

# Billboard®

## Special Order Wing Set Up by Billboard

NEW YORK—FIND (Full Inventory National Dealer Service) has been set up as a division of Billboard Publications, Inc. The announcement was made by Hal B. Cook, publisher of Billboard and vice president of Billboard's business publications. It is designed as a special order service to provide record/tape dealers with any active LP, 8-track, cassette or open reel tape product. More than 160 labels, including the majors, have en-

## 'Box' Oldies Promo Clicks

By EARL PAIGE

NEWARK, N. J.—The number of labels promoting catalogs of jukebox oldies has doubled in the past year resulting in unprecedented exposure for thousands of standards, according to Dick Steinberg, Sterling Title Strip Co. here.

Sterling has compiled a list of catalogs from 41 record manufacturers and is making available thousands of title strips in a magenta color so that programmers can call attention to oldies on jukeboxes.

Even new labels such as Trip, (Continued on page 50)

### More on Memphis

See page 42

## Kinney Labels in 'Unfriendly' Family Feud Over 'Friend'

NEW YORK—Sibling rivalry has reared its head in the Kinney family. Two sister labels, Atlantic and Warner Bros., are bucking each other with their own versions of the same song, "You've Got a Friend," by Carole King.

Atlantic Records cut a single of the song with Donny Hathaway and Roberta Flack, and shortly thereafter, Warner Bros. released a single by James Taylor. The Taylor cut was

derived this concept and agreed to participate. This service also will be available to distributors.

Bill Wardlow, formerly assistant director of sales for Billboard Magazine, has been named president of FIND. (Continued on page 70)

## U.K. Indie Mfrs Act Vs Pirates

By ROB PARTRIDGE

LONDON — Britain's independent record manufacturers are considering joint action to protect themselves from bootleg operators. This follows a recent upsurge in bootlegging activities and the discovery of (Continued on page 8)

## Canadian Stations to Pay Fee For Playing Recorded Music

TORONTO—Canadian radio stations, both AM and FM, whose gross revenue is more than \$100,000, will now have to pay 0.15 percent of their gross revenue for the privilege of playing recorded music. This is the result of a decision made by the Copyright Appeal Board, Canada, this week.

Sound Recording Licenses (SRL) had made application to extract payment from Canadian broadcasters earlier this year and agreed that the tariff re-

## Reservations at Top Hotels Are Open at IMIC

MONTREUX—Industry leaders thronging to the Third Annual International Music Industry Conference to be held here June 6-12 will find an excellent selection of hotel accommodations. Although registrations for the Conference have been heavier than anticipated, the convention facilities here will be able to accommodate all participants.

Those planning to attend are urged to make reservations as early as possible. However, a hotel accommodations desk will be located at Conference Registration area of the Palace Hotel here to facilitate late registrants (Continued on page 8)

quested should not apply to any station whose gross income was less than \$100,000.

The SRL organization also re- (Continued on page 70)

## Fox Asks Bigger Role as Pub Rep

By MIKE GROSS

NEW YORK — The Harry Fox Agency is pitching for a new licensing procedure which would give it automatic rights to negotiate with record companies on behalf of music publishers. The Fox Agency claims it would simplify the existing system while some publishers are concerned that they'll be giving up their bargaining powers with the record companies if they sign over the licensing rights to the Fox Agency.

The basic license, under the new system, will automatically cover all releases at the statutory rate. It will not cover the first recordings or releases where the copyright owner has agreed to accept a reduced royalty rate. Separate licenses will be issued to cover these exceptions.

The music publishers have been asked to okay authorization for the Fox Agency to license (Continued on page 8)

## MONY Urges Shedding 'Long' Single; Vows Legal Step-Up

By ROBERT SOBEL

KERHONKSON, N.Y.—About 300 music operators, convening at the Granit Hotel May 14-16, again urged record manufacturers to eliminate the long-play single and vowed to continue pressing their drive against copyright legislation detrimental to the jukebox industry.

Opening the seminar on May 14, Albert Denver, president of

the Music Operators of New York (MONY), called for unity in a "world faced with problems and challenges" and expressed the hope that the seminar would be "constructive, educational and interesting."

Introduced by Denver, Ted Blatt, operator attorney, outlined some of the gains made by the organization on the legal (Continued on page 50)



Lobo, exciting, new artist who is currently topping the charts with his smash hit single "Me and You and a Dog Named Boo" has just released his first album which is receiving instant radio play across the nation and should go all the way. Big Tree Records BTS2003, distributed by Ampex Records and Ampex Stereo Tapes. (Advertisement)

## Comic Bruce Spurs A 3-Front Revival

By IAN DOVE

NEW YORK—Record companies are joining with the stage and film world in the Lenny Bruce revival. The comedian, who died five years ago and has remained an underground cult figure since, is currently the subject of two stage shows (one held up through litigation) and a film.

The stage show "Lenny," opening at the Brooks Atkinson Theater, is tied with Douglas International, which will release an original cast album in the fall. The production, starring Cliff Gorman, is based on Bruce's comedy-satire routines contained in the book, "The Essential Lenny Bruce," published by Douglas.

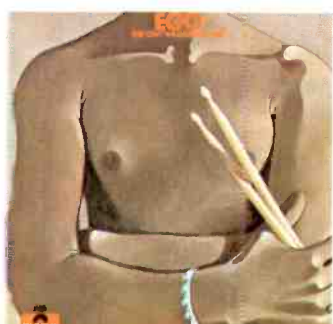
Douglas Communications is executor, along with Bruce's mother, Sally Marr, of the comedian's estate.

Douglas, now distributed by CBS, has two albums of Bruce's routines available—"To . . . Is a Preposition" and "Politics." The former is (Continued on page 8)

(Advertisement)



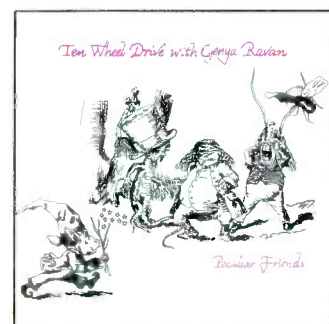
THE BELLS Stay Awake—24-4510



EGO The Tony Williams Lifetime—24-4065



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



Ten Wheel Drive with Genya Ravan/Peculiar Friends—24-4062



Keith Christmas/Fable of the Wings—24-4511

# ***"Spinning Around" doesn't mean these guys are going around in circles.***

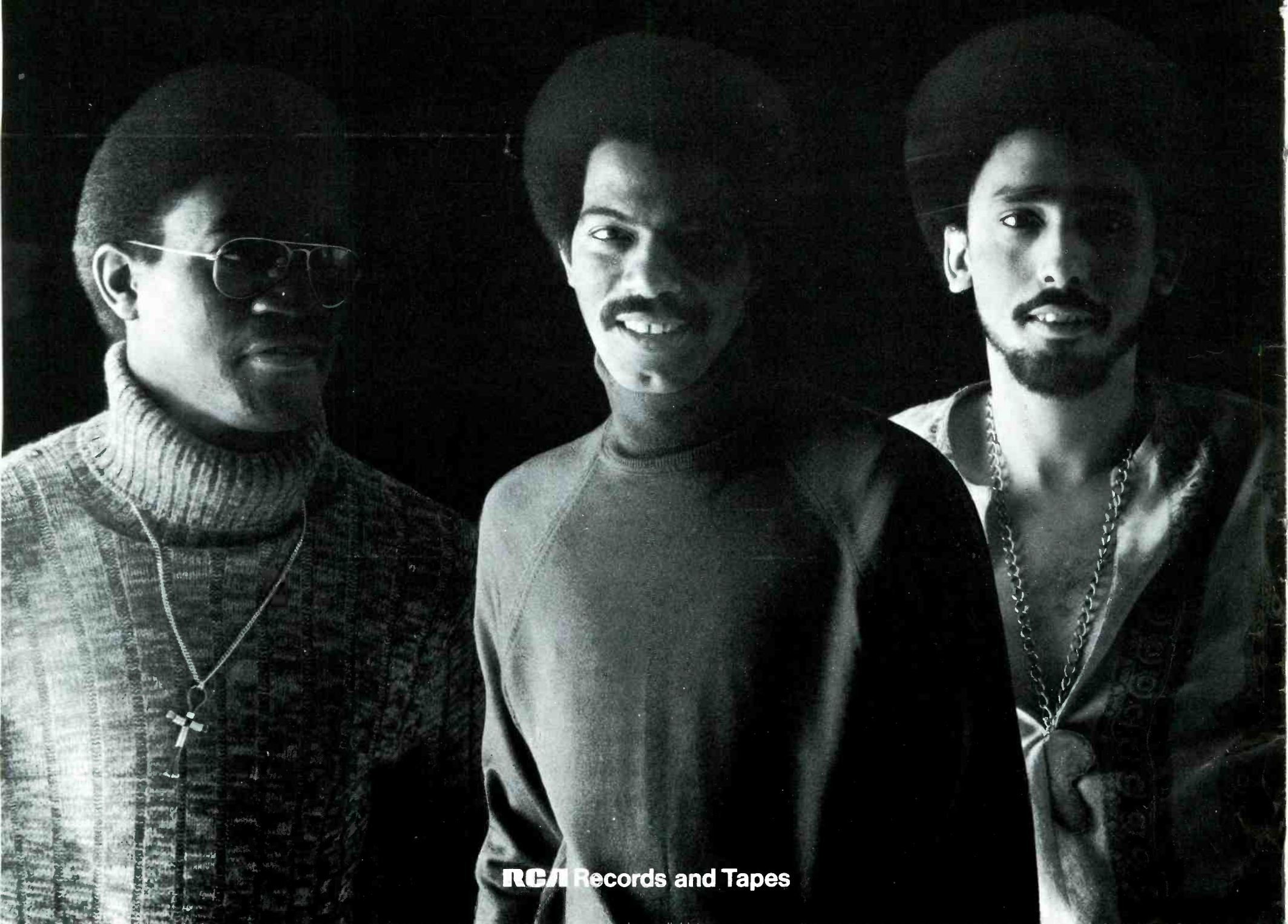
For **The Main Ingredient**, it means a hit single. And "Spinning Around" #74-0456 is definitely doing it for this particular group: breakout business, some very important pop crossover (#62●, 59★, 54● in Cashbox, Billboard and Record World respectively), plus heavy r&b chart action (this week #8● in Cashbox, #8★ in Billboard and #7 in Record World).

Besides all this, people are talking about it. So much, in fact, that the album "Spinning Around" originally appeared or has been re-titled after the single and completely re-packaged. (Formerly called "Tasteful Soul," the album also includes another Ingredient chartmaker, "I'm So Proud" #74-0401.)

***"Spinning Around." The Main Ingredient.***



LSP-4412; P8S-1688



**RCA Records and Tapes**

# London Outlets To Boston, S.F.

NEW YORK—London Records will open factory-owned branches in Boston and San Francisco in early June, bringing to six the number of the firm's branches. London's other branches are in New York, Chicago, Atlanta and Los Angeles.

London Records' New England Distributing Corp. will offer warehousing facilities, as well as a sales and promotional staff working out of a 21,000 square-foot location in suburban Needham, Mass. The firm will cover Maine, New Hampshire, Rhode Island and Eastern Massachusetts.

The new Coast branch will be known as London Records of California, San Francisco Division. The operation will have a full sales and promotion staff working out of well-located downtown office space. Shipping and warehousing will be done out of the Los Angeles branch, which was opened last year, and which has already quadrupled business in the area since commencing operations.

Both Boston and San Francisco branches, said Herb Goldfarb, London's vice president for sales and marketing, will stock the full

# RCA Big-Band Release in June

NEW YORK — RCA Records has added five new big band releases to their nostalgic "This is . . ." series June release. Featured artists on the separate LP's include Tommy Dorsey, Glenn Miller, Artie Shaw, Duke Ellington, and "This Is the Big Band Era." All the albums are specially priced two-record sets with the recordings, culled from RCA's extensive catalog.

Trade and consumer advertising aids and special advertising in the programs for the "Big Band Revival," scheduled for New York June 16, and Los Angeles July 4 and Labor Day, will boost the program.

# 'Clown,' 'Venetian' Scores to Marks

NEW YORK—Edward B. Marks Music has acquired the movie score rights to Fellini's "The Clown," and Salerno's "The Anonymous Venetian," from C.A.M., Rome. The soundtrack from Fellini's film will be released by Columbia Records. UA Records has secured the rights to Salerno's film. Both Paul Mauriat. (Phillips) and Phil Brito (Jerida) have recorded versions of the main theme from the Salerno movie.

# MUSCLE SHOALS FETES RECORDS

MUSCLE SHOALS, Ala.—The local Chamber of Commerce and the music industry jointly present the First Annual Muscle Shoals Music Celebration June 4-5-6. The celebration, which will feature an announcement concerning construction of a Hall of Fame, will include performances by some of the nation's top recording artists who have cut sides in this city.

There will be a parade and a national talent contest. All proceeds from the celebration will be divided equally between the American Cancer Society and the construction fund for the Hall of Fame.

line of London and London imports, all lines of tapes, plus assorted outside labels, many of which are already being distributed by London through the firm's other branches. The firm, through one or more of its branches, is already distributing such lines as ABC-Dunhill, Buddah, Disneyland, Kent, Living Language, MGM, the Paramount group, Polydor-DGG, Ranwood, Roulette, SSS and Vanguard, among others.

The executive and personnel lineup for both new branches are presently being set. Goldfarb also noted that branches to serve other key markets are already in the blueprint stage.

# WB Music Acquires Rights to Laura Nyro, CSN&Y Catalogs

NEW YORK — Warner Bros. Music has acquired all print and distribution rights to the Laura Nyro and Crosby, Stills, Nash & Young catalogs. The deal was arranged by Ed Silvers, president of Warner Bros. Music, and David Geffin and Elliot Roberts, personal managers of Miss Nyro and Crosby, Stills, Nash & Young.

The companies included in the deal are Miss Nyro's Tuna Fish Music, Steven Stills' Goldhill Music, Graham Nash's Giving Room Music, David Crosby's Gorilla Music, and Neil Young's Broken Arrow Music.

Warner Bros. has scheduled a rush release for its "Laura Nyro Songbook," which will include material from her four Columbia albums together with photographs of the artist. WB is also preparing folios on Crosby, Stills, Nash & Young as a group and individually. WB already has a hot selling CSN&Y folio on release.

Immediate releases have also been set for three Neil Young songbooks, Steven Stills songbooks which will include material

# B'nai B'rith Plans 1st Golf Tourney

NEW YORK—The Music and Performing Arts Lodge of the B'nai B'rith will hold its first annual golf tourney on June 24 at the Hudson Hills Golf Club near Ossining, N.Y. Dick Manning is in charge of the event. He can be reached at 140 East 56th St.

# Pye Acquires GRT's Tape Firm

By RICHARD ROBSON

LONDON — Pye has bought GRT's 50 percent share in Precision Tapes for an undisclosed sum. The move follows announcement last week that the record company has relinquished its share in the American Janus label which was again a joint venture for the firm with GRT. (The Pye-Janus split was first revealed in Billboard, March 20.) Janus is now wholly-owned by GRT and Precision is totally owned by Pye.

Precision which is run as a completely autonomous company by general manager and director Walter Woyda, was formed in January last year by Pye and GRT and released its first batch of product four months later. GRT had already had considerable success as a cassette and cartridge company in the U.S. and was able to give Pye practical experience in selling tapes as well as supplying all the duplicating equipment for Precision's Chadwell Heath plant.

# Cap New-Artist Drive Clicking

LOS ANGELES — Capitol is producing solid chart results, according to Artie Mogull, Capitol's a&r vice president. There are 17 albums by Capitol artists or labels, distributed by the company, on the national best seller chart. And there are 10 singles, seven of which are first-time efforts by new artists.

Mogull points to this chart action as indicating the present and future for the label, emphasizing that it takes time for an act to turn a profit for a company. Mogull said an act only achieves total success by its third album.

"One and one-half years ago, this company didn't have a substantial new artist base," Mogull said. After being named a&r head in March, Mogull preened the roster from 247 to 81, while

adding new contemporary groups under then-president Sal Iannucci's aegis. The current chart action reflects the performers brought to the label during the Iannucci and Gortikov reigns.

Capitol's LP representation comes from three Grand Funk Railroad packages plus single titles by Bloodrock, Glen Campbell, Seatrain, Merle Haggard, Joy of Cooking, Anne Murray, Quick-silver Messenger Service, Sonny James, Band of Gypsys, George Harrison, John Lennon and the Beatles, the last three on Apple, plus Leon Russell on Shelter.

In singles, there are Helen Reddy, Seatrain, Susan Raye, Grand Funk, Joy of Cooking, Fortunes, John Lennon, Paul McCartney, Ronnie Spector (on Apple) plus 8th Jay on Invictus. With the exception of Grand Funk, Lennon and McCartney, all the others are first-time efforts.

## Other Acts

In addition to these chart acts, Capitol's roster also includes the Move, Steve Miller, Pink Floyd, If, Traffic, Southern Comfort, McGuinness Flint, Peggy Lee, the Lettermen, Bobby Gentry, Nancy Wilson, Cannonball Adderley, Freda Payne and Chairmen of the Board (on Invictus).

Other new names are Helen Reddy, Leo Kottke, Jerry Corbitt and Hoyt Axton. This pop prod-

uct is supplemented by a strong country roster which has retained its position of power through the years.

"The company's thrust is toward fiscal '72," Mogull said. Very few new acts will be added, providing time for exploitation of current commitments.

Of the material released through Capitol's distribution organization, 75 percent is created by independent producers. There are four pop producers plus four country producers on the label's payroll.

# Jather Folds; Heilicher Sole Twin City Rep

MINNEAPOLIS — Citing an ever-increasing business pressure on the independent distributor, Jack Taylor, sole entrepreneur for 22 years of Jather Distributing here, will fold his operation as of Monday (1). Taylor outlined his reasons in a letter to all his manufacturers which included Musicor, Fantasy, Project 3, Starday-King, Chart and Royal American.

Taylor emphasized that although Jather will fold, two veteran employees, Dick Daly and Alex Allan, will continue his Dart Records subsidiary, which handles components, phonographs, accessories and does a five-state rack business. Taylor will not be associated with Dart.

Taylor said he plans a vacation and would probably re-enter the recording industry, but not in distribution. He is publisher of Country and Western News Scene, a regional country monthly which is going national.

Jather's departure leaves Heilicher Brothers as the only full distributor in the city. Capitol and Columbia have sales offices. Al Abrams, who had Abrams Sales here, closed as a label outlet last month to become the Kinney label's sales rep here.

# Merc Big Buildup on 2nd Mangione Album

NEW YORK—Mercury Records is gearing for a big buildup on albums made of Chuck Mangione's "live" concerts. With the first Mangione concert LP, "Friends & Love" already under its belt, Mercury moved into the Auditorium Theatre, Rochester, N.Y., May 14-15 to record Mangione's new work, "Together," in performance with the Rochester Philharmonic Orchestra. "Together" will be a double-LP package. No release date has been set.

"Together" was videotaped by National Educational Television May 18 before an invited audience of regional school orchestra and band leaders and their leading music students. Admission was free. The three concerts of "Together" at the Auditorium Theatre, incidentally, were sold out. Last year, "Friends & Love" was also videotaped by NET and shown widely all over the country.

Of Mangione, Charles Fach,

Mercury vice president, said, "On the basis of the new recording and the new musical directions that Mangione is now exploring, both in his writing and in his performing, I firmly believe that he will soon become one of the real superstars of the industry."

Meantime, the first Mangione album has sold over 13,000 double-album units in the Buffalo-Rochester-Syracuse area, Mercury claims. The album is also breaking out in the Dallas area, the label's sales rep here.

(Continued on page 8)

# NARAS Youth Seminars Begin June 14 in Nashville

NASHVILLE—A weeklong seminar, funded by the National Academy of Recording Arts and Science (NARAS) and sponsored

by the Nashville chapter, will be presented June 14-18 by the NARAS Institute of Creative Development and Training.

The session is open to young people, 17 and up, who are interested in the recording industry. This is part of the NARAS overall program to provide educational facilities to persons seeking creative positions in the commercial music industry.

During the session, a review of the music business will be discussed and demonstrated by top names in songwriting, publishing, producing, recording and engineering. Several studios will be utilized as classrooms: Columbia, Metropolitan Music, Monument, RCA, and Woodland Sound Studio.

Planned are trips to Illustration Design Group, and Aesthetics, both art and design studios; Southern Plastics, a record pressing plant, and the Country Music Hall of Fame and Museum. Rick Powell, a NARAS governor and instructor at Peabody College, is director of the institute.

For More Late News

See Page 70

## Georgie Woods Testimonial



Among the hundreds paying tribute to WDAS-radio air personality at a testimonial dinner in Philadelphia May 16 were Al Bell of Stax and Jerry Wexler of Atlantic Records.



Gov. Milton J. Shapp of Pennsylvania and the guest of honor, Georgie Woods, chat at the affair. Governor Shapp was one of the featured speakers at the banquet.



Jerry Boulding WWRL greets honoree Georgie Woods.



U.S. District Judge Leon Higginbotham of Philadelphia congratulates Woods.

## 3 Free Seminars Set for EIA Show

NEW YORK—The 1971 Consumer Electronics Show will focus on products and marketing developments in both the audio and video fields. The topics will be highlighted at three separate morning seminars, June 27 to 30.

According to Jack Wayman, staff vice president, Electronics Industry Assn., Consumer Electronics Group, sponsors of the show, the three conferences are designed to provide consumer electronic retailers with capsule views of important developments in the industry today. Wayman pointed out that no speeches will be made at the conferences. "Instead, the sessions will use a panel question and answer format, with the moderator and audience asking panelists questions on important facts of the consumer electronics industry," he said.

The National Appliance and

Radio/TV Dealers Association (NARDA) will co-sponsor the first session on "Retail Marketing" with the EIA-Consumer Electronics Group. Wayman noted that the input of NARDA executives would add materially to the effectiveness of the conference. Jules Steinberg, executives vice president of NARDA, said that his organization welcomed the opportunity to participate in the conference. He continued, "We see it as recognition by all segments of the trade that technological advances made by manufacturers are just one leg in an important triangle involving distribution and retailing." There is no admission to the conferences, he pointed out.

### Perception Bows A Talent Search

NEW YORK—Perception Records is launching a talent search for possible album product to bolster an expanding LP catalog. Arthur Aaron, head of the search, is particularly interested in concept album product but wishes to hear from any artist who has yet to be signed to a recording contract. "We have an open-door policy and expect to establish a firm LP catalog through this search," said Aaron. He can be reached at Perception, 165 W. 46 St. (212) 765-9690.

### Dallas Promoter Forms Disk Label

LOS ANGELES — NEC Records has been formed by National Entertainment Corp., a Dallas concert promotion firm. President Julio Aiello is currently setting up his contemporary music roster, working with administrative assistant Irma Newton.

## RCA RELEASES 19 GOLD DISKS

NEW YORK—RCA Records is releasing 19 new Gold Standard singles. The artists on these singles include Elvis Presley, Perry Como, Dolly Parton, Kenny Price, Charley Pride, Michael Nesmith and the First National Band, the Friend of Distinction, Jim Reeves, Albert Ammons, Peter Johnson, and Meade Lux Lewis, Charlie Barnet, Duke Ellington, Benny Goodman, Artie Shaw and Fats Waller.

## Donovan Rebutts Ron Alexenburg

LONDON—Donovan has denied a statement made by Ron Alexenburg in Billboard, May 1, which claimed that Donovan was in breach of his recording contract with Epic and was not free to record for any other company. The matter is being taken up by the attorneys for CBS and Donovan. Billboard intended no damage to Donovan's position in this dispute by reporting Alexenburg's statement.

## NARAS Bd Elections

NASHVILLE—Seventeen music industry people were elected to the board of governors of NARAS here, replacing those whose terms expired.

Those elected are George Hamilton IV, Larry Butler, George Richey, Jim Glaser, Charlie Talbot, Jerry Crutchfield, Hank Levine, Bill Fitzgerald, J.D. Sumner, Bob Benson, Bill Denny, Brad McCuen, Knox Phillips, Mary Reeves, Joe Talbot and Cliff Williamson. Those remaining on the board are Jake Hess, Frank Jones, Henry Strzeliki, John Sturtivant, Bob Tubert, Don Tweedy, Bill Walker, Terry Woodford, Fran Powell and Bill Williams.

The governors will meet in two weeks to elect officers for the coming year.

## Folio Display on 25 Top Tunes in '71

NEW YORK—The Free Library of Philadelphia is exhibiting 25 of the top tunes of 1971 in a sheet music display, "Art on Music." The exhibit, which runs through July 19, features the work of American and European artists and will also show the development of the illustrations on sheet music.

## Studio Track

By BOB GLASSENBERG

With everyone building new studios and adding space age equipment and every gimmick and gimcrack available, one would think the musician who wants to record would be in paradise by now. But alas, the truth is out, via associate from Billboard's Los Angeles office George Knemeyer. He recently interviewed Gus Dudgeon, the man who produces Elton John and also engineered much John Mayall, Marianne Faithful and Bonzo Dog Band material. Dudgeon had a few things to say about studios, particularly the Abbey Road Studios where the Beatles, rest their souls, recorded their breakthrough "Sergeant Pepper's Lonely Hearts Club Band," LP, as well as their "Abbey Road," LP.

"Abbey Road is a most antique place," said Dudgeon. It looks like a film sound stage rather than a recording studio. They didn't install an 8-track machine until a few years ago, after Sergeant Pepper, which was done on a 4-track.

"Of course, a studio preference is entirely up to the artist. I know Pink Floyd loves Abbey Road Studios," said Dudgeon. "All of Elton John's material has been either recorded or mixed down at Trident Studios in England."

Now before we go on with Dudgeon's remarks, let us look into the past to a dreary dungeon on west 47th St. in New York City, the old Hit Factory owned and operated by Jerry Ragavoy. The place definitely needs a paint job. The sound-proofing leaves something to be desired. And the equipment is

perhaps one step above Abbey Road. But, artists are faithful to this place, Although Ragavoy also has another Hit Factory a little further West and that place is cleaner, brighter, and perhaps sound equipment-wise. But it was from the old hit factory that B.B. King did much recording. Also Howard Tate, Michael Bloomfield and artists who are enjoying a revival these days. Why such a place to record? Well, it is the blues you know.

Now to Jay Senter, president of Nix Nox productions. Senter has been producing a blues LP featuring several older blues artists. "The bluesmen seem to prefer the older studios like Gold Star, Los Angeles, rather than the plush, modern studios," Senter said. "They are used to a certain type of studio and can't get the proper feeling in the newer studios." The album which Senter is producing will feature Son House, Mississippi Fred McDowell, John Jackson, Mance Lipscomb, Big Joe Williams, Arthur Big Boy Crudup, Johnny Shines with Spencer Davis and Peter Jameson, part of the newer old generation, playing on some of the tracks. The Record Plant West also plays a role in this LP, which will be released on UA Records.

"Many of the studios in the U.S. are legendary back in England," said Dudgeon, mentioning Gold Star as a prime example. "It has an especially big reputation because of the material recorded there. There are about 15 studios between Los Angeles and Chicago that are well known in the U.K.," Dudgeon said.

## 2d Suit Vs WCFL Settled Out of Court

CHICAGO—A second federal district court suit, involving radio station WCFL general manager Lew Witz; his brother, Charles Witz; Richard Gassen, chief of 22nd Century, Inc., concert promotion office, and onetime WCFL program director disk jockey Jim Stagg, alleging antitrust violations, was settled out of court recently. Billboard (May 22) previously reported on an antitrust suit filed by two local record promotion men alleging collusion by the Witzes, Gassen and a Texas management/production firm.

In the suit originally filed in September 1970, Frank Fried, chief of Triangle Productions, Inc., formed here by him in 1958, charged that 22nd Century, Inc., the Witzes, Gassen and Stagg and WCFL coerced to provide unethical competition to Fried's company. The suit alleged that rival 22nd Century received "discriminatory low rates for its advertising, free radio publicity and free radio plugs."

### WCFL Execs Named

Suit further charged that Stagg and Lew Witz were principals in 22nd Century, along with Charlie Witz and Gassen, a Fried employe until he opened 22nd Century. Suit claimed that WCFL paid for newspaper advertisements of concerts being promoted by 22nd Century. The suit further claimed that, starting about January 1970, 22nd

Century limited its advertising primarily to WCFL and that during this period, records by acts booked by 22nd Century were played an "inordinately large number of times by WCFL at the direction of Stagg and Witz." Records by artists booked by Fried were "underplayed by WCFL," the action charged.

## IRDA Adds To Benefits for Its Members

CHICAGO — Independent Record Dealers Association (IRDA) members here can now obtain printing services at a special discount and may soon be able to obtain group hospital and vandalism insurance. IRDA is also moving closer to an entente with the Association of Record Dealers in New York, and has adopted an official emblem for dealer's windows. It will soon be chartered by the State of Illinois and plans to continue meeting at RCA's recording studios here.

IRDA president Frank Sparks told members at the meeting here recently that one-stops seem "less anxious" about the newly formed dealer group "because we are still in the very beginning of adopting our long-range goals." IRDA has a committee meeting with one-stops now.

RCA's local a&r chief David Kershenbaum addressed IRDA and explained how dealers could discover recording talent outlining procedures he related recently in Studio Track (Billboard, May 22).

MAY 29, 1971, BILLBOARD

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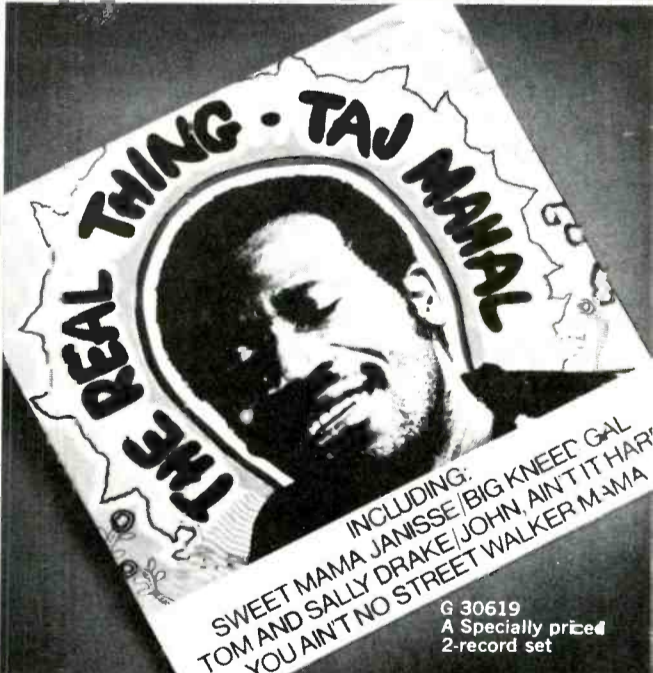
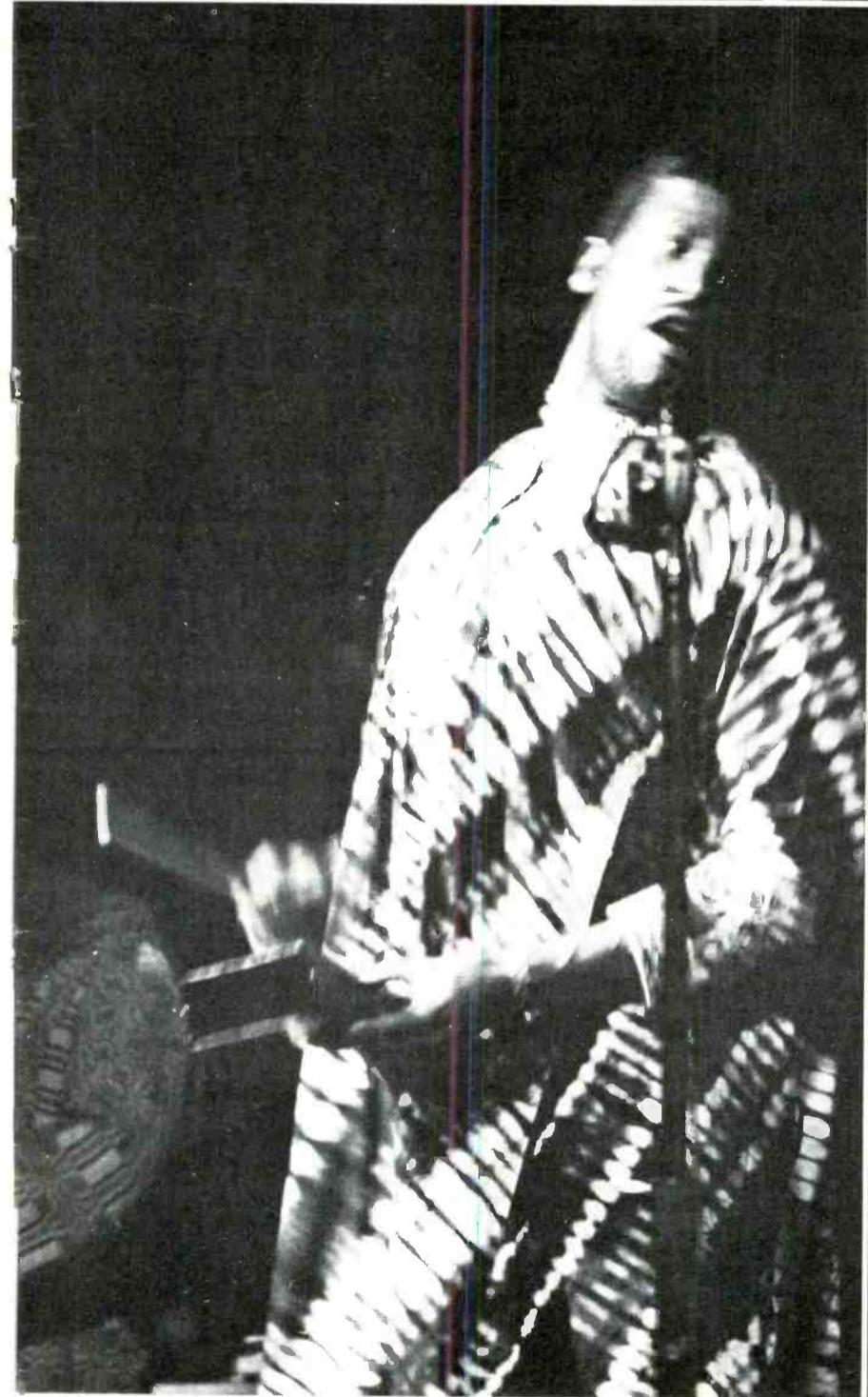
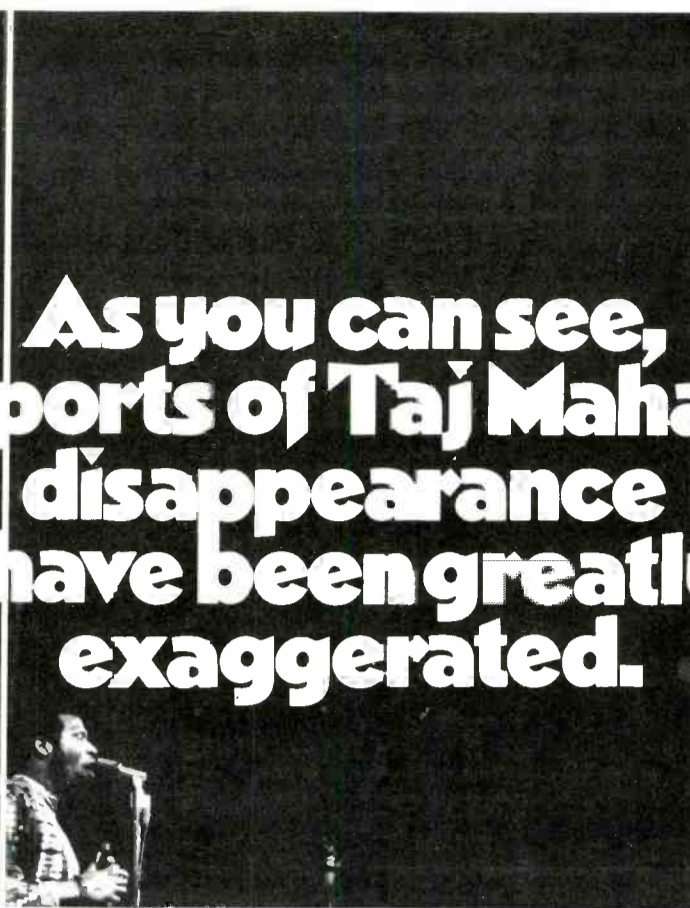
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**As you can see,  
reports of Taj Mahal's  
disappearance  
have been greatly  
exaggerated.**



When Taj went to Spain a little over a year ago, a lot of people might have thought it was to give up singing.

But he didn't cross the ocean to forget about music. Instead, he wrote a lot of new songs about the mean mamas back home,

a messa corn liquor, and catchin' catfish down by the fishin' hole.

Taj came back like he always intended. And immediately sold out two performances at the Fillmore East.

Now, his new album, "The Real Thing," is a two-record

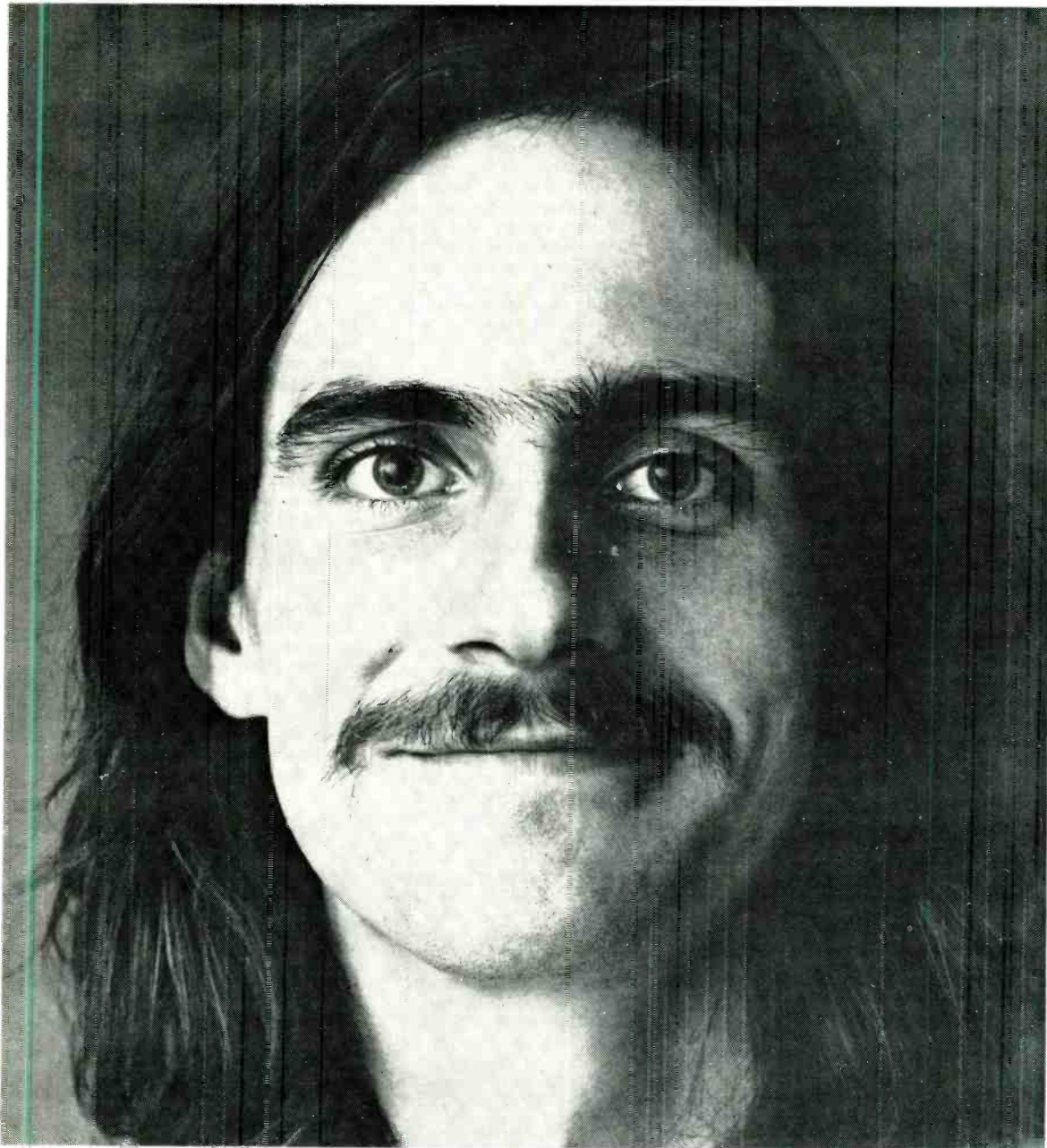
set of what happened there. And it includes instrumentation that most people never thought to use in city-slicker country blues: a flugelhorn, four tubas, two harps, a Mississippi National steel-bodied guitar, and a Spirit of '76 six-holed fife.

