbia M2 30071
11	11	AN EVENING OF DUETS Janet Baker/Dietrich Fischer-Dieskau/Daniel Barenboim, Angel S-36712
12	26	PUCCINI ARIAS Montserrat Caballe, Angel S 36711
13	13	BERLIOZ: LES TROYENS (5 LP's) Vickers/Veasey/Various Artists/Chorus & Orchestra of the Royal Opera House, Covent Garden (Davis), Philips 6709.002
14	9	THE BRAHMS I LOVE Artur Schnabel, RCA Red Seal LSC 3186
15	—	BELLINI: IL PIRATA (3 LP's) Caballe/Various Artists/RAI Orchestra, Rome (Gavazzeni), Angel SCL 3772
16	15	BEETHOVEN: TRIPLE CONCERTO IN C Oistrakh/Rostropovich/Richter/Berlin Philharmonic (Karajan), Angel S 3672
17	14	BEETHOVEN: PIANO CONCERTOS Fleisher/Cleveland Symphony (Szell), Columbia M4X 30052
18	18	GRIEG'S GREATEST HITS MADE POPULAR IN THE SONG OF NORWAY Various Artists, RCA Red Seal LSC 3198
19	20	FRENCH OPERA ARIAS Montserrat Caballe, DGG 2530073
20	31	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
21	23	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
22	12	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orchestra (Ormandy), Columbia MS 6547
23	24	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
24	21	MY FAVORITE ENCORES Van Cliburn, RCA Red Seal LSC 3185
25	19	IVES: THREE PLACES IN NEW ENGLAND/RUGGLES: SUNTREADER Boston Symphony (Tilson-Thomas), DGG 2530048
26	27	BEETHOVEN: SYMPHONIES (8 LP's) Berlin Philharmonic (Karajan), DGG-2720007
27	—	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001
28	28	BERLIOZ: REQUIEM London Symphony & Chorus (Davis), Philips 6700.019
29	30	SCOTT JOPLIN: PIANO RAGS Joshua Rifkin, Nonesuch 71248
30	25	HOVHANESS: AND GOD CREATED WHALES Andre Kostelantcz Orchestra, Columbia M 30390
31	16	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
32	29	BEETHOVEN: SYMPHONY NO. 9 Various Artists/London Symphony & Chorus (Stokowski), London Phase IV SPC 2104
33	17	HOLST: THE PLANETS London Philharmonic (Herman), London Phase IV SPC 21049
34	—	VERDI: AIDA (3 LP's) Price/Milnes/Domingo/London Symphony (Leinsdorf), RCA Red Seal LSC 6198
35	33	MAHLER: SYMPHONY NO. 5 (2 LP's) Chicago Symphony (Solti), London OSA 2228
36	22	ORFF: CARMINA BURANA Mandac/Kolk/Various Artists/Boston Symphony (Ozawa), RCA Red Seal LSC 3161
37	—	TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY Various Artists, Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
38	37	BELLINI: NORMA (3 LP's) Sutherland/Horne/Various Artists/London Symphony (Bonyng), London OSA 1394
39	38	TCHAIKOVSKY: NUTCRACKER SUITE/PROKOFIEV: PETER & THE WOLF New York Philharmonic (Bernstein), Columbia MS 6193
40	40	VERDI: REQUIEM (2 LP's) Arroyo/Domingo/Various Artists/London Symphony (Bernstein), Columbia M2-30060

Campus News

IBS Workshop Stresses Campus, Commercial FM Play Differences

NEW YORK—The differences between campus FM programming and commercial FM programming were discussed at the Intercollegiate Broadcasting System's special workshop on underground programming April 17 at the Biltmore Hotel.

Panelists included Scott Muni, program director, WNEW-FM, New York; Bernard Stollman, president, ESP Records, and James Cameron, program director WLVR and WLVR-FM, Lehigh University, Bethlehem, Pa.

Muni led off the discussion by stating that WNEW-FM was no longer an underground station, but was now "above ground, because

of our financial success," said Muni. "This is the name of the game in radio today," Muni added. "And because of the growing success of this type of radio, the AM stations face a crisis in deciding what format would be best to recapture their audience. FM is aware and capable of program variety."

Stollman said he did not like "underground" as a description of a radio format. "The word is used by people to describe something which they do not understand," he said. "How about innovation radio or free form radio instead of underground. The word underground

to me is essentially pejorative. I feel that the word is condemned and despised by many people. It makes them uptight. The focus of the industry is to produce a product and as such, the product is either music or non-music. The words which one attached to a piece of music is for the convenience of the radio station and perhaps the record buyer," Stollman added.

Cameron, the campus representative on the panel, pointed out the differences between a commercial progressive or underground station and a campus station of the same genre. "Campus radio is not involved with a corporate structure as is commercial radio. Therefore, we do not stress the money making aspects of programming. Campus radio is the closest thing to an alternative media because it is not encumbered by a financial motivation. This allows us more room for experimentation," said Cameron. "One must see who he is serving with underground radio. It is not the 12-year-old bopper but an older, mature audience. So a station in this type of format should not necessarily just play music. There must be programs of community interest. Campus radio is greatly aware of this and has the added

(Continued on page 39)

IBS Convention Spurs Dialog Gain Between Campus & Disks

NEW YORK—The 32d Annual Convention of the Intercollegiate Broadcasting System held at the Biltmore Hotel April 16-18 saw an increase in communication and interest between the 21 record companies represented and the 120 campus radio stations which sent delegates to the convention.

The major questions which faced all of those attending seemed to center upon the recent FCC inquiry and proposed rule change for carrier current systems, as well as increasing the communication and education of the campus radio audience.

Keynote speaker for the convention was Don Quayle, new chief of Public Broadcast Radio. He discussed the prospects of the new network saying that it was hoped the system would provide "excellence and diversity to noncommercial radio," adding that National Public Radio would concentrate upon acquisition, production and distribution of radio shows aimed at the general radio community of listeners. "There is a need to know more about the source of creative personnel in the U.S.," Quayle said. "I feel that today's radio is currently in the process of looking for talent, the one commodity which radio seems to be shortest of at this moment. The campus broadcaster is the talent of today

and the market must open up for these people," Quayle commented.

Workshop sessions at the convention dwelt upon engineering, production and sales as a means to increase the campus listening audience and generally, professionalism throughout intercollegiate radio. Don Grant, a director of IBS and one of the convention coordinators, commented at the convention's close that he felt the meeting went "well with our share of mistakes." Grant also noted that the major concern of campus broadcasters appeared to be the FCC inquiry and proposed rule change, as well as the Public Notice upon drug lyrics.

"Most of the people representing the stations seemed to be more concerned with getting an education from the industry as well as their peers this year. Most of them came to work a good proportion of the time. They seemed more interested, involved and articulate on broadcasting matter than ever before," Grant commented.

Grant mentioned that many of the workshops were overcrowded and this presented a problem in communication. "It generally has not happened before on such a large scale," he said. There was also a small problem getting minority students to attend the conference, something which the IBS has strived for during the past years. "But I feel that the workshops in general were relatively effective. I also think there was a great deal more communication between broadcasters this year. Most of it took place outside of the workshops and during the exhibition hall's hours and after hours in the many hospitality suites and rooms of the delegates."

Sessions included FM and AM engineering, stereo dramatic production, public affairs, and music industry promotions, among others. A session dealing with minority programming stressed minorities and for minorities as a way to keep this type of programming relevant. "One cannot be white and program for a black audience," it was decided, pointing to the new pride which minorities are rapidly gaining among their peers.

The promotion discussion centered upon how a campus station might better their relationships with record manufacturers. Playlists should contain the name and phone number of a contact at the station and the hours which the contact can be reached. Station security was overstressed as was constant communication with record company campus representatives.

The major complaint filed against record companies by convention staff was that they did not send the same amount of records for distribution and a few record companies sent limited copies of records, which Grant felt was not fair to the radio stations. "We must devise a system whereby there will be no discrimination on handing out the record packets. A few stations cannot receive one record at the expense of other radio stations," Grant said. "Also some stations received product which they felt they could not use. But I feel that from an educational standpoint, an MOR station, for example, should take rock or jazz home with them in an effort to expand the station staff's musical horizons," Grant added.

From the viewpoint of the IBS committee the convention was the best ever. Attendance was at an all-time high from both record companies and radio station personnel. And dialog between the delegates and exhibitors also seemed to be more meaningful and meaty than ever before. Grant added that the next national convention might also be held in New York around this time next year.

What's Happening

By BOB GLASSENBERG

Concerning the recent IBS convention. I will print any comments from record companies or campus broadcasters.

Picks and Plays: **KBLA**, California State at Los Angeles, **Steve Resnick** reporting: "The American Dreamer" (soundtrack), Mediarts.

KELO-FM, Eastern Washington State College, Cheney, **Larry Snider** reporting: "You Touched Me," Letta, Chisa. **KLCC-FM**, University of Oregon, Eugene, **Dave Chance** reporting: "Put Your Hand in the Hand," Ocean, Kama Sutra.

WPGU, University of Illinois, Champaign, **John Parks** reporting: "It Don't Come Easy," Ringo Starr, Apple. **Rockhurst College**, Kansas City, Mo., **Pete Modica** reporting: "Brownsville," Joy of Cooking, Capitol. **WMMR**, University of Minnesota, Minneapolis, **Mike Wild** reporting: "Love Song," Lesley Duncan, Columbia.

WNUR, Northwestern University, Evanston, Ill., **Mark Kassof** reporting: "Midnight Rider" (LP, A Message for the People), Buddy Miles, Mercury. **KCCS**, University of Missouri, Columbia, **Marv Wells** reporting: "Love-Her Madly," Doors, Elektra. **WLHA**, University of Wisconsin, Madison: "Give It to Me," Mob, Colossus.

WAYN, Wayne State University, Detroit Mich.; "Brown Sugar," Rolling Stones, Rolling Stones Records. **WFAL**, Bowling Green State University, Bowling Green, Ohio, **Carl Navarro** reporting: "God's Children," Kinks, Reprise. **KRNL-FM**, Cornell College, Mt. Vernon, Iowa; "Edgar Winter's White Trash," Edgar Winter, Epic. **WNIU**, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Lay It Down," Lonnie Mack, Elektra. **KICR**, University of Iowa, Iowa City, **Bruce Lidball** reporting: "House on Pooh Corner," Nitty Gritty Dirt Band, Liberty. **WEAK**, Michigan State University, East Lansing: "You're a Very Lovely Woman," Emitt Rhodes, A&M.

WMCJ, Monmouth College, West Long Branch, N.J., **Steve Seidman** reporting: "Feelin' Alright," Grand Funk Railroad, Capitol. **WSRN**, Swarthmore College, Swarthmore, Pa.: "Wildlife," Mott the Hoople, Atlantic. **WPEA & WPEA-FM**, Exeter College, Exeter, N.H. **Bill Densmore** reporting: "Revolucion" (LP), El Chicano, Kapp. **WRCU-FM**, Colgate University, Hamilton, N.Y., **Pete Stassa** reporting: "Stoneground" (LP), Stoneground, Warner Bros.

WAMU, American University, Washington, D.C., **Steve Leeds** reporting: "Half Woman Half Child," Risa Potters, Buddah. **WSAC**, St. Anselm's College, Manchester, N.H.: "City of Gold" (LP), Pearls Before Swine, Reprise. **WHLC**, Lehman College, Bronx, N.Y., **Terry Raskin** reporting: "Back to the Roots" (LP), John Mayall, Polydor. **WRMC**, Moravian College, Bethlehem, Pa., **Chris Weidner**, reporting: "Daughter of Time," Colosseum, Dunhill. **WBRC**, Brooklyn College, Brooklyn, N.Y., **Gary Scott** reporting: "The Best of the Bonzo's" (LP), Bonzo Dog Band, Liberty.

KSMU, Southern Methodist University, Dallas, Tex., **Bill Harwell** reporting: "Edgar Winter's White Trash" (LP), Edgar Winter, Epic. **KBTM**, Arkansas State University, Jonesboro, **Dennis Rogers** reporting: "Rock On" (LP), Humble Pie, A&M. **WRVU & WRVU-FM**, Vanderbilt University, Nashville, Tenn., **Mike Anzek** reporting: "Another Day," Paul McCartney, Apple. **KUHF**, University of Houston, Houston, Tex.: "Me and You and a Dog Named Boo," Lobo, Big Tree Music. **WLPI**, Louisiana Tech, Ruston, **Stuart Neal** reporting: "When You Dance I Really Love You," Neal Young, Reprise.

KSMU, Southern Methodist University, Dallas, Tex., **Bill Harwell** reporting: "Edgar Winter's White Trash" (LP), Edgar Winter, Epic. **KBTM**, Arkansas State University, Jonesboro, **Dennis Rogers** reporting: "Rock On" (LP), Humble Pie, A&M. **WRVU & WRVU-FM**, Vanderbilt University, Nashville, Tenn., **Mike Anzek** reporting: "Another Day," Paul McCartney, Apple. **KUHF**, University of Houston, Houston, Tex.: "Me and You and a Dog Named Boo," Lobo, Big Tree Music. **WLPI**, Louisiana Tech, Ruston, **Stuart Neal** reporting: "When You Dance I Really Love You," Neal Young, Reprise.

A Hard Look at IBS Meeting

NEW YORK—The IBS convention was very positive on the whole but more could have been accomplished if there had been more planning, according to Janet Duboff, campus representative of Atlantic Records. "There was really not enough said at the promotion meeting, for example," she commented. "And I think this is exemplary of the entire affair. There also seemed to be some confusion at the booths. People were not

very excited after the first day of exhibits. The IBS and record companies must find a way to keep things rolling, especially in the exhibit halls. There should at least be music in the hall."

It was also felt that the workshops, while important, could have been scheduled at different times to allow people to attend more than one workshop. "These were quite interesting, but I wish I could have gone to more than one

workshop," said Duboff. "Unfortunately, the meetings which I felt to be interesting to me were all scheduled at the same time."

Kate Buckley, head of the campus department at Columbia Records, also felt the convention, on the whole, was poorly organized. "The fact that the campus broadcasters walked out on Don Quayle showed where many of them were at," she said. "These people had

(Continued on page 38)

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

**"FEELS
SO GOOD"**

LENA HORNE
(Buddah)



By ED OCHS

SOUL SLICES: Stax is set to issue the movie soundtrack to Melvin Van Peebles' "Sweet Sweetback's Badasssss Song." He wrote, directed, produced and stars as Brer Soul in the film, which also features Rhetta Hughes and Earth, Wind & Fire. . . . Mary Wells has signed with Reprise. . . . New Bobby Byrd: "You Know I Got Soul," on King. . . . The next Curtis Mayfield LP was recorded live at the Bitter End. It's a double album. He's completing an album of new material for future release. . . . New Presidents: "Sweetest Thing This Side of Heaven," on Sussex. . . . Mercury has flipped over Joe Tex to "Bad Feet," and it's moving. . . . Breakouts: 8th Day, Whatnauts, Booker T., Charles Wright, Main Ingredient, Reggie Garner, Janus' Whispers. Next week: Emotions, Clydie King, Luther Ingram, Three Degrees, Festivals, Isleys. . . . King Floyd stars at the Apollo, beginning Wednesday (28). Roberta Flack plays Carnegie Hall May 7. . . . Soul Sauce picks & plays: Beginning of the End, "Funky Nassau" (Alston); Roberta Flack, "Do What You Gotta Do" (Atlantic); Chocolate Syrup, "Stop Your Cryin'" (Avco Embassy); Flaming Ember, "Sunshine" (Hot Wax); Billy Butler & Infinity, "I Don't Want to Lose You" (Memphis); Ebony's, "You're the Reason Why" (Philly Int'l); Pharoahs, "Is That Black Enough for You (Capitol); Terrible Tom, "Sweet Mary" (A&M); The Undisputed Truth, "Save My Love for a Rainy Day" (Motown); Isley Bros., "Warpath" (T-Neck); Vernon Brown, "I'm a Lover" (Spring); Eddie Kendricks, "Home of Johnnie Mae"/Flip (Tamlam); Nightingales, "You're Moving Too Fast" (Stax); Tempress, "Girl, I Love You" (We Produce); Brothers of Love, "You Turn Me On" (Mercury); Barbara Lewis, "That's the Way I Like It" (Enterprise); Stoney & Meatloaf, "What You See Is What You Get" (Rare Earth); Ollie Nightingale, "It's a Sad Thing"/flip (Memphis); Mongo Santamaria, "Tell It" (Atlantic); George Kerr, "Love Is a Hurtin' Thing" (All Platinum); Jerry-O, "Scratch My Back" (Boo-Ga-Loo); Love, "That's the Way It Is" (RGG); Marcell Strong, "Mumble in My Ear" (Fame); Silk, "Falling in Love Isn't Easy" (Nation); Hot Ice Co., "I Got the Love You Need" (Lionel); Sisters & Brothers, "Ack-A-Fool" (Calla); Faith, Hope & Charity, "I Worship the Very Ground You Walk On"/flip (Sussex); Honey & the Bees, "We Got to Stay Together" (Josie); Magic Touch, "Step Into My World" (Black Falcon); Notations, "At the Crossroads" (Twilight). . . . Album Happenings: Eddie Kendricks, "All By Myself" (Tamlam); Detroit Emeralds, "Do Me Right" (Westbound); Donny Hathaway (Atlantic); Edwin Starr, "Involved" (Gordy); Gene McDaniels, "Headless Heroes of the Apocalypse" (Atlantic); Geater Davis, "Sweet Woman's Love" (House of Orange); Gene Ammons, "The Black Cat" (Prestige); Charles Wright & the Watts Rhythm Band, "You're So Beautiful" (Warner Bros.). . . . New Earth, Wind & Fire: "Fan the Fire," on Warners. . . . Check these cuts: Swamp Dogg, "God Bless America" (Elektra); Staple Singers, "You've Got to Earn It" (Stax); Kool & the Gang, "Pneumonia" (Do-Lite); Donny Hathaway, "The Ghetto" (Atlantic). . . . Can't knock'em: Aretha, J-5, Wilson Pickett, Honey Cone, Edwin Starr, Joe Simon. . . . The flip of Tyrone Davis, "Just My Way of Loving You," is taking the disk higher. . . . New Chairman of the Board: "Hanging on to a Memory" (Invictus). . . . Darryl Carter, producer of the hit Margie Joseph LP who just signed with Perception Records, reads Soul Sauce. Do you?

Billboard SPECIAL SURVEY For Week Ending 5/1/71

BEST SELLING

Billboard 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	2	NEVER CAN SAY GOODBYE Jackson 5, Motown 1179 (Jobete, BMI)	4	26	36	MR. & MRS. UNTRUE Candi Staton, Fame 1478 (Pocketful of Tunes/Jillbern, BMI)	3
2	1	WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI)	11	27	33	YOUR LOVE Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475 (Music Power/Warner-Tamerlane, BMI)	2
3	3	WE CAN WORK IT OUT Stevie Wonder, Tamla 54202 (Jobete, BMI)	7	28	23	GIRLS OF THE CITY Esquires, Lamar 1001 (McLaughlin, BMI)	10
4	6	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	5	29	26	ELECTRONIC MAGNETISM (That's Heavy Baby) Solomon Burke, MGM 14221 (Kids, BMI)	7
5	5	BABY LET ME KISS YOU King Floyd, Chimneyville 437 (Malaco/ Roffignac, BMI)	6	30	35	BABY SHOW IT Festivals, Colossus 136 (Collage, BMI)	6
6	20	BRIDGE OVER TROUBLED WATER Aretha Franklin, Atlantic 2796 (Charing Cross, BMI)	2	31	—	FUNKY MUSIC SHO NUFF TURNS ME ON Edwin Starr, Gordy 7107 (Jobete, BMI)	1
7	7	I DON'T BLAME YOU AT ALL Smokey Robinson & the Miracles, Tamla 54205 (Jobete, BMI)	6	32	25	WHEN YOU TOOK YOUR LOVE FROM ME O.V. Wright, Back Beat 620 (Don, BMI)	9
8	12	WANT ADS Honey Cone, Hot Wax 7011 (Gold Forever, BMI)	3	33	39	SPINNING AROUND Main Ingredient, RCA 74-0456 (L.T.D., BMI)	2
9	4	JUST MY IMAGINATION (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI)	12	34	34	THAT EVIL CHILD B.B. King, Kent 4542 (Modern, BMI)	6
10	9	SOUL POWER James Brown, King 6368 (Cried, BMI)	9	35	31	BE MY BABY Cissy Houston, Janus 5145 (Trio/Mother Bertha, BMI)	8
11	8	IF IT'S REAL WHAT I FEEL Jerry Butler, Mercury 73169 (Ice Man, BMI)	9	36	45	TEDDY BEAR Reggie Gardner, Capitol 3042 (Cherry G/ Saico, BMI)	4
12	10	COULD I FORGET YOU Tyrone Davis, Dakar 623 (Julio-Brian/Glo-Co., BMI)	7	37	38	GET READY Syl Johnson, Twi-Night 149 (Jobete, BMI)	3
13	15	BOOTY BUTT Ray Charles Orch., Tangerine 1015 (Tangerine, BMI)	6	38	41	LONELY FEELIN' War, United Artists 50746 (Far Out, ASCAP)	2
14	14	COOL AID Paul Humphrey & His Cool Aid Chemists, Lizard 1006 (Wingate, ASCAP)	9	39	—	YOUR LOVE IS SO DOGGONE GOOD Whispers, Janus 150 (Roker, BMI)	1
15	11	DO ME RIGHT Detroit Emeralds, Westbound 172 (Bridgeport, BMI)	11	40	40	OYE COMO VA Santana, Columbia 4-45330 (Planetary, ASCAP)	6
16	17	RIGHT ON THE TIP OF MY TONGUE Brenda & the Tabulations, Top & Bottom 407 (McCoy/One Eye, BMI)	6	41	—	HELP ME MAKE IT THROUGH THE NIGHT/TO LAY DOWN BESIDE YOU Joe Simon, Spring 113 (Combine, BMI/ Cape Ann, BMI)	1
17	19	WARPATH Isley Brothers, T-Neck 929 (Triple Three, BMI)	5	42	42	AIN'T NOTHING GONNA CHANGE ME Betty Everett, Fantasy 658 (Roker, BMI)	3
18	18	PLAIN & SIMPLE GIRL Garland Green, Cotillion 44098 (Cotillion/Syl-Zel, BMI)	8	43	43	ACK-A-FOOL Sisters & Brothers, Calla 175 (Big Seven/Matzo, BMI)	3
19	24	I'LL ERASE AWAY YOUR PAIN Whatnauts, Stang 5023 (Gambi, BMI)	5	44	—	YOU & YOUR FOLKS, ME & MY FOLKS Funkadelic, Westbound 175 (Bridgeport, BMI)	1
20	13	DON'T CHANGE ON ME Ray Charles, ABC 11291 (United Artists, ASCAP)	7	45	47	WHO ARE YOU GONNA LOVE Rosetta Johnson, Clintone 003 (Moonsong/Cotillion, BMI)	3
21	16	HEAVY MAKES YOU HAPPY Staple Singers, Stax 0083 (Unart, BMI)	17	46	49	JOY TO THE WORLD Three Dog Night, Dunhill 4272 Lady Jane, BMI)	2
22	—	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Gold Forever, BMI)	1	47	48	I NEED YOU BABY Jesse James, ZEA 50003 (Three & Three, BMI)	4
23	32	MELTING POT Booker T. & the MGs, Stax 0082 (East/Memphis, BMI)	5	48	—	I PLAY DIRTY Little Milton, Checker 1239 (Arc/Frepea, BMI)	1
24	22	YOU'RE ALL I NEED TO GET BY Aretha Franklin, Atlantic 2787 (Assorted, BMI)	9	49	—	YOU MAKE ME WANT TO LOVE YOU Emotions, Volt 4054 (East/Memphis, BMI)	1
25	—	—	1	50	—	'BOUT LOVE Clydie King, Lizard 21007 (Powder Keg, BMI)	1

A Hard Look at IBS by Some of Its Observers

• Continued from page 37

better learn to help themselves before they demand respect and aid from record companies. I also think that the closed session on the FCC inquiry into campus carrier current stations should have been held at a different time and opened to everyone at the convention. One cannot expect a very large attendance at 9 a.m. on a Sunday morning when some of the student broadcasters had a 19-hour ride home and many more of them had been up late the previous night. From a record company point of view, I think this meeting would have afforded us a greater insight into the broadcasters and the FCC."