So if it seems like there was a long wait between Taj's albums, just remember what Taj says: "This album has all the time in the world in it."

**On Columbia Records<sup>®</sup> and Tapes**

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**James Taylor's  
New Single Is  
"You've Got a Friend"**

(Warner Bros. 7498)

Thanks to

KCBQ  
KDAY  
KDWB  
KHJ  
KFJZ  
KISM  
KLIF  
KOIL  
KRLA  
WAEC  
WAIL  
WALG  
WAXZ  
WAYS  
WBEQ  
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WCAS  
WCFL  
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WDAK  
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WDOL  
WEAM  
WFCM  
WFLN  
WGOW  
WGST  
WHBQ  
WHHY  
WHYN  
WIFE  
WIIN-pick  
WIST (already Top 10)  
WIXY  
WKBW  
WLS  
WMAK  
WMAK  
WMP3  
WNOX  
WOR-FM  
WORD  
WPGC  
WPOP  
WRFC  
WRKO  
WRSC  
WTIX

It's from his album,  
*Mud Slide Slim*  
and *the Blue Horizon*  
(Warner Bros. BS 2561,  
also available as an Ampex-distributed tape)

## Comedian Bruce Is Spurring A Revival on Three Fronts

• Continued from page 1

being repackaged and retitled, "To Come" for release shortly.

Meanwhile, Fantasy Records, the label for which Bruce originally recorded in the 1950's is alerting its sales staff to its Bruce catalog, which has never been deleted. Fantasy has five albums on release and plans a new Bruce package from live nightclub dates, which will be available in the fall.

Bruce on Fantasy includes "In-

terviews of Our Time," "The Sick Humor of Lenny Bruce," "Togetherness," "Lenny Bruce — American" and "The Best of . . ."

United Artists is repackaging an earlier release, "Midnight Concert" taken from a Carnegie Hall appearance in 1961 for immediate release.

Also available is a two-album set, "Berkeley Concert," taken from an appearance at the California campus, on Frank Zappa's Straight Records. Capitol Records, some years ago, released an album concerned with Bruce's life as part of a documentary series, but this has since been deleted.

Douglas International and Mrs. Marr secured an injunction against the New York Village Gate production, "Lenny," by Fred Baker, on the grounds that it infringed on their copyright of their "Essential Lenny Bruce" book. Baker is now rewriting and the revised play will open mid-June.

The Baker production features Bernie Travis as Bruce, a part he also takes in the Bruce film, "Dirtmouth," released by Superior Films. Already available is a filmed documentary, "Lenny Bruce," of the comedian, on a nightclub stage and a short, Lenny on TV. Writers Albert Goldman and Lawrence Schiller are preparing a biography on Bruce for winter publication.

## Mercury Push On Mangione

• Continued from page 3

bel adds. A single from the album, "Hill Where the Lord Hides," has been out a week and is already No. 4 on WKBW in Buffalo, a Top 40 station.

Jerry Myers, owner of Action One-Stop, Buffalo. "We feel that the LP will do over 20,000 units here." Fach added, "If the Buffalo action is any indication, I think that 'Friends & Love' will be the biggest LP in Mercury's history."

In support of its Mangione push, Mercury flew a contingent of jazz and rock writers to Rochester for the "Together" concerts.

## U.K. Indie Mfrs. Hit Piracy

• Continued from page 1

two illicit albums, one by the Rolling Stones and the other by Cream, at London's British Homophone pressing plant.

The type of action under consideration is a special bootleg subcommittee of the Association of Professional Recording Studios, likely to be proposed by the association's chairman, Jacques Levy at the annual meeting this week.

Levy was contacted by British Homophone's production manager, Peter Shrubbsall, after the bootleg album discovery at the plant. Two thousand copies of the Cream album and 1,000 copies of the Roll-

ing Stones, recorded live at the band's concert at London's Roundhouse, were ordered. Said Shrubbsall: "We received a pair of lacquers, one of which was identified by the initials TOM. We were suspicious that it might have been Tom Jones and checked with the customer, who explained that it meant Through Our Mind, the name of the group. But a further check with MCPS came up with the name Top of the Milk, which was close enough to Cream for us to ask the Robert Stigwood office for help.

"The other lacquer was identified by the initials RH, but because there appeared to be a fault

## House Copyright Group to Hold Piracy Hearing

WASHINGTON — The House copyrights subcommittee will hold a public hearing Wednesday, June 9, on the McClellan Anti-Piracy bill. The subcommittee has not yet announced the witness list, which will include government and music industry spokesmen.

The McClellan bill S. 646, would provide a limited copyright protection against unauthorized duplication of recordings in the federal copyright law. It would also allow music publishers full damage and recovery rights provided in the statute. Under present law, penalties for unauthorized recordings under the compulsory licensing of copyright music are tied to the mechanical royalty rate.

Subcommittee Chairman Robert W. Kastenmeier (D-Wis.) played a strong role in working out the House copyright revision bill during 22 days of public hearings and 51 executive sessions in 1966. The bill passed the House in 1967, but was stripped of the controversial cable TV terms, which are still delaying revision action in the Senate. The general revision bill now before the Senate (S. 644) would also give recording and music copyright owners the protections proposed in the anti-piracy bill, but the revision could take a year or more to pass.

## Merc Strong Launch On Matthews Album

NEW YORK — Mercury Records has mapped out a comprehensive merchandising campaign for the launching of Ian Matthews as a solo artist on the Vertigo label. The Mercury campaign, formulated by Lou Simon, senior vice president and marketing director, includes a trade advertising schedule which will appear simultaneously around the world; selected consumer ads in the contemporary rock press, and program of cooperative dealer ads in metropolitan press. Further consumer penetration is planned through radio spots on late-night

Top 40 radio stations, beginning in June.

Dubs of Matthews' new single, "Hearts," were sent out in advance of its official release date to radio stations. Wide-ranging tours will be undertaken by Mercury's national and regional promotion staff. The single is in a four-color sleeve. A special presentation book has been designed for the release and includes an order form, reprints of clippings and other press information, photos and cover slicks. A two-color poster has been made available in bulk to dealers and distributors.

### Rival Label LP

Salesmen's samples of the new LP and presentation book will include a copy of the Matthews' Southern Comfort LP on Decca.

From the end of May through June, a 15-minute, 16mm color film of Matthews in four segments is being routed to local TV shows for additional exposure.

Matthews will make his first trip to the U.S. to assist in the campaign. He arrives in Washington Monday (31) and will visit numerous markets for radio and press interviews. Receptions are scheduled for New York, Chicago and Los Angeles. Matthews will be accompanied throughout the tour by Paul Nelson, publicist in Mercury's New York office. They will be joined in San Francisco and Los Angeles by Mercury's publicity director, Mike Gormley.

The album itself is a double-fold package and contains printed lyrics. Extra quantities of the jackets are being distributed for use as a self-standing display unit.

## Fox Seeks Bigger Role

• Continued from page 1

reduced price records at less than statutory rate; authorization for the Fox Agency to license record club sales and free and bonus records at 25 percent less than the statutory rate, and authorization for the Fox Agency to license overseas post exchange sales at 25 percent less than the statutory rate.

The Fox Agency already has set up a pilot project with the cooperation of Capitol Records. The new system requires Capitol Records to furnish the Fox Agency with its complete periodic release schedule. All recordings on Capitol's schedule will be automatically licensed in behalf of the publishers who have adhered to the new licensing procedure. The Fox Agency plans to notify on a weekly basis its principals of their copyrights which have been released.

The Fox Agency is assuring the publishers that this new procedure contains all the safeguards necessary to protect the interests of the publishers it represents.

Following a trial period with Capitol, the Fox Agency plans to enter discussions with other record manufacturers in connection with this new licensing procedure.

## 'Opry' Pioneer, Louie Buck, Dies At Age of 61

NASHVILLE — Louie Buck, pioneer radio broadcaster for WSM and announcer for 20 years on the NBC-programmed segment of the "Grand Ole Opry," died here May 18. He was 61. "Cousin Louie," as he was known during his "Opry" days, was WSM sales manager at the time of his death.

For seven years he served as master of ceremonies for WSM's "Sunday Down South" program, originated for NBC. He was considered for many years the leading announcer in the field of country music. A native of Bessemer, Ala., he also worked in the sports end of radio.

## First Tour of U.S. For Crazy Horse

NEW YORK — The first national tour for Crazy Horse will start the first week in July. The Reprise Records Group, who formerly backed Neil Young, will tour over seven weeks and are set to play 27 cities, sharing the bill with Stephen Stills. Jack Nitzche, who produced the group's Reprise solo album and played on the sessions, will tour with the other members of Crazy Horse.

Among the major dates set are the Chicago's International Amphitheater, Boston Gardens, Philadelphia's Spectrum, New York's Madison Square Garden, Oakland's Coliseum and Los Angeles' Forum.

we played the lacquer, something we don't normally do. There was nothing on the first side to identify the music, but on the second we heard a voice announcing 'ladies and gentlemen—the Rolling Stones'."

Shrubbsall said that he asks all customers to sign an indemnity form absolving the company from infringement of copyright. "Something needs to be done now to get the ball rolling," he added.

Jacques Levy feels a special subcommittee of the factory committee is needed. "Our aim is to protect the factory, to make sure they can't be blamed if a bootleg album slips through. This would obviously require some sort of arrangement with the MCPS to safeguard the plants. The exact arrangements will have to be worked out later, this is only an idea I hope the annual meeting of the association will discuss."

Another instance of the vulnerability of the independent manufacturer was illustrated by Richard Clark, managing director of Orlake. He said, "The only case where we have pressed a bootleg album was one by the Rolling Stones where the customer had already been to the MCPS and they had given the customer permission for us to press it without listening to it."

At the MCPS, Ray Ellis, manager of commercial records commented: "We are in touch with all pressing plants regarding this problem, although as we get thousands of requests from people, it would be impossible to listen to every recording. As it has been indicated in the press recently, however, it is getting increasingly difficult for bootleggers to get their albums pressed in this country. We are taking all the steps necessary to combat the bootleg trade."

## Top Hotels For IMIC

• Continued from page 1

and assure them of desired room reservations.

Conference registrations should be addressed to IMIC-3, 9th Floor, 300 Madison Ave., N.Y., N.Y. 10017.

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# RAY PRICE

I WON'T MENTION IT AGAIN

As if "I Won't Mention It Again" weren't incentive enough, the new Ray Price album comes with a free bonus:

The follow-up to Ray's gold "For the Good Times" album comes with a free 7" record which features Ray reminiscing about the highlights of his sensational career as a Columbia artist. It also includes excerpts from six of Ray's albums.

As for the new album itself, it's filled with great songs sung by a man at the summit of his career. Including Ray's latest No. 1 country hit, "I Won't Mention It Again," (currently climbing the pop charts).

It's an album that every Ray Price fan will want. With or without the free bonus record.



C 30510

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RELEASE ME / HEAR'ACHES BY THE NUMBER / MY SHOES KEEP WALKING BACK TO YOU / CRAZY ARMS / AND EIGHT MORE CLASSICS

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INCLUDING: THERE'S NO FOOL LIKE A YOUNG FOOL / A GIRL IN THE NIGHT / LONELY STREET / LET ME TALK TO YOU / NIGHT LIFE

CS 8771

## RAY PRICE BURNING MEMORIES

INCLUDING: MAKE THE WORLD GO AWAY / RELEASE ME / BURNING MEMORIES / LET ME TALK TO YOU / YOU'RE THE GIRL I'VE BEEN HER OFF MY HANDS

CS 9089

Now available: these Ray Price favorites with new, updated covers.

On Columbia Records and Tapes



This album contains two All-We-Know & Rainy Days and Mondays. Shipped Thursday, May 13 and Friday, May 14. Already a gold record. SP 3502.  
Produced by Jack Fagnano. A&M Records and Tapes.

# CARPENTERS



# ARETHA

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SD 7205



On Atlantic Records & Tapes  
(Tapes Distributed by Ampex)

## Cap's Rice Opines on Youth Mart

CHICAGO — Thirteen-year-old girls buy most of the records and tape. In fact, girls buy probably 70 percent of all prerecorded music software. Expounding statements like these and zipping back and forth on a Rolling Stones album of "Sticky Fingers," Capitol's Fred Rice jarred an audience of packaging experts here recently with facts on reaching the youth market.

Rice suggested to the people gathered at the National Packaging Exposition (most over 30): "Don't say 'right on' to a teenager. Don't use advertising headlines like 'Let's put it all together.'" He had already told the audience that teenagers hate to be referred to as "teen" anything. "Tell your (packaging) story honest, simple, straight."

Rice, national merchandising development manager, presented a list of "do's and don'ts" for packagers, first of which was "use music to communicate with youth." He said even though the heroes of youth "may be bad people," use them "and not last year's artists."

Other points: "Know youth trends. At Capitol we used to have a five-year plan. Do you know what it is today? It's a 30-minute plan."

He also told the packagers that hype won't work with youth today. "Youth does not accept advertising that attempts to create a false need."

Other jarring points: that "Song of the Humpback Whale," copies of which were eagerly grabbed up after his talk, "sell more than 60 percent of our artists." His point, take a chance. He said "Whale" was selling exceptionally well on campuses, and that it represented Capitol's nerve in innovation.

"The Beatles were on two other labels before they joined us. We came out with the same album—'Meet the Beatles.' But we did it with different packaging, a different marketing approach. Maybe the timing was wrong for the other labels (Vee Jay and Swan) or maybe they considered that airplay was enough—I don't know."

### Campbell Cited

As part of the mystery and impossibility of knowing a hit, he cited Glen Campbell. "He was with us four years and recorded two albums a year and was just a great guitarist and singer but it took one song to make him a smash success."

Rice contrasted the success of albums such as "Camp," featuring Kate Smith's "When the Moon Comes Over the Mountain." He said: "We picked this up for \$1,800 from a professor and that wasn't so bad. But what did it sell? Maybe 30,000 copies out a population of 220 million. We record the sounds of a drag race with no lyrics and it sells 128,000 copies."

Rice brought a few moans when he said: "In our business, for every two albums or tapes we produce, we get one back."

Someone asked how Capitol stays in touch with youth and he said one way was through campus representatives. "We pay them with surplus merchandise — we have an awful lot of it."

On a point of how girl singers had it tough in today's music world, Rice was challenged about the many female country artists on his label (Susan Raye, Billie Jo Spears, Anne Murray, Melba Montgomery, Wanda Jackson and

Jean Shepard have all had recent chart singles).

"Every industry has its bread and butter business, and country music is ours. We make money on country music. There's no big studio costs and for the most part

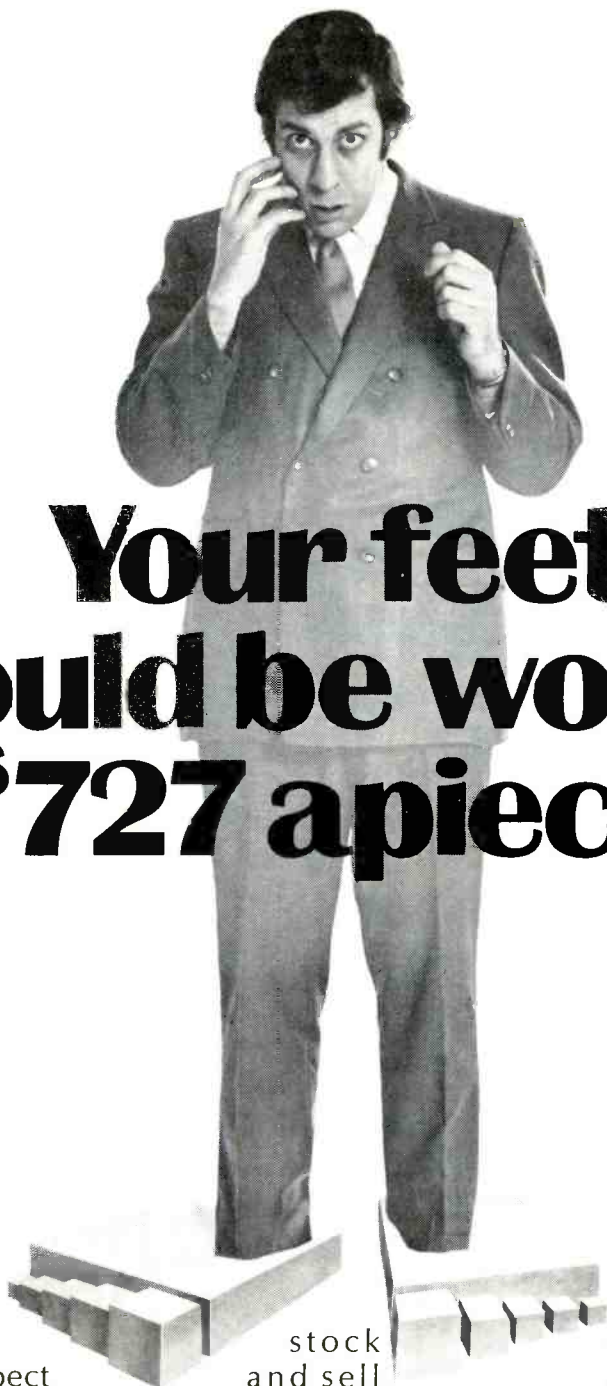
the sales are in the 30,000 area with very few returns.

"But you will note that all the country shows are coming off television. We've just heard that Glen Campbell will have to change his style—be less country."

## Sorkin to Handle Oddo Pick

NEW YORK — Sorkin Music Co., exclusive distributor of Hofner guitars, Ace Tone electric portable organs and Rhythm-Ace, a "push-button percussion" instrument, has obtained the distribution rights to Jerry Oddo's Hi-Fi Pick, an invention designed

to improve the tone of inexpensive guitars. Oddo also invented the Instant Magic Guitar Wheel, the multiple Magic Chord Wheel and the Tune 'N Time Metronome Record. The Sorkin offices are located at 370 Vanderbilt Motor Parkway, Hauppauge, L.I., N.Y.



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stock and sell the country's fastest-moving poster line, in less than 22 square feet.

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2700 assorted posters cost \$2100 delivered. To sell at \$4200 retail. The ingenious Poster Place unit 9'9"x2'2" is provided free. Expected turnover is 4 times a year, or \$16,000 a year in highly-profitable poster sales.



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**Gold  
Awards**

Engelbert Humperdinck has received a gold LP for "Sweethearts," on the Parrot label. This marks Humperdinck's seventh gold album.

MAY 29, 1971, BILLBOARD

# Tape Cartridge

## BASF Systems Debuts 2 Blank Cassette Lines

BEDFORD, Mass.—BASF Systems is introducing a line of chromium dioxide blank cassette tapes and a series of intermediate-priced gamma ferric oxide blank cassettes. Both lines will bow at the Consumer Electronics Show, Chicago, June 27-30. In addition, BASF will offer a new line of five- and seven-inch reels. According to Tom Dempsey, marketing and sales vice president of BASF, the chromium dioxide line will be distributed in 30, 60, and 90-minute lengths through its regular distribution channels. "We've concluded an agreement with DuPont to manufacture product," he said, "and we will be shipping by the summer."

The company's intermediate series, model SK, will be available in 30, 60, 90 and 120-minute lengths. The new reel line will be part of the intermediate line.

### New Series Made in U.S.

The SK series, Dempsey said,

will be completely manufactured in the U.S., from parts to plastics. "There will be no European production on the intermediate series," he said, "although we will continue to market our premium cassette and reel tapes in the plastic box configuration, which is imported from our parent company in Germany."

To produce the intermediate line and other products, BASF has opened a plastics plant on acreage recently purchased from Sunbeam. It also opened a distribution center on the company's 54-acre complex here.

BASF has phased out of manufacturing computer (disc drives) hardware in the U.S., but will continue to produce the product in Germany for the European market.

## ITA's 1st Seminar Spurs Nitty Gritty Sessions

WASHINGTON — A mood of growing concern over the future of the magnetic tape industry pervaded the First International Tape Seminar held here (May 12-15). The medium-sized group of delegates, deeply committed in one way or another to the concept of magnetic tape as an essential carrier of information and entertainment, placed much emphasis on the need for meaningful standards, realistic revisions to and enforcement of the copyright laws, and a general self-policing of the fledgling industry.

Alarmed by the proliferation of shoddy tapes and equipment, the spiraling problem of piracy, and the lackadaisical attitudes toward the industry's future generated by an influx of profit-oriented entrepreneurs, attendees formed a common front to work toward the eradication of such problems. Noticeably absent was the nonchalant

attitude of past conventions which, in essence, amounted to, "Well, the industry will eventually shake out itself." In its place was the more positive, "Let's not destroy the goose that lays our golden eggs."

### Workshops Help

The seminar, which was broken down into tight workshop sessions that encouraged audience participation, probed the major problems of the industry. Headed by key industry executives representing every imaginable aspect of tape's potential, they covered such touchy subjects as, "Avoiding Legal Problems in Producing or Acquiring Tapes"; "The Record Industry Takes Another Look at Tape"; "Changing Distribution Patterns for Tape"; "The Concern of Government With the Consumer," and "Emerging Market Opportunities for Increased Sale of Equipment."

These workshop sessions sparked animated questions and answers that revealed the emergence of a new breed of tape trader. One deeply involved in the future of his business, from the legalities of royalties to ever-changing consumer attitudes, and government's involvement in the industry.

As one tape industry executive reminded his colleagues at one of the sessions, "We need organizations like the ITA. We must have an organized and definitive voice if we are to disentangle ourselves from the chaos, indifference and irresponsibility that's threatening to engulf us. And, if we are to be successful in organizing ourselves and mapping a positive course of direction, we must put aside petty differences and move forward as a cohesive entity."

### Kornheiser Comments

Robert Kornheiser, vice president in charge of tape product, Atlantic Records, probably put his finger on the pulse of the industry's problem when he observed: "Tape was faced with many skeptics when it first made its appearance. However, it is now getting about one-third of the entire record industry business, and those skeptics are singing a different tune." Kornheiser does not share the opinion that tape will someday endanger the entire existence of the disk; but he does note that it has been a major plus factor in helping the music industry to keep up with ever-changing consumer tastes.

George Saddler, marketing manager, TDK Electronics Corp., observed: "We in the industry have lacked the foresight needed to give tape the direction it needs. We hope to make up for that lack through the ITA, and confabs like this seminar."

Saddler continued, "Now is the time for the industry to establish a basis for orderly growth, and to avoid the pitfalls of chaotic development; and we can only do it through the type of forum that an organization like the ITA, and seminars like this afford us."

Ed Campbell, vice president of Lear-Jet Stereo, said the ITA Seminar put into focus the problems with which the industry has grappled for the last five years, and that as a result, everyone attending was more encouraged about the prospects for the future.

"We now have the security of knowing that there are enough people in this industry that are sufficiently concerned about the tape market to want to make it continue," he said.

Frank Day, president of American Sound, called the seminar a launching pad for a new growth of the industry, encompassing both the audio and video. "This," he said, "has been one of the most meaningful conventions in the history of our industry. It explored all phases of the business from concept to marketing, and featured speakers knowledgeable in their respective fields."

### Another Seminar Soon

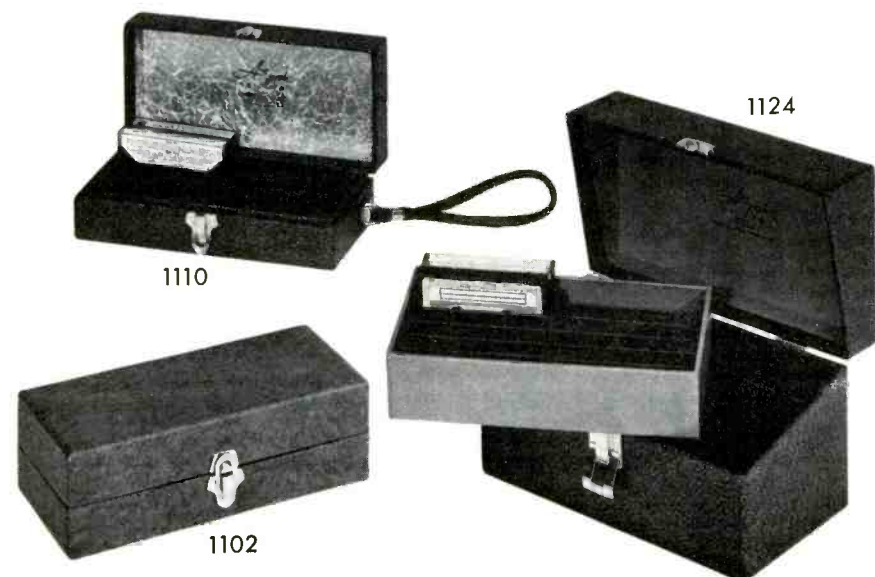
Donald Lubitz, of Media Management Association, Honolulu, hailed the concert of workshops as a means of allowing delegates to get to the nuts and bolts of the problems. "These in themselves gave added depth and meaning to the whole seminar," he said.

The convention drew an estimated 250 delegates from around the nation and Canada, and resulted in a motion being made for a similar gathering to be scheduled for sometime before the end of the year.

MAY 29, 1971, BILLBOARD



## This is one Cassette case your customers won't find in the Ampak line



There are a lot of people who buy Cassettes. And a lot more who would buy a case for them if you'd stock the complete Ampak line. Here are three of the most popular models:

No. 1110—compact, with stylish loop handle. Covered with gold and black plasticized material. Padded lid with gold-lined interior. Holds ten cassettes.

No. 1102—sharp looking. Available in red, black and ivory. The same case as 1110 but made without padded lid or handle to sell for less. Holds ten cassettes.

No. 1124—big capacity, double-deck case. Holds 24 Cassettes. Covered in black and gold material. Padded lid. Heavy duty plastic handle and brass plated hardware.

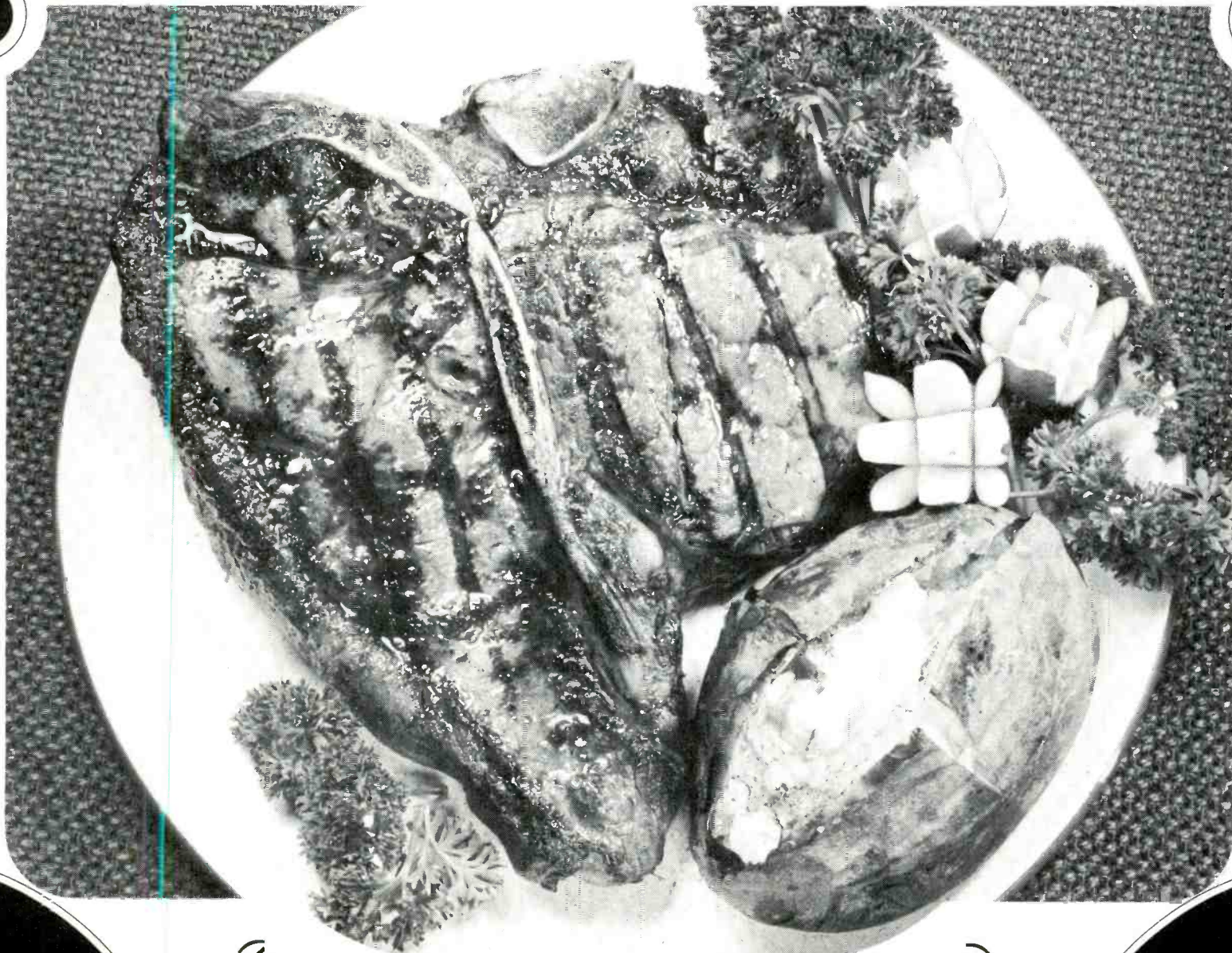
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It's new. From GRT. A big spring promotion of a select listing of 31 music tapes. Twenty-three popular artists. We call it STEAKOUT CITY. And, believe us, there's plenty at *steak* for you.

To make the program more interesting, we're sweetening the pot with a STEAKOUT CITY SWEEPSTAKES drawing. It'll be held at GRT's Corporate Headquarters on July 16, 1971. All you have to do to be eligible is fill in our special entry blank and mail it in. STEAKOUT CITY will run up until July 2. All entries must be postmarked no later than July 9 to qualify. So, get with it. The awards are rare.

### GRAND PRIZE:

A free steak dinner for two anywhere within the continental limits of the United States. (This includes first-class air transportation costs, plus

additional expenses with a limit of up to \$200.)

### 2ND PRIZE:

Twenty awards of Pfaelzer Brother's Fabulous "59" (58 prime steaks plus one boneless sirloin rolled tip roast).

### 3RD PRIZE:

One hundred awards of 12 8-oz. Pfaelzer prime boneless strip sirloin steaks.

**There Are One Hundred and Twenty-One Prizes In All to Be Won During GRT's Big "Steakout City" Promotion.**

**Rules:** It's simple. Just fill in your entry card and mail it to GRT.

Call your GRT distributor. He's got them. You don't have to buy a single

GRT music tape to win. And a small dealer has just as good a chance to win the GRAND PRIZE free steak dinner in any city as a big dealer does. Of course, no GRT employee is eligible. All winners will be notified personally by mail (and the curious can read the names in a small space trade ad we'll run). All entries become the property of GRT.

Get in touch with your GRT Distributor for more details about our sensational "Steakout City" Music Tape Sweepstakes and for your entry card. We think you'll agree it's a rare opportunity.

**GRT  
MUSIC  
TAPES**

## Ampex Studies Vendors, Reps And Direct Mail For Its Sales

LOS ANGELES—"This could be the start of something big."

That's the way a good many people are talking about the latest moves by Ampex to find new methods of distributing prerecorded tape.

Such talk may be the result of momentary euphoria, of course, but changing tape distribution patterns are emerging, and Ampex, among others, is taking the lead in its development.

For example, it is experimenting with several distribution methods, like:

—Offering a tape-by-mail (mail order) program for open reel, cassette and 8-track cartridges.

—Distributing prerecorded product in non-music locations through a network of manufacturers' representatives.

—Utilizing Electrodyne's Record-A-Tape, an 8-track tape dispenser/duplicator to reach supermarkets, gas stations and other specialty locations.

### New Outlets Pioneered

While other companies have

pursued new methods of distribution, it has been Ampex's pioneering muscle and licensing agreements which has enabled the company to be in the distribution forefront. "We're always searching for ways and methods to expose tape product on a mass merchandising level, particularly in specialty locations and non-music outlets," said Don Hall, vice president of Ampex.

Ampex recently advertised in the Wall Street Journal, offering "An unusual opportunity for representatives." The ad, in part, said: "We need broader representation and wider distribution . . . to meet the consumer demand for stereo tape everywhere. As the leading marketer in the stereo tape business, Ampex has been the innovator in developing lines of product, distribution and consumer awareness. Because of tremendous growth, we are once again straining the system."

Mail order is one way of reaching another market and a method of supplementing normal distribution, especially if a company has

a commanding segment of the market. Ampex will make its entire 3,800-album open reel catalog available to its tape-by-mail program.

### Multi-Label Catalog

The company has an impressive lineup of licensing agreements in open reel, including product from Capitol (and Apple, Angel, Angel/Melodiya), Kapp, Mercury, Elektra, Motown, Philips, Polydor, Scepter, Stax, among others.

Although it is "testing" a mail order program in cassette and 8-track, a spokesman for Ampex said, "We will offer all tape configurations by mail."

The tape-by-mail program works this way: Customers pay list price for the first selection in an order and receive a \$1 discount on each additional tape. Major discounts are offered on multi-reel sets, such as complete symphonies.

By its own figures, open reel (prerecorded) tape is about 3 to 3.6 percent of sales at retail, or \$18 million.

But where Ampex hopes to add muscle to its hold on the prerecorded tape market is in 8-track and cassette, and that's the strength of its tape-by-mail program, said a company spokesman.

# BUY DIRECT & PAY LESS!

Be a domestic importer and make money by buying at low prices. These car stereo tape decks start at \$16.95 per unit. Minimum quantity 100 units. Terms: Cash. No warranty.

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M-88



930



883



805



Q-84



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# Billboard Tape Cartridges

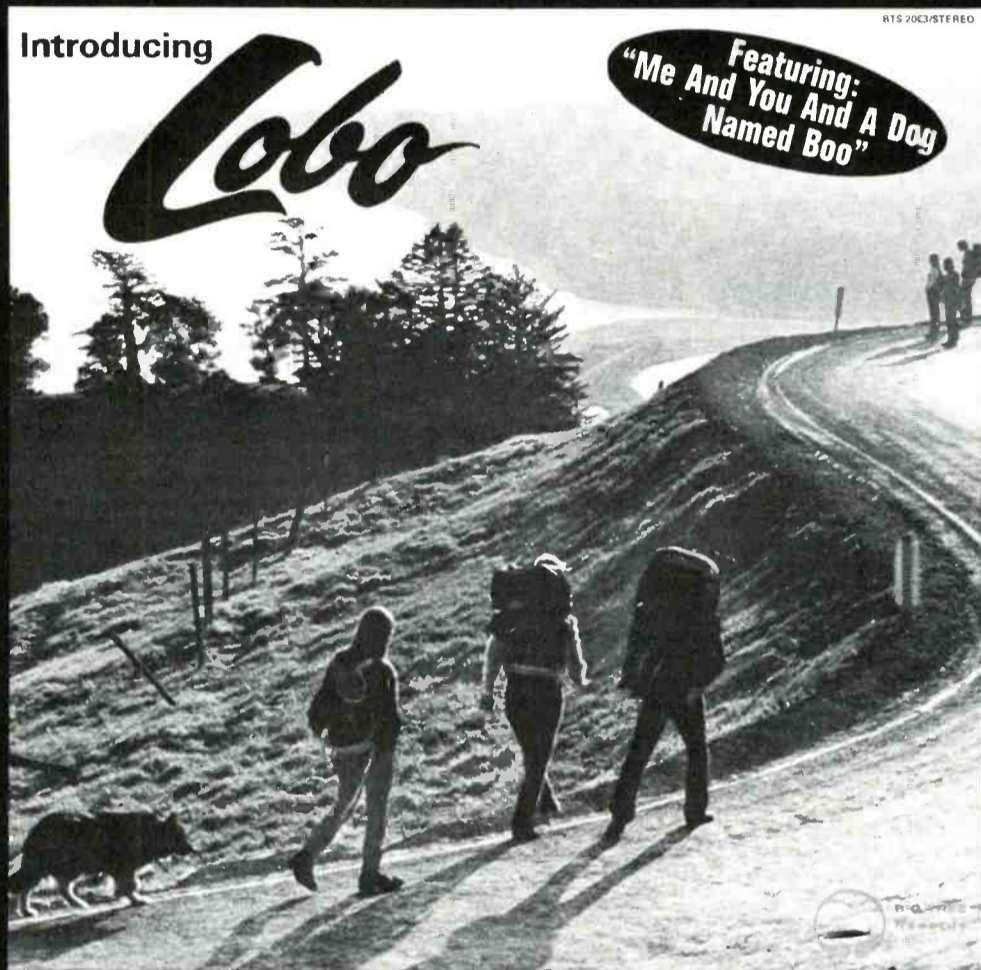
(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	<b>STICKY FINGERS</b> Rolling Stones, Rolling Stones (M859100; M559100)
2	2	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists, Decca (6-206; 73-206)
3	3	<b>4 WAY STREET</b> Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
4	6	<b>TAPESTRY</b> Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
5	5	<b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> James Taylor, Warner Bros. (Ampex M82561; M52561)
6	7	<b>SURVIVAL</b> Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
7	8	<b>GOLDEN BISQUITS—Their Greatest Hits</b> Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
8	13	<b>AQUALUNG</b> Jethro Tull, Reprise (M8 2035; M5 2035)
9	4	<b>UP TO DATE</b> Partridge Family, Bell (Ampex 86059; 56059)
10	10	<b>L.A. WOMAN</b> Doors, Elektra (ET8 5011; TC5 5011)
11	11	<b>MAYBE TOMORROW</b> Jackson 5, Motown (81735; 75735)
12	12	<b>BEST OF</b> Guess Who, RCA Victor (P8S 1710; PK 1710)
13	9	<b>PEARL</b> Janis Joplin, Columbia (CA 30322; CT 30322)
14	20	<b>NATURALLY</b> Three Dog Night, Dunhill (Ampex 85088; 55088)
15	14	<b>TEA FOR THE TILLERMAN</b> Cat Stevens, A&M (BT 4280; CS 4280)
16	16	<b>CLOSE TO YOU</b> Carpenters, A&M (BT 4271; CS 4271)
17	17	<b>ABRAXAS</b> Santana, Columbia (CA 30130; CT 30130)
18	15	<b>LOVE STORY</b> Andy Williams, Columbia (CA 304970; CT 30497)
19	28	<b>THE SKY'S THE LIMIT</b> Temptations, Gordy (G81957; G75957)
20	19	<b>CHICAGO III</b> Columbia (CA 30110; CT 30110)
21	21	<b>MANNA</b> Bread, Elektra (ET 8 4086; TC 5 4086)
22	22	<b>LOVE STORY</b> Soundtrack, Paramount (PA 8-6002; PA C-6002)
23	25	<b>EMERSON, LAKE &amp; PALMER</b> Cotillion (Ampex M89040; M59040)
24	26	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell (86050; 56050)
25	24	<b>PARANOID</b> Black Sabbath, Warner Bros. (Ampex M81887; M51887)
26	—	<b>11-17-70</b> Elton John, Uni (8-93105; 2-93105)
27	27	<b>BLOODROCK III</b> Capitol (Ampex 8xt 765; 4xt 765)
28	18	<b>WOODSTOCK 2</b> Soundtrack, Cotillion (TP 2-400; CS 2-400) (Ampex)
29	30	<b>THIRDS</b> James Gang, ABC/Dunhill (Ampex 8721; 5721)
30	31	<b>ALARM CLOCK</b> Richie Havens, Stormy Forest (GRT 8-6005; 5-6005)
31	23	<b>CRY OF LOVE</b> Jimi Hendrix, Reprise (Ampex M82034; M52034)
32	39	<b>BROKEN BARRICADES</b> Procol Harum, A&M (BT4294; CS 4294)
33	29	<b>THIS IS A RECORDING</b> Lily Tomlin, Polydor (8F 4055; CF 4055)
34	—	<b>TOM JONES SINGS SHE'S A LADY</b> Parrot (M79846; M77646)
35	34	<b>THE POINT</b> Nilsson, RCA Victor (P8S 1623; PK 1623)
36	33	<b>SWEET BABY JAMES</b> James Taylor, Warner Bros. (Ampex M81843; M51843)
37	36	<b>TUMBLEWEED CONNECTION</b> Elton John, Uni (8-73096; 2-73096)
38	35	<b>LOVE IT TO DEATH</b> Alice Cooper, Warner Bros. (Ampex 81883; 51883)
39	41	<b>GREATEST HITS</b> Glen Campbell, Capitol (8XW 752; 4XW 752)
40	—	<b>LIVE</b> Johnny Winter And, Columbia (CA 30475; CT 30475)
41	—	<b>HANGING IN THERE</b> Hudson & Landry, Dore (324; 324)
42	40	<b>GREATEST HITS</b> Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
43	42	<b>OSMONDS</b> MGM (Allison M84724; M54724)
44	48	<b>CHAPTER TWO</b> Roberta Flack, Atlantic (Ampex M81569; M51569)
45	43	<b>TARKIO</b> Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024)
46	46	<b>DIANA</b> TV Soundtrack/Diana Ross, Motown (M81719; M75719)
47	44	<b>GOLD/THEIR GREATEST HITS</b> Steppenwolf, Dunhill (Ampex M85099; M55099)
48	49	<b>PORTRAIT OF BOBBY</b> Bobby Sherman, Metromedia (890 1040; 590 1040)
49	50	<b>ROSE GARDEN</b> Lynn Anderson, Columbia (CA 30411; CT 30411)
50	38	<b>LIVE</b> Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)

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# Cartridge TV

## POLYGRAM WILL DEVELOP VIDEOCASSETTE MARKET

By MIKE HENNESSEY

MUNICH—One function of Polygram, the new holding company established by Deutsche Grammophon and Philips, will be to develop the videocassette market.