Buckley also mentioned the fact that there was no accurate schedule of events handed out prior to

the convention. "At the moment, I do not feel that the IBS serves either the record company or the campus broadcaster."

Mike Gordon, head of the rock department at WNYU, New York University uptown echoed the words of the campus representatives from the record companies. "There was very little meaningful dialog, especially in the sessions. But the informal gatherings in the rooms were beneficial from the viewpoint of exchanging information with people from other parts of the country. The Western station representation was very small and something should be done to correct this. I like the fact that there was not much record promotion happening. The companies did do a good public relations job and they were good to talk to face to face. I do wish there was more dia-

log between the labels and the students. Ideally, there should also be more talk between the labels themselves but that is a pretty utopian thought," commented Gordon.

Gary Scott, music director at WBCR, Brooklyn College, Brooklyn, N.Y. also felt that the workshops did not have enough communication. "It was good to be in people's rooms at night though. Everyone I think really got a lot out of the one to one relationships happening there. I really don't think the people running the IBS know what's happening. They should be more attuned to rock programming and MOR programming. It is like the man at the underground workshop said, 'You can't program music and educate an audience unless you know what you are talking about,'" Scott said.

"The IBS stands for Intercollegiate Bull Session," said Andy Schwartz, of Buddah Records. "I made the mistake of handing out sweat shirts at the booth. People came up and said 'I don't get service, can I have a sweat shirt?' and then walked away. I found very little meaningful dialog happening except in Augie Blume's and Stan Monterio's room. They talked about everything which campus radio broadcasters saw as relevant. If people wonder why campus radio is in such bad shape, look at some of the students running the stations. They get no respect because they offer none."

Steve Seidman, program director of WMCJ, Monmouth College, West Long Branch, N.J., felt that "some of the lectures and group discussions seemed to turn
(Continued on page 39)



JOE SIMON checks Soul Sauce in Billboard to find his "Sounds of Simon" album on the Spring label climbing fast. Wolfman Jack, left, the voice of XERB radio, recently interviewed Simon, whose "Help Me Make It Through the Night" disk looks big.

MAY 1, 1971, BILLBOARD

IBS Workshop Stresses Campus, Commercial FM Play Differences

• Continued from page 37

advantage of not being totally encumbered by the Federal Communications Commission. To me, the name of the game in college radio is experimentation. I feel that there should be more of this on every level of radio, including commercial radio. All a campus station has to do in order to experiment is to convince the campus administration that the station serves community needs."

Cameron then stressed the type of programming, besides music, which a campus station might add to its programming in an effort to keep its audience well informed on current events. "There must be local news coverage, public affairs coverage, documentaries and open microphones to the people in the area," Cameron noted.

Muni then said that all of these comments were fine for a campus station whose signal is somewhat restricted to the student community. "But we as commercial radio must program to John Q. Public. This means we cannot be free with our language. It just doesn't sit well with the average person in America. Commercials are the key in broadcasting," Muni said. "A station must have commercials to be successful. Unfortunately, the advertising agencies are retarded. They use the teeny bopper approach to get the public to buy." Muni then said that WNEW-FM had recently turned down a commercial series for H.I.S. pants worth about \$10,000 because it was too teeny in its approach. "We know we deal with the public and as such we must keep the public's interest in mind at all times," Muni said.

Muni then said that people who want to hear Top 40 know where they can find that type of programming on their radio dial. "A single station cannot make everyone happy," said Muni. "We must keep good taste in mind while trying also to find out what the best format is to stay in competition."

During the question and answer session of the workshop, it was stressed that programming is a matter of educating the air personality as well as the audience. John Davlin, manager of WGSU, State University of New York at Geneseo, stressed that if Campus radio was an alternative media try-

ing to program for a wide audience then music is music without classification. "We must let everyone on campus know that we are looking for air personalities, not disk jockeys, who have a good knowledge of the music and are willing to listen to other types of music and learn. An audience can only be as educated as the person on the air. And programming at a campus station, if not all stations must reflect the entire culture." Davlin added that "there are too many people telling us what we cannot do and no one telling us what we can do. This must be changed in order to turn campus radio into a legitimate alternative medium."

A representative from WAUP, University of Akron, Akron, Ohio, stated that people listen to radio for companionship. "Therefore, we must stress honesty and truth. We cannot try to demean the audience and treat the listeners as if he had no mind."

Stollman then added that the campus broadcaster must make a decision upon his graduation from school. "You must decide to be either a representative of the commercial media or if your personal statement is more important than money, which is the motivational factor in commercial radio. Most of the people here seem to be more concerned with how to make life more meaningful, but I wonder if their minds will change after they leave the campus environment." This comment was also stressed by Muni several times throughout the discussion.

Also of importance at the session was obscenity and censorship. Most of the campus broadcasters felt that words which were considered obscene by adults were not necessarily considered obscene by the student population. Once again Muni reiterated his statement about the public versus the students. He stressed the point that a college student would react differently if he became a commercial broadcaster and was subject to public response.

While there was a difference in opinion, there was also a difference in references between commercial radio broadcasters and campus radio broadcasters. Muni summed it up by stating that each had their place and each had a job to do.

and the music industry executives a chance for creative exploration and interchange of ideas. For us at Stereo Dimensions, the conference gave us maximum exposure at minimum cost."

A Hard Look at IBS Meeting By Some of Its Observers

• Continued from page 38

into a farce. The average session lasted an hour and a half and most of the time was spent on one subject or question being kicked around," Seidman said. "The station management workshop, for example, brought up many topics of management which could be read in a high school book of business management. The music industry promotion panel dealt with three questions, record rip-offs, feedback on records and getting records for air play. The FCC meeting was held on a Sunday morning and not opened to the record people or the press. Imagine, 9 a.m. Sunday morning after a night of parties and long discussions. How outrageous. I think this last meeting should have been held on Saturday afternoon when all of the delegates could have attended. Well, as I rest in bed after this fiasco, I look forward to next year when we can party with the record people and tell of all the problems of college radio and get as much done as we did in New York this year."

Andy Hussakowsky, East Coast sales and promotion manager for Stereo Dimension Records, felt differently about the convention. "I think this year's convention was the best thus far," he said. "It afforded the collegiate broadcasters

Talent In Action

• Continued from page 22

roller, while bassist/fiddle Charles Hodges and drummer Pete Gavin contribute to a very solid rhythm section.

HH&F play many diverse forms of music and on its last number of the set proved it could jam with the facility and intelligence of the Grateful Dead. Capitol Records has its hands on one helluva band.

GEORGE KNEMEYER

CHET PARKS COUNTRY RAMBLERS

Triangle
North Bellmore, L.I.

If you can't get to Nashville, come to Long Island's own country music center, the Triangle in North Bellmore.

Leading the festivities is Chet

Parks, backed by the Country Ramblers featuring Joe Castle on guitar; Sonny Dale, singer and on a hot country organ; young Wally Parks.

Attesting to the popularity of this group are the number of local and well-known country artists who frequent the club on busmen's holiday, lending their talents to impromptu guest shots.

These "no gimmick" artists give out a non-stop string of modern country tunes and a bit of bluegrass thrown in for good luck. The audience is very receptive and on the young side.

Chet Parks, besides being a talented guitarist and violinist, heads his own management and booking enterprise from his Farmingdale, L.I., headquarters.

ROBERT KESTLER

Billboard SPECIAL SURVEY For Week Ending 5/1/71

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	CURTIS Curtis Mayfield, Curtom CRS 8005	30	26	24	CHICAGO III Columbia C2 30110	12
2	1	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	9	27	—	SHO' IS FUNKY DOWN HERE James Brown, King KS 1110	1
3	3	MELTING POT Booker T. & the MGs, Stax STS 2035	16	28	28	VERY DIONNE Dionne Warwick, Scepter SPS 587	21
4	5	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	23	29	26	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	28
5	4	ABRAXAS Santana, Columbia KC 30130	29	30	29	SUGAR Stanley Turrentine, CTI CTI 6005	10
6	15	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	12	31	—	AL GREEN GETS NEXT TO YOU Hi SHL 32062	3
7	6	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	21	32	35	THEM CHANGES Buddy Miles, Mercury SR 61280	16
8	7	CHAPTER TWO Roberta Flack, Atlantic SD 1569	35	33	36	THE OSMONDS MGM SE 4724	12
9	11	STAPLE SWINGERS Staple Singers, Stax STS 2024	6	34	27	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	20
10	10	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	6	35	50	TASTEFUL SOUL Main Ingredient, RCA Victor LSP 4412	7
11	14	DIANA TV Soundtrack/Diana Ross, Motown MS 719	2	36	34	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	7
12	13	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	6	37	37	BOBBY WOMACK LIVE Liberty LST 7645	8
13	22	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	3	38	39	SEX MACHINE James Brown, King KS 7-1115	31
14	8	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	8	39	40	MANDRILL Polydor 24-4050	2
15	9	SOUNDS OF SIMON Joe Simon, Spring SPR 4701	7	40	43	BABY HUEY The Baby Huey Story/The Living Legend, Curtom CRS 8007	4
16	17	THIS IS MADNESS Last Poets, Douglas 7 Z 30583	5	41	30	OLD SOCKS, NEW SHOES NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	26
17	12	BLACK ROCK Bar-Kays, Volt VOS 6011	11	42	45	TJADER Cal Tjader, Fantasy 8406	2
18	18	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	24	43	31	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	23
19	20	PEARL Janis Joplin, Columbia KC 30322	11	44	32	DOIN' THEIR OWN THING Maceo & The King's Men, House of Fox HOFPL 1	3
20	—	MAYBE TOMORROW Jackson 5, Motown MS 735	1	45	25	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	12
21	23	SUPERBAD James Brown, King KS 1127	14	46	47	PORTRAIT Fifth Dimension, Bell 6045	29
22	16	THIRD ALBUM Jackson 5, Motown MS 718	31	47	42	WAR United Artists UAS 5508	5
23	19	LIVE DOIN' THE PUSH & PULL AT P.J.'s Rufus Thomas, Stax STS 2039	8	48	48	IN SESSION Chairmen of the Board, Invictus SKAO 7304	21
24	33	THE MOMENTS' GREATEST HITS Stang ST 10004	8	49	48	ISAAC HAYES MOVEMENT Enterprise ENS 1010	53
25	21	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	31	50	—	LIVING BLACK Charles Earland, Prestige PR 10009	1



FREDA PAYNE, Invictus artist, winds up a two-week engagement at Washington's Shoreham Hotel with an autograph signing session at Hecht Co.'s downtown store. Surrounding Freda, from left to right, are, Ed Ellis, president of Ellis Distributing Corp.; Bill Reilly, Capitol promotion man; Harry Coombs, Capitol r&b representative; and Mel Frye, Hecht Co. buyer. Miss Payne's latest is "Cherish What Is Dear to You."

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	21
2	1	BITCHES BREW Miles Davis, Columbia GP 26	52
3	4	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531	6
4	6	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	7
5	5	SUGAR Stanley Turrentine, CTI CTI 6005	12
6	7	JACK JOHNSON Miles Davis/Soundtrack, Columbia S 30455	2
7	13	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	54
8	12	CHAPTER TWO Roberta Flack, Atlantic SD 1569	34
9	3	MILES DAVIS AT FILLMORE Columbia G 30038	22
10	9	M.F. HORN Maynard Ferguson, Columbia C 30466	4
11	17	BENNY GOODMAN TODAY London Phase 4, SPB 21	7
12	—	LIVING BLACK Charles Earland, Prestige PR 10009	1
13	14	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	25
14	15	BLACK TALK Charles Earland, Prestige PR 7758	31
15	10	TJADER Cal Tjader, Fantasy 8406	8
16	11	BLACK DROPS Charles Earland, Prestige PR 7815	20
17	16	MONGO'S WAY Mongo Santamaria, Atlantic SD 1581	2
18	19	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	23
19	8	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	12
20	20	PRETTY THINGS Lou Donaldson, Blue Note BST 84359	2

Billboard SPECIAL SURVEY For Week Ending 5/1/71

Nashville Scene

• Continued from page 35

tainment Corporation, has joined SESAC for worldwide representation.

Efforts to have the Post Office Department issue a commemorative stamp honoring **Jimmie Rodgers** are being actively supported by **Merle Haggard**. . . . **Howard Vokes** has more problems. He's on the sick list with a kidney infection, and his wife has been ailing. . . . The late **Jimmie Rodgers** had hit after hit starting in 1927, and his songs still are making hits. Recent artists who have taken his songs to the top include **Dolly Parton, Jerry Lee Lewis, Dick Curless, Merle Haggard, Stonemans** and **Redwing**. **Jimmie's** grandson is also making a name for himself with hits. **Jimmie Dale Court Rodgers** recently powered his team with a three-for-three performance, including a home run to lead his Hot Wells League team to a baseball victory. . . . **Dot's Clyde Beavers** showed his mettle when his neighbor's kitchen caught on fire. He rushed in and had it almost under control when the fire department arrived. His neighbor is country artist **Danny Marcus**.

Recent recordings from Metropolitan Music Company's Mercury custom recording studio are album sessions cut by **Jerry Lee Lewis** and **Patti Page**, produced by **Jerry Kennedy**, and Capitol's **Tex Ritter** in a singles session with **George Richey** producing. . . . **Webb Pierce** has resumed a heavy personal appearance schedule and is doing all of the syndicated shows as well. . . . Hitting the comeback trail in a big way, **Johny Paycheck** headlines the show at the Scarlet Wagon in Las Vegas through May 29. Next he'll fly to Nashville for a recording session with Epic. . . . The Prince of Baroda, son of the Maharajah of India, dropped in on **Pete Drake** to complete a recording session started in England. All money

from the record will go to the people of India. . . . **Faron Young** is busier even than usual. He appeared on the **Mike Douglas** show, filmed the **David Frost** Show, helped set a new attendance record at the San Angelo (Tex.) Stock Show and Rodeo, and then appeared on the **WJJD Shower of Stars** show in Chicago. Then he flew south to film more commercials for the B.C. Headache powder company. . . . **Ray Sanders** is negotiating a TV show with Metro-media on the West Coast. . . . **Rafael Alicea Vallejo**, country music pioneer in Puerto Rico, has joined the lineup of **WORO-FM** in San Juan as country music director. . . . Metropolitan Music of Nashville has completed album sessions of the **Statler Brothers** with **Jerry Kennedy** producing. . . . **WAME** Radio in Charlotte, N.C., sponsored a free country night at a drive-in theater with a triple feature. The station also will sponsor a spectacular, and then provide more country music for a baseball game.

Acuff-Rose keeps expanding. It has purchased the catalog of **Yonah Music**, which includes most of the early **Lynn Anderson** songs. . . . **Bill Anderson** will speak at a group of Homelite Chain Saw area sales meetings in Bridgeport, Conn.; St. Louis and San Francisco, on the importance of country music. . . . **David Houston** has finished a new single for Epic. . . . **Melba Montgomery** and **Charlie Louvin** have cut another duet single under the guidance of **George Richey** at Capitol. . . . **Johnny Carver** plays Hawaii dates through May 2. . . . **Claude Beavers** is doing a benefit in Cleveland, Tenn., for a kidney transplant victim.

Chet Atkins has performed still another concert with a symphony, this one in Denver. "Uncle" **Joe Johnson** of Brookneal, Va., has joined with "Fiddlin'" **Burk Barber**. (Continued on page 48)

MAY 1, 1971, BILLBOARD

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SPECIAL MERIT PICKS

POPULAR

TURLEY RICHARDS—Expressions. Warner WS 1918 (S)
In his unique and dynamic style, Richards comes up with a program loaded with programming appeal for Top 40 and FM underground, which should lead to heavy

sales and chart action. Strong cuts include, Carole King and Gerry Goffin's "Child of Mine," Dylan's "It's All Over Now Baby Blue," and the Holland-Dozier hit "My World Is Empty Without You." Two originals, "Beautiful Country," and "Train Back to Mama" also potential.

JOHNNY OTIS SHOW—Live at Monterey! Epic EG 30473 (S)
Rhythm & blues pioneer Johnny Otis cuts

loose with a double disk dose of his swinging stage show, recorded live at the 1970 Monterey Jazz Festival. The big show features 16-year-old guitar whiz Shuggie Otis, Little Esther Phillips, Eddie Cleanhead Vinson, Roy Milton, Roy Brown, Big Joe Turner and others, while Ivory Joe Hunter revives his "Since I Met You Baby." Johnny Otis his "Willie & the Hand Jive," plus a medley of "Little Esther's Blues" and solos by Shuggie.

DAVID POMERANZ—New Blues. Decca DL 75274 (S)

An unusual array of sidemen grace this LP and the work of David Pomeranz displays considerable depth and musical poise. Sidemen include Paul Simon on "Missin' Song," "Brenda, Please," and "Brandy Wine." Dealers: Key promotion on the fact that here's a new exciting artist.

CROW DOG'S PARADISE—Songs of the Sioux. Elektra EKS 74091 (S)
Rock and religion is nothing new, but when the rock is songs of the Sioux Indian and the religion is peyote worship, then the angle here is the authentic religious experience in drugs. Photographer Richard Erdoes' fascinating liner notes, plus his pictures of Henry and Leonard Crow Dog, are graphic guides through the esoteric, enlightening songs, chants and

history of the Yuwipi and Peyote cults. Drums, gourds and vocals reveal the science and art of Americans who were there first.

FRANK FANELLI—Saturdays Only. Beverly Hills BHS 28 (S)
Marking his debut on the West Coast based label, Fanelli, familiar to Ed Sullivan TV audiences, as well as the Las Vegas hotel audiences, offers some strong treatments of today's songs. Title tune, penned by Mike Settle is one of the highlight cuts as is the Beatles' "Long and Winding Road." Paul Simon's "Bridge Over Troubled Water," and the ballad hit of the past, "If You Love Me, Really Love Me."

LEE WILEY SINGS GEORGE GERSHWIN AND COLE PORTER—Monmouth-Evergreen MES/7034 (S)

This is a repackaging of material originally released in 1938 on the Liberty label, and again, several years later on the RIC label. The sound here is a duplication of the original issue on 78's and it provides the intimacy and charm of Miss Wiley's showtune savvy as well as the interpretive force of the backup orchestras headed by Max Kaminsky and Paul Weston.

COUNTRY

GLEN SHERLEY—Mega M31-1006 (S)
This disk was made possible as a result of the cooperation of California prison officials and many others. It was recorded live, in prison, and has interesting liner notes by Johnny Cash. Sherley, an ex-convict, has a resonant voice and projects powerfully. Songs include his "Portrait of My Woman" (recorded by Eddy Arnold), "Greystone Chapel," done by Cash, and others. Album has a booktype package.

LOW PRICE COUNTRY

CARTER FAMILY FEATURING A.P. CARTER—Lonesome Pine Special. RCA Camden CAL 2473 (M)
These sides by this historic recording act range from material cut in 1929, such as "Engine One Forty Three," to "You Tied a Love Knot in My Heart," recorded in 1941—one of their last sessions. Collectors will find it a fascinating album by one of the great originals of American music. The sound is surprisingly good. A bargain at the price.

CLASSICAL

GROTESQUERIES OF ALKAN—Raymond Lewenthal. Columbia M 30234 (S)
Keyboard buffs will appreciate this package. The music of Alkan was scarcely known until relatively recently. His work is tremendously pianistic, and Lewenthal has the technique required to properly showcase it. The package contains informative notes by Lewenthal, who focuses attention on Alkan an original and heretofore neglected composer.

JAZZ

BOOGALOO JOE JONES—No Way! Prestige 10004
Boogaloo is only one aspect of Jones the Guitar—he is off and running in several fields, getting down into the blues in "Holdin' Back." He manages some satirical country on "If You Were Mine." Jones is an example of a guitarist that is acceptable on several levels, a complete musician.

CECIL TAYLOR QUARTET—Air/Featuring Archie Shepp. Barnaby Z 30562 (S)
Pianist Taylor, for several reasons, is rarely recorded so this reissue from the old Candid label is more than welcome. On a title such as "Eb" the spiky, dissonant, shifting style of Taylor's is best shown, a personal approach that has dated not at all, considering these were recorded in the early 1960's as "The World of Cecil Taylor."

BOOKER ERVIN—That's It! Barnaby Z 30560 (S)
The LP is a re-release taken from the old Candid Records catalog. It should be of special interest to all jazz fans, since it contains some of the late Booker Ervin's finest blues tunes and an all star cast of Horace Parlan, piano; George Tucker, bass; Al Harewood, drums; as well as Ervin on tenor saxophone. This early 60's LP contains such Ervin classics as "Mojo," "Uranus," "Booker's Blues," and "Boo." If displayed prominently it will be sold quickly.