This was made clear by Polygram director Coen Solleveld, following DGG's international springboard meeting here April 28-30.

Solleveld said the group was not committed on software to any particular configuration. "If you can tell me which system will be the winner in Europe, then I will give you a positive answer."

He added that as far as Europe was concerned, many manufacturers had decided that the dominant system in the magnetic tape family was the Philips system.

Solleveld also said that the video disk offered good possibilities of development, and asked if Philips was working on a video disk system answered: "I'd be very surprised if they were not."

Answering questions from the international press corps were officials J. Dieter Bliersbach, Werner Vogelsang, Johannes van der Velden, Coen Solleveld, Kurt Kinkele, Richard Busch, Jerry Schoenbaum, John Fruid, Jacques Kerner, Kenichi Morita and Wolfgang Arming.

The conference was attended by more than 180 delegates from the international branches of DGG who were given details of the new Polygram company (reported in Billboard, May 8) and of plans for the 1971-72 season.

## European Publishers Audio/Visual Group

By BERNIE SIGG

ZURICH—The recently-formed International Publishers Audiovisual Association (IPAA) aims for "the exchange of information and the carrying out of joint investigations into cartridge television," explains Herbert Winter, its general secretary.

The exchange of information between the first six publishers will hopefully result in the development of market research, joint productions and the distribution of CTV programs. The organization's members include AB Bonnierforlaget of Sweden, Arnoldo Mondadori Editore of Italy; Bertelsmann Verlag of Germany; Editions Rencontre of Switzerland; Librairie Hachette of France and Verenigde Nederlandse Uitgeverijbedrijven of Holland.

"This joint market research,

joint production or distribution of joint audio-visual programs will not be carried out by the IPAA as such, but by two or more members of the association." Winter said. "The secretariat of the IPAA performs a documentation service into the development of audio-visual systems, standardization, the production of audio-visual programs by members, and outside producers or individuals who are active on the audio-visual cassette market."

The essential source of information for the documentation service is the work of special study groups who deal with questions arising from system development and programs. This will be carried out at conferences which will be held regularly and in contact with interested parties from the fields of hardware and software.

## Bankers Tune in to EVR

WASHINGTON—A new bank-based communications network, custom-designed for use by the nation's banking system, was unveiled here last week. Its primary phase calls for 18 25-minute public affairs programs in color EVR.

The initial program in the series, on problems and prospects in housing, was filmed at the

office of George Romney, Secretary of Housing and Urban Development (HUD). Future films in the EVR cassette series will feature other leading government, business and banking figures, discussing critical domestic issues that concern bankers and those they serve.

(Continued on page 19)

## Teletape Displays Avant Art

NEW YORK—The potential of expressionist art as a source of visual material for cartridge TV programming was demonstrated at Teletape Productions here. The company recently showed a special videotape of a collage of art expressions by Isaac Abrams and Carol Herzer to traders and recording executives.

The tape, shown against a background of electronic music created by Atlantic Records' Tonto's Expanding Headband on the Moog synthesizer, created a mosaic of patterns that sought to explore the concept of time, space and cosmic consciousness. Miss Herzer and Abrams, working together as a painting team for more than a year, developed the concept of the tape with the assistance of Lou Selener of Teletape, who also helped in coordinating the actual production.

### 10-People Effort

The team, working with an eight-man crew and the facilities of Teletape, utilized six original paintings, two drawings, and an assortment of other aids for special effects, in the development of the final product.

The tape, shot on two-inch color video and running about 2½ hours, will probably get its initial screening on cable television. Its primary purpose, however, is for use in a cartridge TV format as visual effects for compatible sound experiences.

According to Selener, Teletape is happy with the result of this experimental tape, and will continue to lend its support to similar projects, conceived by Abrams and Miss Herzer. Already on the drawing boards are plans for feature length presentations, special effect pieces and educational tapes. Said Abrams, "We are hoping that through our efforts we could raise the present standard of television from a purely commercial to an aesthetic level."

## RCA Eyes New CTV Inroads

NEW YORK—RCA's consumer electronics division is reported developing a color videotape system.

RCA's initial announcement of a CTV system revolved around the SelectaVision system based on laser beam/holograms, but this system has never been shown in public as technical problems have slowed down its development. (RCA was the only major hardware firm which did not exhibit at the recent first international cartridge television conference in Cannes.)

The SelectaVision development program has not been under the aegis of the consumer electronics divisions.

The videotape system would be both record and playback. SelectaVision is playback only. The VTR unit would be marketed as part of the SelectaVision line. Inklings that RCA was looking into other video systems were first reported in the March 6 issue of Billboard.

## Medical EVR Series Mounted By Ayerst

CHICAGO—Six electronic video recording (EVR) programs designed for doctors are included in a new medical information series shows from Ayerst Laboratories, New York. Programs will be viewed on Motorola's teleplayers. Ayerst plans expansion into other areas of medical programming.

## Training Tapes

# U.S. Videorecord Assn. Plan Series

By RADCLIFFE JOE

NEW YORK—The Videorecord Corp. of America, in association with the National Tool, Die and Precision Machining Association, (NTDPMA) will produce a series of vocational education CTV programs funded by the federal government. VCA will also produce a monthly electronic newsletter, titled "Newsletter of the Air" for the NTDPMA, using the EVR System.

The project marks the first direct involvement by the federal government in the practical application of CTV programming by a major national trade organization. It will be initiated with the development of two prototype cassettes for use in conjunction with the NTDPMA's government-sponsored skills-training programs.

The programs will be partially funded under contract with the U.S. Department of Health, Education and Welfare, and will be centered on the apprentice training skills in the nation's three-billion-dollar-a-year tool and die industry.

### Group Suggestion

Development of the project was suggested to HEW officials last year by the NTDPMA in its role as the nation's largest single skills-training contractor for the U.S. government.

According to Dr. Howard A. Matthews, director of HEW's Division of Manpower Development and Training, the NTDPMA will offer the government a comprehensive examination of the ap-

plicability of the new communications medium for use in conjunction with federally-sponsored manpower and training programs.

In addition to the production of the prototype cassettes, the NTDPMA will conduct field distribution tests, survey audiences and student response, and examine application techniques of the system. Off-line programming techniques, allowing the viewer to actively participate in training instruction, will also be implemented and examined.

The first of the NTDPMA programs will be developed for use by apprentice trainees in the tool and die industry, and will focus on elementary training of the student in a particular subject area of metalworking skills.

Students will have the opportunity of studying schematic diagrams projected through television receivers, as well as kinetic tape of metalworking machinery in operation.

### 2d Program Muled

The second program will be scaled for the industry manager/instructor who is responsible for educating the apprentice in certain aspects of on-the-job training. This segment of the project will be placed in the framework of a program readily acceptable by the instructor, and will employ elements of sensitivity training.

In addition to developing the cassettes for manpower development and training of industry apprentices, the NTDPMA project will also focus on intra-industry communications at the management level.

If successful, this segment of the project may provide solutions to a major problem of effective communications experienced by all national trade organizations.

According to William E. Hardman, executive vice president of the NTDPMA, the CTV medium offers an excellent alternative to the written word as a means of reaching members of the tool and die industry.

He said, "if our prototype programs are successful, we anticipate

(Continued on page 19)

## Videotape Takes Look at Sports

CHICAGO—Video Logic Corporation's slow-motion videotape system is being used by professional sports teams and President Edmund Aleks there will be further applications in the entertainment industry. The New York Mets and Kansas City Royals are using the system called Instar (instant analytical replay) for motion study.

Instar plays through a regulation television set and boasts the following qualities: slow motion with no intertrack crossover noise; twice the frame rate of conventional TV; variable slow motion from 5 to 20 percent of real time and no motion blur.

Aleks sees application in entertainment, especially in production where actors, dancers and singers can study articulation and technique through instant replay with the advantage of slow motion action.

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COMPLETE CONFERENCE TEXTS WILL BE PUBLISHED IN A SERIES OF 8 BOOKLETS AT \$2.50 EACH, WITH DISCOUNTS FOR MULTIPLE EDITIONS. FOR INFORMATION: Mort Nasatir, Billboard Publications, Inc., 7 Carnaby St., London W1, England.

# Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		

1	3	16	—	RAINY DAYS AND MONDAYS Carpenters, A&M 1260 (Almo, ASCAP)	3
2	7	11	29	THE DRUM Bobby Sherman, Metromedia 217 (Wren/Viva, BMI)	4
3	5	14	32	FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	4
4	13	26	—	I'LL MEET YOU HALFWAY Partridge Family, Bell 996 (Screen Gems-Columbia, BMI)	3
5	1	1	3	ME AND YOU AND A DOG NAMED BOO Lobo, Big Tree 112 (Kaiser/Famous/Big Leaf, ASCAP)	8
6	2	2	1	IF Bread, Elektra 45720 (Screen Gems-Columbia, BMI)	10
7	6	6	12	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	5
8	8	10	27	AND I LOVE YOU SO Bobby Goldsboro, United Artist 50776 (Mayday/Yahweh Tunes, BMI)	4
9	4	7	14	A MAMA & A PAPA Ray Stevens, Barnaby 2029 (Ahab, BMI)	5
10	11	12	20	TOAST & MARMALADE FOR TEA Tin Tin, Atco 6794 (Casseroles, BMI)	5
11	25	—	—	FLIM FLAM MAN Barbra Streisand, Columbia 4-45384 (Tuna Fish, BMI)	2
12	35	—	—	IT'S TOO LATE Carole King, Ode '70 66015 (Screen Gems-Columbia, BMI)	2
13	12	5	5	ME AND MY ARROW Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)	12
14	21	23	35	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	5
15	23	39	—	LIFE Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	3
16	9	9	4	PUT YOUR HAND IN THE HAND Ocean, Kama Sutra 519 (Beechwood, BMI)	11
17	34	—	—	I DON'T KNOW HOW TO LOVE HIM Helen Reddy, Capitol 3027 (Leeds, ASCAP)	2
18	19	—	—	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA 47-9976 (Vector, BMI)	2
19	20	25	38	REACH OUT I'LL BE THERE Diana Ross, Motown 1184 (Jobete, BMI)	4
20	14	8	8	STAY AWHILE Bells, Polydor 15023 (Coburt, BMI)	10
21	18	19	24	HERE COMES THE SUN Richie Havens, Stormy Forest 656 (Harrisongs, BMI)	6
22	15	15	34	I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman, Decca 32785 (Leeds, ASCAP)	4
23	39	—	—	LIGHT SINGS Fifth Dimension, Bell 999 (Sunbeam, BMI)	2
24	28	—	—	LOVE SONG Vogues, Bell 991 (Razzle Dazzle, BMI)	2
25	26	—	—	LET ME BE THE ONE Jack Jones, RCA 74-0475 (Almo, ASCAP)	2
26	29	35	40	LOVE LOOKS SO GOOD ON YOU John Bahler, Warner Bros. 7474 (Central Songs, BMI)	4
27	27	—	—	BROWNSVILLE Joy of Cooking, Capitol 3075 (Bear Brown, ASCAP)	2
28	17	13	6	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	10
29	30	—	—	LOVE HER MADLY Doors, Elektra 45726 (Doors, ASCAP)	2
30	10	3	2	I AM . . . I SAID/DONE TOO SOON Neil Diamond, Uni 55278 (Prophet, ASCAP/Prophet, ASCAP)	10
31	—	—	—	THEN YOU WALK IN Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	1
32	—	—	—	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes, Capitol 3086 (January, BMI)	1
33	33	34	—	NEXT YEAR (Bashana Haba'ah) Joy, Kama Sutra 523 (Blackwood, BMI)	3
34	31	31	39	IT'S TIME FOR LOVE Dennis Yost & the Classics IV, United Artists 50777 (Low-Saf, BMI)	4
35	36	37	—	NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	3
36	37	38	—	CAN'T FIND THE TIME Rose-Colored Glass, Bang 584 (Screen Gems-Columbia, BMI)	3
37	—	33	33	LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Silence, Ranwood 896 (Bon Ton, ASCAP)	3
38	38	—	—	SEA CRUISE Johnny Rivers, United Artists 50778 (Ace/Lancer, BMI)	2
39	—	—	—	INDIAN RESERVATION Raiders, Columbia 4-45332 (Acuff-Rose, BMI)	1
40	40	—	—	BRIDGE OVER TROUBLED WATER Aretha Franklin, Atlantic 2796 (Charing Cross, BMI)	2

Billboard SPECIAL SURVEY For Week Ending 5/29/71

## Tape Cartridge

### Tape Happenings

**Sensormatic Electronics Corp.**, Akron, Ohio, has developed an electronics system to protect tapes and disks from shoplifters. . . . More than 29,000 cassette players valued at \$1,080,000 were exported during November of last year to England. The figures are nearly double those for the same period in 1969 and reflect the increasing amount of foreign equipment being sold in U.K. . . . **Harman-Kardon** has named three new sales representatives: **Mort Fields Co.** to cover Illinois and eastern Wisconsin, **Lectro Sales Co.** in Michigan, and **Robert R. Reiss Assoc.** in New England. . . . **KRTV**, of Ryttyla, Finland, has installed a cassette duplicating system for production of its own prerecorded religious music and spoken word product. . . . **Frazer Music Club**, Helsinki, has added prerecorded cassettes to its club library. Fazer sells product for the labels handled by **Finnlevy**, **EMI Suomen**, **Discophon** and **Scandia Musikki** (tape only). . . . **Liberty/UA**, England, is offering a prerecorded cassette sampler to readers of a teen-age magazine published in the U.K. The sampler, "Mongrel," features Canned Heat, Groundhogs, Brinsley Schwartz, the World, High Tide, Hawkwind and Cochise. . . .

(Continued on page 59)

### Training Tapes

• Continued from page 18

a regularly scheduled series of monthly cartridge television reports on the state of the industry, to be distributed to NTDPMA chapters in all parts of the country for programming at business meetings."

The NTDPMA project will initially utilize the EVR Teleplayer manufactured by Motorola and provided by the Videorecord Corp. of America.

### Bankers Tune to EVR

• Continued from page 18

The production of the new series is a joint effort by the American Bankers Association and CBS Electronic Video Recording. The series is being offered to banks through the ABA at a cost of \$200 for each program.

who has just cut distributor prices of American-made Cassettes by 24% to 30%

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# U.S.: Split Tandy Corp & Allied Radio

WASHINGTON—Tandy Corp., the nation's leading retailer of electronic products, has been ordered by the Justice Department to divest itself of Allied Radio Corp., a company it acquired last year.

A civil antitrust suit has been filed in federal district court in Chicago charging that the acquisition violated the antimerger section of the Clayton Antitrust Act. The suit charges three points against acquisition: it eliminates

competition between Tandy and Allied; it may encourage similar mergers; and it may make it more difficult for new competitors to enter the business.

According to the Justice Department, the suit asks that Tandy

be enjoined from acquiring any other electronic products retailers without approval of the Justice Department or the court for a period of five years and that Tandy divest itself of the assets it acquired from Allied.

## CBS CHARGES ILLEGAL DUPING

LOS ANGELES — Columbia Broadcasting System has filed a suit here in Superior Court charging Mobile Stereo Ltd. (Muntz Mobile Stereo Pak) and Donald and Ruth Koven with illegally duplicating their tapes.

CBS is seeking an injunction to prevent the defendants from selling, duplicating or advertising the tapes.

## Arizona Makes Bootlegging & Piracy Illegal

By PHIL STRASSBERG

PHOENIX—Gov. Jack Williams of Arizona has signed into law a bill making it a misdemeanor to bootleg or pirate tapes, cassettes or records in Arizona.

Not as tough an anti-piracy bill as the one the Tennessee State Senate recently passed, which makes it a felony punishable by a fine of \$25,000 and imprisonment of not more than three years for a first offense, the Arizona statute leaves it to the judge's discretion to fix the jail sentence.

Arizona becomes the fifth state to make it a crime to duplicate recordings, cassettes and tape cartridges cheaply and to withhold revenue from the performers, producers, publishers and writers of the music.

Besides Tennessee, South Carolina passed a bill earlier in May and California and New York previously had statutes which had been upheld in the Federal courts.

The bill marked several years of hard work for Arizona's legitimate operators. The legislation recently was bogged down in the House's Rules Committee but an opponent of the measure reassessed his position. It then went to the Senate's Labor and Commerce for review, and those legislators moved it to the floor where, after several amendments were added and subtracted, it was voted upon and passed. The governor's signature followed.

A number of local music industry figures were responsible for this bill reaching fruition, notably Leonard Singer, president of Associated Distributors, Inc.; Phil Casdon, of Capitol Records' Phoenix office; George Soderquist, and Fred Rivers, of MCA, Inc.'s distribution arm in the Southwest.

They received support from Henry Brief, executive director of the RIAA, and Robert C. Osterberg, of the New York City law firm of Abeles and Clark, attorneys for the Harry Fox Agency, among others.

## KUSISTO BACKS DISCRETE UNITS

CHICAGO — Motorola Automotive Products vice president and general manager Oscar P. Kusisto denies a published report that his firm is changing its position on discrete 4-channel sound tape machines.

"The report is completely erroneous and was not checked out with Motorola. We are completely convinced of the superiority of the discrete 4-channel system as contrasted with quasi-4-channel systems which use synthesizers or matrix techniques.

"We are moving at top speed to ship our discrete 4-channel automotive players to our distributors. Our commitment and confidence in the discrete concept is total," he said.



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 Tues., June 29 ..... 10 am —6 pm  
 Wed., June 30 ..... 10 am —6 pm

#### conferences

Mon. — Retail Marketing Conference  
 Tues. — Video Conference  
 Wed. — Audio Conference

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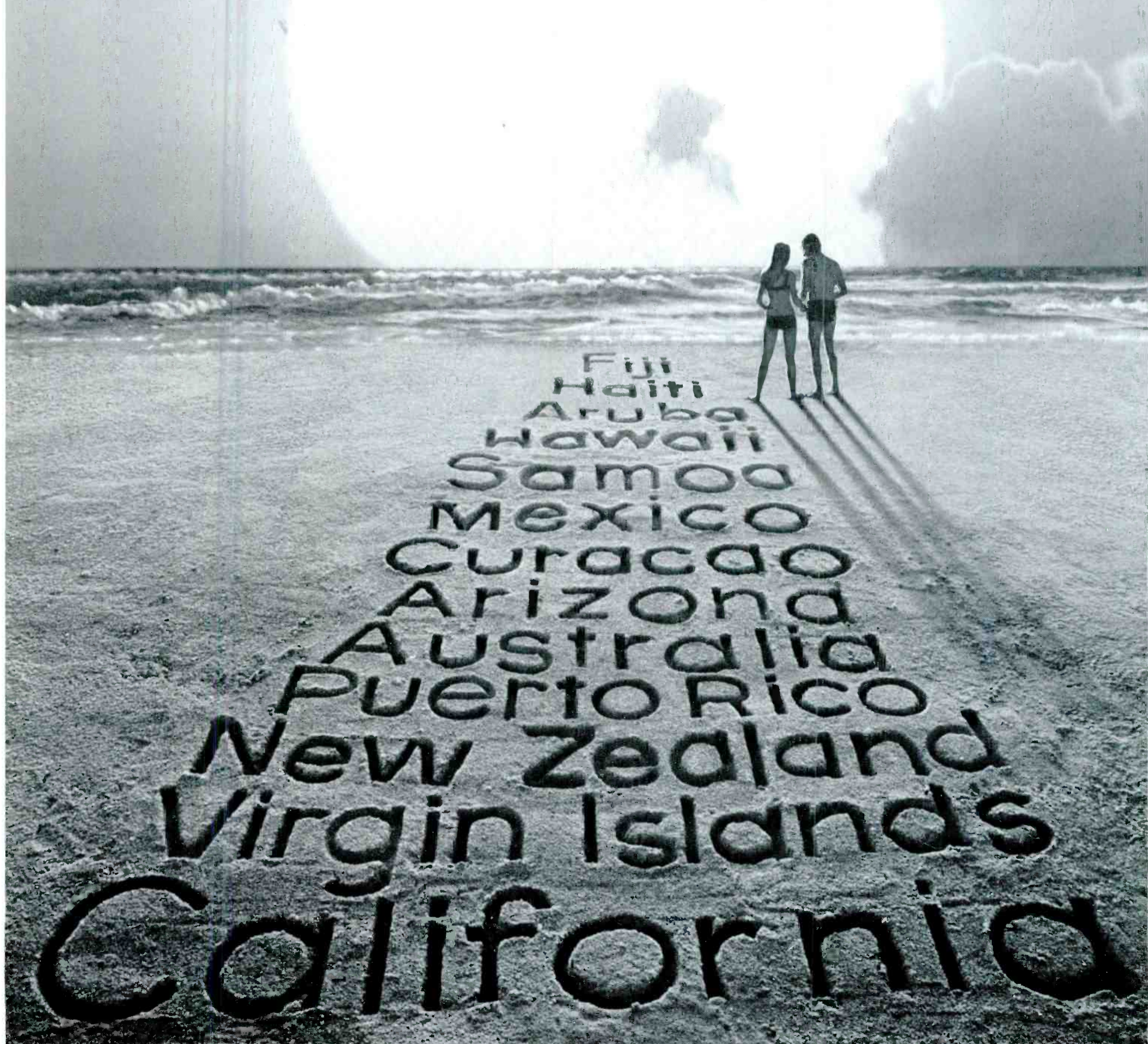
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NE-3  
P8NE 1003



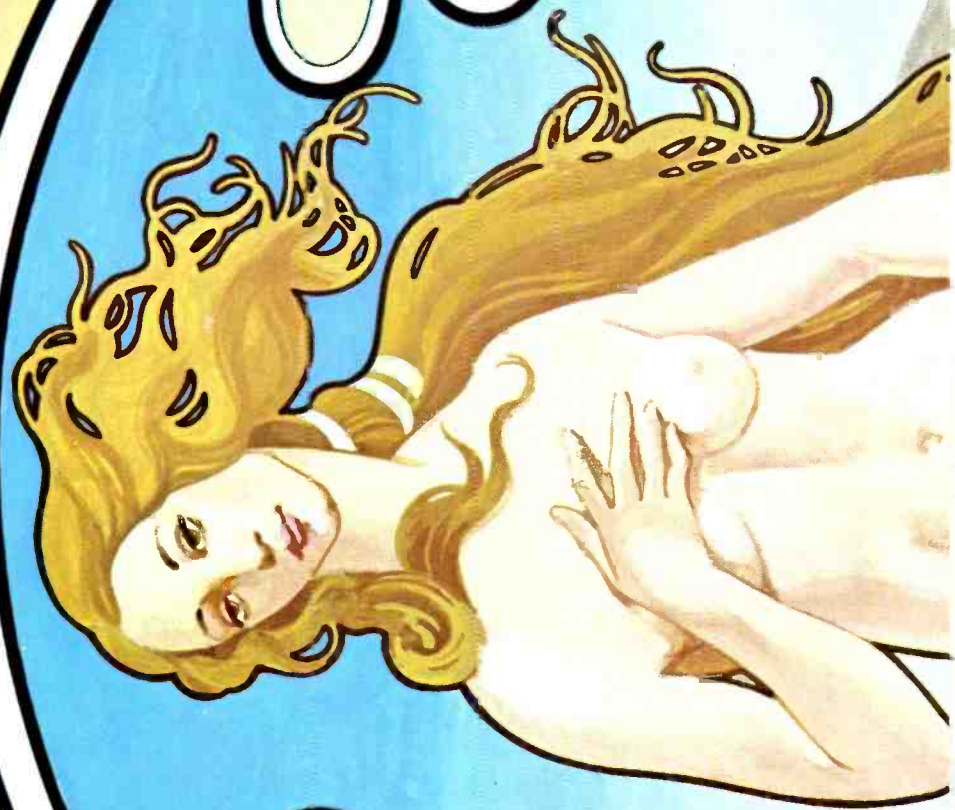
rock 'n' roll band - could become a huge commercial success; Inc

A new label from England, bringing music to your mind and head. Fair Weather, a rollicking

NE-1  
P8NE 1001



# THE ROCK 'N' ROLL BAND



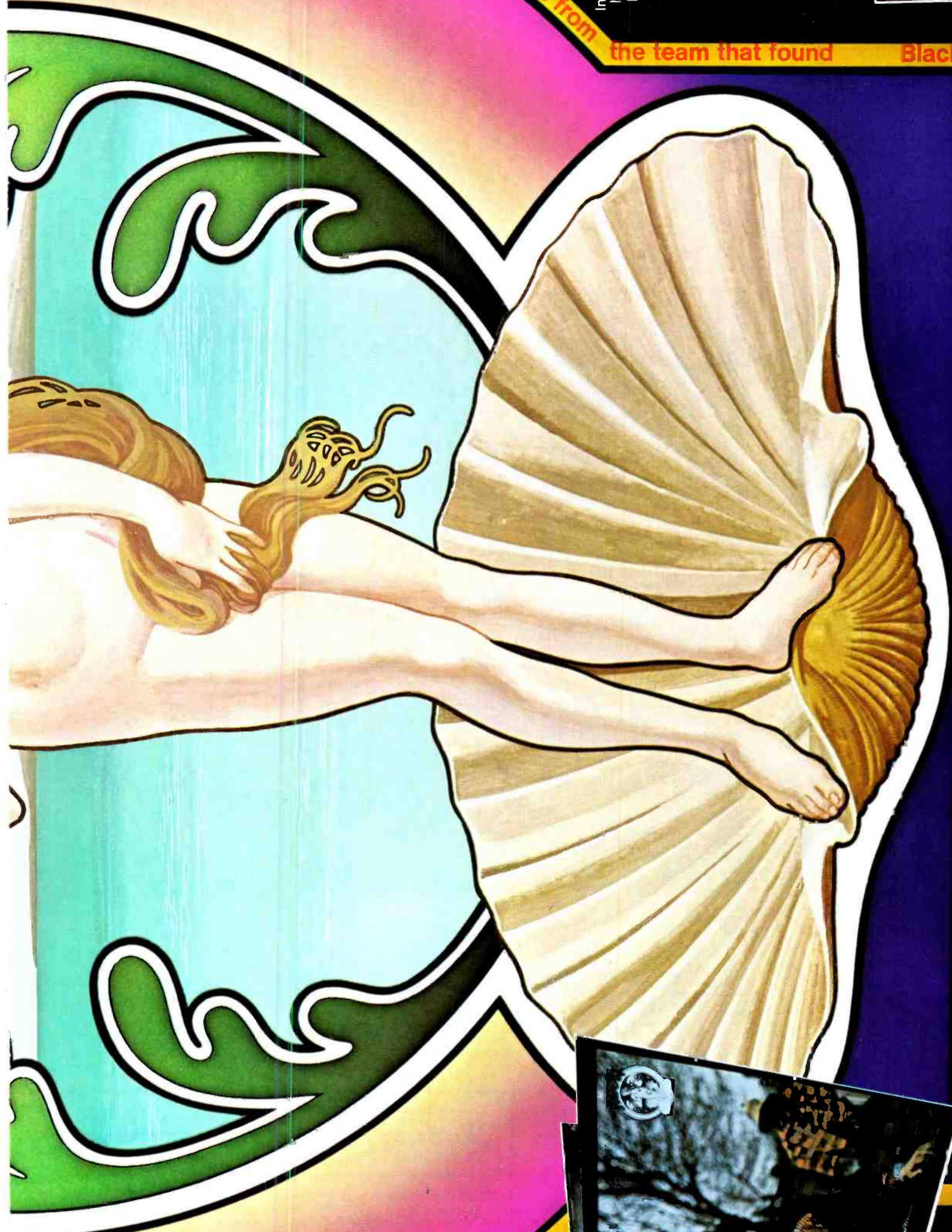
Manufactured and distributed by RCA Records.

ian Summer, sensual, polarized-heady British blues from

Major Neon promotion  
launches English label.  
Includes 4-color poster of label;  
handsome press kits; unusual  
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do-it-yourself local ad kits;  
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second radio commercials  
on each group.



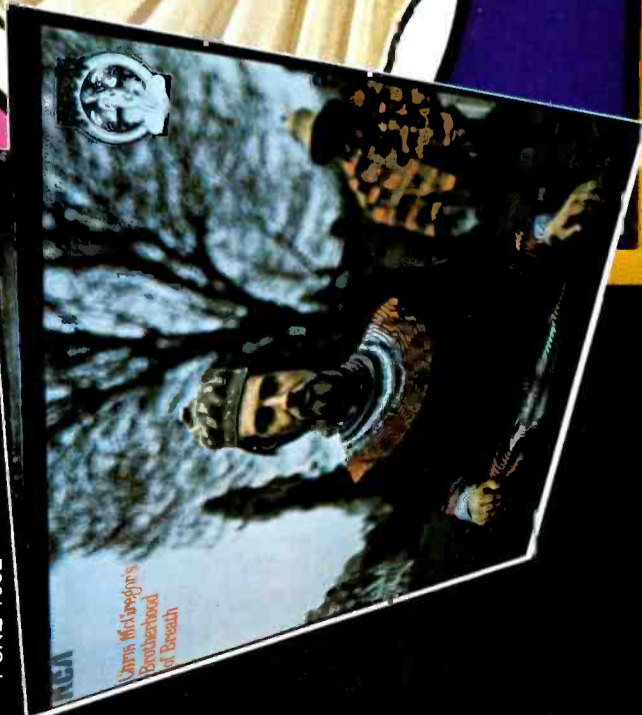
the team that found Black



Sabbath; Chris McGregor's Brotherhood of Breath, chango jazz-an African thunder god, assisted

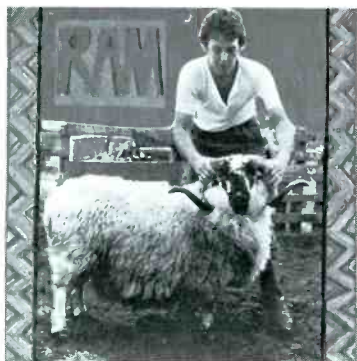
by an able pantheon of jazz veterans.

NE-2  
P8NE 1002



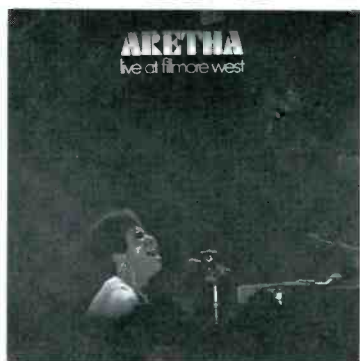
# Billboard Album Reviews

MAY 29, 1971



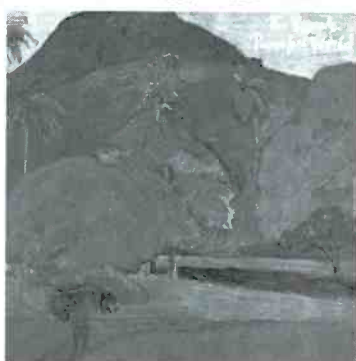
**POP**  
**PAUL AND LINDA MCCARTNEY**—  
Ram. Apple SMAS 3375

Paul & Linda debut like the sweethearts of rock 'n' roll reborn, as the ex-Beatle continues to play the rock Romeo with little else on his musical mind. A good part of the fun is McCartney's light, clever arrangements and superb rhythm changes. "Smile Away," "Too Many People" and "Back Seat of My Car" are wailing sentimentality. Denny Seiwell, Dave Spinoza and Hugh McCracken anchor the sound.



**POP**  
**ARETHA FRANKLIN**—  
Live At the Fillmore West. Atlantic SD 7205

Miss Franklin's recent concert at Fillmore West was a highlight of the rock concert scene and this live recording should be thoroughly digested by the masses who couldn't see it and the fortunate few who did. Her staples, "Respect," "Dr. Feelgood," "Don't Play That Song," and her current million seller, "Bridge Over Troubled Water," are featured along with an exciting "Spirit in the Dark" with Ray Charles joining in.



**POP**  
**RASCALS**—  
Peaceful World. Columbia G 30462

This is the Rascals' first LP for Columbia since it joined the label last July. It was worth waiting for. The group has been reorganized but Felix Cavaliere is still the mainstay and steers the group through some interesting musical patterns. Top side should be "Sky Trane" but the 21-minute "Peaceful World" should draw the FM play.



**POP**  
**FREDA PAYNE**—  
Contact. Invictus SMAS 7307

An elaborate packaging, which turns into a beautiful poster of the stylist enhances the commercial appeal of this dynamite album that spotlights her recent hit, "Cherish What Is Dear to You." Other strong cuts include, "You Brought the Joy," and "I Shall Not Be Moved," from the pen of Holland and Dozier. Powerhouse vocal performances.



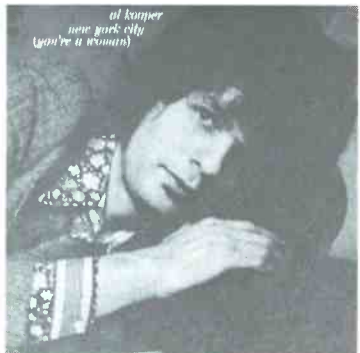
**POP**  
**HELEN REDDY**—I Don't Know How to Love Him. Capitol ST 762

The title tune, now riding high on the singles chart serves as a potent, commercial kick off for her initial album entry for Capitol. Along with the hit, the contemporary program offers such strong cuts as her reading of Leon Russell's "A Song For You," Van Morrison's "Crazy Love," Mac Davis' "I Believe in Music" and the Rascal's "How Can I Be Sure."



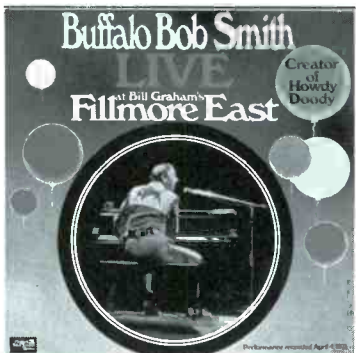
**POP**  
**LEE MICHAELS**—"5th."  
A&M SP 4302

In his latest LP, Michaels divides his time between some exciting rock & roll revivals and contemporary originals, most of which he wrote. His current single, "Keep the Circle Turning," and his own "Didn't Have to Happen" and "I Don't Want Her" are best among the latter, while "Can I Get a Witness," "Ya Ya," and "Willie and the Hand Jive" are highlights among the oldies.



**POP**  
**AL KOOPER**—New York City (You're a Woman). Columbia C 30506

A woman changes with time and so does her moods. The moods of this album are many, but one thing is clear. It is Kooper's best work since his first "Supersession," and his work with Blood, Sweat and Tears, "The Ballad of the Hard Rock Kid," "Nightmare No. 5," the title tune and "Back on My Own Feet," are all exceptional, but then, so is Kooper.



**POP**  
**BUFFALO BOB SMITH**—Live at Bill Graham's Fillmore East. Project 3 PR 5055

The Howdy Doody craze continues with this outstanding live performance by the original Buffalo Bob Smith. The added excitement of the live audience adds much to the performance as Smith sings "The Clarabell Song," "Brush Your Teeth with Colgate" and the "Texaco Commercial" and also stands out with his unique performance of "Raindrops Keep Fallin' on My Head." Sure to prove a top best seller.



**POP**  
**TAJ MAHAL**—  
The Real Thing. Columbia G 30619

Taj is back, and he just stops time with his mellow blues larks and clap-alongs. Besides being his whimsical, tuneful self, Taj now sports a brass blues band of tuba, flugelhorn, trombones, and then there's John Simon on piano and John Hall on electric guitar. "Ain't Gwine to Whistle Dixie," "You're Gonna Need Somebody" and "Strut Your Stuff" are Taj Mahal at his swinging best, and at a bargain price.



**POP**  
**SUNDAY FUNNIES**—  
Rare Earth RS 526

Producer Andrew Oldham has a winner in this heavy quartet out of the Michigan area. Driving funky beat backs the wild vocal workout heard on a powerful original, "Walk Down the Path of Freedom," which has Top 40 singles hit potential. Their treatment of Carole King's "Child of Mine" is another cut loaded with hit singles possibilities. Potent new group for the hot label.



**POP**  
**THE FLYING BURRITO BROS.**—  
A&M SP 4295

The Burritos, one of the first to popularize country rock, offer a beautiful, slow and studied change of pace highlighted by Dylan's "To Ramona." Rick Roberts and Chris Hillman wrote most of the other material, among which "Hand to Mouth," "Can't You Hear Me Calling," and the touching "Why Are You Crying" are outstanding.



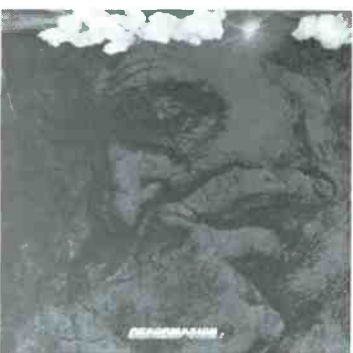
**POP**  
**HAMILTON, JOE FRANK & REYNOLDS**—  
Dunhill DS 50103 (S)

The new group is currently on the Hot 100 chart with "Don't Pull Your Love Out," included in this debut LP. Their sound is highly melodic, rhythmic and commercial with "Behold," "Young, Wild and Free," and "Long Road" among the stronger cuts.