COMEDY

VARIOUS ARTISTS—A Child's Garden of Grass. Elektra EKS 75012 (S)
This hip and low-keyed parody on the underground best selling book should enjoy a measure of popularity purely because of its subject matter. The history, acquisition, and most especially the effects of marijuana are tastefully kidded and some of the segments, although funny, are also universal.

GOSPEL

HARMONIZING FOUR—Tommie, Lonnie & Me. Cotillion SD 056 (S)
Thomas Johnson, Lonnie Smith and Joe Williams of the original Harmonizing Four are joined by Thomas' son, Ellis Johnson, and guitarist Jesse Pryor to make a fine gospel group that put together harmony and soul in a swinging way. "Traveling On," "Talk With Jesus" and "The Storm Is Passing Over" communicate with both message and music, and should continue the tradition of this great gospel group.

• Continued

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Jukebox programming

Kansas City One-Stop Makes Life Easier for Programmer

By GRIER LOWRY

KANSAS CITY, Mo.—The gradual increases in record prices and particularly a significant increase announced by Capitol Records will not find many jukebox programmers bypassing the one-stops and shopping for disks directly from record wholesalers. At least this is the opinion of Joe Salpietro, manager, Musical Isle of America one-stop here, and that of his assistant, Tony Burasco. Both agree that with the increasing number of new record releases each week it is even more important than ever to have expert advice in screening out the best ones. The two men, along with veteran Neva Cessnun, combine many years of experience. They believe that the one-stop's prime responsibility is to make life easier for the jukebox programmer and to make money for the jukebox operating company.

"Look, we screen the blue chips out of the new releases for the jukebox programmers," Burasco said. "We provide a fast telephone and mail order service. We've fashioned a physical layout that puts the merchandise out where they can see it and help themselves. And we furnish four different surveys weekly."

Oldies

The one-stop serves an outlying area which extends into Oklahoma, Arkansas, Nebraska, Kansas and western Missouri. Record retailers are also supplied.

It is the area of oldies and new releases that Burasco and Salpietro feel a special responsibility to get the job done for jukebox programmers.

"Generally, our operators are knowledgeable on the type of music and artist with the highest play potential at their various locations," said Burasco. "But they don't have time to keep on top of new releases or to run down oldies. And you better believe oldies are becoming bigger business all the time. So they rely on us."

Singles dominate the front portion of the 10,000 square foot facility on Truman Road in Kansas City. Combining open wall bins and table displays, the singles section is laid out with prescribed areas for Country, Billboard's Top 100, soul, new releases and so on. Title strips are stocked in open cubicles directly beneath the record.

Many programmers and operators do their buying in person on Mondays and Tuesdays and it isn't unusual for ten or twelve to be buying at a time, which means there isn't always someone to help them. But with the open, well-grouped, plainly identified stock they can help themselves. The stock is geared up over the week-end in preparation for this early-week tide of customers, said Burasco, who serves as "Mr. Inside" for the operation while Joe Salpietro travels and serves the retailer business.

Experience

Experience counts in steering operators right on oldies and new releases, said Burasco. He worked for another local one-stop for eleven years. Salpietro was associated with Roberts Record Distributors for twenty years in Kansas City. And the prize of the organization is Neva Cessnun, who also came up the one-stop route. She has bought records for 25 years. With her backlog of experience, she has a knack for winnowing the good disks out of the new releases for operators.

"Because there are so many of them, new releases are rough when it comes to figuring out the kind of stock you need," said Burasco, "and every now and then we get caught short. For example, 'Joy to the World' was a surprise. We

(Continued on page 45)



JUKEBOX PROGRAMMERS are invited to help themselves in the wide open area of Musical Isle one-stop in Kansas City. The stock includes 10,000 oldies.

Giant Jukebox Division Starts Central Buying

NORTH BERGEN, N. J.—The rising costs of singles, and most notably Capitol Records' proposed increase to a 73-cent/\$1.19 list price, is not yet causing many jukebox programmers to bypass one-stops and seek savings by purchasing records direct from distributors. But ARA Services here is starting to centralize its record buying.

ARA, which during recent years has acquired several large jukebox operating firms in various U.S. markets, is publishing a basic chart of new record releases with recommendations, according to Herbert S. Sternberg, executive vice president. Silco Automatic Vending Co. here, the ARA division responsible for public or "street" operations.

"In one case recently, we did buy a recording and ship it across the country," he said, indicating that generally such centralized purchasing has been done on an area by area basis. He said ARA is studying "massive purchases" of records.

"We foresee no problem in delivery—usually we can deliver everywhere within two days of placing an order." Title strips are no problem, either, he said.

As for the Capitol price, he said: "We've been trying to adjust to a few pennies increase, but we're tuning out this (Capitol) increase. We won't accede to it."

Programmer's Suppliers Must Fill Varied Needs

By GEORGE KNEMEYER

GLENDALE, Calif. — A folk and rock club that digs the music of Merle Haggard and Johnny Cash on its jukebox? That's what's happening at the Bitter End West in Los Angeles. And it's all part of the growing trend toward different mixtures of music on jukeboxes, according to Carol Stephens, programmer at Valley Vendors here.

"It is really weird that we get requests from the club for Haggard and Cash songs, but it's happening," she said. "Of course the bulk of songs on the jukebox are still by people like Van Morrison, James Taylor, Bob Dylan and several underground acts."

Obtaining singles by underground acts is sometimes a problem for Miss Stephens since "they just do

not seem to be releasing that much product. It is really hard to get material by some of these groups."

The use of Haggard and Cash tunes on a jukebox on a rock place may be surprising, but the reverse also happens. "One Toke Over the Line" by Brewer and Shipley is doing very well on Valley Vendors' country locations. "I liked it when I first heard it, so I programmed it," she said. The song has been in the top 10 of Billboard's Hot 100.

Many of Valley Vendors' locations are pop oriented, according to Miss Stephens, which can take any kind of music from Led Zepelin to Tom Jones.

"Programming for these stops is pretty easy," she said, "since nearly everything has an audience and will be played. The hardest stops to program for are the adult locations that want soft music. There just isn't enough new material for them."

"We have standards that we just keep taking off one jukebox and put them on another."

No Albums

Miss Stephens said that Little LP's might help alleviate the soft music problem. "We had them for a while and they did all right, but the place that we buy from now doesn't sell them. But even if we could get them, the routemen think it a pain to have to convert the jukeboxes."

Valley Vendors usually changes six records every other week, although some jukeboxes are changed weekly. In the latter the records changed are usually standards.

Miss Stephens views the recent Capitol Records wholesale price hike, effective May 1, as a necessary evil. "If a record is a hit, you just have to buy the single. You can't tell people you aren't going to buy a certain record because the price is higher."

Programmer Shuns 1-Stop; Cites Rising Cost of Single

By EARL PAIGE

CHATTANOOGA, Tenn.—The increases in the price of singles will cause jukebox programmers to examine the feasibility of buying at least some quantities from distributors rather than one-stops, according to Lloyd Smalley here. However, Smalley has been bypassing one-stops entirely for the past several years and has reasons other than price.

Owner and programmer of his own Chattanooga Coin Machine Co., Smalley said he got away from buying from one-stops "because they just tried to load me up too often with records that they were getting a good deal on or were somehow promoting."

Price is another reason, but in talking to Smalley it becomes apparent that he has definite ideas about programming and likes to do things his way.

"I am buying at 58 and 60 cents now after the recent price increases from most of the major labels. I was paying 56 cents when the one-stops were charging 62 cents. The few cents per copy definitely adds up over the period of a year."

Smalley buys a lot of records because the majority of his jukeboxes are serviced with new records each week and he puts on three each time. "You have to promote a jukebox," he said, acknowledging that many of his gross over \$100 a week.

Title Strips

A veteran of 20 years in the jukebox business, Smalley, 44, has solved the most vexing problem of buying direct from record distributors—title strips.

"Our office girls type them from

blank stock we buy in Texas. We type just enough title strips for one day's operation. I have found that where you build up quantities of title strips they can go to waste. Something else comes out that is hotter and you decide to program that instead.

He said by typing only enough strips for the next day's servicing, a girl can run off the needed quantity in a half hour. Smalley's wall box requirements go all the way from locations where he requires 17 strips to those that require two or three. One thing he likes about typed strips is that each jukebox and wall box is uniform. He stresses clean jukeboxes and new jukeboxes. "All our equipment is no more than three or four years old."

Because Smalley's locations are serviced each week for the most part, he has considerable flexibility and can shoot a new release around the route very quickly. He also buys in advance and may hold a record two or three weeks until radio play starts to build on it.

"I held 'One Toke Over the Line' for two weeks before programming it. If you program some records too quickly the location owners and patrons might say they don't like it and ask you to take it off. If they hear it on the radio, however, they will accept it and begin playing it."

Smalley still has one-stops trying to sell him all the time. But his distributors are doing a good job, he said. "Some have WATS lines and call me every Monday and Thursday. Most send salesmen to see me too."

One-Stop Service 'Cinch Bet' For Las Vegas Programmer

By LAURA DENI

LAS VEGAS—Typical of the jukebox programmer who depends upon one-stops for fast service and title strips is Bill Lindley of Lindley Service Co. here. He rarely bypasses the one-stop, especially since his business has increased 15 percent the past few months.

Most of the jukeboxes are in bars and restaurants. The increase in jukeboxes has been primarily in the bars. Several of the establishments had discontinued jukeboxes, but now have returned to coin-operated music.

Lindley changes records every other week, making five to seven record changes. Seventy percent of the records are in the pop field, with the other 30 percent country.

He follows the Billboard charts, plus using a few samples. The current popular favorites are "Knock Three Times," "Me and Bobbie McGee," "Rose Garden" and "Help Me Make It Through the Night."

Ninety percent of Lindley's records are bought from a one-stop in Salt Lake City. He bypasses them rarely because the one-stop gives him title strips, which makes it much easier for him.

"Occasionally I bypass the one-stop when some new record comes out that they don't have. Also, every week some new minor label wants me to put out their records to give them a boost getting

(Continued on page 45)



JUKEBOXES are moving into more high fashion departments in stores across the country. Here, Goldblatt's vice president of sales promotion Gilbert Mentz (right) examines a Rowe jukebox. Stan Levin, Atlas Music, Chicago, the local Rowe distributor, helped set up the special promotion. Music Operators of America secretary John Trucano said he is very encouraged about the promising new market in department stores. "Many operators can lease jukeboxes at \$20 a week and set them for free play," he said. "It's just plus business."

Jukebox programming

Kansas City One-Stop Makes Life Easier for Programmer

• Continued from page 44

had a few hundred on the floor which were whisked away in one day. But we restocked quickly and were ready when it kept rolling." The stock of 10,000 oldies, which

represents a good 1,500 different titles, is a big feature. Records such as "Okie From Muskogee," Merle Haggard; "Aquarius," the Fifth Dimension; Johnny Cash's "Walk the Line" and "Folsom Prison Blues" and a lot of titles by Presley and the Beatles are outstanding oldie sellers.

Four weekly surveys flow out of the Kansas City operation to operators and retailers including a soul survey, a pop music survey, a best selling albums and a basic stock and best sellers survey. These are compiled and printed in the company headquarters at 1815 Locust, St. Louis. In the No. 1-2-3 position on the most recent soul listing was "Power to the People" by the Ch-Lites; "I Don't Blame You at All," Smokey Robinson & the Miracles; "Do Me Right," Detroit Emeralds. In the pop music survey, the three positions went to "Joy to the World," Three Dog Night; "What's Going On," Marvin Gaye and "One Toke Over the Line," Brewer and Shipley.

Featured on an oldie listing were Herb Alpert's "Whipped Cream" and "Taste of Honey," Ed Ames' "My Cup Runneth Over," Lynn Anderson's "Rose Garden," the Animals' "House of the Rising Sun." The oldie listing featured a total of 300 titles.

Albums

"There's a lot of teen influence on all records nowadays," said Burasco. "All our operators have teen locations including department stores, drive-ins and drug-stores. We find records by Steven Stills, the Temptations and Paul McCartney get lively teen play.

"There's a wide range from 'She's a Lady,' by Tom Jones, and 'It's



EXPERIENCED one-stop experts (from left) Tony Burasco, Joe Salpietro and Nev a Cessnun of Musical Isle, Kansas City.

My Imagination' to 'Hot Pants' by Salvage and 'One Toke Over the Line.'

Salpietro and Burasco are in accord that jukebox LPs would do well for them since most operators have units for playing 7-inch LPs. But the problem is, where do you get them? Not nearly enough are produced, said Burasco. He remembers seeing a list with four LP new releases but it was the first time he'd spotted that many in a long time.

The one-stop people keep an ear on local radio station WHB in spotting teen record trends and look to KCKN for country. Most of their operator-customers change records weekly at good locations, some every two weeks and some locations only get once-a-month service.

It's the volume of business a machine does that determines the frequency of service, and, happily, this one-stop crew (ten people in all) report that more of their operators are giving more locations the once-weekly treatment.

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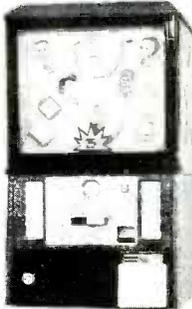
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4-CHANNEL DISK

The Bob Crewe group of labels (Crewe, Generation, Maxwell and others) has released the first matrix 4-channel compatible single, according to Lawrence LeKashman, president of Electro-Voice, Buchanan, Mich. LeKashman views this as a step toward the 4-channel jukebox, although he said he has not had time to sound out the four domestic jukebox manufacturers.

The New York-based Crewe label released "Jesus Made Me Higher/Put Your Hand in the Hand" by Adam Rogers and the 11th Version. LeKashman, whose firm developed an encoder and decoder to deliver 4-channel sound, explained that the single is compatible, thus suitable for the regular stereo or even monaural jukeboxes.

"A jukebox equipped with our decoder, however, plus two additional amplifiers and corresponding speakers, could play the record in 4-channel sound," he said.

LeKashman, who is busily lining up record companies to produce matrixed 4-channel disks, said Cameron Musical Industries is one

jukebox firm so far that has announced interest in 4-channel. So far, the Crewe recording is the only 4-channel single, but he said at least six different labels are producing 4-channel matrixed 12-inch albums.

One-Stop Service

• Continued from page 44

started. Once in a while I'll use something."

On a regular basis Lindley receives samples from the one-stop plus samples directly from the record companies.

Lindley used to buy the seven-inch jukebox albums until they stopped making them. "It was hard to get the customers used to the Little LP's in the first place," stated Lindley. "Then we got them used to the little albums and they stopped making them. The customers were unhappy again.

"Now I know they're making them again, but I pretend they still don't make them. I wouldn't want to try to get the customers used to them again, because the same thing might happen again."

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Austin, Minn.; Young Adult Location

Judy Hatleff, programmer,
Star Music & Vending Co.



Current releases:

"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"I Am... I Said," Neil Diamond, Uni 55278.

Oldies:

"Rose Garden," Lynn Anderson;
"I Think I Love You," Partridge Family.

Brooklyn; Teen Location

Martin Herbstram, programmer,
Lincoln Vending Corp.



Current releases:

"Proud Mary," Ike & Tina Turner, Liberty 56216;
"Just My Imagination (Running Away With Me)," Temptations, Gordy 7105;
"Joy to the World," Three Dog Night, Dunhill 4272.

Oldies:

"Me and Bobby McGee";
"Oye Como Va," Santana.

Carlville, Ill.; Adult Location

Fern Perardi, programmer,
Al's Vending Co.



Current releases:

"Me and Bobby McGee," Janis Joplin, Columbia 45314;
"Dream Baby," Glen Campbell, Capitol 3062;
"One Toke Over the Line," Brewer & Shipley, Kama Sutra 516.

Oldies:

"Too Many Rivers," Brenda Lee.

Jackson, Miss.; Soul Location

Windham Caughman, programmer,
Capitol Music Co.



Current releases:

"Baby Let Me Kiss You," King Floyd, Chimneyville 437;
"Don't Change on Me," Ray Charles, ABC 11291;
"Get Your Lies Straight," Bill Coday, Galaxy 777.

Lafayette, La.; Soul Location

Dominic "Bee" Menard, programmer,
Gerald's Amusement Co.



Current releases:

"Blue Money," Van Morrison, Warner Bros. 7462;
"Joy to the World," Three Dog Night, Dunhill 4272;
"One Toke Over the Line," Brewer & Shipley, Kama Sutra 516.

Milwaukee; Soul Location

Cliff Cotrell, programmer,
Mitchell Novelty Co.



Current releases:

"Bridge Over Troubled Water," Aretha Franklin, Atlantic 2796;
"I Wanna Lay Down Beside You," Joe Simon, Spring 113;
"Booty Butt," Ray Charles Orchestra, Tangerin 1015.

Milwaukee; Teen Location

Stan Sowniski, programmer,
Mitchell Novelty Co.



Current releases:

"Happy," Hog Heaven, Roulette 7101;
"I Am... I Said," Neil Diamond, Uni 55278;
"Joy to the World," Three Dog Night, Dunhill 4272.

Oldies:

"Rose Garden," Lynn Anderson;
"Help Me Make It Through the Night," Sammi Smith.

Montgomery, W. Va.; Young Adult Location

John Oliver, programmer,
Mammoth Amusement Co.



Current releases:

"Joy to the World," Three Dog Night, Dunhill 4272;
"The Bells," Bobby Powell, Whit 6907;
"What's Going On," Marvin Gaye, Tamla 54201.

Oldies:

"Hello Darling," Conway Twitty;
"For the Good Times," Ray Price.

Osceola, Iowa; Young Adult Location

Jack Jeffreys, programmer,
Jeffrey's Amusement Co.



Current releases:

"Joy to the World," Three Dog Night, Dunhill 4272;
"Me and You and a Dog Named Boo," Lobo, Big Tree 112;
"One Toke Over the Line," Brewer & Shipley, Kama Sutra 516.

Oldies:

"Wipe Out," the Ventures;
"Rhythm of the Rain," Gary Lewis.

Wichita, Kan.; Teen Location

Dave Hall, programmer,
Ronnie's Amusement



Current releases:

"Put Your Hand in the Hand," Ocean, Kama Sutra 519;
"Stay Awhile," Bells, Polydor 15023;
"Power to the People," John Lennon, Apple 1830.

Oldies:

"Bridge Over Troubled Water," Simon & Garfunkel;
"American Woman," Guess Who.

Billboard Album Reviews

MAY 1, 1971



POP
GRAND FUNK—Survival.
 Capitol SW 764 (S)
 The Railroad has apparently been dropped but the group still trudges on with its instant-appeal rock—music broken down into simplicity and played with drive and sincerity. Most of the titles are from Mark Farner although Dave Mason's "Feelin' Alright" and the Stones' "Gimme Shelter" are included. Some rehearsal chatter and children discussing God are inserted but in the main it's Funk's rock. Color photos are included in the set.



POP
JACKSON 5—
 Maybe Tomorrow.
 Motown MS 735 (S)
 The Jackson 5 are aiming for the top of the charts with this latest LP, which contains their current single, "Never Can Say Goodbye." As always, the group's fantastic harmony is the focal point of the album. Cuts which have potential for Top 40 airplay include "Petals," "The Wall," "It's Great to Be Here," and "Honey Chile," but every other tune on the LP is really just as exciting.



POP
STEVIE WONDER—
 Where I'm Coming From.
 Tamla TS 308 (S)
 Wonder is a wonder here, as he grinds out eight solidly arranged tunes with his usual spark and flavor. Plus that, he gets some great backing on "Do Yourself a Favor." Other tunes include "Sunshine in Their Eyes" (a 7-minute tune), "I Wanna Talk With You" and "Look Around." Bonus cover punch-out is included.



POP
EDDIE KENDRICKS—
 All by Myself.
 Tamla TS 309 (S)
 Like David Ruffin before him, Eddie Kendricks leaves the original Temptations to sing solo for the army of fans that have followed the sound of his wonderful tenor voice over the years. "The Home of Johnnie Mae," "So Hard for Me to Say Good-Bye" and "Something's Burning" make the break memorable and his future guaranteed.



POP
THE COMPLEAT TOM PAXTON—
 Recorded Live.
 Elektra 7E-2003 (S)
 There's hardly a truer voice than Tom Paxton's. Brighter stardom surely awaits him on Warner Bros., as it came to Gordon Lightfoot, but the material Paxton recorded for Elektra amounts to a sparkling legacy of "Greatest Hits." Recorded live at the Bitter End, it's all here, perfectly produced by Mill Okun. "Cindy's Crying," "Morning Again" and "Last Thing on My Mind" join many more.



POP
LAWRENCE WELK—
 No, No, Nanette.
 Ranwood R 8087 (S)
 Welk devotes this entire album to the music of the B'way smash hit musical, and a top commercial package it is. To be featured on his TV show, the program includes such classics as "Tea For Two," and "I Want to Be Happy." Other cuts of note are "Too Many Rings Around Rosie," the title tune, and "Where Has My Husband Gone Blues."



POP
MICHAEL COLOMBIER—
 Wings.
 A&M SPX 4281 (S)
 The French composer-arranger, Colombier spent two years working on this contemporary symphony performed by the combination of a jazz band, a symphony orchestra and guest vocalists such as Lani Hall (Brasil '66), Bill Medley and Herb Alpert. The elaborate, compelling work by Paul Williams offers exceptional cuts, "Freedom and Fear," "Morning," and the finale, "All in All," a gem. Must be heard.



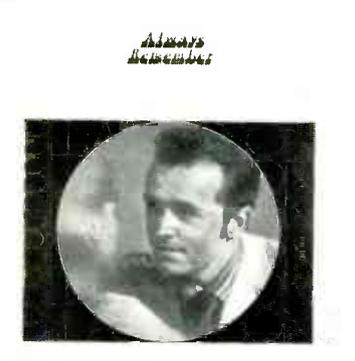
POP
RONNIE ALDRICH and
 His Two Pianos—Love Story.
 London Phase 4 ASPB 22
 The British wizard of the twin keyboards offers a stunning two-record set at a special price... his most commercial entry to date. The program combines super treatments of "Love Story," "It's Impossible," "My Sweet Lord," and "Amazing Grace," with semi-classics "Nocturne," "Elvira Madigan," and "Claire de Lune." The performances are exceptional, as is the sound and it is a must for programming.



ORIGINAL CAST
ORIGINAL CAST—Follies.
 Capitol SO 761
 Stephen Sondheim's score for "Follies" is a many-faceted joy. He encompasses musical styles that go as far back as the 1920's but they all fit into today's mood. Alexis Smith, Dorothy Collins, Mary McCarty, Fifi Dorsay, Ethel Shutta and Gene Nelson have standout song shots.