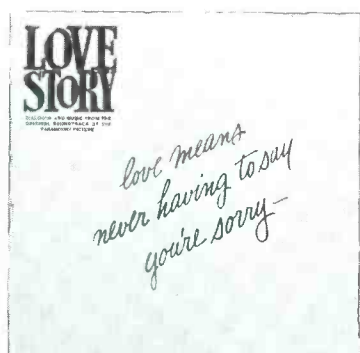
**POP**  
**MICHAEL ALLEN**—  
Something Special. MGM SE 4762

Allen's move to the MGM label proves to be his most commercial entry to date. The package, which includes his current single, "Hard Lovin' Loser," is a strong programming item for both Top 40 and MOR. The production and arrangements by Johnny Harris are super as he brings a new swinging touch to "Yesterday, When I Was Young," "Make the World Go Away," and "My World Is Empty Without You."



**POP**  
**REFORMATION**—  
California Earthquake. United Artists UAS 6801

Arranger, producer, composer Tommy Oliver has joined forces with performer, composer and producer Tony Scotti to develop a heavy concept package of the creation performed by a powerful rock-jazz group. Along with the original material they have included recent hits that fit the concept such as "Put Your Hand in the Hand" and a new single, "My God and I."



**SOUNDTRACK**  
**COMPLETE ORIGINAL SOUNDTRACK**—Love Story. Paramount PAS 7000

With the astounding success of the original musical soundtrack, Paramount has decided to release a more complete version, including dialogue, that should prove equally successful. The voices of the stars, Ryan O'Neal and Ali MacGraw are accompanied by Ray Milland and John Marley, and enhanced by the beautiful music of Francis Lai.



**CLASSICAL**  
**DORATI/PHILHARMONIA HUNGARICA**—Haydn: Symphonies 57-64. London STS 15131/4

This is an important entry in the classical repertoire. In four superior LP's Antal Dorati and the Philharmonia Hungarica render the Haydn Symphonies Nos. 57-64. It's a package of lasting value and the accompanying booklet helps.



**JAZZ**  
**EDDIE HARRIS & LES McCANN**—  
Second Movement. Atlantic SD 1583

Another teaming of McCann (piano) and Harris (saxophone) with various electronic attachments and a lot of rolling jazz-soul playing. McCann sings in his usual distinctive manner and injects a fair amount of humor into certain cuts ("Shorty Rides Again"). The material used in relevant and contemporary and should have wider appeal than most.



**JAZZ**  
**PHAROAH SANDERS**—  
Thembi. Impulse AS 9206

With every new release, Pharoah Sanders reaches further into the cosmic theme and points the way. His music becomes increasingly understandable with every play and his musicians are all tuned in on the same wave length. "Astral Traveling," "Thembi," and "Morning Prayer," stand out on the LP, but all of the music fits. This LP should sell well as the consciousness of free form music grows.

## ★★★★ 4 STAR ★★★★★

- POPULAR ★★★★★**  
SWEATHOG—Columbia C 30601  
RADHA KRISHNA TEMPLE LONDON — Apple SKAO 3376  
THE ELLERS—Looking For the Answer. Audio Fidelity AFSD 6247  
KEITH CHRISTMAS—Fable of the Wings. Polydor 24-4511  
MERRYMEN—Colour It Calypso. Merrydisc MM 014  
HANK & LEWIS WICKHAM WITH JOHNNY DAGUON—King KS 1136  
BOBBY HUGHES—Memories. Peon LSP 1313  
MICKEY MURRAY — People Are Together. Federal FS 13000

- LOW PRICE POPULAR ★★★★★**  
STEVE LAWRENCE/EYDIE GORME — Something's Gotta Give. Harmony H 30292

- CLASSICAL ★★★★★**  
KUBELIK/VIENNA PHILHARMONIC ORCHESTRA—Dvorak: Symphony No. 7 in D Minor. London STS 15125

- ANSERMET/L'ORCHESTRE DE LA SUISSE ROMANDE—Bartok: Concerto for Orchestra. London STS 15110  
KRIPS/LONDON SYMPHONY ORCHESTRA—Schubert: Symphony No. 9 in C Minor. London STS 15140  
MOENCHINGER/THE STUTTGART CHAMBER ORCHESTRA — Moenchinger Miniatures. London STS 10571  
SOLTI/PARIS CONSERVATOIRE ORCHESTRA — Tchaikovsky: Symphony No. 2. London STS 15120  
ANSERMET/THE PARIS CONSERVATOIRE ORCHESTRA — Rimsky-Korsakov: Scheherazade. London STS 15126

- INTERNATIONAL ★★★★★**  
MIKIS THEODORAKIS—People's Music/The Struggles of the Greek People. Broadside BRS 311 (S)

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**Billboard**





*Ian Matthews  
If you saw thro' my eyes*

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8-Track VC8-1-002  
Musicassette VCR4-1-002

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# Talent

## 'Godspell' Gambols Through Bible Tales

NEW YORK — "Godspell," a musical, based upon the "Gospel According to Saint Matthew," opened at the Cherry Lane May 17 and turned the theater into a joyous palace. It's a free-form musical, borrowing ingredients from

the circus, clown shows, magic shows, game shows, and games children play to tell its religious tale. It's all friendly and appealing and composer Stephen Schwartz has made it especially tuneful.

Schwartz' music is in the moderate rock groove but his top-lined ballad, "Day by Day," has soft pop markings. "All for the Best" has soft-shoe leanings. "Learn Your Lessons Well" has a sharp revival pitch, and "On the Willows" has a pulsating Afro beat. It's a well-rounded score (Schwartz also wrote the lyrics) and there should be lots of disk pickup once word of the show gets around. An original cast album deal has not yet been set, but Metromedia Music, publishers of the score, reported that several companies have already put in bids for the rights.

The stories and parables are acted out by a bright company of five young men and five young women. They've been kept in tow by director John-Michael Tabelak who also conceived the production, but their energy and general good spirits keep the frolic moving at gay pace.

Among the performers Stephen Nathan as Jesus; David Haskell who is both John and Judas, and Sonia Manzana, as a "racy lady" are standout.

The market for religion in con-  
(Continued on page 28)

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## Signings

**Love**, Los Angeles rock group formerly on the Elektra and Blue Thumb labels, to Columbia Records. . . . **Lightning**, Midwest group, to PIP Records.

The **Celebration** to Motown. Group's debut single is being cut in Motown's Los Angeles office.

The **Buoys** to Scepter Records on a long-term deal. That group's new single, "Give Up Your Guns," will be released this week. . . . **Tommy Jones, Chuck Howard** and **Sid Linnard** to Ovation Records.

**Michel Legrand** to Bell as producer and artist. . . . **Tennessee Ernie Ford** signed with Capitol for five more years. Ford has been with the label for 22 years. . . . **Bob McDill**, singer-songwriter, to Polydor. His first single is entitled "Lend a Hand." . . . **P. F. Sloan** signed to Prophecy Records. . . . **Neil Sedaka** and **Howard Greenfield** signed by Kirshner Entertainment Co. to a long-term exclusive songwriter contract.

**Mancini** and **Fox**, musicians-singers-songwriters, to Event Records. Initial release will be an album produced by **Mike Lewis** and **Sut Weiner**. It's scheduled for release in mid-June and will be distributed by Polydor. . . . **Buddy Miles** and **Southern Comfort** to American Talent International, Ltd. . . . **Kitty Prins**, air personality in Belgium, to Decca for an LP. . . . **Days End**, a five man group, to Epic.

## Talent In Action

### PAUL ANKA

Waldorf-Astoria, New York

Paul Anka's opening at the Waldorf-Astoria's Empire Room May 18 was an evening to remember. The young composer - performer, whose career began with "Diana" in the mid-Fifties, has matured into a well-rounded entertainer who wins control of his audience whether he's singing or playing.

From his "Help Me Make It Through the Night" opening, he was completely in charge, and proceeded to keep his audience begging for more. His "She's a Lady," which was written for Tom Jones and "My Way," which he composed for Frank Sinatra were standouts, as was his beautiful interpretation of "Let It Be." Anka shared the spotlight with Freeway, an instrumental group that proved an exciting addition to the show, but it was Anka himself who kept everything together. His closing, a rousing treatment of "My Sweet Lord," brought the audience to its feet in a standing ovation.

JOE TARAS

### LES McCANN QUARTET

Hong Kong Bar, Century Plaza, Los Angeles

Les McCann treats his piano playing and singing equally, and the impression at his opening here May 10 was that it is a wise choice.

McCann's voice is strong, soulful and extremely comfortable to listen to. The last half of his hour set was set aside for "The Price You Got to Pay to Be Free," and "Compared to What," two "message songs" about liberty and human freedom.

McCann's versions of these two tunes, which have been a powerful mainstay of his act, are more bitter and cutting. His usage of some strong gutter expressions brings laughter from the audience and adds a kick to the already swinging and funky arrangement.

Bassist Jimmy Rowser displayed a freer, more powerful attack than has been heard from him in the past. His solos were well defined and very enjoyable. Buck Clark, on African and congo drums, fused a propelling beat in with that of Donald Dean on American drums as McCann called them.

McCann used regulation piano on his opener, "Load," and stayed with it through his second piece, something called "Pu Pie McGoochie and His Friends" which was set in pieces and featured varied tempo changes. He switched to amplified piano when he began to sing. McCann demonstrated that it is viable to establish and maintain communication with an audience for an entire set.

ELIOT TIEGEL

### JOHNNY MATHIS, IKE & TINA TURNER

Caesars Palace, Las Vegas

Imagine Ike & Tina blasting away with hot soul music while people eat dinner. That's the scene as the Turner revue moves for the first time into a main showroom as an opening act.

The husband-wife combo, augmented by the 10-piece Kings of Rhythm band and the three sexy singing/dancing Ikettes, was well received during the dinner show May 16.

Johnny Mathis' act provided a total change of pace. Using the softness of the 30-piece Nat Branwynne orchestra, he spun his excellent net of romantic threads. Immediately obvious in his performance was the lack of awkwardness which has marked his on-stage appearances. He seemed more comfortable and sure as he sang "In the Morning of My Life," "Close to You," "We've Only Just Begun," "April in Paris," "Day In, Day Out," "I Got Love" and "Maria."

Mathis' showcasing medley encompassed songs which have become associated with him, like: "It's Not for Me to Say," "A Time for Us," "Impossible Dream," "Wonderful, Wonderful," "Wild Is the Wind" and "Twelfth of Never."

ELIOT TIEGEL

### BOBBY VINTON

Copacabana, New York

Bobby Vinton knows his audience and he never fails to give them what they want. His act is a showmanly blending of song, patter and general good spirits, and it keeps the crowd on his side all the way.

The song department has a solid base in his recap of the long list of Epic Records hits made in the 1960's and it eases the way to such newer material as "Love Story," "The Rest of Your Life" and "Games People Play." His "Mama Don't Allow" routine, in which he plays several reed instruments, is a consistent winner as is his stirring "United We Stand." It's an act that aims to please, and it does.

Dustin Brooks is an amiable comedian who starts slowly but wraps it up in his favor before signoff.

MIKE GROSS

### CARPENTERS

Carnegie Hall, New York

Karen Carpenter has one of those magical voices—there are maybe three of them among all the ladies in pop music—that create a direct line of communication with their very tone. Words and music are secondary; there is always that quality that comes through.

The Carpenters' Carnegie Hall concert May 14 was well-paced and well-balanced, with enough variety in the program as well as all the expected hits. Their singing is as rich and precise live as on record; they don't need electronic help. The Carpenters (A&M) are actually the ultimate soft-rock/easy listening group, never bland or clichéd, always intricately, elegantly tasteful.

Opening the show was Columbia's Mark Lindsay, who has rather outgrown his old bubblegum image. Lindsay, the victim of a feeble microphone, had a hard time being heard over his backing group. But he is a likable performer.

(Continued on page 30)

1971 Grammy Award Winner  
**bb king**

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MERV GRIFFEN SHOW  
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# From The Music Capitals of the World

## DOMESTIC

### NEW YORK

Melanie, Buddah artist, set for the Central Park Music Festival July 14; also Westbury Music Fair, July 19; and the Saratoga Music Festival, Sept. 5. . . . **Buffy Sainte-Marie** is cutting her album in Nashville for Vanguard and not Elektra as erratumed in last week's column. . . . **Marion Taylor** and the **Reggie Moore Trio** into Trude Heller's June 1. . . . **Anne Murray** to guest

on NBC-TV's "Make Your Own Kind of Music" on July 20. . . . The **New Christy Minstrels** open Atlantic City Steel Pier's 74th season Friday (28). . . . **Eddy Arnold** signed to be a TV and radio spokesman for Farmbest Dairies for the next 12 months. . . . **Jezebel** and **Chris** signed with **Herb Bernstein**, who produced their first record, "And Then He Kissed Me," for Mercury. . . . Chappell Music

assigned English lyrics to Eurovision song, "Un Arbre, Une Rue" to **Norman Gimbel**.

**Ned Gershenson**, son of **Doris Fisher**, and nephew of **Marvin** and **Dan Fisher**, has taken over the Grist Mill Playhouse in Andover, N.J. . . . **Julie Budd**, Bell artist, plays Shamrock Hotel, Houston, June 3-13. . . . **William B. Williams**, WNEW air personality, will emcee the Big Band Festival at Madison Square Garden on June 16. . . . **Mitch Manning**, of Dickson Productions Ltd., became the father of a girl May 14. . . . **John Baldry** will kick off the first leg of his debut American tour on June 14 at Fillmore West. His **Elton John-Rod Stewart** produced LP, "It Ain't Easy," is due for an early June release on Warner Bros. . . . A special album com-

memorating the 80th anniversary of **Richard Tauber's** birth has been scheduled for release by Ember Records. . . . **Junior Mance** in concert at Berry College, Mt. Berry, Ga., on Friday (28). . . . **The Rail** currently playing at the Patio, Revere, Mass., through Oct. 3. . . . **Irwin C. Watson** and **Sammy Davis Jr.** at the Melody Tent, Buffalo, June 14-20. . . . **Ian Haim** of Snow Productions, Inc., has opened offices at 265 West 54th St. . . . **Ron Schlachter**, former Billboard editorial staffer in Chicago, married **Ruth Sanchez** May 8 in LasPaz, Bolivia, where Schlachter is a member of the Peace Corps.

**Ray Sanders** is the singer on United Artists' "Walk Over Georgia," which received a Top 20 Country Pick in Billboard, May 1,

and not **Randy Sanders** as erratumed. . . . **Sheldon Schultz** has left post of entertainment director of the Waldorf-Astoria to join the personal appearance department of IFA. . . . **Mark Pines** joined Morty Wax's publicity office. **MIKE GROSS**

### LOS ANGELES

**Ocean** has been signed by the Heller-Fischell Agency for all fields in the United States. . . . **Dionne Warwick** will be honored as "Alumnae of the Year" by the Hartt School of Music of the University of Hartford. . . . **Doug Clifford** of **Creedence Clearwater Revival** will produce the next LP for Mark Spoelstra for Fantasy Records. . . . **Eddie Guren**, independent producer and songwriter, added to the staff of Jimmy McHugh Music, Inc.

Several upcoming shows for Concert Associates in the Southern California area include **Poco** and **Jo Mama** June 4 in San Bernardino and June 6 in San Diego; **Jethro Tull** June 17 in San Diego, June 10 at the Inglewood Forum, and the following night in Anaheim; and **Leon Russell**, **Buddy Miles** and **Freddie King** in San Bernardino June 25, San Diego June 26 and the Forum June 27.

**Neil Diamond** starts a European tour Wednesday (26). . . . **Jo Mama** set for the Troubadour June 29 through July 4. . . . **Mark Almond** set for a 26-city tour with **Elton John**. Tour ends in mid-June. . . . **Tom Jones** has broken the attendance record for Caesar's Palace. . . . **Kris Kristofferson** and **Helen Reddy** to appear at the Troubadour June 8.

**Ray Charles** and his **Orchestra** is the midst of a 60-date cross-country tour. . . . **Joe Parnello** will act as musical director for **Shani Wallis'** upcoming tour of Australia. . . . **Lee Michaels** headlining at the Forum June 5. . . . **Dick Clark** Tour Productions, Inc. will promote 70 concerts between now and September 30. Some of the acts to appear at the concert include **Chicago**, **Jackson 5** and the **Osmond Brothers**.

The **Society of Seven** appearing at the Sahara in Tahoe. . . . **Liberace** now appearing at the Music (Continued on page 53)

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### 'Godspell' Gambols

• Continued from page 26

temporary music has been firmly established by "Jesus Christ, Superstar" and now that "Godspell" is here, it should spread even further. **MIKE GROSS**

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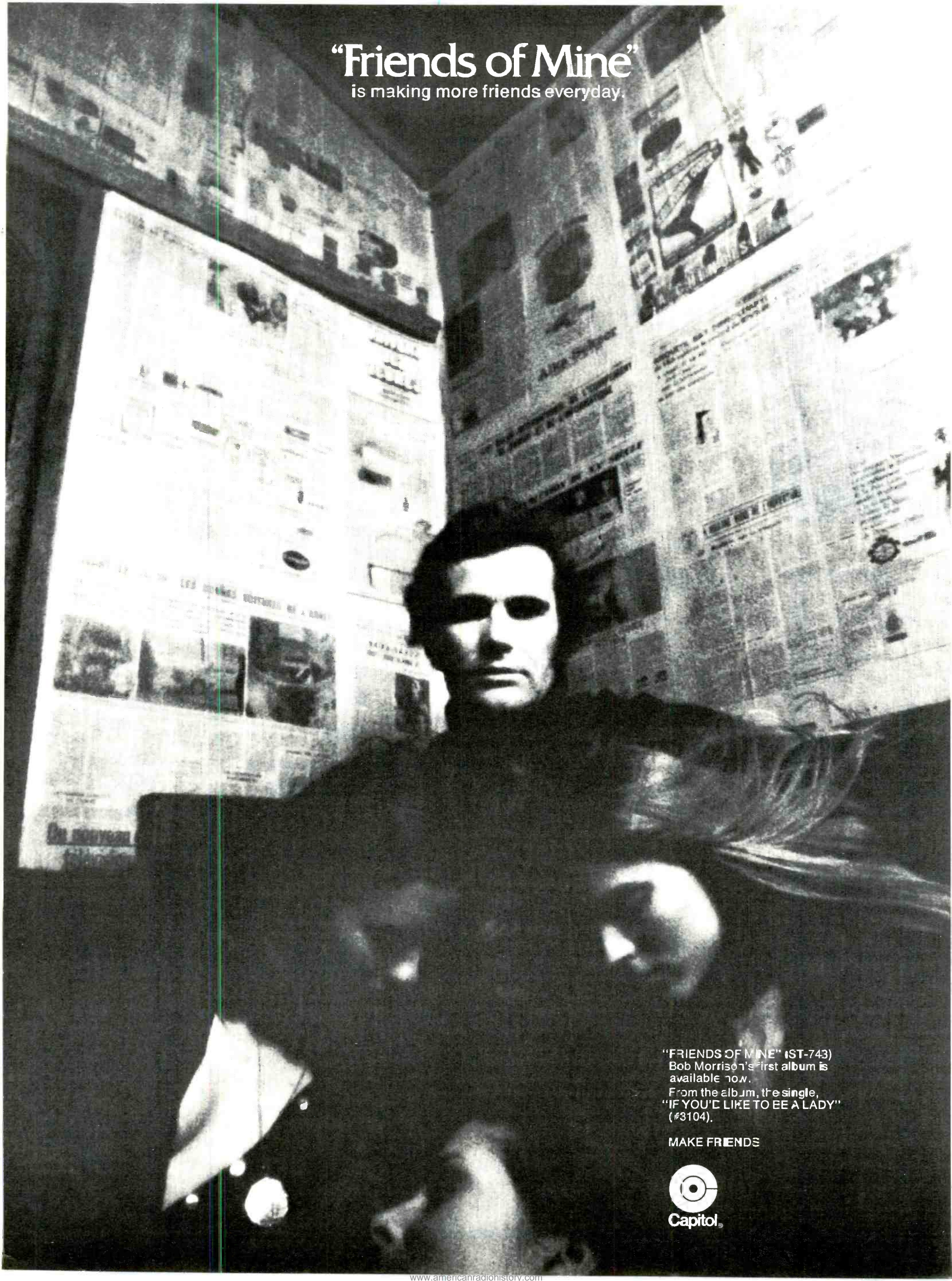
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## Talent In Action

• Continued from page 26

former, out to entertain and certain to give his fans a good time. And he does have fans.

NANCY ERLICH

**MANDRILL  
MOTT THE HOOPLE  
SHA NA NA**

*Fillmore East, New York*

Sha Na Na was called in hastily to save the day at the Fillmore East last Saturday night: (Delaney & Bonnie had done the saving the night before, replacing the canceled-out Free.) The Kama Sutra group, the gold-lamed, black-jacketed, greasy-haired, sneering, anachronistic hoods were, as they are customarily and habitually, magnificent.

Opening the bill were Polydor's Latin-African-jazz-rock-soul band, Mandrill, a tremendously exciting stage act. These dynamic and versatile musicians are often compared to Santana, but the similarity goes only so far. Mandrill have a unique quality of reserve, as if they're holding back just a little, and that adds greatly to their impact.

Also on the bill were Atlantic's Mott the Hoople, whose set, for some undefinable reason, was quite enjoyable. They are minimally talented, musically sloppy and totally unoriginal, and they try so hard. Lead singer Ian Hunter very nearly turns himself inside out trying to be a pop star. He isn't one, but he works at it so frantically that you almost have to admire the guy for his persistent nerve. Mott got it all together very late—two songs from the end—but when they get down to real rock & roll they're not bad, and they're a million laughs to watch.

NANCY ERLICH

**JAMES GANG**

*Carnegie Hall, New York*

One could hardly dispute Bill Graham's retiring comment concerning the lack of sophistication of rock audiences after the May 15 show at Carnegie Hall. For 20 minutes between sets the restless teeny-boppers barraged the empty stage and first 10 rows of the orchestra with a continuous flow of paper airplanes.

Sophistication was restored however, once the James Gang walked on stage and began their 14-song set with "Funk 49," a fast, heavy beat piece, with Joe Walsh, blue head-band and all, taking a solo lead on his guitar. Hard blues, cries and a heavy resounding echo drew a standing ovation from the near sellout crowd for a set that will be released "live" by ABC-Dunhill. Dale Peters, bass guitarist, and Jim Fox, drums, joined Walsh in harmonizing to "Slow Blues." They moved from hard rock to a folksy "Tend My Garden," and then made another transition to an Indian, sitar sounding "Again." Back into their own variation of rock, the Gang finished the set with "Gimme Woman," and "Lost Woman," and encored with "Johnny B Goode," and "Bommer."

RON STANCHFIELD

**BLOSSOM DEARIE**

*Trude Heller's, New York*

Blossom Dearie is the vanguard of a policy change, away from rock into softer sounds, at Trude Heller's. And softer than Miss Dearie they don't come—an expert at examining the delicate tracery of a lyric and also finding a lyric that complements the sophistication of her piano and the gentle bass and drums behind her.

Yet Miss Dearie is hardly soporific. Her attention to minutiae keep the senses alert, whether it's her tribute to the British singer in "Sweet Georgie Fame" or "Peel Me a Grape." She ranges far afield for her material, in countries as well as eras. That she is only available on some of Ben Bagley's "Revisited" series is a little unfair, particularly as there are some fine Dearier available on Philips in the U.K.

IAN DOVE

**EARTHRISE**

*Bitter End West, Los Angeles*

It is unfortunate that some groups think they have to have a rave up number to end their concerts with. Earthrise, appearing here May 13, fell back into the trap by relying on replaying Santana's version of "Jingo," complete with drum solo. Earthrise didn't need it, however, since the material earlier in the set was very good.

The quintet, as yet unsigned to a recording contract, played some pretty tight original material. Most were uptempo rockers without the current fashion of long, lame jams in the middle. Especially good when "Live Your Life for Love" when "Still I Keep Going On." The group's version of "Lawdy Miss Clawdy" featured some fine electric piano work by Kenny Wayne. The only weak part was the vocals. They were good, but not gutsy enough for some of songs, and various attempts at harmony were adequate at best. Still, Earthrise is better than a lot of bands with recording contracts, and show promise of continual improvement.

GEORGE KNEMEYER

**BOB LUMAN**

*San Jeronimo Hilton Hotel, San Juan, Puerto Rico*

This hotel introduced country music by presenting Bob Luman (Epic Records) for a three-week engagement starting May 14.

Backed by the Nashville Sound, a fine country-rock group consisting of Steve Smith (lead guitar), Russ Hicks (steel guitar), Tim Tchomley (piano), Al Wayne (bass) and Skitter Tetty (drums), Luman had an auspicious opening night and a very good turn-out for a first-time type of entertainment at this supper club. Without question, Luman, a natural showman, made a hit with the mixed first-night audience and certainly rates a return engagement. He came to San Juan in great part through the efforts of a small but avid local group. "The Nashville Sound of Puerto Rico," headed by Rafael Alicea Vallejo, an honorary citizen of Nashville.

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**ARTHUR LYMAN  
QUARTET**

*Latitude 20, Torrance, Calif.*

The soft romantic strains of Polynesia highlight this group's performance. Lyman maintains ties with his musical past, which the audience appreciated during the 11 p.m. set on May 14.

He works through 10 numbers during his 45 minutes on stage, accepting requests which range from "Misty" to "Camelot," to "The Hawaiian Wedding Song." Group's composition is the basic vibes-piano-bass-drums situation which works well for their subtle flavor. Bird calls from drummer Al Chang are an added plus for the audience, although the group shows obvious distaste for requests for this sound effect.

Lyman plays four-mallet vibes and leads the four part vocal harmonies. The group's version of "Hawaii 5-0" blends flute with a crisp rock sound on the drums and supple Lyman figures on vibes. "Cottonfields" is also a fast workout, with a tambourine placed on the snare for a tingling effect.

Lyman's appeal is to the above-30 crowd which has either been to Hawaii or remembers his successful albums of the 1950's.

ELIOT TIEGEL

**Garner Registers  
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NEW YORK — Erroll Garner has been playing to capacity-plus houses on his current European swing. Houses that went clean were in Zurich, Brussels, Bologna and Paris. In Paris, Garner packed the Salle Pleyel Concert Hall, with several hundred seats added on stage.

Following his Berlin concert, Garner was feted by MPS Records at a reception which included the mayor of Berlin.



LITHOGRAPHED ON HEAVY KROMEKOTE

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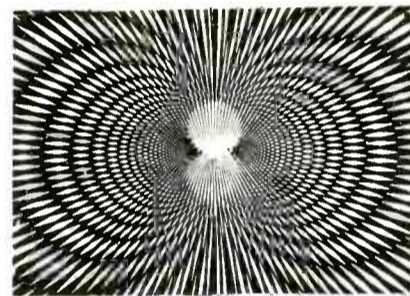
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## Campus Directions Expanding; National Conference Planned

NEW YORK — Through relationships developed with schools who are members of its Coffee House Circuit, Campus Directions has been able to expand into all fields of campus entertainment, according to Mike Brovsky, head of Campus Direction.

"Last year we planned to expand into student films and unknown film makers. Generally, we had hoped to develop a platform from which the unknown film artist could launch a career," Brovsky said. "Our Genesis Films has fulfilled this desire. The programs offer film anthologies, varying in style and content, and represent the latest techniques employed by the young innovative filmmakers. Money is being raised so these people can begin new projects and films are being exhibited across the country. We are closing the gap between some 80,000 film students and the closed Hollywood film community," he added.

"This is one aspect of Campus Directions," said Ron Shelley, Brovsky's partner in the company. "We have also increased our roster of entertainers for campuses. We have produced concerts on campuses, such as the Southern Ohio Folk Festival. Plans are to produce more of this type of en-

tertainment for other schools cross country."

### Gain More Exposure

Campus Directions stresses exposure in every aspect of its business. "Our primary purpose is to allow people to see entertainers, movies and all related art forms that otherwise they would not be able to see. It is perhaps educational in this respect and is certainly beneficial to the audience and the artists," said Brovsky. "We do not do things at schools, but with schools," he added.

The coffee house circuit, was working before Campus Directions came on the scene. Campus Directions set up their circuit four years ago with four schools. Now there are over 200 members of the circuit and the artist roster has grown proportionally. "The artist spends a week or so at each campus. He gets a chance to talk to the students and fully relate to the individual as well as total campus scene," Brovsky explained. "Room and board are provided by the school and there is also a small fee involved, depending on the size of the group. We have divided the schools by area so the artist should have a minimum time to travel and maximum time

to entertain and understand the students."

Talent for the circuit is screened through a series of auditions across the country. "We have expanded our services to provide acts which are higher in price than those appearing on the circuit, but lower in price than most of the popular acts appearing on campuses today. It is a necessity in tight money times like today and I think this is appreciated by all of the schools with which we deal," Brovsky said. The higher priced artists perform one-nighters.

### May 24-25 NYC Conference

A Coffee House Circuit Conference is planned for Monday (24) and Tuesday (25) at the New Yorker Hotel here. There will be seminars on running campus coffee houses, as well as

(Continued on page 41)

## Oakland U. Sets Summer Series

ROCHESTER, Mich.—A series of six rock/folk concerts will be offered this season in the second annual Meadow Brook Music Festival, under the auspices of Oakland University. "We have chosen talent which we consider reflects the changing musical tastes and listening habits of the country," said Sandor Kallai, general manager of the event.

The concerts will be held on six consecutive Wednesday evenings. First artist to appear (June 30) this season will be B.B. King, ABC BluesWay Records artist. He will be joined by a gospel group, the Patterson Singer. John Sebastian will perform at the July 7 concert. Other artists appearing in the series include Poco, Judy Collins, Stevie Wonder, and Herbie Mann with his new group, Air. Tickets per concert will cost \$3.50.

## Letters To The Editor

### Elektra Card

Dear Sir:

Summer break is almost here and I'm sure that most of the labels servicing college stations have decided upon their policy for summer service. We are servicing six hundred college stations across the country with, I might add, more immediate success in sales than we had originally anticipated.

With a mailing list of 600 stations, I cannot continue my service unless I know whether a station will remain on the air for the summer or whether precautions have been taken to secure product at the school until the station resumes broadcasting. If a station will be off the air for the summer and cannot secure the albums for that period, I will hold the releases for that station until they resume broadcasting, at which time we will reinstate their normal service and see that they receive all summer releases.

I am currently sending a postage pre-paid reply card to every station on our mailing list requesting the above information and stating that failure to reply will automatically remove the station from our mailing list. This might seem to be a somewhat drastic measure, but Elektra has committed itself to college radio and we expect a professionally dedicated response.

Bob Brownstein  
Director Campus Department  
Elektra Records

## What's Happening

By BOB GLASSENBERG

More people looking for positions in radio: **Rick Reynolds** (WFDD-FM), call (919) 725-9711, ext. 218. **Ray Davis** (KAVC), 44714 North Gingham Ave., Lancaster, Calif. 93534, (summer). **Craig R. Simmons** (WSAP), 17 Pleasant St., Ware, Mass. 01082. Phone (413) 967-6641.

★ ★ ★

A new idea which seems to work if you have trouble getting record service from your local distributor. Call the agent or manager of the group or artist whose record you want and tell him your story. **Norm Lazarus**, music director at WRMC, Mitchell College, New London, Conn., was having trouble so he called Chartwell Artists, who represent Pink Floyd, Brinsley Schwartz and other groups. He said he got some response from them and also from his local promotion man/distributor **Merve Amols**, Capitol Records in Windsor, Conn. Amols promised to come up and see him and perhaps he has. By the way, you can usually find artist and managers in **Campus Attractions**. Look there before calling me.

To close their broadcasting season, **WNYU** held a rock marathon simulcasted on both the uptown and downtown stations from midnight May 14, to midnight May 16. They gave away 150 albums and 150 other items of assorted nonsense. The next morning they played nine solid hours of what **Mike Gordon**, one of the students something to remember us by and pay them back for everything they gave us all year," said Gordon. He also mentioned that calls were coming in so quickly that the university telephone exchange broke down. Next fall WNYU goes FM and I hope they open with solid rock and keep it up until their transmitter melts. The people, besides Gordon, responsible for all of the madness include **Rich Ward**, who coordinated the thing with Gordon; and **David-Bruce Hest**, **Neal Whitton** and **Tony Desgro** who hosted the oldies show.

★ ★ ★

Summer is here, but keep the picks coming. Remember to list artist, title of cut and record company. Also please specify if the pick is a single or LP and remember to place the name of your school and its location on your pick.

Picks and Plays: **CRSG**, Sir George Williams University, Montreal, Quebec, Canada, **Ed Smeall** reporting: "Hats Off (To the Stranger)," Lighthouse, GRT. . . **Radio York**, York University, Downsview, Ontario, **Bruce Heyding** reporting: "Moments," (LP), Boz Scaggs, Columbia.

**WMCJ**, Monmouth College, West Long Branch, N.J., **Steve Seidman** reporting: "Love, Love, Love," Blackstone, Columbia. . . **WLVR-FM**, Lehigh University, Bethlehem, Pa., **Jim Cameron** reporting: "Dealin' Blues," Peter Kelley, Sire. . . **WSRN**, Swarthmore College, Swarthmore, Pa., **Perry Margolin** reporting: "Head, Hands and Feet," (LP), Head, Hands and Feet, Capitol. . . **WMUC**, University of Maryland, College Park, **Sheldon Michelson** reporting: "That's the Way," Carly Simon, Elektra. . . **WVBU, WVBU-FM**, Bucknell University, Lewisburg, Pa., **James Morrell** reporting: "I Feel the Earth Move," Carole King, Ode '70. . . **WCSB**, Graham Junior College, Boston, Mass.: "Weeds," (LP), Brewer and Shipley, Kama Sutra. . . **WAER-FM**, Syracuse University, Syracuse, N.Y., **Steve Huntington** reporting: "Grin," (LP), Grin, Spindizzy. . . **WPEA**, Exeter College, Exeter, N.H., **Bill Densmore** reporting: "Peculiar Friends," (LP), Ten Wheel Drive, Polydor. . . **WAMU**, American University, Washington, D.C., **Bruce Rosenstein** reporting: "America's Sweetheart," (LP), Sandy Szigeti, Decca. . . **WRMC**, Mitchell College, New London, Conn., **Norm Lazarus** reporting: "That's the Way I've Always Heard It Should Be," Carly Simon, Elektra.

**WBKY-FM**, University of Kentucky, Lexington, **Jim Wientjes** reporting: "Aqualung," (LP), Jethro Tull, Reprise. . . **KSMU**, Southern Methodist University, Dallas, Tex., **Bill Harwell** reporting: "Chicago," Graham Nash, Atlantic. . . **WDAY**, Davidson College, Davidson, N.C., **Jeff Alexander** reporting: "Tell Me Mr. President," Gene McDaniel, Atlantic. . . **WRVU-FM**, Vanderbilt University, Nashville, Tenn., **Mike Anzek** reporting: "Tarkio Road," Brewer and Shipley, Kama Sutra. . . **WECU**, East Carolina University, Greenville, N.C., **Carl Davis** reporting: "Walk Away," James Gang, ABC/Dunhill. . . **WFPC**, Florida Presbyterian College, St. Petersburg, Fla., **Clyde McKenney** reporting: "11-17-71," (LP), Elton John, Uni. . . **WUVT**, Virginia Polytechnic Institute, Blacksburg: "Lowdown," Chicago, Columbia.

**WFAL**, Bowling Green State University, Bowling Green, Ohio, **Carl Navarro** reporting: "Can't Find the Time," Rose Colored Glass, Bang. . . **WVKC**, Knox College, Galesburg, Ill., **Louise Zipp** reporting: "Black Eyed Blues," Joe Cocker, A&M. . . **WMMR**, University of Minnesota, Minneapolis, **Michael Wild** reporting: "Children's Fantasy," Glass Harp, Decca. . . **WNIU**, Northern Illinois University, DeKalb, **Curt Stalheim** reporting: "High Time We Went," Joe Cocker, A&M. . . **WBKE**, Manchester College, North Manchester, Ind., **Gary Arnold** reporting: "Brown Sugar," Rolling Stones, Rolling Stones. . . **WIUS**, Indiana University, Bloomington, **Steve Brelsford** reporting: "Chase," (LP), Chase, Capitol. . . **WLUC, WLUC-FM**, Loyola University, Chicago, **Walter Paas** reporting: "Susan Jane," Sarofeen & Smoke, GWP. . . **WBCR-FM**, Beloit College, Beloit, Wis., **Jon Shimberg** reporting: "Mudlark," (LP) Leo Kottke, Capitol. . . **WAR**, University of Toledo, Toledo, Ohio, **Dan Myers** reporting: "Don't Pull Your Love," Hamilton, Joe Frank and Reynolds, Dunhill. . . **WAYN**, Wayne State University, Detroit, **Rob Wunderlich** reporting: "Bring the

(Continued on page 41)

## Georgia U's Entertainment Fee Clicks on Two Fronts

ATHENS—By charging the entire student enrollment an entertainment fee for each quarter of the school year, and then providing free musical entertainment which has been paid for by that fee, a college or university can expose more talent to more people. "We entertained 69,000 people at 17 concerts this year," said Frank Baird, assistant director of student activities at the University of Georgia here. "The cost per student per concert was 33 cents."

The program was instituted in 1965 at the advice of people in the administration and the student government. "It gives us enough money to buy the big groups and it helps our bargaining position as well," said Baird. "The agents know we do not wish to make money on the concerts and they also realize that any group or artist will receive good exposure if he plays for our students. Most students today cannot afford to spend \$4 and perhaps another \$4 for their date," Baird said.

The series featured such artists as The Carpenters, Poco, the Atlanta Symphony, Peter Nero, the Broadway musical "1776," Stephenwolf and Richie Havens this past year.

The free concerts have eliminated many problems faced by those schools which charge admission. "We have no security problems at

our concerts which I attribute in part to the free admission. We have better rapport with agents and managers. And we can afford to give the program a great deal of variety," Baird commented.

Tickets for each concert are available about two weeks before the concert date. If there are tickets left over, they are sold at a nominal cost to the non-university population. Of course, the groups and artists are paid a flat rate, no guarantee is involved. "Our primary goal is to entertain the students and I suspect that this is one of the biggest programs at any school in the South," Baird commented.

"The artists for the concert are chosen by a student committee which has a faculty advisor. This is a change from the past when there was a student-faculty committee picking the entertainment. Until last year there was no hard rock in the program. This year we have had a few groups who have done well but not spectacularly. I have found that the type of music offered determines the attendance. Our best concert was the Carpenters, who completely filled our 12,000-seat auditorium. But we will program for the students and since there is no admission fee, the auditorium or the theatre will almost always be filled," Baird concluded.

## NARAS Sets College 'Counsel'

LOS ANGELES — One-week Educational seminars for students are planned by the National Academy of Recording Arts and Sciences (NARAS). The first locations will be Nashville, New York and Atlanta, with additional courses planned for here and Chicago. The education plans for the NARAS Institute were among the topics discussed at the recent three-day meeting of NARAS trustees in Palm Springs.

Other topics discussed were next year's Grammy telecast and proposed national constitution amendments, regarding life memberships and the admission of demonstration disk producers.

Also discussed was a possible educational TV series and a premium record. Newly named national administrator David Lease offered his appraisal of the Academy's future.

Representatives of the five NARAS chapters gave their views on the Grammy telecast and were joined in the discussion by Pierre Cossette and Burt Sugarman of CoBurt Productions and Reyn Parka, ABC-TV's specials director.

The national trustees voted to hold next fall's meeting in Chicago where possible awards category changes and procedures will be brought up.

# Radio-TV programming

## Chicago MOR/Classical FM Station Encouraged By Triad Programming

By EARL PAIGE

CHICAGO—By placing ads and publicity in local college and university newspapers as well as regular newspapers, excitement can be generated for a particular radio show, according to Dan Bacin, program director of Triad Radio, a four-hour show heard nightly five days a week over WXFM-FM. "We first caught the attention of promotion men from the coasts when other stations became interested in the show. Incidentally, listeners paid for the ad, Bacin added.

"We were always being asked why we stayed in Chicago," Bacin said. In two years Triad has evolved from a three-hour weekly show on WEAW-FM into its present form and station. After almost one year at WXFM-FM, Triad expects to expand into weekends and will complete stereo by the end of the summer. There is also talk of syndication. WXFM-FM General Manager Robert Victor backed up the popularity of the Triad program segment, explaining that the station carries MOR music during the day and early evening, while the all-night man plays a completely classical format.

"We believe in surprise as much as familiarity, but we have more

respect for surprise," Bacin commented. "We look at any existing sound or piece of music, including silence, as part of a non-existing composition. I feel we are the antithesis of most forms of radio heard today. We are non-personality and have no inherent respect for any given piece of music. We may play just one movement from a classical piece. We may even play just one phrase from a tune. For example, just 'That's the Way I Always Heard It Should Be,' is a good phrase to use from the Carly Simon single," Bacin explained. "In effect, we are a collage of sounds."

The station plays mostly LP cuts and drifts into and out of pre-programmed tapes done in the homes of the four principals: Bacin, 23 years old; Saul Smaizys, also 23; Dennis Gray, former rock group musician, and Aldona, a female who disdains last names. All realized that when WLS-FM and WGLD-FM went 24 hours a little over a year ago, Triad would have to do something really different. "We were against the wall," Bacin said. Part of that something different is an hour of blues music every Thursday 11 p.m.-midnight with **Living Blues** Editor Bruce Ighaur often interspersing cuts

from albums with live sessions performed in the studios by Chicago bluesmen.

The dictionary definition of "Triad" explains something of the program's philosophy. "Triads are arrangements of similar events or things, which might be associated with the mind, or be worthy of remembering, etc. In series of three, the imperishable part of man, as mind, spirit and soul; the common cord," Bacin expounds.

Bacin explains that the station is into electronic music and concrete music. The latter is suggested by composer John Cage sitting a tape recorder in front of a busy revolving door and recording the resultant "music."

### Listeners Aired

Triad invites listeners to send in tapes of what they are doing. "One listener sent us a cassette composition he had made with the electric transformer for his model train set. It will turn up in collage. "We're into things like Harry Partch is doing. He builds his own instruments from hub caps and nuclear cloud chambers. We're also taping listeners who call in and presenting these a week later as a montage of comments. And we're subscribing to Earth News' wire service but otherwise produce our own news to fit our format."

Commercials are also reproduced if they do not fit the mood of Triad. Sometimes, they are simple, low-key announcements spoken informally, as in underground radio's infancy. Others are more slick. In one spot for water beds, the announcer said: "Here we are on the 93rd floor of the John Hancock. The bed does seem to be falling. . . ." Then a straight plug for water beds.

Station identification is sometimes done with echo and electronic effects, again, campishly, like early underground.

A possible clue to Triad is Bacin's comment that he is disappointed that "progressive rock is falling into step with AM. The masks are different but the faces stay the same." Some listeners might well decide that Triad is a flashback to the first underground radio—maybe WFMT-FM's "Saturday Night Special" only five times a week. But today, Triad is new.

### Mood Maintained

Bacin pointed out that on some progressive rock shows, the announcer might build a certain mood for 25 minutes and then have it shattered by a cut from network news. The same might be said for

tune. We do not play down home country but concentrate on artists such as Marty Robbins, Ray Price, and Loretta Lynn. Then we can easily place James Taylor, Ocean, Bread, the Osmonds, and the Supremes, for example, between the country tunes. One could really call it family radio, but we prefer to call it Town and Country radio," said David.

### 60 Tune Playlist

The station's play list consists of 30 pop records and 30 country records, all proven hits. The criteria for picking the music is how it will blend with the record immediately preceding and following it. David, a 12 year veteran in radio, relies heavily on his ear for music. "I try not to list anything I feel would be offensive to the ears of the audience. I am looking

(Continued on page 41)

## KFSB Recipe: Mix Equal Parts of Country & Rock

JOPLIN, Mo.—By blending two forms of music which the audience in Joplin and the surrounding community wants to hear, KFSB hopes to capture a substantial proportion of listeners. "We blend country and rock music," said John David, program director. "There is one station in town playing country and one playing Top 40 rock. By blending these two musics into one format and reaching a happy medium with proven hits, we can break up the listenerships of both stations and bring them over to our side," he said.

The station alternates one country record and one pop record throughout the day and switches to a straight Top 40 format in the evenings. "We feel that the people who like country music will wait through a pop record and the people who like to hear the Top 40 hits will wait through a country

## MOR Station KCMO Mixes Country With Soft Rockers

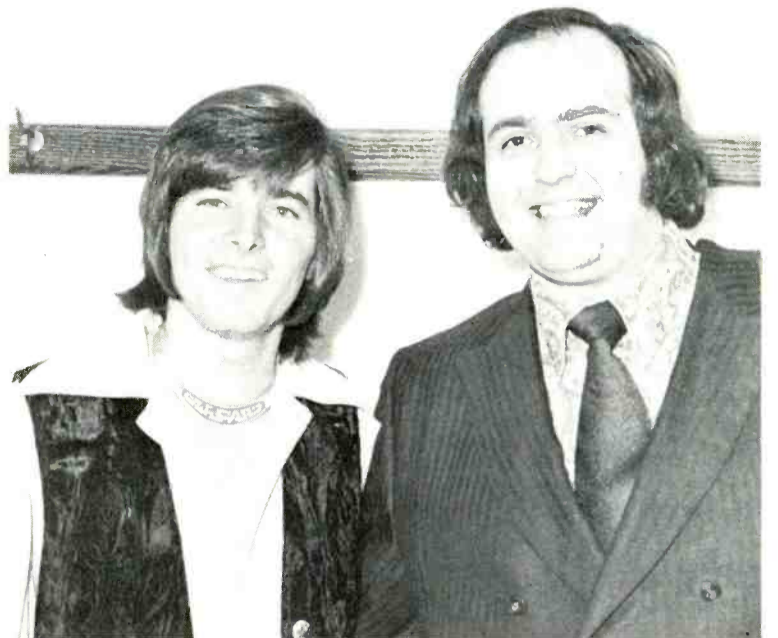
KANSAS CITY — There is a new breed of MOR in this area of the country, according to Dick Carr, general manager of KCMO. "By playing commercial country hits and blending in easy listening type soft rock, we feel we can capture a large amount of listeners here," said Carr.

The station, which has been an old-line MOR station for many years, investigated the market and found that audience taste was leaning toward the popular music direction but the audience still had country tastes as well. "We have taken popular country artists and supplemented this sound with artists such as James Taylor, Neil Diamond, Tom Rush, soft rock artists with roots in folk and country. They blend well with the popular country artists such as Johnny Cash, Jerry Reid and Dolly Parton," Carr explained. The music mix is made from a list of 80-100 singles compiled by Carr and Lynn Higbee, program director. The station also features country gold and weekly featured LP's. "We try to play one cut

from our featured albums every two hours," said Carr. Recently the featured LP's have included "Tarkio," by Brewer and Shipley, and "Mud Slide Slim," by James Taylor. "With our featured LP we pick up many young listeners. Artists are definitely soft and countrified to some extent and it seems as everyone in the audience enjoys music," Carr said.

Another key to the format of KCMO is the personalities. "We have a fast-paced MOR personality approach," explained Carr. "We carry this pace into our news and sports coverage as well. We also feature double and triple plays and generally a more music format. We are also doing a history of country music daily. Promotion plays a big part at the station, but we do not have contests or give-aways."

Our success is really dependent upon all of our features and our ability to blend our two lists, pop and country. It is a natural for this part of the country," Carr concluded.



BOBBY SHERMAN, left, Metromedia Records artist, is welcomed back to WPRO, Providence, by Andy Jackson. Sherman performed in concert which was presented under the WPRO banner.

## 2,000 Different Song Titles Make WRFM's Ratings Soar

NEW YORK — A continually variable weekly program of between 2,000 and 2,500 different song titles, carefully selected for "adult popular music radio," is the success formula of vice president of programming Marlin Taylor, WRFM, here. When Taylor joined the Bonneville Gotham outlet, it rated 21 in the ARB in 1969. In the January-February ratings, WRFM placed third. ARB lists 36 stations in its survey.

"I play music for an adult group (defined as 25 to 65 primarily)," Taylor stated. He emphasized he does not play personal favorites, but rather song titles which over eight years' of top management experience in programming music have shown him listener allure. He never programs a song title "more than once every five to seven days." Proof of the musical standard's success is further substantiated by the growth of the Bonneville Program Services, a reel-to-reel taped programming aid for stations, begun early this year and now being carried by 10 stations nationally. Taylor serves as vice president and programming consultant for this service, headquartered in his WRFM office.

All Taylor-programmed music is in 15-minute segments, with the individual station's air personality announcing selection and artist. Taylor, who previously put WDVR, Philadelphia, and WJIB, Boston, on the air in 1963 and

1967, respectively, depends on his music director, Alan Irwin, for new song title additions to his programming. He estimates that he spends four to six hours weekly in consultation with Irwin.

### Community Concern

To strengthen the "adult" image of the station, the news department is complemented with a "community affairs" department, a three-man investigative and research team. This department contributes four-minute discussion periods which run in 35 consecutive "capsule" series, thoroughly covering contemporary community problems. News periods are carried every two hours after 9 a.m. Commercial time takes seven minutes of each programming hour.

Taylor feels his musical programming is "broader than the average Good Music station." He feels no real restriction in the timing of a record, if it's good for WRFM it can play over five minutes.

All his "musical hosts" have been with WRFM over two and one-half years, including: Joe Roberts, 6 a.m.-noon; Ken Lamb, noon-6 p.m.; Al Turk, 6 p.m.-midnight, and Jim Branch, midnight-6 a.m. He believes that a host on radio must maintain identity and commented that most listeners who write or phone for information on records played identify the air personality by name.

## Daily 18-Hour Feminine Format Is Sold Nationally By Peters Prod

SAN DIEGO, Calif.—After three years of experimenting with and streamlining a new format, Ed Peters of Peters Productions, Inc., here, is introducing "Music . . . Only for the Woman" around the country.

"Music . . . Only for a Woman" is described by Peters as "highly emotional music featuring today's leading male vocalists subtly blended with romantic instrumentals." Woven in with the music is the poetry of Jacques Wilson, written especially for the format.

The format runs 18 hours a day on FM stations (to reproduce stereo music) and is broken down into six separate three-hour sections: Far Away, 6-9 a.m.; Precious Moments, 9 a.m.-noon; Alone by the Sea, noon-3 p.m.; Escape, 3-6 p.m.; Soft Whispers, 6-9 p.m.; and Silent Stars, 9 p.m.-

midnight. Peters said music is chosen specifically to fit into the mood each segment tries to create.

"We developed this format as an alternative to AM radio," Peters said. "FM has the potential to become as big as AM. We are basically trying to reach people at home with an FM receiver, and during the day this is women. We try to project the format through an emotional base. The appeal is a man's message to a woman."

### Emotional Appeal

"It is a one-to-one relationship. The format is what a man would play for a woman if he could. It's not a sexual appeal, but emotional," Peters continued. "We are trying to get people involved with the format emotionally so that once they hear it, they will not want to leave it."

Because of the feeling "Music . . . Only for a Woman" conveys, the selection of songs is all important.

"We do not play country or hard rock because it doesn't fit to the format," Peters said. "We do play contemporary tunes, but with different arrangements. The Beatles wrote some incredible songs, it's just the arrangements weren't right for the format. So we take different versions of their songs."

"This helps in getting the young people to listen," he pointed out. "They hear a tune and recognize it, even though they probably haven't heard that version. And once they hear it, they keep listening."

The format is automated, al

(Continued on page 41)

MAY 29, 1971, BILLBOARD



# THREE HIGH- SPEED SIDES

**1** **EARTH, WIND AND FIRE** blows hot across the land with "Love Is Life" (Warner Bros. single 7492), a strapping soulful ballad which burst out from the group's explosive Warner debut LP, *Earth, Wind and Fire* (WS 1905). Both were produced by the productive Joe Wissert.

**2** **ALICE COOPER** first climbed onto the charts with "I'm Eighteen" and they have no intention of getting off now. "Caught in a Dream" (Straight/Warner single 7490) is their throbbing up-tempo follow-up, extracted from the same source as its predecessor, the dynamic *Love It to Death* album (Straight/Warner WS 1883), produced by Bob Ezrin and Jack Richardson.

**3** **THE BEACH BOYS**, just off the strongest tour in their history, step out on record with a powerful new single, "Long Promised Road" (Brother/Reprise 1015), written by Carl Wilson. It looks at today from the perspective of tomorrow and finds hope and rich music. The Beach Boys, who produced it, are now working on a new album to succeed their masterful *Sunflower* (Brother/Reprise RS 6382).

Triple Singles from Warner/Reprise (which also offers their three related albums on shiny vinyl records and Ampex-distributed tapes).

# Vox Jox

Southern Broadcasting has made a few switches in its chain. **Walt Williams**, program director of WSGN, Birmingham, will become program director at WRVA, Richmond, as of June 7. He has been program director at WSGN for three years. **Glen Powers** will assume the program director duties at WSGN, May 31. He was program director at WTOB, Winston-Salem, for two years. **Tommy Walker**, air personality and production head at WKIK, Raleigh, for nine years, will assume the position of program director at WTOB, May 23.

Columbia Records will be represented at the Billboard Radio Programming Forum, Hotel Ambassador, Chicago, Aug. 19-20-21. **Steve Poppovich**, director of national sales promotion, and **Jim Brown**, national album promotion director, will man the Columbia booth. **Lou Simon**, senior vice president at Mercury Records, sent me a letter telling me that Mercury will also attend the forum.

**Dick Starr** has left KYA, San Francisco, after being program director for nearly four years. He is going back to Miami, from whence he came, to begin his own programming consulting firm. **Howard Kester**, general manager at KYA, plans to use Starr and his new outfit, but Kester is looking for a new program director.

In route to Washington, D.C., had a chance to listen to **Ted Steele** on WBAL, Baltimore, doing a professional and engaging job. From then on I didn't get to listen to much radio until Virginia and Kentucky. Most notable was **Jack O'Shea**, WAKY, Louisville, as I was driving on the Bluegrass Pkwy. A very good show. Next was **Jim Clark** on KDAC, Little Rock. Sunday morning (May 16). Had the same steak and ale commercial five times in five minutes.

Around Prescott, Ark., I listened to WOA1, which is in San

By **CLAUDE HALL**  
Radio-TV Editor

Antonio. As soon as I entered Texas I picked up WBAP, Ft. Worth, and listened to **Don Thompson**, a very smooth program. Production was tight and he moved into a commercial well and then into Jerry Reed's latest single very well. The station was going to do a live remote broadcast featuring Ray Poday. Then I listened to **Jay Carter**, KNOX, Ft. Worth, doing a fast paced and exciting soul show. Also had the privilege of listening to **Chuck Murphy** on KLIF, Dallas, as I was driving through the Ranger, Tex., area. Chuck was doing a very good, smooth program. One of the key things that I noticed about his show was that the music was all very good and well blended. I can only surmise that the music director of KLIF is not only worth his money but doing a very excellent job.

**Rick Sellers**, program director of WOXR, Oxford, Ohio, has been named assistant manager. **Jerry Anderson** was given the program director job. He was the music director. Now **Mike Lee** is filling in as music director. **Bruce Payne**, a 23-year veteran of soul radio, has been appointed program director at WOJK, Jackson, Miss. The lineup now includes **Joe (Big Daddy) Lewis**, 5-10 a.m.; **Neal Wiley**, 10 a.m.-3 p.m.; **Donnie Dee**, 3-8 p.m.; and **Fred (Reddy Freddy) Brown**, 8 p.m.-1 a.m.

**Thomas Boise** has become general manager of KKDJ-FM, Los Angeles. **Chuck Carson** has been appointed program director of KFRE, Fresno. He will keep his air spot from 6-10 a.m. **Bill Ford** has been made music director at KOL, Seattle. **Art Fishler** assumed general manager responsibilities at KLO, Ogden, Utah. **Mike Darrow** is the new weekend personality at WNBC, New York. **Nathan Miller** has taken over the afternoon drive shift at WZIP, Cincinnati. **Ric Gary**, formerly of WOLF, Syracuse, has gone to WMP, Memphis, as morning drive personality.

The lineup at KEXO, Grand Junction, Colo., now includes **Don Bittle**, manager, 5:45-8 a.m.; **John Thunder**, program director, 8-10 a.m.; **Rick Hubbard**, 10 a.m.-12:30 p.m. and 3-7 p.m., with the time between featuring **Bill Croghan** with "News Plus"; and **Scott Allen**, 7 p.m.-midnight.

WIBG, Philadelphia, has themselves a new program director, **Ed Richards**. He succeeds **Jack Reynolds** who became general manager of WWTC, Minneapolis. Both stations are owned by Buckley Broadcasting Corp. **Scott Christenson**, who was music director and night personality at WGH, Norfolk, has been named music director at WIST, Charlotte, N.C. He will also be on the air from 7 p.m.-midnight. **Frank Scherback** has left WGCH, Greenwich, Conn., to become morning man at WMBG, Williamsburg, Va.

**Lin Key**, KPRL, Box 96, Paso Robles, Calif., wants to get hold of some wildtracks and one-liners, sound effects and the like. Can anyone help him out? The zip code is 93446. Incidentally, the lineup at the station now includes **Key**, 6-10 a.m.; **Sam McClure**, 1 p.m.-5 p.m.; and **Tom Janis**, 5-11 p.m., with **John Weins**, **Steve Martin**, **Doris Hopper** and **Phil Dirk** filling in the other slots.

WLNC, Laurinburg, N.C., has started printing their "Twenty Solid Survey." It will be mailed to everyone requesting a copy by writing **Jim Ray**, Box 1776, Laurinburg, N.C. 28352.

**Don Imus** will have his own television show called, of course, "Imus in the Morning." He will also keep his radio show and is not going to KNEW like everyone said.

**Bill Brink** will be doing the mid-night-6 a.m. shift on KRAK, Sacramento. He has been in broadcasting for eight years and has held positions of general manager and program director at several stations. **Norm Davis** has joined the staff of KZEL-FM, Eugene, Ore., after leaving KSFO, San Francisco. **Rusty McDonald** has become an air personality at KTSN, Burnet, Tex., after a brief, nine-year absence from the radio scene. He has also taken over as general manager of the station and still plans to stay active in the music business in central Texas. **Big George Routt** has left WPCO, Mt. Vernon, Ind., and has taken a position as air personality at WVHL, Evansville, Ind. **Tom Tambasco** has left the program director seat at WKOL, Amsterdam, N.Y., and has left radio entirely.

**Lee Dorman**, morning man at WDXN, Clarksville, Tenn., has left the air for a sales position at the station. The new lineup is **Vern Dunn**, 6-7 a.m. and 10 a.m.-1 p.m.; **Bob Nyles**, 7-10 a.m.; **Larry Leslie**, 1-5 p.m.; and **Paul Richards**, 5 p.m.-signoff.

Got a letter from **George Kravis**, president of KFMJ and KFMJ-FM, telling me that **Don Moore**, former music director and air personality on the FM station is looking for a job in Top 40 or something similar. Call Moore at 918-628-1133.

The Rowland Broadcasting Co. will make a few executive changes quiet soon. They own stations in Jacksonville, Fla., Macon, Ga. (Continued on page 41)

## WNHC-FM Is Sold to MCM

NEW HAVEN — WNHC-FM here has been sold by Blair Radio to the Metro Connecticut Media Corp. The call letters will change to WPLR. "We will not mention FM with the new call letters," said Robert G. Herpe, general manager of the station and president of Metro Connecticut. "It will be called WPLR Stereo."

The station will change from its basic MOR format to what Herpe calls Top 40 adult rock. "We will not have screaming personalities," he said. "There will be no appeal to the teeny bopper. We will have conversational approach over the air. Perhaps one could say that the air personalities are more progressive MOR with rock added." An example of the rock added was the Rolling Stones.

The station will be all-live and go after the 18-35 year old market with their 50,000-watt signal.

Jay Brooks, music director, said the station would program all hit music based on local or national surveys or a combination of both. "There will be at least two album cuts played per hour and there will be eight to 10 minutes of commercials per hour. Our basic philosophy will be to hand the music to the listener rather than throw it at him. We will maintain personality radio with an adult approach to rock music," Brooks concluded.

The line-up at the station includes Jay Brooks, 6-11 a.m.; Bob Nary, 11 a.m.-4 p.m.; Jay Crawford, program director, 4-8 p.m.; and Paul Taylor 8 a.m.-2 p.m. signoff. The weekend man is Tom Michaels.

Herpe hopes to go 24 hours by the fall.

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31-yr.-old pro modern country personality. 5 years major modern markets. 1st phone. B.S. Degree. Lite. Tite. Brite contemporary air delivers with humor and warmth that communicates, excellent production, picks hits! Familiar most on and related off-air functions. Personnel management background. Desires continued involvement with modern country at solid, major market station professional in all respects (attitude approach, personnel handling, salary, etc.) Will consider other formats. Relocate anywhere for right opportunity. Interview will be mutually beneficial. Available now! Call 1-313-728-8280. my22

I can give you time and temperature—till you're ready to smash every clock and thermometer in the station. But, if you've gone beyond the Sound of Solid Saran Wrap and the Happy Hype. HIRE HUMAN. If you want music, along with a rap that has kept up with the places music has gone. HIRE HUMAN. If you want the News Sound of relevance and reality in this super-hype, plastic-coated world. News about this Country of ours... let a living, breathing person breathe the breath of life into your mike. Let him tell the News, communicating on a person-to-person level, doing the Nets and Wires one better, rapping on what's really going down. If you've gone beyond Sandy Saran, backed up by Reginald Rippenread, and his staff of Androids firing the News of the Day from their mediocre machine guns... if you're ready to treat your listeners like Human Beings... HIRE ONE. First phone in the bargain with our deluxe model. A #1 office manager in the Women's Lib Model. PROGRESSIVES AND NON-HYPE Contemps only. SIGN-ED: Robot Removers. Scourges of the Digital Drakedrones. Box 751, RD #2, Middle Island, N.Y. 11953. my29

Desire summer job as DJ or engineer anywhere U.S. Have second class license, three years' experience. Plan to take first class test in June. Am now program director educational station. For tape write to Andrew S. Rowen, Exeter Academy, Exeter, N. H. 03833. my29

If you're the Program Director of a Rock or Contemporary M.O.R. station in Arizona, New Mexico, California, Nevada or Utah and you're looking for a guy who thinks radio is more than just a job, I do. If you want a guy who can entertain your listeners and keep it brief, I can. If you want the kind of guy who is willing to put a lot of time into preparation and production to make his time slot the most inventive and creative in your market, I will. And I'm available at this moment to prove it to you. Three years' experience. 3rd. All responses will be answered. Let's talk it over. Call (617) 944-5922, or write Roger Parmelee, 34 Dana Road, Reading, Mass. 01867. je5

June B.A. MOR-Talker. I've learned a lot because I've worked with some very competent broadcasters, but I'm always eager to learn more. Former college station manager, lots of commercial experience, first phone on the way, PD TV potential. I'm the type of person you'd want around your station. If you're friendly and care about your audience contact me. I care! Available after June 6. Craig Kallio, Powell Hall, Adrian College, Adrian, Mich. 49221. my29

Minneapolis DJ and Assistant PD looking for a station with a future. Experienced in Top 40, some progressive rock and R. & B. Dedicated and dependable, good production, copy and news. 25, married, 2 children, 3rd phone, endorsed. Available and eager to join your staff. Box 392, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. je5

Fifteen-year professional. Writer-Producer of "Peabody" award-winning programs. Recipient of more than forty-five awards and citations for distinguished broadcast journalism and community involvement public service profession. Winner of eleven associated press news awards. To date in 1970 competition, winner of five major national awards. My efforts in broadcast journalism and radio community involvement have been read into the "Congressional Record" twice. Honored three times by resolutions passed by the State Senate, citation from the State House of Representatives, resolution passed by city and county government for outstanding public service rendered to the community above and beyond normal duties. #1 Morning personality in the market. Talk Show Host and a dozen other things. I am seeking a permanent position with a corporation who really cares about the need and desires of the people of the community and who appreciates talent, loyalty and dedication to the broadcast profession. Box 391, Billboard Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. je5

Ambitious college grad looking for position as Music Director and/or on-the-air personality, preferably in the Long Island market, but will consider other areas. 3 1/2 years college radio, 2 as music director. Experienced in all phases of record business, 3rd endorsed. Charles Ambrogio, 3649 Sarah Drive, Wantagh, N.Y. 11793. (516) 735-2692. je5

### POSITIONS OPEN

Need experienced Top 40 Jock for night show in D.C. Market. First phone. Send picture, tape and resume to WHEEL Radio, 3909 Oak St., Fairfax, Va. 22030. my29

MOR Radio Station on Pacific South Seas Island needs 1 experienced air personality who also knows news. Excellent working conditions with base and overtime salary of approx. \$8,300. Stay 18 months and all money is U.S. tax exempt. Here is a chance to bank over \$6,000 per year. Transportation fully paid. Radio men who are single and have a professional sound are invited to apply with resume and air check to Mr. Jim Denny, Box 938 APO, San Francisco, Calif. 96555. je5

### PROGRAM DIRECTOR KYA —

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MAY 29, 1971, BILLBOARD

# THE BUOYS

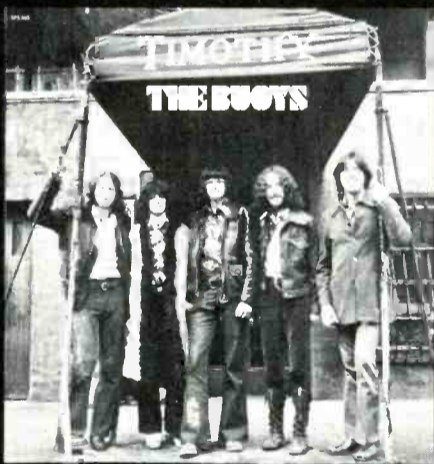
"GIVE UP  
YOUR GUNS"

SCE 12318

(Rupert Holmes)

Produced by: Michael Wright  
Arranged by: Rupert Holmes

A new single from their  
forthcoming LP.



SPS 593

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ON SCEPTER RECORDS

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OF THE WEEK:**  
**"Love the One  
You're With"**  
**ISLEY BROS.**  
(T-Neck)

By ED OCHS

**SOUL SLICES:** James Carr will debut on Atlantic with "Hold On," produced in Jackson, Miss. by the Chimneyville gang. Next **Brook Benton**, "Take a Look At Your Hands," on Cotillion. . . . Top side on **Candi Staton** is "Too Hurt to Cry," while **Chairmen of the Board** has flipped to "Tricked or Trapped." **New Glass House** on Invictus, "Touch Me Jesus," a **Holland-Dozier-Holland** production. **New Tams**, "The Tams Medley," on Capitol. Come to think of it, they're all on Capitol. . . . **Aretha's** "Live at Fillmore" LP has lifted her to new heights. Her "Spirit in the Sky" with **Ray Charles** is racking instant airplay everywhere (though it's 8:28 long), while Atlantic has flipped her brand new "Troubled Waters" gold to "Brand New Me." Gold on each side? . . . Stax, via the Enterprise label, are about to sign a country artist. . . . **New Symtec & Wylie:** "Gotta Get Over the Hump," produced by **Gene Chandler** for Mr. Chand. . . . **Soul Sauce** picks and plays: **Stylistics**, "Stop, Look, Listen" (Avco Embassy); **Billy Butler**, "Don't Want to Lose You" (Memphis); **Betty Wright**, "Love the Way You Love" (Alston); **Earth, Wind & Fire**, "Love Is Life" (Warner Bros.); **Lee Dorsey**, "Tears, Tears" (Spring); **Peggy & JoJo**, "Can't Find Love" (Atco); **Bobby Rush**, "Chicken Heads" (Galaxy); **Barbara Acklin**, "Can't Do My Thing" (Brunswick); **The Mist**, "Girl in the Window" (Twilight); **Ed Robinson**, "Temptation" (Atlantic); **Triplett Twins**, "Get It" (Thomas); **Continental Four**, "Day By Day" (Jay-Walking); **King Floyd**, "Woman Don't Go Astray" (Chimneyville); **Detroit Emeralds**, "Wear This Ring" (Westbound); **Brooks O'Dell**, "Predicament No. 2" (Mankind); **Manhattans**, "Can't Stand for You to Leave Me" (DeLuxe); **Meters**, "Doodloop" (Josie); **Bill Coday**, "When You Find a Fool" (Galaxy); **Lovelites**, "Bumpy Road Ahead" (Lovelite); **Candy Love**, "Heaven & Hell" (Aquarius); **Tenison Stephens**, "Call Me" (Aries); **Sequins**, "The Third Degree" (Crajon); **Supremes-Four Tops**, "Gotta Have Love in Your Heart" (Tamla); **Al Green**, "Tired of Being Alone" (Hi); **Intruders**, "Pray for Me" (Gamble); **Nu-Sound Express**, "Ain't It Good Enough" (Silver Dollar); **Troy Keyes**, "If I Had My Way" (VMP). . . . Big new **Isley Bros.**, "Love the One You're With" (T-Neck). . . . **Stevie Wonder** has flipped to "Never Dreamed." . . . **New 100 Proof** on Hot Wax, "Driveway." . . . **New Undisputed Truth**, "Smiling Faces Sometimes," on Gordy. . . . **Album Happenings:** **Freda Payne**, "Contact" (Invictus); **Mar-Keys**, "Memphis Experience" (Stax); **Pharoah Sanders**, "Thembi" (Impulse); **Aretha Franklin**, "Live at Fillmore West" (Atlantic); **Soul Children**, "Best of Two Worlds" (Stax); **Parliament**, "Osmium" (Invictus); **Mel Brown**, "I'd Rather Suck My Thumb" (Impulse); **Crusaders**, "Pass the Plate" (Chisa); **Albert King**, "Lovejoy" (Stax); **Paul Humphrey & His Cool Aid Chemists**, (Lizard). . . . **Joe Cocker's** pullin' in soul play on "Black-Eye Blues," on A&M. . . . **New Unifics**, "Dawn of a New Day," on Memphis. . . . **Local soul:** **Lee Willie & the Winners**, "I Found the Funky Man," on Genuine. . . . From **William Bell's** fantastic "Wow" album on Stax, "Winding, Winding Road." Pick up on it, before it wakes up all around you. . . . **Breakouts:** **Gladys Knight, Roberta Flack & Donny Hathaway**, **B.B. King, Isaac Hayes, Jackie Moore, Stoney & Meatloaf, Jean Knight, Dee Dee Warwick**. . . . **Wilson Pickett** is turning into gold. . . . **Smokey and the Soul Brothers** at WYBC-FM in New Haven present **Donny Hathaway** in concert, June 3, at Yale University. . . . **Flash!** **New Paul Humphrey** will be "Funky L.A." from the hit LP. . . . **New Lea Roberts:** "Can't Get Enough of You," on UA. . . . **Wardell Quezergue**, arranger-producer behind **King Floyd** and **Jean Knight**, reads Soul Sauce. Do you?

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## BEST SELLING Soul Singles

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

This Week	Last Week	Title	Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title	Artist, Label, No. & Pub.	Weeks on Chart
1	2	WANT ADS	Honey Cone, Hot Wax 7011 (Gold Forever, BMI)	7	26	32	I KNOW I'M IN LOVE	Chee Chee & Peppy, Buddah 225 (Kama Sutra/James Boy, BMI)	4
2	1	BRIDGE OVER TROUBLED WATER	Aretha Franklin, Atlantic 2796 (Charing Cross, BMI)	6	27	29	NATHAN JONES	Supremes, Motown 1182 (Jobete, BMI)	2
3	7	SHE'S NOT JUST ANOTHER WOMAN	8th Day, Invictus 9087 (Gold Forever, BMI)	5	28	14	I'LL ERASE AWAY YOUR PAIN	Whatnauts, Stang 5023 (Gambi, BMI)	9
4	4	DON'T KNOCK MY LOVE	Wilson Pickett, Atlantic 2797 (Erva, BMI)	5	29	50	SOMETIMES IT'S GOT TO RAIN	Jackie Moore with the Dixie Flyers, Atlantic 2798 (Cotillion, BMI/Walden, ASCAP)	2
5	3	NEVER CAN SAY GOODBYE	Jackson 5, Motown 1179 (Jobete, BMI)	8	30	31	THE SWEETEST THING THIS SIDE OF HEAVEN	Presidents, Sussex 217 (Blackwood, BMI)	2
6	6	FUNKY MUSIC SHO' NUFF TURNS ME ON	Edwin Starr, Gordy 7107 (Jobete, BMI)	5	31	27	MELTING POT	Booker T. & the MGs, Stax 0082 (East/Memphis, BMI)	9
7	5	(FOR GOD'S SAKE) GIVE MORE POWER TO THE PEOPLE	Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	9	32	37	HANGING ON (TO) A MEMORY	Chairmen of the Board, Invictus 9089 (Gold Forever, BMI)	4
8	11	SPINNING AROUND	Main Ingredient, RCA 74-0456 (L.T.D., BMI)	6	33	38	THERE'S SO MUCH LOVE ALL AROUND ME	Three Degrees, Roulette 7102 (Planetary, ASCAP)	4
9	9	YOUR LOVE (Means Everything to Me)	Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475 (Music Power/Warner-Tamerlane, BMI)	6	34	35	THE WORLD IS ROUND	Rufus Thomas, Stax 0090 (East/Memphis, BMI)	3
10	10	RIGHT ON THE TIP OF MY TONGUE	Brenda & the Tabulations, Top & Bottom 407 (McCoy/One Eye, BMI)	10	35	36	IT'S A SAD THING	Ollie Nightingale, Memphis 104 (Grits, ASCAP)	4
11	28	NEVER CAN SAY GOODBYE	Isaac Hayes, Enterprise 9031 (Jobete/Portable, BMI)	2	36	49	THAT'S HOW IT FEELS	Moments, Stang 5024 (Gambi, BMI)	2
12	18	THE COURT ROOM	Clarence Carter, Atlantic 2801 (Tree, BMI)	4	37	39	THE PREACHER	Bobby Womack, United Artists 50773 (Unart, BMI)	3
13	13	BOOTY BUTT	Ray Charles Orch., Tangerine 1015 (Tangerine, BMI)	10	38	43	MR. BIG STUFF	Jean Knight, Stax 0088 (Malaco/Caraljo, BMI)	2
14	15	HELP ME MAKE IT THROUGH THE NIGHT	Joe Simon, Spring 113 (Combine, BMI)	5	39	—	WHAT YOU SEE IS WHAT YOU GET	Stoney & Meatloaf, Rare Earth 5027 (Jobete, BMI)	1
15	8	WE CAN WORK IT OUT	Stevie Wonder, Tamla 54202 (Maclen, BMI)	11	40	40	IT'S SO HARD TO SAY GOODBYE	Eddie Kendricks, Tamla 54203 (Jobete, BMI)	3
16	21	I CRIED	James Brown, King 6363 (Lois, BMI)	3	41	47	YOU'RE THE REASON WHY	Ebony's, Philadelphia International 3503 (World War Three, BMI)	2
17	17	REACH OUT I'LL BE THERE	Diana Ross, Motown 1184 (Jobete, BMI)	4	42	46	LANGUAGE OF LOVE	Intrigues, Yew 1012 (McCoy, BMI)	2
18	12	I DON'T BLAME YOU AT ALL	Smokey Robinson & the Miracles, Tamla 54205 (Jobete, BMI)	10	43	44	I'VE FOUND SOMEONE	Free Movement, Decca 32818 (Mango/Run-a-Muck, BMI)	2
19	19	YOUR LOVE IS SO DOGGONE GOOD	Whispers, Janus 150 (Roker, BMI)	5	44	—	OOH POO PAH DOO	Ike & Tina Turner, United Artists 50782 (Minit, BMI)	1
20	20	MR. & MRS. UNTRUE/TOO HURT TO CRY	Candi Staton, Fame 1478 (Pocketful of Tunes/Jillbern, BMI/Fame, BMI)	7	45	48	I NEED SOMEONE	Z.Z. Hill, Kent 4547 (Modern, BMI)	2
21	22	BE GOOD TO ME BABY	Luther Ingram, KoKo 2107 (Klondike, BMI)	4	46	—	STOP, LOOK & LISTEN (To Your Heart)	Stylistics, Avco Embassy 4572 (Bellboy/Assorted, BMI)	1
22	16	WHAT'S GOING ON	Marvin Gaye, Tamla 54201 (Jobete, BMI)	15	47	—	ARE YOU LONELY?	Sisters Love, A&M 1259 (Defrantz/Monique, ASCAP)	1
23	41	FUNKY NASSAU	Beginning of the End, Alston 4595 (Sherlyn, BMI)	4	48	—	DAY BY DAY	Continental Four, Jay-Walking 011 (Mardix-Bon-Jose, BMI)	1
24	30	I DON'T WANT TO LOSE YOU	Johnnie Taylor, Stax 0089 (Groovesville, BMI)	2	49	—	I DON'T WANT TO LOSE YOU	Billy Butler, Memphis 103 (Butler, ASCAP)	1
25	25	I'M SORRY	Bobby Bland, Duke 466 (Armo-Big Star, BMI)	4	50	—	WHOLESALE LOVE	Buddy Miles, Mercury 73205 (East/Memphis/Time/Redwal, BMI)	1

## Chicago MOR/Classical FM Station

• Continued from page 32

the progressive show interrupted by a "gusto" commercial, heard everywhere on radio.

But Triad is more than a flashback to early progressive. There are just more different kinds of music. For example, one half hour last week started with a Staple Singers cut, then John Coltraine, Leon Thomas which was a soulful intro to Linda Sharrock's dynamic "Black Woman" and finally some music from West Africa, all black announced. After the half-hour break a cooking, high energy Pharoah Sanders "Red, Blue and Green" was followed with Bach piano, and so it went. Satire is laced throughout Triad.

For example, a fadeout from one record has a narrator from what could be a Marine training film

instructing trainees on bayonet fighting. As this fades out, the Triad announcer is explaining anti-war demonstrations here for Armed Forces day (May 15) and a cut-in to music has lyrics saying: "Kill, kill, kill for peace."

What you won't hear on Triad is Mantovani or Grand Funk. "Not because it wouldn't fit," said Bacin, "but because some music is getting enough exposure elsewhere and there's just too much else that isn't being heard." Like the "Village Music of Bulgaria," on Nonesuch. "You can go right from that into Jimi Hendrix," he said excitedly, explaining how he surprised a Chicago distributor by becoming ecstatic over discovering some Nonesuch in his stock.

"A lot of good music has just been passed over," he said. "Look

at the great stuff on Limelight, about the best music Mercury ever produced—Pierre Henri, Percussions of Strasbourg and Roland Kirk."

Then there's the Triad thing with the Association for the Advancement of Creative Musicians, a Chicago group that had to go to Europe to find work. While there, they recorded some 40 LPs on Pye Records, some of which are being imported in America now.

"By definition, free form radio might contain anything or everything. We think it will become 'cosmic radio.' So far we've sort of kiddingly told people not to talk about us too much. We are a word-of-mouth phenomenon at every level of the business. But lately, we've wanted to let a few people know about us."

MAY 29, 1971, BILLBOARD

# Over 550 outstanding music executives are going to Switzerland June 6th.

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**Please answer the following questions:**  
 1. Do you want hotel reservations to be arranged (at the reduced conference rate)?  Yes  No  
 2. Do you desire registrant be contacted about special air transportation arrangements?  Yes  No





**by Paul and Linda McCartney**







MANDRILL, Polydor group, flash the smile of success, as WNEW-FM's Alison Steel, seated center, and music director John Vidaver, standing left, get together with the group over their single, "Mandrill," cut from their first LP. Standing top row, right, is local Polydor promotion man, Steve Borkum. They recently completed a gig at Fillmore East.