COUNTRY
DAVID HOUSTON—
 A Woman Always Knows.
 Epic E 30657 (S)
 David Houston has another winning album here, leading off, as it does, with the hit title song. The 10 other cuts are all likeable as Houston's fine voice scores consistently. There also should be the usual pop spillover here. Among the other top cuts are "I'm Down to My Last 'I Love You,'" "The Rest of My Life," and "If You Were Never Here."



COUNTRY
BILL ANDERSON—
 Always Remember.
 Decca DL 75275 (S)
 In perfect form, Bill Anderson provides a change of pace from song to song in this album to give the listener a varied package of entertainment. Best cuts: the hit "Always Remember," the fast-paced "The Kind of Needin' I Need," and Anderson's excellent version of "Help Me Make It Through the Night." Dealer: Bill Anderson sells and sells; let customers know you have this LP via displays.



COUNTRY
CONWAY TWITTY—How Much
 More Can She Stand.
 Decca DL 75276 (S)
 Along with his giant singles hit, the title tune, Twitty delivers top treatments of "Help Me Make it Through the Night," "Amos Moses," and "Last One to Touch Me." Highlight is his Hank Williams medley which includes some of the composer's classics from "Cold Cold Heart" to "Your Cheatin' Heart." Top merchandise.



COUNTRY
PORTER WAGONER—
 Simple As I Am.
 RCA Victor LSP 450R (S)
 This is a must for country dealers and deejays. The material is done in Wagoner's individualistic style, and contains his new single, "Charley's Picture," as well as his recent smash, "The Last One to Touch Me."



COUNTRY
TOMMY CASH—
 Cash Country.
 Epic E 30556 (S)
 Cash bases his third LP for the love upon his current singles smash "So This Is Love." Along with the hit, he comes across strong with his treatments of Glenn Sutton's "I'm Gonna Write a Song the Whole World Can Sing," Merle Haggard's "Workin' Man Blues" and two of his originals "Love Is Gone" and "I'm Nowhere Without You." Exceptional performances in a dynamite sales package.



COUNTRY
KITTY WELLS—They're Stepping
 All Over My Heart
 Decca DL 75277 (S)
 Kitty Wells continues to be inimitable and irreplaceable. As Gary Kerner used to say, "It's hard to sing like that." And it's awfully good to hear. This package includes her hit single, "They're Stepping All Over My Heart," as well as "That Ain't a Woman's Way" and "Jesus Loved the Devil Out of Me." True country.



COUNTRY
FLOYD CRAMER—
 Sounds of Sunday.
 RCA Victor LSP 4500 (S)
 Cramer's distinctive piano style is amply showcased here, accompanied by such choral groups as The Jordanaires, the Nashville Sounds, and the B.C. and M. Choir. Material includes a great selection of religious songs, much of which is gospel. Many of the selections are arranged in medley form and include "This World Is Not My Home," "I'll Fly Away," "In the Garden," "How Great Thou Art."



COUNTRY
BILLY (CRASH) CRADDOCK—
 Knock Three Times.
 Cartwell CTW-AL 193 (S)
 Craddock follows his surprise country smash "Knock Three Times" with a strong LP whose popularity should be no surprise at all. Moving easily between the pure country sound of "Confidence and Common Sense," "Mention My Name," and "The Best I Ever Had," and the rock & roll sound of "Hide and Seek," "Treat Her Right," and the title song, Craddock proves effective in both styles.



JAZZ
LEON SPENCER JR.—
 Sneak Preview!
 Prestige PR 10011 (S)
 Leon Spencer Jr. plays one of the funkier organs around. His sidemen add much to the flavor of the album. The rhythm section floats from funk to pop and back again in a steady stream of percussion. "The Slide," "Message From the Meters," "First Gravy," and the title cut, all have that underground funk flavor for FM stations.



GOSPEL
BROOK BENTON—
 The Gospel Truth.
 Cotillion SD 058 (S)
 It's the gospel truth when this talented singer gives out with those marvelous chords. The ring of his voice is right on target as he sings tunes such as "Let Us All Get Together With The Lord," "Doing the Best I Can," and "Heaven Help Us All," his current single.



GOSPEL
ALEX BRADFORD—
 A Lifetime Believing.
 Cotillion SD 057 (S)
 One of the premier gospel artists, Alex Bradford here has a satisfying collection of 10 new selections, including the comforting message of "Christ Is Interested" and the extension of the album's title, "I've Spent a Lifetime." The subtleties of "Be My Friend" and "My Life Is Getting Sweeter" also inspire. "Letter to the U.N." has a contemporary message in this inspiring set.

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.

- BRIDGE OVER TROUBLED WATER . . . Aretha Franklin, Atlantic
- ME & YOU & A DOG NAMED BOO . . . Lobo, Big Tree (Ampex)
- LOVE HER MADLY . . . Doors, Elektra
- SWEET & INNOCENT . . . Donny Osmond, MGM
- I LOVE YOU FOR ALL SEASONS . . . Fuzz, Calla (Roulette)
- WANT ADS . . . Honey Cone, Hot Wax (Buddah)
- HERE COMES THE SUN . . . Richie Havens, Stormy Forest (MGM)
- WOODSTOCK . . . Matthews Southern Comfort, Decca
- BROWN SUGAR . . . Rolling Stones, Rolling Stones (Atco)
- SUPERSTAR . . . Murray Head & the Trinidad Singers, Decca
- ME & MY ARROW . . . Nilsson, RCA
- TOAST & MARMALADE FOR TEA . . . Tin Tin, Atco
- (For God's Sake) GIVE MORE POWER TO THE PEOPLE . . . Chi-Lites, Brunswick
- IT DON'T COME EASY . . . Ringo Starr, Apple
- TREAT HER LIKE A LADY . . . Cornelius Brothers & Sister Rose, United Artists
- DON'T KNOCK MY LOVE . . . Wilson Pickett, Atlantic
- REACH OUT I'LL BE THERE . . . Diana Ross, Motown

ACTION Records

NATIONAL BREAKOUTS

SINGLES

- BROWN SUGAR . . . Rolling Stones, Rolling Stones 19100 (Gideon, EMI)
- IT DON'T COME EASY . . . Ringo Starr, Apple 1831 (Startling, BMI)
- REACH OUT I'LL BE THERE . . . Diana Ross, Motown 1184 (Jobete, BMI)

ALBUMS

- GRAND FUNK RAILROAD . . . Survival, Capitol SW 764
- JACKSON 5 . . . Maybe Tomorrow, Motown MS 735

REGIONAL BREAKOUTS

SINGLES

- BATTLE HYMN OF LT. CALLEY . . . John Deer, Royal American 34 (Singleton/Quickit, BMI) (Atlanta)

ALBUMS

THERE ARE NO REGIONAL BREAKOUTS THIS WEEK.

Bubbling Under The HOT 100

- EMPTY ARMS . . . Sonny James, Capitol 3015
- SWEET MARY . . . Argent, Epic 5-10718 (CBS)
- LET THE SUN SHINE IN . . . Magic Lanterns, Big Tree 113 (Ampex)
- MARRIED TO A MEMORY . . . July Lynn, Amaret 131
- WE SURE CAN LOVE EACH OTHER . . . Tammy Wynette, Epic 5-10707 (CBS)
- AND I LOVE YOU SO . . . Bobby Goldsboro, United Artists 50776
- YOUR LOVE . . . Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475
- CALIFORNIA BLUES . . . Redwing, Fantasy 657
- PLAIN & SIMPLE GIRL . . . Garland Green, Cotillion 44098
- SPINNING AROUND . . . Main Ingredient, RCA 74-0456
- IF I COULD . . . Gordon Lightfoot, United Artists 50765
- MR. & MRS. UNTRUE . . . Candi Staton, Fame 1478 (Capitol)
- I CRIED . . . James Brown, King 6363
- BATTLE HYMN OF LT. CALLEY . . . John Deer, Royal American 34
- ALWAYS REMEMBER . . . Bill Anderson, Decca 32793
- HOW MUCH MORE CAN SHE STAND . . . Conway Twitty, Decca 32801
- TO LAY DOWN BESIDE YOU/HELP ME MAKE IT THROUGH THE NIGHT . . . Joe Simon, Spring 113 (Polydor)
- AIN'T NOTHING GONNA CHANGE ME . . . Betty Everett, Fantasy 658
- THERE'S SO MUCH LOVE ALL AROUND ME . . . Three Degrees, Roulette 7102
- SHE'S NOT JUST ANOTHER WOMAN . . . 8th Day, Invictus 9087 (Capitol)
- BABY SHOW IT . . . Festivals, Colossus 136 (MGM)
- TEDDY BEAR . . . Reggie Garner, Capitol 3042
- MY LITTLE ONE . . . Marmalade, London 20066
- EARLY MORNIN' RAIN . . . Oliver, United Artists 50762
- HERE COMES THAT RAINY DAY FEELING AGAIN . . . Fortunes, Capitol 3086

Bubbling Under The TOP LP'S

- IKE & TINA TURNER . . . Her Man—His Woman, Capitol ST 571
- ISLEY BROTHERS & JIMI HENDRIX . . . In the Beginning, Buddah TNS 3007
- ROGER WILLIAMS . . . Golden Hits, Vol. 2, Kapp KS 3638
- COWSILLS . . . On My Side, London PS 587
- ANDRE KOSTELANETZ . . . Love Story, Columbia C 30501

(Continued on page 48)

New LP/Tape Releases

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

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

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

POPULAR

- B**
- BIG BROTHER & THE HOLDING COMPANY**
(LP) Columbia C 30631 . . . \$4.98
- BLACK'S, BILL, COMBO**
More Bill Black Magic
(LP) Hi SHL 32061 . . . \$4.98
- BROWN, JIM ED**
Angel's Sunday
(LP) RCA Victor
LSP 4525 . . . \$5.98
(BT) PBS 1745 . . . \$6.95
- BAILLY, PEARL**
Pearl's Pearls
(LP) RCA Victor
LSP 4529 . . . \$5.98
(BT) PBS 1743 . . . \$6.95
(CA) PK 1743 . . . \$6.95
- BLACKWOOD BROTHERS QUARTET**
Featuring London Parris
(BT) RCA Victor
PBS 1721 . . . \$6.95
- BENNETT, TONY**
Love Story
(BT) Columbia CA 30558 . . . \$6.98
(CA) CT 30558 . . . \$6.98
(OR) CR 30558 . . . \$6.98
- BRUBECK, DAVE**
Summit Session
(BT) Columbia CA 30522 . . . \$6.98
- BALLIN' JACK**
(BT) Columbia CT 30344 . . . \$6.98
- C**
- CRAZY HAIR & HIS PLAYER**
ROLL PIANO GANG
No, No, Nanette
(LP) DE&L 1925 . . . \$5.98
- COMO, PERRY**
Door of Dreams
(LP) RCA Camden
CAS 2482 . . . \$2.98
(BT) CBS 1162 . . . \$4.98
- CHAMBERS BROTHERS**
New Generation
(BT) Columbia CA 30032 . . . \$6.98
(CA) CT 30032 . . . \$6.98
(OR) CR 30032 . . . \$6.98
- CHRISTIE**
Yellow River
(BT) Epic EA 30403 . . . \$6.98
- C.C.S.**
Whole Lotta Love
(BT) Epic ZA 30559 . . . \$6.98
- RAY CONNIFF**
Love Story
(BT) Columbia CA 30498 . . . \$6.98
(CA) CT 30498 . . . \$6.98
(OR) CR 30498 . . . \$6.98
- CHASE**
(BT) Columbia EA 30472 . . . \$6.98
- D**
- DEAN, JIMMY**
Everybody Knows
(LP) RCA Victor
LSP 4511 . . . \$5.98
(BT) PBS 1731 . . . \$6.95
- DE TECALITLAN, MARIACHI VARGAS**
Viva El Mariachi
(LP) RCA Victor
MKS 1902 . . . \$3.98
(BT) PBS 1722 . . . \$4.95
- E**
- ERVIN, BOOKER**
That's It!
(LP) Barnaby Z 30560 . . . \$4.98
- ELLIS, DON**
Don Ellis at Fillmore
(BT) Columbia GA 30243 . . . \$6.98
- EVERLY BROTHERS**
End of an Era
(BT) Epic ZA 30260 . . . \$6.98
- F**
- FAIR WEATHER**
Beginning From an End
(LP) Neon NE 1 . . . \$5.98
- FAITH, PERCY**
I Think I Love You
(BT) Columbia CA 30502 . . . \$6.98
(CA) CT 30502 . . . \$6.98
(OR) CR 30502 . . . \$6.98
- FRANKLIN, ROOSEVELT**
(BT) Columbia CA 30387 . . . \$6.98
- G**
- GRAHAM, TOMMY**
Planet Earth
(LP) Capitol ST 777 . . . \$5.98
- GARDEL, LO MEJOR DE CARLOS Vol. 1**
(LP) RCA Victor
VPS 3003 . . . \$3.98
- H**
- HAMPTON GREASE BAND**
Music to Eat
(LP) Columbia G 30555 . . . \$4.98
- HOT TUNA**
Hot Tuna II
(LP) RCA Victor
LSP 4550 . . . \$5.98
- THE HOLLIES**
Moving Finger
(BT) Epic EA 30255 . . . \$6.98
(CA) ET 30255 . . . \$6.98
- HAMMOND, JOHN**
Source Point
(BT) Columbia CA 30458 . . . \$6.98
(CA) CT 30458 . . . \$6.98

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

POPULAR

- HOFFMAN, DUSTIN**
Little Big Man
(BT) Columbia SA 30545 . . . \$6.98
- I**
- INDIAN SUMMER**
(LP) Neon NE 3 . . . \$5.98
- J**
- JIM & JESSE**
Freight Train
(LP) Capitol ST 770 . . . \$5.98
- JEAN, NORMA**
(LP) RCA Victor
LSP 4510 . . . \$5.98
(BT) PBS 1730 . . . \$6.95
- JUAN, JUAN Y**
12 Veces Juan Y Juan
(LP) RCA Victor FSP 275 . . . \$3.98
- JACKSON, STONEWALL**
At the Grand Ole Opry
(BT) Columbia CA 30469 . . . \$6.98
- K**
- KOSTELANETZ, ANDRE**
Love Story
(BT) Columbia CA 30501 . . . \$6.98
- L**
- LASS, ABRAHAM**
Play Me a Movie
(LP) Asch AH 3856 . . . \$5.95
- LOBO, EDU**
Sergio Mendes Presents Lobo
(LP) A&M SP 3035 . . . \$4.98
- LIVING GUITARS**
"For the Good Times" & Other Country Favorites
(LP) RCA Camden
CAS 2487 . . . \$2.98
(BT) CBS 1121 . . . \$4.98
- LIVING BRASS**
"Knock Three Times" & Other Hits
(LP) RCA Camden
CAS 2494 . . . \$2.98
- M**
- MAYALL, JOHN**
Live in Europe
(LP) London PS 589 . . . \$4.98
- MINGUS, CHARLES, QUARTET**
Featuring Eric Dolphy
(LP) Barnaby Z 30561 . . . \$4.98
- HOLY MOSES**
(LP) RCA Victor
LSP 4523 . . . \$5.98
- MCGREGOR'S CHRIS Brotherhood of Breath**
(LP) Neon NE 2 . . . \$5.98
- MATAMOROS, TRIO**
(LP) RCA Victor FSP 273 . . . \$3.98
- MORE, BENY**
De Neulvo Lo Viejo De Beny
(LP) RCA Victor FSP 276 . . . \$3.98
- MARIACHI, JORGE NEGRETE CON Fiesta Mexicana**
(BT) RCA Victor
PBS 1718 . . . \$6.95
- MUNIZ, MARCO ANTONIO**
La Noche De Tu Partida
(BT) RCA Victor
PBS 1719 . . . \$6.95
- MORE, BENY**
Magia Antillana
(BT) RCA Victor
PBS 1741 . . . \$6.95
- MATHIS, JOHNNY**
Love Story
(BT) Columbia CA 30499 . . . \$6.98
(CA) CT 30499 . . . \$6.98
(OR) CR 30499 . . . \$6.98
- N**
- NESMITH, MICHAEL, & THE FIRST NATIONAL BAND**
Nevada Fighter
(LP) RCA Victor
LSP 4497 . . . \$5.98
(BT) PBS 1705 . . . \$6.95
(CA) PK 1507 . . . \$6.95
- NABORS, JIM**
For the Good Times
(BT) Columbia CA 30449 . . . \$6.98
(CA) CT 30449 . . . \$6.98
(OR) CR 30449 . . . \$6.98
- O**
- OMNIBUS-SAGITTARIUS PRODUCTION OF JANE EYRE**
(LP) Capitol SW 749 . . . \$5.98
- ORTEGA, PALITO**
Palito No. 21
(LP) RCA Victor FSP 274 . . . \$3.98
- ORIGINAL CAST**
No, No, Nanette
(BT) Columbia SA 30563 . . . \$6.98
(CA) ST 30563 . . . \$6.98
(OR) SR 30563 . . . \$6.98
- P**
- PRICE, KENNY**
Sheriff of Boone County
(LP) RCA Victor
LSP 4527 . . . \$5.98
(BT) PBS 1755 . . . \$6.95
- PRADO, LO MEJOR DE PEREZ, Vol. 1**
(LP) RCA Victor
VPS 3002 . . . \$3.98
- POCO**
Deliverin'
(BT) Epic EA 30209 . . . \$6.98
(CA) ET 30209 . . . \$6.98

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

POPULAR

- R**
- ROBBINS, MARTY**
Greatest Hits Vol. 3
(LP) Columbia C 30571 . . . \$4.98
(BT) CA 30571 . . . \$6.98
(CA) CT 30571 . . . \$6.98
- REED, JERRY**
Nashville Underground
(BT) RCA Victor
PBS 1727 . . . \$6.95
- REED, JERRY**
Jerry Reed Explores Guitar Country
(BT) RCA Victor
PBS 1726 . . . \$6.95
- REDBONE**
Porlach
(BT) Epic EA 30109 . . . \$6.98
- S**
- SATCHIDANANDA, SWAMI**
(LP) Columbia G 30477 . . . \$4.98
- SOUNDTRACK**
Flight of the Doves
(LP) London XPS 591 . . . \$4.98
- THE SONS**
Follow Your Heart
(LP) Capitol ST 675 . . . \$5.98
- SEATRIN**
(CA) Capitol 4XW 659 . . . \$6.98
- SMITH, CONNIE**
My Heart Has a Mind of Its Own
(LP) RCA Camden
CAS 2495 . . . \$2.98
- SHEA, GEORGE BEVERLY**
Amazing Grace
(LP) RCA Victor
LSP 4512 . . . \$5.98
(BT) PBS 1732 . . . \$6.95
- SIMONE, NINA**
Here Comes the Sun
(LP) RCA Victor
LSP 4536 . . . \$5.98
- SMITH, BUFFALO BOB, with the Howdy Doody Cast**
It's Howdy Doody Time
(LP) RCA Victor
LSP 4546 . . . \$5.98
(BT) PBS 1758 . . . \$6.95
- STREISAND, BARBRA**
Stony End
(BT) Columbia CA 30378 . . . \$6.98
(CA) CT 30378 . . . \$6.98
(OR) CR 30378 . . . \$6.98
- SCAGGS, BOZ**
Moments
(BT) Columbia CA 30454 . . . \$6.98
(CA) CT 30454 . . . \$6.98
- SMITH, CAL**
Sings Bluegrass
(BT) Columbia CA 30548 . . . \$6.98
- T**
- TAYLOR, CECIL, QUARTET**
Air/Featuring Archie Shepp
(LP) Barnaby Z 30562 . . . \$4.98
- V**
- VARIOUS ARTISTS**
This is Broadway
(LP) RCA Victor
VPS 6034 . . . \$5.98
(BT) PBS 5091 . . . \$6.95
- VALE, JERRY**
The Italian Album
(BT) Columbia CA 30389 . . . \$6.98
- VARIOUS ARTISTS**
Great Hits of R&B
(BT) Columbia GA 30503 . . . \$7.98
(CA) GT 30503 . . . \$7.98
- W**
- WAGONER, PORTER**
Porter Wagoner Country
(LP) RCA Camden
CAS 2478 . . . \$2.98
(BT) CBS 1121 . . . \$4.98
- WINTER, JOHNNY**
Live
(BT) Columbia CA 30475 . . . \$6.98
(CA) CT 30475 . . . \$6.98
- WILLIAMS, ANDY**
Love Story
(BT) Columbia CA 30497 . . . \$6.98
(CA) CT 30497 . . . \$6.98
(OR) CR 30497 . . . \$6.98
- WINTER'S EDGAR, White Trash**
(BT) Columbia EA 30512 . . . \$6.98
(CA) ET 30512 . . . \$6.98

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

POPULAR

- C**
- CHOPIN'S GREATEST HITS**
Various Artists
(CA) Masterworks
16110112 . . . \$6.98
- THE COPLAND ALBUM**
Bernstein
(OR) Masterworks
MGR 30071 . . . \$8.98
- COPLAND'S GREATEST HITS**
Bernstein
(OR) Masterworks
MQ 1265 . . . \$7.98
- E**
- EPFANIE AND FOLK SONGS**
BBC Symphony Orch./The Juilliard Ensemble (Berio)
(LP) RCA Red Seal
LSC 3189 . . . \$5.98
- ENTREMONT, PHILIPPE, Conducts Satie**
(CA) Columbia MT 30294 . . . \$6.98
- F**
- FIEDLER'S FAVORITE MARCHES**
Arthur Fiedler/Boston Pops
(LP) RCA Red Seal
VCS 7068 . . . \$5.98
(BT) RBS 5071 . . . \$6.95
- G**
- GROTESQUERIES OF ALKAN**
Raymond Lewenthal
(LP) Columbia M 30234 . . . \$5.98
- GREAT HITS OF A GREAT BARITONE**
Leonard Warren
(LP) RCA Victrola
VIC 1595 . . . \$2.98
- THE GREAT HOROWITZ PLAYS FAVORITE CHOPIN**
(LP) RCA Victrola
VIC 1605 . . . \$2.98
- GRAND CANYON SUITE**
Andre Kostelanetz/Johnny Cash
(CA) Columbia 16110216 . . . \$6.98
- H**
- HOLST: THE PLANETS**
Los Angeles Philharmonic (Stokowski)
(LP) Seraphim S-60175 . . . \$2.98
- I**
- IN MEMORIAM: WHITNEY MOORE YOUNG JR.**
Price/Swann/Rev. Campbell
(LP) RCA Red Seal
LM 3219 . . . \$5.98
- L**
- LANZA, MARIO, SINGS HIT SONGS FROM "THE STUDENT PRINCE"**
(LP) RCA Red Seal
LSC 3216 . . . \$5.98
(BT) RBS 1188 . . . \$6.95
(CA) RK 1188 . . . \$6.95
- M**
- MET'S FIRST "BUTTERFLY"**
Ferrari/Caruso/Scotti/Homer
(LP) RCA Victrola
VIC 1600 . . . \$2.98
- MILANOV ARIAS**
Zinka Milanov/M. Harshaw/Jan Peerce/RCA Orch. (Weissmann)
(LP) RCA Victrola
VIC 6044 . . . \$2.98
- MORMON TABERNACLE CHOIR**
God of Our Fathers
(CA) Columbia MT 30054 . . . \$6.98
- O**
- OPERA'S GREATEST HITS**
Price/Caballe/Moffo/Peters/Others
(LP) RCA Red Seal
VCS 7074 . . . \$6.98
- ORMANDY, EUGENE**
1812 Overture
(BT) Columbia MA 30447 . . . \$6.98
(CA) Columbia MT 30447 . . . \$6.98
- P**
- PARKENING PLAYS BACH**
Christopher Parkening (Guitar)
(LP) Angel S-36041 . . . \$5.98
(CA) 4XS 36041 . . . \$7.98
- PUCCINI'S GREATEST HITS**
Kostelanetz
(OR) Masterworks
MQ 1264 . . . \$7.98
- R**
- ROSSINI'S GREATEST HITS**
(BT) Columbia MA 30305 . . . \$6.98
- RACHMANINOFF'S GREATEST HITS**
Bernstein/Ormandy
(CA) Masterworks
16110110 . . . \$6.98
- S**
- SPANISH FOLK SONGS (LORCA); TEN SEPHARDIC SONGS (VILLS); FALLA**
Victoria De Los Angeles
(LP) Angel S 36716 . . . \$5.98
(BT) Masterworks
- STOKOWSKI'S GREATEST HITS**
RCA Symphony/Chicago Symphony/New Symphony Orch. of London (Stokowski)
(LP) RCA Red Seal
VCS 7077 . . . \$6.98
(BT) RBS 5072 . . . \$7.95
- SCHUMANN**
Horowitz
(CA) Columbia 16110214 . . . \$6.98
- T**
- TOSCANINI CONDUCTS FAVORITES FROM "LA TRAVIATA," "La Boheme" & "Aida"**
NBC Symphony (Toscanini)
(LP) RCA Victrola
VIC 1604 . . . \$2.98

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

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

Nashville Scene

• Continued from page 40

hour to open a new country music park, situated on 65 acres of land.