## Vox Jox

• Continued from page 34

and Tampa/St. Petersburg, Fla. Charles Witt will become the executive vice president and be headquartered in the new corporate offices in Jacksonville. Witt was vice president and station manager of WDEN and WDEN-FM. New manager is Charles Stuart. Bob Rowland will continue as vice president and manager of WQIK and WQIK-FM. Downey Hewey will also keep his post as vice president and manager of WQYK and WQYK-FM.

★ ★ ★  
The Federal Communications Commission has approved a power increase to 1,000 watts for WYFE, Rockford, Ill. To celebrate, the station is building a new plant, moving its transmitter and hopes to begin operating with the new equipment by the fall. Lineup at the station includes Jay Robbins, 5:30-10 a.m.; Lou Roberts, 10 a.m.-3 p.m.; Dave Stevens, program director, 3-8:30 p.m., and Clyde Coffee, from their sister station WISM, Madison, Wis., on weekends.

★ ★ ★  
David Stone has been made program director at KLIC, Monroe, La. He says he would appreciate being placed on all distributor mailing lists. The address is 1800 Parkwood Drive. Larry Kay is the new program director at WHRF, Riverhead, L.I. He also does the 6 a.m.-noon shift at the easy listening station. Kay wants to receive a few more easy listening records for the library at the station through Box 666, Riverhead, N.Y. 11901. Tim Griffin has been made music director at WBBF, Rochester, N.Y. He also does the noon-3 p.m. slot.

★ ★ ★  
Carson Schreiber called last

week from KBBQ to tell me that he has a Country LP which he will tailor for any station that is interested. The album was actually done at Custom Fidelity in Hollywood, Calif., at 7925 Santa Monica Blvd. It contains cuts by Lynn Anderson, George Hamilton IV, Jan Howard and George Jones among others. Write Schreiber at the Custom Fidelity address for further information.

Gary Lane has become program director of WMID, Atlantic City. He replaces Ron Hughes who became program director at WONB, Atlantic City.

★ ★ ★  
Steve Labunski is vice president and principal in Chuck Blore Creative Services, not in the broadcasting chain as we mentioned in the story (Billboard, May 22).

## KFSB Special Recipe

• Continued from page 32

for the middle ground between pop and country. For example, Creedence Clearwater has singles which will blend in with our format quite well. But generally they will not be played after 7 p.m. We also play oldies which are blended with the records coming before and after their play. I will play a pop oldie after a pop record and the same for a country tune. Although we have recently instituted this format (two months old), we already are getting results," said David.

"The request line gives us feedback not only from our target audience of 18-49, but from an under 18 year old audience as well, which indicates to us that this type of format is excellent for this market," David concluded.

## What's Happening

• Continued from page 31

Boys Home," Freda Payne, Invictus. . . . WKSU, Kent State University, Kent, Ohio, Terry Patrick reporting: "Village Queen," Glass Harp, Decca. . . . KCLC, Lindwood College, St. Charles, Mo., Chuck Lackner reporting: "Melting Pot," Booker T. and the MG's, Stax.

KUTE, University of Utah, Salt Lake City, Rudy Koppl reporting: "Child's Garden of Grass," (LP), Ron Jacobs and Friends, Elektra. . . . KRWG, KRWG-FM, University of New Mexico, Las Cruces, Guy Phillips reporting: "Wings," (LP), Michel Colombier, A&M. . . . KLCC, Lane Community College, Eugene, Ore., David Chance reporting: "Summit Sessions," (LP), Dave Brubeck, Columbia. . . . KUHF, University of Houston, Houston, Tex.: "California Blues," Redwing, Fantasy.

MAY 29, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 5/29/71

## 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	1	MAYBE TOMORROW Jackson 5, Motown MS 735	5	26	8	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	27
2	2	THE SKY'S THE LIMIT Temptations, Gordy GS 957	2	27	19	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	28
3	3	DIANA TV Soundtrack/Diana Ross, Motown MS 719	6	28	31	LIVE DOIN' THE PUSH & PULL AT P.J.'s Rufus Thomas, Stax STS 2039	12
4	4	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	13	29	29	INTRODUCING THE WHATNAUTS Stang ST 1005	4
5	5	MELTING POT Booker T. & the MGs, Stax STS 2035	20	30	21	SUPER BAD James Brown, King KS 1127	18
6	6	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	10	31	17	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	10
7	7	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	16	32	32	THIRD ALBUM Jackson 5, Motown MS 718	35
8	9	CURTIS Curtis Mayfield, Curtom CRS 8005	34	33	22	PEARL Janis Joplin, Columbia KC 30322	15
9	10	SOUNDS OF SIMON Joe Simon, Spring SPR 4701	11	34	27	MANDRILL Polydor 24-4050	6
10	11	CHAPTER TWO Roberta Flack, Atlantic SD 1569	39	35	38	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	12
11	12	WHERE I'M COMIN' FROM Stevie Wonder, Tamla TS 308	4	36	—	EVERYTHING IS EVERYTHING Donny Hathaway, Atco SD 33-332	3
12	30	DONNY HATHAWAY Atco SD 33-360	3	37	—	ALARM CLOCK Richie Havens, Stormy Forest SFS 6005	1
13	13	ALL BY MYSELF Eddie Kendricks, Tamla TS 309	3	38	—	ENDLESS BOOGIE John Lee Hooker, ABC AB CD 720	1
14	16	ABRAXAS Santana, Columbia KC 30130	33	39	—	I'D RATHER SUCK MY THUMB Mel Brown, Impulse AS 9186	1
15	18	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	7	40	35	EARTH, WIND & FIRE Warner Bros. WS 1905	4
16	—	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008	1	41	44	THE BLACK CAT! Gene Ammons, Prestige PR 10006	4
17	28	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731	2	42	—	PAUL HUMPHREY & THE COOL AID CHEMISTS Lizard A 20106	1
18	14	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	25	43	36	THEM CHANGES Buddy Miles, Mercury SR 61280	20
19	26	BLACK ROCK Bar-Kays, Volt VOS 6011	15	44	39	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	16
20	20	STAPLE SWINGERS Staple Singers, Stax STS 2024	10	45	45	TASTEFUL SOUL Main Ingredient, RCA Victor LSP 4412	11
21	15	THIS IS MADNESS Last Poets, Douglas 7 Z 30583	9	46	37	VERY DIONNE Dionne Warwick, Scepter SPS 587	25
22	24	LIVING BLACK Charles Earland, Prestige PR 10009	5	47	34	TJADER Cal Tjader, Fantasy 8406	6
23	33	BEST OF WILSON PICKETT, Vol. 2 Atlantic SD 8290	2	48	41	TEMPTATIONS' GREATEST HITS, Vol. 2 Gordy GS 954	35
24	23	BOBBY WOMACK LIVE Liberty LST 7645	12	49	40	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	11
25	25	MOMENTS LIVE Stang ST 1006	2	50	—	BEST OF CLARENCE CARTER Atlantic SD 8282	1

## Daily 18-Hour Feminine Format

• Continued from page 32

though a "live" sound is maintained: "Many stations have tapes programmed for an hour's length, so that they are repeated every so often. With our format, one tape is never run in succession. It is blended with other tapes, so the order of the songs never stays the same. People will hear the same songs, but never the same two in succession," Peters said.

Each station carrying the format has its shows tailored to its specific needs. The order of songs is worked out in San Diego and mailed to the station.

"We also keep a copy in our files so that if anything goes wrong, we can find out in a few minutes what song and tape the station was playing at any given moment," he said.

Peters said that stations subscribing to the format also get complete promotional tools and information for selling air time to advertisers.

"The first goal is to get high ratings on an emotional basis," he said. "The station then can really use the promotional package to keep the ratings and interest time buyers. Promotion is as critical to the success of a station as the format. The promotion, to be successful, must translate the format into words and pictures."

### Sold in Sections

The format is only being sold in 18-hour sections; no separate sub-sections are being leased. "We feel this has a continuity throughout the day so that if one or more sections are missing, the flow is missing," Peters said.

Peters said the show will not be offered to AM stations. "We

are very concerned that the sound be the best possible, and we think that FM stereo stations are the only medium with proper sound," he stated.

"We are not selling tapes," Peters said. "We are leasing a format."

## Campus Directions

• Continued from page 31

screenings of new Genesis film product and talent showcases at the Bitter End and the Village Gaslight. Brovsky expects 200 delegates representing 130 schools to attend the conference. The meeting will provide prospective members and regular members a chance to see new talent, review the past year's activities and acquaint themselves with new equipment available for the circuit.

# Trans Maximus-Recording Studio To Wrist Watches

Take one of the most successful writer-performer-producers in the nation, couple him with one of the leading managers in the field of music, and add a brilliant attorney who is masterful at artist relations and you find a success story. A quick one, too.

This is Trans Maximus, Inc., a firm which does everything including the building of its own studio.

Steve Cropper, of course, is part of this trio. The others are Jerry Williams and Jim Eikner Jr.

The Cropper name rings all sorts of bells, and well it should. Perhaps known best as co-author of "(Sittin' on) the Dock of the Bay" with the late Otis Redding, Steve has written singly or co-written literally hundreds of other tunes, most of them hits. He also was and is one of the original MG's (Memphis Group), long famous on Stax Records. And he has produced some of the top talent in America.

Jerry Williams was, among other things, manager of Paul Revere and the Raiders for six years, and has been involved in the music scene almost since childhood.

Eikner is a former district attorney and Shelby county attorney who became deeply involved in the music world, and won so much respect from his contemporaries that he was recently named to head Memphis Music, Inc.

Steve and Jerry, both of whom still qualify as young (in thought and in age), have been friends since high school days. Jerry, in fact, hired the Markees (Steve was one of them) to perform while they were still in school. The two went their separate ways, into the service, and—following that—Jerry moved to Los Angeles where he eventually took over Paul Revere. Steve went to Stax, put sweat and tears into that facility, wrote and performed and produced, and made a big name for himself and others. Over the years the good friends met and talked, and decided that one day they would go into business for themselves.

"One day we just decided the time was here, and we decided to go ahead," Williams said. "It took both of us a while to clear our business, and we decided to build a studio during that time rather than to wait, and then have a long time-lag. There was no dormant period."

Just to be sure of this, Trans Maximus did things its own way. It formed its own construction company and built the studio from the ground up.

"Every board and nail in this place is our own," Williams explained. "We knew Memphis needed such

a studio, one which wasn't a renovation of an existing structure or something of that sort. We planned everything that went into it, and constructed it ourselves."

Williams and Cropper say jointly that there was a desperate need for such a studio, and the original intent was to build it for both custom purposes and for their own productions. Their own productions now are so numerous there is little time for the custom work. Consequently, there will soon be another studio.

The firm also owns its own label, TMI, and has some outstanding artists. Among them are Roy Head, David Mayo (formerly with the Caboose), Edgewood, and Sid Herring (formerly with The Gants). And there is an unknown named Sara Fulcher and, to hear Williams and Cropper tell it, she is the greatest. A distinctive stylist who sounds like no one else, she has cut her first LP, and musicians, technicians and everyone else around agree that she may be the greatest artist in the past 10 years.

Steve, of course, does the production. In addition to this, he produces Eddie Floyd and the MG's for Stax, produces Poco, Chambers Brothers and several others including the Dreams for Columbia. Steve also is still writing, and the company's publishing companies are Brookfield Music (BMI) and Aunt Tootle's Music (ASCAP). The company, on various labels, has cut 15 of Cropper's songs in the past 60 days, which is an indicator of his prolific abilities. (Aunt Tootle's, by the way, was named for Jerry's mother, who is known affectionately by that title.)

The company is in its eighth LP production since December. That's when it opened. It is not unusual to find the executives there working until two or three o'clock in the morning.

This initial studio has all tracks, 18, 8, 4, 2 and 1. And now the plans are on the drawing board for the second. It will be attached to the existing building in an L-shape, and in addition to all the tracks it will contain an edit and re-mix room. That project is scheduled to be started next January and finished in the summer of 1972. Naturally, the company will do its own construction. The control room equipment was put together by Welton Jetton of the Auditronics Co. of Memphis, a custom design, with Spectrasonic equipment on the board, including the faders, equalizers, etc. Mastercraft and Auditronics also does the mastering for the company.

The firm worked out what it considers an outstand-

ing distribution agreement with CBS, a five-year deal which is handled through Epic.

In the few months of operation, TMI is completely solvent and has a staff of 31 working full time.

"People are beginning to realize the magnitude of what we are doing here, and what a boost it has been to the economy of Memphis. It has meant steady jobs, steady income, regular payments to the union, and security," Williams said.

The company has its own art department which, along with album designs and the like, also designed the Memphis Music Inc. award. Ronnie Stoots heads this division.

Adding to the diversification is the fact that Trans Maximus also owns Charicature Time Company, which involves itself with wristwatches. It had distribution rights to both the Spiro Agnew wristwatch and the Lester Maddox watch (until Maddox stopped it with an injunction), and now has designed and will sell an Isaac Hayes watch, which will be called the Isaac Hayes Movement. Williams has a collection of watches going back several decades.

The company recently decided to get into the public service business, too, and promoted a charity concert with Poco, Steve Cropper and Edgewood. Promoted for only eight days, and only on FM radio, the concert brought to Overton Park the largest group of people ever assembled at the band shell. More than 7,000 squeezed in. More than 4,100 had to be turned away. It created the greatest single-day traffic jam in the city's history. The money all went to a local high school to pay its way to the IMIC conference in Montreaux in June. And, to supplement this, the company produced an LP for the school, giving free studio time, produced by Jim Gaines; free mastering, thanks to Welton Jetton, and Stoots designed the album liner which also was donated. Plastic Products also donated to the group, and BMI tossed in a substantial contribution. This not only is a strong civic effort, but it emphasizes the new unity in Memphis.

Williams and Cropper both heaped praise on their attorney, and third officer, Eikner. "Without him we never could have made it," they both said. They look on him as a stabilizing force, an astute businessman, and masterful in the field of public relations, particularly with the artists.

Williams is president of the company, Cropper is vice president, and Eikner is legal counsel. They are the sole owners and only officers.

Some of the union members of Local 71, AFM in Memphis, are going to go to school. Others will be teaching school. And plans are being formulated to help even non-union members with their music in the future.

All of this is the brain child of Andy Ledbetter, now in his 9th year as president of the local. Ledbetter doubles in brass, and the pun is intended, as he has been a trombone player for 30 years. He also is personnel assistant at the U.S. Post Office there, directs a post office choir, and generally manages to stay busy.

Recently Andy proposed to his board of directors and officers at the union that something be done to aid young musicians in learning all facets of music. This is not surprising, in that many of today's youngsters know little more than three chords on a guitar, and in today's music it behooves one to know everything from arranging to producing. That's where the union comes in.

The board has approved a plan whereby a school will be established at the union local in the meeting room, taught by many of the older musicians, many of whom are qualified teachers. They will be able to teach both basic and advanced music, and the members will benefit. The best part of all: it will cost nothing.

## Local 71 Goes to School

Spotlight on Memphis

Local 71 plans to foot the entire bill, and it will get under way just as soon as the curriculum is worked out. Plans call for twice-a-week classes, and at first only members of the union will be eligible. The future plans haven't been cleared by the board, but Ledbetter hopes that one day it may be open to all hopeful musicians, its purpose is to bring out their talents and abilities and make them eligible for future union membership. The local has purchased the property next door for eventual expansion.

When the union talks growth in Memphis, people listen. It may be the only local in history which paid off all its debts, including that of its headquarters, just five years after the property was purchased. It has always been solvent and strong, and now has a membership of some 750 dues paying members.

Unlike some locals, it is totally diversified, with no one instrument or group of instruments predominating. Ledbetter is assisted in his activities by Bob Taylor, who is vice president and business representative, and by Hilburn Graves, the secretary-treasurer.

Ledbetter is particularly pleased over the activities of Memphis Music, which, he says, has drawn people even within the union closer together. "They are no longer fighting each other," he said. "They're all in it for each other now."

# Pepper & Tanner - Tailoring Market Needs

Memphis-based Pepper & Tanner, Inc., has shown some remarkable achievements and advances within the past year which cover both the business and the external relations spheres of endeavors.

This firm, like many other companies, has tightened its grip upon the dollar, with the vision of William B. Tanner steering the creative efforts of the organization, the forecast objectives were wholly achieved and surpassed.

"While many in business and industry suffered significant setbacks during the past year, Pepper & Tanner has managed to increase its sales and—perhaps most importantly—to maintain its profit ration," Tanner said. He added: "We have shown, and found, paths to greater efficiency and economy."

A number of new services to broadcasters were introduced within the past year, among them a concept called the "Town and Country," a merchandising vehicle designed to permit advertisers to pinpoint their audiences demographically in the large suburban and rural markets. Other releases include a comprehensive country and western library which was prepared and packaged specifically for use by stations using a country format in producing sound effects, commercials, national brand products and promotions, station features and several other programming aids.

From the Pepper & Tanner ID division came a string of releases: "You Never Heard It So Good," "Fun Country" and "Reaching Out," which were tailored to the needs of the markets to which they were offered. Providing sounds and musical concepts for metropoli-

tan, middle of the road and contemporary program formats, the releases ventured into virtually every market which could be reached, and received strong responses.

George Allen joined the Television Media division as its department head during the year, and he took over media buying as well as supervision of the radio television estimating departments.

Edward Gallagher, a veteran advertising executive, joined Pepper & Tanner's staff as Media Sales representative in the New York-New England areas, and was actively involved in the introduction of the Town and Country networks on those markets.

Garry Wells Jr., creative director, was elected vice president of the firm, and retained his responsibilities within the Creative Concept division. Wells had previously been a self-employed entertainer and artist with Capitol and MGM Records and CBS radio.

Pepper & Tanner celebrated the opening of two new branches in Chicago and Denver.

In speaking of the future, Tanner said: "It would be a lame attempt at publicity to say the company plans tremendous growth. However, we can say that 1971 and subsequent years promise continued steady economic growth and improvement in the economic as well as creative areas. Business is trending upward, not only for industry, but for others as well."

And, he concluded, "we are confident that better, more creative and more widely available services are the answer to the broadcast industry's needs, and we will do all in our power to supply those needs intelligently and completely."

# Six Owned For Bloc 6

Most of the members of the Bill Black Combo have been doing so much in music in the past couple of decades that they decided to do the one thing they hadn't done: buy their own studio.

It's called Bloc-6, and its ownership includes president Bob Tucker, leader of the Combo, Joe Elmore who also serves as Secretary-treasurer, and Paul Lovelace, a member of the Combo for many years. Other officers and owners are vice president and studio manager Billy Herbert, Maurice McGee, the lawyer and legal counsel, and Larry Rogers, who retains his part of the ownership even though he has joined Mega in Nashville.

For that matter, this story also serves as a news release—revealing for the first time that the Bill Black Combo has signed with Mega, and will have its next release on that label.

But Bloc-6, named for its six owners, was already an established studio when this group purchased it and decided to make it grow. It was bought from Black's widow. During her ownership it was known as Lynn-Lou.

Lynn-Lou became Bloc-6 the first of March of this year, and only now is starting to make its move. These first weeks have included some sessions with the Combo, and an LP and some singles on The Caboose and some work for Tony Joe White and Dan Penn.

The studio now will concentrate on custom work, publishing and production. It will produce and lease to any label, and will publish under Bloc-6 Music (BMI).

The first artist signed is Jarry Ward, an established writer, who will be produced as an artist. Others are in the works.

There's a great deal of experience, and plenty of Memphis background in Bloc-6. It's bound to be a success story.



STATE OF TENNESSEE

WINFIELD DUNN  
GOVERNOR

There is no place in the United States more famous for its music than Memphis. Many world famous blues and jazz musicians and composers have come from this beautiful city on the banks of the Mississippi.

Beale Street has made as great a contribution to the world of music as any place in history. Memphis has long been one of the leading producers of popular records.

The industry has made an outstanding contribution to the economy of Memphis and Tennessee, and I am delighted to have the opportunity to add my words of appreciation for all this great city has meant to the world of entertainment.

*Winfield Dunn*  
Winfield Dunn

# Memphis Corp. - Solidarity

The Memphis Corporation is administered from, of all places, the city of Chicago. But it's Memphis type music 100 percent, and its recording studio and publishing houses are in the West Tennessee city.

Ed Crowley, the director of marketing for the label Memphis Records, is there in the heart of the mid-South. So are Steve Stepanian, the chief engineer for the studio; Steve Gatlin, the business manager, and producers Gene (Bowlegs) Miller, Robert Owen and Jerry Peters. Treasurer Irving Evans is headquartered in Memphis, along with half of the board of directors.

In fact, it's such a Southern company that the name of its publishing arm is Grits Music (ASCAP).

The Memphis Corporation and its Universal Recording Studios of Memphis, at 237 Chelsea Street, haven't been around long, but have made big waves in the industry. The studio was taken over Oct. 1, 1970 . . . a modern, 16-track studio "A" with a smaller "B" for demos and limited sessions.

Crowley, a one-time Nashville newspaperman, and Gatlin stress one point in the company operation: solidarity. Gatlin made it clear that the company is strong from a business standpoint, in marketing and in product.

So strong, in fact, that the firm is also distributing for Aquarius and Shock in Chicago.

The man behind it all is Jerry Butler, the company president, whose executive offices are in Chicago, but who spends considerable time in the Memphis picture. Ricardo Williams is executive vice president and owner of Zodiac Records, and the man who brought Aquarius and Shock to Memphis.

The record company also has a New York office under the supervision of Henry Krieger, who also serves as director of publicity.

The Memphis Records artists, primarily in the r&b field, are such leaders as Ollie Nightingale, the Eunifics, Billy Butler, The Reason Why, The Infinity, James Spencer and The Girls. It's a small but strong roster, and the company devotes its concentration on these groups. Billy Butler, by the way, is the younger, talented brother of president Jerry Butler.

# Country Music

## Tour and BBC-TV For Hamilton IV

LONDON—A TV series of 13 30-minute shows titled "George IV," featuring country artist George Hamilton IV will be run on the BBC throughout the month of June, and a new series will be videotaped for the fall. The successful set of shows utilizes Hamilton as host, with guest artists from both the U.K. and the U.S. Hamilton also performs on most of the shows. This is the first series of its kind on the BBC, featuring an all-country format.

Hamilton has just completed nearly four weeks of almost daily appearance throughout the British Isles, including a performance at the Batley Variety Club in Yorkshire, the first country act to appear there. Following that he did a couple of weeks in Germany.

### Dominion Tour

He follows this with a nationwide tour of Canada, Nova Scotia to British Columbia, to promote his soon-to-be-released album, "North Country," consisting of all Canadian songs recorded in Toronto. This also is a first for a

country artist. The tour will involve stops in every major city in Canada, utilizing both aircraft and the Canadian Pacific Railroad. The tour is being handled by Ed Preston of RCA Records, in Toronto.

Hamilton was the recent winner of the Billboard International Award as the best country music performer overseas.

## Music City Workshop Set

NASHVILLE—An organization, known as Music City Workshop, has been founded here to lead "to the discovery and development of new talent" in all facets of the music industry.

The company also has produced and released on Music City Workshop label its first recording, titled "What's Life? What's Living? What's Dying?" by Burth T. Griffin Sr. Produced by Columbia engineer Mike Figlio. Distribution will be undertaken through independents.

Jerry Geho, president of Music City Workshop, said that the workshop would seek talent among disk jockeys and others for development. Griffin is himself a former disk jockey, and now general manager of WKLY in Hartwell, Ga. The self-written song is the first composed by Griffin, who also wrote the "B" side. Music City Workshop now is doing an album with Griffin, and plans to produce records for other artists in the near future.

## Cammarata Tie With Co. To Form Booking Agency

HOUSTON—Sam Cammarata, president of Professional Management International, has merged with American Entertainment Corp. to form a new booking

## Country Fest In Virginia

VIRGINIA BEACH, Va.—The first annual East Coast Country Music Festival and Contest will be held here at Princess Ann Park May 29-30, sponsored by the Virginia Country Music Association.

"Carolina" Charlie Wiggs, Norfolk radio personality and host of the festival, said more than \$1,000 in prizes would be awarded to the best old-time fiddlers, banjo players, guitarist, male and female vocalists, country and bluegrass bands. There will be both adult and junior classes.

Competition begins at 2 p.m., 29th (Saturday), and resumes at noon Sunday. Featured performers at the festival will be Charlie Walker, from the "Grand Ole Opry," Carl and Pearl Butler and Mac Wiseman.

## Minnie Pearl To Be Feted

WASHINGTON—Minnie Pearl will be one of two women honored for their "contributions to America" at a black tie dinner here sponsored by the American Women's Newspaper Club.

Miss Pearl (Mrs. Henry Cannon), will receive a citation along with Mrs. Martha Mitchell, the wife of the Attorney General.

Minnie Pearl, who spends most of her time on network television performances, will make one of her now-rare "live appearances" for the event, at which the United States Navy Band will perform.

The function will be held May 24 (Monday) at the Shoreham Hotel. A spokesman for the organization said Miss Pearl is being recognized as one of America's "leading women," both in the field of entertainment and for her civic and philanthropic endeavors.

## Writer Gregory Dies; Rites Held May 12

NASHVILLE — Funeral services were held here May 12 for R.C. (Bobby) Gregory, composer of more than 1,600 published songs.

Gregory, 71, died following a long bout with cancer. Among his more notable songs were "Old Rattler," "Little Darlin'," "Am I Dreaming" and "Sunny Side of the Mountain."

Gregory also made some 25 movies, and appeared on the Roy Rogers network TV show. He

was also credited as having been the first accordion player ever to appear on radio, in 1927.

A native of Staunton, Va., he also performed for years with stage shows, rodeo and the vaudeville circuits. Among his partners along the way were Roy Rogers, Hank Snow, Smiley Burnette and the Lone Ranger. In the 1950's, Gregory opened an art gallery in New York City. He and his widow later moved it to Nashville.

## All-Country Premium LP Is Utilized by 11 Stations

LOS ANGELES—Custom Fidelity Album Promotion, established here recently by disk jockey Carson Schreiber, KBBQ, Burbank, to supply country music outlets with a promotional LP, has 11 stations selling the premium record nationally. The 15-country all-time hit record includes cuts by George

Jones, Billy Walker, Lynn Anderson and Del Reeves. Thus far, the following country stations are using the package: WIL, St. Louis; WRCP, Philadelphia; WEEP, Pittsburgh; KWJJ, Portland, Ore.; KSOP, Salt Lake City; KTUF, Phoenix; KUZZ, Bakersfield; KLAQ, Denver; WHOO, Orlando; KSEL, Lubbock, and KBBQ.

## Nashville Scene

Glen Sherley, new Mega artist, made up for past times by bringing his mother to visit the "Grand Ole Opry," her first such trip. Coming all the way from Fresno, Calif., she was disappointed only that Marty Robbins was not on the show that night. . . . Ernest Tubbs' 84-year-old father suffered a heart attack in Texas, but seems to be past the critical stage. . . . Skeeter Davis is back on the road after a lengthy layoff to concentrate on recording. . . . Nelson Trueheart is getting set to record again, after working on scores of Cerebral Palsy telethons. He, with singer Richard Law, has formed a music publishing company known as Mother Dog (ASCAP). . . . Musicanza Records has released a new single with Johnny Desmond in the country field titled "Absence Makes My Heart Grow Fonder." He'll promote it on a swing through the Midwest and into Texas.

Del Reeves makes a promotional appearance with the Philadelphia Phillies baseball team, complete with usherettes in hot pants. . . . Jim Ed Brown and The Gems will do three 30-minute shows at the Astrodome June 25, one of them just before the Astro baseball game. Also on the bill is Sammi Smith. . . . D'Lynn and LaDonna Crist, the lovely sisters from Florida, have become regulars on the

Wheeling Jamboree. . . . Timmy Tappan, of Anderson, Ind., has joined the Judy Lynn show as pianist-arranger. The 25-year-old writer composed "So Natural Is My Love," Judy's new release on the Amaret label. . . . Johnny Johnson has moved from KAYE, Puyallup, Wash., to KMO, Tacoma, Wash., where he is the all-night man on the full-time country outlet. . . . The Herbie Smith show has opened for an extended stay at the Wilmington House South, Dayton, Ohio's newest country music nightspot. Herbie will take a few days off next month for recording sessions in Nashville for the Astral 7 label. . . . Johnny Wright has asked disk jockeys to pick the proper side of his new Decca release, "The High Cost of Livin'" and "Let Jesus Turn You On." . . . Shane Wilder of Palm Springs, Calif., reports that he has extra copies of the Billy Don Burns release, "Tucker Farm," for any disk jockey or station who might have been missed. He can be reached at Drawer MM there.

Col. Dave Mathes, president of NRS records, says the first song written by Glen Sherley since his release from prison is "Who Is Leaving Who," which has been recorded by Harold Crosby of Great Falls, Mont., on the NRS label.

(Continued on page 45)

Heading for the Top Charts Everywhere

Shake Hands & Come Out Fighting

Jim Pierce

Wesco Records

Dist: By Sound of Music Belen, New Mexico

DJ's Needing Copies write Little Richie Johnson Box 3, Belen, New Mexico

...AND THIS IS ANNE CHRISTINE!



## Hurley Purchases Blue Boy Records

SPRINGFIELD, Ill.—Glen Hurley, who has functioned as executive producer and national sales manager of Blue Boy Records, has announced the purchase of the company from Blue Boy Music Enterprises, headquartered in Nebraska. The purchase does not include the publishing arm of the company.

Blue Boy Records, Inc., now has been formed as a parent company for the recently purchased label, with additional plans calling for a recording studio to be built here. All other phases of operation, including distribution, will be retained.

Artists on the label include Jan Hurley and Jimmy Wheeler. The purchase included all existing masters.



A BIRTHDAY PARTY for Mercury's Dave Dudley in Nashville, was hosted by Chuck Eastman and Joe Taylor. Among those on hand, left to right: Steve Neely, First American National Bank; Jerry Kennedy, Mercury; Jack Stapp, Tree International; Dudley; WSM's Ralph Emery and Eastman.

Lincoln said it, "God must have loved the common people, because He made so many of them."

That's what this song is all about — we ordinary people.

# "AN ORDINARY MAN"

Ace of Hearts #101

Sung by an ordinary man with an extraordinary voice and a lot of feeling.



## JAMES ALLEN

Backed with

"Leave You While I Can"

Produced by Jim Vest

National distribution by Prize-Jem

DJ copies available from

**ACE OF SPADES MUSIC**

1516 Hawkins Street

Nashville, Tenn. 37203

## Country Music

### Nashville Scene

• Continued from page 44

... Jim Faughn of the Winchester Club in Houston writes that he has changed plans to book Jerry Lee Lewis there in June because of the singer's conduct at the Bellaire Ballroom. ... Jimmy Wheeler is back performing after a bout with illness. Wheeler now heads his own show which features Pete Laumbach, Marve Hoerner, Miss Shirley Jo, and Bill Clossey and the Sounds Unlimited. ... Marty Roberts of WTAX Radio in Springfield, Ill., put together an all-country show for the local cancer crusade. It included Jan Hurley, the Andy Acrea Show, Leroy Clark, Janey Elston, Ed Brooks, Joe Fortune, Jerry Moore, Pam Gilbert, Sonny and B.J. Lance and others. ... Johnny Paycheck has flown in from Las Vegas to do his first Epic session under the production of Billy Sherrill. ... Nancy Dunne, former office manager for the Nashville branch of Singcord, has become director of creativity and development for Nashville Recording Services. ... WAME Radio in Charlotte, N.C., sponsored a swimming and diving meet, giving aid to the youngsters of the area.

RCA's Jim Ed Brown and producer Bob Ferguson are working on another single, following three in a row which have gone near the top of the chart. ... Del Reeves, Jamey Ryan and Stan Hitcock lead Flag Day ceremonies June 12 in Mellott, Ind. ... Bob Luman and his show were a smash at the grand opening of the San Jeronimo Hilton Hotel in San Juan, Puerto Rico. It probably paves the way for more country acts on the island. ... Archie Campbell has written and produced "The Mucker's Follies," which will show at the Palace Hotel in Cripple Creek, Colo., during this summer season.



CAPITOL'S SUSAN RAYE is honored following a strong promotional campaign in Atlanta. Joining in are Bill Lowery, Lowery Music; Wade Pepper, national country sales and promotion, Capitol; Miss Raye; Jaye Hoffer, KRAK, Sacramento, Calif.; Jim Clemens, WPLO, Atlanta; and Joe Deters, promotion manager for Capitol in Atlanta.

THE  
SUMMER  
MAN  
ARRIVES  
NEXT  
WEEK!

# THANKS

## TEXAS STATIONS: (First week reports)

Buzz Lawrence, KPRC, HOUSTON . . . first to play it and list it with Bill Gavin . . . MOR.

Artie Payne, KWKH, SHREVEPORT . . . The Friendly Giant . . . a Pick Hit!

Arlie Duff and Jerry Green, KOKE, AUSTIN . . . playing the record.

KBER, SAN ANTONIO . . . Max Gardner . . . thanks.

Larry Byers, KEYS, CORPUS CHRISTI . . . Joey Jay, KTLW, TEXAS CITY . . . Scott DeLucia, WTAW, BRYAN . . .

Ron Wilson, KTRM, BEAUMONT . . . Art Lay, KLVI, BEAUMONT . . . KCAW, PT. ARTHUR, Jim Love . . . Don Griffin, KJOE, SHREVEPORT . . . KIJN, CORPUS CHRISTI, Tom T. Taylor . . . Al Caldwell, KAYC, BEAUMONT . . .

Tom Miller, KFRD, ROSENBERG . . . WRR-KIVL, DALLAS . . . MOR . . . KVLG, LaGRANGE.

Out of State: T. Tommy Cutrer, Nashville, his syndicated show. 181 markets . . .

Ed Perry, KIEV, GLENDALE, Calif. . . . KBFW, Bellingham, Wash., Little Rollie . . . a Pick Hit!

## CLOSEST THING TO IT (1001)

Written by Mitch Torok - Ramona Redd

Published by Sunday Morning Music, BMI

Sung by **RAMONA**  
Exclusively on Calico

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/29/71

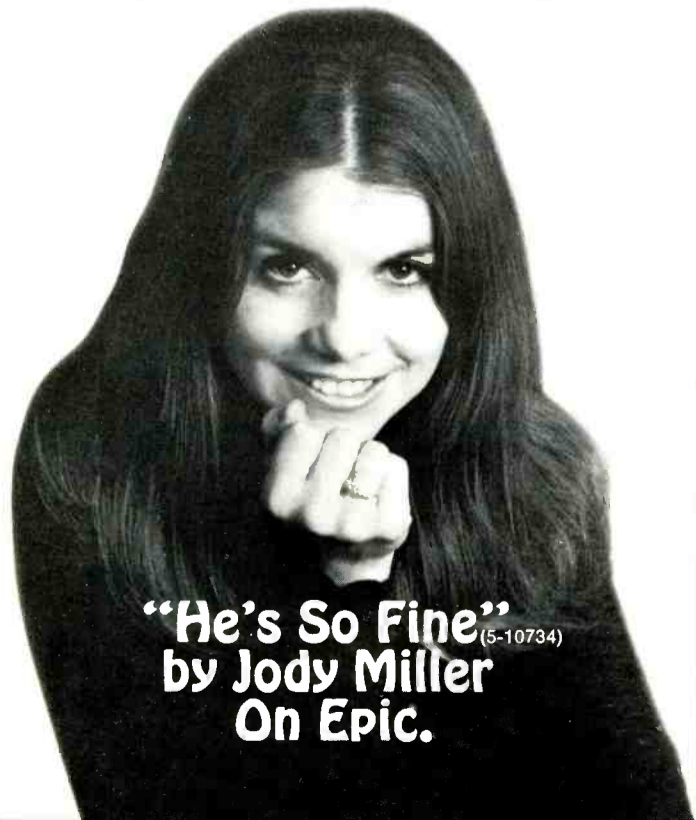
★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	<b>I WON'T MENTION IT AGAIN</b> Ray Price, Columbia 4-45329 (Seaview, BMI)	11
2	2	<b>HOW MUCH MORE CAN SHE STAND</b> Conway Twitty, Decca 32801 (Bros. 2, ASCAP)	11
3	4	<b>TOUCHING HOME</b> Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	10
★4	10	<b>OH, SINGER</b> Jeannie C. Riley, Plantation 72 (Singleton, BMI)	9
★5	17	<b>YOU'RE MY MAN</b> Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	4
6	3	<b>I WANNA BE FREE</b> Loretta Lynn, Decca 32796 (Sure-Fire, BMI)	10
★7	19	<b>I'VE GOT A RIGHT TO CRY</b> Hank Williams Jr., MGM 14240 (Recordo, BMI)	6
8	9	<b>COMIN' DOWN</b> Dave Dudley, Mercury 73193 (Addell, BMI)	7
9	8	<b>A MAN IN BLACK</b> Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	10
★10	28	<b>WHEN YOU'RE HOT, YOU'RE HOT</b> Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	4
★11	15	<b>TOMORROW NIGHT IN BALTIMORE</b> Roger Miller, Mercury 73190 (Tree, BMI)	7
12	11	<b>DREAM BABY (How Long Must I Dream)</b> Glen Campbell, Capitol 3062 (Combine, BMI)	12
★13	20	<b>THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND</b> Jack Greene, Decca 32823 (Forrest Hills, BMI/Jaray, BMI)	8
14	12	<b>ALWAYS REMEMBER</b> Bill Anderson, Decca 32793 (Forrest Hills, BMI)	12
★15	26	<b>GWEN (Congratulations)</b> Tommy Overstreet, Dot 17375 (Shenandoah, BMI)	6
16	14	<b>MISSISSIPPI WOMAN</b> Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	9
17	6	<b>STEP ASIDE</b> Faron Young, Mercury 73191 (Blue Echo, BMI)	10
18	13	<b>ANGEL'S SUNDAY</b> Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	10
19	16	<b>GYPSY FEET</b> Jim Reeves, RCA Victor 47-9969 (Open Road, BMI)	8
★20	25	<b>RUBY (Are You Mad)</b> Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	5
21	21	<b>LET ME LIVE/DID YOU THINK TO PRAY</b> Charley Pride, RCA Victor 47-9974 (Pi-Gem, BMI/Pi-Gem, BMI)	6
22	5	<b>EMPTY ARMS</b> Sonny James, Capitol 3015 (Melody Lane/Desiard, BMI)	14
23	23	<b>COMIN' FOR TO CARRY ME HOME</b> Dolly Parton, RCA Victor 47-9971 (Owepar, BMI)	8
24	24	<b>CHIP 'N' DALE'S PLACE</b> Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	8
★25	34	<b>JUST ONE TIME</b> Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	4
★26	29	<b>SOMETHING BEAUTIFUL</b> Slim Whitman, United Artists 50775 (Stallion, BMI)	5
27	18	<b>SOMETIMES YOU JUST CAN'T WIN</b> George Jones, Musicor 1432 (Glad, BMI)	11
28	7	<b>WE SURE CAN LOVE EACH OTHER</b> Tammy Wynette, Epic 5-10707 (Algee/Alfam, BMI)	13
★29	33	<b>IF YOU LOVE ME (Really Love Me)</b> Lamar Morris, MGM 14236 (Duchess, BMI)	7
★30	52	<b>IT'S TIME TO LOVE HER</b> Billy Walker, MGM 14239 (Forrest Hills, BMI)	4
31	22	<b>ODE TO HALF A POUND OF GROUND ROUND</b> Tom T. Hall, Mercury 73189 (Newkeys, BMI)	9
★32	41	<b>NEW YORK CITY</b> Statler Brothers, Mercury 73194 (House of Cash, BMI)	6
★33	40	<b>WORKING LIKE THE DEVIL (For the Lord)</b> Del Reeves, United Artists 50763 (Four Star, BMI)	8
★34	49	<b>THE WORLD NEEDS A MELODY</b> Red Lane, RCA Victor 47-9970 (Tree, BMI)	6
★35	47	<b>MARRIED TO A MEMORY</b> Arlene Harden, Columbia 4-45365 (United Artists, ASCAP)	5
36	27	<b>A GOOD MAN</b> June Carter Cash, Columbia 4-45338 (House of Cash, BMI)	9
37	30	<b>NEXT TIME I FALL IN LOVE (I Won't)</b> Hank Thompson, Dot 17365 (Central Songs, BMI)	13

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
38	39	<b>SUNDAY MORNING CHRISTIAN</b> Harlan Howard, Nugget 1058 (Wilderness, BMI)	8
39	42	<b>ONLY A WOMAN LIKE YOU</b> Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	6
40	38	<b>ONE MORE TIME</b> Ferlin Husky, Capitol 3069 (Dixie Jane/Twig, BMI)	10
41	45	<b>CHARLEY'S PICTURE</b> Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	4
★42	58	<b>MAKE ME YOUR KIND OF WOMAN</b> Patti Page, Mercury 73199 (Gallico, BMI)	4
43	36	<b>L.A. INTERNATIONAL AIRPORT</b> Susan Raye, Capitol 3035 (Blue Book, BMI)	15
44	44	<b>A STRANGER IN MY PLACE</b> Anne Murray, Capitol 3059 (TRO-First Edition, BMI)	11
★45	59	<b>PLEASE DON'T TELL ME HOW THE STORY ENDS</b> Bobby Bare, Mercury 73203 (Combine, BMI)	3
46	32	<b>KNOCK THREE TIMES</b> Bill "Crash" Craddock, Cartwheel 193 (Pocketful of Tunes/Jillbern/Saturday, BMI)	16
★47	53	<b>A SIMPLE THING CALLED LOVE</b> Roy Clark, Dot 17368 (Glasser, BMI)	6
★48	63	<b>THEN YOU WALK IN</b> Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	3
49	31	<b>THERE'S SOMETHING ABOUT A LADY</b> Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	12
★50	72	<b>THE CHAIR</b> Marty Robbins, Columbia 4-45377 (Mariposa, BMI)	2
51	37	<b>IT COULD 'A BEEN ME</b> Billie Jo Spears, Capitol 3055 (Chestnut, BMI)	11
52	60	<b>ME AND YOU AND A DOG NAMED BOO</b> Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	2
53	55	<b>A PART OF AMERICA DIED</b> Eddy Arnold, RCA Victor 47-9968 (Lair, BMI)	5
★54	68	<b>(I Heard That) LONESOME WHISTLE</b> Don Gibson, Hickory 1598 (Peer Int'l, BMI)	2
55	35	<b>BUS FARE TO KENTUCKY</b> Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	13
56	57	<b>BABY, IT'S YOURS</b> Wynn Stewart, Capitol 3080 (Freeway, BMI)	5
57	65	<b>ONE MORE DRINK</b> Mel Tillis, Kapp 2121 (Sawgrass, BMI)	4
58	61	<b>ALL I NEED IS YOU</b> Carl Belew & Betty Jean Robinson, Decca 32802 (4 Star, BMI)	4
★59	73	<b>COUNTRYFIED</b> George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	2
60	66	<b>TELL HER YOU LOVE HER</b> Kenny Price, RCA Victor 47-9973 (Duchess, BMI)	4
61	64	<b>HAPPY SONGS 'PF LOVE</b> Tennessee Ernie Ford, Capitol 3079 (Morris, ASCAP)	6
62	62	<b>WHAT DO YOU DO</b> Barbara Fairchild, Columbia 4-45344 (Champion, BMI)	8
63	54	<b>EVERYBODY KNOWS</b> Jimmy Dean, RCA Victor 47-9966 (Rich, BMI)	7
★64	—	<b>AND I LOVE YOU</b> Bobby Goldsboro, United Artists 50776 (Mayday/Yahweh Tunes, BMI)	1
★65	—	<b>LONELY IS</b> Dottie West, RCA Victor 47-9982 (Jack & Bill, ASCAP)	1
★66	—	<b>ME WITH OUT YOU</b> Carl Perkins, Columbia 4-45347 (Cedarwood, BMI)	1
67	67	<b>PUT YOUR HAND IN THE HAND</b> Anne Murray, Capitol 3082 (Beechwood, BMI)	2
68	69	<b>MOUNTAIN OF LOVE</b> Bobby G. Rice, Royal American 32 (Wren, BMI)	2
69	71	<b>I SAY "YES SIR"</b> Peggy Sue, Decca 32812 (Tree, BMI)	3
70	70	<b>YOU'RE JUST MORE A WOMAN</b> Bob Yarborough, Sugar Hill 013 (Sue-Mirl, ASCAP)	2
★71	—	<b>WALK ALL OVER GEORGIA</b> Ray Sanders, United Artists 50774 (Palo Duro, BMI)	1
★72	—	<b>SHE DON'T MAKE ME CRY</b> David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	1
★73	—	<b>THE HUNTER</b> Alice Creech, Target 683 (Golden Arrow, BMI)	1
74	75	<b>JIM DANDY</b> Lynn Anderson, Chart 5125 (Raleigh/Progressive, BMI)	3
★75	—	<b>AWARD TO AN ANGEL</b> Wayne Kemp, Decca 32824 (Tree, BMI)	1

**Doo-  
lang-  
Doo-  
lang.**

Jody Miller presents  
a 1971 version of the Chiffons' original hit.  
(Only the doo lang's are missing.)