The park ultimately will accommodate as many as 10,000 with an amphitheater under construction. Grand opening will be June 5-6.

OPERATIONS/WAREHOUSE MANAGER MUSIC RECORD/TAPE INDUSTRY

Leading Company in music industry is establishing a large warehouse for music records and tapes in the Midwest.

We are looking for an experienced, ambitious Operations/Warehouse Manager who will assume full responsibility for the administration of this operation plus supervision of warehouse personnel.

Applicants should have:

- Broad experience in the organization and operation of a record/tape distribution warehouse.
- The capacity to motivate and direct a staff responsible for warehouse receiving, picking, packing and shipping; clerical personnel.
- Broad administrative experience.
- Experience with warehouse data processing systems and procedures.

Salary and bonus. Reply with resume to:

Box 1000
Billboard, 9000 Sunset Blvd.
Los Angeles, Calif. 90069

with a big country music festival. . . Little **Richie Johnson** will handle national promotion and a&r for the Wesco label, which is headed by **Bobby Cisco**, and features **Lois Kaye, Jim Pierce** and **Marvin Rainwater**. . . As reported a few months ago, **Eddie Miller's Music Company** now is in a partnership agreement with Tree International. Eddie is president of the Nashville Songwriters' Association. . . **Faron Young** will hold the spotlight at the sixth an-

nual Country Music Night for the St. Louis Cardinals in Busch stadium July 17. Appearing with him will be **Dave Hall** and **Carol Jones**. **Hap Peebles** set this date, as well as the one at the Cincinnati Riverfront Stadium on Aug. 7, with the same cast. **Billy Deaton** is coordinating the staging of the show. . . A country music show in Tampa, Fla., which included **Charley Pride, Tompall and the Glasers**, and **Jan Howard** sold out before showtime.

Bubbling Under The TOP LP'S

• Continued from page 47

206. **MAIN INGREDIENT** . . . Tasteful Soul, RCA Victor LSP 4412
207. **RASCALS** . . . Search & Nearness, Atlantic SD 8276
208. **EMITT RHODES** . . . The American Dream, A&M SP 4254
209. **BRIAN AUGER'S OBLIVION EXPRESS** . . . RCA Victor LSP 4462
210. **WISHBONE ASH** . . . Decca DL 75249
211. **STEVIE WONDER** . . . Where I'm Coming From, Tamla TS 308 (Motown)
212. **MCDONALD & GILES** . . . Cotillion SD 9042
213. **WILLIAM BELL** . . . Wow, Stax STS 2037
214. **VIRGIL FOX** . . . Bach Live at the Fillmore, Decca DL 75263
215. **MARK-ALMOND** . . . Blue Thumb BTS 8827 (Capitol)
216. **YES ALBUM** . . . Atlantic SD 8283
217. **MOTT THE HOOPLE** . . . Wildlife, Atlantic SD 8284
218. **HOG HEAVEN** . . . Roulette SR 42057
219. **FERRANTE & TEICHER** . . . The Music Lovers, United Artists UAS 6792

Every day, Memphis music makes itself heard around the world.

On May 22nd, you'll see it.

In black and white and color.

MEMPHIS REVISITED. Billboard's in-depth look into a city, its people, its music. A special so important to the international music industry that sister papers in Japan and the United Kingdom are picking up editorial highlights.

Memphis. A major music capital which houses all facets of the music-record-tape industry. **MEMPHIS REVISITED.** A special issue enabling everyone from radio, recording studios, artists and writers, to dealers, distributors, talent agencies, night clubs, record producers—to show the world how they relate to Memphis.

Reaching over 33,000+ Billboard subscribers, plus, a special distribution at the Memphis Music Inc. First Annual Awards on May 21st. Your prime opportunity to be there when the international music industry revisits Memphis.

Ad. deadline: May 5th. — Issue date: May 22nd.

SPECIAL MERIT PICKS

• Continued from page 42

Spoken Word

SWAMI SATCHIDANANDA — Columbia G 30477 (S)

Swami Satchidananda reminds us that he, too, was at Woodstock, and now Columbia offers youth some budget wisdom from the good guru. Yoga, chants, prayers and religion fill four sides, and convey the basic thoughts of the Swami and the Integral Yoga Institute, of which he is founder-director. A familiar figure on the youth scene, Swami brings to record an often enlightening cross-section of his message and method.

★ ★ ★ ★ 4 STAR ★ ★ ★ ★

POPULAR ★★★★★

EGG—The Polite Force. Deram DES 18056 (S)

DUKE JENKINS TRIO—Melodies to Fit Your Mood. Lanco 101195/6 (S)

NEW SOCIETY BAND—Shoves It in Your Ear! Electric Lemon PLP 1906 (S)

LOW PRICE POPULAR ★★★★★

101 STRINGS—Million Seller Hits from Paint Your Wagon, My Fair Lady, Camelot, Gigi. Alshire S 5226 (S)

COUNTRY ★★★★★

DUSTY OWENS — Hey There. . . It's Me Again. Admiral 1000 (S)

CLASSICAL ★★★★★

BACH: TWO HARPSICHORD CONCERTOS—Malcolm / Preston / Menuhin Festival Orch. (Menuhin). Angel S 36762 (S)

LOW PRICE CLASSICAL ★★★★★

THE ARTS OF DENNIS BRAIN, Vol. 3—Seraphim 60169 (M)

JAZZ ★★★★★

CHARLES KYNARD—Wa-Tu-Wa-Zui (Beautiful People). Prestige PR 10008 (S)

CHARLES MINGUS QUARTET FEATURING ERIC DOLPHY—Barnaby Z 30561 (S)

MUSIC INC.—Strata-East SES 1971 (S)

GOSPEL ★★★★★

GLORIA GRIFFIN—Gospel's Queen. Cotillion SD 054 (S)

LOW PRICE INTERNATIONAL ★★★★★

ZILLERTAL BAND—German Beer Drinking Songs. Alshire S 5230 (S)

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

More Album
Reviews on
Pages 42, 46

International News Reports

TV-Globo Moving Into Disks; Set Outlet

RIO DE JANEIRO—The TV-Globo television and radio system has entered the recording field with a subsidiary named Sigla. The records, tapes and eventually TV-cassettes will be distributed through Odeon of Brazil under TV-Globo's new Som Livre (Free Sound) label. Odeon, likewise, will press the records.

The enterprise is intended to make use of the songs and artists that appear on the TV-Globo system.

Raphael Does 4 Club Dates

SAN JUAN—Raphael, Spanish singer, played four nightclub dates at the Club Tropicoro of El San Juan Hotel. March 29-April 4—his fourth Puerto Rican visit—with admission charges of \$10 to \$12. He played to near capacity on everyone of the shows. He also did three one-hour TV shows on Telemundo Channel 2.

Sales of Raphael's records have dropped considerably and several local disk jockeys complained of "lack of rapport" with radio stations by United Artists Records in preference to local fan magazines.

Puerto Rico has 76 radio stations (46 AM and 30 FM) that cover the Island, some of which are on 24-hour schedule.

Raphael's manager Francisco Bermudez said, "Raphael is now a standard record seller and I cannot be bothered with radio media promotion. That is the job of the record company."

Buddah Renews With Polydor

LONDON—U.S. Buddah label has renewed its distribution agreement with Polydor for the U.K. and other European territories for another three years, with an additional one-year option following that.

Brian O'Donoghue continues to run the Buddah label with Polydor's marketing department, and the company intends to increase its involvement in arranging European tours by Buddah-Kama Sutra artists, a notable example being Melanie's arrival here next month for a tour which includes a Festival Hall, Croydon concert on May 17, coinciding with release of her "Good Book" album.

Polydor is currently negotiating with Ember in Britain for a second option deal, whereby Polydor will sub-lease to Ember the Buddah-Kama Sutra product which the company does not intend to release here itself.

FUJI-SANKEI GROUP EXPANDS

TOKYO — Three members of the Fuji-Sankei mass media group, Pony (tape software), JOLF (part of Nippon Hoso, radio broadcasting) and Canyon Records, have formed a separate firm, Nippon Planning Center (NPC), to create and carry out advertising, sales and design activities in behalf of their products and services.

Tatsuro Ishida, president of Pony and Canyon, has accepted the post of board chairman, and Reiji Minami, Pony's managing director, has been appointed president of NPC. The new firm is capitalized at 3 million yen (\$8,333).

Canada Executive Turntable

S. Campbell Ritchie has joined BMI Canada as assistant general manager—administration. Ritchie recently resigned from the Canadian Association of Broadcasters and the Western Ontario Broadcasting Company Ltd. He had been associated with the latter organization for some 35 years and was president on his resignation. The company owned CKLW up until a year ago when new CRTC ownership rulings forced the operation to sell out.

Joe Woodhouse has been appointed Ontario promotion manager for A&M Records. He was formerly a sales representative and promotion manager for Ontario at Capitol.

As part of a general promotion reshuffling due to the imminent departure of national promotion director, Liam Mullan, who is moving to Vancouver, David Brodeur now looks after the Atlantic provinces as well as Quebec. Brian Coombs will also be involved in sales and promotion in Ontario. Mullan will handle sales and promotion for British Columbia, Alberta and Saskatchewan. He is departing for Vancouver May 1.

Brazil Studio Launches Label

RIO DE JANEIRO — Audio Studio, a recording studio owned by Bill Horne, is branching into recording with a new label, Stylo and three records.

Six more records are scheduled. The pressing is done by the Cia. Industria de Discos in Rio de Janeiro.

The three new records are "Obras," a jazz-samba LP by the Edison Machado Quartet; "O Bicho," a Brazilian-soul LP sung by Mita, and a "Bossa Nova" LP sung by Werther.

Jose Otavio Castro de Neves has been named to head up the new company. His assistant, Joao Araujo has had 14 years' experience in the recording field with Odeon, Philips and RGE. Araujo said that records and tapes mark the first stage of the company's operations.

Sigla's second stage will include TV-cassettes of TV-Globo programs. This will take some time as TV-cassettes for general marketing have yet to be introduced to Brazil.

Araujo said that 4,000 retailers have placed orders for Sigla's first LP. The record will include songs from the TV station's serial, "O Cafano." Marilia Pera, TV actress, will make her singing debut on the album with a number from the TV show "Shirley Sex." The LP will include Italian artist Marcello Ghenza singing "Tanto Capa."

Sigla will develop new artists, Araujo stated, and named Betinho, Jacks Wu, the Som Livre Group and Marilia Barbosa as part of the initial artists roster.

Philips-DGG Closer Ties?

LONDON—A new appointment to the board of the combined Philips-DGG record operations is expected to be made this week. The announcement is expected to name Kurt Kinkele, head of DGG in Hamburg, to a post of international responsibility, with his replacement being Kurt Feldsang, head of Phonogram, the Philips company in Germany. Nobody is immediately being mentioned as a likely replacement for Mr. Fogelsang.

The position of Coen Solleveld, president of PPI, remains unchanged.

There is also speculation that plans have been finalized to establish closer links between operating companies in certain territories, although rationalization is not expected to be at the expense of competitive marketing activities.

Polydor's Fruin Sees In-Depth Dealer As Competitor of Rack

By BRIAN MULLIGAN & MIKE HENNESSEY

LONDON — The U.K. record dealer who wants to compete with racks in the next 10 years will be the dealer who drags people into his store because of his wider variety of product and his wide range of prices.

This is the view of Polydor U.K. managing director John Fruin, who predicts that Britain will have 10,000 racks and 500 in-depth record stores by 1980 in place of the present 4,500 dealer outlets.

But Fruin warned that Britain could soon be facing the same problems which the U.S. had to deal with 10 to 15 years ago with the massive shipping and returns of product.

"The philosophy is," said Fruin, "that instead of having \$500,000 worth of product tied up in the warehouse, it should be shipped out to racks where the public can see it. But it is a naive theory because it ignores the economics of the situation. A vast surfeit of exposed product is created as merchandisers go around whipping out records that haven't moved and putting in new records.

"In this way a U.K. company can get a figure of a quarter of a million sales in the U.S.—only to find six months later that 30 percent of this product was returned."

Fruin said that in Europe there was much less margin for error in judging the pressing and printing investment on any one album.

"Whereas in the States you can make four or five errors and retrieve them all with one big success, in Europe there just isn't the same degree of tolerance. Pressing and printing have to be finely judged; if an album is selling 200 copies a day, then you should be pressing 200 a day a few days behind.

"With this saturation shipping-out technique there is a terrible limbo period where you just don't know what is happening and you try to assess the situation on the basis of repeat orders. But it is easy to be misled and you can finish up with four or five thousand redundant albums on your hands."

Nevertheless, Fruin feels that



GEN. FRANCISCO FRANCO was presented in Madrid with the first copy pressed of "Ante palacio," an album of military marches, made in Fonogram SA's Spanish factory. The LP was presented to the general by Mariano de Zuniga, general manager of Fonogram SA, Spain. He was accompanied by C. H. F. Maschewski, factory manager, Jose Fernandez Alonso, administration manager, and Ricardo Fernandez de Latorre, classical repertoire product manager.

Island Records Chief Blackwell Resigns

LONDON — Island Records founder Chris Blackwell has resigned as managing director and has been replaced as chief executive by David Betteridge, the company's sales director.

A new board has been formed

Chart Seeking Continuum Pact

LONDON—Clive Stanhope, of Chart Productions, is in New York to negotiate U.S. recording rights for product by Continuum and Liz Pearson.

Continuum's first album was released in the U.K. by RCA, and the group's second album is scheduled for June release in Britain on RCA's Neon label. Stanhope is looking for a worldwide deal for Miss Pearson, who recorded her first solo album here over a three-month period beginning in February. Her original compositions are being published in all world territories by Sunbury Music subsidiary, Beautiful Music.

to run the company which brings in Charles Levison, legal advisor, as director of business affairs, Muff Winwood to control artist relations, Tom Hayes in charge of international sales, and Tim Clarke as director of marketing production. John Lefty remains financial director.

At Island Artists, the management agency, Muff Winwood has resigned as a director, has been replaced by Alec Leslie who joins John Glover as a director.

Blackwell, who formed Island in the early 1960's, and in company with Betteridge has developed it into one of the most admired production-marketing organizations in the country—to the extent that last year the Kinney Group bid six million dollars to buy it—retains his shares in the company, although no longer controlling its commercial direction.

The reason given for Blackwell's decision to step down is that he wants to become more involved with record production and securing new talent for development on the label.

It is also suggested that he will spend more time living in America where he has just launched the Island label through Capitol.

Blackwell confirmed that he had taken the decision to resign "quite suddenly" when he found that he was unable to cope with production commitments and the responsibilities of running the company.

Trutone Gives Awards to 10

JOHANNESBURG — Trutone, Pty. (SA), presented 10 of its artists with 22 gold disk awards. General manager Theo Rosengarten made the presentations.

The Gunter Kallmann Choir, who began their tour of South Africa on April 19, received their five awards in person and were the special guests of honor.

Artists receiving the awards also included Ferrante & Teicher, Bee Gees, Mike Curb Congregation, Flame, Billy Vaughn, Bert Kaempfert, Heintje, and James Last. The awards were for the sale of more than 25,000 disks in South Africa. Beethoven was "awarded" a gold disk for sales during the bicentenary of his birth, of DGG LP's featuring his compositions.

A special merit award was presented to Trutone's musical director Art Heallie, whose productions to date have sold 65,000 LP's and 130,000 singles, said Rosengarten.

From The Music Capitals of the World

TOKYO

Shinken Izawa, 71, will retire as president of Nippon Grammophon. Izawa joined that German-Japanese joint venture record manufacturing firm as an advisor in 1959, becoming president in May 1960. Succeeding Izawa is former NG managing director, **K. Morita**, 70. . . . Aoyama Music Promotion is releasing on its private label Brother through Nippon Columbia's Denon label the single "Love Story" by **Peggy March** in Japanese and English. Also from Brother on Denon is the second folk LP by **Betsy and Chris**, U.S. born, singing in Japanese. . . . From Nippon Grammophon is "21st Century Show," a single by **Earth and Fire** from Holland, and a new single "Hana Taiyo Ame" by the label's house rock group, **Pyg**.

The Tokyo and Osaka tour of Brazilian guitarist **Baden Powell** in April created interest in his recordings. . . . Toshiba is releasing a novelty single "John and Yoko" by composer/singer **Keiji Nakayama**, **John** and **Yoko Lennon** are also distributed by Toshiba. . . . The **Ventures** will soon be making their ninth Japanese tour—a 40-day odyssey covering nearly every major city, beginning July 15. And the hits just keep on. As part of their "Rock Now" campaign, Toshiba has published a "Rock Now" book of artist bios, rock poetry, a glossary of rock terms, etc., and are making it available through dealers or direct. The publication contains a quiz, the correct answers to which will earn the contestant a free **Grand Funk** album.

Belgium's **Wallace Collection** covered a Japanese single "Serenade for Two" and made the European charts. Now the WC's version, together with an album by the original Japanese group **Kalua**, has been released here through Toshiba. . . . The rock/jazz **Kaula**

team took second prize at Japan's Light Music Contest in 1970 and is expected to pick up more momentum with the aid of a Toshiba spotlight campaign. . . . **O.C. Smith** is scheduled for a Far Eastern round this month, including appearances in U.S. military clubs around Japan. He follows **Jack Jones** on the GI circuit.

Rock musician **Miki Curtis** (of the **Samurai**) has said that the young Japanese cannot expect free concerts in Tokyo's Hibiya Park anymore. To date, no free concerts of major size are scheduled for Tokyo but several low-priced, informal musical events are shaping up for the summer. The first of these is "Rock Carnival #4," a Kyodo Tokyo project, featuring U.K. group **Free**. Free headlines two shows, April 30 in Tokyo (with the **Mops**, and **Shigeru Narumo Group** sharing the bill), and May 1, also in Tokyo, in a midnight-to-dawn show also featuring the **Mops**, **Narumo Shiro** and **Bread and Butter**, **Takeshi Inomate** and **Sound Ltd.**, and the **Happenings Four Plus One**. Nippon Phonogram is preparing an LP release of the **Free** to coincide with the Concerts, "Free No. 1." "Highway," **Free's** fourth LP, was released in Japan on Phonogram early last month.

Tape releases from Nippon Phonogram include "Modern Jazz in Highway" with couplings by **Oscar Peterson** (also currently in Japan), **Dave Brubeck**, **Ramsey Lewis** and others. . . . **Chicago** will arrive in Japan June 11 for a tour which includes appearances at the Osaka Festival Hall and the Nippon Budokan, the latter being the largest hall in Tokyo. CBS/Sony has released the **Chicago** single "Free" to tie in with the tour.

Also from CBS/Sony, the single "Love Story" and "My Sweet Lord" sung in Japanese by **Andy Williams**, was released on April 21. **Mark Lindsey & Raider's** "Indian Reservation" and the **Par-**

tridge Family's "Family Album" were also released on that date.

Canyon Records (Japan) has initiated a literary and cultural recording series, "Disco-Roman Series," to include over 60 volumes of foreign literature, dramas, musicals, etc. **Takeo Tominoka**, a Japanese novelist, narrates the series. The first in the series, a spoken version of *Jane Eyre* in Japanese, was released April 25. Canyon plans one release each month for five years. . . . Several of Japan's strongest talent and production agencies have formed a new combine, **Geihai Co., Ltd.**, President of the new company is **Tsuneko Nagano** and the directors include **C. Kimura** of Geion Prod.; **Kiyoshi Kishibe** of Dai-Ichi Prod.; **T. Hori** of Hori Prod.; **Y. Yamakawa** of World Prod. of **Shin Watanabe** of Watanabe Productions. **MALCOLM DAVIS**

SAN JUAN

Bobby Vinton (Epic) appeared at Club Tropicoro of El San Juan Hotel. . . . **Stevie Wonder** (Tamla) played two concerts (April 13) at Isla Verde Room of El San Juan, backed by a 16-piece orchestra and the **Third Generation** group. . . . **Tiny Tim** (Reprise) booked for one concert (April 12) at Ponce Inter-Continental Hotel. . . . **Dick Jensen** (Command-Probe) in a two-week engagement at Club Caribe of Caribe Hilton Hotel. . . . **Nydia Caro** (Hit Parade) in her second engagement at Hotel Sheraton's Salon Carnaval. . . . **Joe Cuba** (Tico) at Montecasino nightclub. . . . **Teddy Trinidad** (Hit Parade) at El Corral de Marcelo in Old San Juan. . . . **Daniel Riolobos** (RCA) at Hipocampo nightclub.

"Love Story" opened at three of San Juan's biggest theaters with a policy of six individual shows on weekdays and seven shows on weekends. No picture was ever featured in this fashion in Puerto Rico before. The soundtrack album by Paramount Records with the **Francais Lai** orchestra has been released. **Fania Records** of New York has a Spanish version of the theme song "Historia de Amor" by **Santitos Colon**.

Jesus Figueroa Iriarte, patriarch of a Puerto Rican family of musicians, died in Mimiva Hospital six days before his 93d birthday. Married to **Carmen Sanabria**, a pianist now deceased, they had five sons: **Pepito**, **Kachiro**, **Guillermo**, **Narciso** and **Rafael** who formed the internationally known "Figueroa String and Piano Quartet." They have recorded several albums. His two daughters, **Angelina** and **Carmelina** are also music teachers and professional performers. His grandson recently

IOW Fests—Money Loss

LONDON — The last of two Isle of Wight pop festivals have lost money, creditors of the festivals' organizers, **Fiery Creations**, were told at a meeting in London last week.

Although no statement of affairs was available, **A.T. Cheek**, Senior Official Receiver, said that last year's festival had lost about \$146,000, even though the total ticket sales amounted to almost \$480,000. Accountants had also discovered that the 1969 festival had lost nearly \$24,000 on ticket sales of \$246,000, a surprise to the company's directors, **Ronald** and **Raymond Foulk** who thought the festival had been profitable.

Fiery Creations's assets were \$1,096 in cash, \$24,000 due from ticket agencies and equipment and stocks worth about \$4,440. **Cheek** said that a film had been made of the 1970 festival and the company appeared to have an interest in the film's net receipts. The **Foulk** brothers estimated their interest in the film at \$67,200 but to date the film had not been submitted to distributors.

Fiery Creations was formed in 1969 with an issued capital of \$4.80. The **Foulk** brothers, the only directors, had been paid a total of \$21,400.

played his first formal concert. **Don Jesus** was awarded an honorary degree by Catholic University of Ponce in 1967 and a year later was honored with a week of musical activities to mark his 90th birthday and his contribution to Puerto Rican music. . . . **Jose Toshiaki Suemura** heads the new office and showrooms of Sony of Puerto Rico, Inc., located in Fortaleza St. in San Juan. **Casa Victor, Inc.**, one of Puerto Rico's oldest record dealers, has represented Sony of Japan for many years. The new quarters of Sony Puerto Rico is located in the same building as **Casa Victor's** store.

ANTONIO CONTRERAS

MILAN

Several of the 1971 Eurovision entries have been recorded in Italian for release in Italy by the artists who featured the songs at the Dublin song contest. The winning Eurovision number, "Un Banc, Un Arbre, Une Rue," **Monaco's** entry, has been rerecorded by **Severine** (CBS) for the Italian market with the title "Il Posto." **Karina** (Carosello), who was placed second in Dublin, recorded her Spanish song, "En un Mundo Nuevo" as "Un Mondo Nuovo" for Italy. Portugal's entry, "Menina," has been recorded by **Tonicha** as "Ragazza di campagna" (Carosello), while Britain's **Clodagh Rodgers'** "Jack in the Box," has been released in Italy on RCA Victor as "Pupazzo." Italy's own **Massimo Ranieri** (CGD/CBS-Sugar) was placed fifth in the contest with "L'amore e' Un Attimo." . . . **Nada** (RCA), whose version of the San Remo winner, "Il Cuore e' Uno Zingaro," has sold over 300,000 copies, will soon be touring Japan, where she is already well known after a previous visit there. . . . Spanish composer-singer **Julio Iglesias** (Decca) is to star in an Italian TV special. . . . The second Genoa International Jazz Festival will take place on July 21-23. Taking part will be **Ella Fitzgerald**, the **Tommy Flanagan Trio**, the **Oscar Peterson Trio**, **McCoy Tyner** and his group, the **Chico Hamilton Quintet** and **Gerry Mulligan** and group. Other artists currently being sought for appearances at the event are **Dexter Gordon** and **Milt Jackson**.

New Italian group, **Capsicum Red**, at present in the charts with its single, "Ocean"—recorded in English—is the first act to make it on the recently founded **Bla Bla** label, distributed by Phonogram. "Ocean" is to be released soon in Britain (MAM), France (Philips) and Germany (Liberty/UA).

Patty Pravo (Philips/Phonogram) has cut a French version of her "Love Story" hit. . . . "Don't Bother Me" is the title of the first Durium album by Italian jazz bassist **Giorgia Buratti**, who previously recorded for Bentler. The Durium LP was recorded live at last year's Lerici Jazz Festival and features other Italian jazzmen, including **Volonte**, **Fanni**, **Palumbo**. . . . French group **Titanic**, which had a minor hit here with its CBS single, "Sultana," is touring Italy very soon. The group will be featuring its followup disk, "Sing, Fool, Sing" on TV here. . . . **Family** (Reprise/Ricordi) played concerts in Milan and Rome on April 16 and 17. . . . **Santana** (CBS) also in concert in Milan and Rome April 27-29. . . . Other acts which will be appearing in concert in Italy within the next two or three months are **Yes** (Atlantic/Ricordi), **Deep Purple** (Harvest/EMI Italiana), **Grand Funk Railroad** (Capitol/EMI Italiana), **Joan Baez**, **Liza Minnelli** (A&M), **Elton John** (DJM/Ricordi), **James Taylor** (Reprise/Ricordi), **Pink Floyd** (Harvest/EMI Italiani). . . . After **Ella Fitzgerald's** TV show, other artists to appear on Italian television include **Aretha Franklin** (Atlantic/Ricordi), **Duke Ellington**, **Benny Goodman**, **Jose Feliciano** (RCA Victor), **Donovan** (Epic/CBS-Sugar), **Barbara** (Philips/Phonogram), **Serge Reggiani** (Philips/Phonogram). All these acts were filmed live during concerts they played in Italy.

The U.S. **Invictus** and **Hot Wax** labels are to be distributed here

by **EMI Italiana**. Among the first releases are singles and LP's by **Freda Payne** and the **Chairmen of the Board**. . . . Just issued and already riding high on the charts—"The Ballad of Sacco and Vanzetti," by **Joan Baez** (Original Cast/RCA). The song was penned by **Ennio Morricone**, the Italian composer, who was responsible for, among others, the soundtrack scores for "The Good, the Bad and the Ugly" and "Once Upon a Time in the West," and by **Miss Baez** herself. It is part of the soundtrack for the film "Sacco e Vanzetti." . . . Two Italian hits in Spain—"Chirpy Chirpy Cheep Cheep," by the **Middle of the Road** (RCA) and "La lontananza" by **Domenico Modugno** (RCA). "Que sera," by **Jose Feliciano** (RCA Victor), is also an Italian composition. **DANIELE CAROLI**

MADRID

Marfer has renewed its contract with **Fantasy** whose principal artists are **Creedence Clearwater Revival**. This American group has had all its singles enter the Spanish Top 20 Singles Charts and all its LPs have featured in the Top 10 Album charts. **Creedence's** recordings have been issued simultaneously in the U.S. and Spain—and often prior to release in other European countries. Promotional TV film clips of **Creedence Clearwater Revival** have appeared on many Spanish TV musical programs. . . . **Marfer** has also released a single by **Clover**, and the company's new releases include product by **Abel**, **Alice Stuart**, **Betty Everett**, **Cal Tjader**, **Woody Herman**, **Merl Saunders**, **James Turmbo** and **Claude Huey**, all from **Fantasy**. . . . **Polydor** hosted a cocktail party in honor of **Augusto Alguero**, **Rafael De Leon** and **Nino Bravo** and presented **Gold Disks** to the writers and singers of the song "Te Quiero, Te Quiero" (I Love You, I Love You), which has sold more than 100,000. Coinciding with the party was the release of **Nino Bravo's** second LP. . . . **Karina** (Hispanovox) has signed to start filming three musical films soon. One of these is "En Un Mundo Nuevo" (In a New World), which is the title of the song she sang at the recent Eurovision Song Contest. . . . **Andres Do Barro** (RCA Espanola) has signed to make four musicals. . . . **Jose Menese**, a pure flamenco gypsy singer, has renewed his contract with **RCA Espanola**.

Betty Missiego and **Michel** (both previously Belter artists) have signed with **Marfer**. . . . New single by **Victor Manuel** (Philips) includes his original composition, "En un Pequeno Cuarto de Hotel" (In a Little Hotel Room). **DOLORES ARACIL**

AMSTERDAM

According to official reports from the CCGC—the Dutch Committee for Collective Gramophone Campaigns—firms which are affiliated to the Committee had a total turnover amounting to about \$36,000,000 during 1970. This means an increase in sales of approximately 15 percent. Including other record-selling activities on the Dutch market (rack-jobbing, record clubs, etc.), the total turnover for the year can be fixed at about \$50,000,000. . . . CCGD undertook a special inquiry amongst Dutch record dealers, in cooperation with "Muziek Mercur," the official trade monthly. Of the 375 participating dealers, about half declared that they consult foreign trade papers; 124 dealers thought news about international releases the most important news in foreign papers. The complete report is "Muziek Mercur." . . . Twenty-being published during April by eight TV organizations from 23 European, American and Asiatic countries will participate at this year's Golden Rose TV Festival at Montreux (April 29-May 6). This will be the 11th such contest. President of the international jury is **Bernard Sendall**, managing director of the program department of the ITA, London. Vice presidents are

(Continued on page 52)

Trutone Manager on 4-Wk Business Trip of Europe

JOHANNESBURG—**Theo Rosengarten**, general manager of **Trutone**, left South Africa recently for a four-week business trip of Europe, to attend the **VIDCA** convention in Cannes, the **Philips Records** international convention in Utrecht, and the **DGG** international convention in Munich. **Rosengarten** will also be visiting **Hamburg**, **Baarn**, **London**, **Paris** and **Milano** for meetings and discussions with associates and principals of various labels.

Rosengarten said that a breakthrough was gradually being made on the South African market with musicassettes. He said the product was being handled in ever-increasing volume by a constantly growing number of outlets, and he attributed this to the expanding demand for musicassette play-back equipment for home and outdoor use.

BRAZIL RIGHTS LAW DISCUSSED

RIO DE JANEIRO—The Brazilian authorities have renewed debates on a new authors' and composers' rights law and a special commission is trying to produce a bill that will satisfy both parties. Minister of Justice **Alfredo Buzaid** ordered the commission to hear those most concerned—composers, music publishers and the collection agencies. A first attempt to produce a satisfactory bill failed.

WHEN IS A HIT A HIT?

CKLG-VANCOUVER

1. **Oh What a Feeling—Crowbar**
2. She's a Lady—Tom Jones
3. Me & Bobby McGhee—Janis Joplin
4. Doesn't Somebody Want To Be Wanted—Partridge Family
5. Help Me Make It Thru the Night—Sammi Smith

CHED-EDMONTON

1. She's a Lady—Tom Jones
2. **Oh What a Feeling—Crowbar**
3. Have You Ever Seen the Rain—C.C.R.
4. Where Evil Grows—Poppy Family
5. What Is Life—Geo. Harrison

CKXL-CALGARY

1. **Oh What a Feeling—Crowbar**
2. Where Evil Grows—Poppy Family
3. She's a Lady—Tom Jones
4. Children of the Sun—Mashmakhan
5. Another Day—Paul McCartney

CJOE-LONDON

1. **Oh What a Feeling—Crowbar**
2. Another Day—Paul McCartney
3. Wild World—Cat Stevens
4. Me & Bobby McGhee—Janis Joplin
5. Sundown—Chilliwack

CHLO-ST. THOMAS

2. Another Day—Paul McCartney
3. Amos Moses—Jerry Reed
4. Want To Be Wanted—Partridge Family
5. Love's Lines—5th Dimension
6. **Oh What a Feeling—Crowbar**

CKVN-VANCOUVER

1. Another Day—Paul McCartney
2. **Oh What a Feeling—Crowbar**
3. Wild World—Cat Stevens
4. One Toke Over the Line—Brewer & Shipley
5. What Is Life?—Geo. Harrison

CJCH-HALIFAX

8. Blue Money—Van Morrison
9. Oye Como Va—Santana
10. Carry Me—Stamperders
11. **Oh What a Feeling—Crowbar**
12. No Love at All—B.J. Thomas

CKOC-HAMILTON

8. What Is Life?—Geo. Harrison
9. She's a Lady—Tom Jones
10. **Oh What a Feeling—Crowbar**
11. Joy to the World—Three Dog Night
12. I Am . . . I Said—Neil Diamond

CRSG-MONTREAL

6. Woodstock—Matt. South.
7. Chairmen—Chairmen/Board
8. **Oh What a Feeling—Crowbar**
9. Jewel Eyed Judy—Fleetwood Mac
10. Country Road—James Taylor

CYVR-VANCOUVER

5. What Am I Gonna Do—Terry Williams
6. Keep the Candle Burning—Raintree
7. **Oh What a Feeling—Crowbar**
8. ZE-ZE-ZE-ZE—Siren
9. Cherish—Freda Payne

MARSDEN-MONTREAL

1. **Oh What a Feeling—Crowbar**
2. Nature's Way—Spirit
3. What I Feel—Fotheringay
4. Well-Known-Gun—Elton John
5. No Expectations—Odetta

CHUM-TORONTO

15. Proud Mary—Ike & Tina
16. Carry Me—Stamperders
17. No Love at All—B.J. Thomas
18. Never Can Say Goodbye—Jackson 5
19. **Oh What a Feeling—Crowbar**

CHEX-PETERBOROUGH

9. Temptation Eyes—Grassroots
10. I Wish I Were—Andy Kim
11. **Oh What a Feeling—Crowbar**
12. What's Going On—Marvin Gaye
13. Just My Imagination—Temptations

CKNL-FORT ST. JOHN

3. One Toke Over the Line—Brewer & Shipley
4. She's a Lady—Tom Jones
5. Put Your Hand in the Hand—Ocean
6. **Oh What a Feeling—Crowbar**
7. Celia of the Seals—Donovan

CRTV-NORTH BAY

1. Another Day—Paul McCartney
2. **Oh What a Feeling—Crowbar**
3. What Is Life—Geo. Harrison
4. She's a Lady—Tom Jones
5. Free—Chicago

(WELL SO IT'S A LITTLE HARD!)

OH WHAT A FEELING CROWBAR

A Production of LOVE
A DAFFODIL Recording
Distributed in Canada by Capitol
(DFS 1004)



Available now in the 'U.S. on
Paramount Records (PAA 0078)
From the new album, Bad Manors
(Crowbar's Golden Hits, Volume 1)
Paramount (PAS 5037)
Capitol (SBA 16004)

Also charted at CKCK, Regina #4, CKGM—Montreal #17, Maple Leaf System National Top 30—6, CKOM—SASKATOON #20.

Take off from work and
get down to business

International News Reports

For Week Ending
May 1, 1971

★ **STAR PERFORMER** — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.) ●

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1		1 JOY TO THE WORLD	Three Dog Night (Richard Podolor), Dunhill 4272
2	3	2 PUT YOUR HAND IN THE HAND	Ocean (Greg Brown, Bill Gilliland & Staff for Ahd), Kama Sutra 519 (Buddah)
3	4	3 NEVER CAN SAY GOODBYE	Jackson 5 (Hal Davis), Motown 1179
4	2	4 WHAT'S GOING ON	Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
5	6	5 I AM . . . I SAID	Neil Diamond (Tom Catalano), Uni 55278
6	8	6 IF	Bread (David Gates), Elektra 45720
7	10	7 STAY AWHILE	Bells (Cliff Edwards), Polydor 15023
8	5	8 ANOTHER DAY/OH WOMAN OH WHY	Paul McCartney (Paul McCartney), Apple 1829
9	7	9 JUST MY IMAGINATION (Running Away With Me)	Temptations (Norman Whitfield), Gordy 7105 (Motown)
10	17	10 CHICK-A-BOOM	Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM)
11	15	11 POWER TO THE PEOPLE	John Lennon/Plastic Ono Band (Phil Spector & John & Yoko), Apple 1830
12	24	12 BRIDGE OVER TROUBLED WATER	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2796
13	14	13 WE CAN WORK IT OUT	Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
14	11	14 ONE TOKE OVER THE LINE	Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah)
15	9	15 SHE'S A LADY ●	Tom Jones (Gordon Mills), Parrot 40058 (London)
16	30	16 ME AND YOU AND A DOG NAMED BOO	Lobo (P. Gernhard in association with J. Abbott & B. Meshel), Big Tree 112 (Ampex)
17	26	17 TIMOTHY	Buoys (Michael Wright), Scepter 12275
18	12	18 ME AND BOBBY McGEE	Janis Joplin (Paul Rothchild), Columbia 4 45314
19	37	19 LOVE HER MADLY	Doors (Bruce Botnick & the Doors), Elektra 45726
20	16	20 DOESN'T SOMEBODY WANT TO BE WANTED ●	Partridge Family (Wes Farrell), Bell 963
21	19	21 WILD WORLD	Cat Stevens (Paul Samwell-Smith), A&M 1231
22	46	22 SWEET AND INNOCENT	Donny Osmond (Rick Hall), MGM 14227
23	35	23 I LOVE YOU FOR ALL SEASONS	Fuzz (Carr-Cee Prod.), Calla 174 (Roulette)
24	20	24 LOVE STORY (Where Do I Begin)	Andy Williams (Dick Glasser), Columbia 4-45317
25	27	25 I DON'T BLAME YOU AT ALL	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54205 (Motown)
26	22	26 NO LOVE AT ALL	B. J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12307
27	13	27 FOR ALL WE KNOW	Carpenters (Jack Daugherty), A&M 1243
28	18	28 HELP ME MAKE IT THROUGH THE NIGHT	Sammi Smith (Jim Malloy), Mega 615-0015
29	31	29 BABY LET ME KISS YOU	King Floyd (E. Walker), Chimneyville 437 (Cotillion)
30	25	30 I PLAY AND SING	Dawn (Tokens & Dave Appell), Bell 970
31	21	31 EIGHTEEN	Alice Cooper (Bob Ezrin & Jack Richardson for Nimbus 9), Warner Bros. 7449
32	59	32 WANT ADS	Honey Cone (Greg Perry-Stagecoach Prod.), Hot Wax 7011 (Buddah)
33	45	33 RIGHT ON THE TIP OF MY TONGUE	Brenda & the Tabulations (V. McCoy & G. Woods), Top & Bottom 407 (Jamie/Guyden)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	34	34 FRIENDS	Elton John (Gus Dudgeon), Uni 55277
35	39	35 HERE COMES THE SUN	Richie Havens (Richie Havens & Mark Roth), Stormy Forest 656 (MGM)
36	36	36 DON'T CHANGE ON ME	Ray Charles (Joe Adams), ABC/TRC 11291
37	41	37 BATTLE HYMN OF LT. CALLEY ●	C Company featuring Terry Nelson (James M. Smith), Plantation 73 (SSS Int'l)
38	40	38 WOODSTOCK	Matthews' Southern Comfort (Ian Matthews), Decca 32774
39	29	39 LOVE'S LINES, ANGLES AND RHYMES	5th Dimension (Bones Howe), Bell 965
40	—	40 BROWN SUGAR	Rolling Stones (Jimmy Miller), Rolling Stones 19100 (Atco)
41	63	41 SUPERSTAR	Murray Head With the Trinidad Singers (Tim Rice & Andrew Lloyd Weber), Decca 732603
42	42	42 I WON'T MENTION IT AGAIN	Ray Price (Don Law Prod.), Columbia 4 45329
43	52	43 ME AND MY ARROW	Nilsson (Nilsson), RCA 74-0443
44	47	44 PUSHBIKE SONG	Mixtures (David MacKay), Sire 350 (Polydor)
45	56	45 TOAST & MARMALADE FOR TEA	Tin Tin (Maurice Gibb), Atco 6794
46	65	46 (For God's Sake) GIVE MORE POWER TO THE PEOPLE	Chi-Lites (Eugene Record), Brunswick 55450
47	58	47 I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Larry Marks), Capitol 3027
48	49	48 LUCKY MAN	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
49	—	49 IT DON'T COME EASY	Ringo Starr (George Harrison), Apple 1831
50	57	50 COOL AID	Paul Humphrey & His Cool Aid Chemists (Gabriel Mekler), Lizard 1006
51	55	51 LAYLA	Derek & the Dominos (Tom Dowd & the Dominos), Atco 6809
52	64	52 BOOTY BUTT	Ray Charles Orchestra (Joe Adams), Tangerine 1015 (ABC)
53	43	53 DO ME RIGHT	Detroit Emeralds (Katauzion Prod), Westbound 172 (Janus)
54	51	54 SOMEONE WHO CARES	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0999
55	80	55 I DON'T KNOW HOW TO LOVE HIM	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32785
56	54	56 TIME AND LOVE	Barbra Streisand (Richard Perry), Columbia 4-45341
57	53	57 I THINK OF YOU	Perry Como (Don Costa Prod.), RCA 74-0444
58	72	58 TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
59	74	59 BROKEN/ALBERT FLASHER	Guess Who (Jack Richardson for Nimbus 9), RCA 74 0458
60	66	60 13 QUESTIONS	Seatrain (George Martin), Capitol 3067
61	96	61 DON'T KNOCK MY LOVE—Part 1	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2797
62	68	62 BAD WATER	Raeletts (Joe Adams), Tangerine 1014 (ABC)
63	62	63 I WISH I WERE	Andy Kim (Jeff Barry), Steed 731 (Paramount)
64	60	64 COULD I FORGET YOU	Tyrone Davis (Willie Henderson), Dakar 623 (Cotillion)
65	67	65 FREEDOM	Jimi Hendrix (Jimi Hendrix, Eddie Kramer & Mitch Mitchell), Reprise 1000
66	—	66 REACH OUT I'LL BE THERE	Diana Ross (Nicholas Ashford & Valerie Simpson), Motown 1184