**"He's So Fine"  
by Jody Miller  
On Epic.**

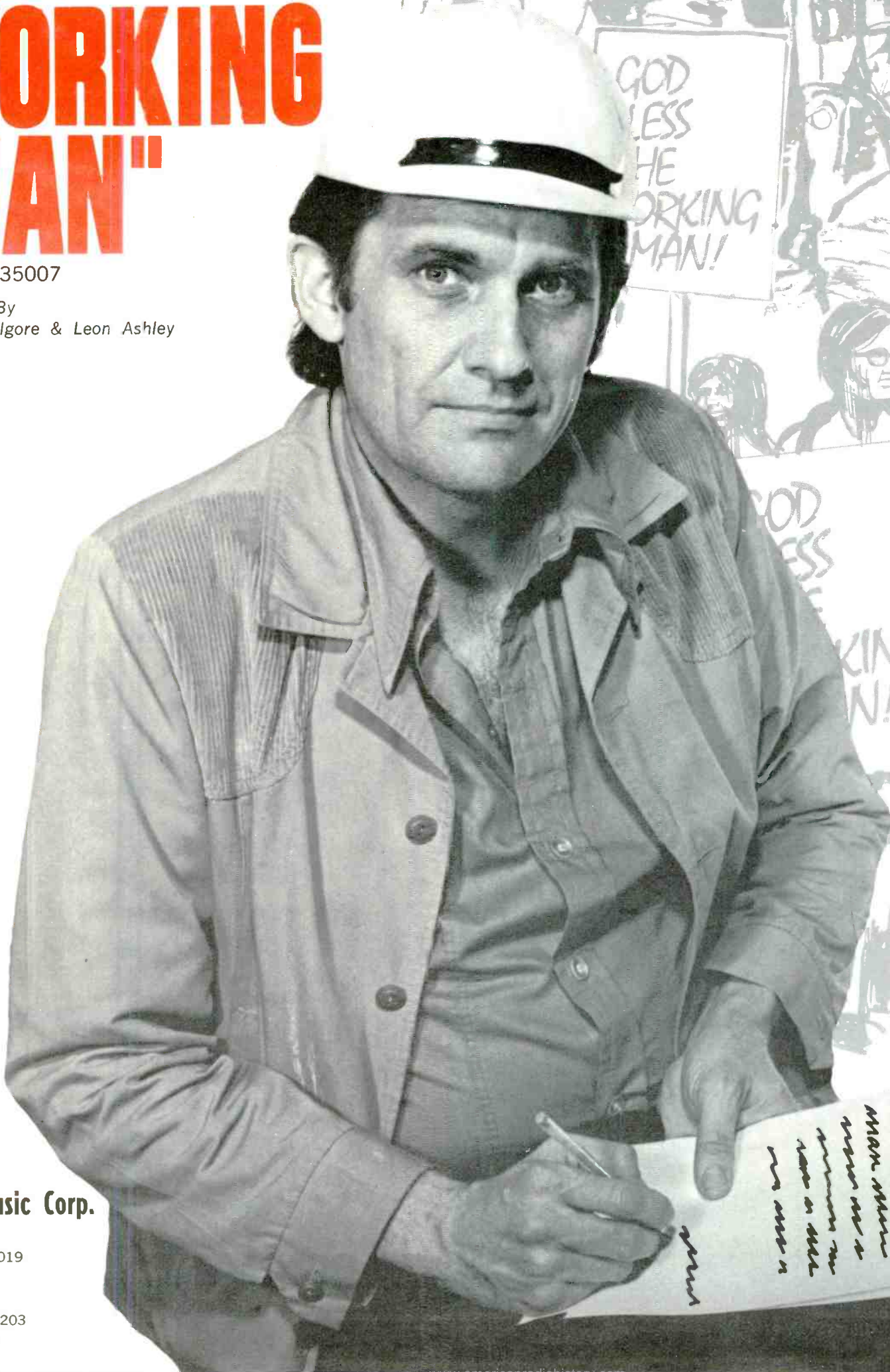
# The Nation's Next Smash Hit!!

by **MERLE KILGORE**

# "GOD BLESS THE WORKING MAN"

Ashley 35007

Written By  
Merle Kilgore & Leon Ashley



For Your Radio  
Station Copy  
Write To

**Al Gallico Music Corp.**

Pres. Al Gallico  
65 West 55th St.  
New York, N.Y. 10019  
(212) 582-1368

Nashville Office  
806 16th Ave. So.  
Nashville, Tenn. 37203  
Norris Wilson, Mgr.

Dear Bob,  
I'm a working  
man man  
man man  
man man  
man man  
man man

# Oak Ridge Boys



## Jesus Christ, What A Man

Written by Bobby Bare & B.J. Shaver

### Things we've seen and heard

**WBAP — Fort Worth — Bill Mack**  
"It's a Top Ten record"

**Johnny "K" — WENO — Nashville**  
Best modern country "religious" record yet. Supersedes anything that's come along. 2nd week #30

**WIL — St. Louis**  
"Tell everybody, David Lee says it's a groove and without a doubt a hit."

**WIRE — Indianapolis — Lee Shannon**  
"Man, now that's commercial."

**Record World/Country Picks Of The Week**  
"The most exciting gospel record since 'The Rattlesnakes.' Bobby Bare and Billy Joe Shaver wrote this country smash and lead singer Duane Allen will turn country fans' heads. Just enough religion to be with the trend, but not enough to turn listeners off. A hit!"

**Record World/Country Hot Line**  
Nashville Breakout: "Jesus Christ, What a Man," Oak Ridge Boys, on Impact. Artists and label are new to country listeners, but we're going out on a limb on this one — it's a programming blockbuster! Pick at WENO, heavy requested at WMTS, playing at WSM.

**Billboard Magazine**  
Predicted to reach the Hot Country Singles Chart

**Distributors**  
SUPREME—Cincinnati  
SOUND CLASSICS—Indianapolis  
JOHN OBRIAN—Milwaukee  
SCHWARTZ BROS.—Washington, D. C.  
BERTO'S—Charlotte  
SOUTHLAND—Atlanta  
MUSIC CITY—Nashville  
H. C. DAILY—Houston  
STAN'S—Shreveport  
BIG STATE—Dallas  
SIEBERTS—Little Rock  
A.R.C.—Phoenix  
RECORD SALES—Memphis  
BETA—New York  
ROBERTS—St. Louis  
CHAPMAN—Los Angeles  
ARC JAY KAY—Detroit  
T. D. A.—Chicago  
ABC—Seattle  
PAN AMERICAN RECORDS—Denver

**Impact**

1625 Broadway, Nashville, Tennessee 37203

# Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 5/29/71

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	HAG Merle Haggard, Capitol ST 735	7
2	2	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	18
3	4	ROSE GARDEN Lynn Anderson, Columbia C 30411	23
4	5	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	6
5	3	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	8
6	7	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	39
7	8	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	14
8	9	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	5
9	12	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276	4
10	10	WILLY JONES Susan Raye, Capitol ST 736	8
11	11	ANNE MURRAY Capitol ST 667	7
12	6	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	18
13	28	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30658	2
14	14	EMPTY ARMS Sonny James, Capitol ST 734	6
15	15	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	4
16	16	JOSHUA Dolly Parton, RCA Victor LSP 4507	5
17	17	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	4
18	20	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	3
19	19	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	19
20	21	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	18
21	18	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	29
22	22	ALWAYS REMEMBER Bill Anderson, Decca DL 75275	3
23	24	WITH LOVE George Jones, Musicor MS 3194	14
24	30	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679	7
25	23	MORNING Jim Ed Brown, RCA Victor LSP 4461	18
26	25	BEST OF ROY CLARK Dot DOS 25986	10
27	13	BED OF ROSE'S Statler Brothers, Mercury SR 61317	20
28	—	PROMISED LAND Freddy Weller, Columbia C 30638	1
29	26	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	13
30	—	CASH COUNTRY Tommy Cash, Epic E 30556	1
31	31	SNOWBIRD Anne Murray, Capitol ST 579	35
32	32	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	12
33	27	STEP ASIDE Faron Young, Mercury SR 61337	8
34	44	GLEN SHERLEY Mega M31-1006	3
35	37	THE JOHNNY CASH SHOW Columbia KC 30100	29
36	35	THE TAKER/TULSA Waylon Jennings, RCA Victor LSP 4490	12
37	33	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME Roy Drusky, Mercury SR 61336	3
38	39	HELLO DARLIN' Conway Twitty, Decca DL 75209	49
39	—	A WOMAN ALWAYS KNOWS David Houston, Epic E 30657	1
40	38	SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576	10
41	36	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	13
42	43	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	71
43	42	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	35
44	40	GREATEST HITS, VOL. 1 Lynn Anderson, Chart CHS 1040	8
45	—	MORE TIME Ferlin Husky, Capitol ST 768	1



'71 IS A PRIZE YEAR

Hit #2 This Year for

# ERNIE ROWELL



ERNIE'S  
GOING  
BACK  
TO  
HITSVILLE

## "GOING BACK TO LOUISIANA"

Prize #98-08

AND

INTRODUCING

The Voice Discovery of the Year

# PRICE MITCHELL



WITH  
A  
SMASH  
HIT

## "MR. & MRS. UNTRUE"

c/w "I Might As Well Be Home"

Prize #98-10

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Div. of JEM ENTERTAINMENT CORP.

# Classical Music

## Solti Scores U.S. Musicians Union —'Worried' About Future Recordings

NEW YORK—Declaring that he was seriously worried that the British Decca and EMI firms would stop recording, Georg Solti, music director of the Chicago Symphony, accused American musicians unions of pushing record companies to the brink of a recording wasteland.

The conductor blamed the musicians for the high recording costs and scored them for "their high fee demands" which he said, were unrealistic and was leading American companies away from American orchestras.

According to a recent interview in the Chicago Guide, he said that the reason why companies are recording more abroad is not because the European orchestras are better. "The reason is the cost per record. It costs four times more than recording Europeans and they cannot sell many more records. If the American unions would become more reasonable and lower their fees, I am quite certain they would have much more recording work . . . at least the five major American orchestras (Chicago, Philadelphia, Boston, Cleveland, New York) would. They wouldn't lose money; on the contrary, they would gain more. I am seriously worried that London and EMI will stop recording."

He said also that his recordings have been very successful in terms of selling. "But not four times as much. A Mahler symphony recorded with the London Symphony or the Vienna Philharmonic costs a quarter of what it does with the Chicago Symphony. This is not right; recording companies are not charitable institutions."

"The orchestra has contracts with EMI and British Decca through 1972. I sincerely hope that I will be able to augment the Decca contract for another three years. But I have no influence on what EMI and Giulini will do . . . I have not the slightest idea what they will do. I hear rumors they want to cut it out. And this is terribly sad. I don't need to tell you that recording can be of enormous importance in spreading the fame of an orchestra, giving an orchestra its reputation. I am not saying that the orchestra will stop recording, but I do know they're in danger. Naturally, I will do everything within my power to prevent that happening, because it's in my own interest, too."

"But there is something utterly wrong: American musicians' unions will finally achieve the point where nobody will record anything. They will keep the price up so high nobody will earn a cent recording. This is not right—it is a bad business policy."

"I can't help but say so. Even if I got boycotted by American

musicians, I would have to say it because it is wrong. I would love to record more with this orchestra. And I know that my Decca people love to work with them. And EMI is enchanted with them: they recorded the Beethoven Seventh and the Mahler First Symphony in three sessions. But still, can one sell enough records to pay the fees? Especially now when the recording companies are having trouble?"

"There is a false rumor spreading in America that the classical catalog is in danger. That isn't so: it's the pop catalog which is troublesome. Of course, pop music is what makes money for the companies, and there is a real pop crisis, because certain artists stop selling and companies which rely on just one name lose their profits when the artists stop selling."

"This is really the situation. It's not true that classical records are selling worse than before. Sales are better. There was a slump last winter, but I believe things are better now. Records are a luxury, of course. People, if they have a money problem, stop buying records, naturally. You can't have 6 percent unem-

ployment and expect people to buy more records. So there's a crisis because pop sales are low."

"I personally believe the video cassette will make up for that. Pop music will be the first field it benefits. Think about it. In a few years—three, four years—there'll be that first great breakthrough in short pop—15, 20 minutes—and they'll sell like hotcakes. So the companies aren't worried, they are just cutting down."

"I am not pessimistic about the future of the recording industry as such. The videotapes of serious music will come. Not in the beginning, but they will come. But at this moment it is very difficult with the policy of the American unions making the prices four times higher than in Europe. And this, for me personally, is an enormous sadness. When I started to record with this orchestra it was such a joy . . . the professional attitude of these people, and the seriousness and enormous good will—you just don't find it in Europe. That it should stop because of money is awful. I sincerely hope we will go on."

## RCA Sales Soar by 40% As Relevancy Plan Clicks

By ROBERT SOBEL

NEW YORK—The "relevancy" policy instituted several months ago by Peter Munves, RCA Records' director of classical repertoire, is paying off in large sales dividends. According to Munves, classical sales of catalog and new releases for the quarter ended in March have soared by 40 percent. He attributes this rise to the division's new approach, based on relevant produced, and promotion and packaging that appeal to the 20 to 30 year-old age bracket buyer.

Gearing the product to them, RCA has had a succession of strong sellers, according to Munves. He cited such examples as "Fiedler on the Roof" with Fiedler and the Boston Pops, "Love Story" with Ormandy and the Philadelphia, "Yankee Doodle Dandy" with Fiedler and the Pops.

Smart repackaging has also helped the sales spurt, Munves said. In this regard, he mentioned Artur Schnabel releases in the "Great Favorite" series. He regards this kind of product as having youth appeal, too, because of changing tastes and youngsters who are returning to the 50's after being turned off to the "drug culture."

Important too, in Munves' plan, is selectivity in product and advertising. This, according to Munves, means not burdening the dealer if the product is not going to sell or deluding them with mass recordings and "factory" advertising.

## 'Together' Mixes Classical, Pop

NEW YORK—The trend to mix classical music with pop is picking up recording steam. Location Records has taped for Mercury Records a concert performance of Chuck Mangione and the Rochester Philharmonic Orchestra which combines folk, rock, jazz and classical music.

Titled "Together," the concert featured the 70-piece orchestra and a section of electronic instruments. Release of "Together" is scheduled for the early fall.

The campus. Munves said, is a prime exposure outlet where his plan is clicking, too. Advertising on college radio, and personal appearances by Van Cliburn, Rubinstein and the Guarneri Quartet have resulted not only in huge attendances but has meant a flood in record sales by the young unexposed student.

Turning his sights overseas, Munves said that "Europe is asleep as far as merchandising is concerned." Their packaging is stagnant, he stated. . . . But changes must not only be made in packaging "the change must be made all the way. In music as well."

"We are always looking to broaden and expand the market and our licensees do things on their own. If we think the ideas are good, we certainly won't ignore them. The world's a marketplace."

## Vanguard Into Twofer Series

NEW YORK—Vanguard is expanding its twofer program to the classical market. Initial releases went out to dealers May 17, and are all complete works. The four releases are "The Best of Haydn," which includes the "Military" Symphony, the "Farewell" Symphony and the "Rider" Quartet Op. 74 No. 3; "The Best of Mozart," which includes "Eine Kleine Nachtmusik," Symphony No. 41 (Jupiter); "The Best of Stokowski," in which the conductor leads works by Vivaldi, Bach, Mozart and Stravinsky.

The fourth set is "The Best of the Virtuoso Instrumentalists." This features performers such as flutist Julius Baker, oboist Andre Lardot, Jack Brymer on clarinet in a group of baroque and early classical concerti. The series will also include, at a later date, works by Bach and Mahler. Suggested list is \$5.98.

THE  
SUMMER  
MAN  
ARRIVES  
NEXT  
WEEK!

# Jukebox programming

## MONEY Rips Long Singles; Hits Disk Royalty Proposal

• Continued from page 1

front. He apprised the membership that New York City had amended the cabaret law regarding live entertainment, and said that a neighborhood cabaret license was no longer necessary in certain situations which had previously made it mandatory.

He also said that MONEY had tested the sales tax law as it applies to the industry and, after a three-year fight, had succeeded in defeating that portion of the measure which would have made income from jukeboxes taxable. However, he said, the City Council has requested the State Legislature to reinstate this part of the bill. Platt stated that the Court of Appeals had upheld a lower court decision and was notifying the Legislature accordingly, stressing that the Council's gesture was useless.

### On Mortgages

In another legal area, he revealed that a contract was being designed to ease the courts' apprehensions regarding chattel mortgages. The new contract would help those localities involved in arbitration regarding liens on fixtures instituted as a security against breach of contract. The store owner, he said, would now be apprised of all the provisions in the pact.

On the copyright front, Denver said that although ASCAP had been attempting to change the copyright law since 1945, the Society had accomplished very little. He scored Sen. McClellan (whom he called "the man in the blue tie") and his attempts to add three amendments to the law. The amendments as outlined by Denver are: that operators be charged \$9 per machine; that the jukebox section of the law be reviewed every five years, which he said would lead to mounting fees on performances, and a 50-cent registration fee on jukeboxes.

The president said that the \$8 per machine proposal, as recommended by Rep. Emanuel Celler was acceptable, but "we could never accept the three amendments suggested by Senator McClellan. The MOA is against these provisions and will continue its efforts to fight their implementation."

(Continued on page 52)

## Coin Machine World

### ILL. ASSN

The Illinois Coin Machine Operators Association is alerting its members to a proposed \$15 per year increase in amusement machine license fees (Ill. House Bill 1835). Members are asked to fill out a form listing their current tax obligations and mail it to the association: Suite 518, Ridgley Building, Springfield, Ill. 62701.

### WURLITZER

A natural-born jukebox man can't stay away from them. Proof? A.D. Palmer, advertising and sales promotion manager of the Wurlitzer Co., took a vacation to Hawaii and the out-islands. "Saw a lot of the 2600 series," he said, adding that these were 10-year-old Wurlitzer units. "I saw a lot of these around in little waterfront saloons. Played a lot of them, too. They've still got 10-cent play there. And the sound of those units was very acceptable for those places." The 2600 was a stereo unit, but that was before the days of solid state. The new Wurlitzer units being shipped into Hawaii and the islands are ending up mostly in the military locations for U.S. soldiers, he said.

Incidentally, a 1015 series Wurlitzer, built in 1946-7, was recently contributed to the Smithsonian In-

## METS: PLEASE TAKE NOTE

KERHONKSON, N.Y.—Sparked by two fielding gems and the fast-ball hurling of John Kemper, the music operators "A" team edged the "B" team in a tight squeaker here 1-0.

The solid backing in the field was attributed especially to Polydor's Bernie Wechsler who, playing shortstop, jumped high in the air to grab a sinking low liner at his shoestrings while making a triple play. No easy trick, even Met fans will admit. The other fielding highlight came from Frank Compagna of Columbia Records. He tackled a ball barehanded while running at full speed into the arms of the pitcher. The bases were loaded at the time, which shows how well Compagna performs under pressure. The winning team, which included Ralph Schechtman, Don Liberatore and Billboard copy editor Bob Sobel, received cuff links. The losers received praise for their courage during such trying circumstances. In golf, Ron Alexenburg of Epic collected a prize for low net.

## German Assn Plugs Wine & Jukebox Play

By WALTER MALLIN

NEUNKIRCHEN, Saar — Karl Feis, chairman of the Saarland Automatics Operators' Association, has found a new way of focusing attention on the importance and popularity of jukeboxes.

During a German-French wine week recently he set up a complex system which will activate wine consumption as well as promote song titles. 25 inns were selected for this jukebox experiment and they were marked by a special sign on the posters used to advertise the festival week.

On each jukebox, one of the 25 song-title strips is left blank but, upon insertion of a coin, it will play a song, the first letter of which belongs to a sentence, which must be guessed. One reads: "In Neunkirchen ist Wein-Woche" (Is a Wine Week going on in Neunkirchen?)

Shopkeepers, too, will play their part.

Upon sales of 10 DM (\$2.72), they will give customers vouchers—worth about 30 pfennig—which

(Continued on page 52)

## Trims Requests Lists

By EARL PAIGE

PEORIA, Ill. — Jukebox programmer Bill Bush of Les Montooth Phonograph Service here has cut his requests to "practically nothing" through a cooperative programming effort with local WIRL, a Top 40 station.

Reported on during its initial stages, the cooperative effort after two months of operation is allowing Bush's firm to make more money from jukeboxes and at the same time provide more entertainment service.

The rapport between Bush and program director Robin Walker and music director Jeff Lee is something that is happening increasingly around the country.

The Montooth-WIRL cooperative works out for the radio station, too. For one thing, WIRL has abandoned checking retail stores for record sales information (Billboard, Mar. 27, 1971).

Montooth provides another check of record popularity for WIRL, based on jukebox meter readings in selected business places providing a cross-section of jukebox patrons.

### Hits Ignored

"Just because they're playing it doesn't mean we buy it," Bush said. "Berkeley Lady" by Sweet Pain is 23 on WIRL's Top 40 sheet, "I Love You For All Seasons" by Fuzz is 15, and "Love's Made a Fool of Me" by Cochise is 11—these are not on the Montooth jukeboxes.

"There are several reasons for this," Bush said. "For one thing, we can't buy everything on 'Billboard's Hot 100' much as we might like to. For another thing, we had few if any requests for those three numbers. And none made a sizable jump on the trade charts during the period we were considering programming them."

"You have to apply common sense. What we're trying to do is to obtain the best possible advance

information on buying and programming jukebox records. I will say we're picking much more than we miss since starting to cooperate with WIRL.

### Beats WIRL

Bush reports as well that in some cases Montooth Phonograph Service beats WIRL on some records. "The Drum" is now Montooth's number 10 best Top 40 record and it has just appeared on WIRL's list. He named more examples of jukebox action preceding radio action.

In most cases, Montooth Phonograph Service is able to jump on a WIRL pick hit the same week the station starts playing it, or no later than a week after WIRL goes on a record. For example, WIRL's most recent new releases (numbers 30-36 on its list) were: "Rainy Days & Monday," "Puppet Man," "Blind Eye," "Tarkio Road," "Nevada Fight" and "Light Sings."

"Out of WIRL's list of 40, we have 28 on our routes, though not all of them are in heavy quantity."

WIRL's latest "hit bound" picks are: "It's Too Late," Carole King, "Get It On," Chase, "High Time," Joe Cocker, "Don't Pull Your Love," Hamilton, Joe Frank and Reynolds and "Ooh Poo Pah Doo," Ike & Tina Turner.

Bush pointed out that at least he knows WIRL is on these. He has programmed two and is considering the other three.

When Bush seems pleased about cutting jukebox requests, it is for several reasons. Requests mean extra money, extra book work and often extra efforts in sandwiching them into normal programming cycles. But basically, when a jukebox programmer is not receiving many requests, it's the best indicator that his programming is excellent. Bush contends.

Bush is on top of the request situation because he is on top of what's being aired here.

## EXCLUSIVE

# Oldies Sales Soar

• Continued from page 1

Happy Tiger and Barnaby have sizable oldie lists (Trip lists 87 records). Many labels feature "back to back" titles coupling two former hits. Some spotlight jukeboxes (Starday's series is "Country Jukebox Oldies") and others radio (Buddah's is "Radio Active Gold Records").

"Wide-awake one-stops are stock-

ing these oldie catalogs offering jukebox programmers more service instead of competing with price cuts now that singles are costing more," Steinberg said. He agreed that radio exposure of oldies has also contributed to the boom.

Steinberg also attributes the interest in oldies to the fact that many young people today are just discovering the "great old songs of the '30s."

He said the bulk of the oldie catalogs were of course made up by the major labels. The title strip list shows Decca's "Original Performance" series running from 21024 to 45411.

Capitol's "Starline" series runs from 5001 to 6169; Columbia's "Hall of Fame" from 33001 to 33194 and RCA's "Gold Standard" from 0030 to 0818. However, he said this doesn't necessarily mean RCA, for example, has 788 oldies,

(Continued on page 52)

## Patrons Spin Boxes

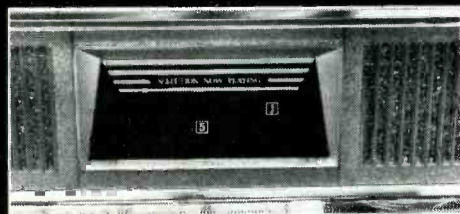
PEORIA—While personnel in business places do "hustle" jukebox play, the majority of the action is generated by patrons, according to Bill Bush, Les Montooth Phonograph Service here.

Radio station programmers have expressed concern over knowing just who plays jukeboxes, now that radio programmers are measuring jukebox popularity. "We have several ways of determining this, but generally, at least 85 percent of the play is generated by patrons," he said.

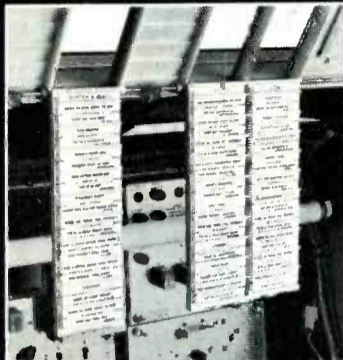
MAY 29, 1971, BILLBOARD



JUKEBOX SCHOOL. William Findlay, Rock-Ola service engineer (far right) conducted a school at Empire Dist., Green Bay, Wis., recently. Attending: Lyle Olsen, Olsen Vending, Marinette, Wis.; Elmer Schmitz, Hillbert, Wis.; George Forrest, H & L Sales, Green Bay; Don Braum and Walter Blitzel, Sturgeon Bay, Wis.; Stan Leja, Abrams, Wis.; Bill Jahnke, Jahnke Sales, Green Bay; Ed Curtis, Crystal Falls, Mich.; Bob Greatens and Art Tompson, Acme Vending, Green Bay; Dick Bergman, Wally Cotton and Dick Allen, Cigarette Service, Appleton, Wis.; Tom Ashenbrenner, Cigarette Service, Appleton; Frank Mead, Roger Hierman and Dennis Neerdads, Green Bay; Bill Kanzenbach, Tom Berceau, Jerry Rentmeester and Dave Fonder, Mels Coin, Green Bay; Dick Mellen, Mellen Sales, Green Bay; John Bulen, Dale Johnson, Joe Eggener, Guy Rondeau and Pat Netterville, Empire Distributing, Inc., Green Bay; Nick Gluth, Manitowoc, Wis.; Fred Schmidt and Paul Schmidt, F.S. Coin, Westfield, Wis.

A large, stylized logo for the Rock-Ola 445 jukebox. The numbers '445' are rendered in a bold, blocky font with a white outline and a dark fill. The '4's are connected to each other and to the '5'. The background behind the logo is a dark, textured image of a person playing a saxophone.

COMPUTE-A-FLASH  
RECORD-NOW-PLAYING INDICATOR



FLIP-DOWN TITLE STRIPS

There are places where you just haven't got room to operate a big Rock-Ola 444 160 selection unit. But you hate to sacrifice all those features and quality. So we've built you a smaller version of the same machine.

We call it the 445.

It's got 100 selections and a smaller cabinet.

But other than that it's the same as the 444.

It's got the same brilliant purple and blue exterior, with the snap-out front grill for easy cleaning and fast bulb change.

It's got the same type of flip-down program holders for easy title strip changing.

It's got the same type of spring-loaded dome for easier servicing.

It's got the same advanced, integrated circuitry and amplifier as the 444.

It's got the same Compute-A-Flash Record-Now-Playing Indicator.

It's got the same tinted program holder and shroud for improved title strips visibility. And the same swing-out components for on-location, in-unit servicing.

It's a regular chip off the 444, but it fits in places where its big brother can't. It goes a long way in a little location.

...A LITTLE  
ROCK-OLA GOES A  
LONG WAY



ROCK-OLA  
THE SOUND ONE

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# At Operators Convention



Attorney Ted Blatt tells operators of progress made on legal front. MONY president Al Denver listens.



On panel are, right to left, Epic's Ron Alexenburg, Stan Snyder of Columbia Distributors, London Records' Herb Goldfarb, Marvin Paris of Decca, Blatt and Bill Walsh of RCA Records.



Mort Hoffman of RCA, left, and Jack Wilson, upstate New York owner-operator, exchange thoughts on the long-play single.



(Above) Al Denver and Ben Chicofsky.



(Above) Bernie Wechsler and his wife, Sally, left. At right is Mrs. Bernie Yudkofsky.



(Above center) Jukebox album producer Bernie Yudkofsky, left, chats with London Records' Herb Goldfarb and his wife.



(Left) Looking like a newly married couple are Mr. and Mrs. Ralph Schectman. He's owner of one-stop in New Jersey.

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## Coming Events

May 30—Tri State Pool Association finals, Hilton Hotel, Omaha.

June 8—Missouri Coin Machine Council, site to be announced, Kansas City, Mo.

June 11-13—New York State Automatic Merchandising Council meeting, Grossinger's Hotel, Grossinger, N.Y.

## Rips Long Singles

• Continued from page 50

Regarding programming, Hoffman suggested that operators should act individually and to determine for themselves what should be played as it applies to their specific area.

The convention was a three-pronged fete, marking MONY's 34th year; the 19th anniversary of the N.Y.S. Operators Guild, and Westchester Operators Guild's 20th birthday. Ben Chicofsky, managing director of MONY, managed the convention. Among the operator officers present were John Nuccitelli, State Operators president; Carl Pavesi, head of the Westchester Guild; Gilbert Sonin, Albert Herman, Mike Mulqueen, Ronald Gregory, Al Kress and Louis Tartaglia.

## German Association

• Continued from page 50

is equivalent to the price of a glass of wine sold by an innkeeper during the Vine Week.

At a final night reception, the first person to solve the jukebox riddle will get a 1,000 DM voucher. There are also numerous others—amounting to 10,000 DM—which can be exchanged for various wares within the community's shopping area, the association of which sponsored the jukebox riddle contest.

Said Feis, who is also a member of the merchants' organization: "The whole community will be talking about music boxes—and that's just what we want."

## Oldies Sales Soar

• Continued from page 50

because there could be gaps where some are cut out.

Other labels represented: ABC, A&M, Atco, Atlantic, Bell, Coral, Dot, Dunhill, Enterprise, Epic, Imperial, Kapp, Liberty, London, Mercury ("Celebrity & Celebrity Country"), Metromedia, Monument, MGM, Musicor, Philips, Roulette, Reprise, Scepter, Smash, Stax, Sun, Uni, UA, Verve, Volt and Warner Bros.

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# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

## Davenport, Iowa; Country Location

John Cox, operator;  
Gary Richards, programmer;  
Cox Music Co.



### Current releases:

"Working Like the Devil (for the Lord)," Del Reeves, UA 50763;  
"Something Beautiful," Slim Whitman, UA 50775;  
"Angel," Claude Gray, Decca 32786.

## Denver; Soul Location

Ralph Ludi, programmer,  
Apollo-Stereo Music



### Current releases:

"I Need You, Baby," Jesse James, Zea 50003;  
"Do Me Right," Detroit Emeralds, Westbound 172;  
"I Need Someone to Love," Z. Z. Hill, Kent 4547.

### Oldies:

"If It's Real What I Feel," Jerry Butler;  
"Mr. Banks," Maceo-King's Men.

## Galion, Ohio; Young Adult Location

Larry Foust, programmer,  
Hopkins Music Co.



### Current releases:

"Me & You and a Dog Named Boo," Lobo, Big Tree 112;  
"The Drum," Bobby Sherman, Metromedia 217;  
"Chick-a-Boom," Danny Dew Drop, Sunflower 105.

### Oldies:

"Joy to the World," Three Dog Night, Dunhill 4272;  
"She's a Lady," Tom Jones, Parrot 40058.

## Jackson, Miss.; Soul Location

Windham Caughman, programmer,  
Capitol Music Co.



### Current releases:

"Bridge Over Troubled Water," Aretha Franklin, Atlantic 2796;  
"Don't Knock My Love," Wilson Pickett, Atlantic 2797;  
"It's a Sad Thing," Ollie Nightingale, Memphis 104.

### Oldies:

"Tuff," Ace Cannon.

## Madison, Wis.; Campus Location

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



### Current releases:

"Rainy Days & Mondays," Carpenters, A & M 1260;  
"Jumpin' Jack Flash," Johnny Winter, Columbia 45368;  
"It's Too Late," Carole King, Ode '70 66015;  
"Treat Her Like a Lady," Cornelius Bros., UA 50721;  
"Ooh Poo Pah Doo," Ike & Tina Turner, UA 50782.

## Peoria, Ill.; Young Adult Location

Bill Bush, programmer,  
Les Montooth Phonograph Service



### Current releases:

"Love Her Madly," Doors, Elektra 45726;  
"Me and You and a Dog Named Boo," Lobo, Big Tree 112;  
"Want Ads," Honey Cone, Hot Wax 7011.

## Philadelphia; Soul Location

Mel Epstein, programmer,  
Blue Ribbon Vending



### Current releases:

"Let It Be Me," Roberta Flack, Atlantic 2785;  
"Reach Out, I'll Be There," Diana Ross, Motown 1184;  
"Ooh Poo Pah Doo," Ike and Tina Turner, UA 50782.

### Oldies:

"Cryin' Time," Ray Charles;  
"Don't Pin Anything on Me," Liza B.

## Rockford, Ill.; Country Location

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



### Current releases:

"I Wanna Be Free," Loretta Lynn, Decca 32796;  
"When You're Hot, You're Hot," Jerry Reed, RCA 9976;  
"Ruby (Are You Mad)," Buck Owens, Capitol 3096.

## Wichita, Kan.; Young Adult Location

Dave Hall, programmer,  
Ronnie's Amusement



### Current releases:

"Cry Baby," Janis Joplin, Columbia 45379;  
"Want Ads," Honey Cone, Hot Wax 7011;  
"Treat Her Like a Lady," Cornelius Bros., UA 50721.

### Oldies:

"Cracklin' Rosie," Neil Diamond;  
"Bad Moon Rising," Creedence Clearwater Revival.

## Wilmington, N.C.; Young Adult Location

Garland Garrett, operator;  
W. H. Mitchell, programmer;  
Cape Fear Music Co.



### Current releases:

"Joy to the World," Three Dog Night, Dunhill 4272;  
"Sweet and Innocent," Donny Osmond, MGM 14227;  
"Put Your Hand in the Hand," Ocean, Kama Sutra 519.

### Oldies:

"Knock Three Times," Dawn, Bell 938;  
"The Bells," Bobby Powell, Whit 6907.



# Canadian News Report

## 'Rock Canada' Radio Documentary Set

By RITCHIE YORKE

TORONTO—An 18-hour feature documentary, "Rock Canada" has been prepared by an Edmonton company for syndicated broadcast both domestically and throughout the rest of the world.