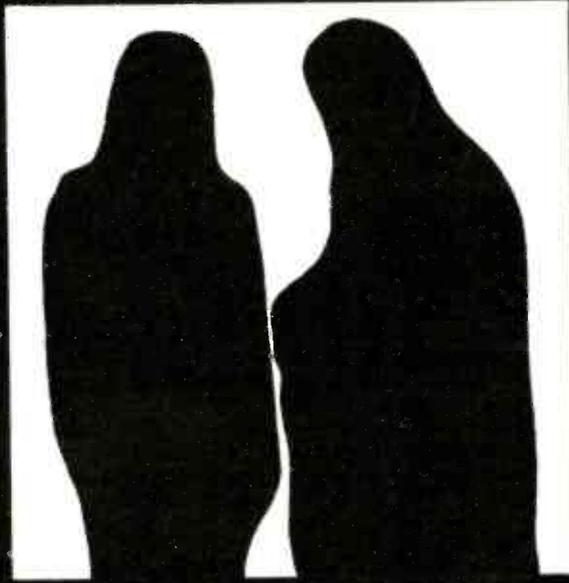
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	76	67 GOTTA SEE JANE	R. Dean Taylor (R. Dean Taylor), Rare Earth 5026 (Motown)
68	69	68 MELTING POT	Booker T. & the MG's (Booker T. & the MG's), Stax 0082
69	73	69 C'MON	Poco (Jim Messina), Epic 5-10714 (Columbia)
70	82	70 WE WERE ALWAYS SWEETHEARTS	Boyz n the DG's (Glyn Johns), Columbia 4-45353
71	95	71 THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE	Carly Simon (Eddie Kramer), Elektra 45724
72	83	72 INDIAN RESERVATION	Raiders (Mark Lindsay), Columbia 4-45332
73	78	73 L.A. GOODBYE	I Des of March (Frank Rand & Bob Destocki), Warner Bros. 7466
74	77	74 OH, SINGER	Jeannie C. Riley (Shelby Singleton), Plantation 72 (SSS Int'l)
75	87	75 FUNKY MUSIC SHO NUFF TURNS ME ON	Edwin Starr (Norman Whitfield), Gordy 7107 (Motown)
76	81	76 L.A. INTERNATIONAL AIRPORT	Susan Raye, (Ken Nelson) Capitol 3035
77	79	77 THE ANIMAL TRAINER AND THE TOAD	Mountain (Felix Pappalardi), Windfall 533 (Bell)
78	—	78 FEELIN' ALRIGHT	Grand Funk Railroad (Terry Knight), Capitol 3095
79	85	79 NEVADA FIGHTER	Michael Nesmith & the First National Band (Michael Nesmith), RCA 74-0453
80	—	80 REACH OUT YOUR HAND	Brotherhood of Man (Tony Hiller), Deram 85073 (London)
81	91	81 I'LL ERASE AWAY YOUR PAIN	Whitnauts (G. Kerr & Nate Edmonds), Stang 5023 (All Platinum)
82	84	82 BE NICE TO ME	Runt (Todd Randgren), Bearsville 31002 (Ampex)
83	86	83 IF IT'S REAL WHAT I FEEL	Jerry Butler (Gerald Sims & Billy Butler), Mercury 73169
84	88	84 BROWNSVILLE	Joy of Cooking (John Palladino), Capitol 3075
85	89	85 HOUSE AT POOH CORNER	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50769
86	90	86 AJAX LIQUOR STORE	Hudson and Landry (Lew Bedell), Dore 855
87	—	87 I'M COMIN' HOME	Dave Edmunds (Dave Edmunds), MAM 3608 (London)
88	—	88 A MAMA AND A PAPA	Ray Stevens (Ray Stevens), Barnaby 2029 (CBS)
89	—	89 JUMPIN' JACK FLASH	Johnny Winter (J. Winter/R.Derringer/M. Krugman), Columbia 4-45368
90	—	90 THE DRUM	Bobby Sherman (Ward Sylvester), Metromedia 217
91	—	91 TAKE ME HOME, COUNTRY ROADS	John Denver With Fat City (Milton Okun), RCA 74-0445
92	92	92 BE MY BABY	Cissy Houston (B. Siniz, C. Koppelman & D. Rubin), Janus 5145
93	97	93 CAN'T FIND THE TIME	Rose-Colored Glass (Jim Long & Norm Miller), Bang 584
94	94	94 I WANNA BE FREE	Loretta Lynn (Owen Bradley), Decca 32796
95	—	95 MUSIC IS LOVE	David Crosby (David Crosby), Atlantic 2792
96	—	96 THE ELECTRONIC MAGNETISM (That's Heavy, Baby)	Solomon Burke (MGM Prod.), MGM 14221
97	98	97 THAT EVIL CHILD	B. B. King (Joe Bihari), Kent 4542
98	100	98 HAPPY	Hog Heaven (Michael Vale & Peter Lucia), Roulette 7101
99	99	99 RED EYE BLUES	Redeye (Al Schmitt), Pentagram 206
100	—	100 BE GOOD TO ME BABY	Luther Ingram (Johnny Baylor & Willie Hall), Koko 2107 (Stax)

HOT 100 A TO Z—(Publisher-Licensee)

Ajax Liquor Store (Meadowlark, ASCAP)	86	Do Me Right (Bridgeport, BMI)	5	Love Her Madly (Doors, ASCAP)	19	Reach Out Your Hand (Burlington/Hiller, ASCAP)	80
Albert Flasher (Dunbar/Cirrus/Expression, BMI)	59	Doesn't Somebody Want to Be Wanted (Screen Gems-Columbia, BMI)	53	Love Story (Where Do I Begin) (Famous, ASCAP)	24	Red Eye Blues (Screen Gems-Columbia/Dimension, BMI)	99
The Animal Trainer and the Toad (Upfall, ASCAP)	77	I Don't Know How to Love Him (Helen Reddy) (Leeds, ASCAP)	47	Me and Bobby McGee (Combine, BMI)	39	Right on the Tip of My Tongue (McCoy/One Eye, BMI)	33
Another Day (McCartney/Maclean, BMI)	8	I Love You for All Seasons (Ferncliff/JAMF, BMI)	23	Lucky Man (TRO/Total, BMI)	48	She's a Lady (Spanka, BMI)	15
Baby Let Me Kiss You (Malaco/Roffignac, BMI)	29	I Play and Sing (Packerfull of Tunes/Saturday, BMI)	30	A Mama and a Papa (Ahab, BMI)	88	Someone Who Cares (Beechwood, BMI)	54
Bad Water (Unart, BMI)	29	I Think of You (Editions Chanson, ASCAP)	57	Stay Awhile (Coburn, BMI)	18	Superstar (Leeds, ASCAP)	7
Battle Hymn of Lt. Calley (Singleton/Quikkit, BMI)	37	I Wanna Be Free (Sure-Fire, BMI)	94	Me and My Arrow (Dunbar/Golden Syrup, BMI)	43	Superstar (Leeds, ASCAP)	41
Be Good to Me Baby (Klondike, BMI)	100	I Wish I Were (Heiress, BMI)	63	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP)	43	Sweet and Innocent (Tren/Tune, BMI)	22
Be My Baby (Trio/Mother Bertha, BMI)	92	I Won't Mention It Again (Seaview, BMI)	42	Melting Pot (East/Memphis, BMI)	16	Take Me Home, Country Roads (Cherry Lane, ASCAP)	91
Be Nice to Me (Earmark, BMI)	82	If Screen Gems-Columbia, BMI)	6	Melting Pot (East/Memphis, BMI)	68	That Evil Child (Modern Music, BMI)	97
Boaty Butt (Tangerine, BMI)	52	If It's Real What I Feel (Ice Man, BMI)	83	MUSIC IS LOVE (Guerrilla, BMI)	95	That's the Way I've Always Heard It Should Be (Quackenbush/Kensho, ASCAP)	71
Bridge Over Troubled Water (Charing Cross, BMI)	12	I'll Erase Away Your Pain (Gambi, BMI)	81	Never Can Say Goodbye (Jobete, BMI)	3	13 Questions (Kulberg/Roberts/Open End, BMI)	60
Broken (Dunbar/Cirrus/Sunspot/Expressions/Walrus Moore, BMI)	59	I'm Comin' Home (Duchess, BMI)	87	No Love at All (Rosebridge/Press, BMI)	26	Timothy (Plus Two, ASCAP)	56
Brown Sugar (Gideon, BMI)	40	Friends (James, BMI)	34	Put Your Hand in the Hand (Beechwood, BMI)	2	Toast & Marmalade for Tea (Casserole, BMI)	17
Brownsville (Red Shoes, ASCAP)	84	Funky Music Sho Nuff Turns Me On (Jobete, BMI)	75	Put Your Hand in the Hand (Beechwood, BMI)	2	Treat Her Like a Lady (Stage Door, BMI)	58
Can't Find the Time (Interval, BMI)	93	(For God's Sake) Give More Power to the People (Julio-Brian, BMI)	46	Oh, Singer (Singleton, BMI)	74	Want Ads (Gold Forever, BMI)	32
Chick-a-Boom (Shermley, ASCAP)	10	Gotta See Jane (Jobete, BMI)	67	Oh Woman Oh Why (Maclean, BMI)	8	We Can Work It Out (Maclean, BMI)	13
C'Mon (Little Dickens, ASCAP)	69	Happy (Big Seven, BMI)	98	One Take Over the Line (Talking Beaver, BMI)	11	We Were Always Sweethearts (Blue Street, ASCAP)	70
Cool Aid (Wingate, ASCAP)	50	Help Me Make It Through the Night (Combine, BMI)	28	Power to the People (Maclean, BMI)	14	What's Going On (Jobete, BMI)	4
Could I Forget You (Julio-Brian/Glo-Co., BMI)	64	Here Comes the Sun (Harrisons, BMI)	35	Pushbike Song (Right Angle, ASCAP)	44	Wild World (Irving, BMI)	21
		House at Pooh Corner (Pamco, BMI)	85	Put Your Hand in the Hand (Beechwood, BMI)	2	Woodstock (Siqomb, BMI)	38
				Reach Out I'll Be There (Jobete, BMI)	66		

407 POUNDS OF TOTAL DYNAMITE

The New Dynamic Duo



STONEY & MEATLOAF

Their first new single

“What you see is what you get”

will carry a lot of weight
on the charts.

R5027

Get on the
chart watchers diet.

STONEY &
MEATLOAF



It snaps,
crackles, and pops.

STONEY &
MEATLOAF

A 2:21
pause that refreshes.

STONEY &
MEATLOAF

It takes two ears
to handle this whopper.

STONEY &
MEATLOAF

It's going
to be #UN.

STONEY &
MEATLOAF

Plumps when
they're cookin'!

STONEY &
MEATLOAF

U.S. Prime, Choice,
Grade A. Govt. Insp.

STONEY &
MEATLOAF

Out to
launch.

STONEY &
MEATLOAF



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

Billboard

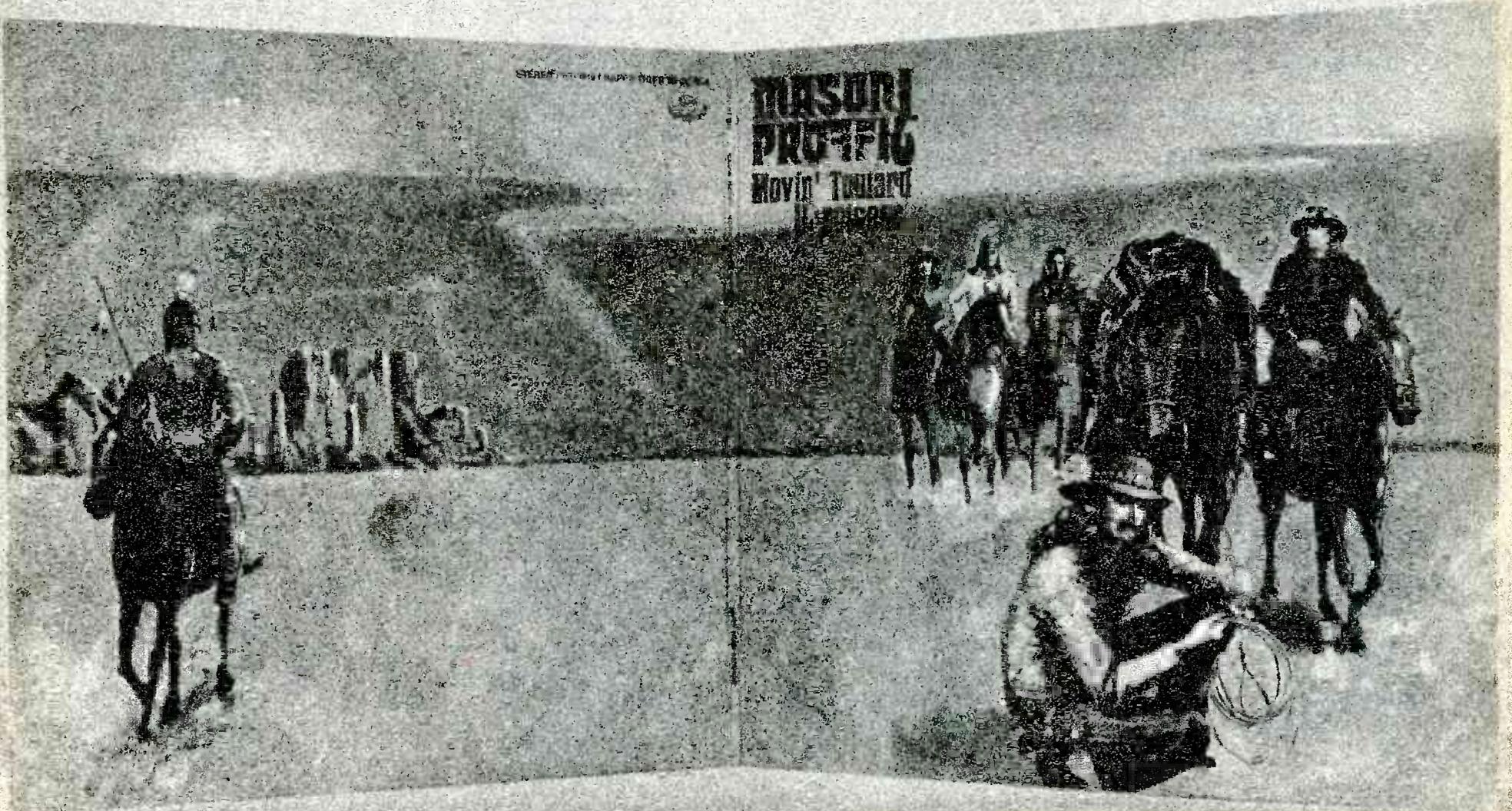
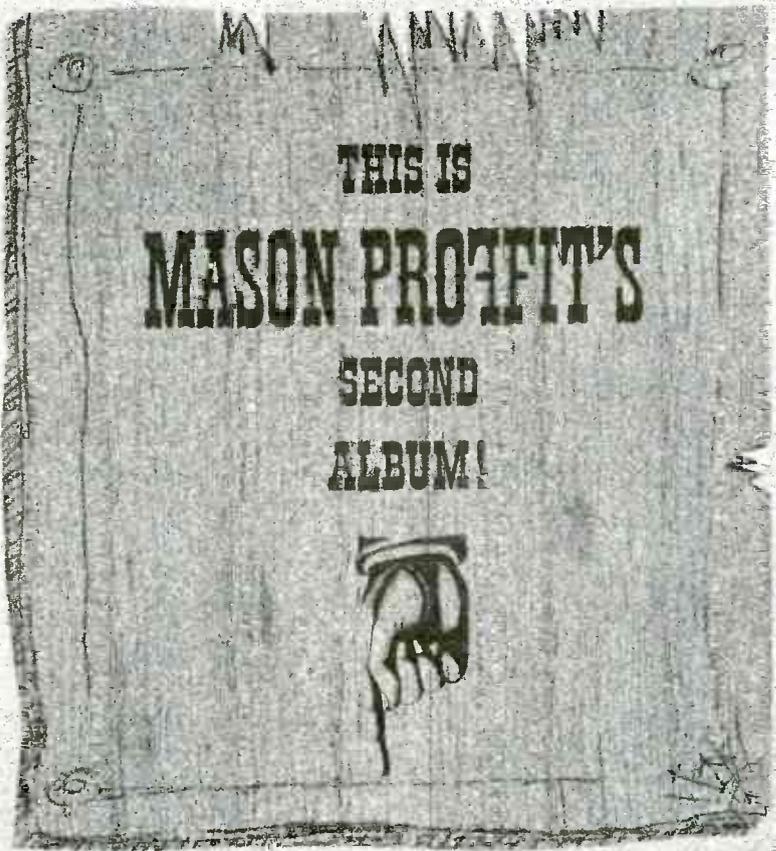
Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7205	24
2	1	JANIS JOPLIN Pearl Columbia KC 30322	14
3	3	PARTRIDGE FAMILY Up to Date Bell 6059	5
★ 14	14	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	2
5	5	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	10
6	4	ANDY WILLIAMS Love Story Columbia KC 30497	11
7	6	LOVE STORY Soundtrack Paramount PAS 6002	18
★ 11	11	WOODSTOCK 2 Soundtrack Cotillion SD 2-400	4
9	9	CAT STEVENS Tea for the Tillerman A&M SP 4280	13
10	10	CARPENTERS Close to You A&M SP 4271	33
11	7	SANTANA Abraxas Columbia KC 30130	30
12	8	JIMI HENDRIX Cry of Love Reprise MS 2034	9
13	15	CHICAGO III Columbia C2 30110	14
14	12	BLACK SABBATH Paranoid Warner Bros. WS 1887	11
15	16	LILY TOMLIN This Is a Recording Polydor 24-4055	6
16	13	ELTON JOHN Tumbleweed Connection UNI 73396	15
17	19	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	8
★ 18	22	EMERSON, LAKE & PALMER Cotillion SD 9040	13
19	20	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	60
★ 20	34	CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	4
★ 21	28	GUESS WHO Best of RCA Victor LSPX 1004	3
22	17	BARBRA STREISAND Stoney End Columbia KC 30378	11
23	23	THE PARTRIDGE FAMILY ALBUM Bell 6050	27
24	18	DAVID CROSBY If I Could Only Remember My Name Atlantic SD 7203	7
★ 25	—	GRAND FUNK RAILROAD Survival Capitol SW 764	1
★ 26	30	BREAD Manna Elektra EKS 74086	6
★ 27	32	BLOODROCK III Capitol ST 765	4
28	29	NILSSON The Point! RCA Victor LSPX 1003	9
29	31	FACES Long Player Warner Bros. WS 1897	8
30	27	ELTON JOHN Uni 73090	31
31	21	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	19
32	25	IKE & TINA TURNER Workin' Together Liberty LST 7650	22
33	33	STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 50099	9
★ 34	39	BREWER & SHIPLEY Tarkio Kama Sutra KSBS 2024 (Buddah)	9
35	37	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	26
36	38	FRIENDS Soundtrack/Elton John Paramount PAS 6004	6

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
37	24	GEORGE HARRISON All Things Must Pass Apple STCH 639	20
38	26	LYNN ANDERSON Rose Garden Columbia C 30411	17
39	40	PERRY COMO It's Impossible RCA Victor LSP 4473	16
40	36	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	22
★ 41	48	JAMES GANG Thirds ABC/Dunhill ABCX 721	3
42	44	RAY PRICE For the Good Times Columbia C 30106	34
43	45	JACKSON 5 Third Album Motown MS 718	32
★ 44	55	THREE DOG NIGHT Naturally Dunhill DXS 50088	21
45	46	ALICE COOPER Love It to Death Warner Bros. WS 1883	7
46	42	OSMONDS MGM SE 4724	14
47	35	B.B. KING Live at Cook County Jail ABC ABCS 723	11
48	50	JOHNNY WINTER AND Live Columbia C 30475	8
49	47	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	21
50	41	HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466	15
51	49	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	22
52	53	ROBERTA FLACK Chapter Two Atlantic SD 1569	36
53	54	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	41
★ 54	61	GLEN CAMPBELL Greatest Hits Capitol SW 752	3
55	51	ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London)	11
56	56	JOHNNY MATHIS Love Story Columbia C 30499	8
57	57	DEREK & THE DOMINOS Layla Atco SD 20704	24
★ 58	—	JACKSON 5 Maybe Tomorrow Motown MS 735	1
59	58	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	22
★ 60	68	JOHN MAYALL Back to the Roots Polydor 25-3002	3
61	43	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	12
62	60	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	13
★ 63	78	NEIL YOUNG After the Gold Rush Reprise RS 6383	33
64	66	BLOODROCK II Capitol ST 491	26
65	65	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	64
★ 66	81	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	17
67	52	BOOKER T. & THE MGs Melting Pot Stax STS 2035	12
68	67	POCO Deliverin' Epic KE 30209 (Columbia)	13
69	59	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	15
70	73	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	21

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	63	CURTIS MAYFIELD Curtis Curtom CRS 8005 (Buddah)	31
★ 72	105	BOBBY SHERMAN Portrait of Bobby Metromedia KMD 1040	2
73	64	SEATRINAIN Capitol SMAS 491	14
74	62	STEPHEN STILLS Atlantic SD 7202	23
75	70	KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437	11
76	71	NEIL DIAMOND Tap Root Manuscript UNI 73092	24
77	79	WOODSTOCK Soundtrack Cotillion SD 3-500	48
78	80	JIM NABORS For the Good Times Columbia C 30449	6
79	74	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	32
★ 80	94	DIANA TV Soundtrack/Diana Ross Motown MS 719	2
★ 81	115	BUDDY MILES Message to the People Mercury SRM 1-608	4
82	83	HUDSON & LANDRY Hanging in There Dore 324	4
83	84	MERLE HAGGARD Hag Capitol ST 735	3
84	86	CRAZY HORSE Reprise RS 6438	6
85	87	CHICAGO Columbia KGP 24	64
★ 86	87	JOSEPH CONSORTIUM Joseph & the Amazing Technicolor Dreamcoat Scepter SPS 588X	5
87	69	ELVIS PRESLEY You'll Never Walk Alone RCA Camden CALX 2472	7
88	82	CHICAGO TRANSIT AUTHORITY Columbia GP 8	103
89	95	NEIL DIAMOND Gold UNI 73084	37
90	75	LED ZEPPELIN III Atlantic SD 7201	28
91	72	DAWN Candida Bell 6052	20
92	89	BLACK SABBATH Warner Bros. WS 1871	36
★ 93	118	JOHN SEBASTIAN Cheapo Cheapo Productions Presents Real Live John Sebastian Reprise MS 2036	2
94	76	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	13
95	77	NO, NO NANETTE Original Cast Columbia S 30563	8
96	96	WHO Tommy Decca DXSW 7205	85
97	91	CACTUS One Way or Another Atco SD 33-356	7
98	102	PAUL KANTNER & THE JEFFERSON STARSHIP Blows Against the Empire RCA Victor LSP 4448	20
99	107	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	57
100	100	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	25
101	101	SANTANA Columbia CS 9781	86
102	93	FIFTH DIMENSION Portrait Bell 6045	45
103	103	RAY CONNIFF & THE SINGERS Love Story Columbia C 30498	6
★ 104	120	FRANK SINATRA Sinatra & Company Reprise FS 1033	2
105	109	MANTOVANI From Monty, With Love London XPS 585/6	6

(Continued on page 60)



GRAFIX



also available on
AMPEX
STEREO TAPES

Continued from page 58

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	88	JOHN LENNON/PLASTIC ONO BAND	Apple SW 3372	19
107	85	QUICKSILVER MESSENGER SERVICE	What About Me Capitol SMAS 630	15
108	146	CHARLEY PRIDE	Did You Think To Pray RCA Victor LSP 4513	3
109	98	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	78
110	108	CONWAY TWITTY & LORETTA LYNN	We Only Make Believe Decca DL 75251	8
111	111	FIFTH DIMENSION	Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	51
112	106	JIMI HENDRIX, BUDDY MILES & BILLY COX	Band of Gypsies Capitol STAO 472	53
113	113	KING CRIMSON	Lizard Atlantic SD 8278	7
114	119	ISAAC HAYES	Movement Enterprise ENS 1010 (Stax/Volt)	55
115	104	LAST POETS	This Is Madness Douglas 7 Z 30583 (Columbia)	5
116	110	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	34
117	124	GRAND FUNK RAILROAD	Closer to Home Capitol SKAO 471	43
118	116	ELVIS PRESLEY	That's the Way It Is RCA Victor LSP 4445	21
119	135	JOHN DENVER	Poems, Prayers & Promises RCA Victor LSP 4499	3
120	122	JOY OF COOKING	Capitol ST 661	9
121	125	DIONNE WARWICK	Very Dionne Scepter SPS 587	21
122	127	MATTHEWS SOUTHERN COMFORT	Later That Same Year Decca DL 75064	3
123	114	THE SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	41
124	165	JOSE FELICIANO	Encore! RCA Victor LSPX 1005	3
125	97	TONY BENNETT	Love Story Columbia C 30558	9
126	126	JOHN LEE HOOKER	Endless Boogie ABC CD 720	6
127	133	RARE EARTH	Ecology Rare Earth RS 514 (Motown)	43
128	132	RITA COOLIDGE	A&M SP 4291	5
129	130	B.J. THOMAS	Most of All Scepter SPS 578	21
130	90	JAMES BROWN	Super Bad King KS 1127	14
131	99	MELANIE	The Good Book Buddah BDS 95000	10
132	173	BOZ SCAGGS	Moments Columbia C 30454	3
133	112	LORETTA LYNN	Coal Miner's Daughter Decca DL 75253	12
134	—	BELLS	Stay Awhile Polydor 24-4510	1
135	138	KOOL & THE GANG	Live at the Sex Machine De-Lite DE 2008	8
136	141	DEAN MARTIN	For the Good Times Reprise RS 6428	10

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	140	JOE COCKER	Mad Dogs & Englishmen A&M SP 6002	35
138	131	NITTY GRITTY DIRT BAND	Uncle Charlie & His Dog Teddy Liberty LST 7642	22
139	143	ROD STEWART	Gasoline Alley Mercury SR 61264	26
140	144	JOHNNIE TAYLOR	One Step Beyond Stax STS 2030	3
141	147	MARY TRAVERS	Mary Warner Bros. WS 1907	3
142	194	MANDRILL	Polydor 24-4050	2
143	117	STAPLE SINGERS	Staple Swingers Stax STS 2034	7
144	149	BUDDY MILES	We Got to Live Together Mercury SR 61313	25
145	151	ROGER WILLIAMS	Love Story Kapp KS 3645	9
146	128	BAR-KAYS	Black Rock Volt VOS 6011	10
147	121	ANNE MURRAY	Capitol ST 667	5
148	148	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	100
149	152	JERRY REED	Georgia Sunshine RCA Victor LSP 4391	9
150	123	DAVID FRYE	Radio Free Nixon Elektra EKS 74085	6
151	136	NEW SEEKERS	Beautiful People Elektra EKS 74088	5
152	200	SONNY JAMES	Empty Arms Capitol ST 734	2
153	153	HAIR	Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	144
154	—	LEONARD COHEN	Songs of Love & Hate Columbia C 30103	1
155	137	HERBIE MANN	Memphis Two-Step Embryo SD 531 (Atlantic)	3
156	164	BUDDY MILES	Them Changes Mercury SR 61280	43
157	129	BEE GEES	Two Years On Atco SD 33-353	14
158	—	JERRY REED	When You're Hot You're Hot RCA Victor LSP 4506	1
159	163	RARE EARTH	Get Ready Rare Earth RS 507 (Motown)	73
160	167	ANNE MURRAY	Snowbird Capitol ST 579	30
161	161	NEIL DIAMOND	Greatest Hits Bang 219	29
162	155	CARPENTERS	Ticket to Ride A&M SP 4205	9
163	—	EDGAR WINTER'S WHITE TRASH	Epic E 30512 (Columbia)	1
164	158	DOORS 13	Elektra EKS 74079	20
165	—	JAMES BROWN	Sho' Is Funky Down Here King KS 1110	1
166	150	BEST OF FERRANTE & TEICHER	United Artists UAS 73	9
167	134	JOHN LEE HOOKER/CANNED HEAT	Hooker 'n' Heat Liberty LST 35002	10
168	166	MARGIE JOSEPH MAKES A NEW IMPRESSION	Volt VOS 6012	13

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	139	KATE TAYLOR	Sister Kate Cotillion SD 9045	6
170	168	BEATLES	Let It Be Apple AR 34001	48
171	157	MIKE CURB CONGREGATION	Burning Bridges & Other Great Motion Picture Themes MGM SE 4761	8
172	176	CROSBY, STILLS & NASH	Atlantic SD 8229	87
173	160	DELANEY & BONNIE & FRIENDS	Motel Shot Atco SD 33-358	5
174	175	BEATLES	Abbey Road Apple SO 383	81
175	179	GRAND FUNK RAILROAD	Grand Funk Capitol SKAO 406	66
176	177	CARLY SIMON	Elektra EKS 74082	2
177	174	BURT BACHARACH	Reach Out A&M SP 4131	55
178	184	GRASS ROOTS	More Golden Grass Dunhill DS 50087	20
179	172	JACKSON 5	ABC Motown MS 709	48
180	159	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	87
181	193	JAMES GANG	Rides Again ABC ABCS 711	38
182	186	BEST OF ROY CLARK	Dot DOS 25986	5
183	185	SONGS OF THE HUMPBACK WHALE	Capitol ST 620	6
184	156	RUFUS THOMAS	Live Doin' the Push & Pull at P.J.'s Stax STS 2039	5
185	183	CREEDEnce CLEARWATER REVIVAL	Green River Fantasy 8393	86
186	195	CAT STEVENS	Matthew & Son/New Masters Deram DES 18005-10	4
187	187	BUFFY SAINTE-MARIE	She Used to Wanna Be a Ballerina Vanguard VSD 79311	4
188	188	CAT STEVENS	Mona Bone Jakon A&M SP 4260	4
189	191	JOE SIMON	Sounds of Simon Spring SPR 4701 (Polydor)	5
190	197	MASON PROFFIT	Movin' Toward Happiness Happy Tiger HT 1019	3
191	190	GREASE BAND	Shelter SHE 8904 (Capitol)	3
192	192	EL CHICANO	Revolucion Kapp KS 3640	3
193	189	BENNY GOODMAN TODAY	London Phase 4 SPB 21	5
194	—	CAROLE KING	Writer Ode '70 SP 77006 (A&M)	1
195	196	BOBBY WOMACK	Live Liberty LST 7645	3
196	198	JACK JOHNSON	Soundtrack/Miles Davis Columbia S 30455	2
197	199	WAR	United Artists UAS 5508	2
198	—	JOHN MAYALL	Live in Europe London PS 589	1
199	—	T. REX	Reprise RS 6440	1
200	—	MOMENTS	Greatest Hits Stang ST 10004 (All Platinum)	3

Lynn Anderson	38
Burt Bacharach	177, 180
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Bee Gees	157
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Glen Campbell	54
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Joe Cocker	137
Leonard Cohen	154
Judy Collins	59
Perry Combs	103
Ray Conniff	103
Rita Coolidge	128
Alice Cooper	45
Crazy Horse	84
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David Frye	150
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Isaac Hayes	51, 114
Jimi Hendrix	112
Jimi Hendrix, Buddy Miles & Billy Cox	112
John Lee Hooker	126
John Lee Hooker/Canned Heat	167
Hudson & Landry	82
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Sonny James	152
Jefferson Airplane	70
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Joseph Consortium	86
Margie Joseph	168
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Paul Kantner & The Jefferson Starship	98
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Carole King	20, 194
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Gordon Lightfoot	49
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Joe Simon	189
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Friends	36
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Who	96
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Roger Williams	145
Edgar Winter's White Trash	163
Johnny Winters	48
Bobby Womack	195
Neil Young	63, 109



INTEROFFICE MEMORANDUM • Universal City
FORM 2022

DATE	▶	April 23, 1971
TO	▶	MCA Records District, Branch & Promotion Managers and Salesmen
FROM	▶	J. K. Maitland
SUBJECT	▶	<u>"JESUS CHRIST/SUPERSTAR"</u>
COPIES	▶	MCA Records/Decca Records Staff

I've been in this incredible industry many years (I guess I'd better underscore 'many') and I suppose I've witnessed just about every type of excitement this business generates...or so I thought until "JESUS CHRIST/SUPERSTAR."

Gentlemen, I haven't as yet had a chance to meet you all personally, so I'm, therefore, using this note to publicly and sincerely thank you. "SUPERSTAR" is a phenomenon. It is probably one of the most important packages in the history of the record industry. In a matter of weeks after its release, it skyrocketed to number one in the trades, never going lower than number four and actually nudging back up.

And now, it's happened again: number one in Billboard, number one in Cash Box and number one in Record World. We haven't had a chance to research the trades to see if it's a first for an album to not only return to the number one spot in all three magazines but also to do it simultaneously. We think it is a first. Incidentally, as of this writing, we have passed the one and a half million mark (that's three million LP's!), and there doesn't seem to be an end in sight.

I have a favor to ask. On your daily rounds to outlets and stations, I'd appreciate it if you'd pass my feelings and thanks on to your contacts. They are, of course, such a vital part of this story.

Again, I thank you,

Regards,

Memphis Musicians Local Seeks Non-Profit Co. Status

NASHVILLE — The Memphis Federation of Musicians local has filed suit in circuit court here against Gov. Winfield Dunn and other state officials, seeking a tax-free status as a nonprofit general welfare corporation.

Others named in the suit include the Commissioner of Finance and Taxation, the Attorney General,

and various Shelby County officers.

The petition claims that the Federation was incorporated by the state in 1895, "to unite the musical profession, for better relation of the members and generally to promote and cultivate the art of music."

The plaintiff claims that the county and state have "unlawfully and illegally assessed and taxed the real property of the federation, and of personal property as well." The taxes, it states, have "been paid under protest and duress."

In addition to seeking tax-free status, the union also hopes to recover taxes already paid. A similar suit has been filed in the Chancery Court of Shelby County, where Memphis is located.

The suit was filed by Harold C. Streibich. Streibich is working with Richard Frank, a Nashville attorney involved in the music industry. The case is presented for the union on behalf of Andy Ledbetter, president of the Memphis local.

Record Set Promo

• Continued from page 36

cana" with Zinka Milanov, Jussi Bjoerling, Robert Merrill, the Robert Shaw Chorale, and the RCA Orchestra. Renato Cellini conducting. Milanov arias with Margaret Harshaw and Jan Peerce complete the set. Other vocal albums include a Leonard Warren recital, and excerpts from the first Metropolitan Opera "Madama Butterfly" with Geradline Farrar, Enrico Caruso, Antonio Scotti and Louise Homer.

Arturo Toscanini conducts operatic scenes with Licia Albanese, Herva Nelli, Peerce, Richard Tucker, Giuseppe Valgendo and the NBC Symphony. Toscanini also conducts a Beethoven pressing with Eileen Farrell, Nan Merriman, Peerce, Norman Scott, the Robert Shaw Chorale and the NBC Symphony. Completing the Victrola release is a Chopin recital by pianist Vladimir Horowitz.

New Motorola Tie

• Continued from page 18

90,000 frames), an automatic picture killer so that nothing is etched on the television tube if a frame is held there in place. And finally the closed cartridge which eliminates threading film.

"We're not selling the unit as a projective source," Clark said. "It's an internal source."

Motorola has 12 separate sales forces servicing 12 different industries. This distribution strength is one reason why the firm believes it can impregnate business and industry, with its dual distributors rounding out its own contacts.

Anti-Piracy Bill

• Continued from page 3

Music publishers should have equal rights to civil and criminal damage provisions of the copyright law, for unauthorized recordings under the compulsory licensing proviso, is also seen as a needed and non-controversial amendment. Present law ties composer-publisher recovery to the 2-cent mechanical royalty in the 1909 act.

The general revision bill would also give recordings and music copyright owners the new protections, but the revision bill is still hung up on the CATV controversy, and there is little hope of action on it before next year (Billboard, April 17, 1971).

ATTEND!

The 3rd Annual International Music Industry Conference

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Motown Wing To Do Specials

LONDON—Two television spectaculars and a cartoon series will be made in London this summer by Motown Productions, the television production subsidiary of the Motown Corp.

Jim White, vice president of Motown Productions, is in London for a series of meetings to arrange location details. The first of the two 60-minute specials is to star Stevie Wonder and the second, the Jackson Five. No further details about the programs have yet been announced.

Suzanne de Passe, the company's creative consultant is also in London to conclude arrangements for the cartoon series, based on the Jackson Five, which will be made by a British graphic studio. The series has already been pre-sold to the American ABC network for screening in September, and, together with the two specials, the cartoon is intended for eventual worldwide screening.

AFTRA Gains 10% Increase In New Pact With Records

NEW YORK—A new contract between the record industry and the American Federation of Television and Radio Artists has increased rates 10 percent, according to AFTRA executive secretary Sanford (Bud) Wolff. The new three-year contract was ratified at separate meetings in New York, Chicago, Los Angeles, and Nashville. The agreement is retroactive to April 1 and calls for an additional 10 percent increase on April 1, 1973.

Under the new agreement, AFTRA members will also be paid for a minimum of two sides for each day's recording on a live concert session, whether or not any of the material is used. For each hour worked between midnight and 6 a.m., plus weekend recording sessions, members will receive a premium of \$2.50 per hour except on original cast album sessions. The AFTRA office must be informed seven days in advance of any original cast recording session.

Sessions using three-to-eight singers will now pay each singer \$15 per side or per hour; nine-to-16 singers will receive \$18.75 per side or per hour. 16-24 singers will receive \$22.50 per side per hour each.

There has been an increase from \$145 to \$180 on the minimum for a singer performing in

an on-Broadway original cast album and to \$137.50 as the minimum price for a recording session for an off-Broadway original cast album.

A royalty artist or group or contractor on a session will be paid a maximum of three times the per side rate for each side recorded.

The new agreement also calls for the increase of pension and welfare contributions to 6.5 percent; the old rate had been 15 percent.

Planning No Change

• Continued from page 20

eral manager and an associate owner.

According to Smith, the agency structure, personnel and operation will undergo no changes. Booking, personal management, promotion and publicity for artists will remain in-house at the corporation. Miss Lee has set up her own temporary offices, and will find a new headquarters. Miss Riley has moved to the Buddy Lee Agency.

Buys Blue Thumb

• Continued from page 3

the principals of Blue Thumb have formed two publishing firms with the Famous Music Publishing Companies. The development of these firms will be coordinated by principals of Blue Thumb and Famous Music Publishing's chief operating officer Marvin Cane. Famous Music Publishing will administer these firms.

Blue Thumb will remain headquartered in its West Coast offices in Beverly Hills.

Publisher Mogull Broadens His Operations in Nashville

NEW YORK — Ivan Mogull, New York-based music publisher, is continuing to expand his operations in the Nashville music community. He's been firming a long list of foreign representational deals built around Nashville product and personnel.

Mogull recently negotiated deals on behalf of Brad McCuen's Mega Records for the placement of Mega's hot Sammi Smith single and album, "Help Me Make it Through the Night" throughout the world, excluding the U.S. and Canada. Mogull's publishing firm, Ivan Mogull Associates, has the foreign rights to five of the songs in the album, including "When Michael Calls," the flip side of the single release.

Also, Mogull has secured foreign rights to Kris Kristofferson's "For the Good Times," published

by Hubert's Long's Moss-Rose Publications.

In two separate deals with Nashville producer-songwriter-publisher Ray Stevens, Mogull secured two of Stevens' recent publications for Ahab Music Co., "Bridget the Midget" and "Sunset Strip." Both songs have been recorded by Stevens.

Mogull also arranged for sub-publishing rights to represent the world, excluding the U.S. and Canada, with the catalogs of the following Nashville publishers: Chet Atkins' Athens Music; Harold Bradley's Forest Hills Music; John Richbourg's Cape-Ann Music, Inc. and Three Cheers Music; Jack Clement's Jack Music, Jando Music, Silver Dollar Music, and Gold Dust Music; and Pi-Gem Publishing, a new company formed by Jack Johnson and Charley Pride.

Retailer Banking on Bank To Bring in the 'Depositors'

GLENDALE, Calif.—Ray Avery is conducting his retail record business out of a former Bank of America branch at the corner of Brand and Broadway. Avery was forced to find the new location for his Rare Records shop as a result of the recent earthquake which destroyed his store several blocks away.

Consequently, Avery may be the only record retailer in the country operating out of a bank. The only part of the bank Avery does not use is the huge vault in the basement.

Avery is leasing the bank building for six months, then hopes to have his own two-story building completely rebuilt, this time with a New Orleans motif to match the old blues and jazz records

with which he is associated worldwide.

Although he claims to have lost 20,000 78's during the earthquake, Avery still has 100,000 vintage 78's.

He lost performances by Glenn Miller, Ray Noble, Louis Armstrong, the Andrews Sisters, Count Basie, Kay Kyser and a number of operatic vocalists.

In refiling the 78's, Avery was up to the letter M. The singles that were stacked high off the floor were the ones which were destroyed. Avery estimates it will take him three months to get his 78's back in order.

His new title LP's are in bins in the main floor area of the bank. As a result of being at the corner of two main thoroughfares, Avery's walk-in business has picked up considerably. He has several extra persons helping in the filing and stocking of 78's. Two of his customers built a store sign for him from nautical rope. It hangs above an iron gate at the doorway of Rare Records.

Compatibility Plea

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sushita are all working with ¾-inch tape and a number of American firms have also shown an interest in using that width.

Rolf Schiering of AEG Telefunken refused to either confirm or deny that RCA was going to adapt a videodisk system. RCA was noticeably absent from the conference.

Price Plan

Not only were participants irked about hardware incompatibility, but several spoke out about the projected price of the blank videotape, which both Sony and Philips said would run around \$30 for 60 minutes.

CTV is an industry to develop, not squander, hardware firms were told. Otherwise, CATV and commercial TV would step in. "The American public, for one, won't stand for a confused CTV state," Peter Guber said. "Otherwise, CTV will just become a rich toy."

Mercury Execs Trip

• Continued from page 10

ket. Plans will be discussed for future Stewart product and the coordination of his next American tour. Meetings are also scheduled with other top British producers and talent representatives.

Fach and Steinberg will be joined in London by Robin McBride who is making preparations for an extensive tour in Britain and the Continent by Buddy Miles.

MAY 1, 1971, BILLBOARD

Planned Campus Radio Probe By FCC Held Threat to Youth

WASHINGTON — FCC Commissioner Nicholas Johnson sees a threat to young culture in the recent decision of a commission majority to investigate low power, campus radio stations, particularly those with plans for interconnection or linkage with CATV or regular broadcast outlets.

In a dissent from the April 9 announced inquiry into campus radio operations, their programming and advertising, Cmnr. Johnson said:

"For this nation's seven million college students, it will be difficult indeed to believe that this decision, and the now-notorious FCC action outlawing rock music 'tending to glorify' the use of drugs, released less than three weeks ago, are not aimed at their ideas, ideals and lifestyle."

The Federal Communications Commission announced its decision to look into campus radio matters when it decided to grant petition of the Clarkson College of Technology in Potsdam, N.Y., to have the signal of its carrier-current station (ie., wire-connected to within-campus outlets) picked up by a CATV system. A "substantial number" of other low-power campus stations have asked permission to interconnect with other colleges, or with CATV or broadcast media, said FCC, in proposals that "would greatly increase the availability" on the campus programming to the general public.

Dissenting Cmnr. Johnson called the inquiry and proposed rule making the first step toward regulation of low-power campus radio, originally designed to be run by and for students. Since there have been virtually no complaints ever filed with the FCC in 30 years of low-power campus radio operation,

Johnson was sure students will wonder "whether the real motivation . . . is a desire to control a medium which is run by a generation of students who have become politically vocal, often in opposition to Establishment wars and other values. . . ."

The dissenting commissioner was particularly incensed by the fact that the questionnaire being sent to campus stations "is not in any way limited to interconnection or increases in coverage which the staff claims is the real concern here." He wondered why non-connected, campus radio stations would have to answer questions on types and hours of programming, account for the sources of all programming and whether it originated on their own or another college campus, and how their revenues are distributed.

Johnson noted that some of his fellow commissioners worried about "regulatory overkill" when directed by Justice Department to look into utility rates or conglomerate ownership in broadcasting. Yet they find it "perfectly appropriate in the commission's order of priorities to regulate rock music and student-operated college radio stations."

CHED Action

• Continued from page 1

on our playlist, and we will do all we can not to aid the record companies which are trying to force SRL on us."

Meanwhile, the Copyright Appeal Board is continuing to hear the case for and against SRL. Inside reports from Ottawa indicate that SRL is faring better in the hearings than the industry anticipated.

**CERTIFIED GOLD
BY
OURSELVES
FROM THE DAY IT LEFT THE STUDIO**



**WE ARE THAT CONFIDENT
THAT RADIO AND ITS LISTENERS
WILL AGREE**

***WE HAVE ALSO CERTIFIED GOLD THE ALBUM COMING IN 2 WEEKS**



THE DOORS L. A. WOMAN

THE DOORS' NEW ALBUM, "L.A. WOMAN"/EKS-75011
Produced by Bruce Botnick and the Doors
Also available on Elektra 8-track and cassette.
Includes their hit single "Love Her Madly" EKS-45726