Demonstration tapes for the history of Canadian rock music have already been sent to stations in Canada and negotiations are underway with American Independent Radio for international syndication.

"Rock Canada," which is being produced through Keith James Communications and Consulting Ltd., is being made available for broadcast on or before the July 1 weekend.

The special will include 250 Canadian music selections, many of them disks no longer available. The program also includes interviews with Canadian artists.

"Rock Canada" explores the growth of Canadian music through the '50s and '60s, culminating in the CRTC legislation for Canadian content on the nation's airwaves.

CHED in Edmonton has already agreed to air the special. Narration is by the Canadian announcer, Scott Morgan. Special jingles for "Rock Canada" have been written and recorded by the Tommy Banks Singers.

"Canadian music is now an international trend-setting influence on the world music scene," said James. "We have even received early inquiries about 'Rock Canada' from some U.S. rock stations."

A spokesman for American Independent Radio in Los Angeles said AIR "certainly is interested in working something out with the producers of 'Rock Canada.' We have a lot of respect for the producers of 'Rock Canada,' and it would seem a natural tie-in with our 'History of Rock 'n' Roll' special."

James said that "Rock Canada" would be made available exclusively to one station in each market in Canada.

## CHED Dropped From ML System

OTTAWA—Although the public furor over the SRL debate, by which record companies seek to collect a performance royalty from radio stations, has died down the record and broadcasting industries are keeping close watch on developments in the capital.

One development was the press release from rock station CHED in Edmonton, announcing the station's intention to vote zero on the Maple Leaf System for any record submitted by an SRL member company.

When the station did in fact vote zero, the station was dropped from the System by chairman Nevin Grant.

## GRT Canada Expands Offices

TORONTO—Ross Reynolds, president of GRT of Canada, has announced plans for the unification of the firm's operations in Toronto. As of June 14, the company will expand its offices at the Consumers Road, Willowdale address to include administrative and production service functions, in addition to the marketing offices. Shipping and receiving will be handled through newly-acquired premises next door.

The move would help the company be more responsive to the needs of its market and closer to its suppliers said Reynolds. Key staff members will join Reynolds in the move from London to Toronto.

## PROGRAM DIRECTORS GENERAL MANAGERS AIR PERSONALITIES

plan to attend the fourth annual **Billboard Radio Programming Forum**

August 19-20-21  
Hotel Ambassador, Chicago

## Canada Executive Turntable

H. G. Walker, director-general of the CBC's external services division, has announced the appointment of John J. Dunn as the CBC's London representative. Dunn joined the CBC in 1952 and has been working both in Canada and abroad in the field of new developments in radio and television. Dunn takes over the post of representative James Finley, who leaves the CBC after 34 years' service.

## Neutral CIRPA On SLR Issue

TORONTO—CIRPA, the Canadian Independent Record Producers' Association, has taken a neutral stance on the SRL issue, currently before governmental bodies in Ottawa.

CIPRA president Jack Richardson issued a statement and made it clear that the association was taking an entirely neutral position and did not wish to be aligned in any way with either party to the dispute.

Members of CIPRA, being record producers, naturally have a theoretical interest in performance fees being levied on radio but due to their particular circumstances (i.e., having signed away the copyright in their masters to record companies) they have little to gain practically. It has been pointed out that the way is clear for them in future negotiations to retain their copyright, especially since they can now conceivably negotiate as a group rather than individuals if they wish, and obtain benefit from SRL.

## Gregorash Cuts Debut Album

MONTREAL—Polydor Records now has two Canadian successes going for them. The Bells, from Montreal, have been extremely successful over the past six months, with "Fly Little White Dove, Fly" and then getting a world wide hit with "Stay Awhile." Joey Gregorash, of Winnipeg, jumped into the Top 10 with "Jodie."

As a followup, Gregorash has cut his first album, "North Country Funk" in Memphis under the direction of producer Ron Capone. The album includes nine original tracks.

"Jodie" has now been released in Mexico, U.K., France, Germany, Japan, Argentina, Brazil and in the U.S. on the MGM subsidiary Lionel. Album release date in Canada is set for June 14.

## MAM U.K. Forecasts 'Even' Earnings Spread

LONDON—An interim dividend effectively raised from 41.66 percent to 50 percent was announced by Management, Agency and Music last week. Pre-tax profit for the first half of the year jumped from \$1,768,800 to \$3.07 million which after \$1,226,000 tax leaves \$1,739,600. The dividend absorbed a further \$756,720 leaving a carry forward figure of \$1,082,880.

The company points out that profits in the second half of 1970 showed a sharp increase over that of the first half but that the earnings spread will now be "more even." Reason given for this is the cessation of both Tom Jones and Engelbert Humperdinck's TV series so that the two singers' earning capacity will now be restricted to live appearances and records.

The statement was one of the most cautious ever issued by MAM and made no forecast for this year's second half. Although the firm hinted that the long-awaited Tom Jones film could become a reality around October or November, this year, the feeling in Throgmorton Street is that total profits for 1970-71 will not be greatly in advance of last year, if at all.

Ever since last year's crisis of confidence between the city and showbusiness, following the initial failure of the Stigwood issue, MAM has been pushing ahead its programme of diversification, including, according to national press reports last week, discreet talks with bankers Slater Walker, which

is currently trying to bring television personality David Frost to the stock market.

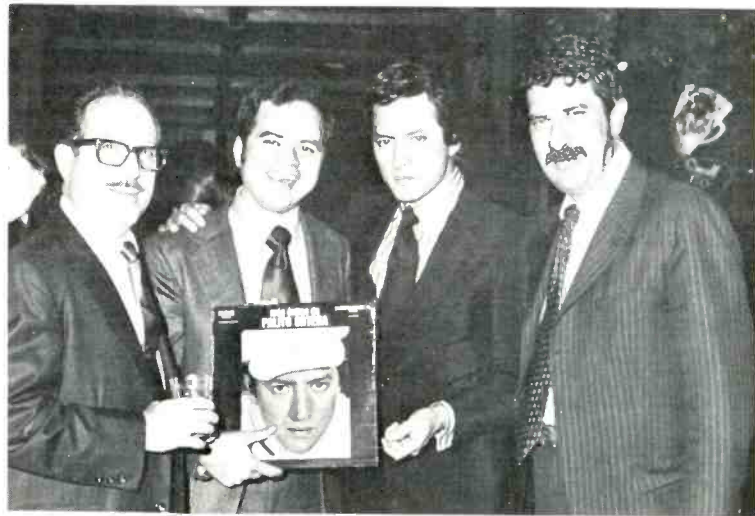
MAM managing director Bill Smith claims the talks are only exploratory, but with a multi-million cash build-up from the profits, his company is believed to be anxious to spread its wings via take-overs and injecting all or part of David Frost's earnings into MAM would seem attractive.

## Diamond Promo For U.K. Tour

LONDON—Decca and MCA are initiating the first full-scale promotion of the Neil Diamond catalog to coincide with the artist's first British concert appearance at the Festival Hall, May 29.

Over 200 dealer window displays have been arranged by Selecta Distribution for the week beginning May 24 (the day Diamond arrives in London), and color posters of the singer will also be made available for the first time together with a reprint of leaflets bearing details of Diamond's five Uni albums.

Intensive Radio Luxembourg promotion, also for the week beginning May 24, has been organized to cover all five albums. Advertising has also been booked in all consumer music weeklies and the trade press.



PALITO ORTEGA, Argentinian artist, at a reception given in his honor during a recent visit to New York. From left to right, Cepero Alvarez—NY record distributor, Carlos Knauth—WBNX DJ, Ortega, Joe Ramirez, RCA manager foreign records.

## Barclay Records Open New Zurich Branch

ZURICH—In an effort to activate sales in the German part of the country, Geneva-based Barclay Records SA is opening a Swiss branch in Zurich. The label represents Allegro, Atlantic, Atco, Barclay, Bellaphon, Black & Blue, Chess, Checker, Cadet, Classic, Cotillion, Egg, Embryo, Erato, Evasion, Fleche, Fidelio, Gamma, Jag, Macheprot, Magellan, Meys, Motors, Ocora, Princess, Riviera, Rare, Veraton and Vortez here.

It will be headed by Heinz Sollberger, formerly promotion manager in the German region for the same company. He will retain his promotion activities, but now he is to handle the formation of the Swiss offshoot. This means he will be enlarging the sales and promotion operations.

Says Sollberger: "Barclay represents a catalog with great potential. We are especially anxious for big sales with our product on Atlantic and Atco, since we are negotiating with the Kinney Group for representation of their product in Switzerland.

"That is why it is a natural step for us to multiply our activities—especially in the German part of the country."

According to Sollberger, these activities will consist of selected promotion campaigns for various artists touring Switzerland. This move will be utilized for the first time at this year's Montreux Jazz Festival. Many of the artists appearing have material released through Barclay.

## From The Music Capitals of the World

### TORONTO

Much Productions, owned by CHUM, is once again active on the disk front with releases by April Wine and the Second Helping. . . . Quality's George Struth has acquired the Tulip label from Holland for Canadian distribution. First release is "Ridin' the L&N" by the Bintangs. . . . DuMaurier cigarettes are bringing in Les Grands Ballets Canadiens' version of the rock opera "Tommy" to Toronto's O'Keefe Centre on June 2 for a week-long run. . . . The Davenport Music Festival, one of Canada's best organized amateur music festivals, wound up at the Town Hall with the Buck Rogers group winning the Gold Leaf Award grand prize. Organizer Bill Fritz is already working on next year's. . . . Chappell Music has acquired the catalog of Charton Music for worldwide exploitation. Best-known Charton writer is Marc Hamilton. . . . Polydor's Bells opened at the Beverly Hills Hotel last week, their first Toron-

to appearance since their international hit "Stay Awhile."

A&M's promotion of the new Burt Bacharach set includes heavy time buys on radio across the country. In-store displays will supplement the spots. . . . Paul Clinch reports encouraging response to his Tamarac production "Wait for the Miracle," by The Cycle. The single was an ABC radio network sneak preview in the U.S. and is now being aired on CKLW, the Windsor station. U.S. release is on Buddah. . . . Good Time Entertainment, a management and booking agency, has been established in Toronto. Heading the operation are Doug Greer and Wayne Hepburn. . . . Lynn Jones, one of Canada's top female country singers, has released her first for MCA titled "The Only Way to Go." The session was cut at Bay in Toronto. . . . David Frost booked into the O'Keefe for a week starting May 31. With him is Barbara McNair who has been taping her network TV show here.

## Santana Trouble on Italian Tour

MILAN—As a result of its stormy, ill-fated tour of Italy, Santana had to remit \$7,500—received as advance payment—to the Santana management organization. The U.S. group also had to post a surety of about \$29,000 in respect of the forthcoming civil suit.

Santana's troubles began when its concert at the Palazzetto Lido, Milan, had to be postponed because of a delay when the group's instruments were held up at the Italian frontier. Santana refused to play again in Milan—an afternoon

show had been booked by the promoters for April 28—or in Rome (where two shows had been fixed for April 29).

The Santana organization was therefore obliged to refund money to those who had already purchased tickets for the afternoon show in Milan on April 27.

But in spite of all the troubles and complications surrounding the tour, officials of CBS-Italy announced that the company had sold in the space of a few days 1,500 albums and cassettes by Santana.

**twenty reasons  
to believe in  
Canada's hottest new group:  
YOUNG...  
and their new single  
"Goin' to the Country"**

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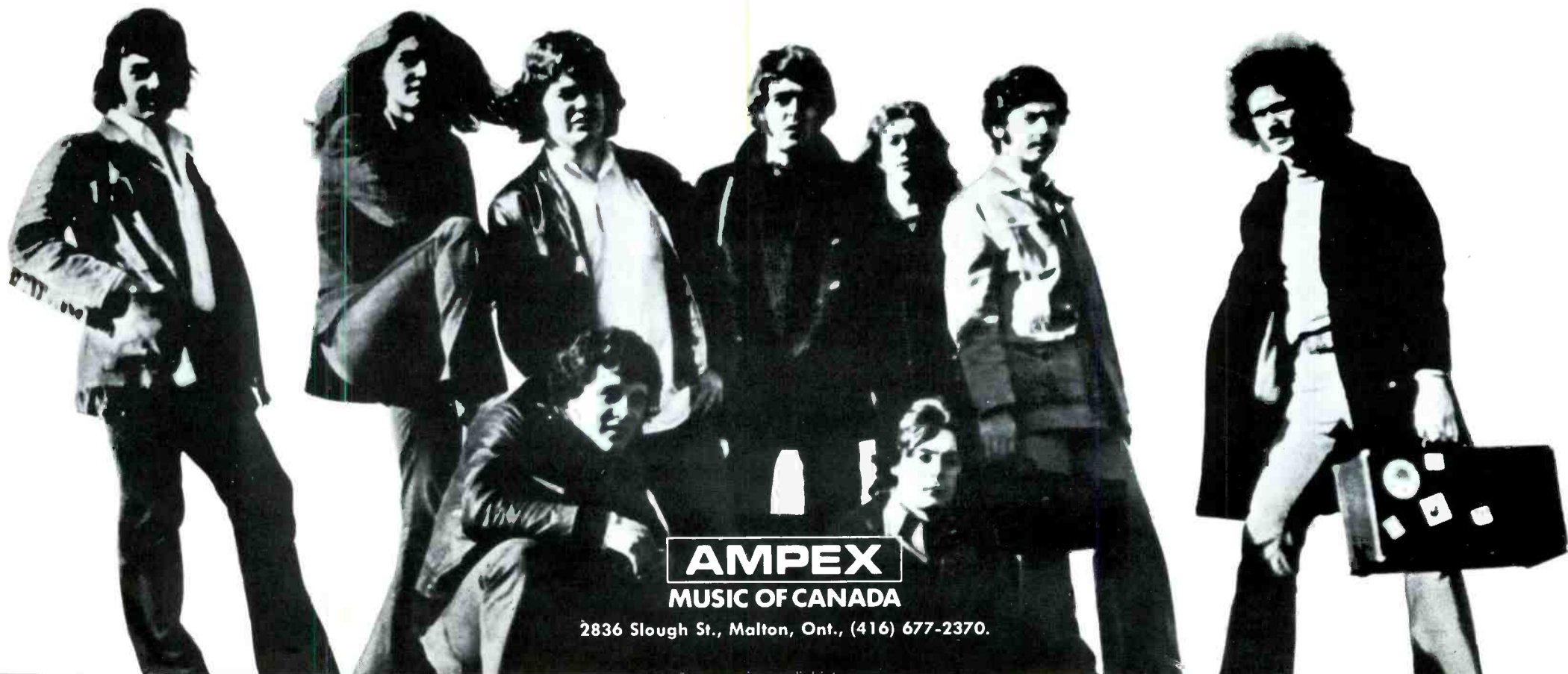
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\*(Magazine)

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Contact Freda Payne  
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# POPULARITY

# Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 59100 (Atco)	3 ●
2	2	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7205	28 ●
3	3	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 4 Way Street Atlantic SD 2-902	6 ●
★	6	<b>CAROLE KING</b> Tapestry Ode '70 SP 77009 (A&M)	8 ●
5	5	<b>JAMES TAYLOR</b> Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	4 ●
6	7	<b>GRAND FUNK RAILROAD</b> Survival Capitol SW 764	5 ●
7	8	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098	14 ●
★	13	<b>JETHRO TULL</b> Aqualung Reprise MS 2035	3 ●
9	4	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059	9 ●
10	10	<b>DOORS</b> L.A. Woman Elektra EKS 75011	4 ●
11	11	<b>JACKSON 5</b> Maybe Tomorrow Motown MS 735	5 ●
12	12	<b>GUESS WHO</b> Best of RCA Victor LSPX 1004	7 ●
13	9	<b>JANIS JOPLIN</b> Pearl Columbia KC 30322	18 ●
★	20	<b>THREE DOG NIGHT</b> Naturally Dunhill DXS 50088	25 ●
15	14	<b>CAT STEVENS</b> Tea for the Tillerman A&M SP 4280	17 ●
16	16	<b>CARPENTERS</b> Close to You A&M SP 4271	37 ●
17	17	<b>SANTANA</b> Abraxas Columbia KC 30130	34 ●
18	15	<b>ANDY WILLIAMS</b> Love Story Columbia KC 30497	15 ●
★	28	<b>TEMPTATIONS</b> The Sky's the Limit Gordy GS 957 (Motown)	4 ●
20	19	<b>CHICAGO III</b> Columbia C2 30110	18 ●
21	21	<b>BREAD</b> Manna Elektra EKS 74086	10 ●
22	22	<b>LOVE STORY</b> Soundtrack Paramount PAS 6002	22 ●
23	25	<b>EMERSON, LAKE &amp; PALMER</b> Cotillion SD 9040	17 ●
24	26	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	31 ●
25	24	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	15 ●
★	—	<b>ELTON JOHN</b> 11-17-70 UNI 93105	1 ●
27	27	<b>BLOODROCK III</b> Capitol ST 765	8 ●
28	18	<b>WOODSTOCK 2</b> Soundtrack Cotillion SD 2-400	8 ●
29	30	<b>JAMES GANG</b> Thirds ABC/Dunhill ABCX 721	7 ●
30	31	<b>RICHIE HAVENS</b> Alarm Clock Stormy Forest SFS 6005 (MGM)	21 ●
31	23	<b>JIMI HENDRIX</b> Cry of Love Reprise MS 2034	13 ●
★	39	<b>PROCLAMATION</b> Broken Barricades A&M SP 4294	4 ●
33	29	<b>LILY TOMLIN</b> This Is a Recording Polydor 24-4055	10 ●
★	59	<b>TOM JONES SINGS SHE'S A LADY</b> Parrot XPAS 71046 (London)	2 ●
35	34	<b>NILSSON</b> The Point! RCA Victor LSPX 1003	13 ●

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	33	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	64 ●
37	36	<b>ELTON JOHN</b> Tumbleweed Connection UNI 73096	19 ●
38	35	<b>ALICE COOPER</b> Love It to Death Warner Bros./Straight WS 1883	11 ●
39	41	<b>GLEN CAMPBELL</b> Greatest Hits Capitol SW 752	7 ●
★	58	<b>JOHNNY WINTER AND LIVE</b> Columbia C 30475	12 ●
★	57	<b>HUDSON &amp; LANDRY</b> Hanging in There Dore 324	8 ●
42	40	<b>SLY &amp; THE FAMILY STONE</b> Greatest Hits Epic KE 30325 (Columbia)	30 ●
43	42	<b>OSMONDS</b> MGM SE 4724	18 ●
44	48	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	40 ●
45	43	<b>BREWER &amp; SHIPLEY</b> Tarkio Kama Sutra KSBS 2024 (Buddah)	13 ●
46	46	<b>DIANA</b> TV Soundtrack/Diana Ross Motown MS 719	6 ●
47	44	<b>STEPPENWOLF</b> Gold/Their Greatest Hits Dunhill DSX 50099	13 ●
48	49	<b>BOBBY SHERMAN</b> Portrait of Bobby Metromedia KMD 1040	6 ●
49	50	<b>LYNN ANDERSON</b> Rose Garden Columbia C 30411	21 ●
50	38	<b>GRAND FUNK RAILROAD</b> Live Album Capitol SWBB 633	26 ●
51	51	<b>ELTON JOHN</b> Uni 73090	35 ●
52	37	<b>CREEDENCE CLEARWATER REVIVAL</b> Pendulum Fantasy 8410	23 ●
★	—	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter SW 8903 (Capitol)	1 ●
54	32	<b>DAVID CROSBY</b> If I Could Only Remember My Name Atlantic SD 7203	11 ●
55	54	<b>RAY PRICE</b> For the Good Times Columbia C 30106	38 ●
56	45	<b>GEORGE HARRISON</b> All Things Must Pass Apple STCH 639	24 ●
57	52	<b>JOHN MAYALL</b> Back to the Roots Polydor 25-3002	7 ●
58	55	<b>BARBRA STREISAND</b> Stoney End Columbia KC 30106	15 ●
59	53	<b>ISAAC HAYES</b> To Be Continued Enterprise ENS 1014 (Stax/Volt)	26 ●
60	47	<b>FIFTH DIMENSION</b> Love's Lines, Angles & Rhymes Bell 6060	12 ●
61	61	<b>B.B. KING</b> Live at Cook County Jail ABC ABCS 723	15 ●
★	83	<b>MANDRILL</b> Polydor 24-4050	6 ●
★	—	<b>CURTIS MAYFIELD</b> Curtis Live Curtom CRS 8008 (Buddah)	1 ●
64	67	<b>DEREK &amp; THE DOMINOS</b> Layla Atco SD 2-704	28 ●
65	65	<b>SEATRAIN</b> Capitol SMAS 491	18 ●
66	68	<b>BUDDY MILES</b> Message to the People Mercury SRM 1-608	8 ●
67	62	<b>ENGELBERT HUMPERDINCK</b> Sweetheart Parrot XPAS 71043 (London)	15 ●
68	69	<b>MOUNTAIN</b> Nantucket Sleighride Windfall 5500 (Bell)	17 ●
69	63	<b>FRIENDS</b> Soundtrack/Elton John Paramount PAS 6004	10 ●
70	56	<b>IKE &amp; TINA TURNER</b> Workin' Together Liberty LST 7650	26 ●

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	60	<b>NEIL YOUNG</b> After the Gold Rush Reprise RS 6383	37 ●
72	74	<b>SAMMI SMITH</b> Help Me Make It Through the Night Mega M31-1000	16 ●
73	72	<b>JACKSON 5</b> Third Album Motown MS 718	36 ●
74	76	<b>FRANK SINATRA</b> Sinatra & Company Reprise FS 1033	6 ●
75	70	<b>GORDON LIGHTFOOT</b> If You Could Read My Mind Reprise RS 6392	25 ●
76	66	<b>MERLE HAGGARD</b> Hag Capitol ST 735	7 ●
77	80	<b>MATTHEWS SOUTHERN COMFORT</b> Later That Same Year Decca DL 75064	7 ●
78	78	<b>NEIL DIAMOND</b> Tap Root Manuscript UNI 73092	28 ●
79	82	<b>CHARLEY PRIDE</b> Did You Think To Pray RCA Victor LSP 4513	7 ●
80	64	<b>SIMON &amp; GARFUNKEL</b> Bridge Over Troubled Water Columbia KCS 9914	68 ●
81	77	<b>WOODSTOCK</b> Soundtrack Cotillion SD 3-500	52 ●
82	73	<b>BOOKER T. &amp; THE MGs</b> Melting Pot Stax STS 2035	16 ●
83	85	<b>JEFFERSON AIRPLANE</b> Worst of RCA Victor LSP 4459	25 ●
84	91	<b>JOSEPH CONSORTIUM</b> Joseph & the Amazing Technicolor Dreamcoat Scepter SPS 588X	9 ●
★	96	<b>JOHN DENVER</b> Poems, Prayers & Promises RCA Victor LSP 4499	7 ●
86	75	<b>JOHN SEBASTIAN</b> Cheapo Cheapo Productions Presents Real Live John Sebastian Reprise MS 2036	6 ●
★	—	<b>GORDON LIGHTFOOT</b> Summer Side of Life Reprise RS 2037	1 ●
88	88	<b>JOHNNY MATHIS</b> Love Story Columbia C 30499	12 ●
89	87	<b>CURTIS MAYFIELD</b> Curtis Curtom CRS B005 (Buddah)	35 ●
90	94	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	107 ●
91	89	<b>TEMPTATIONS</b> Greatest Hits, Vol. II Gordy GS 954 (Motown)	36 ●
92	92	<b>JOSE FELICIANO</b> Encore! RCA Victor LSPX 1005	7 ●
93	81	<b>CREEDENCE CLEARWATER REVIVAL</b> Cosmo's Factory Fantasy 8402	45 ●
94	86	<b>PERRY COMO</b> It's Impossible RCA Victor LSP 4473	20 ●
95	97	<b>CHICAGO</b> Columbia KGP 24	68 ●
96	100	<b>POCO</b> Deliverin' Epic KE 30209 (Columbia)	17 ●
97	84	<b>JUDY COLLINS</b> Whales & Nightingales Elektra EKS 75010	26 ●
★	116	<b>JERRY REED</b> When You're Hot, You're Hot RCA Victor LSP 4506	5 ●
99	71	<b>FACES</b> Long Player Warner Bros. WS 1897	12 ●
100	105	<b>JOY OF COOKING</b> Capitol ST 661	13 ●
101	90	<b>JIM NABORS</b> For the Good Times Columbia C 30449	10 ●
102	107	<b>NEIL DIAMOND</b> Gold UNI 73084	41 ●
103	102	<b>BLACK SABBATH</b> Warner Bros. WS 1871	40 ●
104	104	<b>WHO</b> Tommy Decca DXSW 7205	89 ●
105	111	<b>BELLS</b> Stay Awhile Polydor 24-4510	5 ●

(Continued on page 64)



# Jerry Reed takes the gamble out of getting hot.

Jerry's come a ways from his roots of pickin' guitar at Chet Atkins' side.

This morning he's got just about the hottest record in America.

"When You're Hot, You're Hot" #47-9976 is greased lightning on all pop charts:

Billboard 32 ★

Cashbox 30 •

Record World 33 •

The airplay is nothing short of phenomenal. And it's cutting a swath down the AM/FM band that just won't quit.

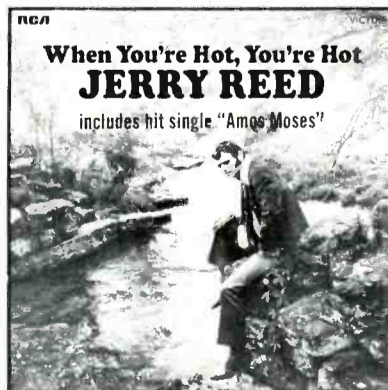


Top-40, MOR, C&W, even rhythm & blues.

Hot singles aren't the only thing Jerry Reed takes the gamble out of. His new album, "When You're Hot, You're Hot" LSP-4506, which includes "Amos Moses," is running a mean streak up the charts, too.

So with all the singles and albums you can gamble on this week, why gamble at all.

Get yourself a stake with Jerry Reed. Hot damn!



LSP-4506; P8S-1712; PK-1712

**RCA**  
Records  
and Tapes

**dynaflex**

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



A  
Gulf+Western  
Company



Listen.

Stevie Wonder sees more  
than you and I.

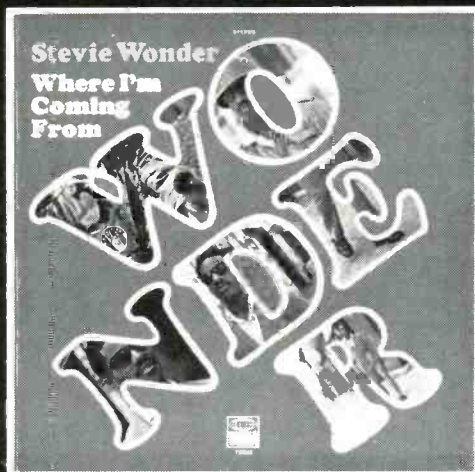
He sees with his heart.

His soul.

His mind.

Listen.

Hear what Stevie Wonder sees.



“Where I’m Coming From”

TS-308

Contains Stevie’s new hit single

“Never Dreamed You’d Leave In Summer”

T-54202



# Billboard Special Order Wing

• Continued from page 1

Dean R. White, formerly with Recordwagon in Woburn, Mass., and branch manager for Transcontinental in Atlanta, will be FIND's operations and warehousing manager in Terre Haute, Ind. The Terre Haute site was chosen because of its central location to 80 percent of the manufacturers' facilities within a 150-mile radius.

The mechanics of FIND were set into motion almost a year ago

by Cook, Ken Schonberg and Andy Csida, of Billboard Publications, Inc.

The FIND warehouse in Terre Haute will stock a basic quantity of every active record/tape in manufacturers' catalogs. In addition, an all-product FIND Service Catalog will be provided to participating FIND dealers; listing every item stocked and available in the FIND warehouse; virtually every available label will be represented and there will be over 40,000 listings.

The FIND Service Catalog, to be issued quarterly and supplemented monthly, will be an instant reference for customers.

unable to find record/tape product in the retail stores they patronize. A FIND Customer Service Center consisting of FIND catalog, customer order forms, dealer order mailing envelopes will be made available free for in-store use by participating FIND dealers. For in-store promotion, FIND window decals, posters, flyers, and ad mats will be provided to participating FIND dealers at no charge. The FIND listing will also be supplemented in the weekly issues of Billboard.

FIND will sell LP product to dealers at 44 percent off suggested list price, and tape product will be sold at 36 percent off suggested list price.

There will be no money investment for the first 1,000 dealers who qualify. Only dealers presently handling record or tape product are eligible for this special order service. At a later date, FIND will ship to the first 1,000 dealers for one year's period (at no cost) an initial supply of the following materials: (1) the first quarterly FIND Service Catalog; (2) the FIND Customer Service Center to hold the catalog, customer order forms and necessary supplies; (3) the customer order forms, envelopes, transmittal form, etc.; and (4) a complete point-of-sale promotion kit.

It's FIND's aim to make every dealer a full line dealer; to make the FIND warehouse every dealer's warehouse, and to make the FIND catalog every dealer's product catalog.

FIND expects to begin servicing special order needs by Sept. 1.

The FIND project was begun after concentrated research among hundreds of record/tape dealers revealed that (1) the average outlet loses more than 500 LP/tape sales a year in unfulfilled special orders from consumers; (2) the loss amounts to \$30 million a year at list price; (3) special order business is rarely profitable, sometimes breaks even, is more often a loss proposition, but is a necessary customer service and (4) the customer frequently never receives his special order, therefore becomes dissatisfied with the dealer service.

"FIND will complete the present distribution circle by being the special order arm for dealers, chain stores, and sub-distributors," according to Wardlow. Further, "for the first time, there will be available a catalog (FIND Catalog) which will list all available classical, children's, country, and spoken word, etc., complemented also for the first time by a warehouse containing a basic inventory of all available record/tape product.

"Those outlets unable to carry full inventory now (because of space or other limitations) will be able to realize additional sales and profits with FIND and at the same time, perhaps lengthening the life of catalog items of the manufacturer which might otherwise be prematurely cut-outs on present demand."

## Ex-Cash TVer Brass Forming Production Co.

NASHVILLE—The first producers of the "Johnny Cash Show" have joined with local businessmen and WSIX-TV to form a production company for the syndication of, at least, three shows. The firm, known as Nashville Tele-Projects, has formed a partnership with the television station, and the pilots will begin almost at once.

The new company involves local businessmen William E. Ward II and E.J. Preston, with TV's Myles Harmon, Jack Thompson, Larry Murray and Marc Breslow. The first pilot will be taped June 8. Others will follow soon. The projects include one program shot abroad the Delta Queen, America's last remaining steam-powered stern-wheeler overnight passenger riverboat, and two country-oriented films, one strictly musical and one talk.

Ward, a leader in the printing industry who has been involved in the music field for a number of years, will be executive producer of the pilots. Harmon and Thompson will produce and Breslow will direct. Murray, who wrote the Cash shows, will be the writer. Hal Greene of WSIX will act as talent coordinator.

## Music Merchants, In 'Media N.Y. Tie

NEW YORK—Metromedia Records will be distributed by Music Merchants of New England, Woburn, Mass., effective immediately. The new company, headed by Howard Ring and Robert Levinson, with Jerry Brenner responsible for promotion, will distribute Metromedia product throughout the state.

## 'REVIVAL' SET FOR N.Y., L.A.

NEW YORK—Richard Nader's Rock and Roll Revival, Vol. VII, has been scheduled to play Madison Square Garden on June 11, and the Los Angeles Forum June 12. Nader said over 30 artists would be transported to Los Angeles from the New York engagement. In Los Angeles, the revival will pick up new acts including headliner Chuck Berry, the Five Satins, Gary U.S. Bonds, the Shirelles & Freddie Cannon. The New York event features Frankie Valli & the Four Seasons, Jay & the Americans, Bo Diddley and Jerry Lee Lewis, among others.



HUGO MONTENEGRO, center, maps plans for his new RCA Records career with Rocco Laginestra, left, president of RCA Records, and Mort Hoffman, label's vice president, commercial operations.

## Canadian Radio to Pay Fee For Playing Recorded Music

• Continued from page 1

questioned that the tariff should begin in July of this year. However, the Appeal Board decided that some kind of tariff must be made from the beginning of the year and imposed a nominal fee of \$1.00 on all broadcasters subject to the tariff, retroactive from Jan. 1, 1971, to June 30, 1971.

The Canadian Broadcasting Corp., which is the state-owned radio, will pay \$15,000 for July-December, according to the Appeal Board.

## 2 Kinney Labels Staging Fight

• Continued from page 1

which is another way of simply saying our dedication to healthy competition, there is the matter of responsibility to your artist. So we plan an all out promotion and advertising drive on the Hathaway-Flack single."

## Hawaii Tossing Away Hula For Mainland's 'Moola'

By ELIOT TIEGEL

LOS ANGELES—Hawaii is continuing to move from its traditional hula sounds. Mainland pop bands are being sought in Honolulu by nightclub owners to lure tourists amid frantic competitive conditions. The Outer Islands are also seeking pop bands to attract visitors.

In both instances, Hawaiian musicians tied to the traditional hula styles plus local youngsters trying to develop a pop image are losing to the influx of Mainland players. "The Mainland groups are better musicians," explained George Chun, manager/producer of Liz Damon's Orient Express.

Chun and Miss Damon were here recently from Honolulu to develop plans for the group's next White Whale album and to set up

Television stations and theaters using recordings will be required to pay a nominal fee of \$1.00 for the year.

The SRL organization, which is part of the Canadian Record Manufacturers' Association, did not ask for a tariff on jukebox plays, which, presently, are exempt from Canadian copyright laws.

Bert Betts, executive secretary of CRMA and manager of SRL, said that anticipated earnings from the decision would be "roughly \$105,000," which would be based only on six months. He stated that a performing rights society must file a tariff for the following year on or before Nov. 1. SRL, he said, would be doing this and he assumed that this tariff would be increased over the years.

SRL had 29 participating companies, said Betts.

The decision of the Copyright Appeal Board was released by Ronald Basford, Minister of Consumer and Corporate Affairs. Copyright proceedings fell under his jurisdiction.

club appearances with Bob Phillips of Associated Booking.

The current move is for brass-oriented bands to come over to the Islands, Chun said. "They all seem to be inspired by Chicago." Among the Pacific Ocean flyers have been the Love, the Clique and Sheffields.

Clubs booking these bands have included Alice's Restaurant, the Hut, Polynesian Restaurant and the Naniloa Hotel, the latter two places in Hilo on the big island of Hawaii.

"The outer islands are thinking more of rock music because they feel tourists are tired of the local music," Chun said. He is currently getting dates for the Orient Express in the outer islands having completed a long stay at the Hilton Hawaiian Village in Honolulu.

Mainland bands can earn a roundtrip plane ticket, room, plus upwards of \$2,000 a week from these locations. Chun will have Miss Damon here in June for the recording dates. He will use arranger Joe Eich who worked on the group's hit single of "1900 Yesterday" and their first LP for Makaha, which signed with White Whale for distribution.

Chun plans to incorporate French horns and trombones into the background sounds on the LP as an aid toward attaining adult as well as teenage acceptance.

In Honolulu, the Orient Express has been one of the top local attractions holding its own against the Mainland bands.

## Wray 1st LP On Polydor

NEW YORK—Link Wray is returning to the disk field after a 2-year layoff. His first new album has been set for release on the Polydor label. The album was produced by Steve Verroca and Ray Vernon in association with Bob Feldman.

In conjunction with the release, Polydor is planning one of its most extensive advertising and promotional campaigns to date. The album cover is a die-cut profile of Wray, which opens as a self display unit for use on counter-top or as a window streamer. The disk will be going out to an exclusive list of radio stations, with heavy concentration aimed at the Top 40 group.

Wray had his first million seller hit, "Rawhide" in 1954 on Archie Bleyer's Cadence label.

## RCA Tape in Summer Sale

NEW YORK — RCA Records has launched a major summer sales program for their Camden Stereo 8 tapes and Victor "Variety 8" cartridges. The campaign will feature special incentives for distributors and will be backed by local advertising support.

To launch the campaign, RCA is releasing 30 new Camden Stereo 8 cartridges, coinciding with the top-selling Camden Records and 10 new Victor cartridges, featuring top selling Victor recording artists.

The cartridges carry special values stickers to highlight the merchandise on shelves. Bulk special value stickers have been made available to cover field stocks. Local advertising and promotion kits, including ad mats and minnies, are included.

## Chicago June Global Trek

NEW YORK — Chicago, Columbia Records group, has been set for a world tour, starting June 1 at London's Royal Albert Hall. Following the London date, Chicago will perform in Munich (2), Frankfurt (3), Berlin (4), Paris (5), Stockholm (6), Copenhagen (7), Milan (8), Turin (9), Osaka (13-14), Tokyo (16), and Honolulu (19). In addition, the group will visit Athens June 10 and Bangkok on June 11.

The world tour is under the direction of Empimetheus Management's Larry Fitzgerald and international consultant Richard Duya. The European dates are being promoted by Robert Patterson. Tats Nagashima in Japan, and Concerts West (Terry Bassett and Tom Hulett) will handle the Honolulu gig. Tony Barrow will coordinate publicity arrangements from London, with Allen Goldblatt, Chicago's press officer who will accompany the group throughout the tour. Jack Gouldie, Chicago's road manager, will supervise all the arrangements on the road and be in charge of the sound system.

## NSA Bd. Votes With AGAC Against Link

NASHVILLE—The Board of Directors of the Nashville Songwriters Association has voted overwhelmingly against affiliation with the American Guild of Authors and Composers.

Eddie Miller, president of the NSA, said that, for the second time, there had been complete rejection of such affiliation.

"We take issue with the story that appeared in last week's Billboard which implied an interest in AGAC by our organization," Miller said. "Buddy Mize was named as a contact man for the future merely if AGAC felt it had something additional to say."

Miller said the organization was interested in hearing what AGAC had to say on a visit by Bob Sour and John Carter. "We don't have trouble collecting our money here and we simply don't need any outside help," Miller added.

## GRT Markets Comedy Tape

NEW YORK—Jubilee Records and GRT have reached an exclusive long-term agreement, giving GRT the tape rights to Jubilee comedy albums. Prior to the agreement which was signed by Steve Blaine of Jubilee and Tom Bonetti of GRT, Jubilee marketed all its own comedy product on tape. The company's comedy offerings include Rusty Warren, "Wild Man" Steve, and Doug Clark and Hot Nuts.

New releases by all the Jubilee comedy artists will be made available on GRT tapes within 90 days.



Capitol

HEADS HANDS & FEET



From the twisted limbs of six free-thinking fiends it was born! Threatening to ROCK... even ROLL an entire world!!!



**HEADS, HANDS and FEET!** It began simply enough in London, but soon had the entire city in an uncontrollable frenzy!



**IT CAME** to the Troubadour in Los Angeles, where its hypnotic force ran amok, spreading like wild-fire across the country!



**NO ONE COULD STOP IT!** No one could determine how or why it could wreak such havoc. But one thing was certain...IT WOULD BE BACK IN JULY!

**A MONSTER ON THE LOOSE!!  
ALL POWERFUL!...ALL CONSUMING!**

# HEADS HANDS AND FEET



IT'S USELESS TO RESIST! IT'S A F-FOUR SIDED GIANT!

THE SOUND!  
IT'S GOT HOLD OF ME!

Out over the airways!  
Inside our Nation's homes!  
**HEADS, HANDS AND FEET...  
THEY'RE EVERYWHERE!!**



“Can we show you something nice  
in a jacket?”

  
Album Design/Graphics  
**CRAIG BRAUN INC.**  
New York  
Los Angeles (Fall '71)

Jackets/Sleeves M'd by  
**SOUND PACKAGING CORP.**  
New York  
Los Angeles (Fall '71)

